

RHYTHM SCENE



SNARKY PUPPY'S NATE WERTH AND ROBERT 'SPUT' SEARIGHT

.....
IMPROVISING A LIFE IN MUSIC

.....
INTRO TO FRAME DRUMS

Five Essential Tools for Great Practice • Alan Abel 85th Birthday Concert
Patrick Fulford: The Music Advocate • Summer Workshops • Product Showcase • R!Solo

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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.

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

R!S STAFF

Megan Arns, Rhythm! Scene Editor

Rick Mattingly, Senior Editor

Hillary Henry, Publications Production Manager

Marianella Moreno, Publishing and Digital Media Operations

R!S ADVERTISING

Staci Stokes-Waites sswaites@pas.org

PAS EXECUTIVE COMMITTEE

Dr. Julie Hill, President

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George Barrett, First Vice President

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Dr. Chris Hanning Secretary

John R. Beck, Immediate Past President

Jeff Hartsough, Executive Director

CONTACT PAS

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

Telephone: (317) 974-4488 • Fax (317) 974-4499

E-mail: percarts@pas.org • Web: www.pas.org



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2015: TRANSITION AND NEW DIRECTION

BY JEFF HARTSOUGH, PAS EXECUTIVE DIRECTOR

As PAS moves full steam ahead into 2015, we have begun rolling out several of the new initiatives that we have been announcing over the past six months, the most significant of which is the new Subscription model.

NEW SUBSCRIPTION MEMBERSHIP MODEL

Starting this February, we will transition away from our traditional Membership format and move to a new Subscription format. Instead of offering Student or Professional ePAS and Hard Copy Membership options, we will now offer four Subscription Tiers that are set up at different price points regardless of Student or Professional status. The tiers are presented as a “backstage pass laminate” theme;

each pass offers different levels of access to website content, contests and scholarships, videos and streaming, PASIC, Rhythm! Discovery Center, and much more.

What does this mean to you? If you are a current ePAS member (student or professional), you will automatically be converted to our new “VIP Pass” subscription. If you are a Hard Copy member (student or professional), you will be converted to the “All Access Pass” level. These levels are the most equivalent to your current membership access and benefits. Once your renewal date comes around, you will have the option to rejoin at one of the four levels that fits your budget and needs. The Backstage Pass, VIP Pass, and All Access

Pass will come included with a PAS membership.

Another new benefit we are offering is a monthly auto-pay option, specifically designed for the VIP and All Access subscription levels. Just like Netflix, Hulu, and many other services, you will now be able to arrange to have your credit card automatically drafted each month in 12, low, equal payments for your yearly subscription—a “set it and forget it” option—making it easier and more affordable than ever to be a PAS member.

BOARD OF DIRECTORS UPDATE

This past January, the new PAS Board of Directors and Officers met for a two-day summit in Indianapolis to discuss the future of PAS and



Rhythm! Discovery Center. It was a very productive meeting with topics ranging from updating the Mission and Vision Statements to the future growth of PASIC, as well as the importance and expanding role of the chapters, committees, and Board of Advisors.

PASIC 15

It's nice to hear an early buzz and excitement circulating about PASIC's 40th Anniversary in San Antonio and everyone looking forward to returning to Texas this year. We are very close to launching general registration, releasing the Exhibitor and Contest packets, and up hotel registration. So keep an eye open for the *big* PASIC 15 announcement so that you can be one of the first to register!

Here's a sneak preview of events that we are working on: San Antonio Symphony Orchestra featuring Dallas percussion ensemble D'Drum performing Stewart Copeland's work "Gamelan D'Drum." And, rumor has it that Stewart himself may be making

an appearance during PASIC to discuss the making of his piece and screening clips of the full documentary.

PARTNERSHIPS AND BENEFITS

In a continual effort to bring PAS members content and resources, I am happy to announce our new collaboration with Maraca2 Duo from the UK. This new initiative, "World Percussion Group," is an exciting and ambitious project to bring together some of the world's top student percussionists to form an ensemble who will tour, perform, and present clinics throughout 2016. This is an incredible opportunity for serious students who want to learn first hand what it takes to be in a professional touring ensemble and all that comes with that responsibility of balancing business and performance. For details and audition information please visit our website at <http://www.worldpercussiongroup.com/data/M2-WPG-2016-BROCHURE.pdf>.

All of us here at Percussive Arts Society and Rhythm! Discovery Center look forward to serving all of the



drummers and percussionists of the world to provide you with the best resources, publications, and experiences that you will find anywhere. In 2015, we will be working hard to make the transitions to improve *everything* PAS.

So find out **WHY** you should be involved.

Jeff Hartsough

Jeff Hartsough
Executive Director



ROBERT “SPUT” SEARIGHT AND NATE WERTH OF SNARKY PUPPY

BY MEGAN ARNS

Snarkey Puppy is one of the funkiest, grooviest, most talented bands on the scene right now. They are a quasi-collective of musicians based in Brooklyn, New York who play an infectious mixture of jazz, funk, and world music. Led by bassist/guitarist/composer/arranger Michael League, Snarky Puppy won a 2014 Grammy Award for their rendition of Brenda Russell’s song “Something” from their live studio album *Family Dinner – Volume 1*.

The group’s two core percussionists, Robert “Sput” Searight and Nate Werth, are accomplished, versatile musicians with a true passion for what they do. After seeing them live a few months ago, I was impressed not only by their technical prowess, but also by their ability to communicate in such an effective way through rhythm, while still blending with the rest of the band. I was able to catch Sput and Nate while they were in between NAMM and a rehearsal for their newest side project, Ghost-Note, to chat about the genesis of Snarky Puppy, what it was like to win a Grammy, their dedication to the next generation of musicians, the excitement of live studio recordings, and more.



Rhythm! Scene: *The story goes that Michael League started Snarky Puppy about ten years ago with several members of the One O'Clock Lab Band at the University of North Texas (UNT). Were both of you in the band from the beginning?*

Nate: I've been in the band since the beginning. I met Mike when I was a sophomore in college playing in the basketball pep band at UNT. My brother Nick was playing drums, I was playing percussion, Mike was playing bass, and one of the current Snarky Puppy guitarists was playing guitar. Around the same time, Mike wanted to start a band where jazz wasn't the focal point, but the music was a combination of different styles

and fusion of genres. He arranged the tunes, gathered the musicians, and set up some local performances. So Snarky Puppy basically started out as a reading band and has just snowballed over the years.

RIS: *What about you, Sput? What is your background and how did you come to be involved with Snarky Puppy?*

Sput: I was born and raised in the Dallas area. I grew up in church and have played the drums for as long as I can remember. My parents are musicians, so I was exposed to a lot of drums and percussion just from being around them and listening to a whole bunch of records. I didn't get serious with the technical

side of drumming until high school when I went to a school in Dallas called Arts Magnet. From there I went to junior college in music and then University of North Texas. Since school, I've been freelancing in Dallas playing with a lot of people and doing sessions, which is where I met Mike. I met the rest of the guys through my friendship with Mike around ten years ago.

RIS: *And where did you get your nickname? Does everyone call you "Sput"?*

Sput: [laughs] Yeah. My nickname came from my Auntie. Apparently I was a big fan of the Russian spaceship Sputnik, so they started to call me "Sput" for short.



RIS: *Your website says you are a “collective of musicians in Dallas and NYC.” How many people are involved in this collective, and how do you base your band out of two cities?*

Sput: There are more than thirty musicians involved in the collective part of the band, but there are thirteen core members that we call the immediate family.

Nate: The thirteen of us get the first call. As long as we’re available, it will be a band picked from those thirteen before Mike starts reaching out into the larger collective. The collective keeps growing and growing because Mike likes to hear the different takes of all these different fabulous musicians who end up playing his music in the band. All thirteen of us have played some of these songs close to 1,000 times. When a new addition comes in, the music takes a turn and everyone gets re-inspired, causing us to create again. This is what keeps the music fresh.

RIS: *I know Snarky Puppy has been involved in several collaborative projects. Who has been your most inspirational collaborator so far?*

Sput: We have worked with a LOT of people who are really talented and amazing, but I think the *Family Dinner – Volume 1* project would probably be one of the most epic moments I can remember collaborating with an artist. Lalah Hathaway was one of the many wonderful artists we worked with on that album,

but the actual moment we created the track “Something” with her was a moment I will never forget. Of course, the Grammy nomination and winning the Grammy was also amazing, but I’m speaking of the actual moment when the track was created.

Nate: You know the part of “Something” where the band breaks down and it’s just Corey Henry on organ and Lalah singing? That was not planned! First of all, we didn’t have much time to rehearse with any of the artists for *Family Dinner – Volume 1*. The way these records always happen is that everything is organized, but then it comes down to the last minute in the actual creation. So if we have eighteen hours to work with and there are eight artists, subtract some time for breaks and there’s maybe an hour or an hour and a half for each artist.

While we were rehearsing with Lalah, someone commented, “This is sounding great,

but we’re really not featuring Lalah as much as we should be, especially towards the end of the song.” We did two takes of the song, and in the second take, Mike just felt it and cut the band off on a whim while Corey and Lalah starting going at it. A lot of vocalists are so talented, but Lalah is a true musician. The natural happening of that particular moment is a perfect example of why.

Sput: That’s what she came up with when she was put on the spot! Give it a listen if you haven’t heard it.

Nate: Another memorable musician we’ve worked with is keyboardist Bernard Wright. His resume is ridiculous; he has appeared on recordings by Miles Davis, Cameo, Bobby Brown, and many more. One of the major things everyone would recognize him for is the *Ghostbusters* theme song! Sput had known Bernard since he was a kid and got him to come check out our Snarky Puppy show in Dallas. We were

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just out of college at this point; a couple of us were still in college. After hearing us, Bernard wanted to play in the band himself. This just blew our mind! He ended up playing with the band on and off for a good year and a half, and he had a huge influence on the sound of the band. Every single member of Snarky Puppy would agree that he kind of changed our viewpoint of what the music could be and the approach we have on stage. He took the inspiration to the next level, and that will always stand out to me. Bernard Wright: one of the most amazing keyboard players and musicians in the world; and we're so lucky to have had him play with us.

Sput: Yeah, that was great. We haven't seen him recently, but when we do we invite him back on stage. It really inspires us to play with him.

RIS: *Who are some of your biggest musical influences outside of people you've worked with—people you either grew up listening to or continue to listen to and take inspiration from?*

Sput: For me, it would be people like George Duke, Donny Hathaway, the Beatles, Toto, and the Hawkins Family from the gospel scene. The list goes on; it's a big list.

Nate: Names that stick out for me are Bill Summers, the percussionist for Herbie Hancock during the Headhunters years, and Alex Acuña for all his work with Weather Report. My father ex-

posed me to Led Zeppelin when I was so young, so John Bonham and those types of drummers really inspired me. Right now it's some younger guys that just make my jaw drop to the floor after hearing them: Weedie Braimah, an incredible djembe player who plays with this band called The Nth Power, and Mike Mitchell, Sput's 20-year old godson who has already been playing with Stanley Clarke for several years. I mean, there's all kinds of great musicians out there.

RIS: *Tell us about Snarky Puppy's commitment to music education and your continued visits to the Music Lab at the Jefferson Center in Roanoke, Virginia. Do you do a lot of outreach events when you're on tour?*

Sput: We have visited the Jefferson Music Lab more times than we can count on our hands. We

have made many friends there and consider the Jefferson Center community our family, which was one of the reasons why we decided to record *Family Dinner – Volume 1* there. The kids we've had the chance to meet and work with there are amazing and we've basically watched them grow up. It's been an enjoyable experience to see their talent progress in such a short time just because of all the things they are exposed to. You really have to remember that it's not a school; it's just a program. It keeps the kids out of trouble, and at the same time they are able to learn about music and meet all these very positive musicians, artists, singers, and actors/actresses. It's a very beautiful thing, and we are glad to be a part of it.

Nate: We first started doing outreach early on because it made sense logistically in our schedule. When on tour, we realized no-

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body would come out to a show on Tuesdays or Wednesdays, so we started visiting schools on those days instead. Once we started, we just fell in love with the concept because it keeps us tied to the next generation of musicians. When you go to college for music, it's your passion and sometimes the only thing you could imagine doing with your life. However, students often don't understand that you have to treat it like a business and learn how to market yourself after you practice really hard and learn your craft. We find in a lot of these clinics that the questions we are answering are things we had to learn by just grinding it out. So it's really inspiring for us to help that next generation understand what it takes.

RIS: *If you had to sum up the advice you typically give to the next generation of musicians in your education clinics, what would it be?*

Nate: Most importantly to follow your passion. If you're dreaming of something that hasn't been done, but it feels right and it feels natural, you have to follow that passion. But at the same time, it's not a competition. People get caught in the audition part of the industry; but we need to remember that we're in this together. If someone gets a gig over you, it's just because that person's audition was right for that gig. It's often hard for young musicians to understand

that; they feel like they did something wrong. The other important thing to remember is that this is a social industry. If you have good energy and show that you're having a great time listening to the people you're playing with on stage, people will want to work with you.

Sput: To add to that, always be willing and eager to learn. Back in the day, we didn't have all these outlets of social media. We had to really search to find records that weren't easily accessible via the Internet. Be accountable for everything you are trying to accomplish. Don't just play drums or don't just play percussion; learn your craft. Learn everything about your craft. That way, when you do get a gig, you're prepared enough to handle whatever they throw at you no matter what the genre or style of music. You're prepared because you studied.

RIS: *That is great advice. You also*

have a duo project now called Ghost-Note.

Nate and Sput: Yeah!

Sput: We're really excited about that.

RIS: *Talk about Ghost-Note and tell us when we can pick up your new CD/DVD project, Fortified.*

Sput: Well, we just finished recording the record. Since it's a DVD in addition to a CD, we definitely have a task ahead to not only mix the record, but also to edit the video. So unfortunately you're not going to get it until the early summer. For the most part, the record is about Nate and I, but it also features all the guys in the Ghost-Note band. It's really weird to geek out on your own stuff, but we're pretty geeked out about it. We're very happy and can't wait to share it with all of you.

Nate: We've been talking about doing a duo record that focuses on the connection between drums and percussion for a while now. The full Ghost-Note band is made

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up of five guys: myself, Sput, my brother Nick Werth, and two of Sput's really close friends, Cleon Edwards and TaRon Lockett. The concept for the band came from the recording sessions. They went so well it blossomed into the idea that we could actually take this on the road and perform live. We're very excited about the project, and it's fun to just be a band of drummers!

RIS: *And you're going to go on tour with Ghost-Note this month?*

Nate: We are on tour from January 24 through February 4 playing eleven shows in Texas, Louisiana, Mississippi, Georgia, and Alabama.

RIS: *Tell us about some of your upcoming projects with Snarky Puppy. It looks like you have two new records coming out soon: Sylva with the Metropole Orchestra and Family Dinner – Volume 2.*

Nate: Yes. We recorded *Sylva* last April, and it will be released this April on Impulse! Records as a CD/DVD double-disc and a vinyl LP. We'll also tour with the Metropole Orchestra following the release. As for *Family Dinner – Volume 2*, we start rehearsals February 5, rehearse for about four or five days, and then track for three days.

RIS: *My last question is probably the one you have been asked a lot this year: What did it feel like to win a Grammy Award? Snarky Puppy has had an incredible*

journey over the past ten years; what was that moment like?

Sput: Obviously it was an incredible moment. There's no way we expected to get that! Definitely did not expect it.

RIS: *Had you been nominated before that?*

Sput: No. We had never been on the radar for mainstream music at all. The nomination itself was an incredible feat because we're an independent band on an independent label. There's nothing mainstream about us. So to be recognized by the Academy was amazing in itself.

Nate: Especially in the category we were nominated for: best R&B performance. If someone got the reaction of the band when we were sitting down in the seats...priceless! Whenever someone won an award there would be a couple of claps. When we won, all thirteen of us actually screamed. I must have scared the pants off the person who was sitting in front of me. It was funny.

Sput: Overall it was just a great moment: from walking down the aisle, to accepting the award and everything that came with it. The funny thing is that we went back on tour and it was business as usual as soon as we left. It's a direct humbling because you don't really reap the benefits of winning that award immediately. But it's been a good boost for the band from every angle you could imagine. We get a lot more recognition

individually as well as collectively. We're able to do what Ghost-Note is doing because of the recognition we get for winning a Grammy as Snarky Puppy.

Nate: To generalize, I think that award basically inspired every member of the band to get involved in more great things and to try to produce even more music that we feel proud to stand by. So to have all these experiences and to win the award—and then it's like, "Oh my God, I've gotta go practice!" So it's that rush of inspiration all over again.

RIS: *Thank you so much for sharing your time and story with Rhythm! Scene and the PAS community.*

Sput: Thank you for the opportunity. Everyone should go "like" our Facebook page, "Ghost-Note," and look out for our new record!

For more information about Snarky Puppy or Ghost-Note, visit them on the web:

Snarky Puppy Website: <http://www.snarkypuppy.com>

Snarky Puppy Facebook page: <https://www.facebook.com/snarkypuppy>

Ghost-Note Facebook page: <https://www.facebook.com/TheGhost-NoteBand> **RS**

IMPROVISING A LIFE IN MUSIC

BY MARIA FINKELMEIER

What's the first sound that comes to mind when you think of improvising? A vibraphone lick? Djembe call? A cymbal swell? Drumset fill? As percussionists, I believe we are lucky to be introduced to improvisation early in our musical development. The ability to create on the spot, react to our surroundings, and express something unique is a quality that is helpful beyond the concert hall, club, or marching field. It's helpful in life!

My musical life is predominantly project based, from creating concerts in ice bars to international tours and DIY social media endeavors. The experiences I've had as an improviser have provided me with the skills to make these projects and events sprout from nothing to something. Skills that transfer from improvising music to creative project facilitation include:

- Having open ears and the ability to listen and digest information quickly
- Flexibility and ease with making fast, informed decisions
- A knack for leadership
- Less fear of failure; there are no wrong notes!

Most of the projects I undertake either come from an idea that sparked while walking to the train or taking a shower, or through a series of conversations, events, and connections. I'll deconstruct two of my recent projects to give you an idea of what I mean. Each step is similar to being deep in a musical improv, except using words and abstract ideas as the medium to communicate instead of percussive sounds.

Project 1: FROST BEAT

Here's the public event description: *FROST BEAT explores the sight, sound, and feel of ice as a musical element, using percussion as a vehicle to make music. The*



venue is maintained at a chilling 21°F. Visitors can enjoy a multi-sensory experience where the venue, art, and music create an interactive experience, as the Frost Ice Bar becomes the coolest concert hall in the city.

Here's how it went down:

1. Charles Martin (**Ensemble Evolution** mate from Australia) emailed me: "Hey Maria, I'm going to be in Toronto for a convention in May. That's pretty close to Boston, right? Shall we do some projects?"
2. I reacted to Charles' email: "Heck, yes!"
3. Since Charles and I spent two years in Sweden working with Anders Åstrand, I started to reminisce about our time in the cold north. Randomly, a Facebook post from a friend introduced me to the new **ice concert hall** near my old home.
4. Then, a Google Ad flew across my screen for the **Frost Ice Bar** in Boston (thank you for knowing way too much about me, Internet!).
5. Always aiming to be up to speed about what's happening in my city, I learned about **ArtWeek Boston**. IDEA! Let's make some ice instruments and create concerts at the bar for the festival!
6. I emailed the Frost Ice Bar (contact found on website), proposing concerts in their space for ArtWeek. They were

into it! We negotiated a payment agreement and were accepted to be a part of the festival. This process took numerous emails, meetings, and brainstorming sessions.

7. Charles and I ran with the concept, worked with an artist, found a P.A. system, and **made chilling music** (all improvised) on ice instruments and a marimba. It was cold, but fun!

