

# RHYTHM! SCENE™

## ◀◀◀REWIND —PASIC15

Mark Colenburg



Joe Locke



PASIC International All-Star Percussion Ensemble, directed by Michael Burritt



NanaFormosa Percussion Duo





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

## NEW PRODUCTS 2016

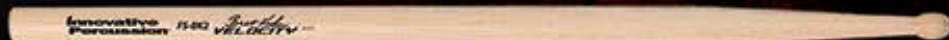
### THOMAS BURRITT SERIES MARIMBA MALLET

- 5 models
- Synthetic Cores
- Ramin Handles with classic walnut stain
- Loosely wrapped with unique, very soft yarn to minimize attack



### BRET KUHN FS-BK2 *VELOCITY*

- White Hickory
- Oval Bead
- Quick Taper
- Length: 17"
- Diameter: .710"



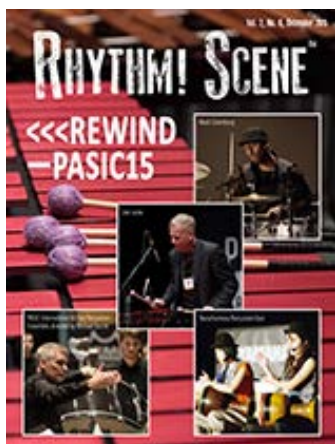
### CHRISTOPHER LAMB ORCHESTRAL SERIES - BASS DRUM MALLET

- 13 models for a variety of musical choices
- Uniquely crafted on maple and metal handles
- Use for either quick, rhythmic passages or full tonal sustain
- Models 1-7 sold as individual mallets; models 8-13 sold as pairs



[innovativepercussion.com](http://innovativepercussion.com)

# IP<sup>®</sup>



ALL-STAR PERCUSSION ENSEMBLE,  
LOCKE, AND COLEBURG  
COVER PHOTOS BY WARREN LAFEVER  
NANAFORMOSA PERCUSSION DUO COVER  
PHOTO BY STEVE ROGERS

# RHYTHM! SCENE™

## THE NEWSLETTER OF THE PAS

## FEATURES

President's Message *by Julie Hill*

<<<Rewind—PASIC15

2015 Percussive Arts Society Awards

PAS 2015 Solo Competition

PAS 2015 Marching Percussion Festival

PAS 2015 Scholarship Recipients

Tristan Kelley: Inspiring Drummers One Beat and One Day at a Time *by Dan Ainspan*

A Drum Circle Enhances a Day of Percussion *by Robert J. Damm*

R!Solo: Circular Reasoning for ride cymbal, woodblock, snare drum, and low tom  
*by Josh Gottry*

Indian Konnakol Drumset Duo Project *by Cain Daniel and Yogev Gabay*

Broadway Alzheimer's iPod Drive: Every iPod Brings a Lifetime of Memories!  
*by David Roth*

In Memoriam: Jacques Delécluse, Richard Horowitz, Tele Lesbines, Ed Uribe

R!S Columns

## R!S STAFF

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

## R!S ADVERTISING

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

## PAS EXECUTIVE COMMITTEE

Dr. Julie Hill President  
Dr. Brian Zator President-Elect  
George Barrett First Vice President  
Dr. Paul Buyer Second Vice President  
Dr. Chris Hanning Secretary  
John R. Beck Immediate Past President  
Michael Kenyon  
Jim Rupp  
David Steele  
Mark Stempel  
Jeffrey Hartsough Executive Director

## CONTACT PAS

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



## BECOME A PAS SUBSCRIBER

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

COPYRIGHT © 2015 by the Percussive Arts Society. Reproduction of any part of this publication without permission from PAS is prohibited by law.

## The Percussive Arts Society (PAS) Mission Statement:

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



# PRESIDENT'S MESSAGE

BY JULIE HILL, PAS PRESIDENT

Saturdays at PASIC always feel a little like the day we must take down the Christmas tree—fatigue indicating a need to resume normal life, but a lingering sadness that we must wait an entire year for the magic to come again. PASIC 2015 was exactly that: magic! Over 6,000 people attended the convention in San Antonio, ranking it in the top-five highest attended PASICs in history. I want to thank all of our exhibitors, artists, and attendees for making PASIC 2015 so memorable.

PASIC 2015 brought live streaming from the convention center to our subscribers around the world for the first time. This year we tested the waters with drumset streaming, but next year we'll mix it up by live streaming other events. More on that later!

PASIC 2015 featured inspirational meetings. Yes, this might sound oxymoronic, but not so in this case. Our Boards of Advisors and Directors and also our 17 standing committees were very productive as we continue to protect the heritage of our organization while making changes to ensure that PAS is alive and well for the next generation. Cultivation of new and diverse leadership is an organizational priority. Meetings held by the PAS University Committee and Student Delegates, as well as the inaugural session on PAS Opportunities for Women are just a few examples of ways this initiative is being advanced. Remember that being a part of PAS is all about being a part of a community. We need all of our members to get involved, and there has never been a better time to do so. If you have questions about leadership in PAS or how you can contribute, please ask your chapter president or me; we'll be glad to assist you.

Our social media efforts and PASIC mobile app were wonderfully successful. I'd like to share with you some of the record-breaking statistical highlights from PASIC 2015:

- During the four days of PASIC, #PASIC15 appeared a total of **20.09 million times** on Twitter and Instagram, and there were **2,780 posts** on both platforms using #PASIC15.

- On Facebook, **38,155 unique users** were engaged with the PAS Facebook pages by liking, tagging, commenting, and sharing our content during PASIC, all while reaching **482,775 unique Facebook users** with our content and garnering **1.19 million impressions**.

- Since October 1, the PASIC Mobile App generated **2,195 new device downloads**, **116,949 sponsor impressions**, and **165,688 page views**.

Congratulations to everyone involved in PASIC 2015. On behalf of the entire staff and leadership team of PAS, I extend a heartfelt "thank you!" We genuinely appreciate your continued support and enthusiasm. We'll plan to see you at #PASIC16 in Indianapolis, November 9–12, 2016.

I'll close this message with a few upcoming deadlines and reminders:



**January 1, 2016** is the deadline for PAS Hall of Fame **nominations**.

**January 2 is the deadline for PASIC 2016 applications.**

The **PAS Percussion Composition Contest** is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion. The 2016 categories are Solo Glockenspiel and Large Percussion Ensemble (8–12 Players).

Thanks so much, everyone, and happy holidays!



[jhill@pas.org](mailto:jhill@pas.org)

Julie Hill, DMA

President, Percussive Arts Society

*PAS Mission: To inspire, educate, and support percussionists and drummers throughout the world.*

[PAS](#) | [R!DC](#) | [Facebook](#) | [Twitter](#) | [YouTube](#)

# 2016 MARIMBA SOLO COMPETITION

To encourage the highest level of artistic expression in the art of performance and literature for marimba.

## Awards

Up to four finalists will be selected to compete at PASIC 2016 (Nov. 9–12, 2016) in Indianapolis, IN. The contest will include cash awards for the finalists. Selected finalists will have their PASIC registration waived, but are responsible for all other financial commitments (room, board, travel). All entrants will receive comments from a panel of esteemed judges.

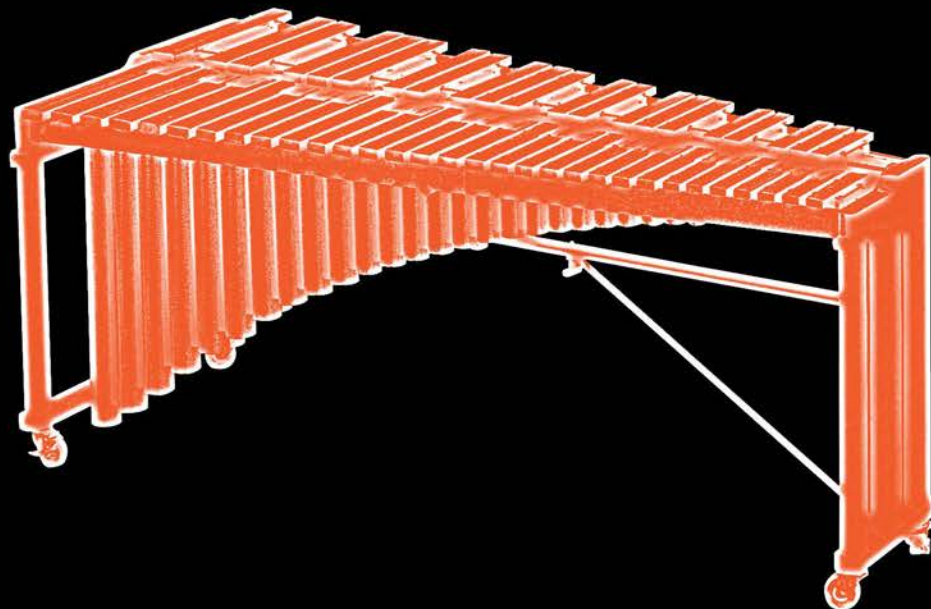
First Place: \$1,000      Second Place: \$750      Third Place: \$500      Fourth Place: \$250

## Entry Deadline

May 15, 2016

## Download an application

[pas.org/resources/pas-opportunities/contests-competitions](http://pas.org/resources/pas-opportunities/contests-competitions)





◀◀◀REWIND—PASIC15





# Ndugu Chancler



Photo by Warren LaFever





Photo by Ken Porter



# Coastal Carolina University CalypSamba World Percussion Ensemble



Photo by Ken Porter



Akira Jimbo



Photo by Ken Porter



# Fowler Middle School



Photo by Rebecca Hedges-Lyon



# Monette Marino



Photo by Ken Porter



# Christopher Lamb



Photo by Steve Rogers

# Ed Roscetti



Photo by Steve Rogers



# Capital University Chamber Percussion Ensemble



Photo by Steve Rogers





Photo by Steve Rogers



# Christopher Deane



Photo by Steve Rogers

# Pan Rocks!



Photo by Ken Porter



John H. Beck



# Flam Five



Photo by Rebecca Hedges-Lyon



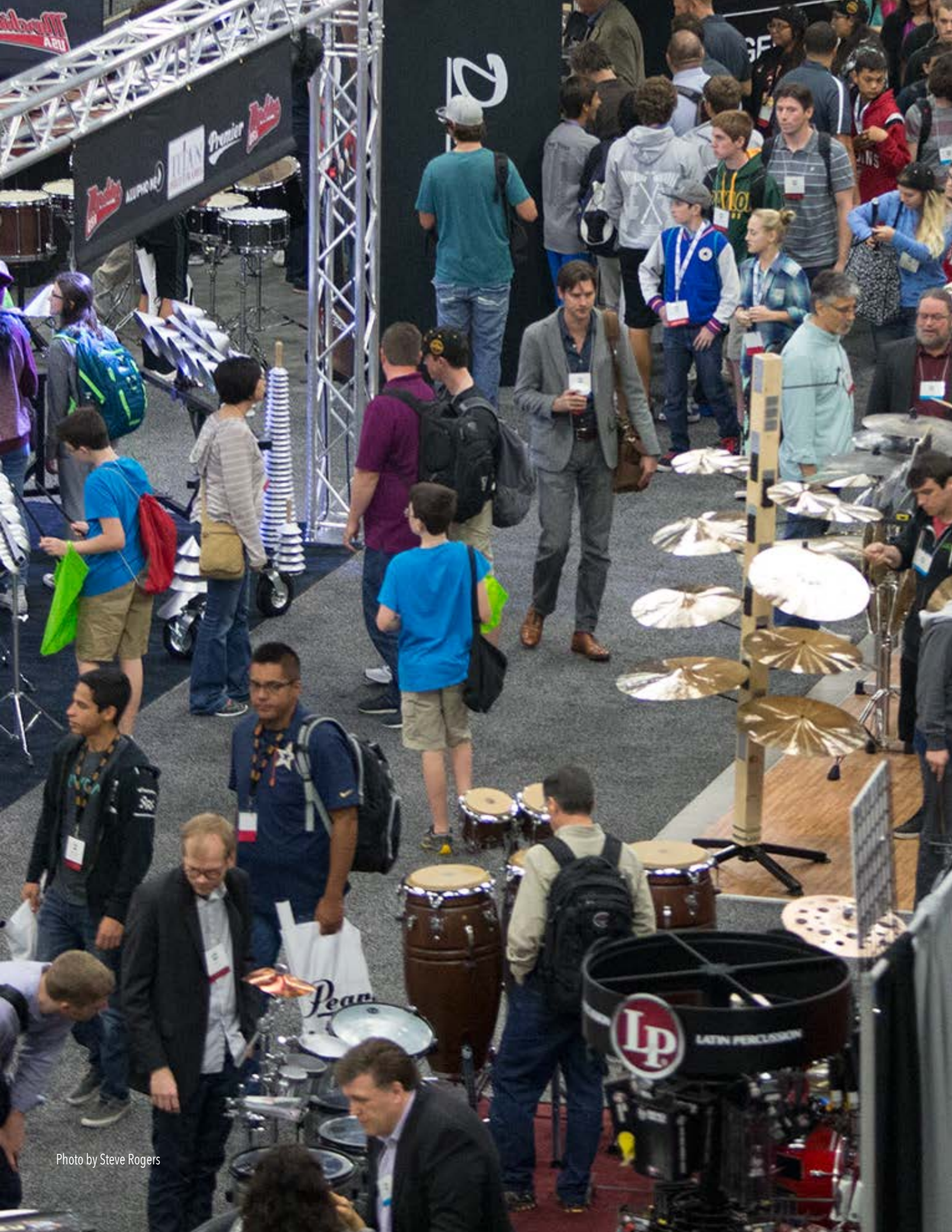


Photo by Steve Rogers



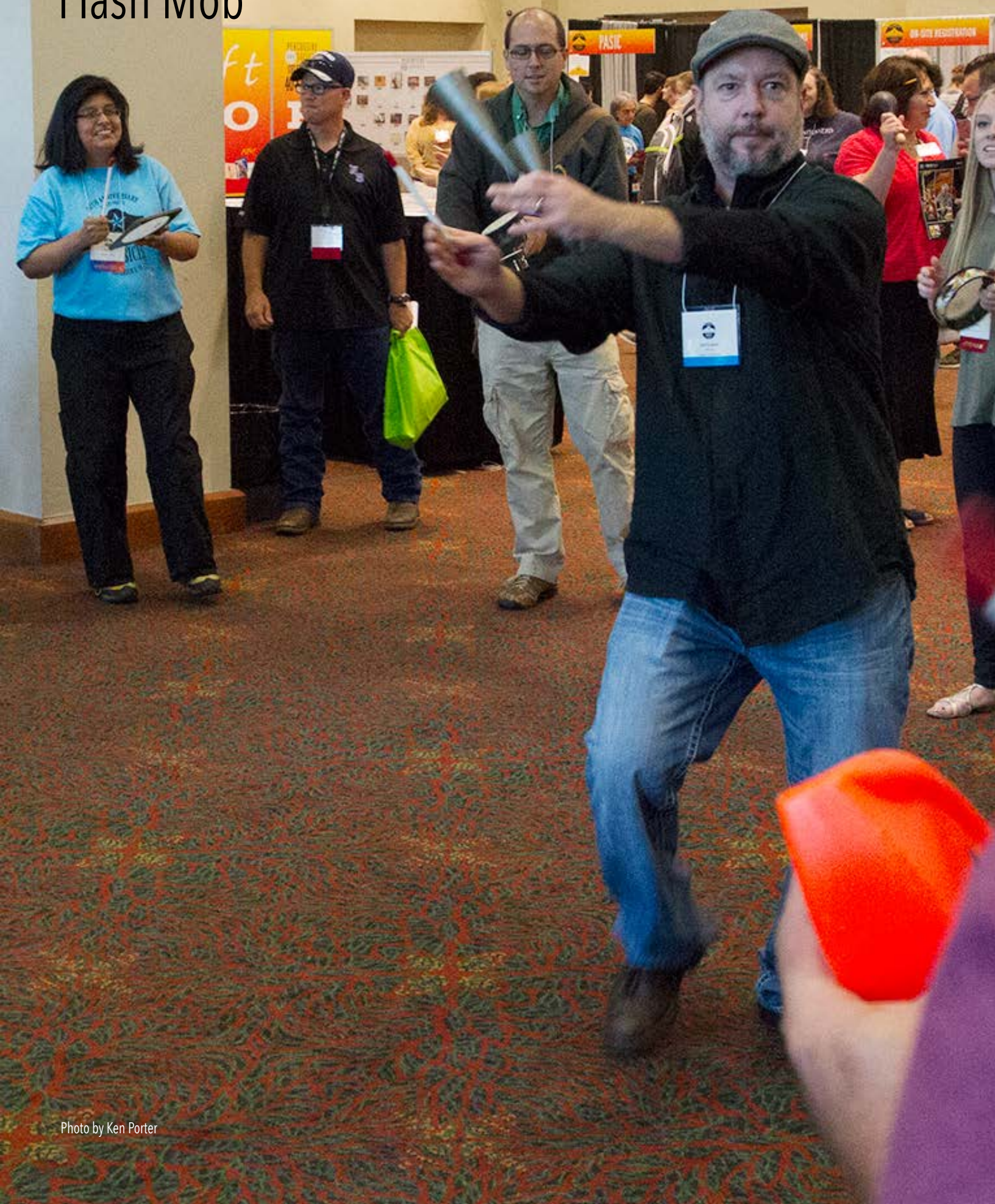
Daniel Karas



Photo by Warren LaFever



# Flash Mob







Newman Smith HS Drumline

Photo by Warren LaFever



Henry Brun





# 2015 PERCUSSIVE ARTS SOCIETY AWARDS



PHOTO BY WARREN LAFEVER

John Best, recipient of the Outstanding PAS Service Award, with PAS President-elect Brian Zator



PHOTO BY WARREN LAFEVER

Ralph Hicks, recipient of the Outstanding PAS Supporter Award, with PAS President-elect Brian Zator



PHOTO BY WARREN LAFEVER

John Fitzgerald accepting the PAS President's Industry Award, with PAS President-elect Brian Zator



PHOTO BY WARREN LAFEVER

L to R: Brian Zator with Adam Mason (Alberta PAS President), Joe Porter (Alberta PAS Secretary) and Matt Groenheide (Alberta Treasurer) accepting the Outstanding PAS Chapter Award



PHOTO BY WARREN LAFEVER

Robert McCormick, recipient of the PAS Lifetime Achievement in Education Award, with PAS Secretary Chris Hanning



PHOTO BY WARREN LAFEVER

Garwood Whaley, recipient of the PAS Lifetime Achievement in Education Award, with PAS President-elect Brian Zator



PHOTO BY WARREN LAFEVER

Michael Balter accepting the Hall of Fame Award from PAS Executive Director Jeffrey Hartsough



PHOTO BY REBECCA HEDGES-LYON

Dennis DeLucia accepting the Hall of Fame Award



PHOTO BY WARREN LAFEVER

David Friedman and Dave Samuels accepting the Hall of Fame Award



# PAS 2015 SOLO COMPETITION



FROM LEFT TO RIGHT: Eduardo Leandro, Eugene Novotney, James Campbell, Samuel Chan (1st place), Nick Sakakeeny (3rd place), Chris Parks (2nd place), Benjamin Toth, Terry Longshore, Thomas Burritt, and Tony Edwards.

1st Place: Samuel Chan, The Juilliard School (\$1,250)

2nd Place: Chris Parks, University of Minnesota Duluth (\$750)

3rd Place: Nick Sakakeeny, Manhattan School of Music (\$500)

The Solo Percussion Competition Preliminary Judges were Michael Bump, Pedro Carneiro, Aiyun Huang, John Lane, Jonathan Ovalle, Ian Rosenbaum, Tom Sherwood.

## Be a PASIC16 Artist

Apply by January 2nd





# PAS 2015 MARCHING PERCUSSION FESTIVAL

The 34th edition of the PAS Marching Percussion Festival took place during PASIC 2015 in San Antonio, Texas. It featured the Individuals and Small Ensemble Competition, Interactive Clinic Session, and a Drumline Competition on Friday featuring high school standstill, high school marching, and college standstill categories.

The Individuals Competition, which took place on Thursday evening, had 47 high school and 28 college students compete in the following categories: marching snare, tenors, keyboard, and multiple-percussion. The Small Ensemble Competition, also taking place on Thursday evening, featured two high school ensembles and nine college ensembles. Neal Flum directed the Individuals and Small Ensemble Competition along with interim PAS Marching Percussion Committee chair Mark Reilly. Assisting with tabulation and the logistics of the competition were Jamie Haffner and Mark Kapral.

