

Vol. 2, No. 3, June 2015

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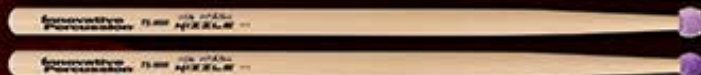
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RHYTHM! SCENE™

THE NEWSLETTER OF THE PAS

The Percussive Arts Society (PAS) Mission Statement:

To inspire, educate, and support percussionists and drummers throughout the world.

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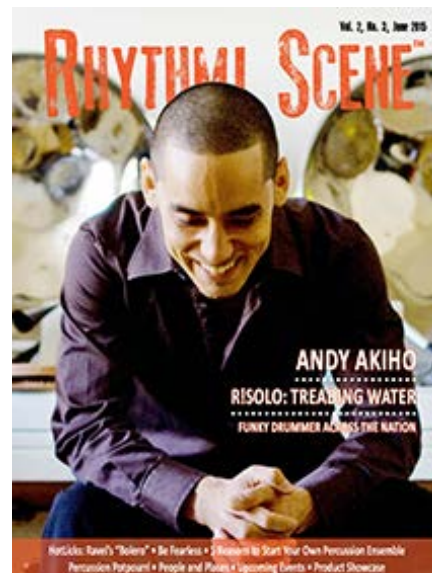
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PAS A “GOOD OL’ BOYS CLUB”? THINK AGAIN!

BY JULIE HILL, PAS PRESIDENT

Having been a member of PAS since 1989, I have often heard the organization stereotyped as a “good ol’ boys club.” Anyone who still believes this simply hasn’t taken a closer look at PAS and the opportunities it provides for all of its members, of every profile.

Let’s take performance opportunities, for example. The PAS leadership team has worked diligently to create and support many more performance opportunities for students. In the past two years alone, we have created Chamber Music, All-Star International Percussion Ensemble, and International Percussion Solo Competitions at PASIC, in addition to all of the other performance opportunities that were already available (<http://www.pas.org/pasic/about-pasic/contests>).

Additionally, PAS is partnering with the World Percussion Group, a newly formed ensemble that will tour the U.S. in 2016, helping young people to launch their professional careers (<http://www.pas.org/community/get-involved/world-percussion-group>).

Now, let me address professional development and leadership opportunities within PAS. Many years ago, it could be quite difficult to become a member of a PAS Committee. I recall trying numerous times to gain membership on one of the committees, to no avail. It was disheartening to say the least, especially when all I wanted to do was give of my time and serve the organization I loved so much. Well, those days are over. PAS implemented committee term limits a few years ago, and this year we are beginning to feel the full effect of that change. There have never been more opportunities to get involved in leadership and service in PAS through committee membership than right now!

In addition, applications are currently being accepted for PAS Committee Chairs. To see the full listing of chair and committee openings, go to: <http://www.pas.org/community/get-involved/committees>.

Are you a university undergraduate or graduate student who wants to begin learning more about PAS governance but you aren’t quite at the level where you

feel it’s appropriate to become a committee member? Have you thought about applying to be a member of the PAS University Committee? This committee was created just for you. Contact the committee chair, Ben Fraley, to find out more about this committee and its mission! One exciting development for the PAS

University Committee is that beginning this year all of the other 16 PAS Standing Committees will have one representative from the PAS University Committee as a student voice. This will facilitate increased communication on both sides of the spectrum, ensuring that all committees are making decisions with student interests in mind, while also establishing an avenue by which information will be relayed back to the University Committee with greater speed and clarity.

If grassroots initiatives are your calling, look no further. Get involved at the PAS chapter level. If you are a professional, contact your PAS Chapter President and ask how you can contribute. Chapter presidents have been charged with growing their membership by ten percent this year and they need your help (<http://www.pas.org/community/get-involved/Local.aspx>).

If you are a student and want to get involved at the chapter level, consider applying to be a PAS Student Delegate (<http://www.pas.org/community/get-involved/StudentDelegateProgram.aspx>). Or contact Anna Provo to find out more about being a PAS Student Delegate.

Additionally, at the chapter level we are identifying Percussion Specialists of all types. If you know of drummers/percussionists in your area who are currently not aware of the benefits of PAS or perhaps haven’t taken a look at our organization in many years, we are reaching



out to them. Please share the “Why PAS” video with them and help us identify these individuals by contacting **Dan Smithiger** or **Brian Zator**.

For all of our subscriber/members, PAS is working on many new educational resources that will soon be unveiled on the PAS website (www.pas.org). A new genre-based menu is being developed. This will help drummers and percussionists of all ages more easily find educational resources that they can use on a daily basis to become better performers, educators, pedagogues, and scholars.

In closing, a simple request: The next time you hear someone call PAS a “good ol’ boys club” or anything that would insinuate that our organization doesn’t provide

opportunities for all of its members, please respectfully ask that they take another look and think again.

Sincerely,
Julie Hill



jhill@pas.org

Julie Hill, DMA

President, Percussive Arts Society

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LETTER FROM THE EDITOR

BY MEGAN ARNS

Dear Readers,

Thank you for your interest in *Rhythm! Scene (R/S)*, PAS's free e-publication (formerly *Percussion News*). *R/S* strives to represent the creativity and diversity of our global percussion community, capturing the fun and excitement of being a drummer or percussionist. Whereas *Percussive Notes* is more academic and research-oriented, *R/S* features reports of current/recent percussion events happening around the world, includes interviews with up-and-coming percussionists in all fields, and incorporates multimedia stories about creative projects that are brewing all over our global percussion community. *R/S* is published bi-monthly (February, April, June, August, October, and December) in between issues of *Percussive Notes*.

Rhythm! Scene is now halfway into its second year of publication and we would like to hear what you think! Please take a few minutes to complete our survey <http://bit.ly/RsSur15>.

Interested in submitting something for publication, but don't know what to write? Here are some ideas to get you started:

- A story that uses media as the centerpiece (a creative video you found or shot, powerful images, some killer audio, etc.).
- Resources the readership might not have access to (music from another culture, a rare experience you had, something valuable you were taught along the way, etc.).
- Compelling stories (something happening in your community, an interesting personal connection, a trip you took, etc.).

Most importantly, our goal is for *R/S* is to reflect the diversity of our percussion community. If you are concerned your article is a little "out of the box," please send it anyway. This publication is *for us* and *by us*, supporting the PAS mission to inspire, educate, and support percus-

sionists and drummers throughout the world. Send submissions and direct questions to me at marns@pas.org. Thank you, and we look forward to reading your material!

Sincerely,

Megan E. Arns
Rhythm! Scene, editor
Percussive Arts Society
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FROM PAN TO PRINT: AN INTERVIEW WITH ANDY AKIHO

BY MEGAN ARNS

How many composers have won the Rome Prize within six years of beginning their composing career? How many musicians take their first composition lesson from a Pulitzer Prize-winning composer? How many percussionists write a concerto that is premiered by one of their biggest inspirations? Andy Akiho can check yes to all of the above.

The New York Times describes this life-long percussionist turned composer as “mold-breaking,” “alert and alive,” “dramatic,” and “vital.” Akiho’s composition portfolio has grown exponentially over the past few years to include works for numerous combinations of instruments, many of which feature the steel pan, his primary instrument. Akiho’s recent engagements include commissioned premieres by the New York Philharmonic, Shanghai Symphony Orchestra, and National Symphony Orchestra. *Rhythm! Scene* was fortunate to catch the busy musician for an interview while he was in the United States on a brief sabbatical from his yearlong fellowship residency in Rome.

Rhythm! Scene: *You have two degrees in percussion performance from the University of South Carolina (USC) and the*



PHOTO BY AESTHETICIZE MEDIA

Manhattan School of Music (MSM). How did you come to composition as a performer?

Andy Akiho: It started with me wanting to be a jazz musician and with my experiments in improvisation on steel pan. Those improvisations then became my first compositions. They started as steel pan solos, and then I orchestrated them or arranged them into different varieties of instrumental combinations. From there, I started composing for other instruments.

Also, I feel like as percussionists, we’re always searching for timbres and sounds. A lot of times when we’re performing, we have to come up compositionally with the timbre aspect of the music through instrument and implement choices. So in a way, I feel like composi-

tion came naturally to me as a percussionist and improviser.

RIS: *How did you first get into music, and how did the steel pan come to be your primary instrument?*

Akiho: Growing up, my older sister was a rock drummer and I wanted to be like her. She got me on the drumset early on. I was never very good, but I always practiced and I wanted to be a drummer. I was on the drumline throughout high school and did drum corps in the summers.

When I got to college, I couldn’t really read pitches. I started with the marimba and steel pan, and throughout those undergrad years at USC, I felt like I could read and understand the music better on the pan for some reason. But I tried to play

in everything that was possible—anything from the South Carolina Philharmonic to all the ensembles at the university, and I was also big into West African drumming. I was really lucky that there were a variety of ensembles I could play in. I think that affected me a lot.

RIS: *With such a strong interest in the steel pan, have you spent any time in Trinidad?*

Akiho: After I graduated from USC, I went straight to Trinidad and performed at Panorama. I played with Startlift in 2002, arranged by Ray Holman, and with Phase II in 2003, arranged by Boogsie Sharpe. I also wrote my first steel pan solo in 2002 for the solo competition down there.

RIS: *What did you do with the time you had in between finishing your undergrad studies and starting a masters program?*

Akiho: I moved to New York City in the fall of 2003 to freelance as a jazz and Caribbean musician. I was never planning on going back to school. I was out playing late every night whether practicing with the steel pan guys or sitting in at jazz clubs—just working really hard. I was also doing a lot of cocktail hours, weddings, and parties. Then I moved down to D.C. for a year and worked as a sushi chef. I was still teaching steel pan at elementary and high schools in New York during that time.

Then I decided to take a

▶ Tap to play video



“Alloy” (2009) by Andy Akiho, Foundry Steel Pan Ensemble. Video by Gary and Jenny San Angel

different route—a different direction with my steel pan. I applied to the Manhattan School of Music for a masters in contemporary percussion performance. They had just started the contemporary program, so I was the only percussionist there the first year. That really kicked my butt in a good way; I learned a lot being in that setting. I was still playing steel pan, and a lot of the composers were writing for me while I was in school there, but I was also playing in almost everything since I was the only percussionist, and contemporary chamber music usually requires a lot of percussion.

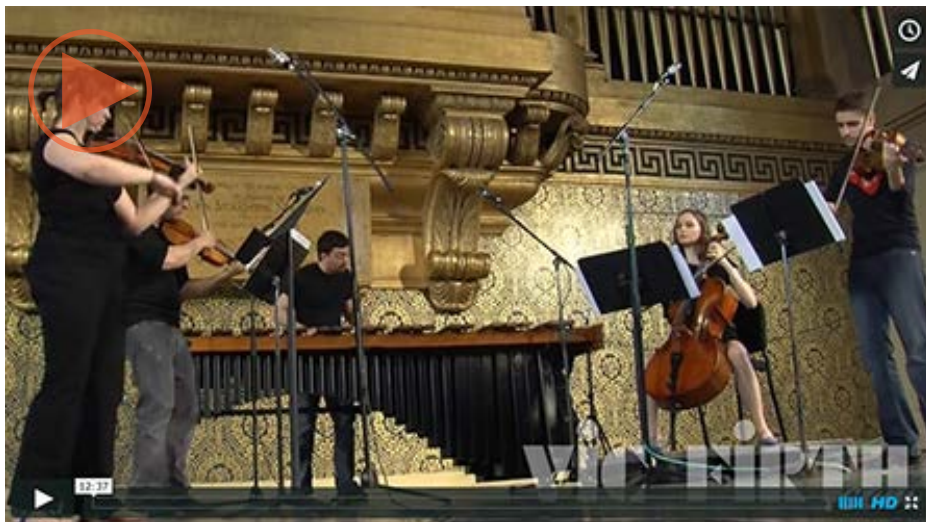
I also started composing when I got to MSM. I would write for my colleagues, and then most of the concerts would have one of my pieces on it. That first year at MSM was a serious transformation for me becoming more of a composer.

Also, I did the Bang On A Can Summer Festival that summer in 2007. That really opened my world up, too, because I realized classical music didn’t have to be all dead composers. I wasn’t used to that yet. That was the first time I was introduced to that world.

RIS: *And you started composing more after that? How did commissions start for you?*

Akiho: It just kind of developed naturally into more of a balance. After that first year at MSM, I knew I wanted to pursue composition. I had put enough scores together to have a portfolio, and I applied for the Yale School of Music. That was the first time I was officially in school for composition, and I think it was a really good time for me to start. In a lot of undergrad programs you can be persuaded to compose in a certain way, but by the time I

▶ Tap to play video



"LigNEous 1" for Marimba and String Quartet (2010) by Andy Akiho. Ian Rosenbaum, marimba, Video by Vic Firth Co.

got to Yale for graduate school, everyone was kind of doing their own thing. You get a lot of great influence from your colleagues and your professors, but they don't try to mold you into a certain style. So I was free to do whatever I wanted. I didn't have a lot of technique yet; I was just learning trial by fire. For every new commission or new piece that came in, I had never even done an assignment for that instrumentation. Even today, every commission I get, I've never written for and it knocks me out every time!