8. They loved the event so much that they invited us to perform in the second ArtWeek Boston festival. Charles had returned to Australia, so I collaborated with New York based percussionist and friend Amy Garapic.

9. This time, we made our own ice bars in my freezer. Because we had proof of the concept, a regional news source picked it up and **featured us on Center Stage!**



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What made this project work? I think my ability to realize the potential of the aligned circumstances, similar to bringing together various musical ideas at the end of a piece, drove this experience. Additionally, I had no fear when connecting with new people and articulating my vision. Throughout the process, I knew I couldn't fail; there are no wrong notes!



Project 2: #improvAday

A personal project using Instagram: **I upload a 15-second improvisation (almost) every day.** Although this project does not offer any clear financial compensation, it creates a platform for creativity and a way to connect with

new people. Who knows where it will lead! The launch went a little like this:



1. At the end of October, I had something I call "Post Project Blues." I had just finished three large festivals and didn't have any performances booked until PA-SIC. I was bummed. I needed an artistic outlet—more than just practicing!
2. I was wasting time on social media and drooling over friends' **pictures of food** on Instagram.
3. As I got deeper and deeper into the black hole of social media, I started thinking about how I could use Instagram in a new way.
4. I love all of the photos of friends' drums and setups for gigs, but I wanted to *hear* them. I had also just received some new gear from Grover Pro Percussion and wanted to use it. IDEA! I'll make Instagram videos!
5. How? I stole my boyfriend's iPhone mount from his car and taped it to a microphone stand. After a lot of trial and error, I got a **pretty good shot**.
6. In an attempt to separate my professional life from my personal life (pictures of food and people), I made a new account dedicated to only these videos and called it "improvAday."
7. Luckily, **Squarespace** has an auto upload feature for Instagram, and it looks really nice (with little effort) **on my website!**

Now I have a reason to play something funky every-day. Some of the videos have led into **ideas for compositions** or helped **promote concerts**, but mostly they are just **a lot of fun** and keep me engaged and thinking creatively.

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No two musical careers look the same, but I do think that the “other” skills we learn as musicians feed into many aspects of our lives. Improvising your

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way through life comes down to making the best immediate decision you can and leaving time to reflect, while always trying to move forward. I hope that you’ll consider creating something brand new with your talents, knowing that you have all of the experience needed to do so!

Maria Finkelmeier is a performer, educator, and active arts entrepreneur. She recently founded Kādence Arts, a new venture dedicated to creative incubation and community outreach through percussion and technology. She is the co-founder of Ensemble Evolution, the Program Manager of the Entrepreneurial Musicianship Department at New England Conservatory, director of the free outdoor music event Make Music Boston, and the PAS Massachusetts State Chapter President. **RS**



PRODUCT SHOWCASE

BURNS ENGINEERING

Bass Plate

Designed to improve bass drum sound and performance, the patented Bass Plate is modern, easy to use, and secure, providing drummers with a variety of advanced features and benefits, including:

- The device quickly and securely attaches to any bass drum using the same screws and holes that are used for the two bottom, back tension lugs.
- Bass Plate restores the balance and fullness of the bass drum's sound by removing the bass drum pedal from the bass drum hoop, distributing the weight of the drum more evenly and suspending it slightly off the ground.
- Bass Plate's exclusive, flat clamping surface and 6-inch width allows drummers to adjust the position of their pedals laterally. Single and double pedal players can place their pedals in the most comfortable playing position while double pedal players can position the beaters of a double bass drum pedal equidistant from the center of the head for a more consistent tone.
- Lateral positioning also lets the drummer change the drum's sound independently of the pedal's action.

Bass Plate is currently available in a model that fits eight and ten-lug, 22" bass drums. It is compatible with most popular bass drum pedals. (A list of compatible pedals is available online at www.bass-plate.com.) For more information, visit www.bass-plate.com.



CYMPAD

Super Set

The new Moderator "Super Set" features two each of Cympad's popular 50, 60, 70, 80, and 90 millimeter Moderator cellular foam cymbal washers in a clear, reusable, clamshell package. The attractive and practical Super Set replaces the Moderator Cube and Box Sets. Convenient

2-Packs of the individual Moderator models will continue to be available and the 100mm Moderator, which was previously only available in the Cube Set, will now be offered individually.

Cympad Moderator cymbal pads reduce cymbal volume and unwanted overtones, moderate sustain, and increase articulation. With six sizes available, Moderators offer a variety of options for incremental tone control in a wide range of rehearsal, recording, and performance applications. Moderators are highly recommended for practice rooms and teaching studios, too.

For more information about Cympad Chromatics, Optimizer, and Moderator cellular foam cymbal washers visit www.cympad.com.



DIAMONDBACK

Laser-Engraved Sticks



Diamondback Drumsticks are currently available in a choice of five popular models: 5A, 5A XL, 5B, 5B XL, and 2B. The drummer-designed sticks feature a laser-engraved grip and are made from premium-quality, USA hickory. To learn more visit www.diamondbackdrumsticks.com.

EVANS

Expanded Reso and Bass Drumhead Offerings

Evans Drumheads announced the release of their new Reso 7 Drumheads and 16" Bass Head offerings.

Evans' Reso 7 drumheads provide an abbreviated sus-

tain while maintaining a full tonal response. These heads provide drummers with a solution for shorter sustain without the need for additional muffling devices. Those that deal with unwanted resonance will not need to apply additional muffling when using Reso 7 heads. The unique 7mil film also provides a warmer response. The new Reso 7 are available in sizes ranging from 6"–18".

To meet the growing demand surrounding the 16" bass drum market, Evans is also introducing its 16" Bass Drumheads for the following product lines, EMAD, EQ4, EQ3-NP, and G1 Coated, now alleviating the need to use stock heads or heads not intended for use on a 16" drumset bass drum. Evans is offering a wide array of their best-selling heads in both bass hoop and tom hoop versions to accommodate converted floor toms and stock mini-bass drums.

GIBALTAR

Second Generation Strap-Drive Cajon Pedal

Gibraltar Drum Hardware has made subtle but essential advances to its hugely popular Strap Drive Cajon Pedal. This pedal allows the drummer to use a cajon like a bass drum. Changes include fixed-position cable housings that keep the cable inline, along with fixed-adjust CAM drives. Gibraltar's second-generation cajon pedal allows you to express yourself traditionally without overpowering other instruments in low volume playing situations.

The Strap Drive Cajon Pedal comes complete with the primary pedal and cable-mounted beater. The primary cable pedal allows for comfortable placement while keeping the cable out of the way. The mechanism is equipped with a ball style cajon beater and cajon pedal C-clamp mount. Spring adjustments on both components keep the



action and cable tension secure. The fixed cable housings and cam arms keep the pedal's feel consistent while the opposite component allows the placement of the beater at different areas of the cajon for varying tones and to provide room for simultaneous playing with both the beater and the hand. For more information, visit GibraltarHardware.com.

GRETSCH

Renown Birch

Gretsch Drums is proud to announce an expansion to the Renown series with the addition of Renown Birch. Gretsch designed Renown Birch to meet the expectations of experienced players who are looking for a high-performance kit that will deliver articulate, clean and cutting tones whether on tour or in the studio.

Built upon the specifications of the Renown Maple series, these premium North American Birch shells emanate a tight, focused attack and clear tonal separation throughout the drumset. Renown Birch drums feature 6-ply birch shells, with 30-degree bearing edges, and are available with gloss and satin finishes with a natural interior shell. Drums are finished with chrome hardware including die-cast tom and snare hoops, for a classic Gretsch look and feel. The kit includes a non-drilled bass drum, two tom clamps, hinged brackets, and ultra-low profile tom suspension system.

Offered in one popular four-piece configuration—18x22 bass drum, 7x10 mounted tom, 8x12" mounted tom, 14x16 floor tom—Renown Birch is available in Gloss Piano Black and Satin Tobacco Burst. Snare and individual drums will be available separately. For more information, visit GretschDrums.com.

Renown Walnut

Renown Walnut is Gretsch's new line designed for the experienced player who is looking for a differentiated kit that delivers deep, rich tones with clear attack. After Renown's successful 2013 reintroduction, Gretsch wanted to make more sonic options available for more players. Renown Walnut, with its resonant low end and bright, smooth upper register, does just that.

Each Renown Walnut drum features 6-ply North American walnut shells (walnut/maple/walnut), with 30-degree bearing edges, and is available in Gloss Natural and





Walnut/Black Fade with natural interior shell. Drums are finished with chrome hardware including diecast tom and snare hoops. The kit includes two tom clamps, non-drilled bass drum, hinged brackets and ultra-low profile tom suspension system.

Renown Walnut is available in two configurations: 18x22 bass drum, 7x10 mounted tom, 8x12 mounted tom, 14x16 floor tom; and 16x20 bass drum, 7x10 mounted tom, 8x12 mounted tom, 14x14 floor tom. Snare drums will be available separately. For more information, visit GretschDrums.com.

KICKPRO

New, Weighted KickPro Pillows

The KickPro Bass Drum Pillow (Patent Pending) offers a new, advanced approach to bass drum muffling and sound enhancement. The KickPro combines a weighted core with a non-skid, rubberized bottom and a luxurious fleece cover. This unique design allows the pillow to be easily and flexibly positioned with as much or as little contact with the bass drum head as desired, yet keeps it securely in place without applying Velcro or other adhesives to the drum. At the same time, the KickPro creates the optimal



balance of muffling, tone, punch and power preferred by leading drummers and sound engineers in studio and live situations.

KickPro Pillows come in a standard 17x10 size and black finish although other sizes and colors are in development. To learn more visit www.kickpropillow.com.

LP

Larger Eyebolt Cowbell Mounting System

Mounting your cowbell has never been quicker and easier. Now the LP mounting assembly's eyebolt is spring-loaded and self-aligning, and accommodates 3/8" and 1/2" diameter tom arms. This new patent-pending mounting system is available on three



models—LP007-N Rock Bell, LP008-N Rock Ridge Rider Cowbell, and LP009-N Rock Classic Ridge Rider Cowbell.

MAPEX

Artists Create New Black Panther Snare Drums



The Mapex Drum Company teamed up with three of their legendary artists to create new Black Panther snare drums that reflect each artist's unique personality and signature sound.

The Chris Adler Warbird: Chris's snare drum is custom engraved with his own Warbird design. The 12x 5.5 6-ply Maple/Walnut shell delivers an intense, dark punch when tuned low and an explosive pop when cranked high. With addition of the SONIClear Bearing Edge the sounds that this drum produces can be described as biting, powerful and quick. Also included is a personally signed picture booklet.

The Matt Halpern Wraith is bone-dry, winter-sharp; the ghost notes whisper while the backbeat wails. The 14x 6 1.2mm Brass Shell provides the foundation for every bone shattering rimshot. The 9 vents in the shell bring a touch of dryness to the overall sound best described as warm, open and explosive.

The Russ Miller Versatus brings a balance of power and finesse. The 14x4.58 hybrid Mahogany/Maple shell delivers a sound that is warm, open, and explosive. Using a unique combination of bearing edges, with reinforcement on the batter side and a rounded non-reinforced 35-degree bearing edge on the snare side the Versatus possesses versatility, articulation, and control. Also included is a personally signed picture booklet.

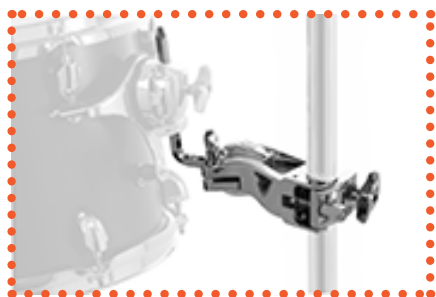
Warbird, Wraith, and Versatus all feature a Black Panther cylinder-drive strainer that uses a self-lubricating bearing to ensure smooth operation while providing control of the snare tension. The cylinder drive strainer also provides a tactile click as it's turned, and the adjustment dial employs micro-lock technology for precise control. With Sonic Saver Hoops as standard equipment the gap is bridged between flanged hoops and diecast hoops. A unique shaping process creates a profile that reduces wear and tear to sticks and hands while enhancing the response and feel of every rimshot. All drums are equipped with the artist's personal choice of snare drum heads and snare wires.

For more information visit <http://usa.mapexdrums.com/>.

Saturn V with SONIClear Bearing Edge

The Mapex Drum Company has taken the next step in the evolution of professional drumsets: Saturn V. The award winning SONIClear bearing edge and the new SONIClear tom holder are standard features on every Saturn V set.

Mapex introduced the SONIClear bearing edge last year on their Ar-mory and Mars kits. The positive response to the bearing edge was overwhelming and adding the SONIClear bearing edge



to the Saturn V clearly enhances the unmistakable sound and increases the tuning range of Saturn's most distinguished feature, the Maple and Walnut hybrid shell.

The SONIClear eliminates the problem of rack toms not resonating to their full potential after they're mounted on a stand. The tom holder also increases sustain and fullness of tone by preserving vibration in the head and shell and preventing energy transfer to the hardware.

Saturn V MH and MH Exotic are available in the same finishes as Saturn IV and include the same features: SONIClear tom suspension, SONIClear floor tom legs, low-contact bass drum claws, Memory Mark bass drum spurs, and a free-floating bass drum mount (optional).

The Saturn MH Edition features Mapex 6-ply snares and toms, and 8-ply bass drums constructed of North American maple and walnut hybrid shells with chrome hardware. The Saturn V MH are available in two custom Delmar wraps and three Mapex lacquered finishes. Like the MH Edition, the shells of the MH Exotic are the classic Saturn Maple and Walnut hybrid. The Exotics all come standard with Black Chrome hardware and are available in five distinct Maple burl Exotic finishes with exquisite figuring.

For more information visit <http://usa.mapexdrums.com/>.

PEARL

Chad Smith Signature Snares

A loyal Pearl artist for over 20 years, Chad Smith's Pearl Signature Snare has been a mainstay for drummers since 1994. Pearl's latest collaboration with Chad has yielded two new signature snare models, each with its own task-specific tonal voice.

The Chad Smith Limited (CS1450R) snare's new Candy



Apple Red lacquered finish delivers added tonal control to Chad's trademark 14x5 1.3mm steel shell snare. Available only for a short time, Chad's new Limited snare is a drum that takes recording "in the Red" seriously.

The new Chad Smith Free-Floater (CS1465F) snare is a crowning achievement in true percussive perfection. Taking its name from the Latin term meaning "I Came, I Saw, I Conquered," the drum's three interchangeable 3mm cast rings (two of brass, one of steel) are housed in Pearl's Free Floating snare frame. This not only allows for multiple tonal combinations when stacked in different order, but also for total resonant freedom from attachment hardware.

PINCHCLIP

3-Packs

PinchClip (Patent Pending), the innovative, new drum accessory that replaces wingnuts on cymbal stands and hi-hats, is now available in a convenient, reusable, zip-lock bag that contains 3 clips and comes in a choice of black or red. The attractive packaging also features information on how to use the PinchClips and serves as a great way to protect and store the devices when not in use.

PinchClip is a stainless-steel flange that makes setting up and packing up faster and ends the problem of looking for dropped wingnuts on dark stages. In addition, PinchClip gives drummers a better way to adjust and control the spacing and tightness of their cymbal washers. For more information visit www.pinch-clip.com.



REMO

Powerstroke 3 Black Dot Bass Drumhead

Inspired by legendary drummer Steve Smith, the Powerstroke 3 Black Dot bass drumhead features a thin underlay ring at the



outer edge of the head to subtly dampen unwanted overtones. The added 5-mil bottom Black Dot provides deeper low tones, focused attack and increased durability. Available in both Clear and Coated in sizes 18", 20", 22", 24", and 26".

Powerstroke 77 Snare Drumhead

The new Powerstroke 77 snare drumhead consists of two free-floating plies of 7-mil film with a 7-mil inlay ring and a 5-mil top clear dot.

This combination gives this drumhead excellent response and projection, combined with outstanding warm full tones. The inlay ring reduces overtones, and the 5-mil top clear dot adds durability. This Coated or Clear drumhead is available in sizes 10", 12", 13", and 14". Go to remo.com for more information.



Dorado Cajon

Remo's quality Dorado Cajons are designed and handcrafted in California using Birch wood and two sets of three high-quality compression springs with over 400 coils each.

The Dorado Cajon takes it back to the traditional Fixed Faceplate construction. This process seals the drum completely and enables the bass tones to resonate naturally. Superior bass tone and snare separation is what you want in a quality Flamenco style Cajon. The Dorado's fixed faceplate delivers this with Remo's new, patent pending Coil Spring design that forces the coil springs against the back of the faceplate for optimum spring tension. There is no need to adjust wires.

Replacing a set of Coil Springs is quick and easy. Simply slide



the set off the precisely angled ledges, removing the coil spring instantly and transform the Flamenco style Dorado Cajon into a traditional Peruvian Cajon, with pure bass tones.

Two finishes are available: all Natural or Amber body with a Natural face.

Receive a free sample of Remo Texture Targets with each Dorado Cajon. A great special effect, just Stick it, Strike it, Slide it, and Brush it!

ROLAND

7X7-TR8 Drum Machine Expansion for TR-8



Roland is pleased to introduce the new 7X7-TR8 Drum Machine Expansion for the TR-8 Rhythm Performer. The sounds of the TR-707 and TR-727 Rhythm Composers, with every nuance accounted for, can be injected into the TR-8, taking the whole experience to an entirely new level. These machines have been the beating heart of a wide range of styles, including synth pop, acid house, techno, industrial, electro, and experimental.

Every sound of the TR-707 and TR-727 has been faithfully reproduced using the original PCM wave data and detailed models of the original circuitry. Analog Circuit Behavior captures the unmistakable sound of the original units—a result of lo-fi sampling and the behavior of the analog envelope and VCA circuitry design.

All 30 original TR-707 and TR-727 sounds are included, each with Tune and Decay controls. The 7X7 expansion also includes new, never-before-heard sounds inspired by the original TR engineers. New TR-808 “noise” sounds and finger snaps bring ever more tonal variety, and newly modified TR-909 kick and snare sounds take the classic combo into new territory with enhanced attack characteristics.

The unique flam and accent behaviors of the TR-909 and TR-707 are featured as well, with adjustable flam intensity and two levels of accent.

This new expansion upgrades the TR-8 to have all the sounds and articulations of four iconic TR drum machines, plus all new sounds, in one performance-ready instrument. For more information about the new 7X7-TR8 and the entire AIRA line, visit www.RolandUS.com/aira.

TOCA

Entry-Level Colorsound Cajons



Toca Percussion proudly presents a new cajon for every budget. Toca’s Colorsound Cajons project great sound, and are available in blue, green, pink, red and white. Perfect for educators, Toca Colorsound Cajons can be played in a group or individually, and are 17-inches H X 11-inches W X 11-inches D. When struck, two internal snare wires provide a crisp sound, while the all-wood construction, and parawood front plate ensures that these cajons’ overall sound will provide plenty of boom for the buck. For more information, visit TocaPercussion.com.

New Finishes for Freestyle II Djembes

Toca has introduced two new finishes to their Freestyle II Djembes: Spirit and Thinker. The Spirit finish—green, yellow and red—is based on the colors the traditional Rastafarian movement, while the Thinker—two shades of red with a burnished gold design—



is inspired by traditional African designs. Both designs are available in either mechanical or rope tuning versions. For more information, visit TocaPercussion.com.

Street Series Djembes With Black Onyx Finish

Toca Percussion has introduced the Black Onyx Finish in the Street Series Djembes. Hand carved from one piece of environmentally friendly, plantation grown mahogany, this beautiful instrument has a kiln-dried shell with 20 coats of teak oil, which protects and preserves the wood.