## SMALL ENSEMBLE COMPETITION RESULTS

### High School Small Ensemble

*Judges: Iain Moyer, Terry Sanders, Tracy Wiggins, Sean Womack*

### High School Hybrid Division

Allen High School; Jeremy Noyes, director, 72  
Lorena High School; Damon Vela, director, 69

### College Division

#### Bass Drums

Texas Christian University; Brian West, director, 84.25  
University of Texas Rio Grande; Joe Moore, director, 82.25

#### Tenors

University of North Texas; Paul Rennick, director, 92.5  
University of Texas Rio Grande; Joe Moore, director, 77.5

#### Snares

University of North Texas; Paul Rennick, director, 91.6  
Texas Christian University; Brian West, director, 89.8  
Texas A&M University/Commerce; Brian Zator, director, 80.3  
Middle Tennessee State University; Lalo Davila, director, 79.7  
South Texas College; Rob Shermerhorn, director, 74.5



TCU Bass Drums



UNT Tenors



Allen High School



UNT Snares



Special thanks to D'Addario/Evans Drumheads and Jim Bailey for providing the Small Ensemble Competition Awards.

For complete results of the 2015 Small Ensemble Competition, visit [www.pas.org/pasic/about-pasic/marching.aspx](http://www.pas.org/pasic/about-pasic/marching.aspx).

## INDIVIDUALS COMPETITION

We are deeply indebted to our Individuals Competition adjudicators who took time out of their convention to provide for our competitors' outstanding performance evaluations. Here are the results of that competition:

### High School Division

**Snare Drum** (judges: Scott Johnson and Charlie Poole)  
Co-winners (There was a tie for first place. After two tiebreakers, we still had a tie.)

Riley Barnes, 92; Argyle HS; Piece: "Quadro Cheese," written by performer

Trent Curry, 92; Lorena HS; Piece: "Nunchuk Ninjutsu," written by performer

**Tenors** (judges: Brendan Mason and Charlie Poole)

Matthew West, 1st place, 95.5; Highland Park HS; Piece: "S&P," written by performer

**Keyboard** (judges: Ken Green and Adam Mason)

Dana Dominguez, 1st place, 97; John Paul Stephens HS;

Piece: "Etude in E Minor" by Pius Cheung

**Multi-percussion** (judges: Alex Casimiro and Ward Durrett)

Jarrold Berger, 1st place, 94; Colleyville Heritage HS;

Piece: "Canned Heat" by Eckhardt Kopetzki

### College Division

**Snare Drum** (judges: Scott Johnson and Charlie Poole)

Drew Hartzog, 1st place, 90.5; Texas State University;

Piece: "Panther Dance," written by performer

**Keyboard** (judges: Andy Harnsberger and Sandi Rennick)

Alex Howley, 1st place, 96.5; Texas A&M University/

Commerce; Piece: "Banafrit" by Jonathan Anderson

**Multiple Percussion** (judges: Alex Casimiro and Ward Durrett)

Heather Meyer, 1st place, 92.5; Texas A&M University/

Commerce; Piece: "Blade" by Benjamin Finley

Special thanks to Vic Firth Co. and Neil Larrivee for providing the Individuals Competition Awards.



PHOTO BY LAUREN VOGEL WEISS



PHOTO BY LAUREN VOGEL WEISS



PHOTO BY LAUREN VOGEL WEISS



PHOTO BY LAUREN VOGEL WEISS

Riley Barnes

Trent Curry

Matthew West

Dana Dominguez



PHOTO BY LAUREN VOGEL WEISS



PHOTO BY LAUREN VOGEL WEISS



PHOTO BY LAUREN VOGEL WEISS



PHOTO BY LAUREN VOGEL WEISS

Jarrold Berger

Drew Hartzog

Alex Howley

Heather Meyer



For complete results of the 2015 Individuals Competition, visit [www.pas.org/pasic/about-pasic/marching.aspx](http://www.pas.org/pasic/about-pasic/marching.aspx).

### INTERACTIVE CLINIC

The Interactive Clinic session took place on Friday, Nov. 13. The clinicians were Kirk Gay, Coordinator of Undergraduate Studies and an Instructor of Music at the University of Central Florida in Orlando, Florida, and Paul Rennick, principal lecturer in percussion at the University of North Texas and music coordinator, percussion director, and arranger for the Santa Clara Vanguard Drum & Bugle Corps, which recently won the 2014 DCI Fred Sanford Award for Percussion Performance. Neal Flum was the emcee for the Interactive Clinic session. The two ensembles participating in the Interactive Session were Coronado High School, director, Mark Saenz, and the South Texas College Snare Ensemble, director, Rob Shermerhorn.

### DRUMLINE COMPETITION

The Drumline Competition took place on Friday, November 13. Emcees for the competition were Neal Flum, Mark Reilly (interim PAS Marching Percussion Committee chair), and Dr. Ken Green from Northwestern State University. Al Moffat was the timing and penalties judge. Assisting with the Drumline Competition and tabulation and logistics were Jamie Haffner, graduate student from Middle Tennessee State University, and Mark Kapral, Assistant Director of Bands, North Gwinnett High School.

### High School Standstill

Judges: Alex Casimiro, David Coheley, Iain Moyer, Shilo Stroman

\*There was a tie between Cypress Falls High School and Richland High School. The tie was broken using the Performance Quality sub-caption of Performance Analysis.

SCHOOL	PENALTY	TOTAL	RANK
Coppell HS	0	91.25	1
Cypress Falls HS*	0	88	2
Richland HS*	0	88	3
Earl Warren HS	0	87.625	4
Springtown HS	0	85.0625	5
Seven Lakes HS	0	82.5	6
Louis D. Brandeis HS	0	82.5	7
Mansfield HS	0	81.75	8
Katy HS	0	79.75	9
Harlandale HS	0	79.375	10
Carlton J. Kell HS	0	75.5	11
Canyon HS	0	75	12
William Howard Taft HS	3.2	73.8625	13
Crowley HS	0.2	72.8	14



Coppell High School

Best Snares: Coppell High School  
 Best Tenors: Richland High School  
 Best Bass Drums: Mansfield High School  
 Best Cymbals: Louis D. Brandeis High School  
 Best Front Ensemble: Coppell High School  
 High school standstill awards were provided by the Yamaha Corporation and presented by Troy Wollwage, Executive Marketing Manager. The caption awards were provided the Remo Corporation and presented by Mark Branson, Marching Percussion Manager.

### High School Marching

Judges: Scott Johnson, Charlie Poole, Terry Sanders, Sean Womack



Flower Mound High School

SCHOOL	TOTAL	RANK
Flower Mound HS	91.25	1
Marcus HS	89.875	2
Coronado HS	81.75	3
Denton HS	81.625	4
Winston Churchill HS	80	5



Best Snares: Flower Mound High School  
 Best Tenors: Marcus High School  
 Best Bass Drums: Flower Mound High School  
 Best Cymbals: Denton High School  
 Best Front Ensemble: Flower Mound High School

High school marching awards were provided by the Yamaha Corporation and presented by Troy Wollwage, Executive Marketing Manager. The caption awards were provided the Remo Corporation and presented by Mark Branson, Marching Percussion Manager.

### College Standstill

SCHOOL	TOTAL	RANK
Lamar University	90	1
Texas State	86.25	2



PHOTO BY LAUREN VOGEL WEISS

Lamar University

Best Snares: Lamar University  
 Best Tenors: Texas State University  
 Best Bass Drums: Texas State University  
 Best Cymbals: Texas State University  
 Best Front Ensemble: Lamar University

College standstill awards were provided by Mapex and Chris Hankes, School Music Business Unit Manager, and presented by Ralph Nader and Harvey Thompson. The caption awards were provided by the Remo Corporation and presented by Mark Branson, Marching Percussion Manager.

With the highest score of any ensemble competing in the Drumline Competition, Flower Mound High School, Darrin Hicks, director, was awarded the Fred Sanford Trophy. Flower Mound will keep the trophy for one year from the date of its presentation. Congratulations to Flower Mound High School, its students, staff, and administration!

The PAS Marching Percussion Committee is grateful to its members who took time out of their convention activities to assist with judging and managing the marching percussion festival. We are also thankful for the work of our marching

festival volunteers who signed up through the PAS website and were tremendously helpful in various responsibilities related to the marching percussion festival's functioning.

Next year's PAS Marching Percussion Festival will take place in Indianapolis. Mark Reilly will be the interim Marching Percussion Committee chair and will be directing the marching percussion activities for that convention. Please visit the PAS website and read the PAS publications for updates regarding PASIC 2016 and the Marching Percussion Festival. For those of you who participated in PASIC 2015, "Thank you!" We hope to see you next year in Indianapolis. **RIS**



# PAS 2015 SCHOLARSHIP RECIPIENTS



**AVEDIS ZILDJIAN CO.  
PASIC SCHOLARSHIP**  
Daniel Janca



**CLOYD DUFF  
PASIC SCHOLARSHIP**  
Catherine Cole



**GEORGE P.  
CONTRERAS, JR. PASIC  
SCHOLARSHIP**  
Lydia Bradshaw



**JACK H. MCKENZIE  
PASIC SCHOLARSHIP**  
Sam Crowley



**JAMES SEWREY PASIC  
SCHOLARSHIP**  
Adam Lion



**LUDWIG INDUSTRIES  
PASIC SCHOLARSHIP**  
Kathryn Yuill



**M & J LISHON/  
FRANK'S DRUM SHOP  
PASIC SCHOLARSHIP**  
Emily Roane



**REMO, INC.  
PASIC SCHOLARSHIP**  
William Champion



**PAS/SABIAN PASIC  
SCHOLARSHIP**  
Liam Robbins



**STEVE ETTLESON  
PASIC SCHOLARSHIP**  
Matthew Rush



**THOMAS SIWE  
PASIC SCHOLARSHIP**  
Michael Barnes



**VAL AND VENUS EDDY  
PASIC SCHOLARSHIP**  
Blake Holman



**WILLIAM F.  
LUDWIG JR. PASIC  
SCHOLARSHIP**  
Tyler Tolles



**YAMAHA CORP.  
OF AMERICA PASIC  
SCHOLARSHIP**  
Jade Hails



**LONE STAR/TEXAS PAS  
PASIC SCHOLARSHIP**  
Mitchell Tasker



**PROMARK/TEXAS PAS  
PASIC SCHOLARSHIP**  
Will Matthews



**TEXAS PAS PASIC  
SCHOLARSHIP**  
Matthew Tremmel



**PAS/ARMAND  
ZILDJIAN PERCUSSION  
SCHOLARSHIP**  
Christina Manceor



**PAS/FREDDIE GRUBER  
SCHOLARSHIP**  
Tucker Fleming



**PAS/JOHN E.  
GRIMES TIMPANI  
SCHOLARSHIP**  
Hannah Neman



**PAS/REMO, INC. FRED  
HOEY MEMORIAL  
SCHOLARSHIP**  
Conner Darling



**PAS/SABIAN LARRIE  
LONDIN MEMORIAL  
SCHOLARSHIP**  
Kweku Sumbry



**PAS/SABIAN LARRIE  
LONDIN MEMORIAL  
SCHOLARSHIP**  
Nicole Patrick



**PAS/YAMAHA TERRY  
GIBBS VIBRAPHONE  
SCHOLARSHIP**  
Emily Sgouros

NOT PICTURED: EVANS/TEXAS PAS PASIC SCHOLARSHIP: Bastian Wood.

VICTOR C. GONZALEZ/TEXAS PAS PASIC SCHOLARSHIP: Bethany Rush

# 43rd Annual Percussion Composition Contest

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

## 2016 Competition Categories

Category I. Solo Glockenspiel

Category II. Large Percussion Ensemble (8–12 players)

## Awards

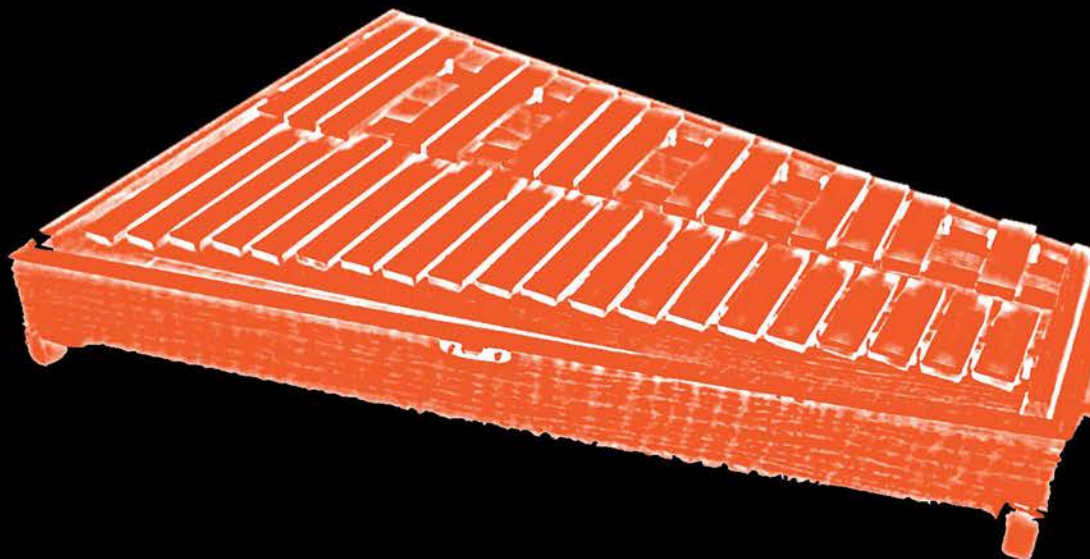
- Up to \$3500 in cash prizes available.
- Published reviews in Percussive Notes for all first place and honorable mention selections.
- Solicitation of university level performances for first place winners in each category.

## Entry Deadline

April 15, 2016

## Download an application

[pas.org/resources/pas-opportunities/contests-competitions](http://pas.org/resources/pas-opportunities/contests-competitions)





# TRISTAN KELLEY: INSPIRING DRUMMERS ONE BEAT AND ONE DAY AT A TIME

BY DAN AINSPAN

An online social media presence is becoming more and more relevant in the modern music and entertainment world. Drummers today are turning to social media to post original content and get their name out there, and perhaps no one knows this better than Denver drummer Tristan Kelley, famous for his “Beat-A-Day” videos that he posts daily on Instagram. With over 500 videos and 30,000+ followers worldwide, Tristan is one of the first to utilize this fairly new platform to engage with fans and inspire creativity. I recently spoke with Tristan to find out more about the man behind the camera, and what his story means for other young drummers.

**Rhythm! Scene:** *When did you first start making videos and why?*

**Tristan Kelley:** Well, I was pretty slow to the game. About three years ago I decided to start making drum covers—honestly, just because everyone else was doing it. I did a handful of those, but they didn’t resonate with me. It would take me forever to make a drum cover and record it a million times. I definitely had fun, but it wasn’t really for me.



Beat-A-Day #493

**RIS:** *So did this serve as inspiration for the Beat-A-Day videos?*

**Tristan:** Yeah, I felt that drum covers were, in a way, hindering my creativity because I was just using other people’s tunes. The Beat-A-Day videos were centered on the idea of me needing to create and present my own ideas. I wanted the videos to be purely my ideas—not that my ideas are so incredibly original; I’m very heavily influenced from all of the drummers that I love—but I wanted to be able to present people with a clear picture of who I am as a drummer.

**RIS:** *Do you plan your videos in advance, or is each day the result of an improvisation?*

**Tristan:** Generally I’ll sit down for roughly an hour and just start playing. It’s sort of half improv, half me intentionally trying to find something new. I’ll start playing some tired old thing and then I’ll think, “How can I take this and change it up?” Sometimes it’s as easy as moving my hands to a different part of the kit, or changing the third beat to triplets instead of eighth notes. When a totally new, random idea pops out, that’s when I’ll stop and take a few minutes to hone it and play through it. After that

hour session I'll go back to my computer and pick out the sections that actually seem to work.

**RIS:** *So you can potentially pull a week's worth of content from that single session?*

**Tristan:** Yeah. For each hour that I record, I usually get, on average, six or more beats.

**RIS:** *Do you ever feel pressured to keep delivering continuous, creative, new content?*

**Tristan:** I do find it hard at times, but I think it's all self-imposed. I've never felt pressure from online or anyone demanding anything from me; I just want to keep it going and keep it fresh with new ideas.

Sometimes I feel like I'm just posting a beat so I don't miss a day. I'm not super thrilled with it, but people come back and say, "This is so awesome!" I'm like, "Really? Okay, thanks!" I think it's hard when you do something every day because you quickly run out of ways to top yourself. There are only so many different things you can do on the drumset, but when you realize that any slightly new idea is still a new idea, you can continue to work on your ideas, develop them, and build up your musical vocabulary.

**RIS:** *Do you have a favorite Beat-A-Day video?*

**Tristan:** I did one that was pretty fun using mallets and swelling on a crash, choking it, and then going to the toms. It had a very cool rhythmic movement. I don't know if I'd say I have a favorite because they definitely have all blurred together at this point.

**RIS:** *Your videos feature real-time drum notation for viewers to follow along. Can you discuss how that came to be?*

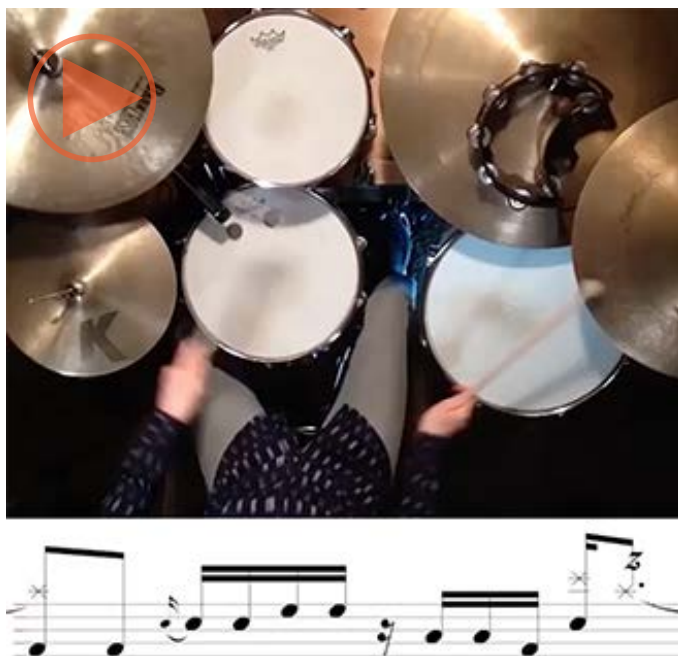
**Tristan:** For the whole first year of Beat-A-Day I didn't do that. However, on a somewhat regular basis, I would get people asking, "How did you do that?" or "What's the sticking for that?" I would try my best to type it in the comments, which I realized is a horrible way to describe drum parts! Once I hit the one-year mark, I realized that something had to change. I couldn't just keep doing the same old thing. I thought that adding notation would be cool and make it a way more accessible learning tool, but little did I know how much extra work that would be.

Adding notation has been a really big renewal for Beat-A-Day. The number of people sharing my beats has gone up exponentially. People can share a video and say, "Hey dude, check this out; learn this." That was a very unexpected result, and it's been cool to see people getting excited and geeking out about drum notation.

**RIS:** *You also offer slow-tempo versions of your beats. How does that affect the process?*

**Tristan:** It's really opened my eyes to my own playing. The most

▶ Tap to play Video



challenging part was actually getting comfortable with the beats at full speed, and then having to play slowed down versions. Doing this made me realize how many of these Beat-A-Day videos I have played, but I never really internalized what I was doing. We all kind of have our autopilots, our licks and diddles that we do and don't really have to think about. But to take those patterns and slow them down and be really aware, that's the hard thing.

**RIS:** *How do you hope your videos inspire other drummers?*

**Tristan:** It's great seeing comments from people saying, "This video really inspired me to go practice," or, "I used to be a drummer and I haven't played in years, but I found Beat-A-Day and it's really inspired me to start playing again." Ultimately, I hope that someone has picked up on my ideas, explored them, and incorporated them into their own playing.

**RIS:** *What do you love most about the online drumming community, and how do you feel it's changed over the years?*

**Tristan:** In the entirety of Beat-A-Day on Instagram I have had a total of two negative comments. I think YouTube can be a harsher place, but on Instagram and elsewhere, it's a very chill and supportive community. It's crazy that I've gotten to connect with so many fans online that I've never met in real life, and I feel there's a really big untapped, hidden potential for people to connect and share ideas in this online space. People are realizing that if they want to make these connections and build a following online, they just have to be normal, genuine people that are passionate about their craft.

The old Internet was full of people always attacking,



being snarky, and putting each other down. That's starting to fade away, and I think the drumming community has huge potential to really grow and support each other and learn so much from one another. Drummers like Mike Johnston, JP Bouvet and Matt Halpern have a very personable social media presence, and they're helping build this very nurtured community where people feel safe and can do things.

**RIS:** *How has Beat-A-Day helped increase your exposure and ultimately pushed your career goals?*

**Tristan:** I was shocked at how fast it started growing, and I'm still astonished by how big it's gotten today. It's been great, and it's opened up quite a few doors. From my home studio, Beat-A-Day has helped me grow my custom drum tracking service, where people email me their songs and I'll track drums for them and send them back. When I put my name out there for a gig, it definitely adds some credibility, where people can look at me and say, "Hey, this guy has posted a beat every day for 500+ days. He's obviously serious about his craft and dedicated to it."

These videos have helped present me in a more professional light. Before Beat-A-Day, if someone were to look me up there was very little for them to find out about me. Beat-A-Day has really changed that. You can get a very detailed look into who I am as a musician.