RIS: *You have been commissioned by esteemed groups such as the New York Philharmonic, Shanghai Symphony Orchestra, National Symphony Orchestra, and eighth blackbird. How much does the specific ensemble you're writing for influence the piece?*

Akiho: When it's a chamber work,

the ensemble influences are huge. If I don't know them, I try to get to know what their vibe is, what kind of music they like, and what kind of music they perform. When I'm writing, I remember that and try to add something new to it. That way they've gotten something new out of it; they're not just getting another piece that's like a piece I've already written. This challenges me, and it might challenge them a bit, too—not in terms of difficulty, but by bringing something new that they haven't done before. In my experience, ensembles enjoy adding new aspects to their repertoire and it keeps it fresh for them. I try to do that with every group.

With orchestra groups, it's a little different, but I still try to do the same thing. I always have to keep in mind that I have to be practical because they have limited rehearsal time. But

I challenge myself to learn more about orchestrating and being efficient. I try to figure out how I can get the kind of sound I want without making it overly intricate just for the sake of complexity.

RIS: *Do you ever have the chance to workshop your music with these ensembles?*

Akiho: I have had opportunities to workshop stuff. For example, I was one of three finalists in eighth blackbird's composition contest, and in addition to writing a piece for them, we got to workshop the piece with them. This really helps to finalize a piece. Also, I wrote a harp duo last year and I met with them multiple times to learn about the harp. I learned about what techniques are possible, what doesn't work well, and about pedaling. I ended up thinking of the harp like a percussion instrument, which helped me understand how it worked. I treated each note like it was an instrument you hit or something. I really had to workshop that piece!

I find that the smaller the ensemble, the more I workshop it. I just wrote a violin and steel pan duet, and I met with the violinist all the time to play through little excerpts I wrote. Her suggestions kind of made the music come more naturally. But in a larger group, I can't do that very much, simply because it's not practical with that many musicians.

RIS: *You are currently in Washington, D.C. for the premiere of “Beneath Lighted Coffers,” your brand-new concerto for steel pan and orchestra with the National Symphony Orchestra and Liam Teague, a native of Trinidad and Tobago hailed as the “Paganini of the Steel Pan.” Had you worked with Liam before you arrived in D.C. this week?*

Akiho: No. I met him for the first time in person yesterday. Every once in a while he would play something back for me on Skype, but we didn’t get to meet in person until yesterday. We got to work together all day today and that was really productive. There is one movement where he’s playing with chopsticks and he’s got a thin felt on the tips; we got to experiment with different sticks today to see what would work. It was good.

RIS: *Can you tell us more about how this commission came about?*

Akiho: The National Symphony Orchestra commissioned me, and then I recommended Liam for the solo. It’s a very meaningful collaboration for me because I used to play Liam’s music on my recitals when I was an undergrad. He’s an incredible player and he really cares about the project. He takes it seriously and does a really good job. And he’s a really nice guy, which is awesome.

I’ve found that the best players are usually the nicest, too, you know? Same with

“Andy is such a brilliant musician! I love this concerto, especially because it really highlights the steel pan in a number of different ways that are not very traditional. For example, he has me playing with chopsticks and striking various places on the pan. In addition, the piece is a wonderful vehicle to show off the pan’s virtuosity, lyricism, and percussive qualities. Andy is such a warm and humble human being, and it has been great getting to spend time with him in Washington, D.C. I’m particularly excited about this new work, as it is yet another addition to the steel pan repertoire, which is relatively small when compared to older instruments.”

—Liam Teague

eight blackbird, they are super nice! They’re like family to me now, and they’re phenomenal. I think this is a great thing for the music industry. I don’t think you can get away with being a “prima donna” anymore. There are just so many great players out there. And usually when they’re really good, they don’t have anything to prove. They’re

just really chill, humble, and nice; and they bring it out in the music. When it’s time to throw down, they really bring it.

RIS: *I, and I think many other percussionists, have come to know your music through the high quality videos you post online. When I saw your newest video, “NO one To kNOW one,” I was*

▶ Tap to play video



“NO one To kNOW one” (2010) by Andy Akiho. Video by Michael McQuilken

particularly drawn to the pop culture influence and detailed videography. The narrative is striking and, in a way, challenges the image of classical music. Who made the video and how were you artistically involved with the making of it?

Akiho: I wanted to work with the director Michael McQuilken, who I had met at Yale. Ian Rosenbaum and Candy Chiu, the two percussionists in the video, had worked with him personally at Yale in a project that involved the drama school and the Yale Percussion Group. So as I was talking to Ian about this project, we both thought he would be the perfect match for this type of video and the music that went with it. We actually just did another one, “to wALK Or ruN in wEst harlem,” that has a narrative with an entirely different direction. That one is not going to come out for a while, but it will be really cool. So it’s great working with him.

I’ve worked with a lot of different directors I really admire. Most recently, I worked with Zac Nicholas on a video called “Deciduous,” a violin and pan duo. I also worked with him on a snare drum solo called “Stop Speaking” with Chris Lamb, principal percussionist of the New York Philharmonic. He’s got some great ideas. My first real video was called “21,” a duo for cello and steel pan. The director Quincy Ledbetter approached me at a show I was doing with Mariel Roberts, the

cellist. He usually does R&B videos, so it was nice to have a different view into classical music through him.

RIS: *Is your composing at all influenced by the idea of having a video component now?*

Akiho: No, but I also don’t try to not think about it either. A lot of my music by default is very visual, or it could be. A lot of times I want to show things that might be unfamiliar to some people: maybe the techniques that we’re using, the instrument combination, or the unconventional sounds. A lot of times I just want to show that; I want to show how we’re getting these sounds. For example, most people think that there’s a drumset in “NO one To kNOW one” when they hear it on the record. There’s not a drumset; it’s part of a multi-percussion setup, but you might not know that without watching the video.

RIS: *You are the recipient of the 2014–15 Luciano Berio Rome Prize. Tell us what this award entails.*

Akiho: It’s an incredible fellowship with a yearlong residency in Rome, Italy. I’ve been there since September, and I have a studio apartment in a big complex with other artists in the arts and humanities. It is very inspiring to be around these scholars/artists. I have my own private studio with a piano to compose in as well. It’s been an incredible experience. They bring two composers a year, and Paula Matthusen is there with me this year.

RIS: *It goes without saying that this is a very prestigious opportunity. What did it feel like to win this award?*

Akiho: I’ve always wanted to do something like this—to have that opportunity to really focus and be inspired by the big city and just compose. I always

▶ Tap to play video



“Stop Speaking” (2011) by Andy Akiho. Chris Lamb, snare; Vicki, voice. Video by Zac Nicholas



thought, “If I could do this one day in my life, I would be so happy.” But I thought maybe it would happen like 20 years from now or something. I didn’t know I would have the opportunity to do it this soon, so I feel very fortunate. I get really inspired by travel and being in new places when I compose, so it worked out perfect for me and I wrote a lot of music when I got there. I finished a 12-minute percussion quartet, I wrote a 30-minute ballet, and then I wrote this 35-minute steel pan concerto.

RIS: *Sounds awesome! Who has been one of your biggest musical influences?*

Akiho: My first composition teacher was Julia Wolfe. I studied with her while I was at MSM and she really encouraged me. I started late! I was about 28 years old when I was trying to get into this thing. She really worked with my ideas and helped me

think about how to mold them better. She taught me a lot about repetition and not having too many ideas in one piece, but rather sticking to something I really liked and going with that for longer. She really pushed the repeat signs on me early on. It was good because I have so many ideas sometimes and you can easily get lost in too many ideas. But most importantly, she was really encouraging to me. It was always fun meeting with her, showing her my newest work, and getting her input on it. I have so many influences, but she was my first really strong influence.

RIS: *It seems like many percussionists are into composition, and vice versa, just like you. Do you have any advice for young percussionists/composers?*

Akiho: Just keep going and always keep learning! Also, keep being a percussionist because percussionists have very open minds

to music, to different musical situations, and to instrumental combinations. I feel that’s why so many composers are percussionists these days or percussionists are composers. We already have that mentality for diversity and the ability to adapt to anything. Keep moving forward; keep pushing the boundaries.

Also remember to branch out. Don’t be stuck just in the percussion world. Learn from other instrumentalists; be friends with them and learn what you like about what they do, and what they can do that percussionists cannot do. Keep trying to mix all that up and experiment. Basically doing what we do as percussionists anyway, but applying that to composition and not letting anyone try to persuade you that you can’t do it. You’ve gotta keep going for it!

*To read more about Andy and listen to his music, visit www.andyakiho.com. **RIS***

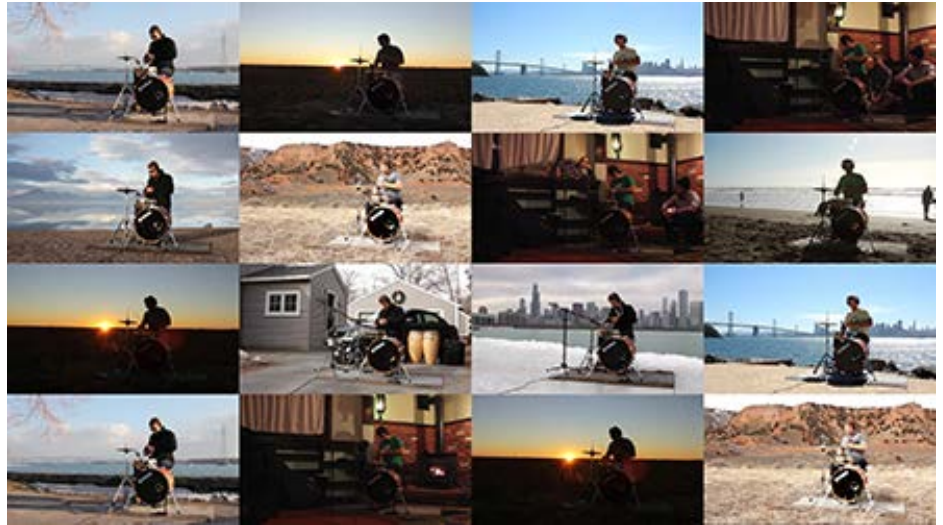
FUNKY DRUMMER ACROSS THE NATION

BY JOSHUA SCOTT MAYO

The idea for the project “Funky Drummer Across the Nation” came to life when my longtime friend Joseph Lafond and I were tossing around the idea of a road trip to California from my home state of Massachusetts. Joseph thought it would be cool to set up my drumset and film a few shots along the way. I instantly thought of the infamously sampled James Brown song, “Funky Drummer.”

“Funky Drummer” is the most sampled drum beat in history, being used by some of the most popular names in hip-hop, from Dr. Dre to Public Enemy, the Roots to LL Cool J, the Beastie Boys, and the list goes on and on. The original drummer on the track was Clyde Stubblefield.

Our idea was to capture the exact same framing in each shot, as well as play the continued groove in time at each location. The full setup included essential parts of the drum-kit such as the kick, snare, and hi-hat, with a few microphones running into a simple interface along with a single camera and tripod. We were able to get our setup time down to 15 minutes after parking the car and hauling the gear to each location. We found the process had to be executed quickly to avoid obstacles like permissions, law enforcement, and disrupting the peace. Overall, most people were interested, gave us the thumbs up, and responded in



▶ Tap to play video



Video credits

Joshua Scott Mayo: Drummer, Producer, Audio Mix
Joseph Andrew Lafond: Director, Photographer, Editor
Christopher Lafond: Audio Master

a very positive manner in support of our project.

After filming at all the different locations and completing our journey to California, it was on to choosing the right takes, mixing the audio, and tackling the extensive editing process. On the artistic side, I wanted the scene cuts in the video to correspond with how you feel the accents in the groove. We also tried to give the viewer a visually pleasing change of not only the backdrop scenery, but also of multiple shots happening at once.

As we drove across the country, we found ourselves in the midst of breathtaking scenery in locations such as the stunning Niagara River, an ice sheet overlooking the Chicago cityscape, a cornfield in Nebraska, the Bonneville Salt Flats in Utah, and many others. You will simply have to check out the video and see for yourself! This adventure will definitely stand out in my memory for a lifetime. I hope you enjoy the video as much as we enjoyed creating it.

Joshua Scott Mayo is a professional drummer/percussionist whose love for music can be easily identified when behind the wheel of his instrument. Joshua attended Berklee College of Music from 2008–10 and toured the Caribbean playing in multiple show bands in the cruise industry after establishing himself in the Boston area. Joshua currently resides in San Francisco, California, where he performs with his jazz trio in a residency at the historic Palace Hotel. **RIS**



RAVEL'S "BOLERO": FRONTWARD AND BACKWARD

HOT LICKS

BY JOEL ROTHMAN

"Bolero" is an orchestral piece in one movement by the French composer Maurice Ravel (1875–1937). The renowned conductor Arturo Toscanini premiered it in 1929 with the New York Philharmonic. Ravel is considered a masterful orchestrator and "Bolero," arguably his most popular work, is purported to be one of the world's most frequently played pieces of classical music.

For me, "Bolero" was, and still is, one of the most challenging pieces of repertoire I've ever had to play. While the basic "Bolero" rhythm is simple enough:



...its continual repetition for a little over 15 minutes makes it extremely difficult to actually read the notated rhythm throughout. Personally, I simply memorized the music in order to concentrate on the conductor while playing the most difficult aspect of the piece: the dynamics. The unchanging ostinato rhythm, starting with *pianississimo* (*ppp*), and gradually rising to *fortississimo* (*fff*) over a long period of time will challenge the control of even the finest snare drummers.

Each player needs to find his or her own way to play from *ppp* to *fff* by building with a continual crescendo. I played it with very light sticks, holding them close to the tip and playing near the rim of the snare. As I built the crescendo, I slid my hands up the sticks and gradually moved to the center of the drum, all the while raising the sticks higher and higher from the snare head. This, of course, is easier said than done, and requires practice and concentration.