Ideal for beginners, every Street Series Djembe is outfitted with a hand-selected goatskin head and authentic rope tuning. For more information, visit TocaPercussion.com.



VIC FIRTH

American Classic 5A and 5B with Barrel Tips



Vic Firth Co. is pleased to announce that the American Classic 5A and 5B are now available with barrel shaped tips. For over 35 years, the American Classic 5A and 5B have been the popular choice of countless drummers. Now, these two models are available with a new tip shape that will produce a highly defined sound.

American Classic 5A Barrel: The classic 5A design, featuring a proportionately perfect barrel shaped tip. The result is an impeccably balanced stick that creates supreme clarity with beautiful tone.

American Classic 5B Barrel: A 5B profile with a barrel shaped tip. The reduced surface area of the tip provides a more focused cymbal sound while retaining great playability and versatility.

Steve Smith Tala Wand – Slats!

Vic Firth Co. is proud to introduce the Steve Smith Tala Wand – Slats. “As much as I love my two existing Tala



Wand models, I felt there was another sound and dynamic level that could be achieved,” states Steve Smith. “What we have come up with is totally new as far as look, sound and feel. With the TW4, drummers can create a dense and deep tone that occurs at a dynamic level below that of drumsticks but above the level of the preexisting Tala Wands. Great new textures can be produced across the range of the drumset, and I particularly love using the TW4s in groove situations. They are a lot of fun to play with!”

The new Steve Smith Tala Wand – Slats feature a foam center that is surrounded with four flat bamboo slats wrapped in thin PVC. This provides a variety of unique sounds with great rebound and feel. This product is unique in that they create softer sounds than sticks but are louder than other Tala Wand and Rute models. A great choice for new sounds on drumset and multi-percussion setups.

VicGloves

Vic Firth Co. is proud to introduce the new VicGloves. After years of requests from drummers throughout the world, Vic Firth has created a quality drumming glove with unique features. This new glove is specially designed to protect the players’ hands while improving their grip without sacrificing feel.



VicGloves are crafted in premium cabretta leather with ventilated synthetic mesh palm and back to stay cool. Stretch lycra between fingers provides great fit and ultimate comfort. The unique synthetic rubber grip on the thumb and forefinger provides outstanding grip and control. Available in sizes small, medium, large, and extra-large.

‘Split Brush’ Retractable Wire Brush

Vic Firth Co. announced the new Split Brush retract-



able wire brush. Inspired by and designed with German drumming sensation Florian Alexandru-Zorn, the Split Brush represents a brand new design concept for a wire brush. Created with two separate rows of medium gauge wire, the two tiered design helps produce a unique and varied weighting of sound with different qualities of articulation. The retractable pull-rod includes a third crimp that offers the player an enhanced setting capability.

Florian Alexandru-Zorn is a full-time instructor, musician, and author, specializing in brush playing, world music, and jazz. He is known for fantastic presentations throughout the world at festivals such as PASIC and the Montreal Drum Festival. Florian has made a tremendous contribution to the world of percussion education with multiple publications including the recently released DVD, *The Brush Revolution*. In this DVD, Florian demonstrates fundamental new concepts for the drummer in order to allow expression in a completely new way.

Universal Practice Tips

Vic Firth Co. has introduced new Vic Firth Universal Practice Tips. "Since the introduction of our 'Chop-Out' rubber-tipped marching and drumset practice sticks, we have had countless requests for the rubber tips themselves—tips that could be applied to any stick a player already owns," states Neil Larrivee, Vic Firth Director of Education & New Product Development. "With the new Vic Firth Universal Practice Tips, a player can now convert virtually any drumset or concert stick model into a quiet practice stick within a matter of seconds."

Vic Firth Universal Practice Tips feature a special molded rubber design that both creates a secure grip on the existing tip and allows for easy and repeated application and removal. The hard-



ness of the rubber tip produces an authentic feel and also creates interesting timbres when played on drums and cymbals. Each package contains two pairs of rubber tips, providing the player with a pair and a spare!

High Tension Drum Key

Vic Firth Co. announced the new Vic Firth High Tension Drum Key, which provides the added leverage needed to tune drums in any high-tension environment. The special plastic grip conforms nicely to the hand, adding a significant degree of comfort while tuning. On the field or on the stage, convenience and



portability is a must. With that thought in mind, the new Vic Firth High Tension Drum Key comes with a convenient carabiner for easy clip-on accessibility. Attach the key onto a stick bag, backpack, or a belt loop and it's within reach at moment's notice. While surely a great choice for tuning high-tension marching drums, drumset players will also enjoy this new key, especially for quick head changes.

YAMAHA

DTX502 Touch App

Yamaha announced the introduction of DTX502 Touch, a new iOS app for its DTX502 series of electronic drums. Yamaha supports its electronic drum products with a variety of free apps, providing added value to customers by expanding their experience with the product and allowing them to get more enjoyment from Yamaha DTX drums.

The DTX502 Touch app lets the user control all the features of the DTX502 module using their iOS touchscreen when connected via USB. It provides easy sound editing and layering for each pad of any kit to create up to 50 custom user kits. Custom Click, Menu, and Trigger settings can also be saved and all user data is backed up inside the app. The DTX502 Touch app bridges the gap



between drummers and technology, yielding professional results without requiring a degree in programming.

This is the fifth free app from Yamaha to support the DTX product line and it joins the DTX400 Touch, DTX400 Drum Lessons, Song Beats, and MusicSoft Manager to form a comprehensive suite of educational and operational tools.

Depending on the iOS device used, these apps require a Yamaha iUX-1 cable or an Apple Camera Connection Kit with standard USB cable. A 30 Pin to Lightning adaptor may also be necessary. For more information, visit <http://4wrd.it/DTX502Touch>. **RS**

42nd Annual Percussion Composition Contest

To encourage and reward composers who write music for percussion instruments and to increase the number of quality compositions written for percussion.

2015 Competition Categories

Category I. Solo Timpani (4–5 drums) with CD

(Timpani sizes chosen from 32", 29", 26", 23", 20")

Category II. Percussion Ensemble (3–5 players) and Choir (SATB)

Awards

- Up to \$3500 in cash prizes available.
- Published reviews in Percussive Notes for all first place and honorable mention selections.
- Solicitation of university level performances for first place winners in each category.

Entry Deadline

April 15, 2015

Download an application

pas.org/resources/pas-opportunities/contests-competitions



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ALAN ABEL 85TH BIRTHDAY CONCERT

85 YEARS “YOUNG” AND GOING STRONG

STORY AND PHOTOS BY LAUREN VOGEL WEISS

When a professional concert series—such as the Philadelphia Chamber Music Society (PCMS), whose performers this season include pianist Emanuel Ax, soprano Dawn Upshaw, and the Juilliard [String] Quartet—presents a program featuring an afternoon of percussion music, percussionists all over the world can smile in acknowledgement that the instrument—make that instruments!—are being accepted in the world of chamber music. Add in PAS Hall of Fame percussion ensemble Nexus and the percussion section of the world-renowned Philadelphia Orchestra and it was a very special occasion. This concert celebrating the 85th birthday of percussion legend and PAS Hall of Fame member Alan Abel was a “once-in-a-lifetime” event!

The concept for this special concert began almost three years ago. Don Liuzzi, Principal Timpanist with the Philadelphia Orchestra, had played for PCMS several times since he joined the orchestra in 1989. When asked to plan a concert celebrating his 25 years with the orchestra, his first thought was, “What better way to celebrate percussion in Philadelphia than with Alan Abel?”

Liuzzi studied with Abel while earning his Master of Music degree from Temple University. “Nearly one



These 12 percussionists performed on the Alan Abel 85th Birthday Concert in Philadelphia on November 16, 2014: (L–R) Russell Hartenberger, Pablo Batista, Rolando Morales-Matos, Bill Cahn, Bob Becker, Alan Abel, Phil O’Banion, Don Liuzzi, Angela Zator Nelson, Chris Deviney, Garry Kvistad, and Tony Orlando. *Photo courtesy of Chris Deviney.*



Chris Deviney (left) and Don Liuzzi (right) presented Alan Abel with a special cymbal during intermission

third of all professional orchestral percussionists in the United States

have been influenced by Alan Abel, either directly or as students of his

students,” Liuzzi estimated. The concert also served as a fundraising effort for the Alan Abel Percussion Scholarship Fund, which supports future generations of percussionists at the Boyer College of Music and Dance at Temple University. “Several of Alan’s former students, including me and Chris Deviney [Principal Percussionist with the Philadelphia Orchestra], started this scholarship a few years ago with Alan’s help and leadership. This concert had a big impact, and we’re close to passing the \$50,000 threshold.

“Once we decided to celebrate Alan, I had to choose a program,” Liuzzi continued. “Around this same time, I was contacted by Bob Becker about playing timpani in some of his chamber pieces, along with the other members of the [Philadelphia Orchestra] section. I was also thinking about some pieces by Maurice Wright.” Wright, the Laura H. Carnell Professor of Music Composition at Temple, had written “Movement in Time” for Liuzzi, a piece he recorded on an album of the same name [Equilibrium Recordings] and dedicated to the memory of his first mentor, Charles Owen.

“Wright had also written an octet for percussion,” added Liuzzi, “and I thought, ‘What if we got Nexus and the whole Philadelphia section to play with Alan conducting?’ The idea just grew from there.”

Thanks to a residency at the Curtis Institute of Music, where Nexus—Bob Becker, Bill Cahn, Russell Hartenberger, and Garry Kvistad—did several master classes as well as a performance of Steve Reich’s “Drumming” and “Music for Pieces



Phil O'Banion conducting “Cadence” by Russell Hartenberger



Alan Abel playing bass drum in Bob Becker’s “Mudra”

of Wood” on Nov. 14, 2014, all the parts of the musical puzzle had come together.

“Our rehearsals were *fun!*” Liuzzi remembered with a smile. “I was grateful that everything went so well. It was an honor to play chamber music with my colleagues in the Philly Orchestra and with Nexus.”

So, on Sunday, Nov. 16, 2014, in the Perelman Theater of Philadelphia’s Kimmel Center, a near-capacity

audience of over 600 people celebrated Alan Abel’s 85th birthday with a concert of percussion music. [In reality, it was closer to Abel’s 86th birthday on Dec. 6, but who’s counting?!]

The program opened with Liuzzi and Philadelphia Orchestra first violinist Hirono Oka performing Wright’s “Grand Duo.” The second piece, “Day and Night” by Rolando Morales-Matos, featured the composer on Latin

percussion and Liuzzi on timpani and djembe.

The next piece, Becker's "Preludes: No. 1 (Praise the Voice) and No. 2 (Escape the Pattern)" featured the Philadelphia Orchestra percussion section—Christopher Deviney on marimba, Liuzzi on timpani, Angela Zator Nelson on vibraphone, and Anthony Orlando on glockenspiel—along with Oka (violin), Lisa-Beth Lambert (violin), Che-Hung Chen (viola), Yumi Kendall (cello), and pianist Natalie Zhu, all under the direction of Phillip O'Banion.

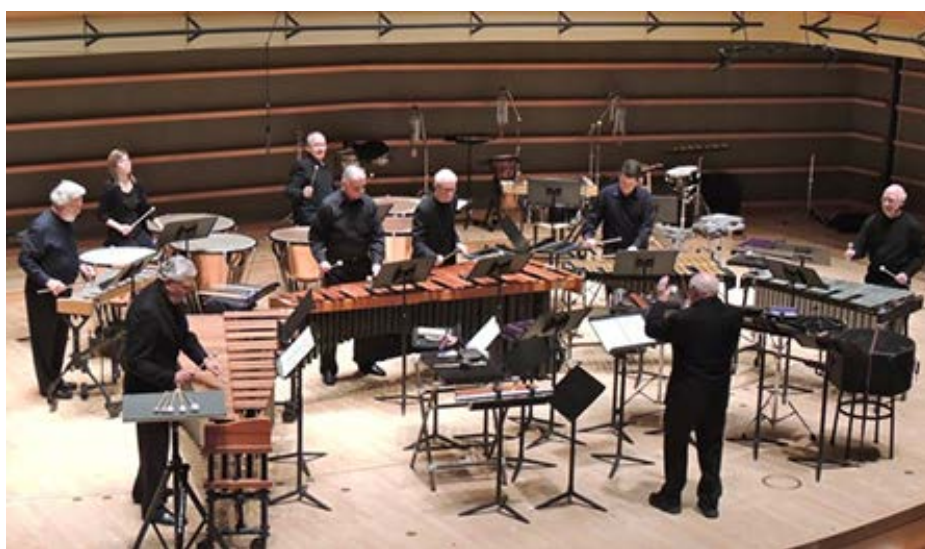
"The performance of 'Preludes' in Philadelphia was the first time I heard a performance of one of my compositions sound exactly as I heard it in my mind when I wrote it," Becker shared after the concert.

"As I listened to Don, Angie, Tony, and Chris perform in Bob's piece, I was happily reminded that there *is* a Philadelphia Orchestra sound," added Bill Cahn. "It's the sound I remember from hearing the orchestra many times during my high school days in Philadelphia in the 1960s—full, resonant, and round—accomplished by a wonderful sense of touch on *all* of the percussion instruments."

Following intermission, it was time for another member of Nexus to serve as the composer: Russell Hartenberger wrote "Cadence" for the Temple University Percussion Ensemble, under the direction of Phillip O'Banion, and dedicated to Alan Abel. The performers included the four Philadelphia Orchestra percussionists along with Nexus. I have known the Abels since I was eleven," Hartenberger elaborated. "They



Alan Abel (right) playing the bass drum/drum duet with Bob Becker (left) in "Mudra"



Alan Abel conducting Maurice Wright's "Octet"

were like a second set of parents to me. The street beats I used in this piece were composed by Mr. Abel for our high school percussion section. I thought it would be an appropriate tribute to include them.

"Mudra" showcased Becker as soloist and composer, joined by the other members of Nexus, along with Deviney and the honoree himself, Alan Abel. "Even though I had never played this part before, I had a wonderful time playing the bass drum/drum duet with Bob," Abel said. "I didn't know until the first rehearsal that Bob was playing on a one-

headed drum, so I ended up playing on my one-headed 'half a bass drum' that Bill Reamer built for me to fit into my music studio." Abel uses the 8 x 36 inch drum to train students how to play various bass drum repertoire found in auditions and concerts. "It looks like a gong drum, which is used a lot in Europe, especially Britain, where they tend to tune the heads pretty tight," explained Abel. "It's a different sound over there. But I try to keep my drum in the normal bass drum range."

The smiles on the faces of the performers playing with Abel were

evident to everyone in the audience. “What could be better than playing that drum duet in ‘Mudra’ with Alan Abel, the god of the bass drum?” Becker exclaimed after the concert. “It was a fantasy that finally came true!”

The final piece on the program brought Nexus and the Philly percussionists back to the stage for Wright’s “Octet,” this time under the baton of Abel. Although dominated by keyboard percussion, other instruments included two sets of timpani, harmonicas, and balloons!

“I really enjoyed conducting that group,” said Abel. “There were so many sixteenth notes that it would have been very easy for them to get off, so I had to really nail it down for them with my beat; none of this Ormandy ‘delayed beat’ stuff! It had to be right on the money. It was fun trying to lay that out so they could play more easily. I also tried to get into the spirit of the music, and when there was a crescendo, show it in my animation. I was just amazed at how well all these people played and how special the concert was.”

The concert concluded with an encore, “Little Rhumba”—a trio devoted to bongos—by Morales-Matos. The composer was joined by the eight other percussionists, plus Abel, O’Banion, and special guest Pablo Batista on congas. While the other percussionists played bongos and took turns soloing, Abel followed the popular *Saturday Night Live* mantra of “more cowbell!” “I brought a big cowbell just to play on the beat, almost like a metronome,” Abel explained. “Then when it was time for me to do my solo, I used



Alan Abel conducting Maurice Wright’s “Octet,” when the instrumentation called for balloons!

a small cowbell where I was able to create different timbre changes with my left hand, by muffling and unmuffling, in addition to all the various rhythmic ones that I did with my right. It was really a lot of fun.”

The audience fulfilled the Philadelphia Chamber Music Society’s mission of creating a dialogue between composers, performers, and listeners through music. There was truly a “magical connection” in the hall between the attendees, most of whom were *not* percussionists, just music lovers, and the percussionists on stage.

Following the concert, most of the performers, along with many of Abel’s family and friends, and even some former students from as far away as Japan, celebrated this special occasion with a dinner at a nearby restaurant. “None of this would be possible without my wonderful wife’s support,” Abel said emphatically. He was referring not only to the amazing afternoon of music everyone had just shared in Philadelphia, but

also to over six decades of music-making that he has spent with listeners and performers alike. And with many upcoming concerts this spring—from Mahler’s Third in Houston to the Naples Percussion Summit to rejoining his old orchestra in Philadelphia for a week in both February and March—Alan Abel promises to continue making music.

RS

PEOPLE AND PLACES

BRAZIL

Adam Mason (University of Lethbridge) and **Joe Porter** gave clinics at the University Federales de Rio de Janeiro in August. Host **Pedro Sa**, Rio percussionists **Pedro Moita** and **Janine Sa** along with UFRJ percussion students experienced a workshop on African drumming and 6 Mallet Marimba: A New Direction. Mason is supported by Zildjian, Vic Firth Co. and Yamaha.

CANADA

Multipercussionist **Aldo Mazza** performed to a packed hall in Montreal's Segal Centre for the Performing Arts in December, and he was joined by some very special musical guests. This memorable evening, titled "My World," was a first solo appearance in Aldo's hometown as he regularly performs all around the globe.

The concert kicked off with a surprise duet: Aldo playing the handpan alongside violinist Angelina Mazza. This was a first "father and daughter"



Aldo Mazza performing in Montreal's Segal Centre

collaboration, which proved to be a resounding success as well as an emotional moment for Aldo. Renowned Japanese taiko and flute master from New York City, **Marco Lienhard**, also joined Aldo, who accompanied Marco on several percussion instruments including the vibraphone. Aldo then

displayed his musical creativity on his "Newk"—a hybrid drumset that combines world percussion elements and electronics. Aldo seamlessly weaved through his compositions creating live loops while overlaying grooves on various instruments such as African drums, Arabic hand percussion, and Southern Italian hand drums to name but a few.

The concert continued with several jazz and fusion numbers. Joining Aldo for this part of the program were two of Montreal's top jazz musicians: John Roney on piano and Remi-Jean Leblanc on upright bass. The trio moved the crowd with some Cuban, Brazilian and Latin jazz works. The evening ended with Aldo's ensemble, the internationally renown percussion group **Repercussion**, who in 2014 proudly celebrated their 40th anniversary. Aldo and his bandmates performed music from their numerous CDs. From contemporary percussion works, to African music, to highly energetic mallet and percussion works, the audience was treated to a delicious musical buffet which left them musically satisfied and had everyone on their feet for a long standing ovation.

For more info on Aldo Mazza visit www.aldomazza.com.

POLAND

In October, Polish PAS Chapter Honorary Member **Heinz von Moisy** led workshops and master classes in Bialystok. He conducted classes focused on jazz drumset and percussion en-



Adam Mason and Joe Porter at the University Federales de Rio de Janeiro

sembles. Over 20 students from Bialystok's Music School and the Bialystok City Orchester Percussion Section took part in his lessons. The Poland PAS Chapter supported von Moisy's visit.

USA

Kentucky

Ed White, founder and director of the **River City Drum Corps**, received the Louisville Metro Government's Martin Luther King Jr. Freedom Award in January. The award is given annually to a local person who reflects King's principles. "Many people talk about what needs to be done," said Louisville mayor Greg Fischer, "but Ed is a person of action, and he has done outstanding and pioneering work developing young folks into productive citizens through the River City Drum Corps and other community programs to engage and inspire youth."