**RIS:** *What has been the biggest jaw-dropping moment in your career thus far?*

**Tristan:** The biggest jaw-dropping moment was a few months ago. I was looking through my feed and saw a comment from Mike Johnston that said, "Hey man, I dig what you're

doing. Here's my email; send me your phone number." I was like, "Holy crap, what is going on!" So I typed up the email and made my wife read it a hundred times. I was so paranoid that I was going to mistype my own phone number. It was a Friday night and I sent the email off. Every time my phone made a noise throughout the weekend, I was like a 12-year-old girl freaking out over a boy calling or something. The whole weekend went by, and then on Tuesday morning I got a call and I heard his voice—the voice that we've all heard from a million "Mike's Lessons" online. He was super cool and just wanted to call and encourage me and say that he really dug what I was doing. That was a pretty star-struck experience for me.

**RIS:** *Who are your other drumming inspirations?*

**Tristan:** My first real inspiration was Stewart Copeland and the Police. When I was in seventh grade, my private drum teacher would always send me home with random CDs. One day he sent me home with the Police box set, and I was just completely blown away at the energy and the spontaneity. Currently, my biggest inspirations are guys like Jojo Mayer for the technique and Daru Jones for the groove and feel. If I could make a crazy hybrid drummer, it would be someone that has the super technical ability like Jojo, but uses it in a really super groovy way like Daru, and hopefully that has come across a bit in my Beat-A-Day videos.

**RIS:** *Can you talk a bit about the professional drumming services you offer?*

**Tristan:** I teach privately in the Denver area as well as Skype lessons. I also do custom drum tracks, which are super fun. Beat-A-Day has been great practice for that kind of situation. I also teach audio production in the north Denver area. About two hours a week, I'll go in and teach the basics of music production and help the kids record beats, so that's really fun, too.

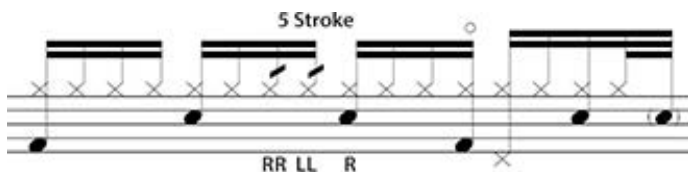
**RIS:** *Are you currently performing with a group?*

**Tristan:** I play with a band called Instant Empire. We released an album in the spring. Besides the band, I normally perform as a sideman or hired gun.

**RIS:** *What is your advice to young drummers looking to make a name for themselves?*

**Tristan:** I guess the cheesy answer of "Be yourself." Three years ago I was doing drum covers because everybody else was doing drum covers; I felt like it was what I had to do. Don't get me wrong; I think it's great to do drum covers, but is there something you can do that tweaks it on its head even a little bit, so it's different enough to stand out from the crowd? It's a tough thing.

Before I posted my first beat, I wanted to know if someone else had done this before. I searched every possible search term and hashtag I could think of, and no one



Beat-A-Day #495



Beat-A-Day #507

for any instrument had posted anything similar to posting a beat or riff every day. And so I thought, “Even though it’s not the most revolutionary idea, it hasn’t been done so I’m going to try it.”

If you’re trying to make a name for yourself, the easiest way is to do something different. I say “easiest” way, but it’s still really hard. You have to put a ton of time and



Beat-A-Day #474

effort into it. The more you can step away from the herd, the more likely you are to get noticed.

**RIS:** *What’s next for Tristan Kelley?*

**Tristan:** I’ve definitely had a lot of cool opportunities so far, but something like Beat-A-Day is very hard to monetize, and I don’t necessarily think that it should be monetized. Right now I view Beat-A-Day as 500+ rough drafts of something larger, perhaps as part of a book. I’d love to get some slightly more substantial literature out there regarding Beat-A-Day, to break the beats down into actual lessons. For me personally, it’s a great resource to pull any one of these beats and turn them into four- or five-minute drum lessons with more in-depth explanations and better breakdowns of the transcriptions.

I’m learning from people who are several steps ahead of me—guys like Mike Johnston and JP Bouvet, or any of these guys that have a strong social media presence and are doing great things. I feel honored to be able to create music and to have inspired people, though my hope for the horizons and with music in general is to be able to provide for my family while doing what I love: playing drums.

Find Tristan on Instagram @tristankelley or online at [www.tristankelley.com](http://www.tristankelley.com).

**Dan Ainspan** is the current PAS Intern. A New York native, Dan recently graduated from the State University of New York College at Oneonta, where he studied music business, audio production, and percussion performance. **RIS**





# A DRUM CIRCLE ENHANCES A DAY OF PERCUSSION

BY ROBERT J. DAMM

**T**he response I received from people in attendance was overwhelming,” said Mississippi percussion professor Josh Armstrong. “Many people asked if we were going to do that again next year, and just expressed how much fun they had with that particular event. I can’t wait to have our next Day of Percussion and open it with another drum circle.”

In spring 2015, the PAS Interactive Drumming Committee (IDC) encouraged the leadership of PAS chapters to add a drum circle to their Day of Percussion (DoP) programs. Four members of the committee facilitated DoP drum circles in California, Mississippi, Missouri, and Texas and contributed to this article. Comments from participants (facilitators, percussion educators, and students) acknowledge that the drum circle experience offers musical and extra-musical value.

“People at *all* levels of experience with percussion enjoy, engage in, and benefit from community drumming

circles at Days of Percussion,” stated drum circle facilitator Jim Greiner. An examination of these values and participant experiences will provide the support readers may need to add a drum circle to their own state’s DoP.

Many collegiate percussion educators are reluctant to do so because they have never experienced a drum circle or have had a poor experience. To be honest, the first several drum circles I attended were quite disappointing. The reason for my initial negative reaction was that the facilitator, or lack of a facilitator, caused the events to be noisy, chaotic, and unmusical. The participants did not understand when to start and stop, how to play in a way that created sonic space for others, or how to respond to signals indicating call-and-response, trade lead solos, or change dynamics. I was also frustrated because participants were clueless regarding the possible function of a drum or bell to serve as a foundation (ostinato, timeline, or

supporting pattern) upon which other percussionists might play complementary patterns.

The drum circle experience suggested by the IDC is one that will foster musical outcomes such as creativity, improvisation, ensemble, and sense of groove. The drum circle may also provide direct engagement with musical elements: form, dynamics, timbre, texture, rhythm, meter, and tempo. To some degree, the drum circle can also address world music by sharing cultural information and engagement with world instruments and rhythms.

“Too much of our typical percussion curriculum revolves around written, structured musical experiences with finite limits on time and creativity,” said David Speer, host of the West Texas DoP. Drum circle participants do not rely on notation; rather, they bring their individual experiences and knowledge of percussion techniques and styles to produce something new. Participants



Mississippi Day of Percussion at Hinds Community College in Jackson

spontaneously generate rhythms in response to in-the-moment music. The drum circle encourages creativity through providing an occasion for exploration, independence, originality, problem solving, and spontaneity.

“Development of improvisation skills should be a part of every musician’s training,” stated Mark Shelton, drum circle facilitator. “School band programs often focus on tone, technique, and rehearsals but provide students little opportunity to employ those skills in creative settings. The [DoP] hosts’ desire to foster student creativity was evidenced by the inclusion of a group improvisation event alongside the clinics and performances.”

Galen Lemmonz, host for Northern California DoP, observed that, “Our hand percussion clinic was phenomenal because it was nice to see students who study hard to play snare drum, marimba, and other orchestral percussion, play hand drums and develop a groove and have a lot of fun. It is so important that when you play music, you groove. We sometimes get away from that when we have a conductor, so it was good for the students to feel that.”

Musicologists have defined “groove” as a repeating musical framework that may be modified with variations yet maintains a cohesive rhythmic “feel” within the context of a specific musical style. Again, the freedom from written notation in a drum circle releases students from focusing on notation and

allows them to focus on the natural flow of musical phrasing (groove).

“I thought it was really cool how the entire groove took on a life of its own,” wrote a student from Northern California. “I love how the groove starts out one way and, as it progresses, some of the rhythms change, the parts change, and as it evolves it takes on the personalities of everyone [in the circle].”

The drum circle “also provides another means of including non-Western music in our DoP,” said Jason Baker, Mississippi chapter president. Mississippi DoP student Cindy Jennings commented: “Drum circles allow opportunities to learn about other cultures that use percussion instruments in different ways. I believe drum circles allow us to explore the world, percussion, and to learn more about one another.”

World percussion may refer to instruments and performance practices outside the typical scope of snare drum, keyboard percussion, timpani, drumset, and marching percussion experienced by K–12 and collegiate students. “My goal,” said drum circle facilitator Robert Damm, “was to provide a wide variety of drumming experience in the time provided for our drum circle. To this end, I shared a diverse array of drums, rattles, bells, blocks, and similar instruments from around the world—especially Africa and South America. We played a wide range of tempos, textures, dynamics, and styles such as swing, calypso, 5/4 meter, 3/4 meter, 6/8 meter, samba, and several

African-inspired and Caribbean-inspired rhythms.” The Missouri DoP featured a drum circle facilitated by Peter Hussey, Illinois percussion professor, and Matt Henry, Missouri percussion professor. In addition to compositional games, they facilitated some traditional Malinke rhythms.

The DoP is intended to be educational, with informative clinics generally presented in a lecture-recital mode. Sometimes, selected student soloists and ensembles are featured. The drum circle has potential to promote participation, sharing, teamwork, and a sense of community. The drum circle unites all participants through the wonderful experience of in-the-moment activity, the unique enjoyment of music, and the special power of percussion. Perhaps the most important value of the drum circle is the extra-musical outcomes related to the synergy that happens when it is facilitated in such a way as to provide active participation, a positive social experience, and community interaction.

One extra-musical value of the drum circle is that it removes the barrier between expert presenter and novice student, eliminating the distinctive roles of performing artist versus passive audience member. “The drum circle is an amazing community builder for the students and clinicians at the DoP, which can move everyone away from competition and performance and into creative collaboration as a single, improvising ensemble—a fantastic way to celebrate



West Texas Day of Percussion at Frenship High School in Wolfforth



everyone's accomplishments!" explained John Fitzgerald, IDC Chair. "A drum circle or other interactive rhythm event at the DoP opens up the experience of playing to all of your attendees. No longer is the event one to be experienced passively, but instead, the audience members become active participants, along with the performers, and gives them a deeper appreciation of the highest forms of the percussive arts and a small 'taste' of what it is to be a musician."

Jason Baker agreed: "I wanted to include a drum circle as a way to engage all of the DoP participants, regardless of age and experience level, in a hands-on experience from which all could benefit. In addition, engaging ideas from IDC provided another way to serve the mission of PAS at the state level. Our events are attended by a wide variety of students, performers, and educators. A drum circle allows participants of all levels and interests to take part in an interactive and fun experience that offers something for everyone."

"A drum circle adds a unique

element to a DoP," said Chris Treloar, past president of the Missouri chapter, "by allowing the audience to actively participate in the clinic rather than sitting and listening to the ideas presented during a normal workshop." Ed Girling, Mississippi percussion instructor and first-time drum circle participant reflected, "The drum circle was the perfect ice breaker. It didn't matter what your skill level was, everybody could participate. It was a fun learning experience."

Active participation in a musical ice-breaker results in the extra-musical benefit of a positive social experience. "In any environment, the anxiety of meeting new people can easily become stressful," remarked Sammy Brown, Jr., Mississippi student. "The opening drum circle helped calm the uneasiness of many percussionists. We all came from different schools and we study under different professors, but for this session, we were all one big percussion studio. We all had one goal in mind and that was to make music. The drum circle was a perfect start! The value of a drum circle can't be measured merely

by rhythms, but more so by the smiles of all percussionists in attendance."

A Northern California student expressed a similar reaction: "I loved how when we were playing together I felt relaxed to communicate, and how it turned into a communication of sound. I had fun and learned a lot."

"A drum circle at a DoP brings percussion students together from different institutions and cultures. It encourages unity through rhythmic interactions. If the drum circle is the first event of the day, the participants will start and end the DoP with a strong sense of oneness," said Ricky Burkhead, Mississippi percussion professor. The comment most often made by drum circle participants regarding the value of the drum circle was that the event created a sense of community. Kent Lineberry, Missouri PAS chapter president, noted, "Everyone, and I mean everyone—from the beginning percussionists to the parents and professionals that were there—were engaged, smiling, and drumming. The sense of wellness that permeated the session was palpable."

Mississippi percussion professor Josh Armstrong recounted: "I believe the drum circle that opened our Day of Percussion was one of the most valuable offerings we had that day. The drum circle allowed all of the percussionists from the state to play together and get to know each other, smile and laugh while doing what we all love to do, and what brought us to the day of percussion in the first place. One of the best ways to bond with our fellow percussionists is to play with them. No talking is needed, just drumming. It brought a sense of community to the DoP, and brought us all together in the beginning, which allowed the rest of the day to be that much more informative and communal. Suddenly, we weren't from different schools, we weren't at different levels, we were percussionists coming together and doing what we love."

The drum circle makes a wonderful addition to the DoP because it fosters musical outcomes such as creativity, improvisation, ensemble, groove, and engagement with world drumming. More importantly, the drum circle provides active participation, a positive social



Northern California DoP at San Jose State University (back row, L-R: Galen Lemmon and Steve Hearn)

experience, and community interaction—all extra musical elements that add value to a day that brings people together for the sake of music and, in particular, drumming.

“I think the drum circle is an extremely valuable part of the DoP and definitely worth doing again,” raved Megan Arns, Missouri percussion professor. “Having a drum circle invites everyone in attendance to have a hands-on experience regardless of their age, profession, or skill level. I heard numerous people leave the drum circle saying ‘That was really fun!’ and ‘I hope they do that every year!’ The drum circle is a necessity for every DoP!”

### VIDEOS

View an excerpt of the Mississippi DoP drum circle at <https://www.youtube.com/watch?v=xy0A4Tm5TPw>

View an excerpt of the Northern California DoP drum circle at <https://www.youtube.com/watch?v=o4GPPcrSTRg>

**Dr. Robert J. Damm** is Professor of Music and Director of Music Education Partnerships at Mississippi State University. He has studied music and culture in Cuba, Ghana, and Mali, and is a Smithsonian Folkways certified teacher of world music, having completed an intensive training in world music pedagogy at the University of

Washington. Damm serves on the PAS Interactive Drumming Committee and presented a workshop at PASIC 2015 on the topic of “Drum Circles for University Students.” **RIS**



Missouri DoP 2015



# CIRCULAR REASONING FOR RIDE CYMBAL, WOODBLOCK, SNARE DRUM, AND LOW TOM

BY JOSH GOTTRY



## PERFORMANCE NOTES

"Circular Reasoning" mixes two rhythmically equal time signatures (6/8 and 3/4) that metrically feel much different. The 6/8 time signature has two strong beats, each divided into three smaller pulses, while the 3/4 time signature has three strong beats, each divided into two smaller pulses. Even though each measure is technically equal in value, as you perform this solo, make sure the difference in feel between the two meters is clear.

Here are a few additional suggestions that may assist in preparing this solo:

- Before you begin, consider your setup. Playing works for multiple percussion is all about logistics! Determine if you need to sit or stand (depending on the height options for your instruments), and make sure all of the playing spots are easily accessible. The setup used on the video is just one option; you may find something that works even better for your own performance.
- Once you determine a good setup, figure out a sticking that works and write it in. Practicing with a logical sticking the same way every time is the best method for ensuring a consistent and accurate performance.
- All of the rolls in this solo should be performed as buzz or multiple-bounce rolls. In most cases, a sixteenth-note pulse will work best for those rolls, given the marked tempo.
- Give some consideration to the sticks you use and the playing spots for each instrument, as this assortment doesn't necessarily work perfectly with any one particular stick or mallet. Find an implement that provides a clear articulate sound on the ride cymbal, has enough body to sound good on the low tom, and figure out the best sound you can achieve from the woodblock you use. Ultimately, the priority is to make all the different instruments sound as one balanced collection.

 Tap to play Video



# Circular Reasoning

Josh Gottry

for ride cymbal, wood block, snare drum, and low tom

Allegro (♩ = 112-120)

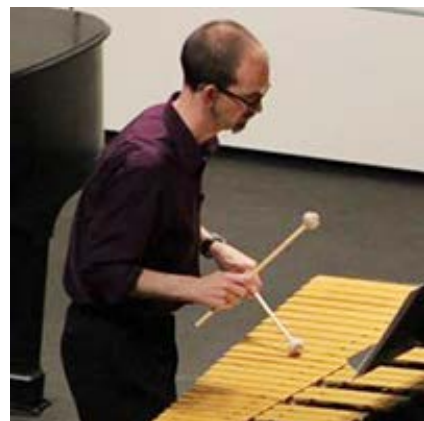
The musical score is written on a single staff with a key signature of one flat (Bb) and a time signature of 6/8. The tempo is marked 'Allegro' with a quarter note equal to 112-120 beats per minute. The percussion parts are indicated by 'x' marks on the staff, with specific instruments labeled: 'ride' (measures 1-4), 'snare' (measures 5-8), 'w.b.' (wood block, measures 9-12), and 'tom' (measures 13-16). The score is divided into measures by bar lines, with measure numbers 8, 16, 23, 30, 38, 45, and 52 marked at the beginning of their respective lines. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *cresc.* (crescendo), and *dim.* (diminuendo). Articulation is shown with accents (>) and slurs. The score concludes with a double bar line at measure 52.

© 2015 Josh Gottry  
all rights reserved



For each issue of **RIS**, 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](mailto:marns@pas.org).

**Josh Gottry** is a respected educator and internationally recognized composer who has been working with the next generation of percussionists for over 20 years. He is part of the music faculty at Chandler-Gilbert Community College and Grand Canyon University and works with percussion ensembles and students at all grade levels as a clinician and within his private lesson studio. Gottry is an ASCAP award-winning composer whose works have been credited as engaging, pedagogical, and brilliantly creative. He is a member of PAS and ASCAP and has presented clinics at the Arizona Music Educators Association Conference, Arizona PAS Day of Percussion, New Mexico PAS Day of Percussion, and PASIC. **RIS**



## PASIC Symphonic Session Grants

PAS would like to thank and recognize Stanley and Margret Leonard for their generous donation creating the PASIC Symphonic Session Grants.

The Percussive Arts Society offers grants to be awarded to those chosen and invited by the Society, with recommendation from the Symphonic Committee, to present symphonic percussion sessions at PASIC. These grants will be for sessions with single presenters and does not include group presentations. This grant program will be administered by the Percussive Arts Society and underwritten by Stanley and Margaret Leonard. There will be a maximum of twelve (12) grants, each in the amount of \$300. Grant funds will be paid to the recipient following the PASIC event. Sessions should include symphonic clinic-performances, labs, opera and musical theater percussion, ethnic percussion with orchestra, band and wind ensemble percussion. To be eligible for this grant, you must have applied through the standard PASIC Artist Application Process from September 15th thru January 2nd.



# NEW Concert Toms

Yamaha designers successfully achieved the classical tone and depth which is fundamentally different from that of existing concert toms. The 9000 Series offer a solid attack and rich tone providing any ensemble a higher level of expression. Each drum has been designed to have a wide tuning range.

This allows the versatility for complex percussion ensemble requirements or a balanced sound for a large ensemble.

**9000 Professional Series**  
Concert Toms



YamahaCorpUS



Visit [4wrd.it/CT9RHY](http://4wrd.it/CT9RHY) for complete details

©2015 Yamaha Corporation of America. All rights reserved.



# INDIAN KONNAKOL DRUMSET DUO PROJECT

BY CAIN DANIEL AND YOGEV GABAY

This project is a drumset duet performed by myself, Cain Daniel, and drummer Yogev Gabay, both current students at Berklee College of Music in Boston, Mass. The duet is our two-drumset interpretation of an Indian Konnakol piece written by the Karnataka College of Percussion in Bangalore, India. The original composition features three voices, so our version consists of a trade-off on drumsets between Yogev and myself, along with a third voice from the recording.

For centuries, Indian music has been a thriving hub for musical creation and innovation—from the adaptation of folk music to everyday life and activities, to the creation of the Carnatic musical tradition Konnakol. For those not familiar with Konnakol, it is a traditional vocal rhythmic system that has been used for centuries in South India as a teaching tool as well as its own standing vocal percussion instrument. The syllables used serve as building blocks

for rhythmic groupings that occur regularly throughout South Indian music. Learning these groupings develops your rhythmic sense and allows you to be extremely solid and accurate playing whatever groupings you want over time.

The origin of our drumset duo adaptation of Konnakol started with Yogev and a class he was taking during the spring of 2015 called Global Sight-Reading and Solfege with renowned drummer Bertram Lehmann. In this class, Yogev was exposed to a myriad of amazing music, including an album titled *River Yamuna* by Karnataka College of Percussion. On this album, he discovered a track that displayed the art of Konnakol singing in the most amazing fashion.