The following etude, while necessarily much shorter than "Bolero," is based upon the same ostinato rhythm, starting with *ppp* and increasing to *fff* over the course of 16 measures. The rhythm then reverses somewhat for the final 16 measures, requiring you to play from *fff* back down to *ppp*. Grace notes are included in many places throughout the etude for an extra challenge.

While nothing can compare with the actual experience of playing "Bolero" with an orchestra, the following etude will help to develop skills for playing *ppp* – *fff* – *ppp* over 32 measures. And this, hopefully, will help to prepare you for a time when you have the opportunity to play Ravel's masterpiece with an orchestra.

Joel Rothman is an author and publisher of over 100 books on drumming and percussion. Originally a New Yorker, he now resides in London where he teaches advanced and professional players. You can read a full profile of Joel on his website at www.joelrothman.com or contact him via email at info@joelrothman.com. **R!S**

ETUDE

♩ = 65 - 75

1 *ppp cresc. poco a poco*

4

7

10

13

16 *fff*

19 *decresc. poco a poco*

22

25

28

31

34 *ppp fine*

IN MEMORIAM: JIM COFFIN

Jim Coffin, who worked for Selmer and Yamaha and was very involved with PAS, died on April 9, 2015.

Born in Waterloo, Iowa in 1931, he received bachelors and masters degrees from what is now the University of Northern Iowa (UNI). After playing professionally in Los Angeles he returned to Iowa and began teaching at Woodward High School in 1956 and Belle Plaine High School in 1959. Coffin joined the UNI faculty in 1964 where he instituted both the jazz and percussion programs.

In 1972, Jim joined the Selmer

Company, where he was the marketing, education, and artist-relations manager for Premier Drums. Ten years later, he joined the Yamaha Corporation and was responsible for the development and marketing of their percussion products until 1993.

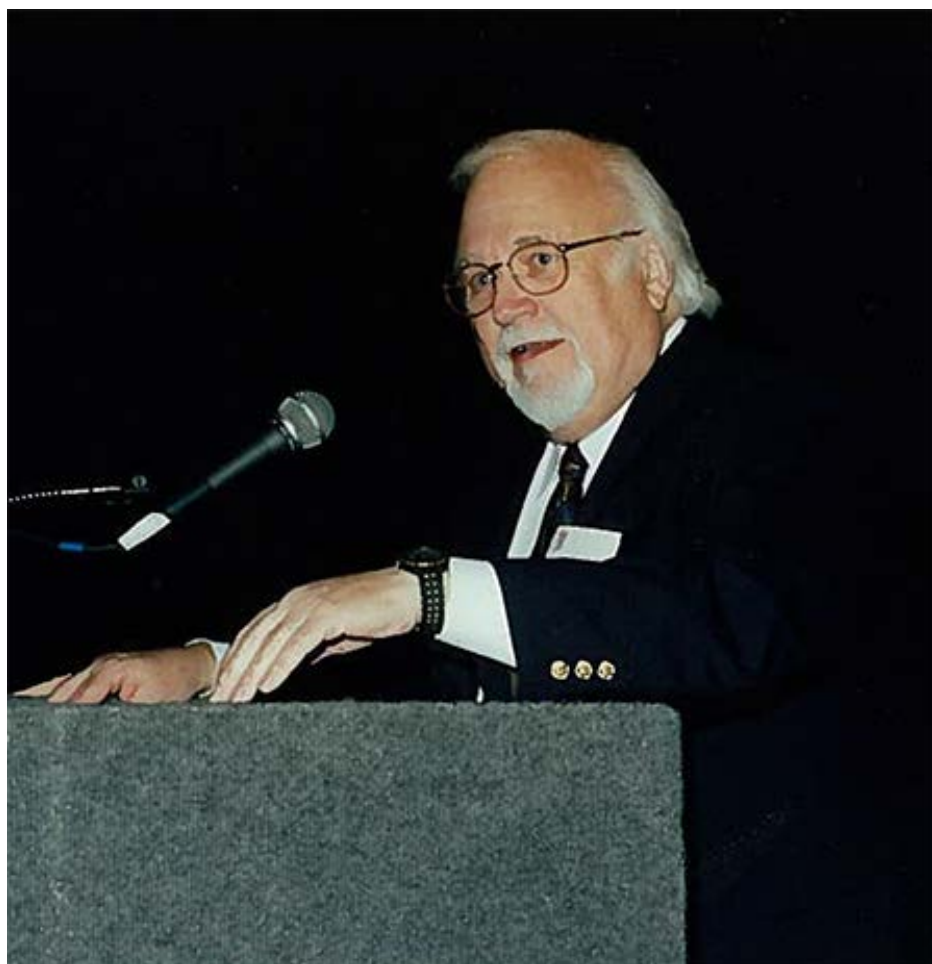
Jim is the author of *The Performing Percussionist I & II* and Solo Album published by C.L. Barnhouse. As a clinician, soloist, adjudicator, and conductor he appeared in 40 states and five Canadian provinces. After retiring from Yamaha he was a contributor to *Drum Business*

magazine; editor of the drum-set column in *Percussive Notes*; a marketing consultant; presenter of music business seminars sponsored by the National Association of Music Merchants (NAMM) for college and university music majors; Secretary of the PAS Executive Committee; and a published fiction writer. He played on and produced a CD, *The Seasons of Our Lives*, distributed by Walking Frog Records (Barnhouse); was interim Symphonic Band conductor at Cal State University San Bernadino; and wrote and edited a Sherlockian newsletter. One of his many honors include being noted as an outstanding university jazz educator in Duke Ellington's autobiography, *Music is My Mistress*.

In 1999 he received the PAS President's Industry Award, and in 2005 he received the Outstanding PAS Supporter Award.

Jim Coffin reminisces about his time at Yamaha in this excerpt from the NAMM Oral History Project.

<https://www.namm.org/library/oral-history/jim-coffin>. **RIS**





NEW Yamaha Timpani

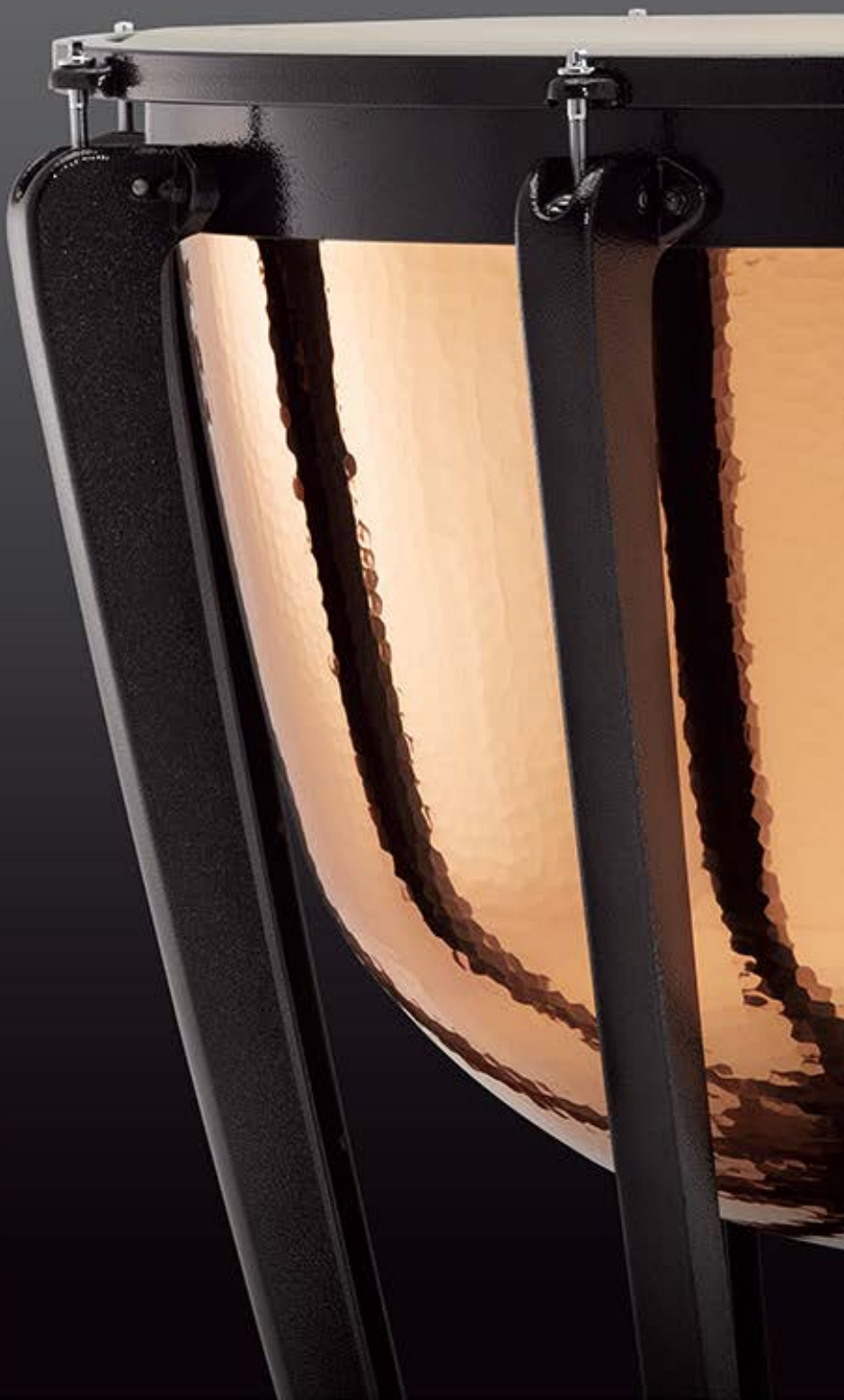
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7300 Series
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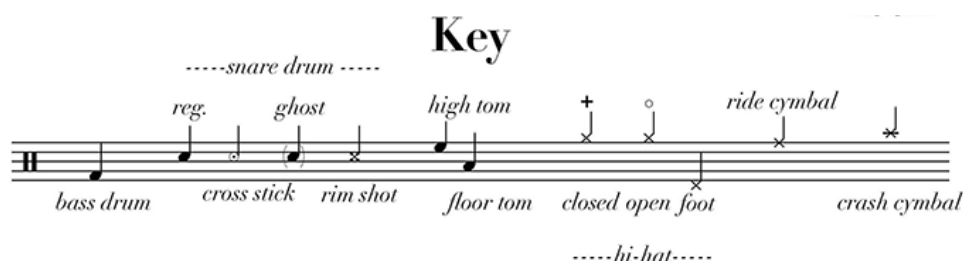
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TREADING WATER FOR DRUMSET

BY JAMIE WIND WHITMARSH



“Treading Water” takes the performer through several variations on the same basic groove. It is designed to increase intensity with each phrase, and performers should take care to ensure that proper time is kept. There is a fair amount of left-foot coordination involved, as well as a bit of open-handed drumming. Performers may use measures 20–21 to write a customized fill to lead into measure 22.



▶ Tap to play video



Send us a video of your performance of this new composition for a chance to be featured on our PAS Facebook page! Send your submission to marns@pas.org.

For each issue of R!S, a member of the PAS Composition Committee will submit an original work composed specifically for our readers. Look for a timpani solo in the August issue.

Jamie Wind Whitmarsh is an American composer, percussionist, and conductor. He regularly performs with Duo Rodinia and is a member of ASCAP, SCI, and PAS. **R!S**

Treading Water

Etude for 4-piece drumset
Jamie Wind Whitmarsh (ASCAP)

$\text{♩} = 152$

1 *mp*

5

9 *mf* *f* *gradually open hi-hat*

11 *mf* *f sub.* *p*

14 *f*

18 *p* *f* *p* *f* *p* *f*

22 *swing feel* *ff*

25 *p* *ff*

© 2015 Jamie Wind Whitmarsh Music (ASCAP)

BE FEARLESS

BY ANNIE RAE CHERNOW

Recently, I was giving a private lesson to a student when I found a speech tucked away in her high school band music. The page started with, “I’m here to talk about women in percussion,” and concluded with, “Play because you love it, and be fearless.” I was instantly inspired. What an incredibly courageous and smart young lady! I had been teaching this student for about three months, and not once had I thought about the fact that she was a female percussionist facing the same challenges that I continue to face today.

In her speech, the student spoke about how rare it was to see a female percussionist. She then encouraged other young women to pursue percussion, recognizing the gender imbalance within our instrument-type. As I was reading the speech, I found my sixteen-year-old student transforming into the role of the wise teacher! (And my parents didn’t believe me when I thought I knew everything at sixteen!) I wondered: Why hadn’t I been more supportive of young, female percussionists? Even more importantly, if I had not thought about it while actually living it, how

Junior at Duluth East
Percussionist

I’m here to talk about women in percussion:

Girls in percussion are often the minority – at East and mostly everywhere. Society leads us to believe that playing percussion is masculine, but that idea keeps changing.

Excerpt from Duluth East High School percussionist’s speech.

many other educators have never thought about being a voice of encouragement?

I began my career as a percussionist when I was in fourth grade. I quit in middle school because the teacher always let the boys play snare drum while I was assigned to play bells. I joined again in high school, and again found myself in the minority as the section leader of fifteen boys and just a handful of girls. During my entire four years as an undergraduate student at the University of Delaware, I encountered only four other females in the percussion studio.

Now, as I am pursuing a master’s degree at the University of Minnesota Duluth, I am again a member of a studio with mostly males and four other females. I have never studied with a woman

percussionist, and despite the fantastic male role models I have had throughout my studies, I have never had the honor of personally knowing a female percussionist as a role model.

