

Vol. 2, No. 4, August 2015

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

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CHECK OUT WHAT'S NEW WITH PAS!

BY JULIE HILL, PAS PRESIDENT

I invite you to take a few moments right now and go to www.pas.org. Log in and scroll to “Resources.” There, you will find our brand-new menu with a wealth of information for members of all ages!

- Under “Specialties” you can now search for information based on instrument or genre. Categories include Drumset, Health & Wellness, Interactive Drumming, Keyboard, Marching, Symphonic/Orchestral, Technology, and World.

- Under “Education” it’s now easy to find articles on topics such as Career Development. You can also search through Media Enhanced Articles, our Video Library, and much more. Additionally, within these menus, instruments and genre links are provided to help you quickly find the content you need.

Whether you are looking for FUNDamental resources to use with a beginning percussion class or searching for content to help revise and update university syllabi for fall courses, I hope you’ll find these resources helpful.

Next, click on “PASIC” and take a look at the confirmed artists for 2015. We have a fantastic lineup for San Antonio and our 40th PASIC!

Lastly, some of you might feel a twinge of sadness this time of year as we end another great drum corps season. Well, that’s just another reason to come to PASIC in San Antonio,

November 11–14, to see some of the top drumlines in the country compete! In addition to the competition, PASIC will also host clinics by some of the top marching percussion organizations and specialists in the world.

I hope to see you at PASIC 2015 in November, but in the meantime please let your friends and colleagues know about the newly structured PAS website. We are working to add content and resources for our subscribers and members every day.



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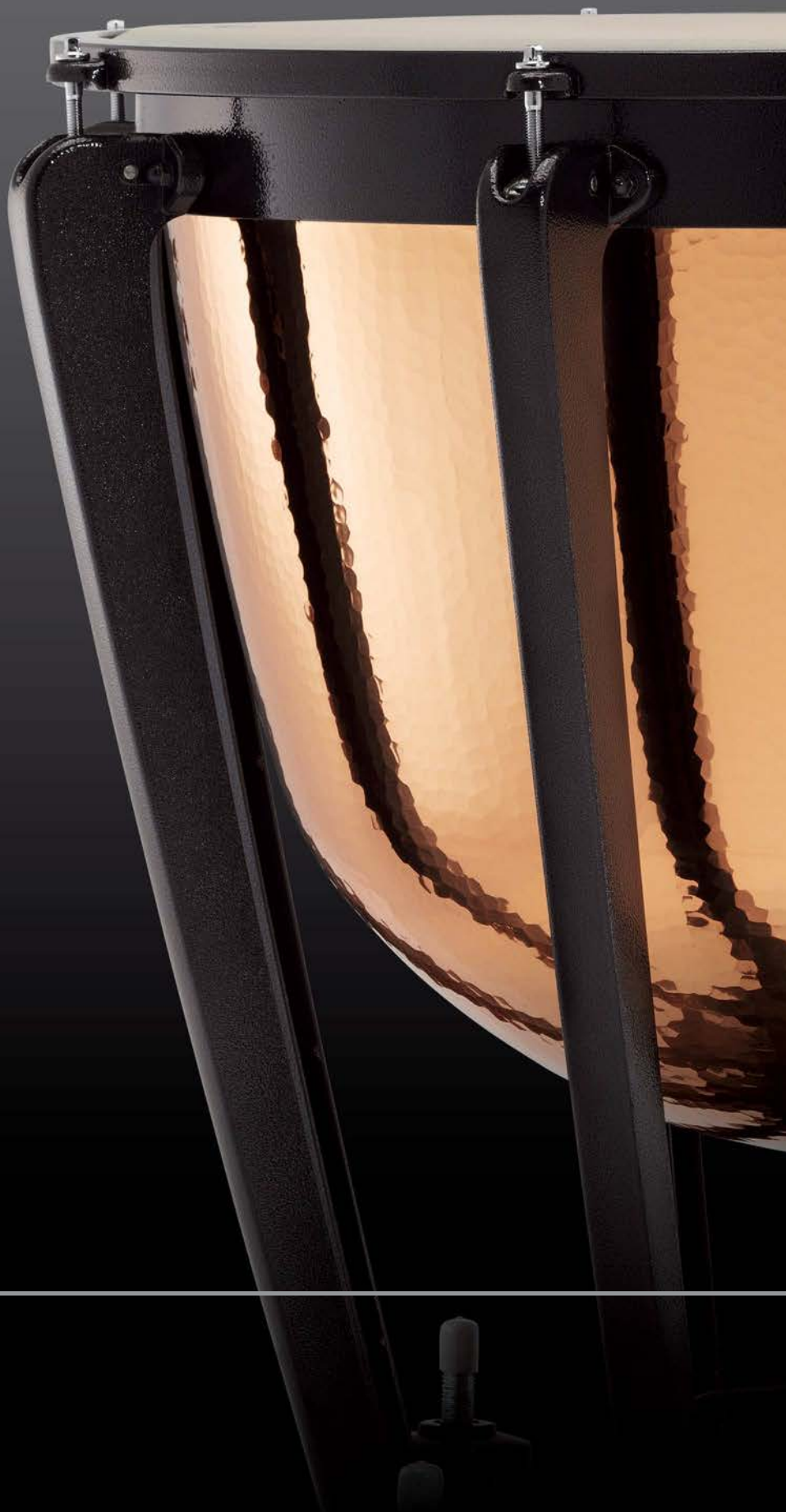
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SCOTT JOHNSON AND THE BLUE DEVILS; LIFE IS GOOD!

BY JULIE DAVILA

As we enter August, Drum Corps International (DCI) groups are making the final push towards World Championships. Corps are fervently working these last few weeks towards perfecting their craft, making final changes, and keeping their members on point for the final journey to Lucas Oil Stadium in Indianapolis. With advancements in social media, marching aficionados around the country are frequently following scores, watching lots of videos, and Tweeting or Instagraming in support of their favorite corps.

Always a corps to be reckoned with is the Blue Devils, a 16-time World Champion. I recently spent a day with the Blue Devils in Riverside, California and sat down with Director of Percussion Scott Johnson—otherwise known throughout the world as “SCOJO.” We discussed the many facets of Scott’s history and career in drum corps, the scope of outreach that the marching arts activity has on the big picture of life, and all things Blue Devils!

Rhythm! Scene: *What year is this for you with the Blue Devils organization? Can you share with us a little of your history with the drum corps activity?*

Scott Johnson: This is my 37th year with the organization and 35th year on staff. I marched with the Blue Devils from 1976 to

1979 and was actually on staff the last two years that I marched. My time on staff began when our snare tech quit right before tour in 1978. He taught the whole winter season and thought we weren’t going to be very good because we had a lot of age-outs. So in a panic move, he left a letter on caption-head Rick Odello’s doorstep and took off. Rick and Jerry Seawright, Corps Director at the time, decided to hire me and a couple of other guys to teach the line. This basically made me a professional drum corps snare drummer because I was marching and receiving a paycheck. It wasn’t much, but

it helped pay my rent. After shows when the corps was lining up for retreat, we were changing out of our uniforms into street clothes so that we could go talk to the judges in critique.

RIS: *Did you meet any resistance with other members in this peer-leading-peer situation?*

Johnson: I didn’t. They also hired my friend Terry, who was in the snare line, and another guy who aged out the year before to stand outside the line. There were essentially three snare techs, which was unheard of at the time. It was a great experience, and it



Scott (center) with the Blue Devils staff

PHOTO BY J. PARKER STATEN

was an opportunity for me to get my foot in the door with the judging community as a marching member. When the judges saw us on the field in uniform, it was a little more friendly because we knew them off the field as well. As they were walking on the field they would come up to us and we would say, “Alright man, that thing we talked about, check it out tonight.”

RIS: *How did that season end?*

Johnson: We ended up third overall.

RIS: *What happened after that season in 1978?*

Johnson: I had one more year left, so I marched and aged-out in 1979. After this I stayed on staff from 1980 to 1989 as a tech. In 1982, we brought on Tom Float to be the caption head. I was still a tech and worked with the tenors, snares, or whatever was needed. That was obviously a good run with Float. We were together eight years and had four percussion titles in a row: 1983 through 1986. I taught the winter of 1989 and then took the summer off. At that point I started a company, Diablo Valley Digging, with one of my friends that I aged out with, Terry Shalberg. We bought a Bobcat and a dump truck, and were digging swimming pools for a living and whatever else people would hire a Bobcat for.

I was fed up with drum corps—the judging system and everything else—so I left and thought I was done with drum corps. I worked construction for a couple of years and was

making decent money, but after a while it became a grind and was not rewarding at all. I had an epiphany that I needed to get out of construction and needed to be teaching again. I tried to go back to the Blue Devils in the winter of 1990. I called Mike Moxley, the director at the time, to talk about getting back on board and he said, “Well we can’t pay you. We have other staff members already in place.” I thought, “Wow, that’s a little disappointing.”

So I called my good friend Glen Crosby, who was teaching Santa Clara Vanguard, and told him I wanted to teach again. We were great friends; I was the best man in his wedding and he was in my wedding, but when I called him, he hung up on me. Then within two minutes my phone rang and it was Ralph Hardimon, who said, “Yo, you’re hired.” I said, “I can’t teach the Vanguard; you’re kinda the enemy.” The rivalry between Concord and Santa Clara back in those days was intense. However, the more I talked to Ralph, I was like “Okay, this could be kind of cool.”

I went to Santa Clara for the 1990 season to teach with Ralph and Glen. Ralph ended up leaving the last part of the tour, so I took over the program to finish the year and Gail Royer officially hired me as caption head in 1991, where I remained through 1993. The Blue Devils wanted me back, but weren’t willing to give me the caption head position that I felt I was ready for. Gail Royer was willing

to give me that chance, so I took it. We won percussion my first year with the *Miss Saigon* show. It was perfect for percussion because the horn book was so open that the percussion had lots of space to fill and many opportunities to supply velocity.

RIS: *Sounds like you had a great run at SCV and in having the opportunity to gain experience being a caption head. When did you go back to the Blue Devils?*

Johnson: I went back to the Blue Devils as Director of Percussion in 1994. Dave Gibbs became the director of the Blue Devils in the late season of 1991 and was trying to get me to come back to the program, but I kept saying, “No, I’m happy where I’m at.” But with changes to the program—director changes, staff changes, etc.—I decided to meet Dave for lunch and thought, “It’s time to come home.” And I’m still here!

RIS: *With your almost four decades in the activity and more specifically with the Blue Devils, you and the organization have created quite a legacy and a family. What do you attribute to building and maintaining this impressive lineage?*

Johnson: The Blue Devils organization is a big family, and one of the reasons I feel the percussion section specifically is such a close-knit group is because I’ve been there forever. I know and was a part of so much of the history of the corps, so I can relate to everybody—not

only the current students, but the majority of the alumni as well. We take time to sit down and have what I call history lessons. I ask them who all the percussion caption heads and corps directors have been through the Blue Devil history. It is interesting how many people they don't know that I think they should know. I make sure they know who came before them and why they came before them. Anytime anyone who has marched previous years shows up to a rehearsal or parking lot warm-up I try to always introduce

them to the line and say, "Here is your 'older' brother or sister."

RIS: *I had the opportunity to witness that culture this year when I watched your lot warm-up at the Riverside, California show. That is like a home show for the Blue Devils, and the place was packed with percussion alumni. I'm sure when the current members experience that energy, they understand that they will be on that side of it one day and look forward to the legacy they will leave to the next generation.*

Johnson: Exactly!

RIS: *So 37 years of students with approximately 30 to 40 percussionists equals well over a thousand lives you have mentored within the Blue Devils organization over the years—and that is just the percussion section. Have you had any second-generation kids come through the program yet?*

Johnson: Not that have marched, but I have had second-generation kids that I've cut. Last year our section leader, Brandon, and I were chatting and he said, "Hey, you cut my dad in 1980. I was like, "What, you're kidding me?" I hadn't made the connection. Anyway, his dad is a great guy and I see him all the time. Another example is Rick Odello's family. Rick was my teacher and was the caption head when I marched in the 1970s. His father actually started the Blue Devils organization and all four of his sons came through the A corps in the early 2000s. Two of them currently teach the B corps and have been really successful with that program. Rick is now the director of the B and C corps programs to date. There are a lot of tradition and family ties that exist from the beginning of the organization. It's a very special place.

RIS: *Let's talk about the current Blue Devils drumline. Every year it seems you push the boundaries in the activity both musically and physically. How do you continue to come up with ideas that advance the activity?*

Johnson: Three things come to mind. 1. Indoor percussion (WGI). I

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Blue Devils Tour Report



PHOTO BY J. PARKER STATEN

look at what all of those guys are doing and try to take the good stuff that might be able to work outdoors. 2. I get some ideas from the marching members. We sit down every year at the beginning of the season and say, "Okay, if you could watch the best drumline in the world, what would you want to see? What are they doing?" The staff is older, and these are the guys that are doing it every day. It is interesting to hear what their ideas are, and we really try to

incorporate some of those into the show. 3. I've been doing a lot of solo work lately in genres outside the drum corps activity with guys like Tommy Igoe and Lalo Davila. Playing in different genres has pushed me to think a little differently and experiment with ideas that I might not have considered if only practicing rudimental styles. I try to come up with things I haven't seen yet and then try to integrate some of those ideas into the show, if appropriate.

RIS: *I'm sure it can be quite a challenge when you try to incorporate those ideas into a drumline situation where you are dealing with 10 to 12 players trying to execute those types of nuances.*

Johnson: Absolutely! It takes a lot of control and touch and it takes an exceptional level of talent within the line. To be clear, every time we sit down and think of the Blue Devils program and what we are going to do, it is obviously not just me. Dave Glyde is the main arranger for the entire corps and puts the whole musical package together. I taught Dave when he was in the Blue Devils snare line in 1984—another part of the BD family and history. Dave came up through the Troopers, to Vanguard, and to the Blue Devils. He is now the musical director of the corps. We sit down at the beginning of every year, usually on a golf course somewhere, and say, "Okay, what are we going to do? What's going to be different? What haven't we seen?" We start throwing out ideas and try to figure out how to incorporate them into the show; we keep tweaking as the season progresses. We are still working on things and experimenting with things for this season even with just two weeks left.

RIS: *I think it is great that your process is always one of evolution.*

Johnson: Yes, absolutely. We make changes hourly.

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Scott performing with Tommy Igoe's Big Band



PHOTO BY J. PARKER STATEN

RIS: *Along those same lines, talk about risk-taking. How long do you leave something in that isn't quite locking in or working right away?*

Johnson: It all depends on how risky it is. I've been told by judges and by my peers that we tend to take more risk than anybody else. It's just what we do! There have been many examples of things we left in the show that didn't work until finals night.

RIS: *And you are willing to take that chance?*

Johnson: I'm definitely willing to take that chance if it is going to advance the activity. Whether we win or not is not the issue, but if it pushes the activity in the direction we think the activity should go, then it's worth it. Some people seem to think that drum corps needs to be what it has been for the last 20 years, but I keep trying to think how we can make it better—more entertaining, better vocabulary etc. In fact, I think that goes back to why

I am still in the activity. Some people ask me how long I'm going to keep doing this, and I say the reason I'm still here is because every year it is different and new. If it was the same every year, then I would have been gone a long time ago. But we are always trying new stuff, and that's what is exciting and gives you the interest and energy to keep doing it every year. Again regarding risk, the thing to remember is that sometimes it works and sometimes it doesn't.

RIS: *Let's get to the million dollar question: What does it take to be a Blue Devil? What are the qualities you look for at auditions, and what are some of the separators when it comes down to a really close call between two players vying for a spot?*

Johnson: Talent, confidence, attitude, experience, and athleticism. We are really fortunate that we typically

get guys with experience. Sometimes I get the question, "Do you have to have experience to be in the Blue Devils?" The answer is no, but you are going up against guys that do. We have had drummers in the past that have made the line and haven't had any previous experience marching corps, but it is rare. We also spend time in auditions just talking to the auditionees to get to know their personality. We think about the fact that we have to live and work together all summer long. You don't want someone that no one gets along with or has issues.

RIS: *So leave the ego at the door.*

Johnson: For sure.

RIS: *Can you read that pretty quickly?*

Johnson: Usually. Typically you can read that by how they walk in the door. When some guys walk in to the room with the attitude that gestures "I'm here!" that's when you go "uh-oh." But what is interesting now, and this has definitely changed things from years ago, is that with the Internet and the indoor activity, everybody kind of knows everybody. So all of the guys pretty much know who is coming to audition for the line before they even get to auditions. They may say, "Oh, you are really going to like this guy" or "I don't know about him or her."

RIS: *You also mentioned the physicality and athleticism aspect.*



PHOTO BY J. PARKER STATEN

Johnson: Yes, they have to move as well as they play. I'm a firm believer that you have to look as good as you sound and sound as good as you look. If you don't look good and can't move well, then it's just not a good presence. In our audition process, if you make it through the first weekend of drumming and hands, then the second weekend you go to the visual audition and we put you through very rigorous visual and physical testing to see if you are going to be able to hang with all of the visual demands and how quickly you can pick things up.

RIS: *What are some of the factors that help you make decisions when people are vying for the same spot?*

Johnson: Age can be a factor. If it is really close between two people, we will go with the youngest—the one who will be able to be with us for a couple years. The other biggest separator is how well they move while they play. As I mentioned, we make changes hourly, and we need a group of people who can quickly adapt to changes coming at them musically, mentally, and visually. I do an exercise at auditions where I play four counts of something and have them play it back to me. I keep adding on to those bars to see how long they can retain and mentally stay focused until they drop out. Our visual audition incorporates the same thing. We will take one of the exercises we are working

on and add drill or different bodywork to see who can pick it up quickly and who can't.

RIS: *Is attitude ever an issue in the drumline?*

Johnson: No, because we really don't have any attitude problems. I mean seriously, kids these days, if they are coming to the Blue Devils and they make it, they don't want to screw that up. Maybe in the 1980s we might have had some attitude problems, but kids these days are different. They

are here for a reason. They have worked probably their whole career to get to this stage, and they are not going to mess it up by being stupid.

RIS: *Speaking of "kids these days" as compared to previous generations, each year I see several Blue Devils performers peppered throughout WGI groups. Kids participating in indoor percussion has obviously contributed to the elevated level of skills demonstrated in today's marching arts. What are some*



PHOTO BY J. PARKER STATEN



PHOTO BY J. PARKER STATEN

significant advantages you have noticed over the past few years with kids participating in the indoor activity? Conversely, are there any extra challenges?

Johnson: Well, just that we are a big believer and supporter of indoor percussion. We encourage our members to be in indoor groups. It is great training and fosters development of performance skills. The indoor activity has definitely increased the amount of movement these kids have been exposed to, and they are gaining more experience by drumming all year round. The only disadvantage is that we stopped having our March camp because that month is such a heavy WGI regional time. It works out, though, and hasn't been a real issue because everyone is still drumming and performing. Additionally, a few years back we moved our April camp to be later in the month, after WGI World Championships, so that once we get to the April camp everyone is all in.

RIS: *Besides the competitive nature of the activity, do you have any "go to" motivational tactics that you use to keep the line pushing forward when the rehearsal days get long and tedious?*

Johnson: The talent and the experience helps with the maturity to keep pushing. When we pick these guys in auditions, we try to pick guys that are going to help each other out and pull each other up. It is part of being in the family. We also try to keep it fun. Every once in a while, when we have been on tour too long, we do this thing called Drumline B. We let everyone switch instruments and let them try to play exercises or part of the show. It is pretty funny and everyone just kind of blows off steam and has a good time. Plus, I have a great staff. They are good people and know what to do to keep it fresh.

RIS: *You are not only recognized as a world renowned teacher and adjudicator, but you have also continued to stay current and active as a performer. Tell*

us a little about some of the performing opportunities with Lalo and Tommy Igoe that you mentioned earlier in the interview.

Johnson: The Lalo thing came about when Pearl came to me and asked, "If you had the chance to play with someone completely different, not in the marching genre, who would that be?" Knowing that Pearl was in Nashville I said, "I'd love to play with my friend Lalo Davila," who is a Latin percussionist. So Lalo jumped at it. He put together a small ensemble of percussionists and sketched out "Scojo Madness." He gave it to me the night before. It was mostly improv, so I just played around with ideas and tried to figure out how to fit in to the piece. We recorded it at the Pearl studio the next day and had a great time.

The Tommy Igoe thing came about because Tommy is a good friend of mine and I always enjoyed watching him play and loved his big band style. In 2012, my wife, Judi, and I put up the money for the entire Blue Devils drumline to go watch his concert at a club in San Francisco. I figured it would be a great educational experience for them to see him play. Since Tommy had marched as well, he did a big tribute to drum corps, thanked us, and made a big deal about the Blue Devils being there.

We were not able to do it again in 2013, but in 2014 it looked like the schedule was going to work out to do it again. Tommy said, "We gotta



PHOTO BY J. PARKER STATEN

do something different.” So we started brainstorming, and I said, “What if I played with you guys?” Tommy said, “Wow, that would be really different.” We started talking about it and thought a rudimental snare drummer with a big band—why not? He sent me the charts ahead of time and I started practicing my butt off. I went to Tommy’s house one day to rehearse and work things out. My favorite quote from that session was when Tommy said, “You know, I think you need to explore the quarter note and the eighth note a little bit more.” This was his way of saying, “You have too many notes.” And of course I laughed and said, “Yeah, that’s what I do.”

So I played with them in 2014 and it was awesome. It was seriously one of my favorite

nights of the year, but one of the most nerveracking nights as well. I was pacing backstage for the first 45 minutes while his band was playing, and I literally was looking at the exit door thinking, “I could just bail.” I was so nervous. But when Tommy called me up on stage he just smiled and said, “This is going to be so much fun.” And then I felt at ease and had a blast. It was such a success that we did it again this past year. The response is always really positive, and both times the house was packed. I just wanted to do it once and get the hell out, but Tommy was like, “Oh no, we gotta do it every year.” It’s so much fun, and I have to say it is pretty surreal to play with some of the legends in that band. I mean these are musicians that played with Tower of Power, Doobie

Brothers, and Boz Scaggs, to name a few, and here I am a snare drummer from the Blue Devils.

RIS: *Drum corps is an exceptional activity that brings people together and can certainly bridge the gap between genres. It is a youth activity that has certainly proven itself to mold young lives, nurture important life skills, reinforce a terrific work ethic, cultivate team building, and inspire kids to strive for extreme levels of excellence. However, this activity even encompasses a larger scope of what is really important in life. You have had two experiences with the Make-A-Wish foundation, with the most recent being fulfilling a young man’s wish this summer to meet you and be a Blue Devil for a day. Can you tell us about that experience? These kids are in a battle for their life, and they are choosing you and drum corps to fulfill their dreams. What was that like?*

Johnson: I couldn’t comprehend it really. I was overwhelmed. I remember a couple times just breaking down. I’m an emotional guy to begin with, but I was just balling my eyes out thinking about how something like this could even happen with what we do. I remember the first time we collaborated with Make-A-Wish, after leaving Raul I was in my car driving back to the Los Angeles airport crying the whole way. I’m even getting emotional right now just thinking about it. The same

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“Scojo Madness” with Lalo Davila

thing with Nicholas, the one from this summer. I was trying to explain the experience to my wife on the phone because she was out of town, and I just couldn't. I kept crying.

RIS: *It is crazy how this activity and the impact of people like you can be so powerful to uplift and inspire a kid that is going through one of the hardest trials of his life.*

Johnson: It is almost too hard to talk about. Raul Lozada was the first one. His wish was that he wanted to outfit his drumline with new drums and meet me. So Guitar Center and Pearl drum company in collaboration with Make-A-Wish outfitted his line. However, because that was such a large financial request, they couldn't pay for me to come out. I wanted to do it anyway, so I flew into Los Angeles on my own. I landed, rented a car, and drove to the Guitar Center where he and

his family were looking at drumsets with the Make-A-Wish people. The only people that knew about me coming in were the Make-A-Wish people. When I walked in, Raul's mom was filming him on a drumset and saw me first. She turned the camera, shaking, and said, "Oh my gosh, you live on my computer." We got out some pads and sticks and drummed together, hung out at Guitar Center for a while, and then went to lunch together. Later that year he came to the Riverside show and I had him stand right next to me in warm-up and then next to me on the track for the show. It was awesome!