I was mesmerized when Yogev shared this album with me and inspired when he decided to transcribe the piece rhythmically without the syllables. We worked together to analyze the phrases more closely and to decide how we

wanted to interpret this piece as a duo. After we decided what we wanted to split up and what we wanted to do in unison, we began working vigorously on getting inside the piece and spent close to two months shedding and perfecting the piece.

This video and transcription is the culmination of our hard work and study of this amazing percussion tradition. Since we released the video last August, we have received hundreds of thousands of views between our YouTube link and shares through Facebook pages such as Killer Drum Videos and Drum-Talk TV. Some highlighted comments and shares have been from famous drummers and percussionists such as Pete Lockett, Alex Acuña, Mark Guiliana, Ignacio Berroa, Steve Gadd, Jeff Watts, Dave Dencso, Mark Walker, and more. We hope you enjoy our video and transcription!

▶ Tap to play Video



# Indian Konnakol Drumset Duo Transcription Excerpt



YOGEV



TOGETHER



YOGEV



CAIN



TOGETHER

CAIN SCREAMING



@YOGEV GABAY AND CAIN DANIEL



**Cain Daniel** grew up in Miami, Florida and spent much of his childhood in and out of studios and venues watching his parents perform for different artists like Diana Ross, Gilberto Gil, Paul Simon, and Dr. John. As a result of all the music he was exposed to, he began to take a special interest in world music styles such as Brazilian, Afro-Cuban, and Haitian as well as more contemporary styles like modern jazz and fusion. He plays with a host of different artists and student run groups, and frequently records for different artists in and out of the Berklee community. More information at [www.cain-daniel.com](http://www.cain-daniel.com).



**Yogev Gabay** was born and grew up in Be'er Sheva, Israel where his home was filled with music all the time. Between his father's love for rock 'n' roll and his mother's love for folk and dancing music, his childhood soundtrack had a wide range of sounds and colors. Today he plays in many different musical projects backing up famous artists from countries such as Spain, Iran, and Sudan. Additionally, he plays in a progressive metal band called Distorted Harmony who has recorded two albums and has toured extensively throughout Europe and Israel. More information at [www.yogevgabay.com](http://www.yogevgabay.com). **RIS**

# *What a Cajon aspires to be.*



*Handmade in Bucks County, PA, using only the finest materials, Malmark Cajons are based on traditional drums from Peru. Our Cajons can be characterized by a rich resonant bass, wide tonal range and an overall warm and captivating sound. If you are looking to add musical depth, teach rhythm or just have some fun the Malmark Cajon is perfect for you.*

**Malmark**  
BELL CRAFTSMEN  
[malmark.com](http://malmark.com)



# DRUMset: Driving the Beat of American Music

*New exhibit at Rhythm! Discovery Center*



## Exhibit Donors

### Patron

John H. Beck

### Education Sponsor

Innovative Percussion, Inc.

## Rhythm! Friend Donors

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

Jeff Hartsough . Jeffrey Moore . Dan Moore

## Contributors

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

John Wittmann . Brian Zator . John W. Parks IV . Robert Breithaupt . Eugene Novotney . Michael Balter . Thomas Siwe

Julie and Lalo Davila . Marcelo Carlos Fernandez Sr. . Chris Hanning . Jim Rupp . Gary Cook . Rich Holly . Michael Sekelsky

Brenda Myers . Stefon Harris . Nicholas Ormrod . Sherry Rubins . Julia Gaines

## In-Kind Sponsorships

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

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

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

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



*Donations as of November 15, 2015*



# BROADWAY ALZHEIMER'S IPOD DRIVE: EVERY IPOD BRINGS A LIFETIME OF MEMORIES!

BY DAVID ROTH

“Everything has gotten too complicated these days!” That is the familiar sound of my father. You see, he is a man in his early 80s who was born in a time fresh off the Great Depression and in the infancy of great technological discoveries. As time marches forward we find that advancements in technology are no longer coming in terms of years or months but rather at lightening speeds. By the time you learn of a new breakthrough, an even greater device is already being developed and released. To the elderly, these changes aren’t nearly as welcome as they are to younger people. They are confusing, frustrating, and downright frightening—and even more so to someone suffering from Alzheimer’s disease.

But Dan Cohen, Executive Director of the non-profit organization Music & Memory, saw this as a gateway to breathing life back into those lost in the recesses of their own minds by reawakening their memories. Dan is a trained social worker with a background in technology. He realized there was a perfect marriage to be had between music and people’s memories.

“Ten years ago I heard a journalist talking about how iPods are ubiquitous, and I thought, ‘Well, all the kids have them, but a lot of us adults don’t.’ My experience in the nursing home didn’t seem to show much being done there. And if I were ever in a nursing home, would I have access to my favorite ’60s music? So I Googled ‘iPods and nursing homes,’ and even though there are over 16,000 nursing homes in the U.S., I couldn’t find one that was using iPods for the residents.”

Dan set out to see if this modern technology could be used in a widespread format. His work has been widely documented in a YouTube clip that went viral with over seven million views of Henry, an elderly man suffering from Alzheimer’s, who reawakened while listening to music of his youth. This is part of the award-winning documentary *Alive Inside*, directed by Michael Rossato-Bennett, that follows his use of this therapy. Dan discovered that it wasn’t just music that was providing this therapy but specific music that related to one’s past. It was personalized music.

“Music has to have personal meaning to them,” Dan says, “and that’s really where you are reaching back into that part of one’s memory that is still very much intact. Our love of music is emotional and not cognitive.”

Not only was this effective for the patient but incredibly therapeutic for the families as they were able to share their

own memories in an effort to compile the favorite music of their loved ones.

▶ Tap to play Video



After seeing Dan’s documentary I was inspired to bring my mom her favorite music, as she was also in the throws of Alzheimer’s and had lost her ability to speak. My family and I were moved to tears to hear her once again singing words that we thought were lost forever. I, and so many throughout the world who were beginning to use this technology, were quickly inspired to spread the word.

This is where the gift of modern technology comes into play. Through the use of iPods we are able to download a world of music on this tiny device. And the iPod Shuffle is designed with ease of use not only for those suffering from Alzheimer’s, but also for the caregivers. Just one click and a door to the mind suddenly opens and reconnects patients to their own memories and also connects them once again to those they love around them.

Music & Memory has expanded their work through nursing homes all over the country. Entire state health agencies have endorsed this therapy to be used throughout all their elderly facilities. In the groundbreaking case of Wisconsin, they have documented a dramatic decline in the use of psychotropic drugs. This inspirational technology is also inspiring grassroots efforts all over the nation to raise funds and acquire used iPods.

My personal experience with my mom called me to action and I formed the Broadway Alzheimer’s iPod Drive, now in its



David Roth and his mom

fourth year. We have collected hundreds of used iPods and raised thousands of dollars through Broadway's spotlight and continue to bring awareness about this devastating disease. Brilliant minds have created technology that can reconnect broken minds. The irony is cruel but beautiful and only inspires us to find more healthy ways to care for those who deserve so much more.

The fourth annual Broadway Alzheimer's iPod Drive took place from August 1–19, 2015. We accept donations throughout the year, so keep a lookout for next year's drive! We accept iPods, chargers, and monetary donations.

Please send or drop iPods off at this location:

Broadway Alzheimer's iPod Drive  
Alzheimer's Association NYC Chapter  
360 Lexington Avenue, 4th Floor  
New York, NY 10017

To learn more and find out how you can help, visit [www.musicandmemory.org](http://www.musicandmemory.org) and [www.facebook.com/BroadwayAlzheimersiPodDrive](http://www.facebook.com/BroadwayAlzheimersiPodDrive).

**David Roth**, a freelance percussionist in New York City, has been performing and teaching for over 25 years and has appeared in over 200 cities worldwide. He is an active player in the Broadway musical theatre scene and is currently performing in the Broadway musical *Finding Neverland*. **RIS**



# PERCUSSIVE ARTS SOCIETY

Annual  
Subscriptions  
starting at  
\$15!

Find Your  
Subscription Level and  
become a part of PAS



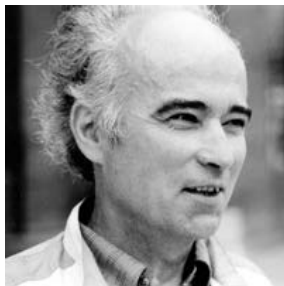
See what is available and browse  
through the new website at [pas.org](http://pas.org)



# IN MEMORIAM

## JACQUES DELÉCLUSE

**F**rench percussionist, teacher, and author Jacques Delécluse died on Oct. 20, 2015.



Born in September 1933, Jacques was the son of Ulysse Delécluse, a famous clarinet player and teacher in France. Jacques first started to study piano, and was a very gifted pianist. He also studied percussion with Felix Passerone, principal timpanist of the Paris Opera and teacher at the Conservatoire of Paris. In 1950 Jacques received the First Prize for piano at the Conservatoire de Paris in 1950 (best of the competition), with better results than many students who became famous soloists, such as Philippe Entremont. That same year, Jacques also received the Second Prize for percussion.

At the Conservatoire of Paris, Jacques also studied harmony, counterpoint, and composition, and he received the First Prize for percussion in 1951. He then chose to become a percussionist and timpanist. He subsequently took part in the creation of the Domaine Musical with Pierre Boulez, and was appointed to the Paris Opera and the Société des Concerts du Conservatoire.

Delécluse left the Paris Opera to become a full member of the Orchestre de Paris as a pianist. However, he started to play percussion again very soon and became timpanist of the orchestra in 1993. He also taught at the Conservatoire of Paris, where he played all the piano accompaniments.

In 1964, Jacques released his famous *Douze Études pour Caisse-Claire*, published by Alphonse Leduc. Like many

of his works, these études were inspired by the orchestral repertoire. Because of the evolution of technique and the rising level of modern players, and also to increase the repertoire, Delécluse published additional books of snare drum études: *Keiskleiriana 1* in 1987 and *Keiskleiriana 2* in 1990, both published by Alphonse Leduc. He went on to write timpani études, xylophone études, and various other pieces.

Upon Delécluse's election to the PAS Hall of Fame in 2009, Frederic Macarez wrote, "Jacques Delécluse brought a new dimension to percussion playing: to consider dynamics, accents, phrases, and musical expression. In short, he makes us think about 'how to make music with a drum.' This idea took root more than 40 years ago and is still applicable today. Jacques truly created a 'school of percussion' and has deeply influenced generations of percussion players and teachers not only in France, but all over the world."

"PAS is saddened to learn of the passing of PAS Hall of Fame Member Jacques Delécluse," said PAS Executive Director Jeffrey Hartsough. "Jacques will be remembered for his immense contributions to the percussive arts around the world. His work will have a lasting impact on generations of percussionists for years to come. He will be greatly missed."

Read Jacques Delécluse's complete PAS Hall of Fame tribute article at [www.pas.org/About/the-society/halloffame/DelecluseJacques.aspx](http://www.pas.org/About/the-society/halloffame/DelecluseJacques.aspx)

## RICHARD HOROWITZ

**R**ichard "Dick" Horowitz, retired principal timpanist of the Metropolitan Opera orchestra, died on Nov. 2 at age 91.

Richard Samuel Horowitz was born in New York on Feb. 3, 1924. After

graduating from the High School of Music and Art in Manhattan, Horowitz



studied at Brooklyn College and the Juilliard School. He joined the Metropolitan Opera orchestra in 1946, and became its principal timpanist in 1971. According to *The New York Times*, when he retired in 2012, he was believed to be the Met's longest-serving employee and one of the longest-serving orchestral musicians in the nation.

Aside from his renown as a musician, Horowitz was also known for making conductor's batons. His clients included such notable conductors as James Levine, Leonard Bernstein, Karl Böhm, Sarah Caldwell, Colin Davis, Christoph von Dohnanyi, Erich Leinsdorf, and Thomas Schippers.

He also crafted the anvils used in the Met's productions of *Das Rheingold*. Because Wagner wanted the anvils to produce specific pitches, standard anvils did not work, so Horowitz cut metal tubing into different lengths that, when struck, produced the correct sound and pitches.

## TELE LESBINES BY GARY COOK

**T**ele Lesbines, best known for his distinguished career as timpanist with the Milwaukee Symphony Orchestra from 1969 to 1999, died on November 9, 2015 in Milwaukee. His 30 years as timpanist with the Milwaukee Symphony included world tours and recordings with the greatest conductors of our lifetime. The Koss Classic CDs Tele recorded with Zdenek Macal from 1989 to 1992

represent some of the finest in recorded orchestral music archives. Always a strong supporter and advocate of PAS, he presented clinics at PASIC



and appeared as guest artist at Days of Percussion around the country.

Many of his students from the Wisconsin Conservatory of Music, the University of Milwaukee, Lawrence Conservatory, and Alverno College have pursued successful music careers. Likewise, private students he taught in his home studio praised his passion for music making and commitment as a teacher together with his intellect and humanitarianism.

Telemachus "Tele" Lesbines was born October 29, 1928 in Middletown, Connecticut to parents of Greek heritage. He was named for Telemachus, the "distant warrior" of Homer's *The Odyssey*. Tele's first inspiration to be a drummer came around age 5 when his father took him to a parade and he heard a fife and drum corps. He started playing more in junior high, receiving instruction from a friend who was taking drum lessons. In high school Tele's band director, Leo Betancourt, gave Tele drum lessons after school.

When the band was scheduled to do a concert at the theater downtown, Betancourt showed Tele how to play the hand-tuned timpani. Soon Betancourt suggested that Tele go to Hartford to take lessons with Bob Schultze, who played in the pit orchestra at The State Theatre and taught at the C.G. Conn store. Later, as a gifted young drummer studying with Adolph Cardillo, he won third place in the National Finals of the Gene Krupa Contest in New York after placing first in the District Finals. Among his competition was Joe Porcaro.

Betancourt put together a 7-piece dance band that played for high school dances all over southeastern Connecticut and later for USO shows and others.

Tele was able to get steady work at various clubs and in the Connecticut National Guard and played in the Catskills in the summer.

Tele began concentrating on timpani, eventually studying with Alexander Lepak, Vic Firth, Fred Hinger, and Saul Goodman. He became a member of the Hartford Symphony while he attended the Hartt School of Music. After attending Hartt for three years Tele transferred to the University of Connecticut, where he earned a degree in psychology. He gained valuable experience playing timpani with numerous orchestras in the area: New Britain, Waterbury, Bridgeport, New Haven, and Springfield. He played various cantatas in churches and performed with the New London Dance Festival and Hartford Chamber Orchestra Contemporary Concerts, to name only a few.

On Easter Sunday of 1969 Tele flew to Milwaukee to take the MSO audition under the baton of Kenneth Schermerhorn. From world tours with Schermerhorn, Lukas Foss, and many others, to numerous recordings, playing full time with a symphony orchestra was for Tele a dream fulfilled. He worked hard to get the timps to sing, and remained extremely proud of his wonderful 30-year career with the MSO from which he retired in 1999.

He presented at one of the first Ludwig International Percussion Symposiums in Madison in the late 1970s and performed at the Midwest Clinic in Chicago with the Project CREATE High School Symphonic Percussion Ensemble in 1987. Tele repeatedly volunteered for PAS Days of Percussion throughout the midwest and presented his famous "Seven T's" of timpani performance at PASIC 1997 in Anaheim. Tele was honored on April 11, 1999 with a retirement celebration titled "A Lifetime of Dedication" sponsored by the Drum Instructor's Guild in Wisconsin. Several prominent members of the profession, friends, and former students paid tribute to Tele Lesbines for his passion and artistry making music, for his dedication in teaching, and in recognition of his intellect and compassion for life.

## ED URIBE

Drummer-percussionist, author, educator, composer, and producer Ed Uribe died on November 20, 2015.

He played with a variety of artists, including Ray Barretto, Paquito D'Rivera, Randy Brecker, Gary Burton, Michel Camilo, George Coleman, Tania Maria, Donald Byrd, Dave Samuels, Angela Bofill, David Friedman, Claudio Roditi, Andy Narell, the Toshiko Akiyoshi-Lew Tabakin Orchestra, and Lionel Hampton. He also worked as a producer and editor of audio, video, print, and multimedia works.



Uribe's books *The Essence of Afro-Cuban Percussion & Drum Set* and *The Essence of Brazilian Percussion & Drum Set*, published by Alfred Music, are considered definitive. As a composer he wrote the title track for Ray Barretto's Concord Records release *Handprints*.

Uribe was a professor at Berklee College of Music for 17 years, and was one of the youngest musicians hired by the school. He developed the school's Latin percussion and percussion technology programs, along with other curriculum. He also taught for the graduate school of the New England Conservatory of Music.

Upon news of his death, his colleague Victor Mendoza posted that Uribe was "a great all-around musician, simply one of the best. Educator, composer, arranger, technology wiz, editor for Warner Bros., and one of the best roommates you could ever wish for—considerate, supportive and kind. He was one of the most fun and brilliant people I have ever known. Most of all he was a good man, a tireless worker and a great and dear friend." **RIS**



# R!S Columns

PAS Committee Spotlight  
PAS Keyboard Committee  
University Pedagogy Committee

PAS Hall of Fame Spotlight  
Michael Colgrass  
Joe Morello  
Fred Sanford

People and Places  
Sick Puppy Summer Festival Conquers New Music  
Nief-Norf Summer Festival: A Participant's Perspective  
36th Leigh Howard Stevens Summer Marimba Seminar

Ensemble and Recital Programs

Upcoming Events

Social Beats

Product Showcase

Industry News

Rhythm! Reviews

Scholarships & Assistantships

From the Rhythm! Discovery  
Center Collection:  
Michael Shrieve's Impakt Percussion Synthesizer System



# PAS KEYBOARD COMMITTEE

BY SCOTT HERRING



**G**reetings from the PAS Keyboard Committee (PASKC), whose members are some of the finest mallet-keyboard performers and educators on the planet. The Keyboard Committee examines and addresses keyboard issues and topics of concern to the PAS membership. The committee promotes, organizes, and recommends the various keyboard clinics, master classes, and panel discussions for each PASIC.

Each year at PASIC, the PASKC hosts several types of events. Below are the keyboard sessions from PASIC 2015.

**Showcase Concerts:** These concerts feature some of the most recognized and influential keyboard artists of our time. They often have themes and may or may not include collaborative performers. The Friday night PASIC Showcase Concert was a Vibraphone Spectacular with Tony Micelli, Joe Locke, Warren Wolf, and Stefon Harris. It was a concert that will not soon be forgotten!

**Daytime Showcase Concerts:** These concerts are similar to the evening Showcase Concerts but occur during the day. These are often rising stars of the keyboard percussion field. The first PASIC 2015 Keyboard Daytime Showcase concert was titled "Music for Keyboard and Mixed Ensemble" and featured Gwendolyn Dease, Ji Hye Jung, Michael Compitello, and Paul Fadoul, each with his or her respective ensemble members. Thomas Burritt also presented a concert titled "From Artist to Concert Goer and Bach to Ishii" in which he performed the entire concert without pause. His intention was to give audience members a more immediate connection between works without interruption from applause.

**Panel Discussion:** These events are intended to "pick the brains" of some of today's leading keyboard performers and educators. The PASIC 2015 Keyboard Committee Panel Discussion topic was "Keyboard Percussion Concerti" and featured panelists William Moersch, Ronni Kot Wenzell, and Adam Blackstock. Each member provided a handout that included a list of keyboard percussion concerti that they were excited about as well as score samples from these works. You will be able to find these lists on the PAS website in the near future.

**Vibraphone Lab:** The Keyboard Committee has been alternating years between a master class session and a lab session. This year's Vibraphone Improvisation Lab was presented by Tony Micelli. He worked with students on simple ways to start improvising, focusing on progressions and modes.

**Lecture/Presentation:** Christopher Deane presented a

session titled "The Quest for Originality in Percussion Composition" that focused on several of his works including "Etude for a Quite Hall," "Three Shells," and "Quartet No. 2," performed by the Texas A&M-Commerce University Percussion Ensemble.

The January 2nd deadline for next year's PASIC applications is quickly approaching. Over the past few years, PASIC has featured a terrific lineup of keyboard artists, and we will continue to host inspiring and engaging performances and sessions. At our Keyboard Committee meeting, we discussed some very exciting new initiatives that you will hear more about in future Keyboard Committee spotlight articles.

The current PAS Keyboard Committee members are Scott Herring (U.S.), chair, Christopher Norton (U.S.), Michael Burritt (U.S.), Anders Astrand (Sweden), Andy Harnsberger (U.S.), Gwendolyn Dease (U.S.), Ji Hye Jung (U.S.), William Moersch (U.S.), Ed Smith (U.S.), Adam Blackstock (U.S.), Daniella Geneva (U.K.), and Frederic Gauthier (France). Recently, we also welcomed Toni Micelli (U.S.) and Michael Overman (U.S.) as new committee members and added Ben Tomlinson as our PAS University Committee liaison. In 2016, seven of the above members will be rotating off the committee, so we are currently in search of folks with keyboard expertise and new ideas for the keyboard committee. If you are interested in becoming a member, please contact [percarts@pas.org](mailto:percarts@pas.org). **RIS**



# UNIVERSITY PEDAGOGY COMMITTEE

BY JONATHAN LATTA, CHAIR

COMMITTEE  
SPOTLIGHT



One definition of “pedagogy” is “the art and science of teaching.” The PAS University Pedagogy Committee is made up of university professors from around the country who address items related to the art and science of teaching percussion at the collegiate level. The committee continues to look for ways to enhance the quality of percussion teaching through presentations, panel discussions, and articles.