As I gathered my thoughts and began to research the topic, I found Meghan Aube’s 2011 dissertation, *Women in percussion: The emergence of women as professional percussionists in the United States, 1930–present* (<http://ir.uiowa.edu/etd/920/>). According to her paper, a mere 6 percent of the percussion professors in the U.S. are female, a statistic that has not changed since the 1970s. I could not believe my eyes when I read this. My first thought was that I need to pursue a doctoral degree so that I can bring that statistic up! After calming myself down, I wondered how things could possibly be the same forty years later.

It is time for these statistics to change. I am not writing to the percussion community to diminish the amazing women that have forged the path for female

Because of my time in percussion, I have learned how to be appropriately assertive, confident about who I am and what types of pieces I like to play.

Excerpt from Duluth East High School percussionist’s speech.

percussionists today. I am not saying that there are too many men in the field. I am simply saying that there are far too few females. My aim is to bring awareness to the fact that we should encourage more young women to be involved and pursue careers as percussionists and percussion educators. I believe that we can work and teach so that one day we can all have a student who is unaware of the fact that she is a "girl drummer."

I know that with the sheer size and strength of our community we can make a difference if we all work together towards this common goal. I urge all music educators to encourage young women to get involved in the world of percussion.

So, when you join a band as a percussionist, whether at East or in a garage band, play without regard to gender. Play because you love it, and be fearless.

Excerpt from Duluth East High School percussionist's speech.

Prove to your students that there is no gender predisposition in music and that music allows all to be treated equally. We have been given a gift in that music knows no confines, and all female percussionists should know that no boundaries exist for them as well. So play because you love it, and be fearless!

Annie Rae Chernow graduated in 2014 with a Bachelor's Degree in Music Education from the University

of Delaware.

She has studied with many esteemed percussionists

including

Harvey Price,

Jim Ancona,

Orlando Cotto, Iain Moyer, Tim Broschius, and Gene Koshinski.

Annie is currently a master's candidate studying percussion performance at the University of Minnesota Duluth. **RIS**



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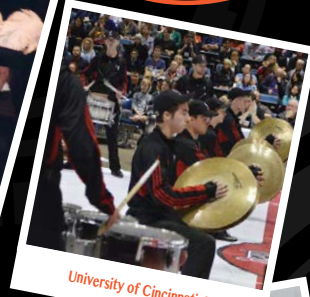
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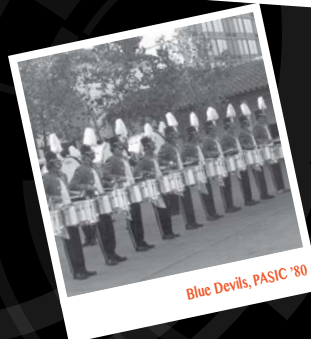
Thom Hannum & The Cadets, PASIC '86



Marcus High School, PASIC '98



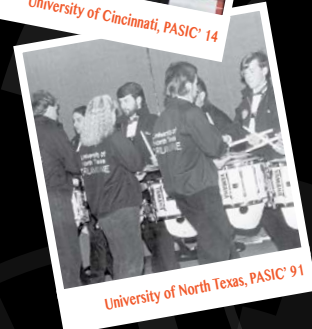
University of Cincinnati, PASIC '14



Blue Devils, PASIC '80



She-e Wu Interactive Clinic with Alan C. Pope High School, PASIC '09



University of North Texas, PASIC '91



5 REASONS TO START YOUR OWN PERCUSSION ENSEMBLE

BY PAOLO PAROLINI

In 2012, three of my friends (Arrigo Axia, Francesco Corso, and Andrea Del Bianco) and I decided to start our own percussion ensemble in Padua, a small city near Venice, in Italy. We decided on the name Oxygen Percussion Quartet and now, three years later, we're still playing and enjoying music together. There are many good reasons why you should start your own percussion ensemble. Today I'm giving you five.

You might think percussion ensembles exist only in schools and universities. At the same time, you might be wondering how it could even be possible to find them outside of an academic setting. Luckily, there are already many great percussion ensembles in the professional world, such as So Percussion (USA), TorQ Percussion Quartet (Canada), Les Percussions de Strasbourg (France), Third Coast Percussion (USA), and Tetraktis Percussioni (Italy). So here are five good reasons why you should explore similar paths forged by these groups.

1. IT IS POSSIBLE

A percussion ensemble *can* exist outside of schools and universities. The groups I mentioned above are not an exception to the rule, but rather living proof that creating an independent percussion ensemble is possible. And since it is possible, why not do it?

By now, you are probably wondering about a few things such as:

- How can you get a room large enough to host rehearsals with so many instruments?
- How much money do you have to invest in new instruments, parts, and advertising?
- What if one of the members takes a job in another city?
- etc...

I don't have answers for everything, but I can tell you

that I asked myself those same questions until I finally realized that constantly doubting yourself is a colossal waste of time. First of all, create the ensemble, then find the musicians, and finally talk openly about your doubts with the members of the group. Together you will find a good solution.

For example, regarding the "where to rehearse" issue, at the top of the next page is a picture from a rehearsal with the Oxygen Percussion Quartet shot in my studio. The room is four meters by four meters, and yet it fit four percussionists with all their instruments. When we needed





Oxygen Percussion Quartet rehearsal (Italy)

more room, we simply moved to the kitchen and removed the dining table. Although you will need to make some sacrifices, anything can be accomplished if you have the will.

2. IT IS FUN

Admit it: Rehearsals of percussion ensembles have been or still are some of the best times you've ever had during your years of study. There is often a deeper understanding among musicians who play instruments of the same family than in multi-instrument ensembles or large orchestras, sometimes leading to a more relaxed atmosphere.



TorQ Percussion Quartet (Canada) Photo by Bo Huang

It's important to remember that even professional musicians need to have fun. Most of us spend years training to play in large, conducted ensembles; playing in small chamber groups comes with its own set of challenges. There is simply not room for anxiety in a small independent percussion ensemble that has no director and where your fellow musicians are your friends. Having fun is almost an obligation as well as a natural consequence.

3. YOU LEARN ABOUT FREEDOM AND RESPONSIBILITY

When I played in percussion ensembles while in school, I had to comply with the professor/director's rules about repertoire, concerts, attire, rehearsals, marketing, etc. That was the way it had to be because the ensemble was a project of the conservatory and therefore was dependent on it. Now, as a teacher, I find myself on the other side of this model at the high school where I teach: I decide the repertoire, the rehearsal schedule, and the concerts, and in the end I assess the students' performance and progress. As a teacher and ensemble director, these responsibilities are indeed mine.

In a "private" percussion ensemble, all members participate in the decision-making process. Although there might be a leader, decisions are made collectively as a group, not by one person. With great freedom, however, comes great responsibility. Skills developed in small chamber ensembles can prove to be significant tools for personal growth for all those musicians who aspire to become real professionals.

4. YOU CAN AND MUST PLAY EVERY PERCUSSION INSTRUMENT

I don't know about you, but I chose to play percussion partly because I've always been fascinated by their variety of instruments and genres.

Would you like to play in a percussion ensemble? Then you'll need to be able to play mallet percussion, as well as snare drum and small accessory instruments found in the orchestra. You'll also need a good knowledge of drumset as well as ethnic percussion instruments.

And I don't mean only traditional instruments! For example, I remember when we recorded Lou Harrison's "Suite for Percussion Instruments" with the Art Percussion Ensemble. We used sinks, truck suspensions, aluminum sheets, brake pads, and other objects used in everyday life. Well, if I ever end up with a sink as an instrument, I now know all there is to know regarding sink technique and sound production!

5. MONEY

During my university years, I learned that a market niche with little demand rarely creates demand. And yes, within the "circle" of percussion ensembles, there is not a whole lot of money. However, we have complete freedom



Percussions de Strasbourg (France) Photo by Guy Vivien

to be creative and find our own opportunities. Just think of how many different settings or events your ensemble could play. Here are some examples of venues I have personally experienced while playing with different percussion ensembles:

- festivals of contemporary music;
- theater shows;
- concerts organized by local groups;
- fairs;
- schools (concerts and lessons);
- product launches (the Oxygen Percussion Quartet recently performed at a gala for the presentation of a high-end brand-name watch);
- clubs (trust me, you just have to choose the right set list).



Tetraktis Percussioni (Italy)

So, do you still think there are not enough opportunities out there? What creative opportunities can you add to this list?

FINAL THOUGHTS

Although time has passed since Varèse first composed music specifically for percussion instruments in his 1931 “Ionisation,” our genre is still quite young when compared to other forms of traditional chamber music. I truly believe that the future will be bright for young percussionists creating their own chamber ensembles. I hope my “5 reasons” provide you with motivation to create your own ensemble!

Paolo Parolini works as free-lance percussionist in various orchestras, chamber music ensembles, and pop-rock bands in the northwest Italy area. He teaches percussion at the Liceo Musicale Marchesi in Padua, near Venice. He holds a Master of Music in Percussion Performance degree and an MA in Music Pedagogy from Adria Conservatory. He maintains a blog about percussion at: paoloparolini.com. **RIS**



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FROM THE PAS EDUCATORS' COMPANION

The PAS Educators' Companion is a publication of the Percussive Arts Society focusing on providing percussion education resources to the music education community. The publication is released twice a year (January and September), and is a [free download](#) from the PAS website. We hope you enjoy this sample article from Volume 1. If you have questions about The PAS Educators' Companion, you can e-mail their staff at edcompanion@pas.org.

PERCUSSION POTPOURRI: 10 TIPS FOR HELPING YOUR PERCUSSION SECTION

BY BRIAN NOZNY

Your percussion section is one of the most valuable assets in your band. Unfortunately—despite the diversity and depth of the percussion family—this section can be easily pushed to the side and ignored for many reasons. The following are 10 suggestions for helping your percussion section improve (and ultimately help you) in a variety of ways.

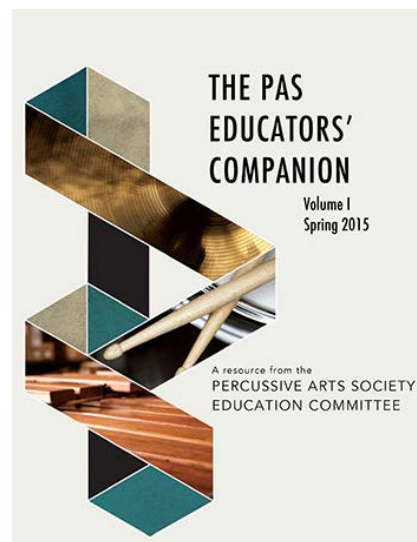
1. INVEST IN A PERCUSSION MEDIA LIBRARY

Band directors always have multiple issues to address, especially in rehearsal. Add to that the fact that some sections of pieces or entire pieces use little percussion at times, and your percussionists may end up feeling neglected. If you plan on hardly using your percussion section for a rehearsal, allowing them to watch a percussion related DVD is a good way to not only allow them to use their time wisely by learning more about their instrument, but also to help motivate them. Exposure to professional percussionists is a great way to show them what possibilities are out there and what they can achieve with their instruments if they practice. (See the Select Percussion Recordings list at the end of this article.)

2. CHECK OUT PERCUSSION COMPANY WEBSITES

Percussion companies endorse some of the most talented performers and educators in the world. To help further the exposure of their product, many have websites filled with educational materials for students and teach-

ers—everything from articles on performing to audio and video podcasts with interviews and performances by many of today's leading players, these materials can help both you and your students, and best of all, IT'S FREE! (See Select Percussion Websites at the end of this article.)



3. CLINICS AND AREA EVENTS

Many cities have professional percussionists living either within the city limits or very close by. Inviting these individuals to your school to put on a clinic or help with a sectional can help students by giving them a connection to professional players, showing them that music can be a potential career choice for them. Also, keeping your students posted on area events such as local symphony performances, restaurants and coffee houses that have house jazz bands, clinics and performances at local universities, and workshops and clinics put on by local music

stores, are all ways to help your students grow and gain new musical experiences.

4. WEEKLY READING ASSIGNMENTS

While there are wonderful works out there for band that challenge percussionists, there are also many works with sparse percussion parts that bore them to tears. This means that, on occasion, little time needs to be spent practicing their band music. To help them learn more about percussion and give them something constructive to do musically, try assigning them a free article a week from one of the many percussion websites. Exposure to what is going on in percussion is one of the key motivators for students, and assignments like this can keep them up to date on current events in the percussion world, as well as show them more possibilities for their musical lives.

5. SEMESTER LISTENING ASSIGNMENTS

Exposing students to a variety of musical styles performed by virtuoso performers is one of the single best things educators can do. Assigning students to check out a CD from a list of approved CDs and providing a short written report on that CD at the end of the semester is a great way to help them gain exposure to the many different kinds of percussion that are out there. (See the Select Percussion Recordings list at the end of this article.)

6. TALK TO YOUR PERCUSSIONISTS LIKE WIND PLAYERS

A lot of the stereotypes we have about “drummers” are perpetuated by the fact that we talk to them differently than other instrumentalists. We sometimes get so bogged down with things like technique and percussion jargon that we almost don’t allow percussionists to think like musicians! Talk to your percussionists about tone production, phrasing, articulation, just as you would any other musician.

7. ENCOURAGE YOUR PERCUSSIONISTS TO EXPLORE SOUND

Sound is at the paramount of percussion. There are so many different sounds and colors that percussionists are responsible for, and yet because we don’t have to “work” for our sound in the same way that wind players do, the ideas of “sound quality” and “tone production” are quickly overlooked when it comes to percussion.