RIS: *He is doing well and you still see him, correct?*

Johnson: Yes! He comes out to some shows.

RIS: *What a great story. And this year you met Nicholas, whose*

Make-A-Wish wish was to meet you and be a Blue Devil for a day.

Johnson: Yeah, and of course we said, "ABSOLUTELY!" So the Make-A-Wish foundation flew him and his family from Missouri to San Francisco, put him up in a hotel, and we arranged the details to have him spend the day with us. It was the first time his family had been to California, so that was cool, too. We decided to coordinate his visit with the Blue Devils family day because the corps does a lot together that day. It was funny, because we had scheduled to meet at 1:00 P.M., and at noon I got a call from some of the guys in the drumline saying, "Hey, that Make-A-Wish kid is here." I was still at home, so I jumped in my car and got up there. When I met his parents I said, "You guys are an hour early." And his mom said, "Yeah, Nicholas is *really* excited!" I said, "I understand, no problem." We



Raul and Scott at Guitar Center

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Nicholas's wish to be a Blue Devil for a day



Blue Devils Drum Break 2015

talked for a bit, then pulled a snare drum off the truck and drummed together for a while, and just had a great time. On family day we have a tradition where we combine the A, B, and C corps drumline and play the C corps drum solo. So I showed the C corps drum solo music to Nicholas and asked if he could read it. He said, “Yeah!” So I cut our A corps center snare and put Nicholas in as center snare. Nicholas didn’t know I was going to do that, and he got a bit nervous, but once the line all got together and started playing he relaxed and had a good time. So Nicholas got to play with the entire Blue Devils drumline, and at the end of the event we made him an honorary Blue Devils family member.

RIS: *I bet he was beaming! What a huge deal that is to be able to touch a kid’s life like that and for your guys to see what an impact they can make on others just through drumming.*

Johnson: Yeah, it’s crazy—all of this just because of drumming. Nicholas had cancer and it took part of his leg, his knee, so he can never march, which is ultimately what he wanted to do. So I remind the Blue Devils drumline of that all of the time—not only how fortunate they are to have the opportunity to physically march, but also how important it is to be a great role model. Now with the Internet, you are reaching hundreds and thousands of kids, and it is so important to remember that you never know when some kid is watching you saying, “I want to do that” or “I want to be like them.” Back in my day we worshipped or looked up to sports icons ‘cause that’s what we saw on television, but now with social media we have drum icons. It’s incredible.

RIS: *You have had and continue to have quite a remarkable career as a marching percussion specialist. What words of*

encouragement and/or advice would you give others aspiring to do the same?

Johnson: Never burn bridges! The music business, and more specifically the percussion community, is very small. Everyone knows everyone, so things can definitely come back around in regards to people, instructors, company relationships, etc. Treat people right.

Additionally, other important aspects of sustaining a career are to stay current and be a life learner. Utilize the resources available to you and always keep pushing yourself. There is always something to learn. I’m still learning.

Julie Davila was inducted to the 2014 WGI Percussion Hall of Fame. She is a member of the chamber percussion ensemble the Caixa Trio and



winner of a 2011 “Drummie” award by *Drum!* magazine. She is the percussion coordinator and arranger for the Middle Tennessee State University Band of Blue Drumline and the battery arranger for the Music City Drum Corps in Nashville, Tennessee. She is the author of *Modern Multi-Tenor Techniques and Solos* and “Impressions on Wood” published by Row-Loff, and is a co-author of *Aptitude*, an innovative solo snare book published by Drop6 media.**RIS**

Blue Devils Drum Break 2015

166

2

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4

SnareLine

TenorLine

5 BassLine

5

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Snare

Tenors

5 BassDr

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Snare

Tenors

5 BassDr

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12 same height diddles

15

Snare

Tenors

5 BassDr

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CATCHING UP WITH CASEY CANGELOSI

BY MEGAN ARNS

Referred to as the “Paganini of Percussion” and “the voice of a new generation,” Casey Cangelosi has risen rapidly as major performer and composer on the worldwide percussion scene. His YouTube channel hosts a copious amount of videos, each garnering thousands of views and serving as an accessible, quality resource for hundreds of percussionists attempting to learn his music.

Casey was recently appointed Director of Percussion Studies at James Madison University and regularly travels nationally and internationally presenting masterclasses, clinics, and concerts. Just this summer alone, he has already performed at the Longhorn Marimba Intensive in Austin, Texas; the Birch Creek Percussion Academy in Egg Harbor, Wisconsin; the Ted Atkatz Percussion Seminar in Long Beach, California; and the Percussion Festival of Costa Rica. Special thanks to Casey for taking the time to talk to *Rhythm! Scene*.

Rhythm! Scene: *Our percussion community knows you as a composer and as a percussionist. Which came first, and do you have formal training in both?*

Casey Cangelosi: I don't have formal training in composition; it was always something I just tinkered around with. It felt very fun and very natural to

do, but I was certainly a player first and foremost. My teacher growing up, Dennis Griffin, was the percussion teacher at Utah State University, which I would eventually attend. He's a great composer, so he was always very open to the idea of me exploring composition along with performance. He'd spend a lot of time with me sharing ideas with an open score and recording. I think going to an undergraduate program that didn't have a large composition program was actually really helpful for me. There wasn't any mentality of separation between composers and performers; I didn't necessarily view composition and performance as separate academic pursuits.

In this case my ignorance gave me a freedom, in a sense.

RIS: *What are some of your earliest memories of being exposed to music?*

Cangelosi: MTV was in full swing when I was growing up; it was just music videos then. I remember watching everything from Guns N' Roses to Whitney Houston. Like most kids, I loved watching the drummers. My parents saw my interest and were really supportive—lessons and tolerating my Metallica and Def Leppard tapes.

RIS: *Was anyone in your family a musician?*

Cangelosi: Only casually. My dad played guitar, and there were



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- Casey Cangelosi -

Director of Percussion, James Madison University,
Renowned Composer and Performing Artist



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often records playing at home, but nobody studied. My dad is a mathematician, my brother is a doctor, my sisters are a debate coach, veterinarian, and statistician, and my mom an English teacher. No musicians, but definitely an academic family, and all have been teachers at some point.

RIS: *Did you start playing your own music first, or did you have friends and classmates perform the music you were composing?*

Cangelosi: A little bit of both. We had a separate percussion ensemble class in high school, less common back then. My friends and I would often write our own pieces. *STOMP!* was the “cool” thing at the time, so some of my earliest pieces were for garbage cans and sticks. We would write everything out by hand, and then I would rough out a score on notepad paper. These started as improvisations and little written pieces, and then grew.

Friends would show interest in my pieces and perform them, and I would perform them myself as well. It’s hard playing your own pieces because you feel like you’re being double judged: your playing is being critiqued and also your composition. As we all know, when you’re watching a student, you’re kind of looking for what to fix. So it’s a lot of pressure for a young person to deal with both. I’d often use a fake name on the program because I really wanted to try the piece out—took away the double judgment feeling. And

that’s cool because then people will speak with you honestly. You’re more likely to get honest compositional feedback when they don’t know the piece is yours. I really only did that a couple of times.

RIS: *Do you remember any of the pseudonyms you used?*

Cangelosi: Yeah, let’s see, do I want to share? No, I don’t really remember. *[smiles]*

RIS: *Yeah, right! As a composer, how do you measure the difficulty of your pieces? Is it according to your abilities or do you think about the potential performers?*

Cangelosi: I definitely think a lot more about it now, and I probably would have thought more of it back then had I known some of these pieces would spread around.

I find it challenging to measure the difficulty of music because pieces can be difficult in very contrasting ways. To

use two popular pieces as an example, Druckman’s “Reflections on the Nature of Water” might not be as technical or stamina-requiring as Schwantner’s “Velocities,” but I think Druckman is a lot harder to get in your head. It takes a certain amount of cerebral fortitude to learn that piece, but it doesn’t take as much “traditional chops” as “Velocities” does. So in my music, I don’t know how to measure it exactly, but it’s something I try to stay aware of. Difficulty should have some kind of proportionate ratio to purpose and result. I’ve received a good deal of criticism about the difficulty of many pieces—email complaints mostly. Fine by me; play something else!

RIS: *Totally. When composing, are you mostly at the instrument, on paper, or on the computer? What’s the balance between the ideas coming from the time*

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“Tap Oratory” composed and performed by Casey Cangelosi

on the instrument versus time away from the instrument?

Cangelosi: It's nice to be able to compose wherever you are. I'm a pretty typical composer as far as I know. I certainly sketch ideas on my computer or paper; a lot of times it's not specific pitches or rhythms sketched, but a kind of an overall idea, then fill in details at the instrument. Like a composer should, I favor idiomatic writing, but not at the expense of what I'm trying to express. So I'm always trying to balance difficulty, expressive goal, and what's practical for the player.

RIS: *And do some of these ideas come to you when you're doing other things?*

Cangelosi: Yeah, they definitely do. Luckily that little "moment of inspiration," as they call it, is usually really short and not easy to forget. Once you can remember that—the whole concept—you just kind of have to do the busy work in between. And it's hard to say where the ideas come from. I have no idea, but I imagine it's all the good influence around us—all the good musicians and all the great composers.

RIS: *Who have been some of your greatest musical influences, either composers or performers?*

Cangelosi: A turning point for me was finally being able to play Keiko Abe's music when I was younger. "Michi," "Dream of the Cherry Blossoms," and "Wind in the Bamboo Groove"; I played all those pieces one after the other. There's something



about having your own voice as a composer and it matching your instrument. Keiko's music to me is specifically marimba music; it wouldn't transfer over to another instrument well. It would still be good because it's good composition, and it would still be her voice, but marimba is really part of it.

RIS: *Have your experiences in composition influenced the way you approach your instrument?*

Cangelosi: It's really good to compose because you start to think more analytically. You start to see how things relate in a piece and begin to see it from the composer's perspective, which I think really turns down any abstraction of learning a new piece. When you can start to break down the piece, you can start to make it your own a little better. Composition helps because you are doing just that; you have to complete your process all the way through in order to finish the piece. A lot

of young composers struggle with finishing pieces. They start and they start, but they can't flesh it out.

RIS: *Interesting. Why do you think that is?*

Cangelosi: It's challenging. I think you have to have the end of a piece before you have the beginning. I mean, you can have the beginning, sure, but for me, the whole point is getting to the end. If you don't already know what the end is, you won't know what to do in the beginning.

RIS: *So you usually compose starting with the end? Is that true for nearly every composition you have?*

Cangelosi: Yes, nearly every one. I can never start until I know the finish. Sure, I can write something down that might sound neat, but what's the point if you don't know where it's going? I think young composers need to remember to do interpretive

analysis. If you come up with an interpretation and meaning behind the whole piece, you can place all of its elements within and make them have purpose. It's hard to do and it's hard to find, but once you find it, you'll totally get it and you'll know exactly what that means.

RIS: *Have you written pieces other than for percussion?*

Cangelosi: Yes. I have a percussion, clarinet, and double bass piece; a woodwind quintet; and a commission for piano, viola, cello, and percussion. I often still use percussion, which is very helpful because if you know at least one instrument well, there's a cornerstone that everything else can latch onto. I'd love to compose more for other instruments, but it's hard to know if it will ever get played.

RIS: *Because you don't play these other instruments yourself?*

Cangelosi: Right, and I don't want to push my music on other players. I don't want to approach people and beg them to play my music. There's just something degrading about that to me. I have nothing against others doing so—it's probably a great idea—it's just not in my personality. I've asked people to check me out, but that's as far as I go. If they perform my music, I want it to be because they wanted to.

I try to tell composers that they need to keep playing. If you are interested in the path I have taken as a composer and performer, I strongly believe that you need to be your own champion. You don't have time to wait around for other people to do it for you. They may never do it. It's good for the craft as a whole, too. Glen Gould said, "The worst thing to happen to the solo piano recital is that performers stopped compos-

ing." That says to me that we need more performers composing—more Keikos.

RIS: *You have thousands of hits on your YouTube videos of you playing music you have written. How did you get the idea to upload your videos to YouTube? Did you expect the amount of attention you got, especially from certain pieces like "White Knuckle Stroll," "Etude in A minor," and "Concerto for Marimba and Orchestra, no. 2"?*

Cangelosi: I didn't expect that much attention, and I definitely didn't expect it to circulate the way it has. The way it happened was that my friend Ethan Pani, a fellow student in Boston, simply said, "You should put your stuff on YouTube. You do this freakish cool stuff and people will think it's really great. You should put it up there." I said, "YouTube? What is that?" It was new back then and wasn't such a household common thing yet. So I did it and it just slowly grew.

I think a lot of composers and young percussionists are trying to get everything happening all at once. "Okay, I'm going to make a website, I'm going to put out a CD, and then suddenly I'm going to get all these sponsorships and gigs and people are going to be playing my pieces." It's so easy to make a website today, and I often see musicians having websites before they even have content to put on it. Maybe that works for some, but for me, it has been a really patient, slow growing process. I printed from my

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"Glamour" composed and performed by Casey Cangelosi

personal home printer for a few years because the demand was really low. I printed as needed, and it just steadily grew little by little. Every summer I tried to do something new. One summer I made a MySpace page, the next a crummy website, the next a shopping cart attached to the website.

Don't be afraid of what you don't know. It took me a long time to make my first website, but now I'm independent and I know how to do it entirely myself. I don't have to rely on anybody. Some people say, "I don't know how to record." Well neither did I, and I'm still learning. I just bought a real microphone! Before then, I was just setting up cameras and pushing "record." You can hear in most of my videos that the sound is camcorder quality. Just be patient and continue to learn the things you don't know. I was able to teach a music technology class because I taught myself music notation software. I didn't know how to use it; nobody taught me how to use it. I just slowly figured it out, and now I know it really well. I can publish all my own music, I can teach this class, and I can use it for my lessons. Learning new things is lot of work, but it's totally worth it.

RIS: *Here's a fun question. If you weren't a musician, what would you be?*

Cangelosi: My favorite undergraduate class outside of music was my philosophy class. I was really interested in this for a long time. I was also interested in

photography when I was in high school. My parents bought me a nice camera and I would play with photography a lot. I was not very good at it, but I really enjoyed it. It's something that's become relevant again to me with all the media associated with being a musician.

RIS: *Do you have any advice for young musicians looking to pursue a professional career in music?*

Cangelosi: Don't be afraid of your deficiencies. You will have them; music is too broad to avoid that, so just keep going. Your weaknesses are often the things that make you unique, and overcoming your weaknesses will ultimately build your musical personality. So don't be afraid of your flaws. Address them and overcome. If you find the pursuit of music hard, it's okay; so do we all.

Experience things outside

your major instrument. Go to a piano masterclass, go to a woodwind seminar, and go to the Midwest Clinic. It really changes your perspective on your own work to focus on somebody else's for a little while. I feel like a lot of what has stuck with me has been from other clinics, other masterclasses, and other musicians. Don't forget to experience life. You have to understand people in the world if you want to touch them through your art.

RIS: *Congratulations on your new position at James Madison University! Can you tell us a little more about what this position entails and some of the things you are most excited about?*

Cangelosi: My previous job at Concord University was wonderful—great students, colleagues, and experience. The thing that was really missing was the graduate level programs that a lot of

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"A Stillness that Better Suits this Machine" composed and performed by Casey Cangelosi

"Cangelosi enthused" students are after. It was very common to host students for lessons from all around. They'd often ask if I would be teaching somewhere offering a MM and/or DMA program, and I always had to tell them no. It's nice to now be at a university that can offer them the degrees they're after. JMU is a very healthy music program in a very art-healthy area of Virginia. Harrisonburg is beautiful and just the exact size city that my wife and I want to be in. I'm really excited to run a percussion program that can fire on all cylinders, so to speak; they have amazing performance

venues, the equipment situation is great, facilities are great, the ensembles are wonderful, and the faculty is awesome. And like you, Megan, my chair is a percussionist! Bill Rice is my predecessor, and it's an honor to follow the great work that he has done. Thank you, Bill, for all your hard work. I can't wait to get started this fall.

Megan Arns is the editor of *Rhythm! Scene* and Assistant Teaching Professor of Percussion at the University of Missouri. She is an advocate for the creation of new music, actively commissioning and performing new works for solo percussion and cham-

ber ensembles with groups such as What is Noise, DRAX, and the [Switch~Ensemble]. **RIS**



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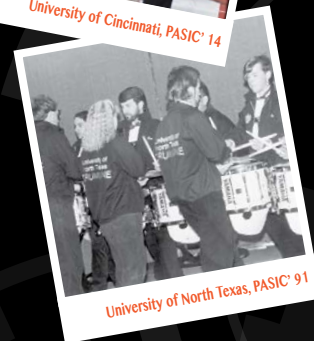
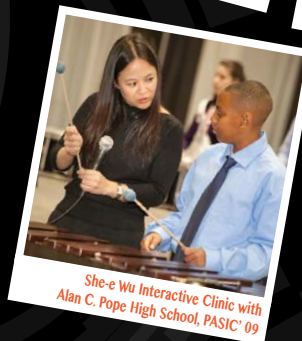
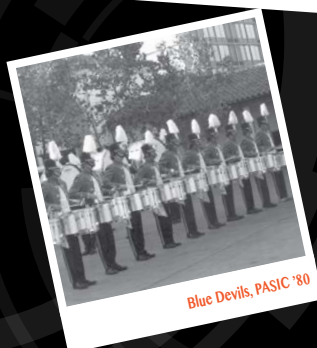
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IN MEMORIAM: VIC FIRTH

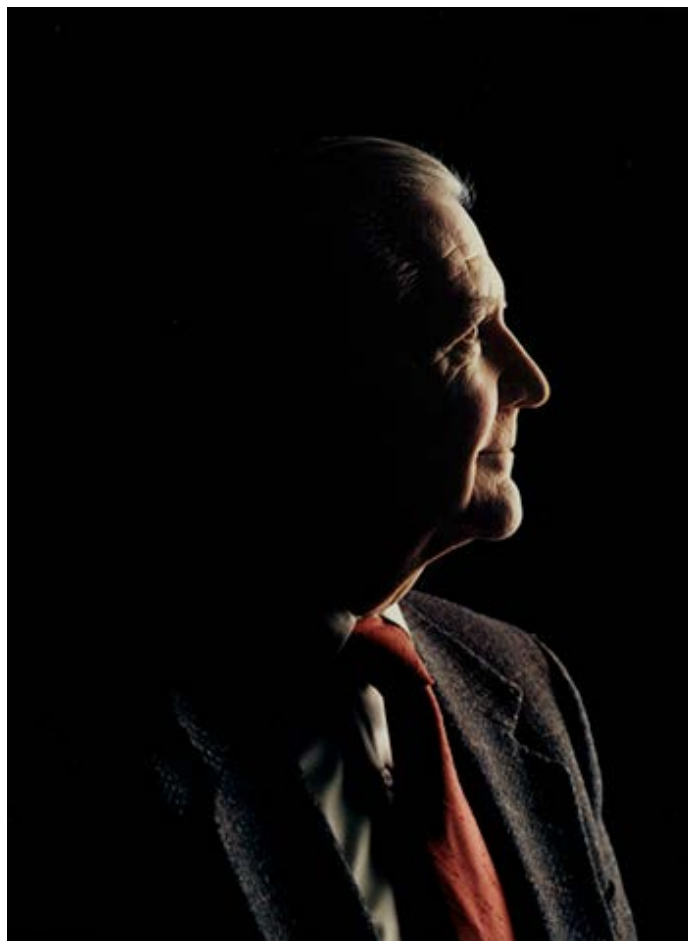
Everett “Vic” Firth, longtime timpanist with the Boston Symphony Orchestra, teacher at the New England Conservatory of Music, and founder of the Vic Firth drumstick company, died on July 26, 2015 at age 85.

Born June 2, 1930, in Winchester, Massachusetts, and raised in Maine, Firth’s father was a successful trumpet and cornet player who started young Vic on the instrument when he was only four. He soon began to study arranging, with additional lessons on trombone, clarinet, piano, and percussion. By the time he was in high school, he had gravitated full-time to percussion, studying first with Robert Ramsdell and later with George Lawrence Stone, Salvy Cavicchio, and Larry White. By the age of sixteen he was actively pursuing a career as the leader of his own 18-piece big band, playing vibes and drumset throughout the New England area.

Upon graduating from high school, Firth attended the New England Conservatory of Music where he studied with Roman Szulc, then the timpanist with the Boston Symphony Orchestra. Firth also made biweekly trips to Juilliard in order to study with Saul Goodman. When Szulc retired from the Boston Symphony Orchestra and auditions were held for the position, Firth was selected for the job. At age twenty-one, Firth was the youngest member of the Boston Symphony Orchestra and the Boston Pops Orchestra, the average age in 1952 being about fifty-five. Not yet finished with his Bachelor’s Degree from the Conservatory, he had to make special arrangements in order to complete his course work and degree.

Firth’s teaching career at the New England Conservatory began before he had graduated, first in the preparatory department, then as head of the percussion department. He guided numerous gifted students through their education, not only at the conservatory, but also at the Berkshire Music Center, Tanglewood, summer home of the BSO. Percussion students who have studied with Firth hold key positions throughout the world.

Unsatisfied with the sticks available during his early years, Firth, like many percussionists, began making his own. He began with timpani mallets, making round heads with no seams. As his students began using his sticks and dealers began asking for them, he made the decision to expand the manufacturing process. His driving principle



was quality, with a guarantee that each pair would be straight and matched in pitch. What began in 1960 as a basement operation out of his home expanded into a corporation with two plants, a main office and over 150 employees to handle the manufacture and worldwide sales of his sticks. Vic Firth is credited with inventing or standardizing many of the key manufacturing processes used today in the drumstick world, including centerless grinding, pitch-pairing, weight-sorting, injection molding, and the introduction of environmentally conscious stick sleeves that keep sticks paired together.

Although most young percussionists are familiar with the name Vic Firth because of his sticks and mallets, many promising students first encounter Firth’s musical substance through his numerous compositions and etudes. “Encore in Jazz” is a staple of the percussion ensemble repertoire, and his *The Solo Timpanist* etude book has set the standard for audition material at the all-state or

college-entry level. Few students seriously study timpani without sweating over etudes from this book.

As a performer, Firth performed with such legendary conductors and musicians as Leonard Bernstein, Serge Koussevitsky, Leopold Stokowski, Jascha Heifetz and Vladimir Horowitz. "Vic is quite simply the consummate artist," said former Boston Symphony Orchestra conductor Seiji Ozawa. "I believe he is the single greatest percussionist anywhere in the world."

In 1992, Firth received an honorary doctorate from the New England Conservatory. Firth was very active in the Percussive Arts Society, serving on both the Board of Directors and Executive Committee. In 1995 he was elected to the PAS Hall of Fame.

Perhaps no one summarizes Firth's esteem in the percussion community better than jazz drummer Peter Erskine. "I have had the great pleasure of knowing Vic personally for twenty-five years," said Erskine, when Firth was elected to the PAS Hall of Fame. "and thanks to television and recordings, I have known his great music-making as timpanist of the Boston Symphony for even longer. And I have used his sticks since high school. Vic is the consummate musician, teacher and business person. No matter whose drumstick or mallet you use, we must all be grateful to Vic Firth for raising the level of stick and mallet design and production. Simply put, I wouldn't want to make any of my music without his sticks, and I cherish the friendship of the man and his family."

[View a clip from Vic Firth's 2003 NAMM Oral History interview.](#) **RIS**

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HOW TO ATTEND PASIC

BY BRAD MEYER

Attending the **Percussive Arts Society International Convention** (PASIC) is important for every percussionist's career because of the numerous educational and networking opportunities. It is imperative for conference participants, especially younger participants, to understand how to get the best experience possible at this conference by implementing various strategies to ensure you get the most out of your next PASIC attendance.

JUST DO IT!

For many, the idea of attending PASIC can be intimidating if it is your first time. The first and best advice is to send in your registration materials and payment for the conference as soon as possible so you are committed to attending PASIC. Registering for PASIC before September 30 can save you \$30–\$35. It is also recommended you **become a member of the Percussive Arts Society (PAS)**, as being a member will allow you access to all of the great materials and resources provided by PAS, which includes their publications and website. Also, being a member of PAS looks good on your resume because it shows you are focused on your goal of having a long-term career in percussion. Lastly, attending PASIC is significantly cheaper if you are a registered member of PAS.