## PASIC Meetings

Our meetings at PASIC serve as a “think tank” on topics that impact percussion education. After completing committee business, the committee regularly moves into discussions around important topics found in all of our programs. Often we have multiple PAS members who are not on the committee join us, and the conversations are robust in looking for solutions to challenges or finding the topic to be so significant that we create a subcommittee to look into the matter in greater detail.

## Subcommittees

All members of the University Pedagogy Committee participate on subcommittees. These smaller groups have collaborated on research and the creation of articles, and they have developed activities to enhance studio and ensemble teaching. The subcommittees work throughout the year with the guidance of a subcommittee chair and the committee chair.

Recently, our Teaching Review Subcommittee developed an activity to invite pre-tenure or graduate students to submit a video of their teaching. The subcommittee then communicated with

four experienced educators to review the tape and give helpful feedback to the teacher. The results have been extremely helpful in aiding pre-tenure teachers in the growth of their teaching as well as showing colleagues the benefits of receiving outside observation from expert teachers.

Another topic that we found deserved a subcommittee was entrepreneurship. Therefore our Entrepreneurship Subcommittee worked to generate a collection of interviews that were placed in a recent article for *Percussive Notes*. We found this topic to be so relevant that we also had a panel discussion at PASIC 2015 on this important topic.

## Panel Discussions and Special Presentations

One of the significant contribu-

tions that the University Pedagogy Committee has provided to the membership of PAS is an annual presentation at PASIC. It may be in the form of a panel discussion, like the one on entrepreneurship mentioned above, or a special presentation. Our special presentations have included collaboration with the PAS Music Technology Committee to review the use of technological tools in teaching and research, or more recently, a live teaching demonstration from two expert teachers. These annual sessions at PASIC provide insight into matters that influence university teaching on many levels.

## Professional Development Day

Throughout the past six years, the University Pedagogy Committee has been able to present our Professional



PASIC 2015 Panel Discussion

Development Day (formerly known as Mentoring Day). These special events have occurred on the Wednesday of PASIC and have been a wonderful time for university educators to come together and watch presentations, engage in panel discussions, and have roundtable discussions on relevant topics in university percussion education. These full-day events have been a valuable time for colleagues to discuss matters such as tenure and promotion, recruitment of students, trends in percussion ensemble, and effective teaching strategies.

### Conclusion

The University Pedagogy Committee is a group of thoughtful individuals who are committed to finding strategies to address the many aspects of university percussion education. Trends will continue to evolve in teaching, and the University Pedagogy Committee stays committed to remaining current and providing valuable topics for discussion and activities that benefit university teachers at all stages of their career and in all parts of the world. If you have an interest in these topics, please join us at our annual meeting or for our presentations at PASIC. **RIS**

# FIND YOUR RHYTHM!

## IN THE HEART OF DOWNTOWN INDIANAPOLIS



**RHYTHM!**  
DISCOVERY CENTER SM

317.275.9030  
*RhythmDiscoveryCenter.org*



# HALL OF FAME SPOTLIGHT

MICHAEL COLGRASS, JOE MORELLO, FRED SANFORD

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](#).

## MICHAEL COLGRASS

Michael Colgrass's first musical experiences were as a jazz drummer in the Chicago area (1944–49). In 1954 he graduated from the University of Illinois in music performance and composition, studying percussion with Paul Price and composition with Eugene Weigel, Darius Milhaud, and Lukas Foss.

After 21 months as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany, he went to New York City (1956) where he free-lanced as a percussionist with such diverse groups as the New York Philharmonic, Dizzy Gillespie, the original *West Side Story* orchestra on Broadway, the Columbia Recording Orchestra's "Stravinsky conducts Stravinsky" series, and numerous ballet, opera, and jazz ensembles. He continued his composition studies with Wallingford Riegger and Ben Weber.

As a percussion soloist he premiered many of his own works: with Emanuel Vardi in "Variations for Four Drums and Viola"; in "Fantasy Variations" for percussion soloist and percussion sextet; in "Rhapsodic Fantasy for Fifteen Drums and Orchestra"; in recordings of his own "Three Brothers" and "Percussion Music."

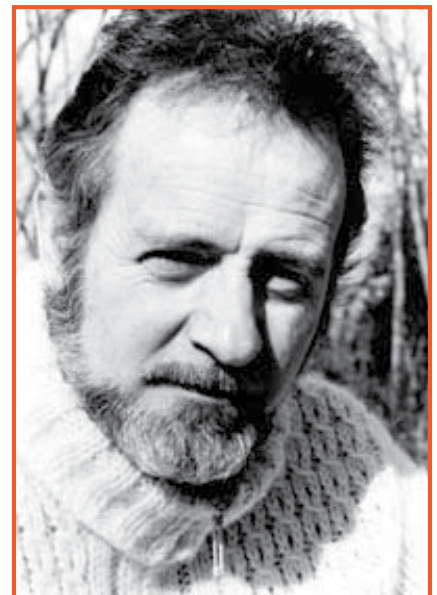
He won the 1978 Pulitzer Prize for Music for "Deja vu," commissioned and premiered by the New York Philharmonic, and an Emmy Award in 1982 for the PBS documentary *Soundings: The Music of Michael Colgrass*. Other prizes include two Guggenheim Fellowships, a Rockefeller

Grant, A Fromm Award and Ford Foundation award, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for New Chamber Music.

"A Flute in the Kingdom of Drums and Bells" (1995) was commissioned by flutist Marina Piccinini and the Nexus percussion ensemble. "Urban Requiem" (1996) for four saxophones and wind ensemble was commissioned by Gary Green and the University of Miami Wind Ensemble, who recorded it for Albany Records (also recorded by Craig Kirchhoff and the University of Minnesota Wind Ensemble). "Hammer & Bow" (1997) for marimba and violin was commissioned by Toronto Symphony concertmaster Jacques Israelievitch.

Colgrass gives workshops in performing excellence, combining Grotowski physical training, mime, dance and Neuro-Linguistic Programming (NLP). His techniques are featured in his book, *My Lessons with Kumi — How I Learned to Perform with Confidence in Life and Work*. His strategies for creativity are explained in Robert Dilts' book *Tools For Dreamers*. He is the founder of Deep Listening, a technique for using hypnosis with audiences to enhance listening pleasure, which is featured in the book of outstanding NLP developments, *Leaves Before the Wind*.

For more information about Michael Colgrass, visit [www.michaelcolgrass.com](http://www.michaelcolgrass.com)



See a video of "Three Brothers" by Michael Colgrass performed by the Fort Lewis College Percussion Ensemble under the direction of Dr. Jonathan Latta: [https://www.youtube.com/watch?v=n\\_DS-xO-Rimg](https://www.youtube.com/watch?v=n_DS-xO-Rimg)

# JOE MORELLO

## BY RICK MATTINGLY

If he hadn't had eyesight problems at an early age, Joe Morello would have pursued a career as a classical violinist. But the string world's loss was the drum community's gain, as Morello became one of the most technically accomplished drumset players to ever wield a pair of sticks, setting a new standard for mastery of odd-time signatures through his work with the Dave Brubeck Quartet.

Born July 17, 1929 in Springfield, Massachusetts, Morello began studying violin at age six. By age 15 he had switched to drums, first studying with a show drummer named Joe Sefcik and then with the legendary George Lawrence Stone. "I'd work out of his book, *Stick Control*, and after I could play the sticking patterns I'd start throwing in accents in various places," Morello recalled. Stone incorporated Morello's ideas into his next book, *Accents & Rebounds*, which is dedicated to Morello. Later, Morello studied with Radio City Music Hall percussionist Billy Gladstone, one of the most technically advanced drummers of all time.

After moving to New York City, Morello worked with an impressive list of jazz musicians including Johnny Smith, Tal Farlow, Phil Woods and Stan Kenton. While working with Marian McPartland at the Hickory House, Morello's technical feats attracted the attention of a legion of drummers, who would crowd around him at a back table during intermissions to watch him work out with a pair of sticks on a folded napkin.

His 12-year stint with Brubeck made Morello a household name in the jazz world, and on the quartet's recording of "Take Five" he performed one of the most famous drum solos in jazz history. "When people use the word 'technique,' they usually mean 'speed,'" Morello said, commenting on the solo. "But the 'Take Five' solo had very little speed involved. It was more about space and playing over

the barline. It was conspicuous by being so different."

After leaving Brubeck in 1968 Morello became an in-demand clinician, teacher and bandleader. He appeared on over 120 albums and wrote several drum books, including *Rudimental Jazz* and *Master Studies*. Morello won countless music polls over the years and was elected to the *Modern Drummer* magazine Hall of Fame in 1988.

"Technique is only a means to an end," Morello always stressed. "The more control you have of the instrument, the more confidence you will get and the more you will be able to express your ideas. But just for technique alone—just to see how fast you can play so you can machine-gun everybody to death—that doesn't make any sense. Technique is only good if you can use it musically."

Read Joe Morello's complete PAS Hall of Fame bio at <http://www.pas.org/About/the-society/halloffame/MorelloJoe.aspx>

See a video of a "Take Five" drum solo: <https://www.youtube.com/watch?v=t-dt-pYdQwPE>





# FRED SANFORD

BY LAUREN VOGEL WEISS

**“W**hether as an arranger, teacher, clinician, judge, company spokesperson or friend, Fred Sanford was simply the best.... He was the first, the best, the great artist, the person without whom so many of us would have struggled for acceptance and respect. Thanks for everything, Fred; your legacy will live on through your music, your disciples and your presence.”—Dennis DeLucia.

Frederick Val Sanford was born in Laramie, Wyoming, on June 22, 1947. Before he was a year old, the family had moved to Casper—a city known for its drum and bugle corps. He took piano lessons and drum lessons while in elementary school. At age 12 he joined the Troopers drum & bugle corps. Sanford was a proud member of the Troopers until he aged out following his 21st birthday in 1968. Although he attended school at California State University in Fullerton and taught the newly organized Anaheim Kingsmen from 1965–67, each summer he would return to teach and perform with his hometown corps. After “aging out,” Sanford moved to northern California where he attended San Jose State University and studied percussion with Tony Cirone.

During his years in San Jose, Fred also began to instruct and write for a new drum corps, the Santa Clara Vanguard, with whom he would work for 12 seasons. During his tenure there, the Vanguard drum line won an unprecedented five national “high drum” titles (1973, 1974, 1975, 1978, and 1979). In a fitting tribute, the DCI “high drum” award is now called the “Fred Sanford Award for Best Percussion Performance.”

Following his graduation from SJSU in 1970 with a Bachelor’s Degree in Music Education (he also earned his Master’s Degree in Music from there four years later), Sanford went to Bergenfield, New Jersey to teach high school music. For a

brief time in the mid-1970s, Sanford also worked with the Madison Scouts and the Alberta All-Girls Drum & Bugle Band. The ’70s also saw Sanford begin his association with the Slingerland Drum Company, where he was instrumental in designing the TDR snare, Cut-a-way timp-toms and Tonal bass drums. He also began another important aspect of his career, teaching educational clinics on marching percussion around the country and eventually around the world. During the early 1980s, Sanford joined the Ludwig Drum Company as a Product Development Manager and Staff Clinician.

In addition to his drum and bugle corps experiences, he was the percussion coordinator for the 1984 Olympic Games in Los Angeles and also worked with the McDonald’s All-American Band at various national parades. Starting in 1985, he served as a marching percussion consultant for the Yamaha Corporation of America and was involved in teaching thousands of students over the years through Yamaha’s Sounds of Summer educational programs.

Fred Sanford was also active in the Percussive Arts Society, serving on the PAS Marching Percussion Committee as well as being the “voice” of the Marching Percussion Festival for almost two decades—from the first Marching Forum held at PASIC ’82 in Dallas to his final PASIC appearance in Orlando in 1998. As a tribute to his support of PAS, the Marching Percussion Committee unanimously nominated him for induction into the PAS Hall of Fame.

Sanford died from cancer in January 2000.

Read Fred Sanford’s full PAS Hall of Fame bio: <http://www.pas.org/About/the-society/halloffame/SanfordFred.aspx>



See a 1978 video of the Santa Clara Vanguard drumline featuring Fred Sanford: <https://www.youtube.com/watch?v=OdUDsV-Nulw> **RIS**

L80 LOW VOLUME CYMBALS

**80% LOWER VOLUME**  
**100% HIGHER LEARNING**

©2015 Avedis Zildjian Company

Say goodbye to ear fatigue with the new L80 Low Volume Cymbals. They are up to 80% quieter than a traditional cymbal, enabling you and your teacher to have clear conversations, play together, and accelerate the learning experience. The L80 Low Volume Cymbals are also ideal for practice rooms, low volume gigs or anywhere where you can't be loud. Learn faster. Play better. Visit [www.zildjian.com](http://www.zildjian.com) for more details.

#hearttthelearning

**Zildjian**



# PEOPLE AND PLACES

## BRAZIL

**P**edro Sá, Solo Timpanist of the Petrobras Symphony Orchestra and Professor of Percussion of the Federal University of Rio de Janeiro School of Music, commissioned Brazilian composer Dimitri Cervo to write a new timpani concerto, “Concertante for Timpani and Orchestra,” which had its premiere on Oct. 19 in Paróquia da Ressurreição, Rio de Janeiro, with the Petrobras Symphony Orchestra. The performer and composer collaborated for over a year, resulting in the first timpani concerto written in Brazil for solo timpani accompanied by a full orchestra (the Brazilian concertos by Ney Rosauro and Jose Siqueira are only for string orchestra). Mixing minimalism and Brazilian rhythms, the piece explores the melodic possibilities of five timpani through the use of pedals, two cadenzas, and several extended techniques.



Pedro Sá with Dimitri Cervo

## CHINA

**A**ldo Mazza recently made a trip to China, where he taught and performed in front of 600 Chinese drum enthusiasts alongside an international faculty on a cruise ship. This was the sixth edition of the well-established annual event produced in collaboration with China’s 9 Beats Music Education Schools, a nationwide effort consisting of 400 school locations throughout China. Mazza is the founder and artistic director of KoSA Music, along with his wife, Dr. Jolán Kovács, and the China event is one that Mazza always looks forward to and is proud to see grow each year.

The 2015 event began with the cruise ship leaving the port city of Tianjin, China and heading to Japan. Throughout



Aldo Mazza performing in China

the week, drumset classes were given on the ship to school-aged participants alongside their parents. An important ingredient to the success of the 9-Beats School System is the teacher-training seminars. These teachers were taught by this year’s stellar faculty: **Rick Latham** (U.S.), **Pete Lockett** (U.K.), **Izumi Koga** (Japan), **Dom Famularo** (U.S.), **Chris Trzcinski** (U.S.), **Nicholas McBride** (Australia), **Sam Debell** (U.K.), **An Yu “Ryan”** (China), **Han Bingchen** (China), and Mazza (Canada).

Plans are underway for next year’s event in China, with a possibly bigger collaboration with the 9 Beats school directed by Mr. Li Hongyu.

## IRAN

**I**nited by Iran’s leading drum school and online community center, 16-year old drummer **Antoine Fadavi** recently traveled to Tehran, Iran where he presented a workshop titled “Everything You Want to Know About Drum Videos.” During the four-hour seminar Antoine discussed pre-production, production, and post-production as well as how to post and promote drum videos, answered questions from the dozens of drummers in attendance, and performed some of the covers and play-alongs that have become popular on his YouTube channel ([www.youtube.com/antoinefadavi](http://www.youtube.com/antoinefadavi)).

“I love to travel and, since part of my family is Persian, it was natural for me to want to visit Iran,” Antoine explains. “I wasn’t sure what to expect but I was pleasantly surprised to find that there are so many good drummers in Iran. While the players and teachers there are somewhat limited in terms of access to drum equipment and drumming influences compared to other parts of the world, they have a wonderful attitude, a ton of support from the local drumming community and, of course, they have YouTube.”

One highlight of the hands-on clinic was the production of a video featuring well-known Iranian drummer **Ashoor Moradian**. Using the students as the crew, and shot using GoPro cameras exclusively, the video was filmed and edited as part of the class and then uploaded to the Iranian-drummer.com YouTube channel at <https://youtu.be/5iUhwFdh3U>.

"This was one of an ongoing series of events presented by Iranian-Drummer.com," says Iranian Drummer's founder and president, **Alireza Tabatabaei**. "The goal of the workshop was to help Iranian drummers learn about making drum videos—a popular and increasingly important aspect of modern drumming—while encouraging them to share their drumming on YouTube and other social media."

The seminar was also sponsored by the KAT Electronic Percussion division of Drum Workshop, Inc. For further information contact [info@antoinefadavi.com](mailto:info@antoinefadavi.com).

## ITALY

The 13th edition of the Italy Percussion Competition and Days of Percussion festival ended successfully on Sept. 20 in the Serena Majestic. Six intense days of competitions, master classes, and concerts with musicians of international fame was organized by the Italy Percussive Arts Society, under the new artistic direction of **Francesca** and **Claudio Santangelo**.

The opening evening, Sept. 16, was a novelty for those present, featuring a new format conceived by PAS Italy presi-

dent **Antonio Santangelo**. The event included a message from PAS President **Julie Hill**; the awarding of prizes to all the artists preceded by small "commercials"; the presentation of the candidates to the competition; and a tribute to Vic Firth that included a performance of "Crazy Army" by Ed Lemley by **John H. Beck**, **Anders Åstrand**, **John Wooton**, **Francesca Santangelo**, **Theodor Milkov**, **Filippo Lattanzi**, **Cristoforo Pasquale**, and **Luca Ventura**, followed by an "illuminated" snare drum solo in memory of Vic.

The closing evening featured the winners of the various categories of the competition, who performed before a large audience. The competition included 180 competitors from 32 countries.

The Lifetime Achievement Award, conceived in 2010 and realized by the sculptor Antonio Torquato Lo Mele, was awarded to Anders Åstrand, a great performer who has distinguished himself through his educational course with the sole aim of contributing to the technical and artistic growth of the percussionists.

The artists included **She-e Wu** (Taiwan), **Theodor Milkov** and **Boris Estrin** (Russia), **John H. Beck**, **David Friedman**, **Mario J. DeCiutiis**, **Richard LeVan**, and **John Wooton** (USA), **Anders Åstrand** (Sweden), **Piotr Sutt** (Poland), and **Cristoforo Pasquale**, **Filippo Lattanzi**, **Gianluca Capitani**, **Luca Ventura**, and **Francesca** and **Claudio Santangelo** (Italy).

Italy PAS thanks all the friends and sponsors for the support given for the realization of this edition: PAS, Adams, Bergerault, Yamaha, Majestic, Encore Mallets, Angelini Mallets, Zildjian, Koala Percussion, Regal Tip, Innovative Percussion, TreeWorks, HoneyRock, *Sticks* magazine, *DrumSet* magazine, Percussion Creative, Palladium Music, Pustiens P.P., Norsk Musikforlag, Tama, Buffalo Marimba, Peter's Bag, AP Instruments, MG Mallets, Alternate Mode, Percussion Beurskens ed., Morleo Ed. Italy Percussion Ed., and Ufip.

## 2015 Juries and Winners 2015

### MARIMBA

#### Jury

**She-e Wu** (Taiwan), **Theodor Milkov** (Russia), **Filippo Lattanzi** (Italy)

#### Winners

##### Category A

- 1st Prize: **Yoonseo Kang** (South Korea)
- 2nd Prize: **Augustin Lipp** (Switzerland)
- 3rd Prize: **Igor Jurinic** (Croatia), **Boris Nikonov** (Russia)

##### Category B

- 1st Prize: **Ayami Okamura** (Japan)
- 3rd Prize: **Chikage Hayashi** (Japan), **Denis Jakovlev** (Russia)

##### Category C

- 2nd Prize: **Huichan Lee** (South Korea)
- 3rd Prize: **Mayaka Hashimoto** (Japan)

▶ Tap to play Video



A 15-second excerpt from the full-length video produced and directed by Antoine Fadavi during his recent workshop at Iranian Drummer in Tehran, Iran. The full video can be viewed at <https://youtu.be/5iUhwFdh3U>.