Encourage your students to experiment with getting different sounds on instruments, and thinking about how those sounds can be used. Doing this can help them to see things like a snare drum as an *instrument* instead of just something that they hit.

8. SHOW YOUR PERCUSSIONISTS A LARGER WORLD

Typically percussionists in public school band programs are exposed to marching percussion, concert percussion, and drumset. However, these are just the tip of the iceberg when it comes to the world of percussion. While few programs have the budgets available to own world instruments and fund ensembles such as steel bands or West African drum ensembles, exposure to these types of music can be priceless. Seek out resources to show your students how large the percussion world actually is.

9. INVOLVE YOUR STUDENTS IN THE MAINTENANCE OF INSTRUMENTS

Students learn through doing. One of the things I try to do in all of my percussion methods classes is have a “head changing class” where the methods students assist me in changing various drumheads that need replacing in the department. This provides them with the knowledge to do it themselves. This can be expanded to everything from tuning heads to clearing timpani heads or reorganizing percussion storage rooms. Involving them in these activities will not only help you by giving you a few extra pairs of hands, but will help give your students a sense of ownership to the program and instruments.

10. ORGANIZATION IS THE FIRST STEP IN MAINTAINING YOUR EQUIPMENT

Percussion requires so much in the way of equipment, and very little of it is cheap. One of the easiest ways to help keep your equipment functioning properly is to keep it organized. Adopt the “everything has a place” rule, creating places in the room where specific equipment lives (e.g., the drumset goes in the corner, the bass drum along the back wall, the keyboards stacked next to the door). This allows you to see every piece of equipment, make sure it’s always in working order, and builds students’ sense of responsibility and ownership in the program.

Select Percussion Recordings

ROCK / POP

| | |
|---|---------------------------|
| Sting – <i>Ten Summoner's Tales</i> | Drummer: Vinnie Colaiuta |
| The Police – <i>Synchronicity</i> | Drummer: Stewart Copeland |
| Dream Theater – <i>Images and Words</i> | Drummer: Mike Portnoy |
| Joe Satriani – <i>The Extremist</i> | Drummer: Gregg Bissonette |
| Rush – <i>Moving Pictures</i> | Drummer: Neil Peart |

JAZZ

| | |
|---|---------------------------|
| Dave Brubeck – <i>Time Out</i> | Drummer: Joe Morello |
| John Coltrane – <i>A Love Supreme</i> | Drummer: Elvin Jones |
| Chick Corea- <i>Now He Sings, Now He Sobs</i> | Drummer: Roy Haynes |
| Miles Davis – <i>Milestones</i> | Drummer: Philly Joe Jones |
| Keith Jarrett – <i>The Cure</i> | Drummer: Jack DeJohnette |
| Buddy Rich – <i>Swingin' New Big Band</i> | Drummer: Buddy Rich |
| Sonny Rollins – <i>Saxophone Colossus</i> | Drummer: Max Roach |

CONCERT

| |
|---|
| Leigh Howard Stevens – <i>Marimba When...</i> |
| Robert Horner Percussion Ensemble – <i>Far More Drums</i> |
| So Percussion – <i>So Percussion</i> |
| University of North Texas Wind Symphony – <i>Poetics</i> |
| Baltimore Symphony – <i>Rouse Symphony No. 1</i> |
| Chicago Symphony – <i>Tchaikovsky Symphony No. 4 / Romeo and Juliet</i> |

Select Percussion DVDs

| |
|--|
| Modern Drummer Festival Weekend |
| Jojo Mayer – Secret Weapons for the Modern Drummer |
| Buddy Rich Memorial Concert 2008 |
| Buddy Rich and His Band – Channel One Suite |
| University of North Texas Wind Symphony – Percussive Palooza |
| Drum Corps International Finals DVDS |
| Winter Guard International Finals DVDS |

Select Percussion Websites

Drumchattr: www.drumchattr.com

Drummerworld: www.drummerworld.com

Evans: www.evansdrumheads.com

Innovative Percussion: www.innovativepercussion.com

Latin Percussion: www.lpmusic.com

Modern Drummer: www.moderndrummer.com

Pearl: www.pearldrums.com

Percussive Arts Society: www.pas.org

Remo: www.remo.com

Sabian: www.sabian.com

Vic Firth: www.vicfirth.com

Zildjian: www.zildjian.com

Brian Nozny resides in Troy, Alabama where he is a Lecturer of Music at Troy University. In demand throughout the United States as a performer, composer, and educator, Brian has presented and performed in a variety of settings including the Music for All Summer Symposium, the Percussive Arts Society International Convention (PASIC), and numerous colleges and universities throughout the country. Nozny holds a Bachelor of Arts degree from Virginia Tech, Master's degrees in Composition and Performance from the University of Miami and the University of North Texas respectively, and a Doctoral degree in Percussion Performance from the University of Kentucky. **RIS**

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2015 Hit Like A Girl Contest Winners Announced
Jim Greiner's Community Drumming Session at
Northern California DOP

Upcoming Events

Product Showcase

Industry News

Ensemble and Recital Programs

From the Rhythm! Discovery Center Collection:
Zapotecano (Buzz Marimba)



PASIC 2015 Scholarship Application



Download this application: www.pas.org/pasic/about-pasic/ScholarshipsGrants
Materials must be postmarked by: 06/12/2015

The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2015. Applicant must be an active PAS subscriber at the Backstage Pass, VIP Pass or All Access Pass level at time of application, and if selected, during PASIC 2015. Selected scholarship recipients are required to write a post-PASIC review/blog.

Award:

PASIC registration . PASIC souvenir t-shirt . \$500 toward the cost of transportation/lodging

Scholarships:

Avedis Zildjian Co.
Cloyd Duff
George P. Contreras, Jr.
Jack H. McKenzie
James A. Sewrey

Ludwig Industries
M & J Lishon/Frank's Drum Shop
Remo, Inc.
Steve Ettleson
Thomas Siwe

Val and Venus Eddy
William F. Ludwig, Jr.
Yamaha Corporation of America

State chapter PASIC scholarships are currently available in California, Texas and Canada. Additional scholarships may be available. Contact your chapter for additional information.

Please submit the following materials:

- ☐ Include a separate sheet detailing awards, scholarships, etc., and dates received; goals; major instruments (instruments that you have or are seriously studying); and a personal statement (optional).
- ☐ A four to five minute DVD of your performance with your name printed on the DVD case. The preferred video format is mp4, although we will accept the following file formats: .avi, .mov, .mpeg, .mts, .wmv
- ☐ One supporting letter of recommendation verifying age and full-time student status.
- ☐ Recent copy of grade transcripts or latest grade card.

PAS ID _____ Expiration Date _____ Birth Date _____

Name _____

Address _____

City/Province _____ Country _____ Zip/Postal Code _____

E-mail _____ Phone _____

Name of Instructor _____ Instructor's Phone _____

Name of School _____

School Address _____

Current Grade Level _____ Years Studying Percussion _____ How many years have you been a PAS member? _____

Have you ever received a PASIC scholarship? _____ If yes, when? _____ Have you ever attended PASIC? _____ If yes, when? _____

Applicant's Signature _____ Date _____

**Send to: PASIC Scholarship Application, Percussive Arts Society
110 W. Washington Street, Suite A, Indianapolis, IN 46204
E-mail: percarts@pas.org**

PAS WORLD PERCUSSION COMMITTEE

BY N. SCOTT ROBINSON, COMMITTEE CHAIR



The World Percussion Committee is comprised of PAS members who are active professional performers and educators of various world percussion instruments and traditions. Many of our committee members are also active ethnomusicologists. This committee had at its very beginnings a relationship with ethnomusicology and research oriented activities when Phil Fiani was Chair of the Percussion Ethnomusicology Committee in 1973. In 1979, Donald Gilbert was asked to form a new committee for which the name was changed to World Music Committee. That committee had as additional members John Bergamo, John Floyd, Tim Richards, and Richard LeVan. The World Music Committee was focused on producing research articles on a variety of ethnic percussion for issues of *Percussionist* and *Percussive Notes*.

As the committee grew in the 1980s, the name was later changed to World Percussion Committee with John Wyre, Randy Crafton, Sal Ferreras, Dr. Paschal Younge, and Dr. Kenyon Williams serving as Chairs. The current committee has grown to involve 29 members with our activities focused solely on assisting with world percussion events at PASIC annually. The current World Percussion Committee membership includes

Dr. N. Scott Robinson (Chair), Jennifer Caputo, Miguel Castro, Stan Dahl, Ken Dalluge, Sean Daniels, Dr. Elizabeth DeLamater, Anthony Di Sanza, Dr. Kyle Forsthoff, Dr. Dave Gerhart, Dr. Brandon Haskett, Matt Henry, Dr. Jeff Jones, Joel Laviolette II, Shawn Mativetsky, Dr. Neeraj Mehta, C.J. Menge, Valerie Naranjo, Dan Piccolo, Neil Sisauyhoat, Heather Sloan, Mark Stone, Dr. Clifford Sutton, Dr. Allen Teel, Dr. Michael Vercelli, Dr. Kenyon Williams, Dr. B. Michael Williams, Dave Wonsey, and Dr. Paschal Younge.

MISSION STATEMENT

Our Mission Statement is as follows: The World Percussion

Committee works to promote and enhance the intellectual and artistic discourse in the field of world percussion music. The committee provides unique opportunities and forums for percussion students, educators, and artists across the globe through PAS to expand their cross-cultural awareness, musicianship, and understanding of world percussion traditions. The PAS World Percussion Committee seeks applications for PASIC focused on instruments indigenous to world percussion traditions featured in either traditional or contemporary contexts. Applications featuring primarily Western percussion should be directed to the respective category in the application process.



PASIC 2014 World Panel Discussion.

COMMITTEE SERVICE

As an all-volunteer non-profit organization, the Percussive Arts Society relies on its membership to serve, and committee membership is a great way to get involved in PAS and to gain valuable administrative experience for your career. Serving on a committee helps the organization, and committees operate under accepted term limits, adopted rules, and official processes in order to preserve fair and transparent decision-making.

The World Percussion Committee will have 50 percent of its membership reach term limits in the next year, so an opportunity to get involved is coming soon! Committee membership involves an application process that is reviewed by PAS and the current Chair to make decisions about choices that would best serve the needs of the committee and PAS.

ACTIVITIES

Each year the World Percussion Committee holds a two-hour meeting at PASIC during which members put forth ideas for discussion such as topics for the annual World Percussion Panel Discussion, issues with the World Percussion Ensemble Competition, Hall of Fame nominations, and the review process for world percussion events at PASIC. Non-members are welcome to observe the committee meeting and some may even be asked to serve as non-member competition judges. Each committee member is expected to attend the meeting and participate.

The Chair actively recruits committee members to serve as World Percussion Ensemble Competition judges and PASIC application review-

ers. These additional responsibilities of chosen committee members take place between April and June each year. Any members not serving in those capacities will be asked to serve as announcers for the various world percussion events at PASIC as needed so that everyone has an opportunity to be involved. These roles are rotated until all committee members have served in each capacity. Failure to attend the meetings regularly and/or serve in these capacities can lead to dismissal from the committee.

WORLD PERCUSSION ENSEMBLE COMPETITION

Each year the World Percussion Committee is involved in the annual World Percussion Ensemble Competition in support of the growing awareness and inclusion of world percussion as an integral part of contemporary percussion pedagogy. The competition has very strict guidelines about the types of ensembles that can participate, musical and cultural presentation, required media, and deadlines. The winner of the competition is offered a concert performance opportunity at PASIC. The winners of the past three competitions have included Dr. B. Michael Williams and Winthrop University Percussion Ensemble, Dan Moore and the University of Iowa East/West Percussion Ensemble, and Dane Richeson and the Lawrence University Percussion Ensemble.

WORLD PERCUSSION PASIC APPLICATIONS

Each year, the World Percussion Committee seeks applications for world percussion events at PASIC. Ap-

plications are typically due in December just after PASIC concludes. Artists seeking consideration should be sure to submit well-written proposals that explain in full detail exactly what they are seeking to present in both the short and long description areas of the digital application form. It is of particular interest to PAS for artists to explain their proposals fully including the benefits to PASIC and its attendees. Photographic, audio, and visual media are required and should be directly related to your proposal. Incomplete proposals or those that offer world music topics on primarily western percussion instruments will be ranked at the lowest position of consideration.

COMMITTEE INFORMATION AND PROTOCOL

General information about PAS Committees, current Membership, Guidelines, any current Openings for Chairs or Committee Members, and the Application & Selection Process can be viewed at the following link: <http://www.pas.org/community/get-involved/committees>. The PAS World Percussion Committee Mission Statement, Committee Guidelines, and Application for Membership can be viewed at: <http://www.pas.org/About/the-society/committees/committeedetails.aspx>. For further information about the PAS World Percussion Committee please feel free to contact the current Chair, Dr. N. Scott Robinson at nsrobins@sdccd.edu.

RIS

PEOPLE AND PLACES

CANADA

On April 11, the 2015 Ontario Day of Percussion, hosted by **Ian Gibson** at Cambrian College in Sudbury, Ontario, featured a diverse line-up: vibe artist/composer **Mark Duggan**, world percussionist **Jeff Stewart**, drumset artist **Jack Broumpton**, orchestral percussionist

and CC Percussion Director **Ian Gibson**, and Scottish/American fusion snare drummer **Michael Eagle**.