White founded the River City Drum Corps in 1990 as a cultural arts initiative that brings together traditional African drumming, drum line performance, and leadership for at-risk youth.

Minnesota

Minnesota State University Moorhead hosted a successful Day of Percussion on Nov. 15, 2014. Hosted by **Dr. Kenyon Williams**, the event featured guest artists **Andy Narell** (steel pan), **Mark Walker** (drumset), the **Brad Dutz/Chris Wabich Duo** (hand drums and drumset), **Allen Teel** (timpani), and Ryan Jackson (audio recording). Aside from a collection of clinics ranging from hand drum improvisation to recording the drumset, the Day concluded with a mass steel band event featuring over 75 student

performers from St. Scholastica University (Jeremy Claycraft, director), the University of Mary (Lucas Bernier, director), St. Mary's High School (John Heinrich, director), and MSUM's own **Fuego Tropical** steel band performing with the guest artists. The event was made possible with generous support from Yamaha, Innovative, Latin Percussion, Remo, Vic Firth Co., and the Lake Region Arts Council.

Pennsylvania

Nexus (**Bob Becker**, **Bill Cahn**, **Russell Hartenberger**, **Garry Kvistad**) visited Philadelphia Nov. 10–16, 2014 for a week of music-making. The group presented workshops at Temple University in collaboration with **Philip O'Banion**, and at the Curtis Institute in collaboration with **Don Liuzzi**. Percussion students at Curtis joined Nexus on Nov. 14 in a performance of Steve Reich's "Drumming" in the Gould Rehearsal Hall before a standing ovation from the full audience. A virtually sold-out house at the Perelman Theater at Philadelphia's Kimmel Center on Nov. 16 also heard a musi-

cal tribute to Alan Abel, the master teacher and retired percussionist of the Philadelphia Orchestra. Joining Nexus in the performance were the orchestra's percussionists: **Liuzzi**, **Tony Orlando**, **Chris Deviney**, and **Angela Zator Nelson**.

The program also featured a virtuoso performance of Bob Becker's "Preludes" (2010).

Wisconsin

Geary Larrick wrote an article, "Creativity and Discipline in Percussion Music," published in the Fall, 2014, *National Association of College Wind and Percussion Instructors (NACWPI) Journal*. He premiered his new composition for solo marimba, "Sonatina No. 3," on Dec. 10, 2014, at St. Paul's United Methodist Church in Stevens Point.

ON THE ROAD

Percussionist and composer **Ney Rosauro** was recently on tour through Italy, Switzerland, and Germany. In Italy he performed concerts and presented clinics with the Siena



Ney Rosauro

Percussion Group (Federico Poli director), the Academia Fiatti Orchestra and with the Waikiki Percussion Orchestra in Verbania (Davide Merlino director). In Switzerland he presented clinics at the Lugano Conservatory of Music (Luciano Zampar host). In Germany he presented clinics and concerts in Stuttgart, Mannheim, and Tettang, and he had two sold out concerts with Roland Haertner and the orchestra at the City's Theater in Pforzheim where he got excellent reviews by local newspapers. During the last few months he also presented several clinics and played concerts in the U.S., Ecuador (Patricio Villamar host), and Brazil. All the events were sponsored mainly by Yamaha Italy and Yamaha Germany and also by Vic Firth Co. and Sabian. **RS**

Your Road to Recognition

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

Percussive Arts Society International

Percussion Solo Competition

Four college level percussionists between the ages of 18 and 25 will be selected from two preliminary rounds to compete for the opportunity to perform a showcase recital performance at PASIC 2015.

International Percussion Ensemble

Competition

Two high school ensembles and three college/university ensembles will be invited to perform showcase concerts at PASIC 2015.

World Music Percussion Ensemble

Competition

One non-Western percussion-based high school or college/university performing ensemble from around the world will be invited to perform at PASIC 2015.

Percussion Composition Contest

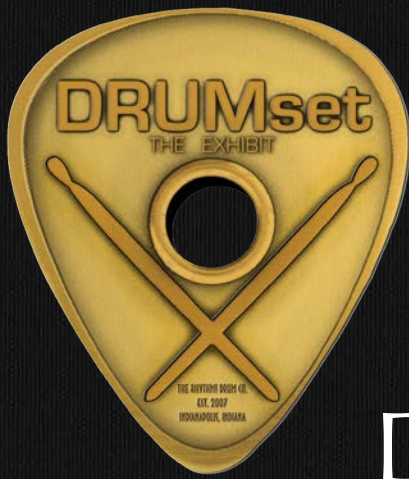
This leading international percussion composition contest is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

Marching Percussion Composition Contest

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

For more information visit

pas.org/resources/pas-opportunities/contests-competitions



DRUMset: Driving the Beat of American Music

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Donations as of January 15, 2015

AN INTRODUCTION TO FRAME DRUMS

BY BENJAMIN FRALEY

Frame drums are wonderful instruments that are found all over the world and in many different cultures. They have been around since the beginning of civilization and vary slightly from tradition to tradition. Many frame drums are similar in nature and construction: circular membranophones with one head that are played with the hands. Some frame drums have two heads or even snares, jingles, rings, or beads inside of the drum. This article will introduce you to the basic instruments, techniques, and rhythms associated with the vast world of frame drumming.

INSTRUMENTS

Originating from North Africa and the Middle East, the most basic instrument of the frame drum family is the **tar**. When beginning to play frame drums, the **tar** is a perfect instrument on which to learn the fundamentals. It comes in various



tar

sizes from about 12–18 inches in diameter.

The **riq** is a traditional Arabic tambourine. It is about 9 inches in diameter and has five sets of brass jingles, or zils, around the frame. The **riq** is played by striking the zils and the head in two main positions (cabaret and soft).



riq

Indigenous to Brazil, the **pandeiro** is a tambourine about 10–12 inches in diameter with five sets of convex jingles. Unlike the **riq**, the jingles on the **pandeiro** are not meant



pandeiro

to be struck. Instead, the jingles are set in the frame like a pair of crash cymbals placed together in order to give a dry, metallic sound when the head is struck. The **pandeiro** is a popular instrument in Brazilian music, especially in the choro and samba genres.

The **bodhran** is an Irish frame drum that ranges in size from 18–22 inches in diameter. Unlike the majority of frame drums, which are played with the hands, the **bodhran** is played traditionally with a double-sided mallet called a tipper. It is more common today that the **bodhran** is played with the hands outside of traditional Irish music.



bodhran

The **kanjira** is a traditional South Indian frame drum, is 7 inches in diameter, and has one or two small jingles in its frame. This instrument is particularly unique because the player can bend the pitch by squeezing the head with the non-striking hand. The **kanjira** requires a proficient use



kanjira

of split finger technique, which is commonly used in traditional Indian percussion.

A traditional Portuguese frame drum, the **adufe** comes in many different sizes. It is one of very few frame drums that are square and have a skin that wraps around the whole frame, giving it two heads. The **adufe** has beads or pellets inside the drum, which gives it an additional sound when it is struck or shook. This frame drum is traditionally played by an ensemble of women and accompanied by singing.



adufe

HOLDING THE FRAME DRUM

Just as the first percussion instrument one plays is usually a snare drum, the first frame drum that one should pick up is a *tar*. The size of your first *tar* should be either 12 or 14 inches. You don't want a frame drum that is so small that it feels like a toy,

▶ Tap to play video



and you don't want one that is so big that you have trouble holding it.

If we pretend that the drum is like a clock face, you're going to place the drum of your non-dominant hand at six o'clock. The drum is going to sit between your thumb and index finger with the drumhead facing away from you. Make sure that your thumb does not clasp the drum, but stays pointed up. To help balance the drum, place the thumb of your dominant hand on the drum at three o'clock, close to the head. You can adjust the balance of your drum by sliding your dominant hand down towards your non-dominant hand. You may find it is easier to lean your *tar* forward in order to balance and play your drum more easily.

BASIC SOUNDS

Almost all frame drums make three basic sounds: a low, high, and dry (deadstroke) sound. Many indigenous forms of music from around the world are not notated or taught with sheet music, but are learned by rote or word of mouth. To best communicate these traditions, a

phonetic language was developed to describe the sounds that a musician is supposed to play.

All of the basic sounds are made by using the same stroke. Make sure that your elbows are away from your body for all the strokes. The stroke pivots on the thumb of your dominant hand by lifting your elbow and moving your fingers away from the head of the drum. As you bring your elbow down and your fingers whip back towards the drumhead, you will strike the head at the desired spot for the desired sound.

Dum: Low Sound

"Dum" is the low sound and phonetic syllable for the *tar*. The sound is produced by striking the *tar* with the fleshy part (not the tip) of your ring finger on your dominant hand between the center of the head and the rim.

▶ Tap to play video



Tak: High Sound

"Tak" is the high sound and phonetic syllable for the *tar*. The sound is produced by striking the *tar* with the first joint of the ring finger of

▶ Tap to play video



your non-dominant and/or dominant hand on the rim. The stroke and the sound is almost like a rimshot.

Pa: Dry Sound

“Pa” is the dry sound and phonetic syllable for the *tar*. The sound is produced by striking (dead stroke) the *tar* with all of the fingers of your dominant hand in the center of the drum. The sound is dry with no resonance.

▶ Tap to play video



ARABIC DANCE RHYTHMS

Arabic dance rhythms are a traditional and applicable way to learn frame drums. Let's start with a basic rhythm in four called *baladi*.

▶ Tap to play video

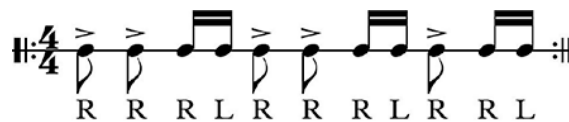


Start slowly and make sure that you are getting the best sounds possible. Have fun exploring the fascinating world of frame drums!

Benjamin Fraley is a percussionist who enjoys the artistry and history of frame drums and has performed and taught in North America and Europe. He is a doctoral student at Florida State University, Lecturer of Percussion at Troy University, and chair of the PAS University Committee. **RS**

D = Dum, T = Tak, TK = TaKa, P = Pa

1	2	3	4
<u>D D</u>	<u>TKP-</u>	<u>D-TK</u>	<u>P-TK</u>



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THIRD COAST PERCUSSION
Photo by Saverio Truglia



SUMMER WORKSHOPS

CANADA

THE HEALING POWER OF THE DRUM: A RHYTHM-BASED WELLNESS WORKSHOP

The Royal (Associates in Psychiatry Auditorium, Ottawa, Canada)

March 13, 2015

This lecture and hands-on workshop will explore and demonstrate how rhythm-based wellness exercises can be used to attain psychological, emotional and spiritual well-being.

The program will demonstrate how rhythm-based exercises can be used as a positive and constructive vehicle for improving both mental and physical states. Anecdotes, clinical data and experiential exercises will be provided. (Certified Board of Music Therapy (CBMT) and National Board of Certified Counselor (NBCC) continuing education credits are available.)

Learning Objectives: In this program, participants will: Explore the current clinical research on rhythm-based wellness strategies; Explore how rhythm-based exercises are being used with various physical and emotional illnesses; Be provided with, and practice during the seminar, a wide variety of techniques and strategies for using hand drums and rhythm instruments to improve immune system function, release stress, experience positive emotions, and experience various states of well-being; Learn how to improve communication and listening skills through non-verbal rhythmic conversations; Learn how to release and transform negative emo-

tions such as anger and grief through consciously directed hand drumming exercises; Explore whole brain learning techniques utilizing verbal affirmations and rhythm; Experience individual and group-based improvisational and creative expression techniques. This hands-on workshop is appropriate for therapists, medical doctors, nurses, addictions counselors, psychotherapists, health care counselors, educators and interested community members seeking to deepen their awareness and understanding of rhythm as a vehicle for wellness, both for their own support, and that of their patients and clients. Training handbook provided.

Contact: Amy Quinn, Education Event Planner; Tel: 613.722.6521 x6570; Email: amy.quinn@theroyal.ca; Web: <https://www.regonline.com/hand-drum2015>

FIFTH ANNUAL SUMMER TABLA WORKSHOP WITH SHAWN MATIVETSKY

Schulich School of Music of McGill University Montreal, Canada
June 29–July 5, 2015

Course of Study: During this intensive hands-on workshop, participants will learn tabla in the tradition of the Benares (Varanasi) *gharana*. The workshop is open to all levels (beginner, intermediate, advanced). The schedule includes daily group practice sessions, group classes, and two listening/repertoire sessions. Classes are scheduled during the daytime (the

detailed schedule will be made available to participants in June). Students will live and breathe tabla for the duration of the workshop!

Tuition: \$300 and is due by June 1, 2015. Students must provide their own tabla. If you don't already own a set, please contact Shawn, and he will be happy to assist you. Register by April 1, and benefit from a reduced tuition rate of \$250 (\$50 savings). For participants from out of town, reasonably priced accommodations are available at the McGill Royal Victoria College (RVC) residences, conveniently located next door to the Schulich School of Music.

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

FRANCE

12th SUMMER WORKSHOP FOR BALAFON 2015

Program A: July 25–29

Program B: August 1–5

Balafon workshops in the south-west of France (55 km south of Toulouse).

PROGRAM A (beginners with basic knowledge). Arrival: July 24. Six hours a day. There's time to rehearse, jam, listen to music...eat!

PROGRAM B (advanced) Arrival: July 31. Six hours a day.

Description: Modern and traditional playing techniques; Two-way-coordination and Bobo, Bambara and Senoufo music; Learning pieces/songs; Body percussion (walking-talking-handclap).

Tuition: Lessons & full pension: Program A: 550.-euros. Program B: 550.-euros A & B : 1000.-euros. Deposit: 100-euros. The total amount is due at the beginning of the workshop.

Contact: Gert Kilian Tel: ++33 561 97 57 91; Email: gert.kilian@orange.fr; Web: <http://www.gert-kilian.com/en/workshops.html>

COLORADO

MUSIC IN THE MOUNTAINS CONSERVATORY

July 12–August 1

Music in the Mountains Conservatory is a selective three week program for high school and college aged musicians (orchestral strings, winds, brass, percussion, piano, and composition) held on the beautiful Fort Lewis College campus in Durango, Colorado.

Our students will have extremely close contact with our award winning faculty, with weekly private lessons and master classes, daily orchestra and chamber music rehearsals, sectionals, workshops and reading parties scattered throughout the three weeks. Percussionists will have the opportunity to study with Dr. Jonathan Latta (percussionist, Assistant Dean at the University of the Pacific Conservatory of Music) and Mr. James Doyle (percussionist, Director of Percussion Studies at Adams State University).

Contact: Cassie Robel, Email: crobel@musicinthemountains.com; Tel: 970-385-6820.

MINNESOTA

MACPHAIL CENTER FOR MUSIC PERCUSSION CAMP, GR. 6–9

Minneapolis, MN
June 22–26

Tuition: \$347

Contact: Email: birrow.david@macphail.org; Web: www.macphail.org

MACPHAIL CENTER FOR MUSIC PERCUSSION CAMP, GR. 6–9

Minneapolis, MN
July 20–24

Tuition: \$347

Contact: Email: adney.robert@macphail.org; Web: www.macphail.org

MACPHAIL CENTER FOR MUSIC Mallet Camp, GR. 10–12

Minneapolis, MN
July 27–30

Tuition: \$204

Contact: Email: adney.robert@macphail.org; Web: www.macphail.org

NEW JERSEY

ZELTSMAN MARIMBA FESTIVAL 2015 AT RUTGERS UNIVERSITY

June 28–July 11, 2015

Course of Study: ZMF 2015 will be co-sponsored by Rutgers University—Mason Gross School of the Arts in New Brunswick, New Jersey. Just 35 miles southwest of New York City, this 14-day intensive workshop—with ZMF's largest-ever line-up of guests—will include about 50 marimba-centered events including eight public concerts: seven featuring faculty and one featuring participants.

Participants will work closely with faculty in master classes, private and group lessons, and ensemble rehearsals. A feature this year—ZMF's 13th season—will be hearing from many composers about their works for marimba and views on creativity,

musicianship and interpretation. We'll celebrate Andrew Thomas' famous marimba solo *Merlin* on the 30th anniversary of the day he completed the first movement. Michael Tilson Thomas' 35-minute masterpiece *Island Music* will be performed! The marimba/violin duo Marimolin will perform a Reunion Concert marking the 30th anniversary year since their debut.

There will be presentations on varied topics; group discussions with faculty; and time for private practice on provided marimbas. It is anticipated that about 50 participants will attend from around the world who possess various levels of experience. Musical styles to be represented include classical music to recent compositions, jazz and pop. This is an exceptional opportunity to share your music in a supportive atmosphere, broaden your knowledge of music and repertoire, and work with artists who have had enormous influence on the advancement of the marimba.

Faculty: Pius Cheung, Emmanuel Séjourné, Julie Spencer, Gordon Stout, Mike Truesdell, Jack Van Geem, Nancy Zeltsman

Visiting Composers/Speakers: Paul Lansky, Daniel Levitan, Steven Mackey, Andrew Thomas, Ivan Trevino

Showcase Artists: Brandon Ilaw, Yuhang Su, Stephanie Webster

Guest Performers: Sharan Leventhal, violin; Jonathan Singer, tabla; Excelsis Percussion Quartet – and more!

Guest Presenters: Gene Caprioglio, on publishing; Peter Ferry, on collaboration; Joseph Tompkins, on origins of French-American snare solos – and more!

Tuition: \$1,425. Housing available on the Rutgers campus: shared room—

\$630; meal plan—\$450. Commuter Rate: \$8/day. Discounts available for completing registration by February 15, 2015; for bringing marimbas; and to returning ZMF participants.

Eligibility: Minimum age is 18; no maximum age. No audition required; everyone is welcome!

Deadline: May 1, 2015

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

ZMF WEEKEND

July 3–5, 2015

Part of Zeltsman Marimba Festival 2015 at Rutgers University.

Description: ZMF Weekend is a 2.5-day event (inside Zeltsman Marimba Festival 2015), co-sponsored by Rutgers University - Mason Gross School of the Arts in New Brunswick, New Jersey. For those who are unable to attend for two weeks, ZMF Weekend provides a unique concentration of events: three evening concerts: July 3: Julie Spencer / *Island Music*; July 4: Nancy Zeltsman / various artists; July 5: Pius Cheung / Yuhan Su. On July 4 and 5, there will be five daytime

events each day including master classes, talks and performances.

Tuition: (includes all 13 events): \$290.

Discount available for registration by May 15, 2015.

Eligibility: Minimum age is 18; no

maximum age. No audition required; everyone is welcome!

Deadline: June 1, 2015

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

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PAS/Remo, Inc. Fred Hoey Memorial Scholarship

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

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

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

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

Freddie Gruber Scholarship

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

Applications Available Now

pas.org/resources/pas-opportunities/scholarships

SUMMER WORKSHOPS

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

Deadline

April issue: February 20

Send information to PAS
110 W. Washington Street, Suite A,
Indianapolis, IN 46204
E-mail: publications@pas.org

PAS NEW MUSIC/RESEARCH COMMITTEE

BY MICHAEL BUMP, COMMITTEE CHAIR



The New Music/Research Committee is comprised of PAS members who have experience in and an engaged commitment to the exploration of new and historically significant percussion music within all genres. Our committee body is diverse with an international profile of artist-teachers, composers, authors, and students. Our collective passion and curiosity is in music considered far-reaching and thought provoking. Excitement and energy for the most current experiments in percussion music is tempered only with a connective understanding of and respect for that which serves as the footings for its architecture.