## VIBRAPHONE

### Jury

**David Friedman** (USA), **Anders Åstrand** (Sweden),  
**Claudio Santangelo** (Italy)

### Winners

#### Category A

1st Prize: **Casper Lidsle** (Finland), **Bartłomiej Sutt** (Poland)  
2nd Prize: **Grzegorz Chwaliński** (Poland)

#### Category B

1st Prize: **Leonhard Waltersdorfer** (Austria)  
2nd Prize: **Sylvie Erauw** (Belgium)  
3rd Prize: **Bence Simon** (Hungary)

#### Category C

1st Prize abs.: **Aubry Corentin** (France)  
2nd Prize: **Bence Simon** (Hungary)  
3rd Prize: **Tiit Joamets** (Estonia)

## TIMPANI AND SNARE DRUM

### Jury

**John H. Beck** (USA), **Boris Estrin** (Russia), **Piotr Sutt** (Poland)

### Timpani Winners

#### Category A

3rd Prize: **Gal Krajcic** (Slovenia), **Artemis-Zoi Ntaliap**  
(Greece)

#### Category B

2nd Prize: **Vincenzo Guerra** (Italy)  
3rd Prize: **Anna Górna** (Poland), **Thomas Raemaeker**  
(Belgium)

#### Category C

3rd Prize: **Alexander Singer** (USA), **Krzysztof Niezgoda**  
(Poland)

### Snare Drum Winners

#### Category A

1st Prize: **Vitantonio Gasparro** (Italy), **Grzegorz Chwaliński**

(Poland)

2nd Prize: **Boris Nikonov** (Russia)

3rd Prize: **Gianmarco Spaccasassi** (Italy), **Simone Di Tullio**  
(Italy), **Ji Yun Wang** (China)

#### Category B

1st Prize: **Arthur Bechet** (France)  
2nd Prize: **Peter Fleckenstein** (Germany)  
3rd Prize: **Gioele Balestrini** (Italy)

#### Category C

1st Prize: **Aubry Corentin** (France), **Kota Yamamoto** (Japan)  
3rd Prize: **Kyoko Murakami** (Japan)

## DRUMSET

### Jury

**Gianluca Capitani**, **Cristoforo Pasquale** (Italy), **Tom Schaefer**  
(Germany)

### Winners

#### Category B

1st Prize: **Gianmarco Spaccasassi** (Italy)  
2nd Prize: **Peter Fleckenstein** (Germany), **Ludovico Ven-**  
**turini** (Italy)

3rd Prize: **Emanuele Cossu** (Italy), **Dmytro Vodovozov**  
(Ukraine)

#### Category C

1st Prize: **Ludovico Venturini** (Italy)  
2nd Prize: **Giacomo Tongiani** (Italy)

## COMPOSITION

### Jury

**John H. Beck**, **David Friedman**, **Richard LeVan** (USA), **Anders**  
**Åstrand** (Sweden), **Claudio Santangelo** (Italy)

### Winners

#### Category A

2nd Prize: **José Antonio Moreno Romero** (Spain)

#### Category D

1st Prize: **Stefano Ottomano** (Italy)



Italy Percussion Competition participants and jury.

## POLAND

In August, the Polish PAS Chapter co-organized two summer master courses. The fourth Polish Nationwide Percussion Workshop took place in Lublin, organized by well-known Polish percussion educator **Stanislaw Halat**. The event included private lessons, chamber music, and student performances. In addition to Polish instructors, **Andrei Verishka** from Belarus and **Jose Torres** from Cuba gave classes. Over 50 students attended.

The fifteenth International Percussion Forum took place in Zagan. The faculty included **John H. Beck** (USA), **Anders Åstrand** (Sweden), **Shoko Sakai** (Japan), **Nippy Noya** (Indonesia), **Jose Torres** (Cuba), **Se-Mi Hwang** (South Korea), **Daniel Soltis** (Slovakia), and the best senior staff from Poland. Over 55 students developed their percussion skills during the forum.

## USA Georgia

On Sept. 30, **Andrew Bliss** (University of Tennessee) visited Lassiter High School (**Mike Lynch** and **Joel Boss**, percussion directors) in Marietta. Bliss spent the morning offering a clinic to the Lassiter students on strengthening rhythm in percussion performance. A special thanks to Yamaha, Zildjian, Innovative Percussion, Evans, Black Swamp, and Meinl Percussion for supporting the visit.

## Tennessee

The University of Tennessee at Martin Percussion Studio (directed by **Dr. Julie Hill** and **Dr. Dan Piccolo**) presented their 11th Annual Roots of Rhythm tour Sept. 21–22 for nearly 3,000 students and community members across West Tennessee. Presentations were held at Bells Elementary School, Milan Elementary School, Selmer Elementary School, Medina Middle School, and the City of Selmer in downtown Rockabilly Park.

Interactive in nature, the Roots of Rhythm presentation brings a variety of world music styles to audience members, including *maracatú* and *samba reggae* from Brazil, *calypso*

and *tambo bamboo* music from Trinidad, *son* from Cuba, West African *kpango* drumming/dancing from Ghana, *Shona* marimba music from Zimbabwe, *currulao* style from Colombia, and more. Students are presented historical and geographical information during the program, and visual aids such as maps and flags are utilized as well. Audience members actively take part in the music for a truly memorable and experiential program.

Tour sponsors included the UT Martin College of Humanities and Fine Arts, Zildjian, Innovative Percussion, Amro Music, Evans, and the UTM Percussion Society.



University of Tennessee's 11th Annual Roots of Rhythm tour

## Texas

**Gene Koshinski** completed a 5-stop clinic tour in Texas from Nov. 5–11, and offered a presentation titled "Revitalizing the Art of Two-Mallet Solo Performance." Koshinski worked with the percussion studios at University of North Texas (host **Mark Ford**), Southern Methodist University (hosts **Doug Howard** and **Drew Lang**), Stephen F. Austin University (host **Brad Meyer**), University of Texas at Arlington (host **Michael Varner**),



Andrew Bliss with Lassiter High School students



and Baylor University (hosts **Ivan Trevino** and **Todd Meehan**). The tour was generously sponsored by Pearl/Adams, Innovative Percussion, Sabian, and Remo.

### Virginia

Jazz mallet artist **Jerry Tachoir** was in residency at Virginia Tech Sept. 14–15. Jerry presented a concert Sept. 14 with pianist Marlene Tachoir and a mallet master class on Sept. 15, along with private lessons. This event was sponsored by VA Tech, Ludwig/Musser, Innovative Percussion, and Avita Jazz Records.



VA Tech Percussion students and percussion instructor Annie Stevens with Jerry Tachoir

### On the Road

**Hal Sargent**, Director of Bands and Percussion at Louisburg College, was a presenter at two recent conferences for music educators. Sargent presented a professional development session titled “Percussion Class and Band, A Match Made in Heaven” at the North Carolina Independent School Association Education Conference on October 23 at High Point University. Sargent also attended the National Association of Music Educators conference in Nashville, Tenn. His Oct. 27 professional development presentation was titled “Percussion: The 21st Century Music Class,” and was attended by teachers from a variety of states. Sponsoring organizations for both conferences included Vic Firth Co., Sabian, Marimba One, Panyard, Louisburg College, and Cardinal Gibbons High School. **RS**



# SICK PUPPY SUMMER FESTIVAL CONQUERS NEW MUSIC

BY MICHAEL CARP, CHELSEA TINSLER, AND ZACH WEBB

**T**he Summer Institute for Contemporary Performance Practice, affectionately referred to as SICPP (pronounced Sick Puppy), is a dynamic nine-day chamber music festival exploring significant and emerging works of the 20th and 21st centuries through intensive rehearsal and performance. Originally founded as a seminar exclusive for advanced pianists by artistic director Stephen Drury, SICPP has expanded to include winds, strings, voice, and percussion. The festival takes place at the historic New England Conservatory with a renowned faculty comprised of university teachers, professional musicians, and members of the Callithumpian Consort, Boston's premier new-music chamber group.

This year's faculty consisted of Dr. Scott Deal, Professor of Music and Director of the Donald Tavel Arts Technology Research Center, Indiana University Purdue University Indianapolis (IU-PUI), and Dr. Stuart Gerber, Associate Professor and Percussion Coordinator, Georgia State University. The fellows were David Abraham, University of Cincinnati, College-Conservatory of Music: second year DMA; Michael Carp, Wichita State University: first year MM; Caitlin Cawley, Boston University: BM junior; Anthony DeMartinis, University of Michigan: BM junior; Dominic Ryder, University of New Hampshire: BM senior; Chelsea Tinsler, University of Michigan: first year MM; and Zach Webb, Georgia State University: AD.

The following is an interview penned by three of the 2015 SICPP percussion fellows:

## Describe SICPP in five words or less:

**Michael Carp:** Avant-garde, contemporary, cultivating, relevant, and fearless.

**Zach Webb:** Quick-paced, forward-thinking.

**Chelsea Tinsler:** A collaborative new-music heaven.

## What performance opportunities does SICPP offer?

**Webb:** Throughout the festival, there are numerous opportunities to perform, starting with master classes during the opening weekend and closing with a ten-plus-hour marathon concert. The master classes are a great opportunity to get feedback from both Scott and Stuart in preparation for the percussion concert later in the week. They are also a great way to discover pieces that you may not be familiar with as well as to learn new ways to approach some of the standard works in our repertoire.

The final marathon concert, known as the Iditarod, pre-

sented over 60 pieces we had been rehearsing throughout the week. Lasting from 4:00 P.M. until around 2:00 A.M., this year's concert featured a dynamic range of pieces including works by Aperghis, Cage, Crumb, Feldman, Foss, Kurtág, Reich, Rzewski, composer-in-residence Rand Steiger, Scelsi, Stockhausen, Vivier, Wolff, Zorn, and brand-

new pieces by the composition fellows.

## What does an average day for a SICPP percussionist look like?

**Webb:** The daily schedule features a mix of instrument-specific master classes and composition workshops in the morning, a lunchtime fellow recital, three to four rehearsals in the afternoon, and an evening concert that includes performances by SICPP faculty and the Callithumpian Consort. I was involved in rehearsals for Stockhausen's "Kreuzspiel," Zorn's "Cobra," Vine's "A King's Manifesto," and Reeve's "Meditation." It was a great experience to interact with and receive feedback from composers and faculty alike for many of my pieces.

**Tinsler:** During our first few days, we ran around a lot collecting instruments and finding our rehearsal spaces in the maze that is the New England Conservatory! Once that was settled, we really had a chance to dig into the repertoire in our daily rehearsals and quickly build relationships with all the fantastic musicians at SICPP. I had the opportunity to work with composition fellow Celeste Oram on her incredibly unique piece called "rupture | rapture" for percussion and voice. The piece is inspired by the degeneration of scale, and her audio/visual score reflected both the microscopic and the massive. My job was to interpret a video of hands animatedly imitating insects, while the vocalist mimicked a spliced soundtrack of glaciers and comets. The result was truly engaging, as the staging of the piece calls for the hands to be projected on a giant screen and the amplification of both the voice and drum to capture subtlety and nuance. It was refreshing to tackle something unconventional and also rewarding to learn about the technology of syncing scores, live projection, and setting up overhead and contact microphones.

**Carp:** In addition to preparations for my various rehearsals and performances, I spent my time watching other instrument master classes and workshops. It happened that I was free for



Artwork by Aaron Dana



part of a piano master class and two composition workshops, respectively presented by percussion faculty Scott Deal and composition fellow Lowell Fuchs. I made it a priority to see Fuchs' workshop, as I was performing his piece "Oil Stained America" for the Iditarod. Fuchs' piece was notated with a very unique system of graphics and performance instructions, which provided for some learning hurdles as the performer. Being able to hear him speak about his work in a roundtable discussion with a room full of the other composition fellows, faculty, and the composer-in-residence provided invaluable insight and a unique collaborative experience.

### What is the role of the SICPP faculty? How did they influence your experience?

**Carp:** The faculty coached rehearsals during the day and performed chamber and solo music each evening. Just like the fellows, they were faced with a tough schedule and the obstacle of preparing large and difficult works in a short time period. Because of this, my perspective on rehearsal efficiency was transformed. Having such active faculty was reassuring, as you could see them implement their various instructions in their own performances. In retrospect, it's pretty incredible that they were able to get all this done while spending the days coaching us!

**Tinsler:** I loved that members of the SICPP faculty were integrated into our chamber groups, and it was extremely valuable to play side-by-side with professional and experienced musicians. I will take away many new rehearsal strategies and their always positive and collaborative work ethic.

**Webb:** Scott and Stuart, the percussion faculty, function in many different roles. The most evident is through their coachings during the week. At one point, Stuart even joined in during Zorn's "Cobra." It was a great experience getting to play alongside him in such a fun and liberating piece. My favorite evening performance was Stuart's interpretation of Stockhausen's "Nasenflügeltanz" for glorified drumset and electronics, which features choreography, singing, and non-traditional drumset writing.

### Any other unique facets of SICPP?

**Tinsler:** Collaboration epitomizes SICPP as a whole. Especially as percussionists, we tend to play and hang around with other

drummers all the time. Though it is a wonderful cult of which I am proud to be a member, working with non-percussionists always provides a renewed source of energy and different musical perspectives that never fail to inspire and help me grow in my own musicianship.

**Carp:** There aren't many opportunities, especially as students, where you can perform some of the repertoire you can here at SICPP. For example, assembling the motley crew needed for Crumb's "Ancient Voices"—soprano, boy soprano, oboe, mandolin, musical saw, harp, piano, toy piano, and three percussionists—isn't a standard task. For me, it's a nice change of pace from percussion ensemble or an orchestral festival.

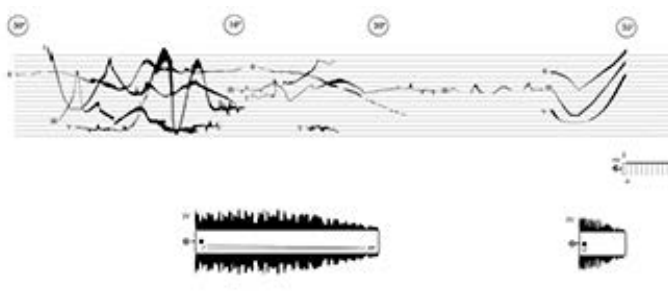
**Webb:** The environment is unique in that everyone is ready to play a lot of difficult repertoire in a very short span of time. Additionally, there is an enormous amount of new music going on throughout the week. Whether it is works by Feldman, Rzewski, Crumb, guest composers, or student composers, there is something for everyone to be excited about.

### Why SICPP?

**Carp:** During my undergraduate studies, my school focused on new percussion ensemble repertoire. Now, in my graduate studies, I've started focusing on the orchestral repertoire. Contemporary chamber music is something I've always been aware of, but never had the opportunity to play. When deciding what summer activities to participate in, I asked an older colleague if he had any recommendations, and he told me about SICPP. He described it as a "really relaxed environment where you will put together some of the hardest repertoire in one week," referring to his experience playing Berio's "Linea" and Reich's "Drumming." The juxtaposition of being relaxed while putting together tough works in such a short time was enticing! I knew that I had to give it a shot.

### Can you highlight some of the repertoire selections from the percussion concert and the Iditarod?

**Tinsler:** Reich's "Double Sextet," Crumb's "Ancient Voices of Children," Akiho's "Stop Speaking."



First page of composition fellow Lowell Fuchs' score, "Oil Stained America."



Left to Right: Dr. Gerber, Dr. Deal, David Tarantino, David Abraham, Anthony DeMartinis, Chelsea Tinsler, Caitlin Cawley, Zach Webb, Dominic Ryder, and Michael Carp

**Carp:** Hurel's "Loops II," Aperghis' "Sept crimes de l'amour," Andriessen's "Hoketus."

**Webb:** Heider's "Laudate Lignum," Zorn's "Cobra," Stockhausen's "Kreuzspiel."

**What was the most compelling part of the festival? What will you take away from your experiences at SICPP?**

**Webb:** The most compelling part was the aura surrounding the festival. There was this buzz—a type of energy that surrounded and engulfed SICPP. Whether it was during a master class, a rehearsal, or each night hanging at the UNO's after party, there was this excitement and puppy camaraderie about new music.

**Carp:** With over 100 participants, the Callithumpian Consort, and a full faculty this summer, SICPP delivered a massive amount of new music. It was a truly eye-opening experience discovering, playing, and hearing new repertoire.

**Tinsler:** It was wonderful to be surrounded by brave musicians with similar interests and "go-for-it" attitudes. The overall zest of for giving quality and thoughtful performances of new music was definitely a highlight of SICPP!

**Michael Carp** is starting his second year MM studies at Wichita State University with Gerald Scholl and performs with the Wichita Symphony Orchestra. Recent projects include a collaboration and recording with composer/marimbist Nathaniel Bartlett on his solo percussion work "Apical Topography." Past studies include his BM from the University of South Florida with Robert McCormick.

**Chelsea Tinsler** is completing the last year of her master's degree in percussion performance and chamber music at the University of Michigan as a student of Joseph Gramley and Jonathan Ovalle. After graduation, she plans to apply for K–12 instrumental music teaching positions and continue freelancing in her percussion duo Chained Tones and steelworks steelband. She holds a BM in percussion performance and music education from The Hartt School where she was a student of Benjamin Toth.

**Zach Webb** is starting his first year DMA studies at the University of Cincinnati, College-Conservatory of Music where he will study with Percussion Group Cincinnati. Previous teachers include Stuart Gerber, Benjamin Toth, and Michael Sammons. **RIS**



# NIEF-NORF SUMMER FESTIVAL: A PARTICIPANT'S PERSPECTIVE

BY JORDAN CURCURUTO

Nief-norf is a nonprofit organization that runs an interdisciplinary summer music festival (nnSF) focusing on the performance, creation, and discussion of contemporary solo and chamber music. Through the course of the two-week festival, university students and professionals from across the United States and abroad collaborate on numerous concerts, work closely with guest artists and composers, and attend a variety of lectures. After having such a rewarding experience at nnSF 2014, I knew I had to return, and it has been the highlight of my summer for two consecutive years.



This year was different than last year, and it has definitely shaped me as a musician. Being an alumnus this year made my experience even more rewarding. I was now very familiar with the faculty and also looking forward to seeing other returning fellows who have become good friends and colleagues. The value of this festival is easily attested to by the fact that about half of the percussion fellows this year were alumni. The challenging repertoire, fascinating research presentations, and amazing performers make this experience valuable and memorable.

I performed four major, challenging works, each of which were over 15 minutes in length. Because we had only two to

three days, rather than the usual “school-time” preparation of three to six months to prepare for a concert, I learned a great deal about how to prepare chamber music in a short amount of time. Rehearsals have to be efficient, personal preparation is vital, and a good attitude is non-negotiable—especially if you have been rehearsing one piece for eight hours!



One of the biggest changes this year was the festival moving from Furman University in South Carolina to the new music building at the University of Tennessee (UT), Knoxville. The UT School of Music is a perfect fit for the nief-norf Summer Festival. The recital hall boasts state-of-the-art audio and video equipment to complement its superb acoustics, and the practice and rehearsal spaces are bright and welcoming. The percussion storage area is a dream with rows of organized, labeled shelves and an abundance of both manufactured and homemade instruments. Behind large, roll-up doors are cabinets full of accessories and mallets, pegboards with complete collections of almglocken, Thai gongs, a plethora of world percussion, and more.

To facilitate all of the festival logistics is a dedicated staff of interns. Equipment is ready beforehand in a rehearsal space, and someone is always around to answer questions or to retrieve a hard-to-find item. Concerts run smoothly because of their careful planning, and each day is enjoyable because of their hard work.

The performance fellows, composition fellows, staff, and faculty constantly interact in rehearsals and master classes, but we also live in the same dorm buildings and eat every meal in the same cafeteria. After concerts, we would all go to a bar or restaurant in trendy, downtown Knoxville. In addition to aiding

our relaxing and socializing, Knoxville's downtown provided a fresh variety of performance venues.

One of the first performances this summer was an entire chamber concert of Philip Glass's early music. We performed at a great space in downtown Knoxville, which brought this unique experience to the public. I have never heard of a concert consisting of only Glass's compositions, but nnSF is one of the few places something like that could happen. Even better, the keynote research presentation from that day, given by David Chapman, was centered on Philip Glass, making the performance that night even more interesting.

The next night, the performance fellows had a chance to show off their individual talents at the festival's Cabaret Concert. The concert was held at a local coffee shop and was jam-packed with solos from almost every performance fellow, as well as some of the faculty.

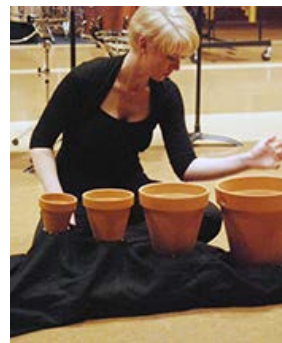
I have met some talented, passionate people through this festival with whom I continue to keep in contact. Many are performers, but working with the composers has always been my favorite part. Even when not working directly with the composers, I was able to talk with a lot of them during group hangs. I loved listening and discussing music with them. I think the greatest benefit to the composers is the time they get individually with different musicians at the festival, as well as other composers.

I highly recommend attending this festival. As a performance fellow, you are asked to be at your best for rehearsals and are worked hard during the entire two-week festival. I appreciated the rigorous schedule because I knew my time and money were not being wasted; I was constantly learning and engaging in a unique experience. With that being said, there are still opportunities for downtime, networking, and making new friends. This festival offers a unique opportunity to learn challeng-

ing repertoire alongside inspiring colleagues, and I am thankful to have found such a special group of like-minded people. I am a proud nief-norfer!