On March 8, **Nexus** joined with vocalist Sepideh Raissadat in the University of Toronto's Walter Hall to record a video program of five classical Persian songs, arranged by Nexus

member **Russell Hartenberger**. The video program will be broadcast over Voice of America. Recent performances by Nexus and Raissadat at the 2014 Open Ears Festival and on the University of Toronto's 2014 Concert Series generated excitement and interest in a musical genre largely unfamiliar to North American audiences. The Persian songs are arrangements of compositions by Reza Ghassemi, a well-known novelist, theatre director, and musician who now lives in Paris. Nexus thanks the Canada Council for the Arts and the Ontario Arts Council for their support



L to R: Bill Cahn, Bob Becker, Sepideh Raissadat, Garry Kvistad, Russell Hartenberger



Aldo Mazza

CUBA

KoSA Cuba held the 13th edition of its annual workshop and festival from March 1–8. Cuba was a fascinating discovery to KoSA participants coming from the USA, Switzerland, Italy, Canada, and Argentina. The program's rich itinerary did not disappoint with classes, hands-on lessons, and musical performances by the KoSA Cuba faculty. New this year, KoSA's Director, **Aldo Mazza**, and the Fiesta del Tambor's artistic director, **Giraldo Piloto**, welcomed the participants attending this year's event from around the globe.

The week started with a conference and introduction to Cuban music by ethnomusicologist Dr. Olavo Alén, who gave a presentation to KoSA participants on the history of Cuban music, its many expressions, and the cultural meanings associat-

ed with each. **Juan Carlos Rojas**, “**El Peje**,” longtime drummer for Chucho Valdez, and 2010 Grammy Award winner, gave a clinic focusing on Latin jazz drumset and gave several private lessons. **Giraldo Piloto**, Cuba’s top drummer, gave a class on the development of “timba” style and Latin jazz drumming in today’s music in Cuba. Also instructing was conguero **Tomas “El Panga” Ramos**, one of the top studio musicians in Cuba.

The ever-smiling “**El Capitan**” astounded with his “Cuban Contraption”—a fusion of conga drums, timbales, bongos, guiro, bells, and multiple pedals, including innovative new technologies and instruments for expanding the drummers’ horizons. **Amadito Valdés**, best known for his work with the Buena Vista Social Club, gave an engaging introductory clinic on timbales in relation to the clave. **Enrique Pla**, famous for his work with Irakere and the Cuban development of fusion and Latin jazz, was yet another highlight of the week.

The nightly concerts included performances by many of Cuba’s top drummers and percussionists: **Oliver Valdes**, **Ramses Rodriguez**, and **Rodney Barreto**. Ensembles such as Alicia Alonso National Ballet Company, Havana Compas Dance, Los Papines, Roberto Fonseca, Pupy y Los que Son, and several other well-known dance companies performed during the week. Additional classes were taught by Klimax group percussionists **Jean Roberto Figueroa** and **Julio Lopez**.

This year extra performance classes were added to the program. Participants were treated to playing

what was learned in classes with Klimax’s pianist. Many of the classes would wrap up with impromptu jam sessions where the workshop participants were joined by everyone in the room including artist faculty members Piloto, El Peje, Valdes and more.

The festival finale concert featured performances by many of Cuba’s best-known groups such as NG la Banda, Compania Santiago Alfonso, Manolito Simonet, Lazarito Valdes y Bamboleo Brenda Navarette and Piloto and his band Klimax.

KoSA Cuba 2015 Fiesta del Tambor (Havana Rhythm and Dance Festival) was sponsored in part by Sabian, Gon Bops, Evans, Promark, Regal Tip, and KoSA Music. Dates for the next KoSA Cuba Workshop & Havana Rhythm and Dance Festival (Fiesta del Tambor) are Feb. 28–Mar. 6, 2016.

JAPAN

During April and May, **Ney Rosau-ro** was touring in Japan where he premiered his new “Vibraphone Concerto No. 2” at the Chubu Per-

cussion Festival in Nagoya. He also performed in Osaka at the Kansai Percussion Festival. The events were sponsored by Yamaha, Vic Firth Co. and Sabian.

USA

California

On May 1 the California PAS Chapter hosted the Third Annual Statewide Competition at California State University, Fresno. A committee of PAS members, chaired by **Joe Lizama**, worked throughout the year to prepare the event. Middle school, high school, and college students competed throughout the day on marimba, snare drum, timpani, drumset, chamber ensembles, and collegiate percussion ensembles.

On May 2 the California PAS Chapter presented the 24th Annual Central California Day of Percussion. This event was co-hosted by **Matthew Darling** and **David Gabrielson** and was presented at the Shaghoian Concert Hall at North Clovis High School. The event began with public school percussion ensemble perfor-



Los Angeles Percussion Quartet at the Central California Day of Percussion

mances and the afternoon featured clinics and concerts by the guest artists: the **Los Angeles Percussion Quartet** and the **John Santos Quartet**.

Minnesota

The 25th annual Minnesota Day of Percussion was held at Concordia College in Moorhead (**Dr. David P. Eyler**, host). Featured clinicians included **Glen Velez** (frame drums/world music clinic), **Daniella Ganeva** (marimba clinic), and **Alexa Acuña** (Latin percussion and drumset clinics).

New Jersey

Murray Houllif was honored with the 2015 Distinguished Music Leadership Award by the New Jersey Youth Symphony Percussion Ensemble on May 3. The ensemble performed Houllif's PAS prize-winning composition "Three Movements for Multi-Percussionist and Percussion Quartet" (published by Mostly Marimba). The soloist was **Rebecca Adelman**. The quartet consisted of **Grace Haumersen**, **Joshua Bochner**, **Brett Ransegnola**, and **Reed Puleo**. Last year's winner was Raymond Des Roches, to whom this piece was dedicated.

New York

The 2015 PAS KoSA NYU Day of Percussion delivered 10 hours of free clinics, concerts, and conferences in New York City on Feb. 14, hosted by **Pete DeSalvio** (PAS NY Chapter President), **Jonathan Haas** (Director, NYU Percussion Studies Program) and **Aldo Mazza** (multi-percussionist and director of KoSA).

Clinics began with a steel band showcase featuring **Crossfire Steel** and the **NYU Steel Band** ensemble performing a varied repertoire of music for pans. This showcase was followed by a timpani clinic by **Ian Sullivan**, timpanist of the New York City Ballet, performing and explaining his approach to performance of ballet repertoire and preparing for the gig.

The afternoon began with a drumset clinic by **Tommy Igoe**, who expressed the importance of good hand technique and developing a solid groove. Next was a clinic by **Michael Wimberly** performing and explaining his approach to playing West African rhythms. His discussion was centered around the concept of drumming as an extension of language. Mazza joined Michael in demonstrating some of his rhythmic concepts and approach. The afternoon continued with a special session on music business and entrepreneurship presented by **Shaun Gallant**, who spoke about how he built a successful marching percussion events organization performing for major sports leagues clients.

Master frame drummer **Glen Velez** gave a performance and master class with his wife and singer Lori Cotler. Vibraphonist **Stefon Harris** demonstrated his concepts of improvisations and musical training. Snare drum specialist **Rob Knopper** gave a performance and demonstration of his approach to the snare studies of Jaques Delecluse.

The day concluded with a finale concert featuring **Kalunga**, **Excelsis**, and **Iktus** percussion ensembles, **Valerie Naranjo**, Wimberly and Mazza with the NYU African ensemble, **Stony Brook Contemporary Chamber Players Palladium Percussion**, and the **Taalim Tabla Duet**.

Pennsylvania

Millersville University presented a World Percussion Concert on April 24 featuring the **Millersville University Percussion Ensemble** and the 40-member **Millersville University West African Music and Dance Ensemble** (**James Armstrong**, director). The performance featured traditional music from Ghana, Senegal, Cuba, Haiti and South America.



Millersville University West African Music and Dance Ensemble

On April 25, **James Armstrong** and the Millersville University Percussion Studio hosted a Pennsylvania PAS Day of Percussion at Millersville University Winter Center. The event began with a percussion ensemble festival that featured **Mannheim Township High School Percussion Ensemble** (**Scott Siegel**, director), **Ephrata High School Percussion Ensemble** (**Stephen Goss**, director), **Lancaster Catholic High School Percussion Ensemble** (**Paul Murr**, director), and the **West Chester High School Honors Percussion Ensemble** (**Brent Behrenshausen**, director). **Rich Klimowicz** (Vic Firth Co., Majestic, Mapex, Jersey Surf) presented a marching FUNDamentals master class that was followed by a lunchtime concert featuring the **Lancaster All Star High School Percussion Ensemble** (Armstrong and Goss, directors) and the **Millersville University Percussion Ensemble** (Armstrong, director). The afternoon continued with ensemble performances by **Norwin High School Percussion Ensemble** (**Kim Glover**, director), **Kutztown University Percussion Ensemble** (**Dr. Frank Kumor**, director), **Messiah College Percussion Ensemble** (**Dr. Erik Forst**, director) and the **West Chester University Percussion Ensemble** (**Ralph Sorrentino**, director). **Christos Rafalides** (Mike Balter) presented a jazz vibraphone clinic followed by featured clinician **Daniel Glass** (DW, Vic Firth Co., Sabian, Aquarian, LP) presenting a drumset clinic. The day concluded with a Gala Concert featuring the Millersville University Percussion Ensemble, Lancaster All Star High School Percussion Ensemble,

Lancaster Marimba Ensemble (**Dr. Daniel Heslink**, director), and Rafalides and Glass performing with the Millersville University Jazz Ensemble (**Dr. Keith Wiley**, director).

On April 26 Millersville University hosted a vibes workshop with **Christos Rafalides**, who presented a discussion on jazz improvisation, rhythmic creativity, and composition featuring his latest work, "Reaching For Sindhu." Over thirty workshop participants were also encouraged to play with Christos during his discussions on approaches to playing Latin jazz on vibraphone. The workshop was co-sponsored by Mike Balter Mallets and VibesWorkshop.com.

Tennessee

The percussion studio at the University of Tennessee at Martin (**Dr. Julie Hill**, Director, and **Dr. Daniel Heagney**, Visiting Instructor Spring 2015), had a plethora of guests during the spring 2015 semester. Guest artists included **Richard Henson** (frame drums), **Dr. Chad**

Floyd (drumset), **Dr. Andy Smith** (Brazilian drumset), and **Chris Nelson** (orchestral snare drum). In addition, the percussion studio hosted the 15th Annual UTM Honor Percussion Ensemble Festival (as part of the UTM Honor Chamber Music Festival). Twenty-two outstanding high school percussionists from across Tennessee and beyond participated in the three-day festival. Ensemble directors included Hill, **Dr. Daniel Heagney**, and **Jim Reed** (UTM Percussion Alumnus).

Texas

Dare to Drum—a behind-the-scenes story of what happened when five accomplished percussionists (the world percussion ensemble **D'Drum**), a rock star (composer/former Police drummer **Stewart Copeland**) and a major American orchestra (the Dallas Symphony) joined forces to create "Gamelan D'Drum"—premiered at the Ninth Annual Dallas International Film Festival on April 16. Featured performers **Ron Snider**, **John Bryant**,



University of Tennessee at Martin percussion studio



PHOTO BY LAUREN VOGEL WEISS

Composer Stewart Copeland (L) and director John Bryant are interviewed on the red carpet before the world premiere of *Dare to Drum* at the Dallas International Film Festival on April 16, 2015

Doug Howard, Ed Smith, and Jamal Mohammed as well as Copeland were in attendance at the Angelika Film Center in Dallas for the movie premiere and a repeat showing on April 18. To see a trailer for the film, visit <https://www.youtube.com/watch?v=avokMacnesl>.

Brazilian percussionist and composer **Ney Rosauro** visited four schools in South Texas this past April. On the 23rd, he taught a master class and clinic at South Texas College in McAllen (Ron Schermerhorn, host). On April 24, he gave a clinic at the University of Texas-Pan American in Edinburg (Dr. Mark Ramirez, host) and also performed a solo recital (accompanied by Dr. Brendan Kinsella on piano and **Randy Ochoa** on marimba). Later that afternoon, he gave another clinic at Roma High School in Roma (Moses Simon, host) for students from Roma and Rio Grande City High Schools. His final

2015 HIT LIKE A GIRL CONTEST WINNERS ANNOUNCED

Hit Like A Girl is proud to announce the Champions, Runners-Up, and Achievement Award recipients of this year's international drumming contest for women and girls. The winners were chosen from over 400 entries representing nearly 50 countries through a process that included professional and industry judges as well as public voting. The winners are:

OVER 18

Champion: **Lindsay Artkop (USA)**
 1st Runner-Up: **Daiana Azar (Argentina)**
 2nd Runner-Up: **Brooke Custer-son (Australia)**

Under 18

Champion: **Nicx (Indonesia)**
 1st Runner-Up: **Becca (USA)**
 2nd Runner-Up (tie): **Elise (USA)**
 2nd Runner-Up (tie): **Nat (USA)**

ACHIEVEMENT AWARDS

PASIC Session & Attendance: **Lindsay Artkop**
 Cirque du Soleil Amaluna Tickets & Back-Stage Tour: **Mira Burgers**
 Musician's Institute Hotshot Scholarship: **TAN**

View the 2015 Hit Like A Girl Contest Awards Show. For more information visit www.hitlikeagirlcontest.com.

2015 HIT LIKE A GIRL CONTEST WINNERS

OVER 18 DIVISION



CHAMPION
LINDSAY ARTKOP
(USA)



FIRST RUNNER-UP
DAIANA AZAR
(ARGENTINA)



SECOND RUNNER-UP
BROOKE CUSTER-SON
(AUSTRALIA)

UNDER 18 DIVISION



CHAMPION
NICX
(INDONESIA)



FIRST RUNNER-UP
BECCA
(USA)



SECOND RUNNER-UP (TIE)
ELISE
(USA)



SECOND RUNNER-UP (TIE)
NAT
(USA)

event was a keyboard percussion clinic at the Valley Day of Percussion at Donna High School in Donna (Roberto Botello, host). Rosauro's clinics were co-sponsored by Yamaha, Sabian and Vic Firth Co..