WHAT WE DO

In keeping with PAS's mission, the New Music/Research Committee embraces the spirit of diversity within our art and offers a tremendous opportunity for PAS members to contribute and serve our PAS community in artistically rewarding ways. Our primary responsibility is to organize and host the annual PASIC Focus Day activities.

Initially known as "New Music/Research Day," the event began as the preface to PASIC, occurring the Wednesday prior. Since the first New

Music/Research Day in 1986, hosted by then committee chair Stuart Saunders Smith, there have been numerous themes presented every PASIC, drawing thousands of PASIC attendees

(see sidebar). For many, experiencing a Focus Day performance/presentation has served as the portal into a new world of the percussive arts, new performance mediums, composers,

▶ Tap to play video



▶ Tap to play video



and performers, and the subsequent start to their own personal artistic journey. To this end, committee members propose creative, innovative, and imaginative themes with the intent of provoking and expanding the knowledge of our PAS community. All committee members are encouraged to propose and host a PASIC Focus Day; however, it is entirely voluntary.

Once approved by the committee, and with the guidance of the Chair and the Executive Committee, Focus Day hosts are responsible for every aspect of designing the event. This includes authoring the "Call for Proposals," reviewing proposals and selecting performers/presenters, creating the Focus Day sessions, authoring the Focus Day/PASIC Preview article in *Percussive Notes*, serving as logistical site and performer/presenter liaison with the PAS Executive Director, and ultimately, serving as master of ceremonies for PASIC/Focus Day events. To be sure, Focus Day hosts have big shoes to walk in, but it is indeed a professionally gratifying experience.

Recently, and with the assistance of committee member Bill Sallak, the New Music/Research Committee has established a partnership with the PAS Scholarly Research Committee, under the current chairmanship of Dr. Kevin Lewis. As many are aware, the Scholarly Research Committee recently resurrected the *Percussive Notes Research Edition* in an online format (<http://www.pas.org/resources/research/PercussiveNotesOnlineResearchEdition>), the former print version of which being the brainchild of New Music/Research Committee founder Stuart Saunders Smith

Focus Day: Hosts and Themes 1986–2014

1986	Washington DC	Stuart Smith/Michael Udow	"New Literature & Notation"
1987	St. Louis	Jean-Charles Francois	"Percussion & Timbre Elaboration"
1988	San Antonio	Stuart Smith/ Jean-Charles Francois	"20 th Century Technologies"
1989	Nashville	Stuart Smith	"Percussion Ecology"
1990	Philadelphia	Chris Schultis	"Experiment & Revolution"
1991	Anaheim	Larry Snider	"Lou Harrison/World Music"
1992	New Orleans	Chris Schultis	"Improvisation in Exper. Music"
1993	Columbus	Steven Schick	"European Percussion Music"
1994	Atlanta	Eugene Novotney	"Percussion in Tradit. Musics"
1995	Phoenix	Michael Bump	"Percussion-as-Theater"
1996	Nashville	Tom Goldstein	"Percussion in Discussion"
1997	Anaheim	Brian Johnson	"Instrument Innovations"
1998	Orlando	Tom Goldstein	"Percussionist as Composer"
1999	Columbus	Benjamin Toth	"John Cage Retrospective"
2000	Dallas	Larry Snider	"Time for Marimba"
2001	Nashville	Peggy Benkeser	"Wired for Percussion"
2002	Columbus	Eugene Novotney	"Percussion Ens Retrospective"
2003	Louisville	Rob Falvo	"Moving Sound"
2004	Nashville	Tom Goldstein	"The Avante Garde: Old & New"
2005	Columbus	Brian Johnson	"Music for a Crowded Planet"
2006	Austin	Rick Kurasz	"Perc. 2-3-4: Chamber Music"
2007	Columbus	Michael Bump	"Paukenzeit: Celebrating the Solo Timpanist"
2008	Austin	Benjamin Toth	"Out of Africa"
2009	Indianapolis	Greg Beyer	"The Global Economy"
2010	Indianapolis	Morris Palter	"The Ecology of Percussion"
2011	Indianapolis	Eugene Novotney	"1961-2011: Five Decades of New Music for Percussion"
2012	Austin	Michael Bump/Eugene Novotney/ Bill Sallak/Ben Toth	"Thank You, John Cage, for EVERYTHING"
2013	Indianapolis	Bill Sallak	"Above and Beyond: The Expanding Definitions of Percussion"
2014	Indianapolis	John Lane/Terry Longshore	"Images of Sound: Innovations in Notation"



and closely associated with other former New Music/Research committee members. The *PN Research Edition* had long been and remains a seminal and key source of scholarly information. Because a large number of submissions to the Online Research Edition will address new and experimental music, the two committees have now merged intellectual resources so that NM/R members can serve as referees for these submissions. This is a fabulous step forward for PAS, and an activity that is naturally fitting for NM/R.

The activities and services of the New Music/Research Committee manifest themselves in a myriad of ways, both within the PAS at our annual PASICs and *Percussive Notes/PN Research Edition* journals, as well as the numerous international performances, master classes, and new compositions its committee members present throughout the year. We welcome you to look further into our committee's work. Let us know about your experiences at past/future Focus Days. Come seek us out and attend

our annual PASIC committee meeting. And most certainly, consider applying for membership to join this wonderful group of individuals, dedicated to the exploration and promotion of new music and contemporary research in the percussive arts. Please feel free to contact me (mbump@truman.edu) or any of our current committee members (<http://www.pas.org/About/the-society/committees.aspx>), if we can be of any assistance in your interest.

RS

PATRICK FULFORD: THE MUSIC ADVOCATE

BY CHRISTOPHER JONES

As a professional musician, I'm always fascinated to meet arts advocates who have traveled a different path during their career and life. I recently had the distinct pleasure of sitting down for a conversation with a lifelong supporter of the arts, Patrick Fulford. Patrick has been a long-time arts advocate for the city of Rochester, N.Y. and currently serves as a board member for the Rochester Philharmonic Orchestra (RPO). However, Patrick brings more than just his vast knowledge of development and marketing to his duties as an RPO board member; he is also an amateur musician/percussionist who brings his passion and love of music as a performer. This is his story.

Patrick began his musical journey in the fourth grade. He was a student

at St. Jude's Catholic School in northeast Detroit, which had just started a music program twelve years after its opening. "I can't remember why I picked percussion," Patrick said. "Why didn't I pick trumpet or something? I think inherently, I am a percussionist. Whatever biorhythms a person who turns out to be a drummer has, I had them. I didn't know I had them, but they were there and led me to choosing the drums."

Starting out there were six other drummers along with Patrick who took weekly "sectional" lessons, or group lessons, with the director of the ensemble. Patrick loved his time in band; he had now been in the band for three years. But an interesting event developed in seventh grade.

One of the local Catholic high

school band directors wanted to develop an elementary school band that would be used as a potential feeder program for his high school ensemble at Notre Dame High School (which closed in 2005). The director of the ensemble was a young, brilliant man named Larry Egan. Patrick made it into the group and recalled the first meeting of all the percussionists with Mr. Egan. "Larry asked, 'Does anybody read music besides just rhythms?' I raised my hand, since I had taken three years of piano lessons, and he said, 'You're the timpanist.'"

So starting in seventh grade, Patrick became the principal timpanist for the Notre Dame Elementary School band. He played in the ensemble throughout the rest of his time at St. Jude's Elementary School and then enrolled in Notre Dame High School. "I loved it," he said. "I really enjoyed playing the timpani and took lessons with Sal Lafadda, a jazz drumset player from Las Vegas. He was buddies with Larry and would come into town every so often for gigs and other shows. Sal said that lift was important. He had me practice on pillows since I obviously didn't have my own set of timpani. I actually still practice on pillows today."

All throughout high school, Patrick was very involved with band and orchestra. He was even selected to play a timpani feature during his senior year. "We did a timpani solo piece called 'Timpalero,' completely



Patrick Fulford playing in the Eastman Theatre in Rochester, N.Y.

unrelated to Ravel's 'Bolero,' and it started with a big brass fanfare followed by a quick, intricate timpani part."

Once Patrick graduated from high school, he became an engineering major at the University of Michigan and decided to put his passion for music aside. "When my high school years ended, I just closed the book on playing music. It had never occurred to me to search out a band or an orchestra to play with. That era of my life was done and another era was beginning. I was an engineering major and I was nowhere near the music department.."

But Patrick couldn't just turn off those biorhythms. He recalled the fifty years between his high school graduation and when he picked up the sticks again, this time as part of the New Horizons Band in Rochester. "One of the things that drives my wife crazy is that I'm always playing the drums," he says. "I have music going

in my head pretty much constantly. Sometimes it's the last song I heard or something that's currently playing. I'm always playing the snare drum part on the steering wheel, and this has pretty much happened all through my life. There's this biorhythmic element within me that requires me to keep time with whatever I'm listening to. And at the end of phrases I would play some little riff that leads into the next phrase, and of course while on the steering wheel was very visible to my wife."

Patrick and his wife, Barbara, have lived in Rochester for the better part of forty years and have been huge supporters of the arts. They would frequently attend concerts of the Rochester Philharmonic Orchestra, shows at the local Geva Theater, as well as concerts while traveling.

Patrick realized that his passion for the arts could be somewhat fulfilled by becoming a board member of arts organizations within his commu-

nity. Patrick first became a board member for the Geva Theater in 1992 and shared some of the challenges facing a local community arts organization. "One of the biggest things I learned while being on the board of Geva is looking at the long-term prospects of an entire season. What can we bring to the community that has a broad range of experiences—balancing the popular with more unknown works, but yet still providing a great experience for everyone? I also became aware of the passion the actors had that led them to become professionals—the kind of passion that leads people to be a part of an organization that brings performances to a community. Maybe they give up their hopes of being a millionaire because they truly believe in what they are doing."

Patrick retired from his position as CFO for a division of Xerox in 2006 and has been on the board of the Rochester Philharmonic Orchestra for the last eight years. During this time, he has been on a number of committees and sub-committees, looking to respond to the current condition of the RPO's deficit and future funding. He was Vice President of the board for four of the last eight years and became one of the go-to persons for seeking out answers to long-term sustainability for the orchestra.

"I was appointed the head of an ad hoc committee that the board chair asked me to lead. We only had twelve weeks, and ten outstanding people volunteered to do the tough work including Wes Nance (Second Trumpet), Bill Cahn (former principal percussion and honorary board member), and Jamal Rossi (Dean of the



Patrick in his element!



Patrick with RPO Conductor Laureate, Christopher Seaman.

Eastman School of Music). We really battled the whole issue of sustainability and offered recommendations to the organization; they are implementing some and struggling with others. It's a real challenge to balance the donations and ticket sales with the pay for the musicians, and there are no easy answers for achieving this sustainable level."

The committee suggested a number of programs and initiatives for growing new revenue streams, some of which were new concert programs intended to reach different audiences. "We recommended that we shorten the subscription season by two weeks for the philharmonic series and one week for the pops. Those concerts are all pairs, so we lost six total concerts

from the subscription series, but we added six other concerts outside of our normal programming. We felt that these new concert themes would be very exciting, including 'Video Games Live' and 'Beyond the Score' for Rimsky-Korsakov's 'Scheretzade,' which included a more educational program. It has actors telling the story that is the basis for the work, using a video to help tell more about the composer. Music was played at different points to help emphasize key moments within the piece.

"We are really trying to get outside of the standard subscription model. All the data says that people are less willing to make long-term commitments based on the complexities in their life. Another suggestion

we made was to hire an outside consulting firm, the only one of its kind in the United States: TRG Arts. This firm will analyze our marketing practices and provide us with a comprehensive list to move all our marketing into the best practices possible, based on their research."

Patrick has been a leading voice on the board for the last eight years, and something I took away from our conversation is the respect the other board members have for his knowledge and insight. "I have found that my ability to lead within the institution as a board member, and my ability to have a voice that is heard, is supported by the fact that I am an amateur musician. I think the other board members say, 'He kind of gets it,' and I think they also recognize that I am more than just a retired CFO of a division of Xerox, but a person who understands the music world a little more than average because I play regularly with an ensemble."

The ensemble Patrick is referring to is the New Horizons ensemble, which he joined right around the time he retired and joined the board of the RPO. Even more interesting is a particular event that brought Patrick back to the drums: "The RPO had a fundraising event to celebrate the release of a recently recorded album the orchestra did with pianist Jon Nakamatsu, an all-Gershwin CD that was on the Billboard Top Ten in the Classical category for six months. The RPO had a live auction and one of the prizes was a timpani lesson with the music director at the time, Christopher Seaman, whose first gig was as the timpanist for the London Philharmonic. I mentioned to Barbara, 'Boy I would



Patrick having a lesson with Christopher Seaman.

love to do that,' so she put the paddle up and we got it! The orchestra set everything up, we had a nice lunch, and then we had a lesson in John Beck's studio at Eastman. Within an hour, Christopher kind of got me playing the timpani again. He was really excited and said, 'You have to continue. I'm going to find you a gig.' Sure enough, Christopher called me two weeks later and said, 'The New Hori-

zons orchestra needs a timpanist, and I told them you're it!' That was the fall of 2007 and I've been playing with them ever since."

Patrick's story is so unique and interesting, and his passion for the arts has taken him down a different path than many board members. I got to experience this passion firsthand while I was the percussion coach of the New Horizons ensemble from

2013–14. Patrick's spirit and determination to keep expanding his timpani technique, seek out and listen to new works, and experience all the joy that comes with performing is something that inspires me today. One thing he mentioned during our conversation that has stuck with me is: "Playing percussion is the one thing in my life, at 67 years of age, that I am still getting better at. There's not many things I'm getting better at, but music is clearly one of them." I only hope that I can aspire to a similar attitude when I get to be 67 years of age! Thank you, Patrick, for your inspiration and all you do for the arts.

Christopher G. Jones is a candidate for the Doctorate of Music Arts from the Eastman School of Music, studying with Michael J. Burritt. Chris holds a Masters Degree from the Eastman School of Music and a Bachelors Degree from Florida State University, where he studied with John W. Parks IV. **RS**

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SCHOLARSHIPS & ASSISTANTSHIPS

UNDERGRADUATE

ALABAMA

THE UNIVERSITY OF NORTH ALABAMA

Band Performance Awards available for music majors and non-majors up to \$8,000 per year. Additional Performance Awards for other ensembles are also available. Out-of-state students receiving a minimum of \$1,000 a year will be eligible for an out-of-state tuition waiver. All awards are based on audition.

Audition Deadline: Rolling Deadline. Apply online at <https://www.apply-web.com/una/menu.html>

Audition Deadline: April 25, 2015. To set up an audition visit <http://www.una.edu/music-theatre/email/Music%20Audition%20Application.php>

Contact: Tracy Wiggins, Tel: (256) 765-4517; Email: twiggins@una.edu

DELAWARE

UNIVERSITY OF DELAWARE

Graduate Assistantship Position is for Marching Band, Basketball Pep Band, and Percussion Methods.

GA will assist James Ancona with these courses as well as light administrative duties. \$16,650 stipend and full tuition waiver. Assistantship is renewable for second year.

Contact: James Ancona, Email: jancona@udel.edu; Web: <http://www.music.udel.edu/graduate>

GRADUATE

MISSOURI

TRUMAN STATE UNIVERSITY

Graduate Assistantship in Percussion available. Stipends for a nine-month, quarter-time contract are currently \$8,000 (Masters degree). In addition, students receive a full-tuition waiver (\$6,084 in-state/\$10,440 out-of-state).

Responsibilities: Percussion Instructor for the TSU Statesmen Marching Band (Fall). Perform and assist with the TSU Wind Symphony I and/or Symphony Orchestra. Studio responsibilities include Director, Concert Perc. Ens II, Lab Ens Instructor, MUSI 190: Music of Trinidad & Tobago course (Fall), Perform and assist with Concert Perc. Ens. I and University Steel Band "Truman Steel." Applied instruction of secondary students. Requirements: Bachelors degree in music and full admission to the Graduate Program. To be considered for the assistantship, candidate must audition/interview on campus.

Deadline: February 15, 2015

Contact: Dr. Michael R. Bump; Email: mbump@truman.edu

NEW MEXICO

UNIVERSITY OF NEW MEXICO

Graduate Teaching Assistantships Percussion Available Fall 2015.

Assistantship No. 1—Concert Percussion: Teach/assist with the music education percussion methods course; Teach undergraduate music major,

minor, and non-major applied lessons; Assist with percussion ensemble and studio logistics.

Assistantship No. 2—Marching Percussion. Teach/assist with the Spirit Marching Band Drumline; Assist with percussion ensemble and studio logistics during spring semester; Teach undergraduate music major, minor, and non-major applied lessons during spring semester. Required Bachelors degree in music performance, music education, or equivalent, with an emphasis in percussion. On campus audition is preferred, but audio/video auditions will be accepted. Acceptance into the University of New Mexico Graduate School and Department of Music.

These assistantships are two-year (four-semester) assistantships, with a total workload of 10 hours per week. The stipend is approximately \$6,300 per academic year, in addition to a waiver of tuition for up to 6 credits per semester. Any additional hours can be taken at the resident tuition rate. All materials, including the Graduate Financial Application Form, the online application form, fee and all supplemental application materials, are due by February 1. In addition, applicants for percussion assistantships should submit to the Graduate Coordinator a current resume, including a list of solo and chamber ensemble works performed, and a letter of interest indicating the particular assistantship the student is seeking.

Contact: Scott Ney, Director of Percussion; University of New Mexico; Department of Music; College of Fine Arts; 1 University of New Mexico; Albuquerque, NM 87131-0001. Email: LSNey@unm.edu; (505) 277-2324; Web: www.scottney.com; music.unm.edu; Facebook: University of New Mexico Percussion Studio. Graduate Coordinator: Colleen Sheinberg, University of New Mexico; Department of Music; College of Fine Arts; 1 University of New Mexico; Albuquerque, NM 87131-0001; Email: colleens@unm.edu; (505) 277-8401.

OHIO

YOUNGSTOWN STATE UNIVERSITY—DANA SCHOOL OF MUSIC

Graduate Percussion Assistantship available. Includes full tuition waiver and \$7,500 stipend; renewable for second year. Appointment begins August 15, 2015. Degrees offered: MM Performance, MM Jazz Studies. Duties may include: Assist With Teaching Of Percussion Methods Class; Assist Director of Percussion Ensemble; Teach Applied Percussion Minors; Assist with Percussion Maintenance and Logistics; Assist Director of Percussion: Hear entrance auditions, juries, & ensemble placement auditions; Maintain Percussion Library

Contact: Glenn Schaft, DMA Professor, Percussion Coordinator Dana School of Music; Email: ge-schaft@ysu.edu; Web: www.ysu.edu/percussion

TENNESSEE

MIDDLE TENNESSEE STATE UNIVERSITY

The full time assistantship includes a full tuition-waver, partial waiver of fees, and a stipend of \$6,500 per year. The potential GA students will study under Lalo and Julie Davila, in addition to Derrek Phillips and Matt Jordan. Responsibilities of this teaching assistantship include teaching drumline, lessons, percussion ensemble, percussion methods, steel band, and assisting with the salsa band.

Deadline: March 1.

Contact: Lalo Davila gdavila@mtsu.edu.

TEXAS

SAM HOUSTON STATE UNIVERSITY

Graduate Assistantship in Percussion available.

The School of Music at Sam Houston State University is pleased to announce an opening for a Graduate Assistantship in Percussion beginning Fall 2015. Duties include teaching the percussion methods course, managing percussion equipment/logistics, teaching non-majors applied lessons, assisting with the Bearkat Marching Band Drumline, and directing the SHSU Steel Band. The assistantship includes an out-of-state tuition waiver, a stipend (plus health insurance benefits), and the possibility of scholarship funds in addition for qualified applicants.