*Applications for the 2016 nief-norf Summer Festival are now open! Apply by December 15 to receive the early-application discount: <http://www.niefnorf.org/apply>*

**Jordan Curcuruto** is a percussionist specializing in contemporary solo and chamber percussion music, speaking percussion, world music, and popular music. She is a graduate of Chapman University, where she studied with Nick Terry and Justin DeHart. She is currently pursuing a Masters of Music in Performance degree, studying with Terry Longshore at the Oregon Center for the Arts at Southern Oregon University. **RIS**





# 36TH LEIGH HOWARD STEVENS SUMMER MARIMBA SEMINAR

BY BEN CORDELL

Tucked away about an hour south of New York City, sandwiched between Asbury Park to the north and Bradley Beach to the south, rests a gem of the New Jersey coast. Historic Ocean Grove, New Jersey looks as though a postcard-perfect, beach-front town from the turn of the 20th century jumped out of its postcard and found some nice real estate along the New Jersey coast. This idyllic setting provided the background for the 36th Leigh Howard Stevens Summer Marimba Seminar.

Like a sort of marimba pilgrimage, 17 other marimba students and I walked from our hotel to our classroom every day for two weeks in June to attend lectures and performances and participate in master classes. In addition to Leigh Howard Stevens himself, we were also lucky enough to meet Michael Burritt, Ivan Trevino, Joe Locke, Annie Stevens, Andrea Venet, Valerie Naranjo, and Dennis DeLucia when each one came to teach and/or perform for us.

On the first full day of the seminar, Leigh held an introductory meeting and dove into the first in his series of in-depth lectures about his creation: the Stevens Technique. During the ensuing two weeks, he also talked to us about his companies, Mallettech and Marimba Productions, and gave us a behind-the-scenes tour of the factory.

A few days into the seminar, Ivan Trevino—the Austin, Texas-based composer, percussionist, and rock drummer—showed up to talk composition. He led us through his process of composition and talked about his performance career as a member and songwriter in the group Break of Reality. He finished his interactive composition clinic with time to spare, so a few students had the opportunity to play for Ivan and receive some feedback.

Next, renowned jazz vibraphone player Joe Locke taught a master class on jazz improvisation, a skill with which most non-jazz musicians seem to struggle. But Joe managed to get our whole group of mostly classical musicians improvising over the chord progression he provided for us. He also talked to us about his compositional process, especially as it pertained to his latest album, *Love is a Pendulum*.

Then, to mix things up a bit, Dennis DeLucia brought a drum pad and drumsticks to the marimba party. His class covered a lot of ground outside of the world of marimba, discussing the anatomy of a cymbal, different geographical origins of certain percussion instruments and rhythmic styles, and, of course, the rudiments. After we discussed cymbals and musical geography, he set up his drum pad and gave us a practical quiz of the 40

rudiments, offering feedback to us on our respective snare drum techniques.

During our second weekend at the seminar, we had the privilege of seeing several talented artists performing a wide variety of music, beginning with Annie Stevens and Andrea Venet of the Escape Ten duo. On the day of their concert, they performed a number of incredible duets by several contemporary composers, like Ivan Trevino and Alejandro Viñao. They also played a few of their own arrangements of Bach and even “My Favorite Things” by Rodgers and Hammerstein. The next day, they hosted a master class at which a few students had the opportunity to play for them. They also shared the story of how they formed their duo and how they balance a demanding professional performance schedule with their teaching commitments.

That same evening, Michael Burritt performed a concert for us. He played several of his own compositions and featured Andrea Venet on his duet “Blue Ridge” as well as a couple of Eastman students alongside Annie Stevens and Andrea for his piece “Home Trilogy” for marimba and percussion quartet. The following morning, he presented a master class, talking about the Eastman School of Music, university teaching, and performing. There was also time set aside for more students to play for him and receive feedback.

The penultimate performer in our weekend concert series was classical marimba master Leigh Howard Stevens. His performance included several of his own compositions, several Bach sarabandes from the cello suites, and a handful of Raymond Helle’s preludes for marimba. On one piece, “Houdini’s Last Trick,”



Escape Ten duo with seminar students

Leigh showed us that, now that he's essentially mastered classical marimba and published a wildly successful method book, his next objective might be to revolutionize the world of magic with his new book, *Method of Magic* (though don't expect it anytime soon). You'll have to see him perform live to judge his magical prowess for yourself!

Additional artists were brought on board after the seminar flier had been printed, and their presence further rounded out an incredible seminar experience. Greg Giannascoli's keyboard percussion ensemble, made up of some of his students from the Juilliard Pre-College, gave a performance of some seldom-heard marimba orchestra music and a couple of modern arrangements. Theirs was a very interesting performance considering how rare it is to hear keyboard ensembles play traditional marimba orchestra pieces nowadays.

As we reached the end of the seminar, Bob Becker and Yuri-ka Kimura performed a few of their new versions of the Musser etudes and some xylophone rags that are written for solo marimba or xylophone with marimba accompaniment. Finally, Valerie Naranjo, the percussionist for the *Saturday Night Live* band, held a very interesting clinic about the gyil (pronounced "JEE-lee"), an early predecessor of the modern marimba that comes from Ghana.

Trying to absorb every drop of information from the LHS Summer Marimba Seminar is much like trying to drink from a fire hose. There's just so much content that Leigh and the others talk about over such a relatively short period of time that absorbing it all is nearly impossible. Honestly, attending the seminar twice is not a far-fetched idea for the amount of information that's packed into the two weeks.

For me, the marimba seminar gave me a two-week focus on becoming a better marimbist before I start my final year of college. As I begin to make the transition from student to teacher, I have the opportunity to reflect and apply everything I learned. Even a few months after the seminar, I still think about the technical issues that Leigh discussed when I practice. While these topics are covered in *Method of Movement*, having the creator of the technique guiding you through the intimate details of it is like having Bill Gates guide you through installing Windows onto



Michael Burritt performing with Annie Stevens and Andrea Venet at the LHS Summer Marimba Seminar

your computer. You still have to put forth the effort (Bill Gates wouldn't push the buttons for you, and Leigh won't adjust each of your fingers to the right spot), but it makes it much easier to get it right the first time and avoid the problems that come with bad technique.

I highly recommend that any marimbist using or teaching Stevens Technique should attend the seminar. It's two weeks of marimba, incredible performances, and the sarcastic humor of Leigh Howard Stevens on a daily basis. What more do you need?

**RIS**



Ivan Trevino with seminar students



# 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.

## University of Texas at Arlington

11/12/2012

UT Arlington Percussion Ensembles

Dr. Michael Varner, director

The Doomsday Machine (2001)

—Michael Burritt

Toccata for Percussion Instruments

—Carlos Chavez

Kpanlogo—Traditional Ga

Jansa—Traditional Mali

Agbekor (slow)—Traditional Ewe

Agbekor (fast)—Traditional Ewe

Diversion for Marimba Quartet—David Sorgi

March to the Scaffold from Symphonie

Fantastique—Hector Berlioz,

Arr. Harold Farberman

## University of Texas at Arlington

4/22/2013

UT Arlington Percussion Ensembles

Dr. Michael Varner, director

The Dark Drum Cries....Glory

—Dr. Michael Varner

Mixtures 2—David J. Long

Traditional Samba Batucada

Samba Cancao

Pegasus—Ben Wahlund

No Exit—Lynn Glasscock

Sprint—Rob Smith

## University of Texas at Arlington

11/26/2013

UT Arlington Percussion Ensembles

Dr. Michael Varner, director

Exploration of Time—Eckhard Kopetzki

Uhuru—Theodore Frazeur

Kuku—Traditional Sengal

Kadan—Traditional Malinke-Guinea

Agbekor—Traditional Ewe

Sinte—Traditional Boke-Guinea

Cloud Forest—Blake Tyson

Cameron Absolom: Soloist

The persistence of past chemistries

—Charles Griffin

Ryan Miller: Student Director

Palace of Nine Perfections, Through

Valleys of Mist, Procession of the

Emperor—Eric Ewazen

## University of Texas at Arlington

2/25/2014

UT Arlington Percussion Ensembles

Dr. Michael Varner, director

Earth Dances—Frank Wiley

Power Struggle—Nathan Daughtrey

World Ensemble: Kpanlogo—Traditional

Ewe, Ghana

Trinity—Alan Keown

The Cry—Nathan Daughtrey

## University of Texas at Arlington

4/22/2014

UT Arlington Percussion Ensembles

Dr. Michael Varner, director

reVelations (premiere)—Michael Varner

The Dark Drum Cries....Glory

—Michael Varner

Yoruba Rhapsody: Ile-Ife—Michael Varner

E Dide E Mujo—Sunny Ade

Doctor Juju—Eric Martin

Fula Fare and the finale: Senegal Calling

—Mike Mainieri

## University of Texas at Arlington

11/17/2014

UT Arlington Percussion Ensembles

Dr. Michael Varner

Katraterra—Jim Casella

Gainsborough—Thomas Gauger

Portico—Thomas Gauger

Dream Clocks—Patrick Long

From Winter Nocturnes, Kpanlogo—Ghana

Wolosodon—Eastern Mali

Fanga—Alafia Nigeria

Insomnia—Kevin Bobo

River is the Way—Daniel McCarthy

**Texas Music Educators Association  
Convention**

2/13/2015

Wylie High School Percussion  
Ensemble

Russell Ratterree, director

The Dreamers of Dreams

—Nathan Daughtrey

Rocket Science—Matt Moore

Stormbreak—Jim Casella

Arabesque No. 1—Claude Debussy,

Arr. Scott Hirsch

Tilted Spheres—Dave Hall

Catching Shadows—Ivan Trevino

Que Viva el Carnival—Lalo Davila

**St. Paul's United Methodist Church**

9/9/2015

Geary Larrick, Solo

Blues for Geary—Geary Larrick

Ray's Blues—Geary Larrick

On Wisconsin—William Purdy

Across the Field—William Dougherty

Beautiful Ohio—Mary Earl

Waltz for A Lovely Wife—Phil Woods

Four—Miles Davis

Blue in Green—Miles Davis

Help Us Accept Each Other—John Ness Beck

Indiana, My Indiana—Karl King

**St. Paul's United Methodist Church**

9/16/2015

Geary Larrick, Solo

My Lydia—Geary Larrick

Hymn without Words—Geary Larrick

Ain't Misbehavin'—Thomas Fats Waller

Sophisticated Lady—Duke Ellington

Indiana My Indiana—Karl King

Chimes and Carmen Ohio

—Arr. Richard Heine

September 12—Larry Lange

Summertime—George Gershwin

Air from Orchestral Suite No. 3—J.S. Bach

Evening Prayer—Engelbert Humperdinck

**Otterbein University**

9/20/2015

Jack Jenny, Solo

Two Mexican Dances for Marimba

—Gordon Stout

**Winthrop University**

10/13/2015

Winthrop University Percussion

Ensemble

B. Michael Williams, director

Introduction and Two Dances

—Richard Maltz

Akadinda Trio—Emmanuel Sejourne

Puzzle Piece—Rich O'Meara

Marubattoo—John Wyre

Spitfire 2.5—Nathan Daughtry

A Whispering...—William Duckworth

Soli—Trad. West African,

Arr. Michael Williams

**Winthrop University**

10/22/2015

Jordan Toran, Solo

Catching Shadows—Ivan Trevino

Peeping Tom—Dan Senn

Quatrinity—B. Michael Williams

Sonata for Timpani—John Beck

Pure Imagination—Leslie Bricusse and

Anthony Newley, Arr. Alex Stopa **RIS**



# UPCOMING EVENTS

## DECEMBER 2015

### UM Fall Percussion Concert

**When:** December 1, 7:30–9:30 P.M.

**Where:** University of Montana, Dennison Theater, Missoula, MT 59812

**More info:** Robert LedBetter, Email: [robert.ledbetter@umontana.edu](mailto:robert.ledbetter@umontana.edu)

### Gamelan Galak Tika

**When:** December 4, 2015, 8:00–10:00 P.M.

**Where:** Kresge Auditorium, Cambridge, MA 02139

**More info:** <http://www.galaktika.org/>

### UT Percussion Symposium and Senior Clinic Workshop

**When:** December 5, 8:00 A.M.–4:00 P.M.

**Where:** Natalie L. Haslam Music Center, Knoxville, TN

**More info:** <http://www.music.utk.edu/events/>

### University of Hartford Percussion Ensemble

**When:** December 5, 7:30–9:30 P.M.

**Where:** Millard Auditorium, University of Hartford, Hartford, CT

**More info:** Ben Toth, Email: [btoth@hartford.edu](mailto:btoth@hartford.edu)

### Hub New Music – Pushing Boundaries I

**When:** December 5, 8:00–10:00 P.M.

**Where:** Boston Conservatory, Boston, Mass.

**More info:** <http://www.hubnewmusic.org/>

### ECSU Percussion Ensemble

**When:** December 6, 2:30–3:30 P.M.

**Where:** Shafer Hall Auditorium-ECSU, CT

**More info:** Jeff Calissi, Email: [calissij@easternct.edu](mailto:calissij@easternct.edu)

### Arnold Fraccaroli Senior Percussion Recital

**When:** December 6, 4:00–5:00 P.M.

**Where:** Shafer Hall Auditorium-ECSU, CT

**More info:** Jeff Calissi, Email: [calissij@easternct.edu](mailto:calissij@easternct.edu)

### Sacred Heart University Percussion Ensemble

**When:** December 7, 8:00–9:30 P.M.

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

**More info:** Andrew Kolar, Tel: (412) 303-4208; Email: [kolara@sacredheart.edu](mailto:kolara@sacredheart.edu)

### Connecticut Symphonic Winds

**When:** December 12, 1:00–3:00 P.M.

**Where:** Roger Ludlowe Middle School, Fairfield, CT

### University of Hartford Wind Ensemble

**When:** December 12, 7:30–9:30 P.M.

**Where:** Lincoln Theatre, University of Hartford, Hartford CT

**More info:** Ben Toth, Email: [btoth@hartford.edu](mailto:btoth@hartford.edu)

### Midwest Clinic

**When:** December 16–19

**Where:** McCormick Place, West 2301 S. Indiana Ave., Chicago, IL 60616

**More info:** Web: <http://www.midwestclinic.org/default.aspx>

## JANUARY 2016

### 27th Annual Guitar Center Drum-Off

**When:** January 16

**More info:** Syvetril Perryman, Email: [media@guitarcenter.com](mailto:media@guitarcenter.com); Web: <http://drumoff.guitarcenter.com/>

### NAMM Show 2016

**When:** January 21–24

**Where:** Anaheim Convention Center, 800 West Katella Avenue, Anaheim, CA 92802

**More info:** Web: <https://www.namm.org/thenammshow/2016>

### KoSA Miami—Intensive weekend workshop

**When:** January 29–31

**Where:** Miami, Florida

**More info:** Web: [www.kosamusic.com](http://www.kosamusic.com), [www.thesfcpa.com](http://www.thesfcpa.com)

## FEBRUARY 2016

### KoSA NY

**When:** February 13–14

**Where:** NYU

**More info:** [www.kosamusic.com](http://www.kosamusic.com)

### Percussion Ensemble Literature: “Choosing the Right Music for your Group”

**When:** February 5, 1:00–2:15 P.M.

**Where:** Columbia Convention Center, Columbia, SC

**More info:** <http://www.scmea.net/>

### KoSA Cuba Workshop & Havana Rhythm and Dance Festival (Fiesta del Tambor—Giraldo Piloto)

**When:** February 28–March 6

**Where:** Cuba

**More info:** [www.kosamusic.com](http://www.kosamusic.com)

## MARCH 2016

### 2016 Iowa Days of Percussion

**When:** March 4–5

**Where:** University of Northern Iowa, Cedar Falls, Iowa

**More info:** Randy Hogancamp, email: [randy.hogancamp@uni.edu](mailto:randy.hogancamp@uni.edu)

### Mid-Missouri Percussion Arts Trophy

**When:** March 5, 8:00 A.M.–9:00 P.M.

**Where:** Kenneth E. Cowan Civic Center, 500 E. Elm Street, Lebanon, MO 65536

**More info:** Carol Helble, Email: [chelble@lebanon.k12.mo.us](mailto:chelble@lebanon.k12.mo.us); Web: <http://www.mmpat.org/>

### **The Netherlands Day of Percussion**

**When:** March 5, 10:00 A.M.–5:00 P.M.

**More info:** Michel Mordant, Email: [percussion@home.nl](mailto:percussion@home.nl);

Web: <http://members.home.nl/percussion/PAS.htm>

### **UM Spring Percussion Concert**

**When:** March 11, 7:30–9:30 P.M.

**Where:** University of Montana Campus, Dennison Theater, Missoula, MT 59812

**More info:** Robert LedBetter, Email: [robert.ledbetter@umontana.edu](mailto:robert.ledbetter@umontana.edu)

### **STOMP!**

**When:** March 11–13

**Where:** Shubert Theatre, New Haven, CT

**More info:** <http://www.shubert.com/presentations/current-season/stomp>

### **Connecticut Symphonic Winds**

**When:** March 19, 7:30–9:30 P.M.

**Where:** Roger Ludlowe Middle School, CT

### **West Kentucky Percussion Festival**

**When:** March 26, 9:00 A.M.–9:00 P.M.

**Where:** Muhlenberg County High School, Felix Martin Hall, Greenville, KY

**More info:** <http://westkypercussion.org/>

### **APRIL 2016**

#### **Kansas Day of Percussion**

**When:** April 2, 9:00 A.M.–6:00 P.M.

**Where:** Bicknell Family Center for the Arts, 1701 South Broadway, Pittsburg, KS 66762

**More info:** Jim Clanton, Email: [jclanton@pittstate.edu](mailto:jclanton@pittstate.edu)

#### **NC Day of Percussion**

**When:** April 2, 9:00 A.M.–6:00 P.M.

**Where:** Cardinal Gibbons High School, Raleigh, N.C.

**More info:** Hal Sargent, email: [HSargent@cghsnc.org](mailto:HSargent@cghsnc.org)

#### **Gamelan Galak Tika**

**When:** April 2, 3:00–5:00 P.M.

**Where:** Bowdoin College, Brunswick, Maine

**More info:** <http://www.galaktika.org/contact.html>

#### **University of Hartford Graduate Percussion Group**

**When:** April 2, 7:30–9:30 P.M.

**Where:** Millard Auditorium-University of Hartford, Hartford, CT

**More info:** Ben Toth, Email: [btoth@hartford.edu](mailto:btoth@hartford.edu)

#### **2016 Indiana PAS Day of Percussion**

**When:** April 9, 9:00 A.M.–5:00 P.M.

**Where:** Ball State University, Muncie, IN

**More info:** Josh Torres, Email: [torresj@centergrove.k12.in.us](mailto:torresj@centergrove.k12.in.us)

#### **University of Hartford Percussion Ensemble**

**When:** April 9, 7:30–9:30 P.M.

**Where:** Millard Auditorium-University of Hartford, Hartford

**More info:** Ben Toth, Email: [btoth@hartford.edu](mailto:btoth@hartford.edu)

### **Wyoming Day of Percussion**

**When:** April 16, 8:00 A.M.–4:00 P.M.

**Where:** University of Wyoming - Band Room, Laramie, WY

**More info:** Brandon Schumacher, Email: [schumacherb@laramie1.org](mailto:schumacherb@laramie1.org)

### **Connecticut Day of Percussion**

**When:** April 16, 9:00 A.M.–6:00 P.M.

**Where:** Coventry High School, 78 Ripley Hill Rd., Coventry CT 06238

**More info:** Andrew Kolar, Email: [kolara@sacredheart.edu](mailto:kolara@sacredheart.edu); Web: <https://www.facebook.com/ConnecticutPAS>