The Valley Day of Percussion also featured performances from **Terry Bozzio** on drumset and **Tom Shelley** on percussion, a drumset clinic by **Jason Sutter**, **Jeff Queen** on rudimental percussion, **Norm Bergeron** on ethnic percussion, **Dr. Joe W. Moore III** on concert percussion, and a performance by the **South Texas College Percussion Ensemble** (under the direction of **Ron Schermerhorn**).

On May 1 and 2, **Evelyn Glennie** was the guest soloist with the San Antonio Symphony, under the direction of guest conductor Steven Sloane. She performed "Conjurer" (concerto for Percussion and String Orchestra) by American composer John Corigliano. Composed in 2008, Dame Evelyn's recording with the Albany Symphony, under the direction of David Alan Miller, won Best Classical Instrumental Solo at the 56th Annual Grammy awards in 2014. The three movements are written for wood, metal, and skin and incorporate dozens of instruments, including woodblocks, a marimba, and a xylophone in the first movement, vibraphone and chimes in the second, and a talking drum and timpani in the third. Following her performance on Saturday evening, Glennie played an encore on snare drum (Askeel Masson's "Prim").



PHOTO BY LAUREN VOGEL WEISS

Dame Evelyn Glennie performing an encore on snare drum – Askeel Masson's "Prim" – following her concert with the San Antonio Symphony on May 2, 2015



PHOTO BY LAUREN VOGEL WEISS

Ney Rosauro performing his "Concerto No. 2 for Marimba" with the Wisconsin Youth Symphony Orchestra Percussion Ensemble, under the direction of Vicki Jenks, in Madison on April 18, 2015

JIM GREINER'S COMMUNITY DRUMMING SESSION AT NORTHERN CALIFORNIA DOP

On April 11 Jim Greiner conducted a hand percussion workshop and community drumming session at the PAS Northern California Day of Percussion at San Jose State University. He started the 90-minute session with a brief overview of the global, age-old traditions of playing percussion to uplift and unify communities. He also demonstrated the importance of establishing and maintaining a solid, relaxed groove, personally in life and as a community, and that musical ensembles are powerful communities. Jim included his fundamental principles that 1. as musicians, we are in the business of community service, and 2. as percussionists, our primary role is to “serve the groove!” in two ways: to be “in service” to the groove and to “serve up” the groove—that is, to create a dependable rhythmic foundation that allows other musicians, dancers, and everyone who can hear and feel our music, to let go of holding back from engaging completely in the event, in community, and in life. Jim also went into brief detail about his concept

▶ Tap to play video



that all communities thrive when they regularly engage in the “Three C’s of Community”: Communicating, Collaborating and Celebrating Together.

Galen Lemmon, PAS Northern California Chapter President, Director of Percussion Studies at San Jose State University, and the host of the event said, “Jim Greiner’s hand percussion clinic was phenomenal because it was nice to see students who study hard to play snare drum, marimba, and other orchestral percussion, to

just play hand drums and develop a groove and have a lot of fun. It’s so important that when you play music you groove. We sometimes get away from that when we have a conductor, so it was good for the students to feel that!”

One of the students commented, “I loved how when we were playing together I felt relaxed to communicate, and how it turned into a communication of sound. I had fun and learned a lot!”

Wisconsin

Former WI-PAS chapter president Professor Emeritus **James Latimer** was recognized and honored in celebration of his 50 years at

UW-Madison during the China Send-Off concert by the **UW Percussion Ensemble**, **Tony Di Sanza** director, on Feb. 20, in the Mills Concert Hall.

On April 18, 2015, **Ney Rosaura** was the guest artist with the Wisconsin Youth Symphony Orchestra’s Percussion Extravaganza, under the direction of **Vicki Peterson**

Jenks. Rosauro was the soloist in his “Concerto No. 2 for Marimba and Percussion Ensemble” and also played vibraphone in his “Valencia,” which featured salsa dancer Claudia Sol Morgan. Other pieces on the program included Camille Saint-Saens “Danse Bacchanale” (arr. Jason Baker) and Rosauro’s “Japanese Overture.”

The **University of Wisconsin World Percussion Ensemble**, under the direction of **Tom Ross** and **Anthony DiSanza**, also performed the traditional Brazilian samba “Mel Provo” (just days after returning from a concert tour in China). The finale was a performance of Ben Wahlund’s arrangement of Dragonforce’s “Through the Fire and Flames” featuring dancing dragons from the Zhong Yi Kung Fu Association, under the direction of Shifu Nelson Ferreira.

While in Madison, Rosauro also taught a master class at the University of Wisconsin on April 17. Five students of UW Professor of Percussion DiSanza performed works by Rosauro to be critiqued by the composer: **Alliot Nagle** played the first movement of “Suite Popular Brasileira,” **Alex Valois** performed “Pirulito que bate bate” (accompanied by Trevor Maliborski on rebolo) and “Terezinha de Jesus” from *Seven Brazilian Children’s Songs*, **Aaron Gochberg** played “Prelude No. 1,” and **Vince Mingils** and **DeLane Doyle** performed the duet “Toccata and Divertimento.” Rosauro’s visit was co-sponsored by Yamaha, Sabian, and Vic Firth Co.

Geary Larrick played solo marimba in Stevens Point during March at a program of music honoring Women’s History Month. In April, he did a program featuring 15 of his own compositions. Larrick wrote a book review of Jan Swafford’s biography of Ludwig van Beethoven, *Beethoven: Anguish and Triumph*, in the Winter, 2014–15 *National Association of College Wind and Percussion Instructors (NACWPI) Journal*.

ON THE ROAD

Gregg Bissonette presented eight drumset clinics during two recent tours through the Southeast and Midwest. On March 26, he was at Portman’s Music Superstore in Savannah, Georgia and the following day at the Portman’s location in nearby Augusta. On March 28, Bissonette was a guest artist at the South Carolina Day of Percussion, held at Lexington High School (Jaye Ingram and SC Chapter President Jonathan Burbank, hosts) where he also performed with a mass steel band. On April 22 he was at Explorer’s Percussion in Kansas City, Missouri; on April 23 at Senseney Music in Wichita, Kansas; and on April 24 at Rieman Music in Des Moines, Iowa. Columbia, Missouri’s Access Percussion held its event as a “bonus clinic” for the Missouri Day of Percussion at the University of Missouri on April 25. The clinic tour wrapped up on April 26 at Springfield Music in Springfield, Missouri. Bissonette’s clinics were co-sponsored by Dixon Drums, Zildjian cymbals, Vic Firth drumsticks, Remo drumheads, DW pedals, and

Latin Percussion (LP) accessories. The Georgia clinics also received support from Audix microphones, and Gator cases contributed to the South Carolina event.

Percussionist **John Kilkenny**, Director of Percussion Studies at George Mason University and Faculty Artist with the Sewanee Summer Music Festival, presented a series of clinics and master classes this spring at the University of Texas at Austin (Tom Burritt, host) and New York University (Jonathan Haas, host). He also recently completed a performance tour with the George Mason University Percussion Group in San Jose, Costa Rica, where they presented clinics, master classes, and a combined concert with the students at the National Conservatory in San Jose and their director, Bismark Fernandez. **RIS**

UPCOMING EVENTS

JUNE 2015

Escape 10 Duo featuring Annie Stevens & Andrea Venet

When: Friday, June 5, 7:00 P.M.

Where: Trinity Episcopal Church
503 Asbury Ave, Asbury Park, NJ
07712

More Info: Marimba Productions,
Inc., PO Box 467, Asbury Park, NJ
07712; Tel: 732.774.0011 ext. 3
Email: seminar@mostlymarimba.com
Web: www.mostlymarimba.com

Michael Burritt, Professor of Percussion at Eastman

When: Saturday, June 6, 7:30 P.M.

Where: Trinity Episcopal Church
503 Asbury Ave, Asbury Park, NJ
07712

More Info: Marimba Productions,
Inc., PO Box 467, Asbury Park, NJ
07712; Tel: 732.774.0011 ext. 3
Email: seminar@mostlymarimba.com
Web: www.mostlymarimba.com

Leigh Howard Stevens, Founder and CEO of Mallettech

When: Sunday, June 7, 1:00 P.M.

Where: Trinity Episcopal Church
503 Asbury Ave, Asbury Park, NJ
07712

More Info: Marimba Productions,
Inc., PO Box 467, Asbury Park, NJ
07712; Tel: 732.774.0011 ext. 3
Email: seminar@mostlymarimba.com
Web: www.mostlymarimba.com

Arthur Lipner Concert & Talking Sticks Q&A

When: June 13, 2015

7:30–9:30 P.M.

Where: Unitarian Church, 10 Lyons
Plains Road, Westport, Conn.

More Info: Tickets: <http://voicescafe.org/buy-tickets/>

Connecticut PAS Meeting

When: Sunday, June 14, 2015

9:00 A.M.

Existing initiatives as well areas of
focus for the future DoP Planning
Outreach/Recruitment

Where: Location TBD

More Info: Andrew Kolar

Tel: (412) 303-4208

Email: kolara@sacredheart.edu

SEPTEMBER 2015

13th edition of the Italy Percussion Competition for marimba, vibraphone, timpani, snare drum, drumset and composition

When: September 15–20, 2015

More Info: <http://www.italypas.it/italypercussioncompetition.html> **RIS**



MUSIC IS OUR LIFE.

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Like performer and educator Robert van Sice, we know that every performance is made up of countless hours of preparation and perspiration. That's why at Vic Firth we're committed not only to putting the best sticks and mallets in your hands, but also to providing access to world-class resources and educational materials. Because it's not only about the music. It's about the musicians like you who make it.

Photo: Robert van Sice, Vic Firth Signature Artist

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PRODUCT SHOWCASE

AURALEX

HoverDeck Drum and Percussion Isolation System Upgrade



Auralex Acoustics, Inc. is now shipping the HoverDeck V2, the latest upgraded iteration of its popular ISO Series Drum and Percussion Isolation platform. The Auralex HoverDeck V2 is specifically engineered to reduce coloration from floor resonance by decoupling the drumkit or percussion setup from the structure, resulting in a tighter, purer sound for both studio and FOH. Auralex's ISO-Puck modular risers minimize structure-borne sound transmission and sympathetic vibrations between drums and hardware. The low-profile isolating boards assemble quickly via strategically placed hook and loop fasteners. The V2 upgrade also features individually black-Ozite-wrapped panels that provide a non-slip surface to hold drums and hardware from migrating or slipping.

The HoverDeck v2 is available as two 23.75-inch x 23.75-inch x 1-inch panels or in pre-configured 6-foot x 4-foot and 8-foot x 8-foot sizes. An optional road case offers easy transportation and storage. For more information, visit www.auralex.com.

ProKit-1 and ProKit-2 ProPanel Kits

Auralex Acoustics, Inc. is now shipping its ProPanel ProKit-1 and ProKit-2 kits, Auralex's newest all-in-one

acoustical room treatment systems designed to address the acoustic and aesthetic needs of the small and medium-sized project studio (ProKit-1) as well as the most demanding professional mix/mastering environments (ProKit-2).

Consisting of beveled-edge 2-foot x 4-foot x 2-inch Pro-Panel fabric-wrapped Class A absorptive fiberglass panels, these cost-effective kits are highly effective at controlling critical mid- and high-band frequencies. The ProKit-1 and ProKit-2 kits also include mitered-edge ProPanel corner treatments that provide low-frequency absorption, which is critical in small and medium-sized rooms. Based on the 2-inch thickness of the ProPanels included in both kits, there is a greater surface area of coverage per panel over other competing offerings. The Auralex ProKit-1 and ProKit-2 room treatment systems are available in two standard fabric choices, sandstone or obsidian, and include all mounting hardware. Additional Cloud and Monitor Isolation packages are also available. For more information, visit www.auralex.com.



ENCORE MALLETS

Mimura and Naranjo Mallets

The newest addition to the Nanae Mimura signature mallets are the Concerto series. They have weighted heads with a finer yarn for more articulation yet little attack sound.

New latex mallets by Valarie Naranjo are now available. There are two modes for marimba playing, VN10 and VN20, and one set for her African charts, the VN30, in which one mallet is slightly larger than other. For more information, visit www.encoremallets.com.

MAPEX

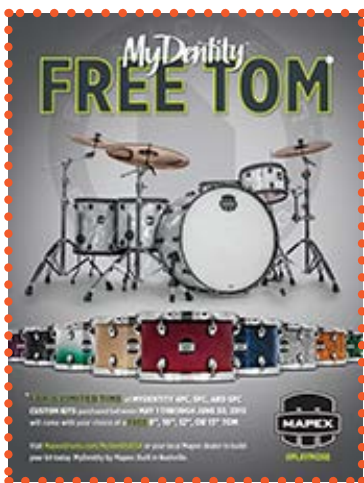
Free MyDentity Tom

Mapex MyDentity custom drums is making certain every drummer gets more drums for the money by offering a free matching tom with any MyDentity four-, five-, or six-piece kit purchased during the promotional period of May 1 through June 30, 2015.

Mapex MyDentity custom drums are built in Nashville and offer a wide array of options for shell sizes, wood type, wraps, and hardware colors. The SONIClear bearing edge was added to the MyDentity line last year providing players with an enormous value for a custom-made kit built in the USA.