Visit us online: www.shsu.edu/percussion

Contact: Dr. John Lane, Director of Percussion Studies; Email: jwl002@shsu.edu; Tel: 940-391-7272; Web: www.john-lane.com

UTAH

UNIVERSITY OF UTAH

2014–2015 Graduate Assistantships Available: Musicology, General Education. The University of Utah School of Music announces Graduate Assistantship in Musicology, General Education for students wishing to pursue the Masters or Doctoral Degree in Music. Experience with non-western percussion techniques is desired.

Graduate Assistants in the program are given numerous opportunities for personal and professional development by working directly with the percussion faculty. Opportunities include: Assist with Musicology, General Education Courses (experience with non-western percussion techniques is desired).

Graduate Assistants are expected to audition for and participate in large ensembles (Orchestra and/or Wind Ensemble and Percussion Ensemble) and maintain an acceptable grade point average in the masters or doctoral program. Students obtaining a Graduate Assistantship in this area receive a full tuition waiver and a \$13,500 (est.), nine-month stipend. Interested students should complete an application for graduate study from the School of Music Office of Admissions (<http://music.utah.edu/admissions/graduate.php>)

Contact: Dr. Michael Sammons, Percussion Faculty; Email: Mike.Sammons@utah.edu; Web: www.music.utah.edu

UNIVERSITY OF UTAH

2014–2015 Graduate Assistantships

Available: Percussion

The University of Utah School of Music announces Graduate Assistantship in Percussion for students wishing to pursue the Masters or Doctoral Degree in Music Performance or Music Education. Graduate Assistants in the program are given numerous opportunities for personal and professional development by working directly with the percussion faculty. Opportunities include: Assist with Percussion Methods Course – Fall Semester; Assist with Utah Marching Drumline (arranging opportunities included based on applicant experience); assist with Honors Youth Percussion Ensemble (HYPE) – Spring semester; Coaching / Conducting Opportunities with the U Percussion Ensemble; Administrative duties with camps, festivals and clinics; and assist in program operations. Full and/or Half Assistantships available. Students obtaining a Graduate Assistantship in the program receive a full tuition waiver. Full time GTA Positions receive a \$13,500 (est.), nine-month stipend. Graduate Assistants are expected to audition for and participate in large ensembles (Orchestra and/or Wind Ensemble and Percussion Ensemble), assist in the daily operations of the percussion program and maintain an acceptable grade point average in the masters or doctoral program. Interested students should complete an application for graduate study from the School of Music Office of Admissions (<http://music.utah.edu/admissions/graduate.php>). In addition to the graduate application, please send (electronic submission) supplemental materials

consisting of video/audio of representative percussion ensemble and/or marching percussion group performances that you directly coached and/or conducted as applicable, sample marching percussion arrangements (collegiate and/or high school) as available and recent DVD recording of solo recital demonstrating appropriate literature (DMA only) to: Dr. Michael Sammons, Percussion Faculty; Email: Mike.Sammons@utah.edu

Contact: Dr. Michael Sammons, Percussion Faculty; Email: Mike.Sammons@utah.edu; Web: www.music.utah.edu

VIRGINIA

SHENANDOAH CONSERVATORY OF SHENANDOAH UNIVERSITY

Graduate Assistantship in Percussion available. Shenandoah Conservatory announces a graduate assistantship in percussion available Fall 2015. This is open to any qualified percussionist at a Masters and Doctoral level. Graduate Assistantships are awarded to applicants who bring unique talent and experience to their work at Shenandoah Conservatory. Work assignments may include: Participation in ensembles (if appropriate); Non-major lessons; Assisting with percussion ensemble; Maintenance and repair of percussion equipment; Maintaining and Organizing Percussion Ensemble Music Library; Run Percussion Sectionals; Miscellaneous duties as assigned by the department head. Expected workload is ten to twenty hours of service per week depending upon the terms of the award. Full and Half Assistantships are available. Full Assistantship covers 9 credits

per semester and includes a \$2,000 annual stipend. Half assistantship covers 4.5 credits per semester and includes a \$1,000 annual stipend. Awards are renewable for two years pending satisfactory performance of assigned duties. All students accepted into graduate programs at Shenandoah Conservatory are eligible. Applicants must have successfully completed all admission procedures, including an audition.

Contact: To apply, forward a current curriculum vitae with a letter of interest to: Dr. Karen Walker, Associate Dean for Graduate Studies; Email: kwalker@su.edu; Tel: 540-665-4600. Applicants should include full name, email address, phone number, performance area, and curriculum. Electronic submission required. Subject line: Graduate Assistantship. Application Screening will begin March 1, 2015 **RS**

ENSEMBLE AND RECITAL PROGRAMS

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

Otterbein University

10/26/2014

Percussion Ensemble

Jack Jenny, director

Quiet—David Macbride

Chandler-Gilbert Community College

11/16/2014

Josh Gottry, director assisted by
Matt Watson

Irrelevant—Josh Gottry

Minor Plot—Josh Gottry

Chorale Without Time from For Four

—Josh Gottry

Slide Rule from Outside the Box

—Josh Gottry and Jonny Woodbury

Being Little—Josh Gottry

Wandering—Josh Gottry

This One Day—Josh Gottry

Jesus Loves Me from A Sacred Vibe

—arr. Josh Gottry

Give Us Peace from A Sacred Vibe

—arr. Josh Gottry

Extra Spices, Please!—Josh Gottry

Chorale from Suite Marimba—Josh Gottry

Otterbein University

11/19/2014

Percussion Ensemble

Jack Jenny, director

Quiet—David Macbride

Crown of Thorns—David Maslanka

Heavy Metal—Sherry Maricle

Palladio (I. Allegretto)—Karl Jenkins

Choo-Choo Train—Traditional/

arr. Ruth Jeanne

Streams—Warren Benson

From Holberg's Time: Suite in the Olden

Style, op.40 (I. Preludium)

—Edvard Grieg, arr. Dan Armstrong

Chandler-Gilbert Community College

11/24/2014

CGCC Percussion Ensemble

Josh Gottry, director

Three Dance Movements, III. Ewaba Wa Jo

—Todd Hammes

Taiko—Scott R. Harding

Samba (from Brazilian Scenes #3)

—Ney Rosauro

Cystic Mystic—Scott Johnson

Molto Vivace—Beethoven, arr. Josh Gottry

Star of Wonder—Nathan Daughtrey

Floating—Tom Morgan

La Potranca Zaina—Torrealba,

arr. Primatic and Hernandez

Winthrop University

12/3/2014

Lex Nordlinger, Solo

Three Dances for Solo Snare Drum

—Warren Benson

Nancy—Emmanuel Sejourne

Recitative and Improvisation from Eight

Pieces for Four Timpani—Elliott Carter

Cello Suite No. 1 in G Major—J.S. Bach

Morris Dance—William Kraft

Southern Oregon University

12/5/2014

Southern Oregon University

Percussion Ensembles

Terry Longshore, assisted by Bryan

Jeffs, Daniel Kennedy

Reunion—Lucas Sennhauser

Ostinato Pianissimo—Henry Cowell

Akadinda Trio—Emmanuel Séjourné

Dance of the Little Fox—Celso Ruiz

arr. Grant Ruiz

The Drums of Orpheus—Lou Harrison

Piru Bole—John Bergamo

Esoragoto—Hikaru Sawai- arr. Colin Malloy

Contactual Constellations—Bryan Jeffs

The Rebel Frog Wassails—Bryan Jeffs

St. Paul's United Methodist Church, Stevens Point

12/10/2014

Geary Larrick, Solo

Summertime—George Gershwin

Sonatina No. 3—Geary Larrick

Trumpeter's Lullaby—Leroy Anderson

Cadenza—Geary Larrick

Black and White Rag—George Botsford

Blues for Geary—Geary Larrick

Ray's Blues—Geary Larrick

Ware Recital Hall, West Chester University of Pennsylvania

12/20/2014

Casey Cangelosi, Gregory LaRosa,

Alyssa Resh, Sean Rode, Andrew

Zypula, Aaron Trumbore, Solo

Astral Dance—Gordon Stout

Prelude, Fugue, et Variation in B minor,

Op. 18—Cesar Frank

Lute Suite in E minor, BWV 996

—J.S. Bach

Temazcal—Javier Alvarez

Variations on Concerto for Orchestra

—Aaron Trumbore

Impressions of Chinese Opera

—Gene Koshinski

Sonata No. 1 in G minor, BWV 1001

—J.S. Bach

Ogre Ballet—Casey Cangelosi **RS**

PACHYDERM

FOR CONCERT SNARE DRUM

BY JOSH GOTTRY



For each issue of *Rhythm! Scene*, a member of the PAS Composition Committee will submit an original work composed specifically for our readers. Look for a keyboard solo in the April issue.

“Pachyderm” opens with a rhythmic motive—short, short, long—that appears throughout the solo and, not coincidentally, also is the same rhythm in which the title would be spoken.

Based on the tempo range provided, all rolls are best performed with an underlying sixteenth-note pulse and, because the piece is indicated for concert snare drum, rolls should be played as buzz or multiple-bounce rolls.

A few additional challenges in this solo merit some attention:

- Notice that none of the flams or drags are accented. Be sure to make the main note of each of these

figures the same height and emphasis as every other non-accented note.

- There are six different pulse or division values in the solo: quarter notes, quarter-note triplets, eighth-note triplets, sixteenth notes, and sixteenth-note triplets. Be sure you can count each rhythmic value against a metronome.

- Accents in concert snare drum performance should be virtually the same height as the non-accented notes (unlike in rudimental snare drum performance). Particularly in passages like that in measures 6–7, strive to maintain stick height while placing additional emphasis on accented notes.

- The one-handed buzz followed by a stick shot (first found in measure 11) is a fun combination to execute. Make sure the hand that plays the buzz remains pressed on the head as you strike it (about mid-shoulder) with the other stick.

- Sometimes the hardest thing to do well is to play softly. Make sure the passages marked *piano* (especially in measures 13–16) stay *piano*!

Josh Gottry is a respected educator and internationally recognized composer who has been working with the next generation of percussionists for over 20 years. He is part of the music faculty at Chandler-Gilbert Community College and works with percussion ensembles and students at all grade levels as a clinician and within his private lesson studio. Starting in 2011, he was selected to serve as a teaching artist with the Arizona Commission on the Arts, presenting clinics and residencies for schools and after-school programs. Gottry is an ASCAP award-winning composer whose works have been credited as engaging, pedagogical, and brilliantly creative. **RS**

▶ Tap to play video



Pachyderm

Josh Gottry

Allegretto (♩ = 96-112)

for concert snare drum

5

8

11 (stick shot)
(one-hand buzz)

14

17

21

24

f *p* *mf* *p* *mf* *p* *mf*

p

f *p*

f *p* *f* *p*

mf *p*

f *p* *f* *p*

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INDUSTRY NEWS

CRX CYMBALS

"Exceptional" Young Drummers

As part of its commitment to supporting the growth of drumming, CRX Cymbals (a division of the TRX Cymbal Co.) is proud to introduce nine members of its "Exceptionals" program. The exceptionally talented drummers from Europe, Asia, and North and South America range from 10 to 16 years old. Despite their youth, these players demonstrate a unique passion for drumming as well as the skills that will allow them to succeed in music and in life.



Top row, L-R: Antoine Fadavi (France, age 15), Tiago Lopes (Portugal, age 13), Dasa Zebta (Indonesia, age 13); middle row: Jarod Deshong (USA, age 13), Brandon Iverson (USA, age 16), Alexey Poblete (USA, age 11); bottom row: Li LiNan (China, age 15); Courtney Moody (USA, age 15); Cameron James (USA, age 11).

Profiles, photos, videos, and links for these and other CRX Exceptionals can be found on the Players Gallery pages at www.crxcymbals.com. For further information or to apply for the CRX Exceptionals program, email players@crxcymbals.com or call (818) 751-3257.

DRUM CHANNEL

"DC 2.0" State-of-the-Art Drum Education Website

As part of its commitment to providing the drumming community with the ultimate online drum education experience, www.drumchannel.com is proud to announce the launch of Drum Channel 2.0. "DC 2.0 is more than just a graphic redesign of the site," explains Drum Channel founder and CEO Don Lombardi. "It is a completely new, optimized version of the website that features faster navigation, a more streamlined interface, and an expanded selection of downloadable audio and video content. With Drum Channel 2.0 drummers are able to find what they want to learn—and who they want to learn from—more quickly and easily.

"Drumchannel content is organized in three basic categories where you will 'Learn It,' 'Discuss It,' and 'Play It'. You will 'Learn It' with over 700 Lessons in five learning centers: Technique, Independence, Creativity, Genre, and Reading, plus over 100 'Secrets From The Pros,' 10 'Masterclasses,' and Lesson Plans to help organize your study. You can 'Discuss It' during weekly live lessons, or send us a video to get 'Feedback' from a Pro. You 'Play It' with exclusive live recorded play-along tracks with studio musicians, and you can practice in DC Woodshed classes.

"Although we're constantly upgrading and improving the site in order to provide today's drummers and drum teachers with the highest quality online education, Drum Channel 2.0 is an especially huge and exciting development," Lombardi said. "As always, every improvement to the site was made by drummers for drummers. So please check it out and let us know what you think."

Drum Channel is an education and entertainment company providing a wide variety of interactive drum education content, including www.drumchannel.com. The Drum Channel website features hundreds of lessons, lesson plans, and live events as well as Drum Channel's DVDs and Digital Video Downloads, available at <http://www.drumchannel.com/store>.

DRUM WORKSHOP, INC.

DW Acquires American Percussion Brands from Fender

Drum Workshop, Inc. and Fender Musical Instruments

have finalized an asset sale agreement to purchase owned and licensed percussion brands including Latin Percussion, Toca Percussion, Gretsch Drums, Gibraltar Hardware, and KAT Percussion from Fender's KMC subsidiary. Ovation guitars and exclusive U.S. distribution rights for Sabian cymbals are also included in the transaction.

Founded in 1972, Drum Workshop, Inc. manufactures the DW Drums brand, as well as Pacific Drums and Percussion (PDP). Details of the purchase are forthcoming; however it has been announced that DW Drums manufacturing operations will remain in California, Gretsch drum production will continue in South Carolina, and LP's offices will stay in New Jersey.

EVANS

Nicholls and Foist Signed To Artist Roster

Evans Drumheads is proud to welcome two drummers to its esteemed artist roster: Matt Nicholls of British metalcore band Bring Me the Horizon, and Shaun Foist of American rock band Breaking Benjamin.

Formed in 2004, Bring Me the Horizon have gone from winning the Kerrang! Award for Best British Newcomers in 2006, to one of the world's most exciting and unique bands, selling out shows all over the world. 2013 welcomed *Sempiternal*, the fourth studio album by the platinum-selling metal giants. Their soon-coming release *Drown* is available for preorder now.

Matt Nicholls plays Evans EMAD Clear, Hybrid Coated, HD Dry, Hazy 200, Hazy 500, EC2S Clear, and EC Resonant heads, and says, "Evans heads give me great control and an unmatched durability!"

Shaun Foist agrees, saying, "Great quality, great tone, and a top-notch company." He favors Evans EQ2 Clear, Hazy 300, G14 Coated, G1 Clear, and EC Resonant drumheads. As the drummer for multi-platinum band Breaking Benjamin, Foist has been laying down a heavy, meticulous groove on the road and in recording studios for numerous Midwest and East Coast rock bands for over 15 years. Over the years, Shaun's drumming interests have crossed the musical spectrum: rock, jazz, metal, and R&B. His eclectic skillset behind the drumkit has landed him on numerous tours (Hinder, Warped Tour, 'Seduce and Destroy' with OTEP, and One Eyed Doll) and sharing billing on tours with Trapt, Rev Theory, Dope, Shiny Toy Guns, and Soil. Learn more about Foist at shaunfoistofficial.com.

HIT LIKE A GIRL

Fourth Annual Contest Open for Entries

Celebrity spokesperson and internationally-renowned drum artist Didi Negron, along with the producers of the Hit Like A Girl Contest, announced that the 2015 Hit Like A Girl Contest opened for entries Jan. 23. Hit Like A Girl is the only global drumming contest as well as the world's only contest for female drummers. The theme of this year's competition is "It's About Time." Girls and women in the under-18 and 18-and-over divisions can enter by recording a drumming video, uploading it to YouTube, and registering at www.hitlikeagirlcontest.com. Entrants can submit videos of their drum covers, play-alongs or performances, or choose from a selection of royalty-free backing tracks available on the HLAG website.

During the course of the contest a pair of "Weekly Winners" in each age group will be chosen by a team of a celebrity drummer and drum industry executive. These 20 players, along with the top 20 from two weeks of fan voting, will become finalists and judged by a panel of celebrity drummers with the Champion and Runner-Up winners announced on April 2, 2015.

Since the Hit Like A Girl Contest began in 2011 there have been nearly 1,200 entrants from 42 countries and more than 6,000,000 web impressions. For 2015, Hit Like A Girl is expanding its reach with the International Ambassador program: a worldwide network of female drummers promoting the contest and benefits of drumming to local players and media.

For a complete list of rules, prizes, sponsors, judges, and additional information, visit www.hitlikeagirlcontest.com. Follow us on Facebook, Twitter, and Instagram.

KHS AMERICA

Hohner Inc. Acquisition

KHS America, Inc. has announced plans to acquire Hohner Inc. from Matth. Hohner GmbH in Trossingen, Germany. Hohner, Inc. is the exclusive North American provider of Hohner branded Harmonicas, Accordians, Melodicas, Guitars and Bluegrass Instruments; Sonor Drums and Orff Instruments, Lanikai and Kohala Ukuleles, H. Jimenez Guitars, Hohner Airboard, as well as Hohner Kids and Green-tones children's instrument brands. Transfer of ownership took place Jan. 12.

By integrating these iconic Hohner brands with KHS

America brands such as Jupiter Wind Instruments, XO Professional Brass, Mapex Drums, Majestic Concert Percussion, Hercules Stands and Altus Professional Flutes, the new KHS America will be positioned to provide a wide portfolio of musical instrument brands and accessories.

"We're very excited about the opportunities this acquisition creates for KHS and Hohner brands," said Tabor Stamper, President of KHS America. "Both the collections of brands and the teams that manage them complement each other in almost every way. Although it will take time to fully integrate the two companies, we look forward to this process and we're extremely confident that the combined brand strengths and team talents will result in continued growth and enhanced business value for our retail partners."

"We, at Hohner, are equally excited about this opportunity for both our companies," said Clay Edwards, President of Hohner, Inc. "Together, we can do more for our dealers and consumers, as well as the advocacy and growth of music education, than either of us could have done alone."

Reintroduction of MAP Pricing on Hercules Stands

In their role as the North American distributor for Hercules Stands, KHS America is reintroducing MAP Pricing for all Hercules products. The Hercules MAP policy took effect Feb. 1, and will be monitored by Price Manager, an industry leader in MAP monitoring software and current monitoring partner for KHS America, Inc.

According to KHS America President Tabor Stamper, "The company believes the reintroduction of MAP Pricing and our enforcement of our standard MAP Policy helps protect the profitability of our dealers and the brand. We believe the path to grow the stand business is through the continued product innovation that Hercules is already known for, customer-centric sales, and marketing efforts and effective dealer support."

VP of Sales Andy Strayer adds that "KHS America believes that uniform advertising recommendations are a method that assists in establishing an appropriate perception of product value while encouraging our loyal dealers to promote Hercules products actively, providing consumers with high quality point of purchase service."

LP

Jeremy Spencer Endorses LP

LP has announced that Jeremy Spencer (Five Finger Death Punch) has endorsed their products.