LOGISTICAL PREPARATIONS

As soon as you register for the

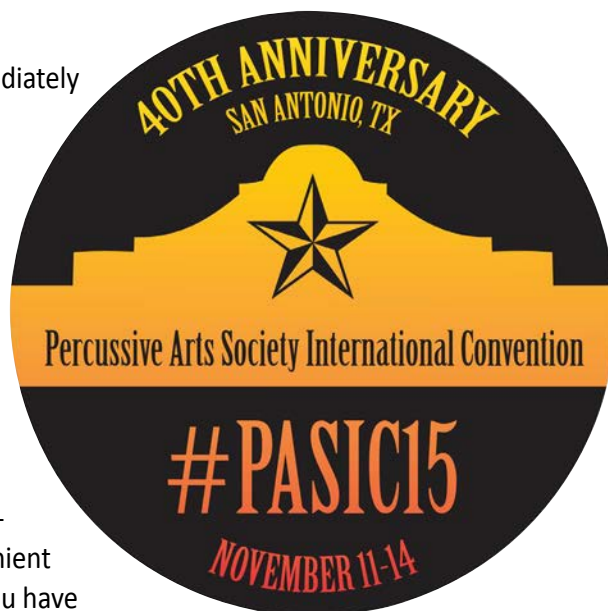
convention, you should immediately start doing three things: plan your travel, book a hotel, and start saving money to spend at the conference. The first step is easy: Decide whether you are going to fly or drive to the convention. Flying can be expensive, and you may have to take a taxi to and from the airport. So plan your budget accordingly. Driving can be much more convenient depending on the distance you have to travel, and driving may be significantly cheaper than flying for you.

One way to save money when driving to PASIC is to split the gas expenses with one or more people who are also going to the conference. Plus, if you have a vehicle at the conference, you can drive around the town to do some recreational activities before, during, or after the conference; however, make sure you have some money to park your vehicle in a parking garage. If you are lucky, you might know someone who lives near the convention who will let you park your car at their house for the duration of the conference.

Getting a hotel is the next step. Since you now know when you will be arriving and leaving the convention, you can book a hotel. There are many great websites you can use to book a hotel (e.g., kayak.com, hotels.com, etc.), but the most important thing you will want to consider

is the location of the hotel. You may find hotels are more expensive the closer you are to the convention center, and it is tempting to go for the cheapest hotel possible to save money. However, it is recommended you try to find a hotel that is close to the convention center because being at a convention is about time management, as we will discuss later, and one of the largest time wasters is traveling between the convention center and your hotel room. Having a long commute between the hotel and the conference can keep you from seeing the invaluable clinics, performances, and master classes you are there to see. Do yourself a favor and spend a little extra money to be close to the convention.

Two ways to save money on hotels is to split hotel rooms with multiple people, or, if you are lucky, you may know someone who lives in the area of the convention who will



let you stay at their place for free. If someone does let you stay at their place, it is customary to return their kindness with either a gift or a nice gesture such as buying a meal or two for him or her.

The last, and maybe most important step, is to start saving money for your trip. Without money to spend at a conference, you can miss out on the numerous opportunities the convention will have to offer. Items you should save money for include:

- food (plan on eating out for at least lunch and dinner)
- solo and ensemble music, method books
- instruments
- transportation (buses, taxis, etc.)
- miscellaneous nighttime activities

An important tip is to let your instructors/employer know as early as possible that you will be attending PASIC. This way, you can work out how you will make up any missed

work. Also, it can help prevent any conflicts that might arise due to your absence.

PRE-CONFERENCE PREPARATIONS

After getting the hotel, transportation, and financial considerations under control, you will not need to do anything until about a month before the conference. At that time, you should get a copy of PASIC's schedule of events. PASIC utilizes the Guidebook app, which makes it easy to read the descriptions for all the events at the conference. In addition, Guidebook will let you create your own personalized schedule so you can make sure you do not miss any of the clinics and performances you want to see. Take time to look through all the events PASIC has to offer, and then ask your peers, teachers, and musical mentors what they think would be good events to attend. Next, make your schedule, either in the Guidebook app or on a piece of paper, so you have each day mapped out by the hour.

Be sure to give yourself a well-rounded experience when you go to the conference. A bad example of scheduling can be seen when young attendees spend their time doing two things: 1. going to only one type of event (e.g., only going to drumset clinics), and 2. spending most of their time in the exhibit hall. (The exhibit hall is where all the companies and vendors display their products. This is a great venue in which to see, play, hear, and compare different products.) The exhibit area can become the focal point for younger conference attendees if they are not careful.

Conferences are best if you experience things you like to do as

Register for PASIC15: The earlier you register, the more money you save. Register before September 30 to save \$30–\$35!

Book your Hotels & Travel: Visit the PASIC Housing Bureau website to get the cheapest rates on hotels in San Antonio, so you have money for food, instruments, music, and nighttime activities. If you're flying to attend PASIC or renting a car while you're there, make sure you use the PASIC Discount Codes.

Explore San Antonio online before you arrive! San Antonio is a city full of cultural offerings and things to experience. From the urban sanctuary of the River Walk to the thriving night life, there will be plenty of things you will want to explore outside of the walls of the Convention Center.

Make your Expo Wishlist: Visit the PASIC15 Expo listing to see what companies will be exhibiting at this year's convention. Then, go to their websites and see what products, music, and more that you think you might want to try and buy.

Set your PASIC Schedule: The schedule for PASIC15 will be released in October, and once it is, go through and make a schedule for yourself — so you can get the most out of your experience.

Read the PASIC FAQ: Whether it's your first PASIC or you've been attending for years, there is a lot of great information in the PASIC FAQ. From registration info to what happens if you lose your badge, the FAQ will help answer any questions you have.

Share your experience: Share your PASIC15 experience on social media. Use #PASIC15 on Twitter, Instagram, Vine, and Tumblr leading up to and during the convention, and tag Percussive Arts Society in your Facebook posts for a chance to be reposted!

well as things you might not know you will like. Try to have a balance between attending different types of performances, clinics, master classes, presentations, and meetings. Also, create balance in your schedule between the different types of topics being covered: marimba, snare drum, timpani, technology, health and wellness, etc.

Here are two of important tips to consider when making your personal convention schedule:

1. Make sure to go to at least one session that covers an instrument, teaching philosophy, type of music, or miscellaneous topic you have never learned about or experienced in person.

2. Plan on attending at least one **PAS committee** meeting. Meetings may not be as flashy as the clinics and concerts at the conference, but these meetings will provide you with invaluable information that you would never otherwise get. Additionally, attending meetings is a great way to get involved in an organization. If you wish to be a future member of a committee (even if that might seem far off in the future), making yourself visible at meetings will help committee members know you are interested in that committee's focus, which may eventually lead to an invitation or acceptance to become a committee member.

Lastly, when making your schedule, be sure you include time to eat and time to travel between your hotel and the convention. Do not use your meal blocks as time to simply eat; you should use your mealtimes as opportunities to catch up with old friends, make new friends, and discuss future ideas and collaborations with interested parties. Contact people you know you

will want to see in the month before the conference, and then plan exactly what time and day you will meet and eat with them. If possible, organize a group gathering so you can see multiple people simultaneously.

Many times, universities and schools will have alumni receptions and meals where everyone who was or is affiliated with that school can attend. Make sure you attend these gatherings. There is nothing more important than keeping connections with the people and institutions you have previously attended. If you find that you have a couple of "empty" meal blocks, get to know someone at the conference you have just met by inviting them out to eat. Some people call this "networking," but if you approach these situations as a way to genuinely get to know a person, instead of trying to superficially meet someone in the hopes they can advance your career in the future, then you will find that these types of meetings can be truly fulfilling.

ATTENDING THE CONFERENCE

It is time to attend the conference. You have traveled and made it to the convention center, checked into your hotel, and gotten your conference name badge. Now, you get to take part in all the great things you have been looking forward to experiencing. While at PASIC, there are some things you should make sure you do.

Dress for success. It is important to look professional at a conference because first impressions matter. There have been numerous studies on how making a good first impression can affect someone's view of you for years to come. Dressing professionally will not only give people a good first impression

of you, but it can also increase your confidence when talking to others. You may meet an important representative of a company with whom you might like to be endorsed in the future, or a composer whom you would eventually like to commission to write piece for you, or a fellow performer with whom you would like to collaborate on a future project. All of these scenarios are opportunities that can and will happen at PASIC. It is in your best interest to appear as professional as possible.

Try out products in the exhibit area. Part of being a musician is being up-to-date on what products are available and what the difference is between similar products. You will discover equipment and instruments you have never seen before, and that is a good thing. Ask company representatives about their products; they want you to know what their products can do and how theirs are different than other companies' products. Then, play with the products. This can be a very difficult time for younger conference attendees. Most people initially want to play the loudest, fastest, hardest musical excerpt they know in order to impress all the people walking by. This is not the point of the exhibit hall. The exhibit hall is not a concert stage; it is a sampling area. You do not need to play an entire solo to hear how a mallet sounds or how a vibraphone pedal's action feels. Play a little on the instrument while listening to things like timbre and tone. Attendees who play fast, loud, and for long periods of time make it hard for others in the area to hear the product they want to test.

Get some rest. A good night of sleep will help you keep your focus during performances and presenta-

tions. It can be tempting to stay out late, but if you get to sleep later than you are used to, it can cause you to either sleep in late or return to your hotel to take a midday nap, which will result in you missing important presentations. If you miss conference events you were planning to attend, then you are missing the point of going to PASIC. Nevertheless, since the convention goes from early morning until late at night, it would not be a bad idea to add a “one-hour nap block” at some point in your day. It is almost impossible to keep focused for 16 hours straight, so if you need to rejuvenate yourself by adding in a relaxation hour, then do so. (This, of course, is another reason for staying in a hotel that is as close to the convention hall as possible.)

Be flexible. All of your planning will help you maximize your experience at PASIC, but there will always be opportunities that pop up that you just cannot miss. As long as you attend the conference with the goal of learning and bettering yourself, you will make good choices. Plans may change a little from what you had envisioned, which is okay. Just make sure your goal is to get as much as possible out of the money and time you have invested into your conference attendance.

POST-CONFERENCE

Congratulations, you attended PASIC, and it was amazing! Now, do some post-conference tidying up. First, take care of your scholarly/professional obligations. If you have make-up work, do it. If you need extra practice or study to make the appropriate advancements in your lessons and studies, then put in the extra time necessary. Take care of anything that may have happened

while you are away so you will be encouraged by your peers, teachers, and bosses to attend the next year’s PASIC.

Second, if you made any connections with people, get in touch with them immediately. Email the people you met at the conference and begin collaborating with them. Music is a small world, and the more you can stay connected with the people you have met, the more likely you will benefit (either personally or professionally) from staying in communication with them.

Lastly, find a way to get more involved in PAS and PASIC. Submit proposals to present a performance, clinic, master class, poster presentation, or anything else they offer. Also find out how you can become a committee member. There may be a committee you would like to join, and being more closely involved in PAS will make you feel more invested in the society’s future success and conference’s quality.

CONCLUSION

Going to PASIC is a fantastic idea for anyone involved in percussion. The idea of attending a conference may feel intimidating, especially if it is your first time, however, you will realize how simple the process is and how rewarding the experience is after you attend your first convention. Remember:

- **JUST DO IT:** commit to going to PASIC
- **PREPARE:** get all of your logistical concerns taken care of
- **PLAN:** map out your schedule so you get the most out of the conference
- **ATTEND:** enjoy the

conference and do as much as possible while you are there

- **FOLLOW UP:** find a way to get more involved with PAS and the next year’s PASIC

Dr. Brad Meyer (www.Brad-Meyer.com)

is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, Texas) where he directs the percussion ensemble and steel band (Jacks of Steel), teaches private percussion lessons, and is the coordinator/arranger



for the SFA Lumberjack Marching Band’s percussion sections. Meyer frequently tours to universities and high schools both nationally and internationally to present recitals, workshops, master classes, and clinics. Meyer is a composer with several compositions for snare drum, multi-percussion, and percussion ensemble published through Bachovich Publications. **RIS**

JUST GO FOR IT: INSIDE THE MIND OF PERCUSSIONIST AND VIDEOGRAPHER EVAN CHAPMAN

BY TOMMY DOBBS

Upon browsing Evan Chapman's YouTube channel, you will join over 1.7 million viewers who have scrolled through page after page of his video thumbnails. Although a classically trained and active percussionist, Evan is also an in-demand and self-taught videographer—a portion of his creative output that is growing rapidly with each new project request. After watching any of his videos, you would never know that Evan has never taken a film or photography class in his life.

Having recorded and worked with groups like SŌ Percussion, Tigüe, and Mobius Percussion, one can see why his viewing numbers are steadily increasing. While scanning his videos, you might notice Evan performing with his percussion

trio, Square Peg Round Hole, based out of Philadelphia, Penn. with other members Sean M. Gill and Carlos Pacheco-Perez. He is a founding member of the group and also helps maintain their active presence on the web.

What sets Evan apart as a videographer is his ability to grab the viewers' attention and take them on a personalized ride through a performance. Having this ability, both as a videographer and percussionist, makes Evan Chapman a highly admired and respected young professional in our field.

SQUARE PEG ROUND HOLE

Rhythm! Scene: *Your group straddles the line between multiple styles*



Evan Chapman

of music: pop, funk, percussion ensemble, electronic, indie, and a lot more. Was that intentional or something that developed into a hybrid style over time?

Evan Chapman: It happened over time. Our music is just an honest combination of all the music we're influenced by—everything from Beyoncé to Steve Reich to Every Time I Die to David Lang to Aphex Twin.

RIS: *How did you decide on the name Square Peg Round Hole?*

Chapman: "Square Peg Round Hole" was the name of a solo percussion piece I was learning at the time we were searching for a group name, and we all just decided that it was fitting for us as an ensemble. We mostly



Square Peg Round Hole

play at rock clubs and bars, and often feel like the odd ones out amongst the other bands. This name reflects our decision to embrace that and be proud of who we are.

“SEE, WHAT YOU GOT THERE IS A BIG THICKET.”

RIS: *The “Big Thicket” video is already pushing 10,000 views! Not only is the music great, but the video work is extremely interesting—a key factor being that this video is one continuous shot. Would you mind discussing the filming process?*

Chapman: This was a really fun video to make. It originated out of Square Peg Round Hole being totally at a loss for music video concepts and resorting to some really silly and impractical ideas. We were brainstorming over lunch at Qdoba one day with our friend, fellow filmmaker Kevin Eikenberg, and I half-jokingly said, “Dude, our instruments should disappear or appear out of the blue or something.” It seemed like a goofy idea when I said it, but the more I thought about it, the more I realized we could potentially make it happen.

We rigidly choreographed all of the movements to bring in instruments at the right time, and had someone on set whose job was to yell out what needed to go where and when. Kevin, who was operating the camera, had a strict plan of where he needed to travel and how he needed to pace it. We then had a team of strong and willing friends who were running back

and forth, throwing instruments on stage.

RIS: *Before the video begins, we hear someone saying “...a big thicket.” Can you explain where this title comes from and how it was transformed into this work?*

Chapman: We are the absolute worst when it comes to naming things. A lot of our song titles are completely meaningless—especially the ones I come up with. “Big Thicket” is a nature preserve in Texas, where Carlos is from. To be totally honest, it has absolutely nothing to do with the composition itself. As for the sample at the very beginning, that is our dear friend Ross Erickson. Ross does some hysterical voices and impressions that became running jokes, and we just decided that we needed to have him say, “Whoa, okay, no...see, now what you got there is a *big thicket*,” in the style of a car mechanic or plumber making a

ridiculous observation, to open our album.

WORKING WITH SÕ PERCUSSION

RIS: *Getting the call to video this group must have been exciting! Can you explain how you got connected with them?*

Chapman: Exciting is an understatement! The project was a dream come true for me. My relationship with SÕ started back in 2012 when I attended the SÕ Percussion Summer Institute (SoSI). We stayed in touch after the festival and I began filming some of their live shows. When they asked me to do a separate video session for “Music for Wood and Strings” by Bryce Dessner, I was beyond ecstatic and immediately started brainstorming ways to make the visuals engaging and unique. I had seen them perform the piece live before that, and I knew that I had to find a creative way to capture its serenity and beauty.

▶ Tap to play Video



“Big Thicket” performed by Square Peg Round Hole

RIS: *Coming into the session, did the group have specific concepts or were you given a fair amount of freedom?*

Chapman: They gave me complete freedom! I worked together with a close friend and wonderful filmmaker, Kevin Eikenberg, on this project, and we sat down on multiple occasions just thinking about ways we could make the video special. One of the things I love about the guys in SŌ is that they are very open and excited about collaborations with different people in different mediums. I have worked with them a decent amount now, and they have always given me a level of trust that I don't take for granted.

I had seen Sigur Rós live earlier that year, and they had tons of bare lightbulbs at different heights scattered across the stage. I used that as the inspiration for the "set" of this video, deciding to hang a whole bunch

of Edison bulbs throughout the ensemble. There is a warmth to the tonality and timbre of the chordsticks that I wanted to emulate visually, and I thought the Edison bulbs would be fitting. A trailer for this video is available now, and the full video will be released sometime in the near future.

RIS: *I agree that the Edison bulbs really bring out a warmth in their performance. What are some other ways you've used materials like these to bring a group's music to life?*

Chapman: I pay a lot of attention to lighting, and think it's crucial in portraying the atmosphere of the music. A project that is particularly relevant to this is a music video I recently made for a piece called "The Ambassador of Light" by John Supko and Bill Seaman. The entire video is based on the concept of a dancer interacting with light in

different ways—including her silhouette being projected onto falling snow. The majority of the footage was shot pointing straight into a projector light, with the dancer weaving in and out of it.

A video that comes to mind when talking about the use of props is one I made of Mobius Percussion performing Jason Treuting's [a member of SŌ Percussion] snare drum piece, "thank you ()." A lot of Jason's compositional inspiration and rhythmic material comes from text and numbers that are combined in a sort of "collage." With the help of his two young daughters, Jason actually decorated the space with newspapers, drawings, magazine cutouts, tape, etc. It basically looked like someone had been scrapbooking all day in the room, and then we came in and filmed before they had a chance to clean up. I think it was a really accurate visual accompaniment to the kind of music Jason writes. I'm not taking credit for that, though; that was all him!

▶ Tap to play Video



Trailer for Evan's forthcoming HD video of Bryce Dessner's "Music for Wood and Strings" performed by SŌ Percussion

RIS: *Were there any specific challenges associated in filming "Music for Wood and Strings" or in working with a group of SŌ Percussion's caliber?*

Chapman: Working with a group of this caliber actually takes some of the challenges away! They are such amazing musicians who really take time to master the pieces they are playing, so when it comes time to record or film, they are totally prepared to own it. I was actually kind of



Mobius Percussion on the set of Evan's video for Jason Treuting's "thank you (_)"

dumbfounded throughout the "Music for Wood and Strings" video shoot, because they pretty much nailed every single take. It is an extremely difficult piece that demands complete focus, and they were able to consistently play it at a seemingly flawless level.

For me, the biggest challenge with this project was the fact that the piece is lengthy, and I was essentially faced with creating a 35-minute music video. Kevin and I had to think of ways to keep the visuals interesting throughout the entire piece, which had a lot to do with the editing as well. We were always looking for places to show interaction between players. For example, there is a whole section in the middle where Eric and Jason are passing hocketing rhythms back and forth. We basically shot that section like we would a dialogue scene in a movie.

RIS: *Are there plans to work with SŌ in the future?*

Chapman: Yes, there are! I will be doing some more live performances in the next couple of months, and I will be working very closely with Jason Treuting on several projects of his in the near future. He is one of my idols, and I could not be more thrilled about these opportunities!

TIGUE AND "AN INDEX OF POSSIBILITY"

RIS: *I think you really captured the essence of Robert Honstein's piece "An Index of Possibility." What was your process for shooting this video, and how was it different from your previous sessions?*

Chapman: I approached this video a bit differently than other projects I've done for a couple of reasons. This piece is one of the longest that I've filmed outside of a live concert setting, which is both exciting and demanding. I knew that I had to keep the viewer engaged for all 24 minutes, and was forced to make

very conscious decisions about how to achieve that. I strived to make each shot be deliberate and be the best representation of what was happening musically at that point.

In "Index," each of the six movements is very distinct and full of personality, so I spent a lot of time listening to a reference recording beforehand and brainstorming ways that I could capture the character of each separate movement, while still making the video cohesive as a whole. Because Tigie plays this piece with such conviction and confidence, it was easy to get multiple solid takes of each section and be able to play around with angles and camera movement. I was given a lot of opportunities to really dive in and get a lot of variation in the visuals.

RIS: *For every section, there is a change in the shooting style, as seen when leading in and out of the "Repose" movements. How did you define these changes?*

Chapman: The "Repose" movements are very contemplative—sparse and fragile—whereas the rest are busy—groovy and active. Those musical characteristics led me towards different shooting style decisions, such as whether to handhold, do a slow pan on a slider, zoom in on the mallets striking, etc.

The video editing played a huge part in the visual differentiation between the movements. I decided to make black-and-white footage a visual theme of the "Repose" sections in hopes that it would



Robert Honstein's "An Index of Possibility" performed by Tigüe

give the viewer a familiar recurring characteristic to latch onto. Those sections also have fewer cuts, whereas movements like "Burst" are full of quick cuts between different angles. Tigüe and Robert both left me with complete freedom to do whatever I wanted with the video, which is a really fun challenge!

RIS: *What is it about Robert Honstein's music that you enjoy, and how can the viewer follow this through Tigüe's performance?*

Chapman: I love that Robert's music is creative and boundary pushing, yet still accessible, beautiful, and groovy. He often writes for percussionists to play found objects, which keeps the timbres fresh and interesting since they will vary from performer to performer. Movements like "Burst" and "Flow" take junk metal and found objects and turn them into melodic instruments. Watching the video

definitely helps appreciate the instrumentation, since you can see the source of each different sound. There are beer bottles, car parts, slats of wood, metal pipes, etc. The rhythmic material of "Flicker" is really captivating, due to the phasing going on between the players. And I think the "Repose" movements are just breathtakingly beautiful.

MOBIUS PERCUSSION AND "VICIOUS CHILDREN"

RIS: *What was your reaction after you heard "Vicious Children" for the first time?*

Chapman: I first saw a performance of "Vicious Children" at SoSI when it was still a work in progress, and was immediately captivated. The theatrics of the piece really made an impression on me, and I especially loved the choreography of the players moving around from station to station. The shot that

I'm most proud of in the video is a long, spinning tracking shot about halfway through that follows each player as they pick up their music and move to the next player's station.

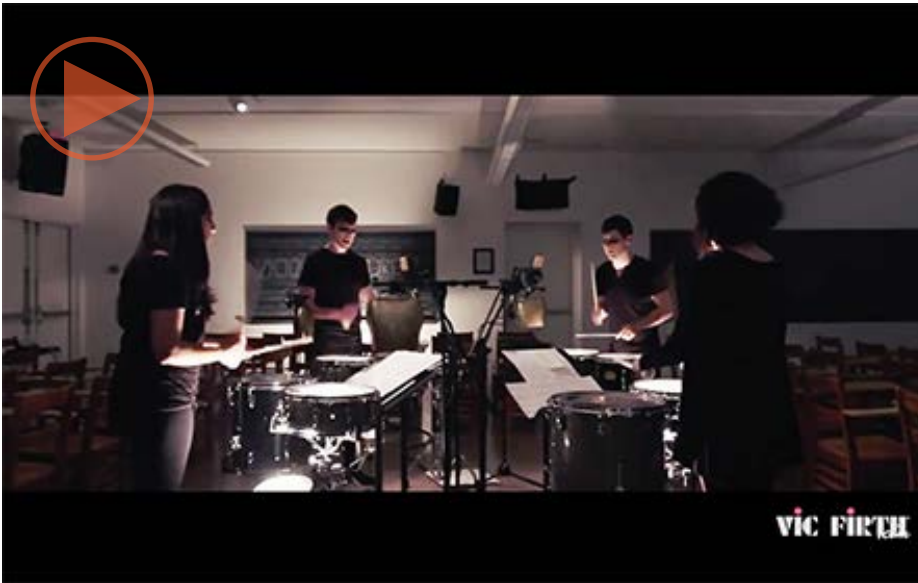
RIS: *Can you speak on the message of the work and how you got into the specific mindset for filming?*

Chapman: "Vicious Children" comments on the more unpleasant aspects of being a kid. The pairing of creepy nursery rhymes with the clanking of drums and clicking sticks—which Wally once told me were supposed to suggest bones breaking—paints childhood in a very grim and brutal light. After speaking with Wally about his vision for the video and after listening to Mobius perform it, I knew that the visuals had to be dark, intense, and chilling. I wanted the performers and surroundings to be covered in shadows. Just being in the space during the shoot, encircled by chalkboards and desks that were only illuminated by harsh lights within the setup, put me in an appropriate mindset.