Visit <http://mydentity.mapexdrums.com/> and start building the drumkit of your dreams. Once the kit is built and saved, a quote can be requested from any authorized Mapex dealer who then can process and place the order. Most orders for MyDentity drumsets ship within 30 days of the order being placed.

As an added bonus from Mapex, anyone who purchases a qualifying kit during the promotional period will receive an extra tom for free. Choose from any 8-, 10-, 12-, or 13-inch tom to match the qualifying order. Mapex MyDentity drums and this special promotion are available only in the USA.



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

Dorado Cajon

Remo's quality Dorado Cajons are designed and hand crafted in California using Birch wood and two sets of three high quality Compression Springs with over 400 coils each. The Dorado Cajon uses the traditional Fixed Faceplate construction. This process seals the drum completely and enables the bass tones to resonate naturally.

The Dorado's fixed faceplate delivers superior bass tone and snare separation 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 with the "Quick Wedge" design. 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 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!



REMO

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



TRX

DRK Series

The TRX Cymbal Co. has introduced its "new" DRK Series. The new cymbals are a redesign of one of the company's original and most popular lines and have been developed for players who desire warmer, darker, classic cymbal sounds without sacrificing the power and projec-



tion required by contemporary styles and situations.

“Our ‘new’ DRK cymbals have a wonderfully warm, vintage sound along with a bit more brightness and clarity than other traditional-style cymbals,” said TRX President Dave Levine. “This makes them extremely relevant—and appropriate—for the music today’s drummers are playing.”

The “new” TRX DRK Series is ultra-thin and features a natural finish with deep lathing and heavy hammering. New DRK Crash-Rides and Chinas also come standard with a series of 9 pre-drilled holes that accommodate TRX’s removable rivets (sold separately). Priced the same as current TRX series, models and sizes, the New DRK Series is available in 18-, 19-, 20-, 21-, and 22-inch Crash-Rides, 13-, 14-, and 15-inch Hi-Hats, 18-, 20-, and 22-inch Chinas, and 16-, 18-, and 20-inch Thunder (vented) Crashes. For more information, email sales@trxcymbals.com.

VATER

Drumstick Sleeve Update



Vater Percussion has given a new and updated look to their drumstick sleeve packaging. There are six new art designs that you will now find on Vater drumsticks, each

including a different featured image with a high gloss UV coat finish over the Vater logo. The updated designs will also carry over into Vater’s accessory packaging. **RIS**

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

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- PASIC 2015 Logistics t-shirt (\$20 value)

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Jason Sutter
PASIC 2014 Artist

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www.pas.org/pasic/registrationmain/LogisticsTeam.aspx

INDUSTRY NEWS

CONN-SELMER

East Noble High School Joins Conn-Selmer School Program

East Noble High School is the newest member of the Conn-Selmer School Program. Located in Kendallville, Indiana, East Noble draws students from Rome City, Brimfield, Avilla, LaOtto, and other neighboring towns to make up its over 1,200-student population. Band Director Bryan Munoz joined East Noble three years ago and has been working hard to build up the school's music program despite budgetary constraints: "As I spoke to our administration it became clear their ability to contribute would be drastically limited as our school had undergone a \$500,000 budget cut. Our administration knew the importance of this endeavor so they were willing to help but outside resources would be an absolute necessity. This is where grant writing came in. Through a grant proposal and many subsequent interviews, we were awarded \$100,000 to participate in the Conn-Selmer School Program."

Bryan went on to note: "What made a lasting impression on our staff was not just the quality-made instruments but the dedication to us as professionals. The continued support from Conn-Selmer in terms of facilitating professional development, connecting us with our peers while fostering mentorships from across the country, and bridging the gap between industry and education were what spoke strongest to us about the Conn-Selmer name."

According to Michael Kamphuis, Managing Director of Educational Services at Conn-Selmer, Inc., "We are grateful that Bryan is in music education. His passion and vision reflect greatly within the school. To hear from Bryan and his students how excited they are over these new instruments underscores the value of the music industry and music education working together. I also would like to thank Dan Hough and the team from Quinlan and Fabish in Fort Wayne, Indiana for supporting East Noble as their local servicing dealer for this program."

The Conn-Selmer Division of Education, led by Vice President of Education Dr. Tim Lautzenheiser, is dedicated to providing resources for and support to music educators worldwide. These goals are accomplished through teacher in-service support, Conn-Selmer Institute, Conn-Selmer VIP Program, the Music Administration Collaborative, and the Conn-Selmer School Program. For more information go to www.conn-selmer.com or contact the Division of Education at education@conn-selmer.com or 574-523-0644

PORTER & DAVIES

Tactile Monitors for Drums now Available in U.S.

Porter & Davies are pleased to announce that their world-renowned tactile monitors for drums and bass are now available in store and online across the United States of America. Porter & Davies has strategically built

brand awareness over a number of years through a growing number of endorsees, which include Kenny Aronoff, Clem Burke, Billy Cobham, Gerald Heyward, Tommy Lee, Jojo Mayer, JR Robinson, Steve White and Matt Sorum.

Strengthening sales levels in the USA now mean that local teams of expert knowledge are critical to the continued success of the BC2, BC2rm, BC Gigster, and the new KT Platform. Retailers now carrying Porter & Davies tactile monitors include Sam Ash, American Musical Supply, and Sweetwater. They can also be found at California's Bananas At Large, Denver based Rupps Drums, Sixty Cycle Hum in Indiana, New Jersey established Zzounds, and Squirrel Sound Inc. in West Virginia.

Porter & Davies' tactile drum monitoring systems allow drummers to "feel" and hear internally what they are playing through bone conduction, eliminating the need for onstage monitor subs. They are easy to use and set up, work well alongside in-ears, and can be used with acoustic and electronic kits. The robust build of the units makes them highly roadworthy and extremely suited to touring as well as use in the studio.

To find out more about Porter & Davies, the KT Platform, the Gigster, BC2, and BC2rm go to <http://www.porteranddavies.co.uk>.

ROLAND

Roland Supports Light Up the Blues

On April 25, several rock leg-

ends and Hollywood celebrities came together at Hollywood's Pantages Theatre to help raise awareness for autism at the third annual Light Up the Blues concert. The sold-out event was attended by celebrities including Brad Pitt, Jack Black, Christina Applegate, Gary Cole, Amy Brenneman, and many more, and featured musical performances by Stephen Stills, Neil Young, Shawn Colvin, Steve Earle, The White Buffalo, Chris Stills and others. The evening ended with all the performers taking the stage to sing Neil Young's hit "Rockin' in the Free World."

As part of their ongoing initiative to help raise awareness of autism, Roland Corporation U.S. donated several musical instruments that were hand-signed by the performers and included in a silent auction to benefit Autism Speaks. The concert spotlights the "Light It Up Blue" campaign, Autism Speaks' annual global awareness and fundraising campaign celebrated by the international Autism community during World Autism Awareness Day and throughout Autism Awareness Month in April. Proceeds from the concert go toward Autism Speaks' research and advocacy efforts for families and individuals impacted by the disorder.

VIC'S DRUM SHOP

Vic's Drum Shop Wins 2014 Outstanding Retailer Award from Vic Firth Co.

Vic's Drum Shop in Chicago, was selected to receive the 2014 Outstanding Retailer Award from the Vic Firth Company. The award was presented to drum shops across America that achieved double-digit

sales growth last year with more than \$25,000 in annual sell-through of Vic Firth products.

"What Vic's Drum Shop offers the international drumming community is amazing," says Mark Dyke, Director of Global Sales for the Vic Firth Company. "The variety of percussion products in stock, the merchandising of each product group, and the knowledge, feedback, and guidance that Victor Salazar and his team shares with us is truly an inspiration. The store is a great drummers' hang regardless of a players' ability level, and I'm thrilled that our products are so well received by their online and in-store customers."

YAMAHA

Gluyts Awarded Yamaha/DeLucia Scholarship at WGI World Championships

Yamaha Corporation of America and Winter Guard International (WGI) recently named Karina Gluyts winner of the 2015 Yamaha/Dennis DeLucia Scholarship.

The scholarship, named for renowned percussion teacher, arranger,

clinician, judge, and Yamaha Artist Dennis DeLucia, is awarded to a deserving percussionist each year at the WGI Indoor Percussion World Championship Finals.

Karina is enrolled in the Music Therapy program at Western Michigan University, where she studies with Professor Judy Moonert. In addition to participating in the percussion studio, she performs with the University Percussion Ensemble. Karina also marches with the Legends Drum and Bugle Corps as a member of the bass line. She plans to continue her education in music therapy through the graduate level and to continue participating in WGI as an instructor.

Karina became involved with pageantry in her freshman year of high school with the marching band, where she played auxiliary and bass drum, ultimately becoming the drumline leader. In Karina's sophomore year, she joined WGI, participating in the Legends Indoor Brass and Percussion Ensemble, and then joining the Legends Drum and Bugle Corps, where she started on the vibraphone and then transitioned to bass drum.

RIS



Karina Gluyts, winner of the 2015 Yamaha/Dennis DeLucia Scholarship

ENSEMBLE AND RECITAL PROGRAMS

PAS subscribers 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.

Minnesota Music Educator's Association State Conference

2/13/2015

Woodbury High School Percussion Ensemble

Branden Steinmetz, director
Tark Katzenmeyer, guest artist
Sacrificial Rite—David Gillingham
Shanghai—Mario Gaetano
Damn—John Mackey
Wood, Metal, Skin—Josh Gottry
Lost Souls—Nathan Daughtrey
Aboriginal Dreams—Roland Barrett
Swing La Moderna—Ray Barretto

Southeastern University

2/27/2015

Southeastern University Percussion Ensemble

Brian Blume, director
Breakdown—Bradley Slayter
Caméléon—Eric Sammut
Moonlight Sonata—Ludwig van Beethoven,
arr. Beth Gottlieb
Hemispheres—Kevin Bobo
Mi Milagro—Eric Rath & Ralph Hicks
Gymnopédie No. 1—Erik Satie,
arr. Jim Casella
Octabones—Adi Morag
Combust-a-Move—Brian Blume

Winthrop University

4/7/2015

Nathan Matthews, Solo

Memento—Ivan Trevino
Poems I, II, III—Stuart Saunders Smith
In the History of Man...—Ben Wahlund
Mobile—Glen Kotche

...folded...—Brian Nozny
Recital Suite for Djembe—
B. Michael Williams

Texas Southern University

4/19/2015

TSU Faculty Recital: Dan Adams,
Jane Perkyns, Darryl Singleton,
Lucian Zidaru
Kevin D. Lee, guest artist
Three Movements from Petrouchka—
Igor Stravinsky
Séance—Casey Cangelosi
Sonata for Two Pianos and Percussion—
Bela Bartok

Clemson University

4/24/2015

Clemson Percussion Ensemble and
Steel Band

Paul Buyer, director
Shock and Awe—Jamieson Carr
Danza Furioso—Jonathan Ovalle
Black Rainbow—Nathan Daughtrey
Perpetual Motion for Four Diverse Snare
Drums—Richard Weiner
African Sun Walk—Dan Moore
I Say So—Chris Tanner
Amorphous Solid—Dave Hall
My Beautiful You—Liam Teague
Jouvert Music—Rudder/Berry
Ethel—Superblue, arr. Anderson
Toribio & Daisy—Chris Wabich

Missouri State University

4/30/2015

Missouri State University
Percussion Ensemble

Andrew Morales, director
Ritual Music—David Skidmore
Toccata—Carlos Chavez
Gravity—Marc Mellits
Away without Leave—Bob Becker
Rotating Brains—Jason Lord
Apple Blossom—Peter Garland
Fandango 13—Michael Burritt

Missouri State University

5/3/2015

Seth Cunningham, Solo

The Alabados Song—Paul Bissell
Wicca—Casey Cangelosi
Platos Cave—Casey Cangelosi
Encantada—Nathan Daughtrey
Polaris—Mark Ford

St. Paul's United Methodist Church

5/13/2015

Geary Larrick, Solo

Blues for Geary—Geary Larrick
Ray's Blues from Dance in Time—
Geary Larrick
Sonatina No. 3 for Marimba—Geary Larrick
The Sound of Music—Richard Rodgers
You Are Sixteen—Richard Rodgers
Maria—Richard Rodgers
Do-Re-Mi—Richard Rodgers
Climb Ev'ry Mountain—Richard Rodgers
Blue Tango—Leroy Anderson
Trumpeter's Lullaby—Leroy Anderson **RIS**

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

ZAPOTECANO (BUZZ MARIMBA)

Donated by Emil Richards 1993-02-01

Native to the Central American countries of Guatemala and Mexico, buzz marimbas, also known as *zapotecanos*, are considered by many to be the national instrument of Guatemala. When played in public, there are usually two instruments, each played by three or more performers using rubber-ended mallets.

These marimbas are entirely handmade of wood, and the unique buzzing sound is produced by cutting a small hole in the resonator box, which is then covered by a delicate membrane of pig intestine. The membrane, called a *tela*, is attached using beeswax. The buzzing sound is referred to as *charleo*, which is a necessary sound for the tone of an authentic marimba from this region. The frames are usually ornately carved or constructed with inlaid wood-working designs.

This instrument was made during the 1940s by the Mancilla family of marimba makers in Tuxtula Gutierrez, Chiapas, Mexico. It has a 4 1/2-octave chromatic range from C3 to F7. The bars are made from hormigo wood. The resonators, which are rectangular-shaped boxes with pointed ends, are made from Spanish cedar.