Since their formation in 2006, Five Finger Death Punch has become one of the world's most successful rock bands and touring acts. With three Gold certified albums and cumulative single sales exceeding five million, the band's albums have spawned 13 consecutive Active Rock Top 10 singles including two #1 hits. Spencer and 5FDP co-headlined last fall's biggest North American rock tour playing arenas with Volbeat. The band will be touring Europe with venerable rockers Judas Priest in early 2015.

PREMIER

Premier Wins Award for Modern Classic Drumset

British drum company Premier announced that the Modern Classic drumset was the winner of the Rhythm Percussion Product of the Year Award at the MIA Music Awards 2014. The MIA Music Awards, organized by the Music Industries Association, honor the best selling, most reliable, and innovative products and retail initiatives in the UK, celebrating the top individuals and organizations within the musical instrument industry.

The award, sponsored by the UK's leading drum magazine, *Rhythm*, was decided by online public and retailer votes through the MIA's official Awards website and media



(L-R) Simon Evans (Comedian/Compère), Colin Tennant (Premier), Steve White (Premier), Chris Barnes (Rhythm), Clive Roberts (MIA President)

partner channels. The Modern Classic was awarded the prestigious accolade at the official ceremony in the Park Plaza Riverbank, London on November 18, 2014.

Launched in May 2014, the Modern Classic is 100 percent British made by Premier and is the first product to be released under the company's new business plan, set out earlier in 2014.

Change to U.S. Distribution Model

British drum company Premier reached an agreement with Hanser Music Group to end its drumset distribution by the end of 2014. The announcement aligns with Premier's 2015 business plan, coming into effect on Jan. 1, 2015, to strengthen its U.S. drumset dealer base. It also follows the sale of Hanser's distribution business to JAM Industries.

Supporting the existing dealer network from its UK headquarters, Premier will now focus on further developing the growth of its drumset business directly, enabling the company to establish significantly closer relationships with the U.S. market, and provide expert service and support with a focused delivery on products.

For all trade enquiries, contact Premier's international business development director, Karen Whitlam, at +44 (0)116 279 1444 or kw@pmil.net.

PROMARK

Trademark And Logo Change

Promark announced an update to its trademark and logo. Promark will now be written as one word and will feature a bold typeface in all caps in its branding and trademark usage. The updated logo is now inclusive of the D'Addario name, which has been responsible for the major elevation in quality control through various production improvements since its acquisition of the brand.

Henceforth, Promark by D'Addario will appear in written form as "Promark" and no longer "Pro Mark," "ProMark," "Pro-Mark," or any variation of such use. All branding and marketing efforts have been or will be updated to the new Promark by D'Addario logo. This improvement is effective immediately. **RS**

FIVE ESSENTIAL TOOLS FOR GREAT PRACTICE

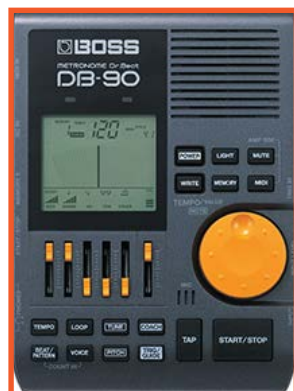
BY ADAM GROH

No matter what area of percussion you are active in, practicing is your lifeblood. It is what allows you to progress as a musician, whether you are aspiring to be a professional who is playing for a living or are interested in percussion as a hobby. Your goal could be to get into a collegiate percussion studio, march with a drum and bugle corps, learn a new tune on steel pan, or master a hip new drumset groove. In all of these situations, how you practice will greatly affect your success, so you need to be prepared to be as efficient as possible. Before you start a home improvement project, you make sure that you have the right tools, and it should be the same for your practice. In addition to having a great teacher (which is the single most valuable thing that you can do for your playing), these five tools will help you take your practicing to the next level so that you can achieve whatever goals you are pursuing.

1. Metronome

Perhaps the most important tool for a percussionist, the metronome helps us develop and refine our sense of time. Not only are there high-quality metronomes available from multiple companies, such as the Boss Dr. Beat series, but there are also a number of fantastic metronome apps for your phone or tablet that offer many of the same capabilities at a fraction of the cost. Make sure that whichever metronome you choose has the ability to subdivide eighth and sixteenth notes, as well as triplets.

Another handy feature is being able to set up different time signatures with accented beats, which can be helpful in many ways as you're practicing. It is probably a given, aside from the old-style pendulum metronomes, but make sure



that your metronome has a headphone jack so that you can use it with in-ear monitors or noise-cancelling headphones.

A final note about metronomes: Many students treat their metronome like a piece of furniture. It is in the practice room with them, and it may even be on and clicking away, but it is not being fully utilized. There are many great strategies for using the metronome, and they will maximize your productivity and help you solidify your timekeeping!

2. Timer

A timer is one of the most helpful items that you can have in the practice room with you. A few years ago I would have recommended a standard kitchen timer, but now you can use the timer on your phone and avoid carrying more equipment around with you.

So, why the timer? Well, there are a handful of benefits to using a timer in your practice sessions. First, it keeps you on schedule. By using a timer to govern your session you avoid getting caught up practicing the same thing over and over, which can happen when something is especially difficult or particularly comfortable. Set your timer for five minutes and when it goes off, move on to the next thing.

The timer can also help planning things on the macro level. By that, I mean that you can divide your practice sessions into larger chunks to maintain productivity. If you have 30 minutes to practice and three things you'd like to focus on in that session, you can break it into three ten-minute intervals. This helps avoid a situation where you spend the first 20 minutes on the first item, and then have to cram in the rest of your goals or, even worse, abandon them completely.



A timer also frees up your mind to focus on the things that matter in your practicing. For example, many of us structure our practicing by using repetitions, as in, “I’m going to repeat this phrase ten times before I move on/speed up/whatever.” However, counting those repetitions takes mental energy that you could otherwise be putting towards accuracy, counting/subdividing, listening, and a number of other things. Granted, counting repetitions can be a useful skill, but phrasing, rhythmic accuracy, pitch accuracy, and tone quality are certainly more important the majority of the time.

3. Journal

Again, you could do this digitally, but I prefer to keep my practice journal in hard copy. One reason for that preference is because I truly believe that things are more meaningful when you go through the physical action of writing them down. But I also think it is advantageous to be able to draw lines between items, circle important entries, write in musical notes, or any number of things that may be more of a challenge with technology. The black-and-white *Composition* notebooks have always worked well for me, but you could use any number of things to document your practice (spiral notebook, legal pad, etc.).

The point of the practice journal is not to just be able to “prove” that you practiced. As with the timer, this is another way to stay organized and on track, especially if you are working on a number of things at the same time. It is very difficult to remember all of the passages that you practiced yesterday, the day before, last week, let alone what tempo you were working at. Looking even further back, it is almost impossible to recall if there was a particular element of the music that you were focusing on (rhythm, accents, phrasing), and so forth. This is where your journal comes in.

In addition to logging the sections that you practiced and the tempo that you played at, you can make notes about what you might want to work on next time, what was going well, or how soon you need to revisit a section. Bringing your practice journal to a lesson, assuming you have a teacher, can help the teacher understand how you have



been practicing and what you might be able to do better. The teacher can also make notes in the journal to remind you what he or she would like you to be working on.

4. Pencil

Seems simple enough, but this is one of the fastest and easiest predictors of success. If I have students come into lessons with no pencil marks on the music they have been assigned, it is a pretty safe bet that they are not going to be as prepared as I would like them to be. You should be writing in all kinds of things on your music to help you in performance. There can be reminders for complicated rhythmic passages, stickings, phrase markings, or a host of other things. If it is an ensemble part, there should be cues written in as well.



Again, I am a firm believer that even the simple act of marking something helps you remember it in the future. Making the same errors over and over is one of the most common pitfalls of developing percussionists, and your trusty pencil can help you remember the corrections that you are spending so much time trying to make.

5. Recorder

Finally, a recorder of some kind is invaluable, and has become a standard part of any practicing musician’s arsenal. Even ten years ago this was a much bigger challenge than today. Many cell phones, tablets, and laptops have recording capabilities, which is quite convenient. However, you can also opt for a stand-alone device like a Zoom recorder or a video camera. There are two things to remember about recording equipment:

First, there is a wide range of quality, and you get what you pay for. That is not to say that an inexpensive, lower quality recorder can never be useful. The convenience of your iPhone is hard to beat, but you will not be able to get



as much feedback as you would from a higher quality recording. Sure, you can check rhythmic and pitch accuracy, tempo, and get a decent idea of what is happening visually, but to really analyze the nuances of your playing, or to get a recording that you could submit for scholarships, auditions, or other competitive endeavors, you will need something with better audio. On the flip side, professional-level recording equipment requires much more money, specialized training, and requires you to spend additional setup time. There is a balance, and depending on what your goals are at any given time, your needs may change.

Second, many people take the time to record themselves but have no idea what to do with the recordings. Some give a superficial listen and come away with either a “good” or “bad” rating. Just like the metronome, make sure that if you’re going to go through the trouble of recording yourself, you are really maximizing its impact. Develop a system for how you listen to your recordings, and use it to make detailed notes (in your practice journal) for things to improve. For example, your strategy could look like this:

Listen 1 – General observations and things that “jump out at you” in a positive or negative way.

Listen 2 – Tempo. Is the overall pulse of the music maintained? If not, in what specific spots does it rush or drag?

Listen 3 – Rhythm (different from tempo). Are the relationships between note values accurate and consistent? Are they “styled” appropriately?

Listen 4 – Pitch accuracy (if your music has pitches).

Listen 5 – Phrasing and style. Does your playing convey the character of the piece? Is there contrast between dynamic levels? Do you have clear, logical phrases?

Listen 6 – One last time through to catch anything that you have not heard yet.

Hopefully this gives you some ideas for how to make your practicing more efficient and productive. Great practice habits not only help you achieve your goals, but they also make practicing more enjoyable since you can see all of the progress that you are making. Be sure that you are well equipped and ready for the task. Good luck, and happy practicing!

teaching responsibilities, he performs and appears as a clinician throughout the United States and abroad. He holds degrees from the University of Texas at Austin, Florida State University, and Truman State University. **RS**

Adam Groh is the Director of Percussion Studies at Graceland University in Lamoni, Iowa. In addition to his

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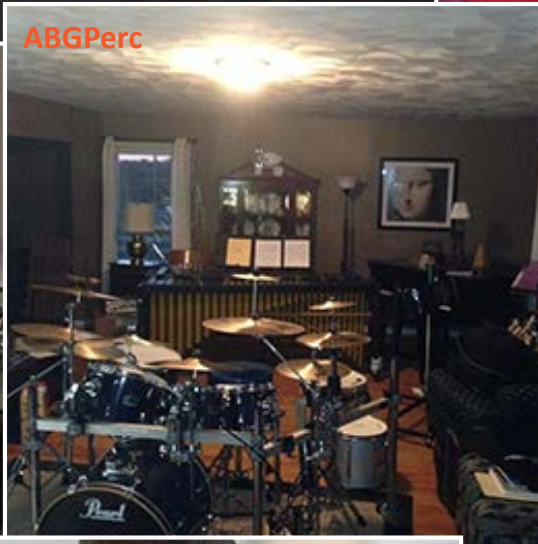
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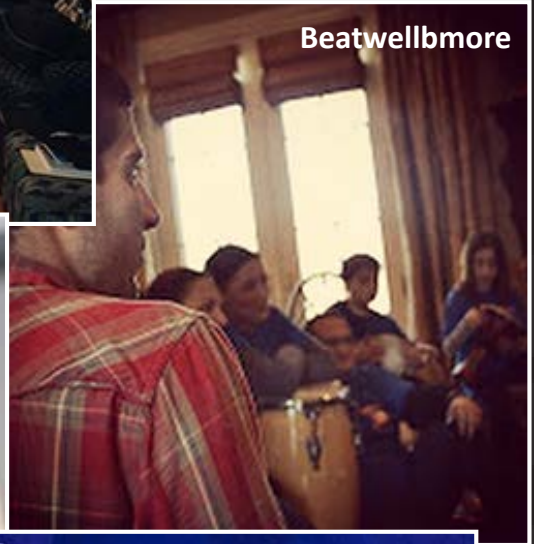
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irepercussion

John Cage
The liveliest section of the orchestra is the Percussion section and the liveliest kind of orchestra is the percussion orchestra. The Percussive Arts Society is devoted to Music that hasn't yet been written or heard. I'm all for it.
John Cage

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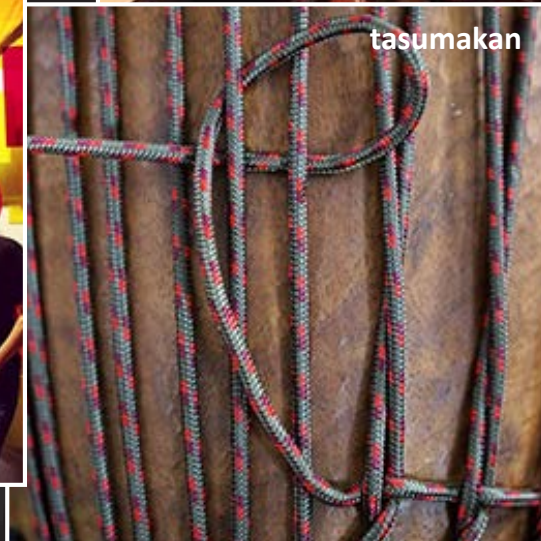
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johnfalsetto



CONTROLLING THE INDEPENDENT ROLL

BY MARK BOSEMAN



HOT LICKS

The independent roll, also called a one-handed roll, has become one of the most prominently used techniques in the modern marimba repertoire. It has the ability to support independent lines that can float above another texture, or simply provide a wider variety of options to the timbre of a roll.

No matter what musical situation is presented, these rolls can be difficult to play, as well as to make sound smooth and effortless. If you're new to the independent roll, these exercises should give you a strong foundation. Or, if you've been battling this challenge for a while, they might offer some new insights to improve on what you have already built.

Since no two sets of hands are exactly the same, everyone will have a unique set of potential problems, as well as solutions, for the independent roll. One exercise may work extremely well for one person, but have very little impact on another. That being said, three of the most common issues I have found that hinder the independent roll are rhythmic inconsistencies, stamina, and a lack of independence.

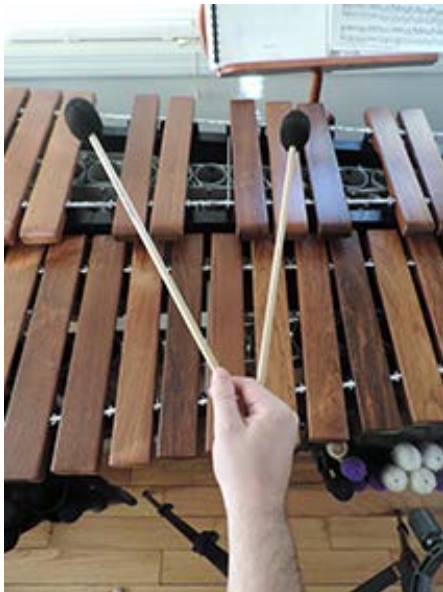
The uneven independent roll is a result of the time and/or volume in between each note. For time, think of it as the difference between straight sixteenth notes and the succession of a dotted sixteenth and thirty-second

note figure. For inconsistencies in volume, more often than not, the inner mallet is often guilty of playing a little louder. Although this is not always the case, the rotation towards the number two and three mallets tends to be a little stronger than the outer mallets.

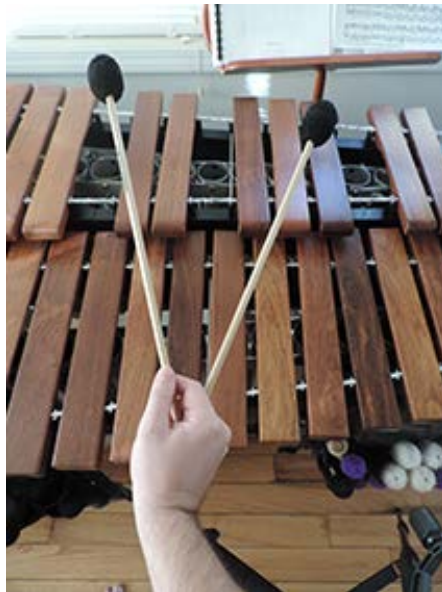
A slight lack of stamina is something that has probably affected everyone who has picked up a set of mallets. Whether you are alone in the practice room trying to get through the end of part two in David Maslanka's "Variations on Lost Love" or you are in the middle of your senior recital, that dreaded feeling comes when your arms begin to feel like jelly and you realize that you're only halfway through the piece. Independence refers to the ability to play the independent roll comfortably in one hand, while the other is free to play separately in or out of time. Both can be found in the aforementioned "Variations on Lost Love."

It is my hope that these examples and exercises will help you become more successful in both the execution of the technique and in the ability to forget about it while you are playing, gaining true independence. When we forget about how difficult the technical aspects are, then we can begin to focus on using them to make music.

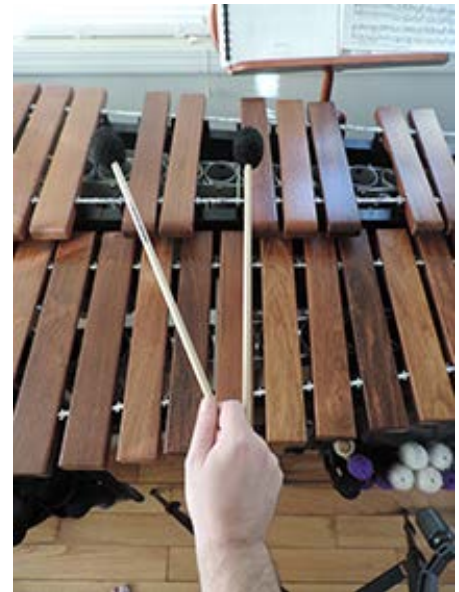
EXAMPLES OF CORRECT AND INCORRECT TECHNIQUE FOR THE INDEPENDENT ROLL



Correct: Thumb making a straight line from the elbow



Incorrect: Wrist bent inward



Incorrect: Forearm turned and thumb not facing upward

One thing to make sure of is that there are no bends in your wrist. Be sure that your thumb makes a straight line from your elbow. If the wrist bends inward or outward, it not only creates extra tension, but it also impacts the consistency within the roll. Since the technique is essentially a pure rotation, any extra angles will significantly affect the end result.

Additionally, the forearm should be in a position that keeps the thumb facing upward. If the playing position keeps the thumbs facing inward towards each other, the potential for rotation is severely limited. This will create an excess range of motion towards the outside of the body with a much smaller range of inward motion. It is important that an equal range of motion in both directions is present at all times.

FOUR EXERCISES TO DEVELOP THE INDEPENDENT ROLL:

1: Create Consistency



The goal for this exercise is to create consistency in the rhythm. The eighth-note figures use the rocking motion of the single alternating stroke, while the sixteenth-note figures switch to a pure rotation of the forearm. This is where removing any curves in the wrist will greatly improve rhythmic consistency. Since the eighth/sixteenth figure is familiar, it should be easy to hear any inconsistency. Start off at quarter note = 140 and move up from there, repeating the exercise an octave lower with the left hand. Remember to try to stay relaxed and let the rotation carry the rhythm.

2: Build Endurance



As example 1 becomes comfortable, start adding groups of four sixteenth notes. This will start to build endurance, while continuing to work on staying rhythmically consistent between the voices. Once again, play the exercise at the octave and the third in addition to the fifth.

Another way you can work on consistency is to purposefully play one of the voices louder than the other. This method has two key benefits. First, it allows you to bring out and control the volume of one of the two voices. This can be a useful tool if you are playing a rolled passage in one hand and you want to bring out the melody in one of the voices while the other supports it at a lower dynamic level. Second, it further strengthens your ability to balance the two voices. This is similar to practicing a buzz roll by adding accents to the exercise. The purpose is to make the accents even in the hopes that when you take them out, you're left with a perfectly smooth buzz roll.