RIS: *"There will be an end of you!"—the last words spoken as we see one performer pointing and gesturing the cutting of her throat. Is this to signify the death of the victim or attacker?*

Chapman: I really love the ending of this piece. That particular lyric actually comes from a Mother Goose nursery rhyme, which is referencing a group of birds being shot down if they continue to keep coming back around.

▶ Tap to play Video



Wally Gunn's "Vicious Children" performed by Mobius Percussion

RIS: *Wally Gunn is specifically exposing the struggles faced by many young people making their way through everyday life. How did the gravity of this affect your filming of the piece?*

Chapman: Because the words, facial expressions, and gestures are crucial in the performance of this piece, I was not scared to intensely showcase them—sometimes even sacrificing shooting in a way that would be “flattering” or easy to look at. There are a lot of extreme close-ups of faces, lips, and eyes, because I really wanted the drama of the piece and

subject matter to be direct and present. It is a brutal and chilling piece, and I wanted to convey that visually without being cheesy. Hopefully I succeeded!

Wally and Mobius had clear ideas of what they wanted the video to look like. This was really exciting for me and forced me to step outside of my comfort zone. Wally had the idea of writing the words over and over again on the chalkboards, which I thought was brilliant. Mobius also had a clear vision of their image, and the use of eyeliner and all-black outfits ended up being really effective.

THE LITTLE THINGS

RIS: *I love this quote because it's true for most of us. Whether it's performing, talking, or living life, the unexpected things can truly become our greatest memories. Can you share any of these moments that made you “giddy” while filming?*

Chapman: Most of these spontaneous moments that come to mind have to do specifically with lighting. Throughout a shoot, I'll constantly be discovering certain camera positions that capture the light hitting an instrument or person in a certain way, which often ends up being really exciting.

There was one particular session where I was filming a percussionist playing a vibraphone solo, and there was a very defined shadow on the ground that just looked spectacular. As soon as I saw it, I changed gears for the shoot and ended up filming his shadow for the majority of the video. It was completely impromptu, but I ended up being way happier with that than I would have been if I had just proceeded as originally planned. It's these spontaneous moments that keep things fresh and new every time I get behind the lens.

Tommy Dobbs

is the Percussion Professor at the University of Arkansas—Fort Smith and Treasurer for the Arkansas PAS Chapter. He is currently finishing his Doctoral degree in Percussion Performance at the Florida State University. **RIS**



“I always find things that inspire me during the session that I couldn't possibly have planned ahead of time, and those are usually the things that I get the most giddy about.” —Evan Chapman

USING GARAGEBAND LOOPS

BY RICK MATTINGLY

Apple's GarageBand is a multi-faceted app that musicians can use as a tool for a variety of situations. Among other things, musicians use it to create loops or background parts that they can play along with, and it can also be a powerful tool for composing. Note: This article is based on the iPad version of GarageBand. Some things are different on the Mac version.

For drummers, an easy way to have some fun with GarageBand is to set up loops to play along with. You can start from any instrument, so let's start with Drums.

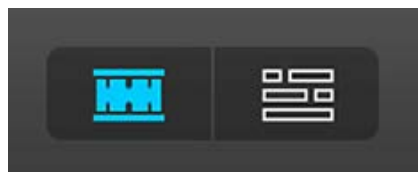
When you first open GarageBand, tap the + sign at the top left of the screen to start a new "song." A window will open that will let you select one of the GarageBand instruments. If Drums isn't already showing, scroll either right or left until you see this icon:



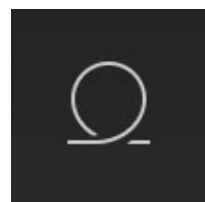
Tap it, and this screen will open:



There are different kits available, but right now we just want to access the loops that come with the program. So look for these icons at the top of the screen:

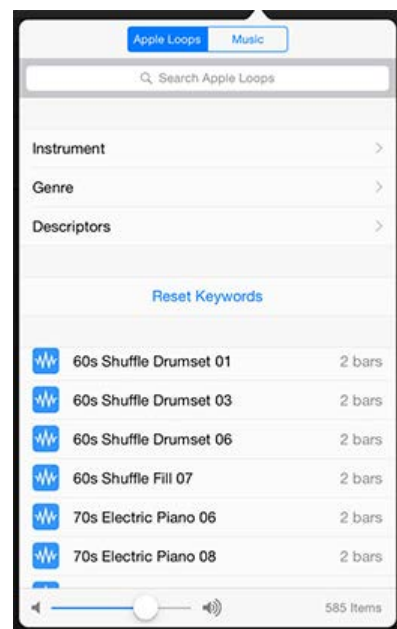


The drum icon is blue, because that is the screen you are on. If you tap the icon to the right, it will take you to the edit screen. At the top of the edit screen, toward the right-hand side, you will see the Loops icon:



Note: Sometimes, the first time you open an instrument, the Loops icon will not be showing. If so, switch instruments to the Sampler, go to the edit screen, and you should see the Loops icon there. When you tap the Loops icon, a menu will drop down that looks like this:

If you scroll down that window, you will see hundreds of prerecorded loops. You'll be able to make a pretty good guess as to what some of them will sound like by their names (e.g., 60s Shuffle Drumset, Jazz Hustle Guitar, Rock Bass). With others, you'll need to listen in order to interpret the sound

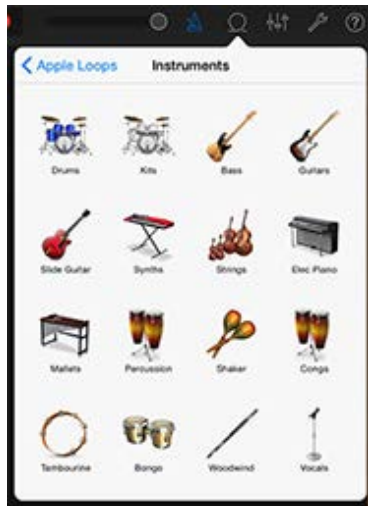


(e.g., Christy Background, Fireplace All, Remix Air Slicer). To hear a sound, just tap its name.

You'll notice that most of the loops are either two or four bars, but there are also some one-bar and eight-bar loops. Each loop will keep playing until you tap it again.

Let's say you want to limit your search to a single instrument. At the top of the Loops screen, tap the word "Instrument" and this window will open:

Some of the instruments have many loops; some only have a few. There is very little difference between Drums and Kits except that Drums has a few world percussion loops that are not in Kits. Once you've tapped an instrument icon, it will be highlighted and the display will automatically return to the Loops window.



Let's say you've chosen Guitars. You will now see just a list of all the guitar loops available. It includes such styles as Alt Pop Acoustic, Classic Attitude Rock, Hip Hop Mystery Guitar, and quite a few others. Again, some of the names will give you a reasonable guess as to what they might sound like, but the only way to know for sure is to listen to each one.

If you want to pick a different instrument, go back to the instrument selection line, tap "Instrument" to open the selection menu, and pick another instrument.

Let's suppose this time you choose Drums. An extremely long list of loops will appear in the lower section of the screen. You can probably tell by their names that you won't want to use some of them, and you'd like to narrow down your choices to grooves you will be more interested in. Underneath Instrument you'll see Genres. Tap the arrow on the right and this window will open.

You see a list of music styles: Country, Electronic, Experimental, Jazz, etc. You'll notice that several are in black type but some are in gray. That means that there are no loops in that style for the particular instrument you have chosen.

Assuming you are still on Drums, chose Jazz as your

Genre. Now you'll see only the drum loops available in the jazz style.

If you want to try a different genre of drums, tap the arrow to the right of Genre again and that will take you back to the Genres list. When the



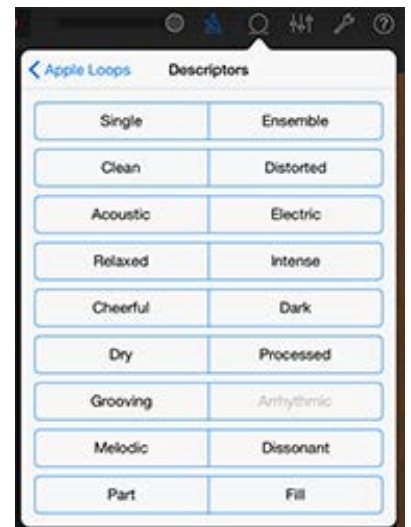
Genres window comes up, you'll see that the one that is currently selected has a check mark next to it. You can tap a different Genre to get its list of loops, or, to go back to a list of all the drum grooves, tap the name of the Genre that is currently selected, the check mark will disappear, and when you return to the Apple Loops window, all loops for the instrument will be showing.

There is yet another way to narrow your choices: Descriptors. If you tap the arrow to the right of that, you'll see a grid that has contrasting words next to each other, such as Clean/Distorted, Acoustic/Electric, Cheerful/Dark.

Note that you can only choose one word in each line, as you could not have, for example, something that is both Melodic and Dissonant. Also, sometimes when you choose one Descriptor, some of the others go gray because there are no loops that have those combinations. But you can generally have more than one Descriptor. For example, let's say you have Guitar selected as your instrument, and under Descriptors you choose Acoustic and Dark.

You'll only get two loops, but if that's what you were looking for, it will save you time. If you want to choose Acoustic and Cheerful, you'll get five loops.

If you want to change to a different Descriptor, you



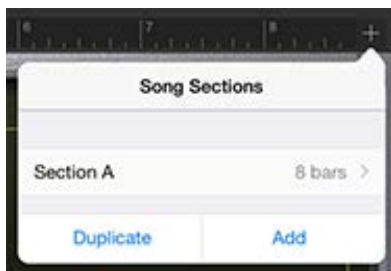
first have to “turn off” the one that is currently selected. Just tap the one that is highlighted and you’ll return to the full selection.

You can also mix and match Genre and Descriptors, keeping in mind that the more qualifications you put on your groove, the fewer options you will have. But again, if you really know what you’re looking for, that could save a lot of time.

You can clear any selected Genres and Descriptors all at once by going to the center of the main Apple Loops window where it says Reset Keywords. Tap that, and you can basically start over. Note that it will also clear whatever instrument you had been working with.

Okay, you have now found a loop you want to play along with. Let’s put it into GarageBand so you can use it. First, you have to determine how long the loop is going to be. As with many programs and apps, there is often more than one way to accomplish the same result in GarageBand. We’ll just look at one way.

If you have selected, say, a two-bar loop, you should set the length of your “song” to be two bars. Close the loops window, and near the top of the main screen you will see something that looks like a ruler. On the far right, you will see a + sign. Tap that, and this window will open:

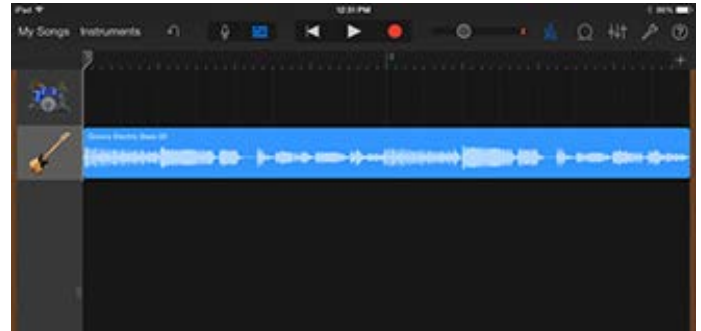


Tap the arrow on the right and you will get this:



Tap the down arrow next to the 8 until you get to 2 (or whatever length your loop is). Then tap the + sign to close the window. The “ruler” will now be set to however many bars you selected.

Now tap the loops icon and find the loop you want to use. With your finger, drag its icon over into the main screen. I chose “Groovy Electric Bass 09” and my window now looks like this:



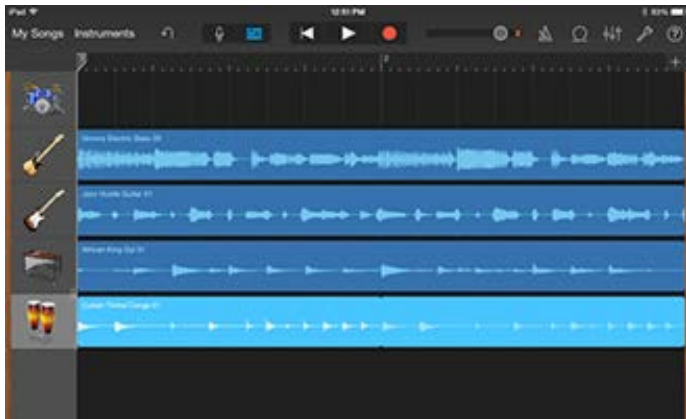
To play the loop, tap the play arrow at the top center of the screen. The loop will repeat until you stop it. When you want it to stop, tap the square to the left of the play arrow.

The metronome will likely be sounding. To turn it off, tap the metronome icon at the top of the screen. When the metronome is on, the icon will be blue; when it is off, the icon will be white.

Don’t like the tempo? Wish it was faster or slower? No prob. Tap the Settings tool—the one that looks like a wrench—at the top of the screen, and a window will open that has several options, one of which is tempo. The default setting for GarageBand is 110 bpm. To change it, tap “Tempo” and a window will open that will allow you to raise or lower the speed. But unlike some samples, where if you raise the tempo the pitch will go up, and if you lower the tempo the pitch will go down, the pitch of the Garageband sample will not change.

You can easily add additional loops. If you want to hear what another loop will sound like with the loop you are already using, just start your loop playing, tap the Loops icon to open the Loops window, tap the name of another loop, and you can hear it and your original loop together. Once you find one you like, drag it into the window.

Here is a loop that combines “Groovy Electric Bass 09,” “Jazz Hustle Guitar 01,” “African King Gyl 01,” and “Cuban Timba Conga 01.” On the screen it looks like this:



This is just one of many things you can do with GarageBand. Next time, we’ll look specifically at the GarageBand drums.

Rick Mattingly is the PAS Senior Publications Editor. He teaches a course in digital music, based around GarageBand, at St. Xavier High School in Louisville, Kentucky. **RIS**

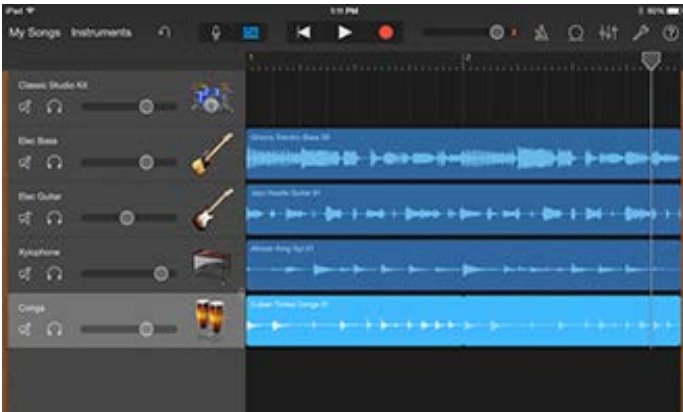
...and it sounds like this:



Tap to play audio

Notice that on the edit screen, the second bar of the conga pattern is faded. That’s because that is a one-bar loop. But I didn’t have to copy it twice; the program automatically copied it into the second measure.

Another thing you can do, which I did, is individually change the volume of each instrument. To access the mixer, place your finger over any of the instrument icons on the left of the screen and drag to the right. The Mixer will open, and you can adjust the volume of each instrument. You can turn an instrument off by tapping the speaker icon on the far left, and you can solo an instrument by tapping the headphone icon.





The title for this month's Rhythm! Solo comes from the fact that it was composed in June and inspired by second-line music heard on the streets of New Orleans. The piece utilizes rudiments that can be considered "common," as well as a few that are interesting but are sometimes overlooked among the 40 PAS Rudiments. Special attention should be given to the following rudiments when preparing this solo:

Single-Stroke Roll Rudiments

- Single-Stroke Four
- Single-Stroke Seven

Double-Stroke Open Roll Rudiments

- 5-Stroke Roll
- 6-Stroke Roll

Diddle Rudiments

- Single Paradiddle
- Paradiddle-diddle

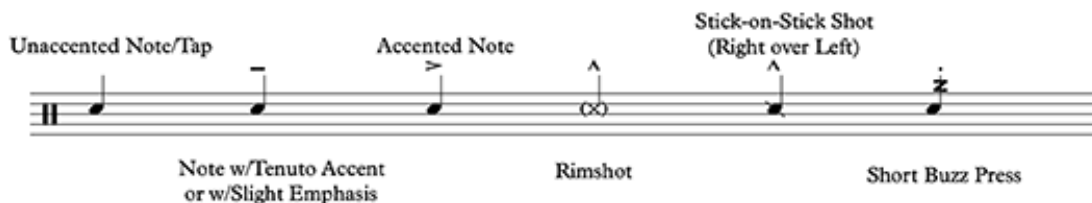
Flam Rudiments

- Flams
- Flam Tap
- Flamacue
- Single Flammed Mill

Drag Rudiments

- Drag
- Single Drag Tap
- Lesson #25 (shifted version; accent on the down beat)
- Drag Paradiddle # 2

Legend



For each issue of R!S, a member of the PAS Composition Committee will submit an original work composed specifically for our readers. Send us a video of YOU playing this new composition for a chance to be featured on our PAS Facebook page! Email submissions to marns@pas.org.

juNO

for concert or marching snare drum

Joe W. Moore III
(ASCAP)

$\text{♩} = 112$
*Straight 16ths

A

f *mp*

f **Fine**

B

mf

mp *f*

*Swing 16ths

C *Continue to swing 16ths, ad lib.

pp

D.C. al Fine

mf *f*

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▶ Tap the image below to watch Manuel Trevino's performance of juNO:



Helpful hints for learning juNO:

The sixteenth notes in mm. 17–20 should be swung. This section of the piece (Letter C) is meant to give the performer an opportunity to be creative and explore other accent patterns or embellishments within the “second-line” style. Please BE CREATIVE, HAVE FUN, and don’t be afraid to play a little “sloppy” or “dirty” in this section. But first, *listen* to some second-line drumming to become familiar with the genre.

Be sure to focus playing “straight” once you return to the top of the music after letter C. Practice the transition (a couple of measures before m. 22 to a couple of measures after m. 1) several times to be sure the change in rhythmic style happens in the correct place. Repetition will also help you become more comfortable with the switch

between swung and straight sixteenths.

Form is an important component of every piece of music, and you must thoroughly understand the form or “road map” of a work in order to perform it. This piece is to be performed from top to bottom observing all repeats, and once you reach m. 22, you will see “D.C. al Fine.” This tells you to return to the top of the page and play from the beginning until you see “Fine.” In “juNO” this is located on beat four of m. 8.

One last thing, I should give credit to a couple of other composers for the writing style I used at letter A. I was certainly influenced by Charley Wilcoxon’s *The All-American Drummer* and John S. Pratt’s *14 Modern Contest Solos* from using their books as a student. If you are

unfamiliar with these books, you should check them out. Happy drumming!

Dr. Joe W. Moore III is a percussionist, composer, and educator. He serves as Assistant Professor of Percussion at the University of Texas–Rio Grande Valley (Brownsville Campus). An active composer, his music has been performed at PASIC, FMEA, SCMEA, TMEA, the National Conference on Percussion Pedagogy, and at several other conferences and events.

Dr. Moore is a member of PAS, ASCAP, and TMEA.

RIS

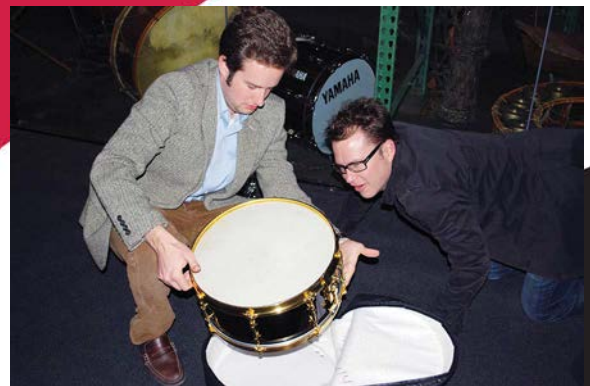


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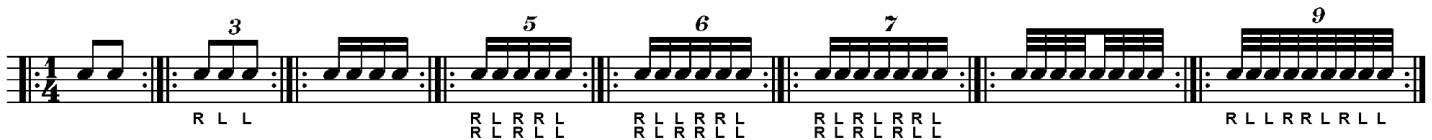
OPENING UP YOUR PLAYING BY INCORPORATING POLYRHYTHMS

HOT LICKS

BY AARON STAEBELL

A popular trend in the jazz drumming world today is to play with an open rhythmic feel. Such drummers as Chris Dave, Mark Guiliana, and Marcus Gilmore play vocabulary that sounds “free” or “out of time” to the casual listener, but is created with a deep integration of polyrhythmic applications. This article will show you a few ways that you can get this sound into your playing. The examples below are simply starting points; they should be fleshed out and taken much further than simply playing what I have written here. These ideas can start on any beat and can be enhanced by being broken down even further than these examples.

First, get really good at this exercise:

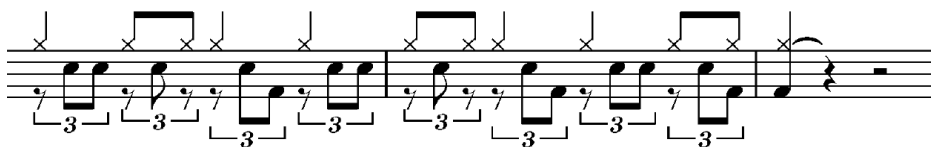


The stickings listed are only suggestions; they are ones that I like to use and find useful.

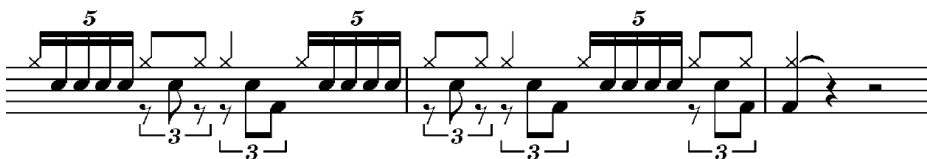
Achieving a certain level of comfort with each subdivision of the beat is essential before trying to incorporate these ideas into your playing. The exercise above has been around for a long time. Mark Atkinson's *The UnReel Drum Book* investigates this exercise in great detail.

Next, try substituting a different polyrhythm where you might normally play a triplet:

What was once:



...now becomes (see Video 1):



Video 1

▶ Tap to play Video



Elvin Jones was playing vocabulary like this in the 1960s, and it still sounds incredibly fresh today. Here is an example using these ideas in context (see Video 2):



Polyrhythms can be inserted into soloistic moments to help blur the time. This approach can create the effect of playing a random rhythm in the space, especially when juxtaposing duple and triple figures, when it is really quite measured (see Video 3):

(after two measures of time on video)



In more groove-based contexts, polyrhythms can again be used to alter the flow of the music in a positive way. I have already mentioned Chris Dave's mastery of these concepts in a jazz-based context. For some great examples of this, [watch "Live at Charlie Wright's" on YouTube](#). Chris also employs similar ideas in R&B situations. [Check out his fill at 3:55](#) on Adele's "He Won't Go" from her album 21. He lays down straight pocket for close to four minutes and then breaks it up with simple quarter-note triplets. Simpler than what appears above, yes, but still highly effective.