3: Open your Ears



Like the previous examples, strive to keep the sextuplet figures consistent. The goal is to be able to play the figure, train your hands to play consistently, and train your ears to hear the inconsistencies. Again, practice this at different intervals. It doesn't always have to be octaves and thirds, but these are good general intervals to give you a feel for wider and narrower spaced rolls. Start this one at quarter note = 95 and work your way up. Again, try to relax and let the forearm rotation carry the technique.

4: Apply your Skill

5x ...
7x ...
9x ...
11x ...

This exercise is meant to develop endurance with the independent roll. One of the best ways to get through a long passage that features these rolls is to have the ability to play a roll comfortably that is twice as long as you need it to be. Start off with the metronome at quarter note = 100 and work your way to slower tempos, repeating each measure 5, 7, 9, and 11 times before moving to the next measure. Remember to focus on the consistency that was developed through the earlier examples. Also, maintain a straight wrist in order to eliminate tension and make the rotation as efficient as possible. If fatigue begins to set in, lower the volume and try to relax instead of trying to “muscle through it.” As your stamina increases and you become more comfortable, start adding changes in dynamics and color so that when you return to the music, shaping the lines becomes the focus rather than simply trying to get through the roll.

To work on developing independence between the hands, use the previous exercise and begin to add lines with the unused hand. Start with something simple, such as scales in the tempo that you’re working in. As you become more independent, start working with other stroke types such as double vertical, single alternating, and double lateral strokes. Finally, experiment and improvise passages that fall outside of the tempo of the independent rolls. Accelerations and decelerations within the tempos will become valuable, especially in works such as Maslanka’s “Variations on Lost Love.”

REVIEW

1. Make sure your wrist doesn’t have any unnatural bends in it. It should be straight to ensure that the rotation is as efficient as possible.
2. Listen for inconsistencies in the rhythm as well as dynamics between the inner and outer mallet.
3. Practice in different intervals. Rolling an octave feels completely different than rolling at a 2nd or 3rd. Also, practice rolling between the upper and lower manuals to gain facilitation outside the key of C major.
4. When you see long passages of independent rolls, work on your ability to roll for twice as long as you need. Live performance is unpredictable, so being over prepared is never a bad idea.
5. Always push yourself! When an exercise becomes comfortable, make it uncomfortable. Add some sixteenth notes to the early exercises. Practice uncomfortable intervals. You can never have too many tricks up your sleeve.
6. Make music! Add dynamics, color changes, and the ability to change the roll speed without losing the rhythmic integrity. What you practice will show up in performance!

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 degree from the Eastman School of Music. He has studied with Michael Burritt, Bill Cahn, Chalon Ragsdale, Rich Thompson, James Ross, and Paul Wertico. **RS**

UPCOMING EVENTS

FEBRUARY 2015

NOVA Chamber Series - TIMBER by MICHAEL GORDON

When: Feb 3, 7:30 PM - 7:30 PM (MT)

Where: Libby Gardner Hall at the University of Utah.

NOVA Artists: Percussion Utah Keith Carrick Eric Hopkins Jason Nicholson Michael Pape Michael Sammons Douglas Smith

More Info: <http://www.novasc.org> or <http://www.theguardian.com/music/2014/sep/17/michael-gordon-timber-review-henry-baldwin-serge-vuille>

Mallethead Series

When: February 13, 2015

Where: University of Washington Meany Studio Theater, Seattle
Faculty artist Tom Collier and bassist Dan Dean perform with special guest artists on this annual percussion series.

\$20 General Admission; \$12 Students/Seniors

More Info: Tom Collier

Email: mallets@uw.edu

Web: <http://music.washington.edu/events/2015-02-13/mallethead-series-dueling-mallets>

KoSA PAS NYU Workshop, New York City

When: Feb 14, 2015

More Info: www.kosamusic.com

Drum Circle Facilitators Guild 10th Annual Conference

When: February 20–22, 2015

Where: Ocean Creek Resort, Myrtle Beach, SC

The Drum Circle Facilitators Guild (DCFG) Conference will feature a variety of workshops and presentations on a wide range of DCF topics. There will be an array of activities ranging from formal presentations, open sharing, jump time for facilitation practice, and plenty of time to simply drum together. Conference sessions are designed for participants who have a working knowledge and experience with basic DCF principles and techniques. Beginning DCFs are welcome; however, introductory instruction will not be offered. The 10th Annual Drum Circle Facilitators Guild Conference is for anyone and everyone who incorporates rhythm and/or drumming into their work; including settings such as: schools/education, well elderly/seniors, community events, workplace training, non-profits, health/wellness, corporate, social services

More Info: Email: contact@dcfg.net
Tel: (202) 643-7862
Web: www.dcfg.net

University of Washington Percussion Ensemble

When: February 25, 2015

Where: University of Washington Meany Hall, Seattle, WA

Thomas Collier directs the UW Percussion Ensemble with the assistance of

Percussion TA Andrew Angell.

\$15 General Admission; \$10 Students/Seniors

More Info: Tom Collier

Email: mallets@uw.edu

Web: <http://music.washington.edu/events/2015-02-25/percussion-ensemble>

Onondaga Community College African Percussion Ensemble Concert

When: February 27, 2015

Where: Storer Auditorium, Onondaga Community College, 4585 West Seneca Turnpike, Syracuse, NY 13215-4585

More Info: Robert Bridge

Tel: (315) 498-2208

Email: bridger@sunyocc.edu

Web: <http://myhome.sunyocc.edu/~bridger/>

MARCH 2015

2015 KoSA Cuba

Drum & Percussion Workshop & Fiesta del Tambor

(Havana Rhythm and Dance Festival)

When: March 1–8, 2015

Where: Havana, Cuba

Participate in a one-week study program including activities and concerts of the Havana Rhythm and Dance Festival. Individuals and performing groups are welcome; this event is open to all. Experience intensive hands-on classes with major Cuban artists such as Changuito, Piloto, Amadito Valdes, and more, plus concerts, lectures, historical, and cultural visits.

All instruments are supplied on site. College Credit is available and travel for U.S. Citizens is also available. Join KoSA founder and world drummer/percussionist Aldo Mazza for this inspirational, educational and sensational visit to one of the world's epic centers of rhythm.

More Info: Email: info@kosamusic.com

Tel: (514) 482-5554 or 1-800-541-8401

Web: http://www.kosamusic.com/13_Kosa_Cuba.html

Mid-Missouri Percussion Arts Trophy

When: Mar 7, 2015

Where: Kenneth E. Cowan Civic Center, 500 E. Elm Street, 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 2 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.

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

Preview Concert for Sandy Feldstein National Percussion Festival

When: Mar 9, 2015

Where: University of Utah, School of Music, Libby Gardner Concert Hall, Salt Lake City, Utah

Preview Concert for Sandy Feldstein National Percussion Festival featuring: Park City High School, Farmington Junior High School, University of Utah

More Info: Michael Sammons
Email: Mike.Sammons@utah.edu

Seattle Pacific University Percussion Ensemble

When: Mar 10, 2015

Where: Seattle Pacific University, E E. Bach Theatre in McKinley Hall, Seattle, Wash., Percussion Ensemble Concert: Directed by Dan Adams

More Info: Web: <http://www.spu.edu/calendar-and-events/?view=detailEvent&eventDetailId=1352&title=Percussion%20Ensemble%20Concert>

Sandy Feldstein National Percussion Festival

When: Mar 12–14, 2015

Where: Indianapolis, Ind.

The Sandy Feldstein National Percussion Festival is a non-competitive performance and evaluation opportunity that shines a spotlight on the nation's most outstanding scholastic concert percussion ensembles. All auditioning

ensembles receive recorded and written evaluation from a panel of percussion educators. Invited ensembles experience a first-class festival of performances, clinics, master classes and special events. All the benefits contribute to the ultimate goal of showcasing your ensemble's excellence and helping it move to the next level.

The Sandy Feldstein National Percussion Festival provides a national forum for performance and recognition for America's outstanding concert percussion ensembles, as well as a wealth of educational opportunities for the participating ensembles.

More Info: <http://www.musicforall.org/what-we-do/mfa-national-festival/2015-ensembles-music-for-all-national-festival>

UTAH PAS Day of Percussion

When: Mar 21, 2015

More Info: Michael Sammons

Tel: (801) 349-9452

Email: Mike.Sammons@utah.edu

Web: <http://utah.pas.org/home>

APRIL 2015

University of Utah Percussion Ensemble in Concert

When: Apr 7, 2015

Where: University of Utah, School of Music – David Gardner Hall, 1375 East President's Circle, 204 David P. Gardner Hall, Salt Lake City, Utah 84112-0030

More Info: Mike Sammons,
Tel: (801) 349-9452; Web: <http://www.ustream.tv/UofUpercussion>

Northwest Percussion Festival

When: April 10–12, 2015

Where: Southern Oregon University, Ashland, OR

The Northwest Percussion Festival 2015 features performances by a number of collegiate percussion ensembles in the NW Region. Guest artist Steven Schick will perform with the University of Southern Oregon Percussion Ensemble and present a clinic.

More Info: Terry Longshore

Email: longshore@sou.edu

Onondaga Community College

Percussion Ensemble Concert

When: April 17, 2015

Where: Storer Auditorium, Onondaga Community College, 4585 West Seneca Turnpike, Syracuse, NY 13215-4585

More Info: Robert Bridge

Tel: (315) 498-2208

Email: bridger@sunyocc.edu

Web: <http://myhome.sunyocc.edu/~bridger/>

Onondaga Community College Day of Percussion

When: April 18, 2015

Where: Storer Auditorium, Onondaga Community College, 4585 West Seneca Turnpike, Syracuse, NY 13215-4585

More Info: Robert Bridge

Tel: (315) 498-2208

Email: bridger@sunyocc.edu

Web: <http://myhome.sunyocc.edu/~bridger/>

International Young Percussion Forum

When: April 27–29, 2014

Where: Grazyna Bacewicz Music School in Wroclaw.

More Info: Andrzej Waloszczyk: family.waloszczyk@wp.pl; Web: http://www.sm1st.wroclaw.pl/?page_id=83

MAY 2015

Competitive Solo and Ensemble Festival

When: May 1, 2015

Where: CSU, Fresno

Central California Day of Percussion

When: May 2, 2015

Where: Clovis North Educational Center

Onondaga Community College

Percussion Ensemble Concert

When: May 2, 2015

Where: St. David's Episcopal Church, 14 Jamar Dr, Fayetteville, NY 13066

More Info: Robert Bridge

Tel: (315) 498-2208

Email: bridger@sunyocc.edu

Web: <http://myhome.sunyocc.edu/~bridger/>

Mallethead Series: Collier and Dean 50-Year Anniversary

When: May 22, 2015

Where: University of Washington Meany Studio Theater, Seattle, WA
Percussionist and UW professor Tom Collier and bassist Dan Dean celebrate their 50-year musical partnership with an evening of music from throughout their performance career.

\$20 General Admission; \$12 Students/Seniors

More Info: Tom Collier

Email: mallets@uw.edu

Web: <http://music.washington.edu/events/2015-05-22/mallethead-series-coller-and-dean-50-year-anniversary>

University of Washington Percussion Ensemble

When: May 27, 2015

Where: University of Washington Meany Studio Theater, Seattle, WA
The UW Percussion Ensemble and the UW Steel Drum Ensemble (directed by Shannon Dudley) present music from a variety of musical traditions.

\$15 General Admission; \$10 Students/Seniors

More Info: Tom Collier

Email: mallets@uw.edu

Web: <http://music.washington.edu/events/2015-05-27/percussion-ensemble-world-percussion-bash>

JUNE 2015

Seattle Pacific University

Percussion Ensemble

When: June 2, 2015

Where: Seattle Pacific University, E.E. Bach Theatre in McKinley Hall, Seattle, WA

Percussion Ensemble Concert: Directed by Dan Adams.

More info: Dan Adams

Email: danadams@spu.edu

Web: <http://www.spu.edu/calendar-and-events/?view=detailEvent&eventDetailId=1365&title=Percussion%20Ensemble%20Concert>

JULY 2015

The Sixth Universal Marimba Competition & Festival

When: July 18–25, 2015

Where: Academic Hall, Sint-Truiden, Belgium

The Universal Marimba Competi-

tion Belgium, located in the heart of Europe, is acclaimed as one of the most prestigious in the world since its founding in 2001. It gathers marimbists from around the globe and fosters cross cultural understanding. The competition received from 2011 the High Patronage of Her Majesty Queen Paola, an honor for the first time presented to a marimba competition worldwide. The sixth edition celebrating the Competition's 15th anniversary will be held July 17–26 and include marimba solo and marimba ensemble (duo, trio & quartet). The competition welcomes at each edi-

tion a team of world leading marimba and percussion virtuosi, presenting all generations of top performers. Its position as a leading Competition is reflected by the careers of past laureates in the international music scene. The Competition welcomed in the past over 500 candidates of all nationalities and established for most winning laureates an endorsing contract and embarking career. There were also cash and material prizes of over 60.000 Euro, CD recordings and festival performances. It's without doubt that this groundbreaking event keeps marking internationally a brand new

milestone of the marimba, providing an inspirational stage for top performers and candidates and presenting all visitors a unique music experience.

Application Deadline: June 1, 2015

More Info: www.marimbacompetition.com **RS**



**The Sixth
UNIVERSAL MARIMBA
COMPETITION & FESTIVAL 2015**
Marimba Solo & Ensemble (duo, trio, quartet)
18-25 JULY 2015
Academic Hall - city Sint-Truiden

Ludwig Albert(BE)
(Artistic director)
Igor Lešnik (HR)
(President)
Stefaan Ottenbours (BE)
(Executive director)
Li Biao (CN)
David Friedman (US)
Daniella Ganeva (UK)
Pei Ching Wu (TW)
Piet Swerts (BE)
(composer)
Laureates 2013

**B
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M**

Under the High Patronage of Her Majesty Queen Paola of Belgium

Applications deadline June 1st, 2015
www.marimbacompetition.com

Org.: Marimba-Projekte vzw
Cultuurland Centre de Bogasant
B. Heymansplein 7
Info & reservations:
3581 Boverlo - Belgium
info.ca@sint-truiden.be
www.marimbacompetition.com

Logos of sponsors and partners: ADAMS, CORDON ROUGE, SINT-TRUIDEN, etc.

THE PAS DRUMSET COMMITTEE

BY ERIC C. HUGHES, COMMITTEE CHAIR



Greetings from the Drumset Committee. The committee and I represent percussion educators and active performers as well as members of the percussion industry. Some of us are well-seasoned college professors and others are recent college graduates; some of the members have toured the world and others are artist-relations experts. Together we help select and program the drumset activities and performers for PASIC.

DRUMSET ARTISTS

At the heart of the Drumset Committee's agenda is selecting the artists that perform at PASIC each year. PAS receives applications from many well-known drumset players and up-and-coming presenters. Applicants cover a wide variety of clinic topics and musical styles, and each year it becomes more and more difficult to select from the highly qualified artists.

The main responsibility of the committee members is to review each application using a 1-to-10 rating system, and members are encouraged to include their own thoughts and critiques of the applicant. Once the committee reviews the applications, the committee chair collects the data and presents the committee's findings to the Executive Committee. It is always

great to see new applicants and see what the future holds for drumming. Incidentally, there is a three-year waiting period before an artist can apply and be selected to come back.

PANEL DISCUSSIONS

In addition to scheduling drumset artists for PASIC, the Drumset Committee also conducts a Drumset Panel discussion, which in the past has included a drumset teachers' roundtable, a discussion of curriculum for the college level drumset, and "The Drummers of Weather Report," among other great topics. We are still discussing the panel and subject matter for PASIC 2015 and will, as always, present an informative and entertaining panel.

DRUMSET COMPETITION

The Drumset Committee has presented a Drumset Competition in which drummers from around the world can compete for a chance to play at PASIC in front of judges. The last Drumset Competition was in 2010, and our celebrity judges were Russ Miller, Stanton Moore, and John "JR" Robinson. As a committee we hope to bring back the competition in 2016 with it repeating every two years. A subcommittee has been selected from the Drumset Committee

members to create a set of performance rules that will facilitate the best possible event.

One of the main purposes of the Drumset Competition is to inform drumset students and teachers about PAS and what PAS has to offer. There is a large, untapped population of drummers who need to understand that there is a place in PAS for them and to know why they should become members. The Drumset Competition has garnered the most discussion in the committee, and we are lucky to have Christopher Hanning in charge of the overall organization.

ORAL HISTORY PROJECT (OHP)

One of the most interesting committee endeavors has been the Oral History Project. This project was started years ago when Jim Rupp was discussing the NAMM Oral History Project with Archivist Dan Del Fiorentino and NAMM President Joe Lamond. NAMM has been very generous in sharing their archives of drumset interviews, which you can find at: <https://www.namm.org/library/oral-history/Percussion-Drums>.

The OHP involves conducting filmed interviews with significant drumset artists for the PAS archives; these interviews will be used for education, research, and general inter-

est. This is a project of which I have personally taken the reins, and it has been very enjoyable and rewarding. Over the past four years I have conducted more than 70 interviews with drummers from all genres of music at PASIC, NAMM shows, and at various locations across the country. Liberty Devitto (Billy Joel) was interviewed in the lounge of a Times Square hotel; W.S. Holland (Johnny Cash) was interviewed upstairs in a Sig's Lagoon Record Shop in Houston, Texas. I have been lucky enough to interview some of my drumming heroes as well as up-and-comers like Hannah Ford Welton and veterans like Danny Gottlieb and Ndugu Chancler.

The Oral History Project has been a wonderful way to get to know drummers beyond their magazine interviews or a bio on a band website. As musicians we all have similar backgrounds, and we all have stories to tell; each person chooses a path that leads down life's road. For some of the drummers the road was easy; for others it was years of struggling until one day the stars were aligned and their lives changed forever.

For some family members a video recording is the only voice and image they will ever know of that person. We strive to capture as much information about the family and the history of the subject as we can while also discussing the musical history of the drummer being interviewed. The following link provides a sampling of the interviews that have been conducted thus far: <https://www.youtube.com/watch?v=nORbTAVn4E4>.

CONCLUSION

As I stated at the beginning of this article, the role of the Drumset Committee is to bring musicians to PASIC who will entertain, educate, and inspire. As the Drumset Committee moves into the future we will continue to study the artistry, techniques, and ever-changing styles of the drumset and its place in music history. Thank you for reading, and please feel free to contact me at txdrums@gmail.com with any questions or comments. Thanks again and happy drumming!

RS

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

DEAGAN MODEL 30 VIBRAHARP

Donated by Ward Durrett (1994-05-01)

Manufactured by the J. C. Deagan Company between 1938–42, the Model 30 Vibraharp was lightweight and portable. From the inception of both Deagan's vibraharp and Leedy's vibraphone, the standard range had been three octaves, F to F. In order to reduce the weight of the instrument, Deagan eliminated the lowest (and largest) keys, which resulted in a 2 1/2-octave, C to F range.

The stand size was reduced to a simple, straight-legged support system with a thin pedal, both of which had less mass than prior vibraharp designs. A third change was to use cardboard, instead of brass, for the resonators. The cardboard resonators were capped on the end with metal and suspended in a box frame to provide adequate support. The motor, used to rotate the fans, had only one speed.

For ease of transport, the legs and pedal can be quickly disassembled and the entire instrument placed into a single canvas bag. A prominent handle, used for carrying the instrument, extends from the two-tone, duco-finished frame.

When first introduced in 1938, the instrument sold for \$195, and when it was discontinued in 1943, it listed for \$260.