Injecting more complex subdivisions into a basic R&B feel can yield grooves that you might hear on a Hiatus Kaiyote record or programmed on a James Blake track. Sometimes it sounds good to play the subdivisions a bit imperfectly, to create a more organic feel. For example (see Video 4):



As mentioned earlier, these are just a few possibilities. You can stretch these ideas and expand upon them in countless ways, just like people do with Ted Reed's *Progressive Steps to Syncopation for the Modern Drummer*. Further examples of this type of rhythmic material can be found in Fred Albright's *Contemporary Studies for the Snare Drum* and Peter Magadini's *Polyrhythms: The Musicians Guide*. It's important to polish these subdivisions on one drum/pad before applying them to the drumset. Good luck with exploring these ideas and solidifying them in your playing!

Video 2



Video 3



Video 4



Aaron Staebell lives in Rochester, N.Y. and is in demand as a performer, clinician, and composer both locally and nationwide. His debut album was released in June 2011, and was met with outstanding reviews. His latest project, soloDRUMsolo, features the drumset as a solo instrument. More information can be found at www.aaronstaebell.com. **RIS**



PASIC LOGISTICS TEAM

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

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**PAS Hall of Fame
Vida Chenoweth
Charles Owen
Tony Williams**

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INTERNATIONAL COMMITTEE

BY ADAM MASON



The PAS International Committee enjoys the dual role of bringing all the wonderful attributes and benefits of PAS to countries around the world while bringing the rich culture of all our percussion communities to PAS and PASIC. We are made up of a wide range of performing artists, educators, composers, administrators, and researchers with a passion for all things percussion. Our members are equally at home on the stage, in the symphony hall, in the drum studio, out in the field, in the panyard, and so on. At PASIC, the International Committee holds its annual meeting and hosts the International Showcase Concert.

We are unique among the PAS committees in several ways. For example, Chapter Presidents from non-U.S. countries who remain actively involved become de-facto members of the committee. We do have members from the United States, like Dr. Darren Duerden of BYU-Hawaii, who serves and represents much of the vast region of Oceania as an expert on Polynesian drumming and a percussion professor.

Something else that makes this committee unique is the drive to bring that sisterhood and brotherhood that we all enjoy and know so well in PAS to our respective regions of the world. To do this, we are sometimes faced with challenges such as formidable language barriers or economies where dues or registration might be a full month's wage. The one challenge that all our members seem to share is bringing PAS to a previously established and often disconnected percussion community. They can sometimes be completely unfamiliar with PAS or perceive it strictly as a U.S. organization. A special thanks to Julie Hill for putting together the "Why PAS?" video, because we get asked this question all the time!

MISSION

The International Committee coordinates efforts and promotes the growth of international membership in PAS by addressing issues pertaining to communication, fiscal matters, philosophy, and visibility.

ONE REALLY BIG FAMILY

The wide range of percussion communities repre-

sented and served by the International Committee include all aspects of percussion, not just indigenous traditions. Our members share some of the exciting percussion activities happening in their countries:

Trinidad & Tobago



Photo by Maria Nunes Photography

Tamboo Bamboo is one of the percussion forms developed in Trinidad and Tobago. Drumming was restricted (and ultimately banned in 1883) after the Canbouley Riot of 1881 in Port of Spain. The resourceful Trinidadians began developing Tamboo Bamboo to replace conventional drums. Over the next decades, Tamboo Bamboo bands evolved into the modern day steelband. To date, Canboulay is one of many Trinidad and Tobago percussion-driven events throughout the year both traditional and contemporary. Together Canboulay and the widely recognized Panorama lead up to Trinidad and Tobago's world-renown Carnival.

—Submitted by Josh Watkins, University of Trinidad & Tobago

China



A Chinese percussion group performing for the public in the “Drum Tower of Xi’an” in the city of Xi’an, China. Although exposure to Western culture is rising rapidly, China is still very grounded in tradition. You can find Chinese percussion in local street music, elaborate temples, and popular television shows. Western percussion is gaining popularity through drumset, with classical instruments limited to schools and orchestras.

—Submitted by Alexander Singer, DMA, Soochow University, Suzhou, Jiangsu

United Kingdom



The popular Maraca2 Percussion Duo performed the Evening Showcase Concert at a recent PASIC. Members Tim Palmer and Jason Huxtable have been busy putting together the groundbreaking World Percussion Group for tour in the upcoming year.

—Submitted by Tim Palmer, UK Chapter President

Hong Kong



The first Day of Percussion proudly presented by PAS Hong Kong Chapter after its recent re-establishment. Participants were all amazed at performances by Adam Mason, Joe Porter, Tracy Thornton, and the University of Lethbridge Global Drums.

—Submitted by Margie Tong, Hong Kong Chapter President

Portugal



Pedro Carneiro (Photo by Patrícia Andrade)

Portugal (a small country with an incredibly history, at the outskirts of Europe!) is now exploding with percussion: schools, groups, festivals, young children—simply everywhere. When I was a teenager, percussion wasn’t even recognized as a music degree; that’s why I had to study abroad. I hope young percussionists are as imaginative with their careers as they are with their playing—to use the percussive paradigm in finding new ways of inspiring others, finding ethical solutions to society whilst being able to make a living doing what they love most: Music through Percussion.

—Submitted by Pedro Carneiro, Percussionist, Conductor, Composer

Thailand



Principal Timpanist Kyle Acuncius and other musicians of the Thailand Philharmonic Orchestra pictured in front of our Prince Mahidol Concert Hall. The TPO is proud to have the patronage of the Royal Thai Government and Mahidol University and enjoys a burgeoning multicultural tradition. The 90-member symphony orchestra is made up of musicians from more than 15 nations. Prince Mahidol Hall is in the shape of Kan-phai flower, the floral emblem of Mahidol University. The pattern on its roof resembles the skeletal framework of the human body, symbolizing the advancement of medical knowledge that inspired the birth of the university.



The College of Music: Mahidol University. From its establishment in 1995 to the present, the college has

expanded, developed and progressed in all aspects, from teaching quality, number of students, dedicated buildings, social obligation, and international missions. The College of Music is considered as having the most active international networking among all universities in Thailand, with 52 teachers and lecturers from 17 countries. The percussion studio consists of one instructor, Kyle Acuncius, offering a Pre-College boarding school, Bachelor of Music, Master of Music, and Doctorate of Music degrees.

—Submitted by Kyle Acuncius, Mahidol University and Thailand Philharmonic Orchestra

United States



The Rita Collective performs new compositions at Nazareth College of Rochester

Pictured here: *The Rita Collective: A Jazz Slant on World Music*. This is a new Rochester, N.Y.-based acoustic chamber ensemble featuring bass clarinet and marimba, bass fiddle, and drums/percussion. The ensemble began performing transcriptions of Tunisian oud player Anouar Brahem, and the group has just recorded a CD of commissioned works as well as Middle Eastern and American music. For more information, visit <http://www.ritacollective.com>.

—Submitted by Kristen Shiner McGuire, Nazareth College of Rochester

Canada



A little bit of snow never slows down Canadian percussionists. The U of L Global Drums Steel Band provides some tropical warmth from Trinidad & Tobago.



Alberta PAS Day of Percussion 2015 – Calgary Stampede Showband's Ryan Hancock gives a hands-on drumline clinic.

—Submitted by Adam Mason, Alberta Chapter President, University of Lethbridge

COMMITMENT AND SERVICE

The International Committee remains committed to building and connecting communities of percussion around the world. Some outstanding groups we would like to highlight are the newly formed PAS Chapters in Hong Kong (Margie Tong, president) and Ecuador (Carlos Alban Jamarillo, president) as well as the percussion communities of Thailand and Russia currently in the process of forming new chapters under the leadership of Kyle Acunsius and Nikita Ponomarev.

We invite all of you to apply for a PAS Committee that speaks to your passion and join in the building of your percussion community. Here is how:

Application

All candidates for committee membership should electronically submit a letter of interest and Vita (resume) to the Percussive Arts Society office (percarts@pas.org) during the official open window for applications, which is April 1 to May 31. Once initial applications have passed through the central office process, they will be forwarded to the Chair. The applicant will then be contacted by the Chair for a phone interview during the official application review period, which is June 1 to June 30. Once the Chair reviews these materials, he or she will conduct phone interviews with all candidates. Depending on Committee vacancies and membership term limits, the Chair will make a determination as to the applicant's Committee membership and will notify all applicants of the final selection results by July 1.

Guidelines for Membership

Active participation in discussions including regular response to emails; PASIC attendance not required (but strongly encouraged) due to logistics of international travel; work on subcommittees when assigned.

Adam Mason is Director of Percussion at the University of Lethbridge in Alberta, Canada. He is an active performer and clinician with recent tours/clinics in Hong Kong, Rio de Janeiro, London, Japan, Trinidad, and Hawaii. He is a former instructor with The Cadets and Phantom Regiment Drum & Bugle Corps. He received his bachelor's and master's degrees at West Virginia University. **RIS**

HALL OF FAME SPOTLIGHT

VIDA CHENOWETH, CHARLES OWEN, TONY WILLIAMS

PAS
HALL OF FAME

The Percussive Arts Society Hall of Fame was established in 1972 and recognizes the contributions of the most highly regarded professional leaders in percussion performance, education, research, scholarship, administration, composition and the industry. In each issue of *Rhythm! Scene* we will feature selected members of this distinguished group. For a complete listing of PAS Hall of Fame members and their bios, [tap here](#).

VIDA CHENOWETH

Hailed as the first concert marimbist, Vida Chenoweth, following in the steps of Clair Omar Musser, was one of the most influential artists ever to perform on the instrument. She pioneered compositional, performance and interpretive techniques commonly used on the instrument today, among these the performance of polyphonic music via independent mallets.

Chenoweth, perhaps more than any other artist, is responsible for raising solo marimba to a level of respect equal in stature to violin, piano, or guitar. This was done through her high artistic abilities as well as her insistence on performing new works written for the instrument. For many years nearly every major work for the instrument was written for, dedicated to, or performed by her.

The performance that catapulted Chenoweth to the forefront as an artist of stature, and also resulted in the critical acceptance of the instrument, was her performance of the Kurka "Concerto for Marimba" with the Orchestra of America in Carnegie Hall. This performance marked not only the premiere of the concerto,

which was written for her, but the premiere of the marimba in Carnegie Hall as well.

After attending William Woods College, Northwestern University, Alliance Francaise, Paris, and the American Conservatory of Music, Chenoweth embarked on a series of tours, performing nearly 1,000 recitals throughout the United States and Europe. Ultimately, Chenoweth performed on every continent and appeared as soloist with numerous major orchestras. In addition to her live performances, Chenoweth was the first artist to commercially record marimba music, releasing an album on the Epic label in 1962.

With reviews like "exhilarating" by *The New York Times*, "a master of her instrument" by *The New York Herald Tribune*, and "a sensitive musician who raised the level of marimba playing to virtuoso heights" by *The Musical Leader*, Chenoweth became a driving force behind the creation of new music for the marimba.

Having taught and coached many students, Dr. Chenoweth says that the two areas of advice most of-



ten given to students is to "not play before you are ready" and to "practice very carefully. Only you know if you are ready, so don't let people persuade you to perform before you are prepared." So that they "do not iron-in mistakes," students should "practice with intense consciousness. Thirty minutes of concentrated practice is much more productive than two hours of standing there moving your arms!"

[View Vida Chenoweth's full PAS Hall of Fame bio.](#)

[Vida Chenoweth's website](#)

[Listen to a 1999 radio interview with Vida Chenoweth](#)

CHARLES OWEN

BY SUE BISSIRI

Charles Owen [1912–1985] had a distinguished career spanning over 50 years. He grew up in Youngstown, Ohio and studied bassoon, trombone and percussion. After high school, he studied percussion with Malcolm Gerlach of the Pittsburgh Symphony and then four years later joined the United States Marine Band, “The President’s Own,” in Washington. From 1934–1954 he was frequently featured as marimba soloist in concert, on national radio broadcasts, and nightly on annual nine-week tours that covered 48 states. He performed over 2,000 solos while in the Marine Band and was often in the dual role of arranger and performer.

While in the service, Owen studied timpani with Saul Goodman of the New York Philharmonic, attended Catholic University, and received a Bachelor of Music degree. After 20 years with the Marine Band, Owen joined the Philadelphia Orchestra as Principal Percussionist, performing under Eugene Ormandy and many of the world’s greatest conductors. He recorded the Creston “Concertino for Marimba” with the Philadelphia Orchestra as well as recording the entire symphonic repertoire on Columbia and RCA labels.

While a member of the orchestra, Owen founded the Percussion Department of Temple University and taught at Ambler Music Festival and Saratoga School of Orchestral Studies. In 1972, after 18 years with the Philadelphia Orchestra, Owen accepted the position as Head of

the Percussion Department at the University of Michigan in Ann Arbor. In the summers he performed with the Casals Festival in Puerto Rico and taught at the Aspen Music Festival in Colorado.

Owen received the Harold Haugh Award for excellence in private studio teaching from U of M. In 1981 he was awarded the Percussive Arts Society’s highest honor, the Hall of Fame award.

Read Charles Owen’s PAS Hall of Fame bio.

CDs featuring Charles Owen and music he arranged is available from his daughter, Sue Owen Bissiri, who founded Charles Owen Music Publications. For information email her at slbissiri@sbcglobal.net or call (734) 971-1084. **RIS**



TONY WILLIAMS

Relaxing in his Knoxville hotel room after his PASIC '83 clinic, Tony Williams reflected on what he hoped he was giving to other drummers. "I would like to be able to give off the same things that inspired me to really love the instrument and love music," he said. "That was one of the things that impressed me when I was a child and saw the people I thought were great. One thing I noticed was that they inspired others. If you can do that, that's a lot."

In a life cut tragically short in February 1997 by a fatal heart attack, Tony Williams inspired countless drummers to strive for excellence and find their own voices, as he had done throughout his remarkable career.

While in his teens Williams was gigging with saxophonists Sam Rivers and Jackie McLean. When he was seventeen, Williams was hired by trumpeter Miles Davis, becoming part of a quintet that included saxophonist Wayne Shorter, pianist Herbie Hancock, and bassist Ron Carter. Even in his early performances and recordings with Davis, Williams proved that he had not only mastered the jazz drumming vocabulary of the masters who had preceded him but that he was ready to take jazz drumming to the next level.

Among his stylistic characteristics were the freeing up of the hi-hat from its traditional role of maintaining beats 2 and 4 and a more pulse-oriented approach to the ride cymbal, which foreshadowed the use of straight-eighth rock rhythms in

jazz. Many consider Williams the first "fusion" drummer.

Williams recorded several albums with Davis and also released two solo albums, *Lifetime* and *Spring*, on which he revealed his affinity for the avant-garde style of jazz.

After leaving Davis, Williams formed the band Lifetime with guitarist John McLaughlin and organist Larry Young, releasing the album *Emergency*. Combining the technique and finesse of jazz with the energy and volume of rock, Lifetime paved the way for such bands as McLaughlin's Mahavishnu Orchestra and Chick Corea's Return to Forever. Lifetime endured through several personnel changes, and on albums such as *Believe It* and *Million Dollar Legs* Williams became increasingly involved with rock and funk rhythms. But as with his jazz playing, he was never merely imitative.

In the mid-'70s, Williams returned to his mainstream jazz roots with VSOP, which reunited him with Hancock, Shorter, and Carter, along with trumpeter Freddie Hubbard. Soon after, Williams assembled The Great Jazz trio with Carter and pianist Hank Jones.

During the early '80s, Williams devoted a lot of time to studying composition. The results of that study were revealed on a series of albums on the Blue Note label.

But it is his drumming that Williams will be best remembered for, and numerous drummers.



[Read Tony Williams' full PAS Hall of Fame bio](#)

YouTube links

[Tony Williams with Miles Davis, 1967](#)

[Tony Williams Quintet, Live, 1989 **RIS**](#)



DRUMset: Driving the Beat of American Music

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PEOPLE AND PLACES

CANADA

Domaine Forget, in Saint-Irénée, Quebec, hosted an International Music and Dance Academy for young students and future professionals. Organized by Artistic Director Paul Fortin, the percussion division was held May 31–June 14. The faculty included Brazilian percussionist and composer **Ney Rosauro** during the first week and French percussionist and composer **Emmanuel Séjourné** during the second week. **Hugues Tremblay**, a professor at the Conservatoire de Musique de Montréal, taught during the entire session. In addition to daily master classes and a clinic open to the public, Rosauro played his new “Concerto No. 2 for Vibraphone” during his recital on June 5 and Séjourné performed in recital on June 12. For more information on next year’s summer program, visit www.domaineforget.com.

USA

California

Edward “Ted” Atkatz will join the faculty of the Colburn Conservatory of Music in the fall of 2015 as Professor of Percussion. Formerly principal percussionist of the Chicago Symphony Orchestra, Atkatz also serves on the faculties of California State University at Long Beach, Lynn University, Music Academy of the West, and the Texas Music Festival.

“I’m truly honored to join the outstanding faculty at the Colburn School, which boasts an exceptional roster of teaching staff and attracts many elite young musicians,” said Atkatz. “I look forward to lending my skills and experience to help student percussionists achieve their musical and professional goals.”

Conservatory Dean Richard Beene said: “Ted Atkatz has proven himself both a truly great pedagogue

and an incredibly adaptable percussionist with a diverse performing background. His orchestral experience, excellence in teaching, and versatility as an artist make him an outstanding addition to our faculty. I’m thrilled for him to share his knowledge with our students beginning in the fall.”

Atkatz will replace Jack Van Geem, who resigned from the Colburn School faculty at the conclusion of the 2014–15 school year.

Florida

The Treasure Coast Percussion Camp/Yamaha “Sounds of Summer” held its 11th annual summer camp June 15–19 in Vero Beach. Guest clinicians included **Jim Bailey, Joe McCarthy, Ray Ulibari, Johnny Lee Lane, and Danny Raymond**. Sponsors included Yamaha, Vic Firth Co., Sabian, Remo, Zildjian, Pearl/Adams, Innovative, Evans/ProMark, TapSpace, and Melody Music.

The TCPC was established in 2005 to promote the percussive arts and serve young percussionists living in the “Treasure Coast” area of Florida. The TCPC was founded by Michael Sammons and Brandon Putzke and is hosted at Vero Beach High School.

Student participants from across the Treasure Coast had the opportunity to participate in hands-on classes, workshops, clinics, and master classes on a wide variety of topics including marching percussion, timpani, keyboard, and orchestral accessory percussion as well as hand drumming, drumset, and a



Ney Rosauro (5th from right) with the percussion students and faculty at Domaine Forget. Also pictured are Professors Hugues Tremblay and Paul Fortin (6th and 7th from left) and pianist Philip Chiu (3rd from right) [photo by Renate Rosauro]

25TH CHICAGO DRUM SHOW WRAP-UP

The 25th Annual Chicago Drum Show (June 15–17) was expanded to three days to squeeze in everything producer Rob Cook planned for the show, which had seven headliner clinics, six master classes, two Cafe presentations, four conference-room presentations, two roundtable presentations, and several special displays. The clinician roster included Will Calhoun, Dave Mattacks, Paul Wertico, Todd Sucherman, Bob Henrit, Steve Smith, and Daniel Glass. Glass was assisted by Denny Brown in presenting his clinic, which had a “Sing, Sing, Sing” theme. The iconic Krupa tune was deconstructed and explained, culminating with Glass’s performance of the tune.

Presenters included master drum builders Gregg Keplinger and Adrian Kirchler, percussion effects specialist Nick White, and Ringo Starr’s Beatle-gear archivist Gary Astridge. Jim Messina recorded interviews with vintage drum experts in the Rebeats Cafe for his VintageDrumsTalk online program. “The British Beat Boom” roundtable was moderated by Bob Henrit and included fellow Brits Dave Mattacks, Coline Hilborne, and Pete James. “The Life And Times of Gene Krupa” roundtable was moderated by Daniel Glass and Denny Brown. Tommy Piorek (with the assistance of David Anfuso of VintageDrumGuide.com) set up a large display in the show foyer, “The Drums of Buddy Rich.”

“Although the show has been growing every year, it still has a family reunion vibe,” says Cook. “We have a small-show vibe with the profile of a major percussion entertainment event. Anywhere you looked this year, there was something pretty special happening. A lot of exhibitors stepped up their game with special displays. Steve Smith and Daniel Glass talked about their book, *Roots Of Rock Drumming*, from the Cafe stage, Mindy Abovitz spoke to the clinic crowd about female drummers and was on hand all weekend in her *Tom Tom* magazine booth. We even had a vintage drum-themed barbershop! The barber was Derek Crawford, former show logistics coordinator. He cut hair and trimmed beards for not only a number of prominent exhibitors, but even Steve Smith stopped for a touch-up.”

A cast drumkey was struck for the occasion. Pro-



Steve Smith

duced in the Czech Republic, the key is shaped like the Rebeats logo and on one side lists the show’s exhibitors—over 1,700 characters!

“Attendance at the show seems to be growing more diverse,” commented Cook. “More youngsters and female drummers are attending every year, and we are trying to encourage that. One of the show’s most memorable moments for me was the raffle drawing. We were drawing for the snare drums. When we announced that David Anfuso had won, David came forward and said that he already had 30+ snare drums and wanted to give his winning ticket to a youngster. He handed it to a young man in the front row, who lit up like a Christmas tree and left with a beautiful WFLIII snare drum autographed by William F. Ludwig III.”

The 26th Chicago Drum Show will relocate to Villa Park’s Odeum expo center. “Aside from more room, the Odeum has many advantages that will benefit exhibitors and attendees alike,” said Cook. “Proximity to the airport and downtown Chicago, WiFi, 24-hour security, a staff EMT, and the capability of receiving shipments of exhibit materials will be especially welcomed. In addition to all that, this facility features separate banquet and conference rooms better suited to our clinics and presentations, plus a second arena that will feature the Four Amigos guitar show, the largest and longest-running guitar event in the country. The facility now becomes a destination for the whole band!”

wide variety of performing ensembles as part of the week's events. Participating high school marching percussion sections received individual sessions through the Yamaha Sounds of Summer Camp with guest clinicians Bailey and Ulibari.

For more information (including videos and photos) on the TCPC, visit tcpercussioncamp.com.

Indiana

Yamaha Artist Services Indianapolis, in conjunction with Yamaha Corporation of America's Band and Orchestral Division, announced nine 2015 Yamaha Young Performing Artists (YYPA) Competition Winners. The annual YYPA Program, which underscores Yamaha's commitment to music education, recognizes exceptional emerging jazz, classical, and contemporary musicians.

Winners are chosen after submitting recordings and supporting material, which are evaluated by a panel of Yamaha Performing Artists and national celebrity musicians. In addition to the nine winners, the judges chose five honorable mention recipients. The winners received an all-expense paid trip to the YYPA Celebration Weekend, held June



Misaki Nakamichi

20–23, which included rehearsals, master classes, social events, and workshops focused on how to establish and maintain a career in music. The weekend culminated with the YYPA Concert on June 22 at Ball State University. The event served as the kick-off concert for the Music for All Summer Symposium, presented by Yamaha.

The 2015 YYPA Winners included **Misaki Nakamichi**, Drumset, Osaka, Japan. Honorable Mentions included **Se Um**, Percussion, Rochester, New York. Nakamichi began playing piano at age ten, playing various styles including funk/fusion, Latin, and jazz. In Japan, Nakamichi has led her own jazz band and has performed in various jazz events and festivals including Yokohama Jazz Promenade when she was a high school student. Nakamichi has performed on stage in Japan with numerous world-famous musicians, including jazz trumpet player Eddie Henderson. In the 2010 Yokohama Jazz Promenade Competition, Nakamichi won Grand-Prix and Best Player awards. She also won Grand-Prix at the Kanazawa Jazz Competition. Nakamichi is currently studying Jazz Performance on a full tuition scholarship at Berklee College of Music.

The 2015 YYPA winners join the ranks of more than 200 former winners since the program's inception, many of whom have established successful music careers. For more information about the Yamaha Young Performing Artists Program, email jgascho@yamaha.com or visit http://4wrd.it/YYPA_WEBSITE_2015.

New York

Nexus—the PAS Hall of Fame percussion ensemble comprised of **Bob Becker, Bill Cahn, Russell**

Hartenberger, and Garry Kvistad—opened the centenary season of the Maverick Concert Series in Woodstock, New York on June 27.

The 100th season of concerts opened with a new arrangement of Hartenberger's "Sky Ghost," featuring vocalists Amy Fradon and Kirsto Gholson. This piece is the final movement of "The Invisible Proverb," which incorporates elements of talking drum styles with the rhythm patterns of Western African drumming, scored for keyboard percussion. It also uses a melody from "Small Sky" by Toru Takemitsu, a favorite composer of the ensemble.

Next was the world premiere of "Percussion Sonata No. 3, 'Maverick'" by Peter Schickele, commissioned by Garry and Diane Kvistad and the Woodstock Chimes Fund for the centenary of the Maverick Concerts. The first half concluded with four selections of ragtime xylophone music by George Hamilton Green. Several members of the Green family, including his nephew and granddaughters, were in the audience, making the performances special.

The second half of the concert consisted of Hartenberger's arrangement of eight "Persian Songs" by Reza Ghassemi. The music featured Iranian classical vocalist Sepideh Raissadat, a native of Tehran, who sang and played the setar (a Persian string instrument similar to a lute). Portions of this suite will be performed during their showcase concert at PASIC 2015.

Earlier that morning, Nexus performed a Young People's Concert, designed for school-age children (and their parents), in the same venue. That program opened with some rudimental drumming, along with explanations of tap strokes,



Nexus (L to R:) Bob Becker, Russell Hartenberger, Bill Cahn, and Garry Kvistad) played rudimental drums during a “Young People’s Concert” in Woodstock, NY on June 27, 2015 [photo by Lauren Vogel Weiss]

flams, ruffs, and paradiddles, followed by “Downfall of Paris.” The ensemble also performed a couple of the Green rags and Persian songs that they would perform later that evening.

Oklahoma

The Central Oklahoma Youth Percussion Ensemble presented a concert on May 2 in the Catlett Music Center at the University of Oklahoma under the direction of **Dr. Andrew Richardson**. The concert was the culmination of a semester-long percussion immersion program for area high school students. Each week, the group met for rehearsals, guest performances, private and group lessons, and educational sessions. Additionally, the group premiered “20 Miles Away,” a new work commissioned from composer Joshua D. Smith. The ensemble was hosted and supported by the University of Oklahoma Percussion Studio (**Dr. Lance Drege**, Chair).

The University of Oklahoma Steel Band, under the direction of **Dr. Andrew Richardson**, wrapped up its

semester with a two-day tour in Central Oklahoma. The group performed at Madison Elementary, Monroe Elementary, and Alcott Middle School in Norman on May 11 and at Nicoma Park Middle School (Choctaw) and at El Sistema Oklahoma (Oklahoma City) on May 12. The band includes members of the OU Percussion Studio (**Dr. Lance Drege**, Chair) as well as members from outside the School of Music.

Tennessee

The Caixa Trio (**Julie Hill**, **Amy Smith**, and **Julie Davila**) presented master classes and a show-

case concert for students from the Tennessee Governor’s School for the Arts (**Andy Smith**, host) on June 5. The event was sponsored by Zildjian, Pearl/Adams, Innovative Percussion, Evans, and Grover Pro Percussion.

Julie Hill was Artist in Residence at the Academy of Percussive Arts (**Robert and Whitney Kessling**, owners) in Bartlett on June 6. Hill presented a day-long workshop on 4-mallet marimba technique, pedagogy, and repertoire. The event was sponsored by Innovative Percussion, Zildjian, Pearl/Adams, Evans, and Grover Pro Percussion.

Texas

The Marcus High School Percussion Program in Flower Mound held a special 25th Anniversary Celebration on April 19 to honor **Kennan Wylie**, who has served as Director of Percussion Studies at the school for a quarter-of-a century. (Wylie also serves as President of the Texas Chapter of PAS.) During his tenure at Marcus, the percussion ensemble has performed at PASIC four times, winning the International Percussion Ensemble Competition in 1999, 2003, and 2011 and playing a Terrace Concert at PASIC 2000. Their drum-



The Caixa Trio at Tennessee Governor’s School for the Arts.

line has appeared at PASIC 12 times, winning the High School Marching Division 10 times as well as the Standstill Division title in 2009 and the Small Ensemble Title in 2006. Wylie and his percussionists have given clinic/performances four times at the Texas Music Educators Association (TMEA) convention and have also been featured at the Midwest Band and Orchestra Clinic in 2006. The Marcus High School Marching Band has won the State Marching Championship in its category the past five times, and this past February, the Marcus Wind Symphony was named TMEA Honor Band.

During the celebration, several members of the current percussion section, as well as a couple of alumni and percussion teachers, told their favorite stories about the guest of honor. There was also a video presentation showing highlights of Wylie and the Marcus percussionists during the past 25 years. Special thanks to **Darin Witten**—the first Marcus All-State percussionist in 1992—for organizing an alumni event the evening before.

Preston Thomas, Principal Percussionist with the Fort Worth Symphony Orchestra since 1977 and a member of the orchestra since 1973, retired after a 42-year career in the percussion section. A native of Fort Worth, Thomas received bachelor's and master's degrees in music education from Texas Christian University. He has held teaching positions at TCU, Texas Wesleyan University, Tarrant County College, and Fort Worth Country Day School.

"I played my first concert with Preston and the FWSO on July 4, 1976," recalled **Deborah Mashburn**, Assistant Principal Timpanist and Assistant Principal Percussionist. "It is only fitting that we played our final concert together on July 4, 2015. Thank you, Preston, for 39 incredible years. You have been the most decent, honest, dependable, generous, thoughtful, supportive, inspiring, and entertaining colleague ever. You will be missed."

Virginia/D.C.

Marshall E. Maley, owner of Maley's Music in Arlington,



Preston Thomas performing in his last concert as Fort Worth Symphony Orchestra Principal Percussionist on July 4, 2015 [photo by Lauren Vogel Weiss]

Virginia, died on July 28, 2015. He was an active percussion instructor and freelance musician in the Washington, D.C. metropolitan area, playing jazz, rock, show, and classical music. For eleven years he worked in and led the big band at Andrews Air Force Base Officer's Club. Maley was on the faculty at the University of Mary Washington, Prince Georges' Community College, and Northern Virginia Community College. He served as President of the PAS Virginia/DC Chapter for almost three decades, resigning his position on March 31 due to health reasons. He received the PAS Outstanding Chapter President award in 1997, served on the PAS Education and Drumset Committees, and had articles published in *Percussive Notes* magazine. [Read Marshall Maley's full In Memoriam.](#)

RIS



(L to R:) Marcus alumni Darin Witten, Kennan Wylie, and Pat FitzGerald [photo by Lauren Vogel Weiss]

IMMENSE INSPIRATION AT ZMF 2015

BY SVEN HOSCHEIT

Zeltsman Marimba Festival 2015 at Rutgers University, co-sponsored by Mason Gross School of the Arts, was held June 28 to July 11 in New Brunswick, New Jersey. The 13th edition of the event was organized by Nancy Zeltsman and ZMF, MGSA, and Rutgers University personnel including Robert L. Aldridge, Director of the Music Department; Joseph Tompkins, Chair of Percussion; and Mike Truesdell (a Rutgers and ZMF 2015 faculty member).

ZMF 2015 faculty—Pius Cheung, Emmanuel Séjourné, Julie Spencer, Gordon Stout, Mike Truesdell, Jack Van Geem, and Nancy Zeltsman—and 46 participants attended from 18 states across the U.S. as well as Mexico, Colombia, France, Germany, Luxembourg, Japan, China, Hong Kong, and Taiwan. Participants attended master classes, private and open lessons, and concerts, and rehearsed and performed in ensembles. The event lineup included talks and performances by over 20 additional individuals, three ZMF 2015 Showcase Artists, and two groups: the impressive Rutgers Youth Percussion Ensemble (directed by Peter Saleh), and Excelsis Percussion Quartet.

Fascinating guest speakers included Stefon Harris (on melodic progression), Gene Caprioglio (from C.F. Peters Corporation on publishing), Joseph Tompkins (on origins of French-American snare drum solos), Peter Ferry (on collaboration), and



Group photo at the end of the first week: faculty in front row, L–R, Pius Cheung, Jack Van Geem, Nancy Zeltsman, Emmanuel Séjourné, Julie Spencer, Mike Truesdell [photo by Evan Chapman]



Stefon Harris leads a group sing

Ivan Trevino (an introduction to composing). Special visitor Nanae Mimura offered a class about various approaches to playing Bach on marimba, including a comparison of different published editions.

A main focus of this year's festival was composers and the wealth of insight performers gain by hearing composers speak about their work. Nancy introduced us to some of the composers with whom she has enjoyed particularly rich associations: Andrew Thomas, Paul Lansky, Daniel Levitan, and Steven Mackey. Nancy also included a lot of well-known marimbist/composers in the mix of this year's faculty and guests: Emmanuel Séjourné, Julie Spencer, Pius Cheung, Gordon Stout, and Ivan Trevino.

In her opening master class, "Talk through your music," Nancy Zeltsman mentioned that information from different teachers that sometimes seems contradictory on the surface may not be! Jack Van Geem's master classes centered on economy of motion and "The Illusion of Sustain." Emmanuel Séjourné shared his inspiration from great pianists as a basis for discussing expression on mallet instruments. One of Julie Spencer's warm-ups consists of relaxing glissandi across the keyboard as a pleasure for the ears, to "make the marimba your friend," and to take away any fear of being behind the instrument. Pius Cheung discussed "Three Levels of Musical Thinking." Gordon Stout's class, "A Sound Approach," reminded us that, in some cultures, the marimba is considered "the wood that sings."

The first ZMF Weekend provided a means for ten additional participants to take part in sessions



Dan Levitan coaching a movement of his "Marimba Quartet": L-R, Sven Hoscheit, Christine Chen, Levitan, Travis Newman, Ben Pitt [photo by Dane Palmer]



Gordon Stout with the group who performed his "Four Faces": L-R, Brandon Ilaw, Mike Truesdell, Stout, Greg Riss, Yi-Hsuan Lin, Corey Schutzer (seated)

held Friday evening July 3 through Sunday July 5. Over these days, we all enjoyed an intense concentration of concerts, open lessons, and talks by composers and performers.

On Saturday evening July 4, a historic event took place: Rutgers' Shindell Choral Hall was filled with

ten marimbas made by six different companies whose instruments happened to be available (Adams, Dynasty, Majestic, Mallettech, Marimba One, and Yamaha)—each represented by a marimba artist who described a particular instrument. Leigh Howard Stevens made a guest

appearance and spoke alongside Pius Cheung, Nanae Mimura, Emmanuel Séjourné, Julie Spencer, Mike Truesdell, and Brandon Ilaw. Jack Van Geem moderated this tremendously fun session. We all found it exciting to hear different instruments side by side and to recognize the different qualities of each.

The two-week festival included ten concerts open to the public, all of which were astounding in terms of the breadth of performance styles and interesting repertoire introduced. Opening night on June 28 took off with a solo recital by Mike Truesdell entitled *The Connection*. The program cleverly connected James Rolfe's work of the same name for speaking marimbist (written for Zeltsman in 2001) with wide-ranging pieces by Alessandro and Domenico Scarlatti, Karlheinz Stockhausen, stride pianist James P. Johnson, Rolf Wallin, and a world premiere by Jonathan Dawe.

On the same evening, we were treated to a reunion of the celebrated duo Marimolin (1985–1996): Nancy Zeltsman on marimba and Sharan Leventhal on violin. This marked their second public concert since 1996, and commemorated 30 years since they made their debut. They began with works of Enrique Igoa and Paul Lansky ("Six Years Ago, Monday"). Steven Mackey played electric guitar in his rock-themed piece "Feels So Baaad" (with Brandon Ilaw on percussion), and the evening came to a thrilling conclusion with Robert Aldridge's energetic trio "threedance," with Jonathan Singer on tabla.

A few nights later, George B. Stauffer, Dean of Rutgers' Mason Gross School of the Arts, provided a



Marimolin reunion concert at ZMF 2015: L–R, Brandon Ilaw, Sharan Leventhal, Nancy Zeltsman, Steven Mackey



Emmanuel Séjourné (back, middle) with ZMF 2015 participants

warm welcome to open a concert shared by Showcase Artist Brandon Ilaw and faculty member Emmanuel Séjourné. A highlight of Brandon's program was the world premiere of "Savino" by Derek Tywoniuk for solo marimba playing along to a recorded speech by New York state senator Diane Savino in favor of gay marriage. I was struck by the importance and prevailing nature of the topic. It related perfectly to things Stefon Harris had addressed that same afternoon: the importance of art in society, and the need to make art

that deals with issues of our day. Also, some of Harris' improvisations on vibraphone flowed in speech rhythms that were not unlike Tywoniuk's writing. It was also exciting to hear Brandon perform Séjourné's beloved "Concerto for Marimba" with Séjourné at the piano!

Séjourné masterfully performed a program that included his own "Un tel amour" for solo vibraphone, Fritz Hauser's "Die Klippe" for marimba and cymbals, and Alejandro Viñao's "Arabesco Infinito," featuring Van

Geem on marimba. It was stunning to realize that the latter performance as well as two of Séjourné's ensemble pieces that he performed with ZMF participants—"Sosso-Bala" and "Calienta"—had been prepared in less than three days!

Julie Spencer gave a phenomenal recital of her own compositions to begin ZMF Weekend. It opened with her hauntingly beautiful soundscape "If You Don't" performed with ZMF participants on a dark stage that intensified the listening experience. The rest of the program showcased her immense musicality and virtuosity on the marimba in some of her well-known compositions, including "White Squirrel," "Pink Elisa Spring"—both of which included improvised embellishments—and "Everybody Talk About Freedom" with ZMF participant Cole Andrade as a guest rapper!

The second half of that concert consisted of maestro Michael Tilson Thomas' enormously inventive "Island Music," an absorbing 30-minute extravaganza inspired by a trip to Bali. It featured the performers for whom it was written—Van Geem and Zeltsman—who were joined by Nanae Mimura and Mike Truesdell on the "tutti marimba" parts, and Joseph Tompkins and Dane Palmer on percussion.

The following evening, July 4, Nancy performed her new solo recital program, *Rendezvous*, linking complementary works and culminating with Andrew Thomas' "Merlin" (the first movement of which had been completed 30 years prior to the day!). Besides this challenging masterpiece, Nancy also performed Steven Mackey's "See Ya Thursday" (composed in 1993 and dedicated to

her), and music of David Friedman and Lyle Mays. The second half of that evening's program also honored Thomas (who was in attendance and received a standing ovation) with a performance of his "Three Transformations" by Mike Truesdell and Brandon Ilaw, and ended with a fabulous performance of Mason Bates' trio "Stereo is King" by Joseph Tompkins, Mike Truesdell, and Greg Riss.

The closing concert of the first week brought us Yuhan Su, a ZMF 2015 Showcase Artist, sharing her jazz-influenced compositions and arrangements for solo and chamber groups including clarinet and guitar. The evening continued with Pius Cheung's program including original marimba compositions, his multiple percussion solo "Nian2," and music of Astor Piazzolla, Paul McCartney, and J.S. Bach. Cheung's romantic approach to performance and composition brought us into a different world: digging into the emotions of music. His inspiring virtuosity on the marimba, and his physical command of the instruments around him, left a strong impression with the audience.

Many of the festival participants spent our day off (at the beginning of the second week) in New York City visiting museums and landmark sites. We came together in the evening at the 55 Bar in Greenwich Village to hear a sensational set of originals by jazz vibraphonist Christos Rafalides with a band of international musicians. (Nancy schemed with Christos to schedule this on our only available night, and he managed it!)

In the middle of week two, Showcase Artist Stephanie Webster played marimba and sang, joined by



Nancy Zeltsman with composer Andrew Thomas on the exact 30th anniversary of his piece "Merlin" [photo by Evan Chapman]

Van Geem, in a program designed to bring awareness of the era of Nueva Cancion in Latin America, circa 1970—a time of political turmoil and social injustice. After intermission, Van Geem stepped on stage to amaze us all with his tremendous dexterity and musicality. He presented a continuously played set featuring guitar works by Argentinian composers linked by Astor Piazzolla's "Estaciones Porteñas (Four Seasons of Buenos Aires)." We could only be staggered and inspired by the true greatness and modesty of Jack Van Geem!

The final faculty concert by Gordon Stout featured a fantastic performance of his recent work "Four Faces" for marimba, percussion quartet, and bass (Corey Schutzer)—which developed very interesting textures and effects—and ended with his marimba duo "Sky-lark Orange Circles" played beautifully with Soyun Cheon. Gordon also invited Marco Schirripa and Anthony Di Bartola to perform during his set. That evening's concert opened with performances by ZMF participants. Marimbist Saki Kurata played Jorge Sarmientos' beautiful "Marimba

Concertino" (with pianist Rui Urayama), and she delighted us with her beautiful voice, singing while playing marimba in Ney Rosauro's "Memories 1 and 2." We also heard intriguing works by Arnold Marinissen ("Fleeting") and Evan Chapman ("memory").

Nancy programmed short, live performances within each of the featured composers' talks as well. Daniel Levitan provided feedback about an impressive performance of his solo piece "Marimba Singular" by Dane Palmer. This gave the audience insight on how it can be to work with a composer, how Levitan thinks when he writes music, and ideas on how to approach his music. I was fortunate to perform in Levitan's "Marimba Quartet," which received a detailed coaching by him in preparation for the final concert of ZMF: the Participants Marathon Concert.

Marimbist Ayami Okamura and violinist Izumi Hoshino performed works that were composed for Marimolin in the talks given by Andrew Thomas ("The Great Spangled Fritillary") and Paul Lansky ("Hop"). Thomas gave insight on his compositional processes and use of the octatonic scale. He revealed an interesting perspective on the second movement of his work "Merlin": Thomas only recently recognized that the very sudden changes of mood could be viewed as a reflection of the atmosphere in his difficult childhood family life. Interestingly, Dr. Thomas is also open to many other approaches to the piece as a whole, and has been gratified that the piece has stood up well to many interpretations over the years.

It was interesting to hear Paul

Lansky talk about electronic music, which was the focus of his early years as a composer, and the ways that naturally led to his interest in writing many percussion works in recent years. Steven Mackey's talk about his music centered on his marimba concerto, "Time Release," composed for Colin Currie, as a springboard for describing his musical style, and his approach to orchestration.

Another of the many unique guest speakers was Peter Ferry. He gave an extremely enlightening talk about how to be a good collaborator and freelance musician. Ferry is a percussionist based in Chicago and has worked with many people from different disciplines including glass artists, video artists, composers, and other musicians.

Zeltsman Marimba Festival 2015 was beautifully organized to the smallest detail. It was a pleasure to have a full schedule in which so many events lined up so neatly. There was not one moment during these two weeks when I could have been bored! ZMF's Production Manager, Dane Palmer, and the great logistics team deserve special praise for managing all the room and instrument needs, and so many other things that helped make our experience great!

All in all, ZMF was a wonderful experience! It is difficult to put into words what I witnessed during these two weeks. The lineup of inspiring people was incredible. I made friends for life, and I got many new and fresh ideas about marimba and music. For example, I was blown away by how some of the participants combined marimba playing with singing. It was so beautiful and touching, it opened my mind to new

ideas and encouraged me to go beyond the usual.

A characteristic feature of ZMF was the atmosphere of openness between participants and faculty; everybody was interested in learning from one another. Between lessons and during evening hangs, we were still discussing master classes and ideas that came up during the day. We could talk for hours and combine our knowledge to consider the similarities and differences of music making throughout the world.

I came to ZMF because I love the marimba and was eager to learn more about the instrument. What I learned at ZMF exceeded my expectations by far. Every faculty member was so unique, and what struck me the most was their outstanding musicianship combined with extraordinary modesty and kindness. The music business is tough, and it is comforting to see that true greatness comes from open-minded and loving people.

Sven Hoscheit of Luxembourg is currently completing his Bachelor's degree in Percussion Performance at the Conservatorium van Amsterdam, where his teachers include Peter Prommel, Arnold Marinissen, and Nick Woud. Recipient of the first prize in the European Marimba Competition for Young Soloists Luxembourg in 2010, Sven is now an all-round percussionist who enjoys solo, chamber, and orchestral playing. **RIS**

UNT HOSTS 2ND ANNUAL KEYBOARD PERCUSSION SYMPOSIUM

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Thirty young marimbists from Texas and as far away as Kansas, New Mexico, Ohio, and Oklahoma gathered together in Denton, Texas June 15–19 for the 2nd annual University of North Texas Keyboard Percussion Symposium (KPS), hosted by **Christopher Deane** (Associate Professor of Percussion at UNT) and **Dr. Brian Zator** (Director of Percussion and Associate Professor of Music at Texas A&M University-Commerce). [UNT had previously hosted a marimba workshop for seven years under a different format.] In addition to Deane and Zator, who also served as the Symposium’s co-directors, other faculty members included **Sandi Rennick** (percussion arranger and composer for the Santa Clara Vanguard Drum & Bugle Corps) and **She-e Wu** (Associate Professor of Percussion at Northwestern University). Special guest artists during the week were **Ed Smith** (Adjunct Faculty/Vibraphone at UNT and Southern Methodist University) and **Gordon Stout** (Professor of Percussion at Ithaca College).

During the five days of classes, the 24 high school and six college students attended sessions on marimba technique and repertoire, master classes, ensemble rehearsals, and private lessons. Zator covered the essential qualities of leadership, including an overview of Paul Buyer’s



UNT student Rebekah Ko, who advanced to the final round of the 3rd annual Great Plains International Marimba Competition, performed “Indifference” by Eric Sammut on the Tuesday evening concert



Christopher Deane (marimba) and Ed Smith (vibes) performing “Time Remembered” by Bill Evans

book *Working Toward Excellence*, and explained how the students could apply those eight qualities to music preparation and performance, as well as other aspects of their lives. Smith introduced the students to jazz vibraphone and even gamelan! Another popular event was the daily “Q&A” featuring the entire faculty answering questions from the students.

The Monday evening “faculty concert” showcased a variety of music in different styles. She-e Wu opened the program with the Prelude from Bach’s “Cello Suite No. 2 in d minor” and the Hymn from “My Little Island” by Robert Aldridge. Christopher Deane then played his “Morning Dove Sonnet” on vibraphone. Next was Sandi Rennick on marimba in Takatsugu Muramatsu’s “Land.” Back on vibraphone was Ed Smith playing Pat Metheny’s “Sirabhorn” and Irving Berlin’s “Cheek to Cheek.” The concert concluded with Brian Zator performing Minoru Miki’s “Time for Marimba,” “As She Sleeps...She Dreams” by Jonathan Ovalle, and



Brian Zator and Sandi Rennick performing “Prism II” by Keiko Abe

David Davies’ “Get Up and Move,” accompanied by Julee Kim Walker on flute and the composer on piano.

The first half of the Tuesday evening concert featured four local semi-finalists for the 3rd annual Great Plains International Marimba Competition, held at Oklahoma City University June 18–20. **Euijin Jung**, from Keller Central High School, performed Keiko Abe’s “Marimba d’amore.” UNT student

Rebekah Ko played “Indifference” by Eric Sammut (and made it to the final round of the competition).

Helena Boyd, from Wylie High School, performed Abe’s “Wind in the Bamboo Grove.” And **Louis Raymond-Kolker**, from Texas A&M University-Commerce, finished the first half with “Sonata No. 1 for Marimba” by Dwayne Rice.

The second half of Tuesday’s concert featured guest artist

Participating high school students included (schools are in Texas unless otherwise noted): Amy Allmon (West Moore HS/Oklahoma), Jack Beckley (Keller HS), Chad Beebe (Wylie East HS), Tarun Bellur (Liberty HS), Jake Betts (Boswell HS), George Crouch (Raise HS), Sam Crowley (Hays HS/Kansas), Ethan Hall (Flower Mound HS), Jacob Hard (Plano East HS), Annie Heffley (Denton HS), Amaya Herrington-Alexander (Denton HS), Jessica Jenkins (LD Bell HS), Austin Keck (Prosper HS), Emily Lin (Denton HS), Connor McClintock (Denton HS), Christopher Mehrafshan (Lubbock HS), James Merritt (Waxahachie HS), Amanda Millen (Prosper HS), Jordan Mitchell (Birdville HS), Caleb Moreno (Seguin HS), Alyssa O’Brien (Flower Mound HS), Emily Ray (Propser HS), Josh Villannueva (Manvel HS), and Camilla Vinson (Fossil Ridge HS).

The six college students included Austin Godburn and Alex Howley from Texas A&M University-Commerce, Jasmine Lee from the Cincinnati Conservatory of Music; Benjamin Perez and Mark Vigil from New Mexico State University, and Bastian Wood, who will attend the University of Texas at Arlington this fall.

Gordon Stout playing four of his own compositions. He opened with “Astral Dance,” which he premiered in Denton in the early 1980s. That was followed by “Afternoon Footprints,” “Whatever’s More,” and the world premiere of “Uninhabited Admittance.”

Wednesday evening’s concert began with performances by five KPS students: **Chad Beebe** (Wylie East High School) played the third movement from Michael Burritt’s “Caritas”; **Chris Mehrafshan** (Lubbock High School) performed Abe’s “Michi”; **Bastian Wood** (Fort Worth Country Day School/UTA) played the fourth movement of Sammut’s “Four Rotations”; **Austin Godburn** (TAMU-C) performed the last movement of Stout’s “Four Episodes”; and **Austin Keck** (Prosper High School) concluded the first half with Abe’s “Wind Sketch.”

The second half of the concert highlighted more faculty performances: Bill Evans’ “Time Remembered” featuring Smith on vibraphone and Deane on marimba, followed by an encore (with Deane moving to the guitar!) of “Icarus” by Ralph Towner. The next marimba duet featured Rennick and Zator in Abe’s “Prism II.” The concert concluded with the quartet version of Stout’s “New York Triptych,” which was originally premiered by the PASIC 2011 Marimba Orchestra.

Nineteen students performed solos during two recitals on Thursday afternoon and evening. Friday’s afternoon concert featured four ensemble performances: Rennick conducted Tchaikovsky’s “Trepak” from *The Nutcracker*; Deane conducted “Unleash the Fury” by Nathan Daughtrey; and Zator conducted the last two ensembles,



The UNT KPS faculty (L to R): Christopher Deane, Brian Zator, She-e Wu, and Gordon Stout playing Stout’s “New York Triptych” on the Wednesday evening concert



Students and faculty from the 2015 UNT Keyboard Percussion Symposium

“Doctor Gradus ad Parnassum” from *Children’s Corner* by Claude Debussy (arr. Michael Hernandez) and Brian Graiser’s “Fearless Symmetries.”

“The entire faculty was inspired to work with such a dedicated and knowledge-seeking group of students,” summarized Zator.

The Keyboard Percussion Symposium was co-sponsored by the UNT College of Music, Dynasty/Bergerault, Innovative Percussion, Majestic, Dream Cymbals, Sabian,

Zildjian, Evans, Black Swamp Percussion, and PAS. Special thanks also go to Lone Star Percussion and Pender’s Music who “set up shop” on Wednesday afternoon to sell method books, solos, ensembles, mallets, and sticks. **RIS**

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.

Campbellsville University

4/26/2015

Cory Barnes, solo

Catching Shadows—Ivan Trevino

Chatterbox—Chad Floyd

Eight Pieces for Four Timpani—Elliot Carter

Ogre Ballet—Casey Cangelosi

Pure Imagination—Leslie Bricusse,

arr. Alex Stopa

The Road to You—Pat Metheny,

Jeremy Muller

Timeless—Michael Burritt

Marywood University

11/16/2014

Marywood University Percussion

Ensemble

Steven Mathiesen, director

Bacchanale—Alan Hovhaness

Ceremonial—Paul Creston

Alabama Slide—Charles Johnson,

arr. Steven Mathiesen

Nola—Felix Arndt, arr. George Hamilton

Green, William Cahn

Dill Pickles—Charles Johnson, arr. Bob

Becker

Cantina Band—John Williams, arr. Eric Kalver

Marywood University

4/12/2015

Marywood University Percussion

Ensemble

Steven Mathiesen, director

Ensemble

Tusk—David Jarvis

Aqalani—John Gibson

El Marinero—Honduran Folk Song,

arr. Terry L. Baldrige

La Escoba—Mexican Folk Song,

arr. Terry L. Baldrige

Three Shades of C—Stephen Primatic

Sabre Dance—Aram Khachaturian,

arr. James Moore

Moravian College

11/17/2014

Moravian College Percussion

Ensemble

Steven Mathiesen, director

Bacchanale—Alan Hovhaness

Toccata for Percussion Instruments—

Carlos Chavez

Cantina Band—John Williams, arr. Eric Kalver

Moravian College

4/20/2015

Moravian College Percussion

Ensemble

Steven Mathiesen, director

Overture in Wood—Steven Mathiesen

Variations on a Ghanian Theme—

Daniel Levitan

Sabre Dance—Aram Khachaturian,

arr. James Moore

The University of Oklahoma

5/2/2015

Central Oklahoma Youth

Percussion Ensemble

Andrew Richardson, director

Momtong Makki—Eckhard Kopetzki

Teamwork—Lynn Glasscock

20 Miles Away—Joshua D. Smith

Ave Maria—Franz Biebl, arr. Jeffrey White

Sin Timbal—Poncho Sanchez,

arr. Mayor/Schietroma

The University of Oklahoma

5/30/2015

Andrew and Emily Richardson,

with guest Micheal Barnes

Solo

Three Tall Tales—Paul Sifler

Love Songs—John Thrower

“Rose of Sharon” from Song of ‘Almah—

Andrew Beall

“O Mio Babbino Caro” from Gianni Schicci—

Giacomo Puccini, arr. John Thrower **RS**

UPCOMING EVENTS

AUGUST 2015

NEXUS with Sepideh Raissadat

When: August 3, 7:00 P.M.

Where: Ottawa, Ontario, Canada

More Info: <http://nexuspercussion.com/current/>

DCI World Championships— World Class Finals

When: August 8, 5:30 P.M.

Where: Lucas Oil Stadium, Indianapolis, Indiana

More Info: <http://www.dci.org/>

Renee Keller plays Koppel's "Marimba Concerto No. 1" with ProMusica Chamber Orchestra

When: August 8, 8:00 P.M.

Where: Franklin Park Conservatory and Botanical Gardens, Columbus, Ohio

More Info: <http://www.promusica-columbus.org/summer-music-series/>

Festival de Percusión presented by Estudio de Percusión

When: August 11–13

Where: Teatro Universitario de la Universidad Central del Ecuador

More Info: <http://community.pas.org/ecuador/home>

John Luther Adams' "Inuksuit" organized by Third Coast Percussion and the University of Notre Dame

When: August 15, 5:00 P.M.

Where: South Bend, Indiana

More Info: sean@thirdcoastpercussion.com

Rhythm Retreat with Billy Cobham, Dave Weckl and Steve Holmes

When: August 30–September 4

Where: Ithaca, New York

More Info: <https://rhythmretreat.com/register>

Greece Day of Percussion and International Percussion Competition (PAS Greece)

When: August 31–September 3

Where: Corfu, Greece

More Info: <http://greece.pas.org/daysofpercussion2015>

SEPTEMBER 2015

Brussels World Percussion Festival

When: September 5–6

Where: Brussels, Belgium

More Info: <http://ictart.eu/blog/>

TIGUE, Mocrep at Constellation

When: September 6, 9:30 P.M.

Where: Constellation, Chicago, Illinois

More Info: <https://www.facebook.com/events/435886213280864/>

Drum Boogie Festival

When: September 12, 11:00 A.M.–8:00 P.M.

Where: Andy Lee Field, Woodstock, New York

More Info: <http://www.drumboogiefestival.com/>

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>

Transplanted Roots: Percussion Research Symposium

When: September 17–19

Where: McGill University, Montreal, Canada

More Info: <http://transplantedroots.org/>

17th Annual WULA Drum and Dance Retreat

When: September 17–20

Where: Pocono Valley Resort (90 miles from Philadelphia and NYC)

More Info: www.drumanddancere-treat.com

San Francisco World Percussion Festival

When: September 18–20

Where: Dance Mission Theater, San Francisco, California

More Info: <https://www.facebook.com/pages/SF-World-Percussion-Arts-Festival/351133268249418>

OCTOBER 2015

PercussiveLinz: International Marimba Competition

When: October 4–11

Where: Anton Bruckner University,
Linz, Austria

More Info: <http://www.percussivelinz.com/>

The 2nd Annual Virginia Drum Show & Day of Percussion

When: October 10

Where: Meredith Center for the
Arts, Norfolk, Virginia

More Info: <https://www.facebook.com/theviriniadrumsow>

Eastman Percussion Ensemble Concert

When: October 22, 8:00 P.M.

Where: Kilbourn Hall, Eastman
School of Music, Rochester, New
York

More Info: <http://www.esm.rochester.edu/percussion/>

NOVEMBER 2015

Iktus Percussion

When: November 6

Where: Roulette, Brooklyn, New York

More Info: <http://www.iktuspercussion.com/>

University of Missouri Percussion Extravaganza

When: November 8, 3:00 P.M.

Where: Missouri Theatre, Columbia,
Missouri

More Info: arnsm@missouri.edu

PASIC

When: November 11–14

Where: San Antonio, Texas

More Info: www.pasic.org

DECEMBER 2015

Sacred Heart University Percussion Ensemble

When: Dec 7, 8:00 P.M.–9:30 P.M.

Where: Sacred Heart University,
5151 Park Ave., Fairfield, Conn.
06825

More Info: Andrew Kolar

Tel: (412) 303-4208

Email: kolara@sacredheart.edu **RIS**

FEELING STUCK? BLOG ABOUT THESE TOPICS!

BY KEYLEE B. FLETCHER-LEVY



For some of us, blogging can be tough! Some of us are readers, some are writers, and the lucky ones are both. I fall into the reader category—constantly consuming content from all across the digital sphere, and typically contributing very little (otherwise known as a lurker).

Even when I feel the sudden urge to blog, there are always a few brick walls I run into:

1. Time

2. Topics

3. Actually writing the blog content

All three of those things relate to each other, and although I can't offer you advice at the moment on making more time to blog (maybe someone should write a blog about that :D?!), I thought I would offer a few topics that might give you some direction if you would like to start blogging, whether on a personal platform or via the [PAS Community Blogs](#).

INTERESTING PERCUSSION BLOG TOPICS:

Cymbal Buying Guide: Discuss guidelines and tips for percussionists—whether you're a drumset player, symphonic percussionist, multi percussionist, etc.—in selecting the right package of cymbals. Examples: *Which combinations of cymbals and textures seem to complement each*

other? Does having a jazz ride mean you can't buy a darker, more intense crash? Do you have to stick with one brand of cymbals?

Auditions: Discuss ways you prepare for different types of auditions. Examples: *College auditions, orchestral auditions, marching and drumline auditions, ensemble auditions at your university, professional auditions, etc.*

Drum Tuning: Examples: *How do you successfully tune your drums? Do you use a smartphone app, a Drum Dial, or simply your ear? Do you try to tune drums to specific intervals (3rds, 5ths)? What's the most efficient process you've found?*

Jack-of-all-trades Percussionist or Specialized Percussionist: Collegiate percussion studios give students access to more and more repertoire, more instruments, and more music. But when should you, as a student, begin to specialize and focus in on any one instrument, one style, one goal? Both options have advantages and disadvantages. Discuss these approaches and perhaps how to find balance between them for the young percussionist.

Practice Habits: Discuss various practice methods and techniques. Examples: *What amount of time should you devote to any one area of focus? Should you keep a practice journal, record yourself, and prac-*

tice slow in order to play fast? What methods did you find effective to meet your goals?

The Traveling Percussionist:

Discuss pros and cons to gigging on the road with percussion equipment. Examples: *Discuss various cases that are available for drumsets, marimbas, auxiliary percussion, etc. What works best? What to avoid? How to keep instruments safe on the road and in good condition over time.*

Rudiments: Discuss the importance of rudiments. Debate favorite rudiments. Which ones sound interesting when played around the drumset, etc.

Percussion Media: Discuss various percussion ensembles and groups to listen to. Solo percussion records, audio recordings, videos to watch, etc. Have others share their go-to content.

Percussion Technology: Discuss anything technology-related in the world of drums and percussion. Examples: *smartphone apps (tuners, metronomes), drum machines, drum samples and patches, sound manipulation techniques, programming software, electronic drums, drum recording techniques in the studio, composing electro-acoustic music, etc.*

Drums in the Recording Studio:

Discuss recording techniques you use when recording percussion

and drumset. Examples: *How to mic a marimba. Different overhead techniques. How to mix drums. What process do you use for recording a percussion ensemble or wind ensemble percussion section?*

Maintenance: Discuss different types of instrument maintenance. Examples: *How often do you change your drumheads on your marching percussion instruments, and what is your process? What tips do you have for re-stringing a keyboard instrument? How often do you clean your drums and what do you use?*

Endorsements: At what point in your drumming career should you begin to think about endorsements? What are steps you can take as an artist to get endorsements? If you are endorsed as an artist and/or educator, what tips would you offer someone wanting to get endorsed? Example tips: *Find companies that will best serve your career, musical goals, and ultimately create a lasting relationship. Work on creating a professional online portfolio and press kit.*

Listicles: Listicles are a great way to compile information relating to a specific topic or theme. Examples: *8 orchestral snare drum excerpts that will improve your buzz roll, 5 ways to keep your chops up over the summer, 10 ways to land a teaching gig, etc.*

Teaching: Discuss the various options you have to teach and the logistics that go along with them. What pertinent information do you need to know if you are looking to make some extra money by teaching lessons? If you teach a band camp, how much can you make before having to file a 1099 tax form? How do you pick up gigs composing/arranging for school groups? Examples:

Setting prices for private lessons and handling the wonderful world of tax filings! What does an average marching band tech make (by hour, or for the season)?

This list is (obviously) just scratching the surface of things we can blog about as percussionists! Help me add to this list by visiting the PAS website and posting in the comments section of [this blog post](#), or send me a direct message. As I get your ideas, I'll update the post. Here are some areas I would like to add with your input:

- **Composing and Arranging**
- **Finding gigs with your school ensemble or professional ensemble**
- **Any other categories you can think of!**

IF AND WHEN YOU DECIDE TO START BLOGGING:

- Make sure you share a link to your blog on your social media pages, while giving your followers a short preview of what they can expect from your blog.
- Don't get caught up in trying to write a career-changing blog post. Keep it simple and don't try to do too much. While you should try to put your best grammatical foot forward, you're not writing a scholarly essay for a class. If you haven't written much in the past, keep your blog under 250–300 words as a jumping-off point.
- Don't worry if people aren't commenting or recommending your post. According to [Business Insider](#), 90 percent of visitors on user-content generated sites are lurkers. They are reading your content, just not engaging with it.
- Just because someone has already blogged about a topic you're

interested in doesn't mean you shouldn't blog about it! We all have different perspectives, methodologies, etc. The percussion community is an extremely diverse community, so share your unique viewpoint with the world!

- If you blog on the PAS Community Blogs, you have a chance to be featured in our digital publication, [Rhythm! Scene!](#)

If you ever have any questions about blogging or need help with a topic, feel free to email me at social-media@pas.org.

Happy Blogging!



[Keylee Fletcher-Levy](#) is the Social Media and Web Content Manager for the Percussive Arts Society and Rhythm! Discovery Center. Prior to this position, she served as the Fall 2014 Percussive Arts Society Intern and the Sales and Marketing Intern for Pearl Corporation/Adams Musical Instruments. Keylee holds a Bachelor of Music with an Emphasis in Music Industry and Percussion degree from Eastern Kentucky University.

Thank you to PAS Fall 2015 Intern Dan Ainspan and PAS Membership Services Manager Justin Ramirez for helping to create this topics list!
RIS

PRODUCT SHOWCASE

AURALEX

Hemisphere Model 180 3D Sound Diffusers



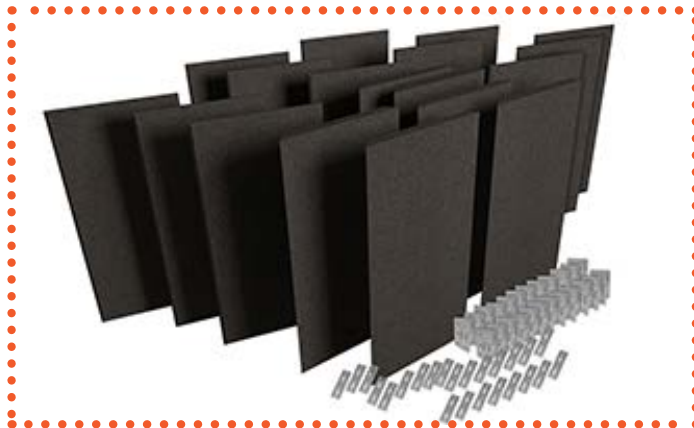
Auralex Acoustics, Inc. offers its Hemisphere Model 180 3D Sound Diffusers, which combine shape and high-impact hardness to diffuse sound evenly across the room to control “flutter & echo” effects. The Auralex Hemisphere is a great choice for tracking spaces, control rooms or any environment in need of control of sound reflections.

Hemisphere helps maintain a “live” sound and a 3D sense of openness to the room by randomly scattering mid-to-high frequencies to provide a pleasing listening experience. In addition to the standard fire-rated Hemisphere, custom versions are available with added absorption for additional control. Hemispheres are available in their natural textured white finish, and in two fabric finishes to match Auralex’s ProPanel series.

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 a variety of applications and installations, including schools, offices, government buildings, retail, and much more, as well as small and medium-sized project studios and the most demanding professional mix/mastering environments.

Based on the Auralex Class A fire-rated, fabric wrapped fiberglass ProPanels, these kits provide state of the art absorption performance with high build quality



and great aesthetics. Each kit contains beveled-edge 2’ x 4’ x 2” ProPanels, highly effective at controlling critical mid- and high-band frequencies. The ProKit-1 and ProKit-2 kits also include 2’ x 4’ x 2” mitered-edge ProPanel corner treatments that provide low-frequency absorption, which is critical in small and medium-sized rooms. The 2-inch thickness of the ProPanels included in both kits provide 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.

Sustain v2 Bamboo Sound Diffusers

Auralex Acoustics, Inc. announced the availability of enhanced “v2” models of the Sustain Bamboo Sound Diffusers. The new and improved design is based on customer input and extensive testing.

These handmade, environmentally friendly bamboo sound diffusers offer increased performance and exceptional craftsmanship and aesthetics to complement any space. They feature sharper angles and updated construc-



tion that enhances the premium performance that these diffusors are known for. In addition to enhanced v2's of Sustain WavePrism, Sustain WaveLens, Sustain QuadraTec, and Sustain Pyramid, Auralex is offering the new Sustain Metro Bamboo diffusor. The Sustain Metro adds a contemporary cityscape aesthetic to your space, while its exacting design eliminates flutter echoes and evenly disperses acoustical energy throughout your environment.

DRUM GURU

Hit Like A Girl 2015 Contest Lesson Pack

Hit Like A Girl has announced that all seven videos—along with transcriptions of excerpts of the drum parts—from the winners in the upper and lower age divisions of the 2015 Hit Like A Girl contest for female drummers are now available as a free lesson pack exclusively on the Drum Guru App. The Hit Like A Girl 2015 pack can be downloaded, accessed, and viewed by anyone who has the Drum Guru App on their Apple or Android mobile device.

Included on Drum Guru's 2015 Hit Like A Girl Contest Pack are performances by Over 18 Champion Lindsay Artkop (USA), 1st Runner-Up Daiana Azar (Argentina), and 2nd Runner-Up Brooke Custerson (Australia), and Under 18 Champion Nicx (Indonesia), 1st Runner-Up Becca (USA), and 2nd Runners-Up (tie) Elise (USA) and Natalie (USA).

Judged by the world's top professional female drummers, the annual Hit Like A Girl contest showcases the world's top amateur female drummers and provides the best-of-the-best with equipment and exposure from today's leading drum and media companies.

Drum Guru features lessons and educational content from such world-class drummers as Steve Gadd, Steve Smith, Peter Erskine, David Garibaldi, Aaron Spears, and many more. The state-of-the-art app makes high-quality drum education accessible and affordable for drummers and drum students of all skill levels and is also highly recommended for teachers. For more information visit www.drumguru.com.

GROVER PRO PERCUSSION

Studio Pro Tambourine



The Grover Studio Pro tambourine was developed at the urging of top studio percussionists in Nashville, such as Rich Redmond, Craig Krampf, and Eric Darken, who were modifying Grover's orchestral tambourines for studio use. Specifically designed for studio recording, Grover's Studio Pro models offer the same hand-hammered and voiced jingles as Grover orchestral tambourines. The natural skin head has been replaced by a rubber comfort edge, which facilitates the rapid back-and-forth technique used by pop and studio players.

PEARL

New Crystal Beat Drumlites, Frosty Finishes, and 24-inch Bass Drum

Pearl's Crystal Beat Acrylic drums are set to get illuminated with a custom flash. By combining its seamless acrylic shell with a revolving selection of classic Satin Flame finishes, Pearl's USA Custom Shop has created a limited number of Crystal Beat shell packs that will fit nearly any visual situation.

"The difference is in the Drumlites," explains Pearl Vice President of Sales, Jerry Goldenson. "We found a perfect diffuser for the Drumlites LED strip lights in these traditional Satin Flame wraps. The positional-shifting nature of these finishes makes them stunning on their own, but once you light them up, you get a visual feast that is a total show-stopper."

These special pre-configured 4-piece shell packs



(22/16/12/10) will be released in manufacturing lots of 12 kits per finish. Beginning with Trans Satin Gray and continuing with new White Satin Swirl in the third quarter of 2015, each one will feature a different translucent drum wrap over Ultra Clear acrylic with Black hardware.

Each kit will be hand-customized with the Drumlites Dual-LED lighting package pre-installed in each drum. Power Supply, 5-channel XLR Cable snake, and 8-Color, 4-program wireless remote is included.

The latest custom upgrade to be featured on Crystal Beat's seamless Acrylic shell is a new Metallic Frost finish. This hand-coated, texture-blasted interior finish gives the clear exterior of each shell a unique translucent sheen. In contrast, the coating gives Acrylic's normally brighter tone an added dose of sonic warmth and control.

Crystal Beat Metallic Frost Acrylic kits will be available in four different pre-configured shell packs and available in component sizes from 8 to 24 inches.

Pearl has also added 24x14 bass drums to Crystal Beat's assortment of component drum choices, and expands the number of available shell packs to five with an added 24/16/13 setup in all four available finishes.

VANCORE MARIMBAS

Re-enter United States Market

For the first time in almost a decade, Vancore Marimbas made in The Netherlands are once again available in the United States market. The Vancore brand and product have been recognized for outstanding sound, craftsmanship and value. Professional Percussion Products began displaying and selling the Vancore products throughout the United States in 2003.

That same European quality and attention to design



and sound becomes affordable and available once again, beginning with the entry-level PSM-1001 4.3 octave African Padouk bar instrument. This marimba has the sound, feel and appearance of a full-size professional instrument.

What makes this instrument different than everything else available? Most notable is the new Floating Bar Suspension system (FBS) that increases bar resonance by 20 percent. Precision laser-cut bar support pins are angled to ensure that every bar is supported exactly at the nodal point. Unlike systems where each bar cord pin is mounted into wooden rails, the Vancore suspension system is modular and functions as an integral part of an overall ergonomically designed instrument.

The unique European-styled frame has solid Ashwood end pieces and special designed steel bar rails, eliminating "sagging bars," which develop as wood rails fatigue over the years. Professional wide-sized bars, manufactured from selected kiln-dried first-choice African Padouk, creates a warm, full-sounding instrument.

Vancore Resonators are individually hand-tuned and permanently assembled to eliminate every kind of rattle, buzz, or vibration noise. Locking Folding Bar Rails stay straight and vibration free, fitting firmly into the Ashwood frame end pieces.

Simple and secure height adjustment levers at both end of the instrument provide maximum flexibility for stage performance or teaching studio requirements. Four large locking casters makes moving the instrument through doorways and ramps easy while providing a stationary position on stage.

For more information, visit www.professionalpercussionproducts.com.

VIC FIRTH CO.

New Steve Gadd Limited Edition Products



Vic Firth Co. is happy to join in the celebration of Steve Gadd's 70th birthday by launching limited edition products including the new Gadd Padd and Steve's signature sticks and brush with new design features.

The Gadd Padd features a 3/16-inch thick black silicone rubber pad, mounted to a round 8-inch sturdy wooden base. This single-sided pad features a non-skid rubber base and is decorated with the special commemorative 70th birthday logo. Built to Steve's desired specifications, this pad travels easily for the player on the go.

Featuring a new and improved black finish and labeled with the special commemorative 70th birthday logo in chrome, Steve's classic barrel-tip stick was the first Vic Firth signature stick and remains one of the world's most popular models. Available in wood or nylon tip.

Years ago, Steve and Vic solved the age-old problem of wire brushes snagging on new coated heads by slightly angling the wires in the playing end. Steve has refined the design once more with a new angle that allows the wires to better glide across the head, providing a smoother sweep and a velvet swish. Additionally, the retractable pull-rod now includes a third crimp that offers players an enhanced setting capability. Like the Gadd Padd and sticks, these brushes are labeled with the special commemorative 70th birthday logo.

ZILDJIAN

19- and 20-inch K Custom Dark Crash Cymbals



The Avedis Zildjian Company has unveiled two new additions to its K Custom Dark Crash offering in response to requests by drummers and dealers alike. Now available in 19- and 20-inch diameters, these two larger sizes put out a warm, rich sound that cuts through and sings out. The larger 19- and 20-inch diameters also feature a large bell that is designed to provide more volume and cut.

New Z-Gear



The Avedis Zildjian Company announced the launch of new Z-Gear items at the 2015 Summer NAMM show. Included in the lineup are three travel items: a durable nylon Deluxe Weekender Bag, a Laptop Backpack, and a Mobile Battery Pack with built-in flashlight. Also launching this summer are an authentic Dickies work shirt with a gold embroidered Zildjian logo, a 12oz. Klean Kanteen water bottle, and a 25oz. BPA-free plastic water bottle.

New Premium Cymbal Bags And Cases



The Avedis Zildjian Company announced the launch of a new premium line of cymbal bags and cases at the 2015 Summer NAMM show. The Zildjian 24-inch Rolling Cymbal Vault provides the ultimate in protection and durability and features a molded polyethylene shell with large “Z” logo that holds 5–10 cymbals. For lightweight, yet durable cymbal transport, the 22- and 24-inch Premium Cymbal Bags feature durable nylon on the outside and soft tricot fabric lining on the inside.

Zildjian HD Earplugs By Earpeace

The Avedis Zildjian Company announced the launch of new HD Hearing Protection by EarPeace. Zildjian HD



Hearing Protection is a versatile and robust universal fit earplug that turns down the volume without distorting the sound. Each pair is virtually invisible in your ear and was built to provide clear and crisp sound clarity while protecting your ears with maximum comfort.

Low Volume Cymbal Series



The Avedis Zildjian Company has developed a new and innovative playing experience with the release of the Low Volume Cymbal series. The L80 Low Volume cymbal is perfect for drummers looking for a quieter sound without losing the authentic feel of a Zildjian cymbal. It is ideal for practice rooms, drum lesson rooms, low-volume gigs or any other situation where reduced volumes are required.

Through research and development by the Zildjian Sound Lab, a specialized pattern was achieved to deliver the best of both worlds: musical sound and lower volume. This state-of-the-art pattern is combined with a proprietary alloy and then given a unique matte finish that enables the L80 Low Volume cymbal to be up to 80 percent quieter than a traditional cymbal. **RIS**

SUMMER NAMM 2015 HIGHLIGHTS

In recent years, the Summer NAMM show in Nashville has been described by many as primarily a guitar show. At one point, only a handful of drum and percussion manufacturers attended. But gradually they've been coming back, and this year's summer show featured the most drum gear Summer NAMM has seen in a while.

But other than a few of the big names (e.g., Mapex, Promark, Remo, Sabian, Sonor, Yamaha, Zildjian), most of the displays were by smaller companies. Here is a rundown of some of the companies who had displays this year. (Click on the manufacturer's name for more information.)

ACOUSTIC DRUMS



AJP

A Tennessee company specializing in custom snare drums and kits.



CASTLE

These snare drums feature 14-inch top heads and 13-inch bottom (snare) heads, said to result in a more focused sound.



CHICAGO DRUM & RESTORATION

Vintage-style drums made in Chicago.



DIXON

The Artisan series was featured.



INFINITY
Custom drum shells.



NATAL
Manufactured by the Marshall amplifier company.



LAUDO
Snare drum shells with glueless, stave construction.



RBH
Custom drums handmade in Virginia.



MELITI
Stave drum shells, made in Connecticut.



SLEISHMAN
Suspended shells with no lugs.



SONOR

A Vintage Series kit was featured.



YAMAHA

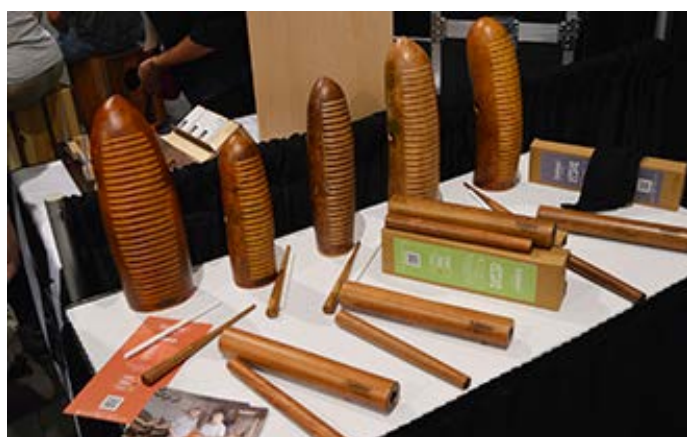
Among the many kits on display was the Absolute Hybrid Maple.

PERCUSSION



GON-BOPS

Alex Acuna was demonstrating his signature series of congas and bongos.



LUTHIERS

Handmade instruments from Columbia.



MADBOX

Furniture-quality hardwood cajons.

CYMBALS



IMPRESSION

Made in Istanbul.



SABIAN

Big Ugly cymbals were part of the display.

ACCESSORIES



FAT HOOPS

Custom Series hoops look like wood but are made of metal.



ZILDJIAN

Among the new products were Low Volume cymbals, designed for practice rooms and teaching studios.

STICKS, BRUSHES, MALLETS AND DRUMHEADS



HEADHUNTERS

Among the assortment of implements were several innovative brush designs.



PROMARK

Wilco's Glenn Kotche helped designed the Active Wave sticks with a Wave handle and Activegrip coating.



REMO

Powerstroke 7 heads were featured.



SILVERFOX

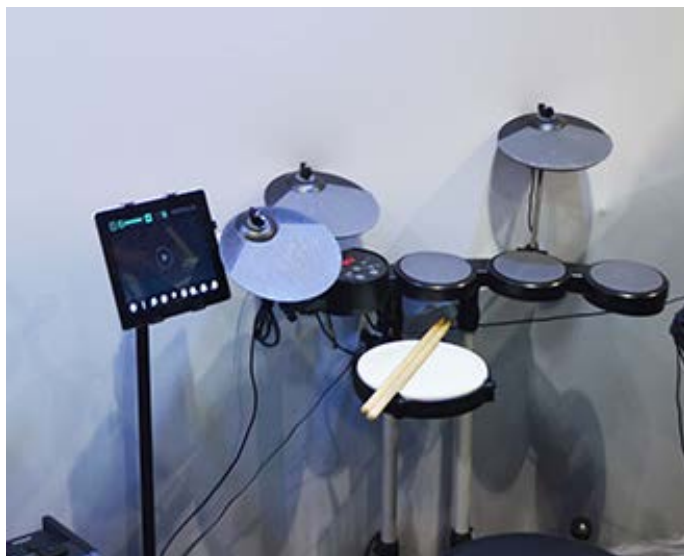
An expanded collection of sticks, mallets and brushes.

ELECTRONICS



ALESIS

New DM 10 Mesh kits were featured.



HITMAN

Among the electronic kits shown was the compact Drum-1.



KELLY CONCEPTS

Shu internal, shock-mounted bass drum mic.



NFUZD

The NSPIRE Series trigger pads convert acoustic drums into electronic drums.



PORTER & DAVIS

The BC Gigster monitor was featured.

SOUND MODIFICATION



DRUMDOTS

Drum dampening made of VTem, a special polymer developed for this company.



DRUM MUFF

Drum dampening pads made of aluminum and rubber.

EVENTS



The World's Fastest Drummer contest drew a large number of participants and spectators.



DRUMTEE

Sound muffling covers for drums and cymbals.



Remo hosted a drum circle in the lobby on Saturday afternoon.

RIS

INDUSTRY NEWS

GRETSCH DRUMS

Nieland Named Product Manager; Shreve to Artist Relations

Gretsch Drums has appointed Andrew Shreve to Artist Relations and Mike Nieland to Product Manager. Previously, Nieland served as District Sales Manager for KMC in the Southern California region, where he was responsible for doubling sales revenue, establishing a solidified presence for all KMC brands, regional product training, and working closely with the local drumming community to develop Gretsch product. Shreve previously served as Marketing and Artist Relations Manager for Paiste America, where his responsibilities included increasing the company's global brand awareness throughout the market while building its prestigious artist roster.

Shreve will oversee worldwide Artist Relations duties for Gretsch Drums. Nieland is responsible for Gretsch branded product development and assortment for both USA manufactured and imported goods.

MAXONIX

Thomas Lang Tapped Maxonix for Big Drum Bonanza

Thomas Lang tapped Maxonix as official drumstick holder brand for his Big Drum Bonanza camp. Students used the Maxonix Stick-ARK drumstick holder throughout the camp and had the opportunity to take one home with them at the end. Maxonix was honored to be included as part of this award-winning drum camp with such highly respect-

ed brands as DW Drums, Vic Firth, Remo, and Meinl. The intensive, 5-day, hands-on drum camp featured world famous guest teachers including Thomas Lang, Tony Royster Jr., Chad Wackerman, Gregg Bissonette, Matt Garstka, Gergo Borlai, Rich Redmond, and special guests Jim Keltner and Dave Elitch.

PORTER & DAVIES

New Gigster Artists

Porter & Davies announced more drummers who have chosen to use either the BC2 or BC Gigster.

Flying the flag for the UK are Zak Starkey, long-time drummer with The Who and currently playing on their *The Who Hits 50!* Tour; Josh Devine, the powerhouse engine behind pop sensation One Direction; and Stuart Kershaw with multi-platinum selling OMD. Joining them are Jay Sikora (Paolo Nutini/Lianne La Havas), Scott Ottaway (The Searchers), and Andy McGlasson (Lady Gaga/Lionel Richie).

Just across the Irish Sea, session drummer and multi instrumentalist Gerry Morgan (James Bay) and Rick McMurray (Ash) have also decided to use Porter & Davies equipment.

Meanwhile drummers from across the Atlantic are also using either the BC2 or the BC Gigster. These include Steve DiStanislao (Dave Gilmour) and Pete Parada (The Offspring). Ira Elliot (Nada Surf) and Shannon Forrest (Toto) have also recently become Porter & Davies Artists. Fellow Americans David Uosikkinen (The Hooters), John Paris (Earth, Wind &

Fire), and Frank Zummo (Krewella/Gary Numan) also use Porter & Davies rigs.

Representing the rest of the world on the Porter & Davies list of performers are drummers James Kottak (Scorpions), Mauricio "Fritz" Lewak (Jackson Browne), and Christian Strybosch (The Drones).

SABIAN

Sabian has announced the launch of the Sabian Education Network (SEN). Headed up by internationally renowned educator Joe Bergamini, SEN provides a welcoming forum for drum teachers all over the world to exchange ideas and share skills. All drum teachers are qualified, whether you teach a handful of students in your private home studio or own a music school, to join SEN for free access to the SEN forum, resource library, and exclusive online events. SEN will also host live events in various locations to engage local teachers in an open exchange of ideas surrounding educational issues.

Sabian officially launched SEN at The Collective in New York City on June 24. Hosted by SEN director Joe Bergamini, the event was a discussion panel featuring top educators Jojo Mayer, Mark Guiliana, Dom Famularo, Memo Acevedo, Anthony Citrinite, John Favicchia, Camille Gainer, Jim Mola, Rod Morgenstein and Sabian CEO Andy Zildjian.

To join SEN, visit www.sabian.com/joinsen.



Dom Famularo, Joe Bergamini, Jim Mola, Andy Zildjian and Anthony Citrinite

VIC'S DRUM SHOP

Vic's Named Official Vendor to Chicago Public Schools

Vic's Drum Shop has been selected to be an official vendor for the Chicago Public School (CPS) district. Vic's is one of only a few drum/percussion specialists among the approved CPS vendors.

To commemorate their relationship with CPS and their support of public education, Vic's will offer a 5 percent discount on purchases to currently enrolled students and currently employed teachers from across the United States. The discount can be applied to in-store and phone-order purchases, but doesn't apply to web orders or items that are already discounted.

The Vic's Drum Shop student/teacher discount will be valid for two years from registration date. Some restrictions apply and this offer is only available to students who are enrolled at, and teachers who are employed by, an accredited public education institution.

To sign up for the discount, students and teachers should bring their current valid ID to Vic's Drum Shop or scan both sides of their ID and email it to education@vicsdrumshop.com. For more info, contact Vic's Drum Shop at (312) 770-1200.

WENGER

Wenger Targets Future Innovation

To leverage its history of acoustical experience with performing arts facilities worldwide and to accelerate new product innovation, Wenger Corporation announces a new organizational focus designed to provide customers with leading-edge acoustical solutions.

This initiative will be spearheaded by Ron Freiheit, Wenger's Director of Product Development and Acoustics. Freiheit, a Fellow of the Acoustical Society of America, is an internationally respected researcher and lecturer on acoustical topics. He has presented at national and international conferences; he also holds a U.S. Patent related to

virtual acoustic technology. Freiheit will lead Wenger's skilled team of product engineers and technicians as a key industry resource to assist consultants, architects and facility owners.

Recent acoustical innovations from Wenger include the Transcend Active Acoustic System utilizing digital signal processing technology to make performance spaces more multi-purpose. Also launched in 2015, Transform Motorized Acoustical Banners provide affordable variable acoustics. Driven by Freiheit and the Wenger team, these new solutions complement established products like the Diva Acoustical Shell and VAE technology, an industry first, that redefines any rehearsal space.

YAMAHA

Yamaha Helps Commemorate University of Kentucky Percussion Department's 30th Anniversary

Yamaha helped celebrate the 30th anniversary of the University of Kentucky percussion program by presenting a new 9300 Series marching snare drum to James Campbell, director of percussion studies at the university and a Yamaha artist since 1993. Over the past three decades, Campbell has helped build the program into one of the nation's premier percussion studies departments in the country.

Campbell first started working with Yamaha in 1986, when he became active with the company's marching percussion clinic staff. In addition to his work at the University of Kentucky, where he helped build their percussion program three decades ago, Campbell also serves as principal percussionist with the Lexington Philharmonic and plays drums



James Campbell (2nd from right) with the Yamaha marching snare drum presented on behalf of the UK percussion department's 30th anniversary.

through shared ensemble performance experiences, United Sound joins students with and without disabilities to learn and perform in the band or orchestra together.

Founded by former music teacher Julie Duty, the program is run by a certified music teacher and a certified special education teacher at participating schools with support from United Sound in the form of specialized training, curriculum, support, and organizational resources. With assistance from student volunteers (Peer Mentors), New Musicians learn to play the instrument of their choice at a personally modified level. Learning first in lesson format and ultimately transitioning to rehearsals with recorded music, the New Musicians learn a piece of music that they will then perform live in concert, once per semester, with their Peer Mentors and a full instrumental support ensemble. All of the instructional models allow for the individual musicians to perform on an instru-

with the Kentucky Jazz Repertory Orchestra. A past-president of the Percussive Arts Society, he became a member of the Drum Corps International Hall of Fame in 2008. He has also published a number of instructional books and percussion compositions that have helped shape the repertoire of the contemporary percussion ensemble.

to expand nationwide. The goal of the program is to support individual music educators in creating their own school-based United Sound instrumental ensembles so that all children have access to meaningful and authentic music education and musical experiences. Dedicated to promoting social involvement

Yamaha Provides Major Support to United Sound

Yamaha announced that it is the National Presenting Sponsor of United Sound, an Arizona-based educational organization that has developed a comprehensive program to integrate special education students into band programs with the help of a peer mentoring system. Yamaha Cares, an employee-based, charitable giving initiative of Yamaha Corporation of America, helped make this relationship possible.

Though United Sound is less than a year old, they will operate in 15 schools located across four states in August 2015 and continue



United Sound

ment of their choice and progress at a comfortable pace where they can feel successful.

For more information about Yamaha Cares, visit <http://4wrld.it/usayamaha>. For more information about United Sound, visit <http://4wrld.it/UnitedSound>.

Two New Leadership Appointments to Yamaha Music Education Services Team

Yamaha Corporation of America (YCA) announced that Lillian Symmonds and Tom Hemphill have been appointed to new roles on the

Yamaha Music Education System (YMES) management team. Symmonds, who previously served as assistant director of the Yamaha Music School of Boston, was promoted to YMES Corporate School Director, and Hemphill, also an experienced professional in music education, has joined Yamaha as a Marketing Manager with YMES.

The Yamaha Music Education System, which dates back to the 1950s, centers on YCA's core belief in not only making quality music products, but also educating people of all ages around the globe on how to use

those products, as well as develop an appreciation for music. Designed to meet the unique needs and developmental stages of each age group, YMES programs develop each student's comprehensive musical ability in an environment that inspires a love of music and a lifetime of active music participation. **RIS**

PERCUSSIVE ARTS SOCIETY

40TH ANNIVERSARY
SAN ANTONIO, TX

Percussive Arts Society International Convention

#PASIC15
NOVEMBER 11-14

The Percussive Arts Society International Convention (PASIC) is the largest four-day drum and percussion event in the world featuring over 120 concerts, clinics, master classes, labs, workshops, panels, presentations, and a drum & percussion expo featuring over 115 percussion industry exhibitors.

pas.org

Joby Burgess, PASIC14 Artist

RHYTHM! REVIEWS

Tracktion 4

Free

Tracktion Software

Website: www.tracktion.com

Tracktion 4 (T4) is the free version of a series of products by Tracktion Software Corporation. This version, first released in 2013, represents a sort of revival of the product by its original developer, Julian Storer, following the end of Mackie/Loud Technologies, Inc.'s distribution of Tracktion that had begun in 2003. Other versions currently distributed include T5 and T6, progressive in cost and feature sets. In addition to reuniting with loyal "Tracktioners," Storer is using the free T4 to connect with a new generation of users. T5 is bundled with Mackie and Behringer products, reaching an important market directly. Importantly, T4 is not merely a demo-mode tease. It's fully functional, and upgrades to T5 or T6 are smooth and affordable. Also, T4 has been updated for compatibility with Windows, Mac, and Linux operating systems.

Tracktion's combination of functionality and intuitive interface has been a popular characteristic of this software since its initial release. Traditional DAWs are often built with interfaces that imitate real-world controls. Breaking away from this model, Tracktion's single-screen approach reflects a total rethinking of the interface. For example, it has context-sensitive track object controls and parameters. Also, contextual help pops up until you no longer need it. Filters may be added and

assembled with a drag-and-drop system and saved as customized effects for later recall. As your focus moves from adding audio or MIDI tracks to recording, adding effects, and editing, the needed tools remain at hand without the need to wade through countless menus, windows, and dialog boxes. Although Tracktion's interface is more abstract than many of its traditional DAW counterparts, it is eminently learnable. And, good documentation is available in the form of a clear reference manual.

It's a brave new world when people can complain with a straight face about paying \$9.99 for a smart phone app. The result of the "wild west" environment of music apps for the iOS and Android markets is an extraordinary range of quality and usability. The realm of free music and low-cost software for the tradi-

tional Windows and Mac operating systems also represents the spectrum of quality. T4 puts intuitive, flexible music production software at anyone's fingertips. It's a good strategy on the part of Tracktion Software Corporation. If you try T4, you'll likely be interested in upgrading.

—Kurt Gartner

Hal Leonard Drum Play-Along Series

Kiss

Wipe Out & 7 Other Fun Songs
Slayer

\$16.99 each

Hal Leonard

Website: www.halleonard.com

These three book/CD packages each contain several songs that are completely notated and a CD on which each song is played twice: a demo with drums and a play-along



without drums. In addition each CD also contains the “lite” version of the Amazing Slow Downer, which allows you to slow down (or speed up) any of the tracks (when played through a computer) without changing the pitches (although there is also a control to change the pitch if you so desire). In addition, you can set a portion of a track to play as a loop, so if there is a tricky place you want to “shed,” or just a section of the song you enjoy playing over and over, you can isolate that.

The Kiss book/CD set says that you can play eight songs “with Tab and Sound-Alike Audio.” I’m not sure what they mean by “tab,” unless they are (incorrectly) using that term to mean “notation,” but that aside, this is a nice package for those wishing to learn some early songs of Kiss.

The songs included are “Calling Dr. Love,” “Detroit Rock City,” “I Was Made for Lovin’ You,” “Lick it Up,” “Love Gun,” “Rock and Roll All Nite,” “Shout it Out Loud,” and “Strutter.” The drum part to “Lick it Up” is credited to Eric Carr; all others are credited to Peter Criss. None of the parts are overly difficult, but a few licks will take some practice,

and there is a recurring 2-against-3 pattern in “Detroit Rock City.” Lyrics are included with the drum parts to help players keep their place. The guitar parts sound pretty good, but there are no lyrics on the recording, so it would help to be familiar with the original recordings.

Wipe Out & 7 Other Fun Songs includes charts and play-along tracks for several classic songs that feature drums: “Hawaii Five-0 Theme,” Sandy Nelson’s “Let There be Drums,” the Benny Goodman feature “Sing, Sing, Sing,” which was a showcase for Gene Krupa, “Tequila,” “Walk Don’t Run,” George Thorogood’s version of “Who Do You Love,” the surf classic “Wipe Out,” and “Woo-Hoo.” Most of these songs are instrumentals, but there are lyrics provided for “Who Do You Love,” as well as for “Woo-Hoo” (of which the lyrics consist entirely of the words “woo-hoo” repeated over and over).

Slayer contains charts and play-alongs to seven songs originally recorded by Dave Lombardo: “Angel of Death,” “Dead Skin Mask,” “Piece by Piece,” “Postmortem,” “Raining Blood,” “Seasons in the Abyss,” and “South of Heaven.” Most of these

tunes require more technique than the songs in the *Kiss* book, so the Amazing Slow Downer might come in especially handy for this one. There is some active double-bass in some of the songs, but nothing rhythmically difficult; playing those parts will be more a matter of speed and stamina. As with the *Kiss* book, it will probably help to be familiar with the original recordings.

—Rick Mattingly **RIS**

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FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

FLETCHER HENDERSON'S BASS DRUM KIT

Donated by Charlie Benton (2006-01-03)

Fletcher Henderson (1898–1952) was one of the most influential pianists, bandleaders, and arrangers in the history of jazz. His arrangements provided the basis for what was to become known as “swing” music in regard to instrumentation, form, and compositional principles between soloists, sections, and the overall ensemble. His band featured such notable musicians as Louis Armstrong, Coleman Hawkins, Don Redman, and Fletcher’s brother, Horace. In 1939, Henderson joined Benny Goodman’s big band as pianist and chief arranger. This was the first time a black musician was hired to perform with a white band.

This Bass Drum Kit was purchased from Fletcher’s brother, Horace, who played piano and arranged for Fletcher’s band. It includes a 14 x 28 1920s-era Ludwig & Ludwig bass drum with interior lighting and a mountain-with-lake scene painted on the front calfskin head. It features a 14-inch Chinese cymbal, a 1924 Ludwig & Ludwig bass drum pedal with cymbal striker attachment, and several accessories, including castanets, woodblocks, a snare drum stand, and miscellaneous sticks, brushes, and mallets. It was played by Kaiser Marshall, who was Henderson’s drummer during the early 1920s, and possibly by later drummers in Henderson’s band.

The Chinese tom-tom in the photograph is not original to the set, but is matched to it for display purposes. This tom (1996-01-05) was donated by Terry Clarke.



NEW FOR 2015

EDUCATION GUIDEBOOK DRUMSET

The Zildjian Jazz Drummers Video Guidebook is a collection of (15) videos. Each chapter is designed to provide music educators and students with insights and perspectives on jazz drumming fundamentals, techniques, and musical concepts. Taught by jazz drummer and educator Steve Fidyk, this lesson series will help improve a student's ability to perform in large or small ensembles.

ZILDJIAN.COM/EDUCATION_FORUM

Zildjian