### **Connecticut Antique Drum Show**

**When:** April 17, 9:00 A.M.–5:00 P.M.

**Where:** Sphinx Shriners Center, Newington, CT

**More info:** Rick Smith, Email: [ctdrumshow@aol.com](mailto:ctdrumshow@aol.com)

### **University of Hartford Steelband**

**When:** April 23, 7:30–9:30 P.M.

**Where:** Lincoln Theatre, University of Hartford, Hartford, CT

**More info:** Ben Toth, Email: [btoth@hartford.edu](mailto:btoth@hartford.edu)

### **Gamelan Galak Tika**

**When:** April 23, 8:00–10:00 P.M.

**Where:** Kresge Auditorium, Cambridge, Mass.

**More info:** <http://www.galaktika.org/>

### **Sacred Heart University Percussion Ensemble**

**When:** April 24, 3:00–4:30 P.M.

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

**More info:** Andrew Kolar, Email: [kolara@sacredheart.edu](mailto:kolara@sacredheart.edu)

### **CMEA Conference**

**When:** April 28–30

**Where:** Connecticut Convention Center, Hartford, CT

**More info:** <http://www.cmea.org/PD>

### **MAY 2016**

#### **ECSU Percussion Ensemble**

**When:** May 1

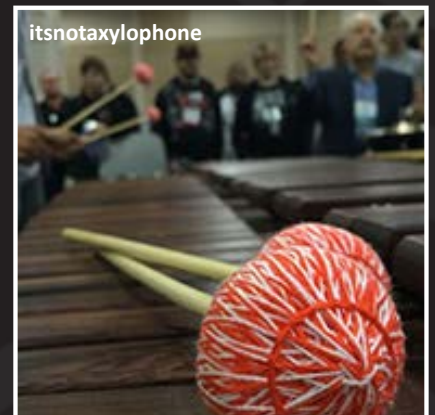
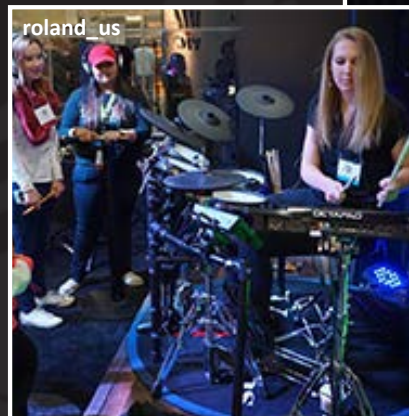
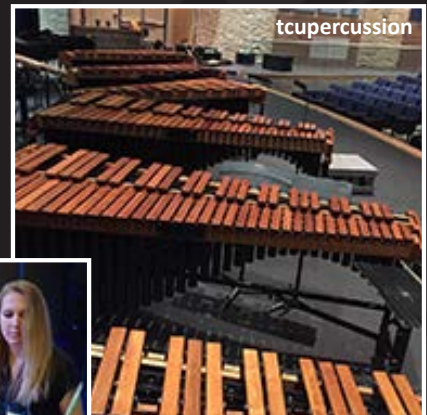
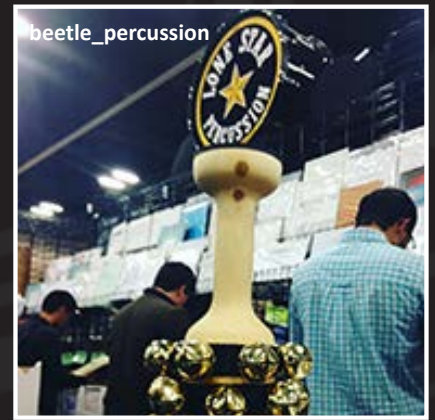
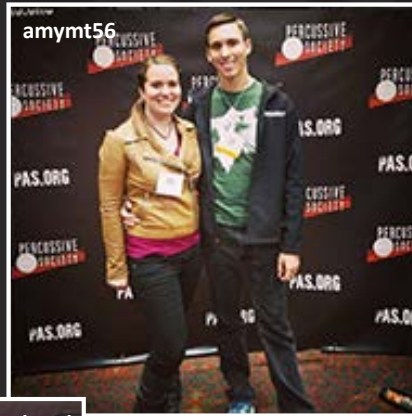
**Where:** Fine Arts Instructional Center Auditorium – ECSU

**More info:** Jeff Calissi, Email: [calissij@easternct.edu](mailto:calissij@easternct.edu) **RS**



# SOCIAL BEATS

Scenes from PASIC 2015



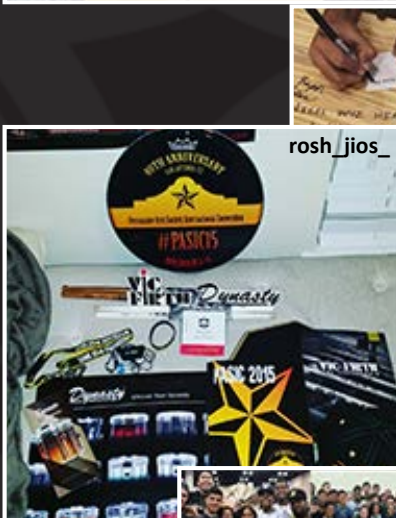
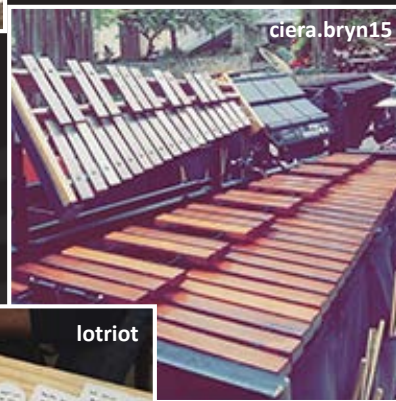
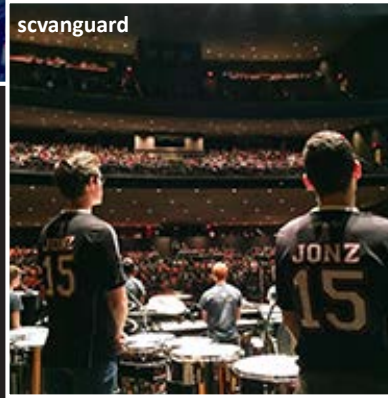
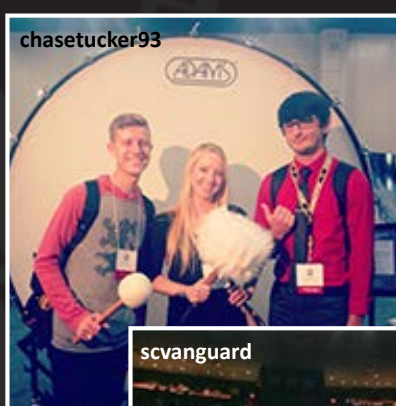
Tag your percussion and drum-related photos with **#RhythmScene**  
to be featured in an upcoming publication and be seen by thousands!

Follow Us

Instagram: PercussiveArts . Twitter: PercussiveArts; PASPASIC; RhythmDiscovery

Facebook: Percussive.Arts.Society; Rhythm.Discovery.Center







# PRODUCT SHOWCASE

## INNOVATIVE PERCUSSION

### 2016 New Products

The **Thomas Burritt Series marimba mallets** feature five models with synthetic cores built on ramin handles and are loosely wrapped with a very soft yarn. Perfectly weighted, all three elements contribute to a superior look and feel, allowing the player to subtly control timbre and minimizing attack. The six models are: TB1: Soft, Good for chorales and great for use in the lowest register of a 5-octave marimba; TB2: Medium Soft, This model has a soft articulation, yet sounds rich throughout the entire range of the instrument; TB3: Medium, A versatile mallet with superb articulation; TB4: Medium Hard, Designed specifically for the upper 3 octaves of the marimba, it features a quick but legato attack; TB5: Hard, Suitable for the upper register, while also ideal for early marimba and standard Japanese literature.

The **Christopher Lamb Orchestral Series Bass Drum Mallets** have been engineered carefully with weight distribution thoughtfully considered. Some are designed to be nimble in the hand and snappy off the drum, while others are intended to allow a lingering weight at impact.

The following models are sold as single mallets: CL-BD1 Big Beater—This large, top-heavy mallet will give the big boom required by the music; CL-BD2 General—This multiple-use mallet cannot only roll and sustain but also provide single notes prior to and at the end of rolls. The contour of the handle allows the player to move his or her hand to the correct balance point for the particular passage; CL-BD3 Igor—This maroon punchy assistant to the Big Beater gives a bit more bite at impact and is slightly harder and drier—less boom, more punch; CL-BD4 Legato Igor—The thin German felt white cover mixes the boom of the Big Beater with a short, thick grip and punchy core. This mallet can work faster than the master Big Beater but still has the fullness needed; CL-BD5 Little Igor—This mixes everything from the Big Beater and Igor with a tapered handle to add quickness to the stroke and a smaller, yet harder core with a black felt finish; CL-BD6 Saturn—This mid-size mallet lends itself to many creative opportunities on the bass drum. The carefully crafted handle allows for the effort and activity to take place at the top of the mallet; it can be used to roll or play broad articulated patterns and medium-weight single notes; CL-BD7 Maximus—This wooden mallet was created with a top-heavy concept to get the most body and depth out of the

drum as possible. The wood core creates a raw impact sound but the added weight gives it more depth.

The following models are sold as pairs: CL-BD8 Light Rollers—This lightweight pair of rollers is built with an elongated core to increase surface contact in order to create a featherweight sustain or mid-range hum from the bass drum; CL-BD9 Rogue—These hard-core mallets remove the edginess of the Classic Wood model and fill out the more subtle rhythmic passages. The tapered handles add an element of dexterity that supports a lightning response required by many parts; CL-BD10 Little Punk—A truncated version of the Little Igor with added swiftness to the reaction time. Because of the size, they lend themselves to a number of multi-drum-setup possibilities; CL-BD11 Rite Stix—This model features a chamois covered head with an extended handle. The middle balance point provides a clear and strict feel for quick-moving passages; CL-BD12 Classic Wood—These trim down the sound of a single wood core and do the fine work of the Maximus but with more detail and finesse; CL-BD13 Bulls-Eyes—This pair fills in the sounds and feels not covered by other mallets in this collection. Uniquely built with aluminum handles and latex tips on the striking area, the Bulls-Eyes provide a full and warm sound. This is an exploration in weight distribution as well as design so as to address developing creativity for bass drum parts now and in the future.

The **FS-BK2 Bret Kuhn Velocity Model** is constructed of white hickory and features an oval bead with a quicker taper than the FS-BK. The FS-BK2 Velocity has a faster rebound, which will assist players of all levels. With today's added physical demands and high-velocity musical tempos, the FS-BK2 *Velocity* is a great addition for all performance levels. L: 17 inches; D: .710 inches.

The **LS-JD Jesus Diaz Timbale Signature Stick** measures 16.5 inches in length and .5 inches in diameter and features a 7-inch rubber dip grip and a tapered end.

The **LS-1 Timbalero** features a very popular profile, measuring 16 inches in length with a diameter of .485 inches.

## LATIN PERCUSSION

### Raw Series

The newly launched Raw Series from Latin Percussion (LP) ushers in a new generation of street-inspired percussion instruments and accessories that defies musical boundaries. Designed for drummers, percussionists and beyond, the industrial-looking line includes Street Cans, Potz, the Trash Snare, and the Jangle Bell. Also introduced alongside Raw, and designed to integrate with the line, are three versatile Sound Enhancer clip-on accessories.



## ROLAND

Online Lifestyle Merchandise Store



Roland Corporation U.S. has launched the Roland Merchandise Store, its first official online store for apparel and accessories. Musicians and fans can find stylish men's and women's AIRA-branded outerwear and shirts featuring a Roland TR-8 graphic design that gives a nod to the iconic Roland TR-808, as well as headwear featuring the AIRA logo. The AIRA hats, hoodies, and shirts are the first wave of products being sold at the Roland Merchandise Store. Additional Roland-branded legacy apparel and accessories are in queue for the holiday season. Residents of the U.S. are also able to purchase official Roland merchandise from their local authorized Roland dealer. Visit the official Roland Merchandise store at [merch.rolandus.com](http://merch.rolandus.com), and follow Roland Corporation U.S. on Facebook to learn when new items and clothing styles are available. **RIS**



LP Raw Street Canz deliver punch and power courtesy of a 1mm beaded steel shell. Available in 14 x 14-inch, 16 x 16-inch and 18 x 18-inch sizes, these single-headed toms are designed to amp up the performance of front-of-stage players, drummers, and DJs.

The Trash Snare is a hybrid instrument that can easily transform from side snare to timbale, ocean drum, metallic street percussion instrument, and more in seconds. Made in the USA from repurposed, galvanized stainless-steel trashcan lids, the tunable Trash Snare comes with a Snare Wire Sound Enhancer.

Hand-welded in the USA by the same craftsmen that make LP cowbells, LP Raw Potz mark a completely new concept in metallic percussion. Potz deliver the tonality and musicality of bells in a distinctive new cylindrical shape. Placement is easy with LP's new multi-diameter eyebolt mount.

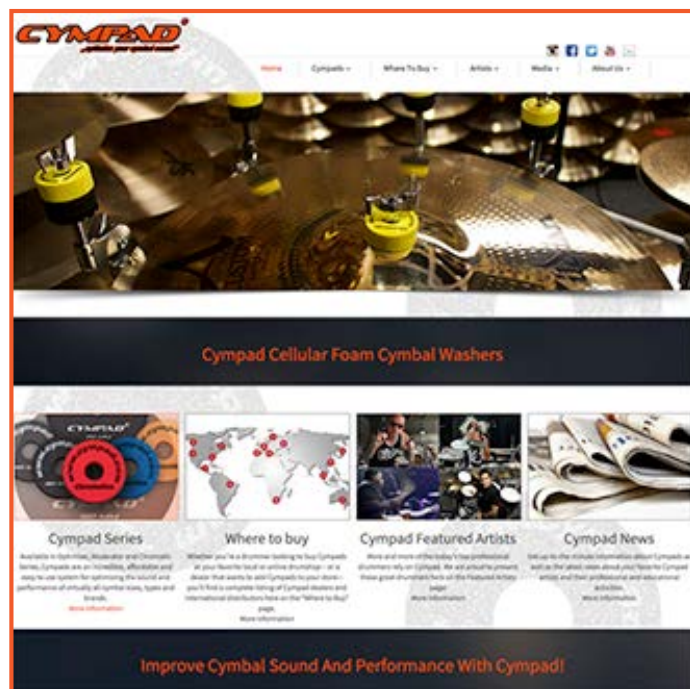
The LP Raw Jangle Bell is a hybrid bell that combines LP's Classic Ridge Rider build with three internal nickel-plated steel jingles at the mouth of the bell. The Jangle Bell offers a completely new sound that was created to be percussively unique, yet versatile. It also includes the latest patent-pending spring loaded mount that fits most rod sizes.

Sold separately, but intended to work with Raw are a Sound Enhancer Jingle, Shaker, and Mini Snare Wire. The Jingle Enhancer features three nickel-plated steel jingles on a durable plastic clip designed to magnetically attach onto any flanged counterhoop. The patented Shaker Sound Enhancer has three floating modules filled with shaker material that produce a subtle yet audible rain-like sound. The Snare Sound Enhancer incorporates 16 steel snare strands that rest firmly against the drumhead, producing a distinctive and crisp buzz. All Sound Enhancers work with Raw instruments or any triple-flanged counterhoop. They are excellent for adding new sound options to drumkits, percussion rigs, and more. For additional information: [www.lpmusic.com](http://www.lpmusic.com).



# INDUSTRY NEWS

## CYMPAD Redesigned Website

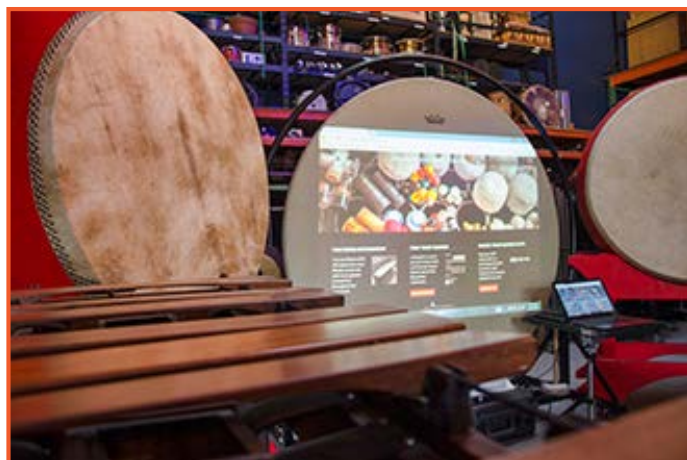


Cympad's new and improved website is now online at [www.cympad.com](http://www.cympad.com). The enhanced platform features pictures and descriptions of Cympad's Optimizer, Chromatic, and Moderator cellular foam cymbal washers as well as up-to-the-minute news about the popular drum accessories and its artist roster. Along with this extensive information, a comprehensive list of International Cympad dealers and distributors is also available on the site.

### L.A. PERCUSSION RENTALS

#### Milestone Anniversary and New Website

Percussion Rentals (LAPR), the percussion and backline rental company for many live and recording acts worldwide, is celebrating a decade in business. At the Company's 10th anniversary party, the husband-and-wife owners revealed their new, revamped website. This redone website is "aiming to be more of a real resource for percussion and backline," owner Abby Savell stated. At the core, everything is databased with alternate names, so instruments are easy to find; some are cross-referenced in multiple categories, if applicable. Over 30 new instruments with photos were added, and lesser-known instruments have greater description. Another notable function of the new LAPR website is the "Sound Search," an interactive tool designed for those (such as composers or orchestrators)



who have a particular sound in mind, but don't know what the instrument is that they're looking for; the "Sound Search" allows the user to select certain qualities of instruments by material, tonality, region, timbre, and sustain, and the results are real-time displayed.

In addition, many of the instruments—notably from renowned studio percussionist Emil Richards—have links to sound clips. Rather than simply provide solo instrument "sample"-style sound clips, the company provides links to clips of some of the instruments in context, most from film recordings. "Many of these instruments sound different depending on what beaters are used or which area of the instrument is played on," said owner Dan Savell. "Even the musical style that's used in the example can leave a narrow impression of the instrument. We wanted to avoid the pigeonholing of sample-style sound clips, and allow a multitude of examples which allow the user to hear different applications of each instrument in different styles, and sometimes with other instruments." LAPR plans on adding more instrument sound clips in the future, but as an ongoing, communal project. Composers who have used LAPR instruments on a project will be able to submit short sound clips to have posted as examples on LAPR's website.

### REMO

#### Beatles Drumhead Sold for Over \$2 million

On Nov. 7, 2015, the drumhead from the Beatles' Ed Sullivan debut was sold at Julien's Auctions in Beverly Hills, Cal. for \$2.125 million. It was purchased by Indianapolis Colts owner Jim Irsay, to be added to his collection of rare guitars and collectibles in Indianapolis, Indiana. This Remo drumhead with the Beatles' logo has now become the most expensive drumhead in the world! It is worth so much that Remo Belli said, "We couldn't even afford to buy our drumhead back!"

This most significant logo drumhead is a 20-inch drumhead made by Remo, Inc. and was originally seen on Ringo Starr's Ludwig kit on the Ed Sullivan Show on Feb. 9, 1964. It was used for the duration of the Beatles' first American tour, including all three Ed Sullivan appearances, a concert at Washington Coliseum, and two shows at New York City's Carnegie Hall. It was featured on the album covers *The Beatles Second Album* and *Something New*.



It was only seven years prior to 1964 when Remo Belli created the first successful Mylar drumhead, Weatherking. Before 1957 drummers were playing on animal skin drumheads. The Weatherking drumhead offered greater versatility for drummers with its resistance to weather, making it easier to tune and stay in tune.

Ringo Starr has been using Remo drumheads ever since that first appearance on *The Ed Sullivan Show*.

Feb. 9, 1964, the first time that iconic drumhead was seen in America, was a historical night that changed lives and music. There were so many school-aged kids who were influenced by the Beatles performance that night who are now musicians, particularly drummers.

After the Beatles' American tour, the drumhead was kept at Abbey Road Studios, London, until it was auctioned by Sotheby's in 1984 and sold to an Australian restaurateur named George Wilkins for just under \$9,000. Wilkins re-consigned it to Sotheby's in 1994 when it was sold to Russ Lease, one of four members in Fab Four Exhibits, LLC, a group who pooled their Beatles' collectables and partnered with the Grammy Museum to create a traveling exhibit. Now the Beatles' logo drumhead can be seen by invitation-only in Jim Irsay's office and secret memorabilia room inside the Indianapolis Colts Headquarters.

## SONOR

### Forero Joins Artist Roster

Sonor drums is proud to welcome Andres Patrick Forero to their artist roster. Andres currently uses Sonor ProLite drums for the Broadway show *Hamilton* and SQ2 series drums for his studio work. Forero has performed and recorded on the Tony



Award winning musical *In the Heights*, the Tony nominated *Bring it On*, and spent 15 months touring with the Broadway hit *The Book of Mormon*. Andres is currently playing eight shows per week at the Richard Rogers Theater for the Broadway smash hit *Hamilton*. Forero has also performed and/or recorded with such artists as Dizzy Gillespie, Max Roach, Paquito D'Rivera, Ron Carter, Alejandro Sanz, Tito Puente, William Cepeda, Sean Kingston, Ne-yo, Wyclef Jean, Jimmy Fallon, Alicia Keys, Rolando Morales-Matos, Luis Bonilla, and Adam Ray.

## YAMAHA

### Scholarships to DCI Partners Help Foster Music Education

Yamaha has awarded three Yamaha Music Educator's Scholarships to members of the Madison Scouts and the Cavaliers, two of the company's Drum Corps International (DCI) partners. Two members of the Madison Scouts and one member of the Cavaliers have been chosen due to their demonstration of leadership ability and good citizenship, along with a commitment to music education.

Nicholas Gigante of the Madison Scouts won the percussion scholarship this year. Nicholas is a senior at the University of South Florida in Tampa, where he studies music education, percussion, and viola. His goal is to be a band or orchestra director and he also plans to attend graduate school and earn a doctorate in conducting.

Yamaha Percussion and the Madison Scouts have enjoyed a relationship since 1984, the longest instrument sponsorship between any company and a DCI drum corps.

This year's scholarship recipient from the Cavaliers is percussionist Andy Brown, who served as drumline section leader and is a senior at Michigan State University, where he plays for the Spartan Marching Band.

Yamaha and the Cavaliers have enjoyed a fruitful partnership since 1987, when the corps began playing Yamaha percussion.



Madison Scouts Nicholas Gigante and Michael D. Collins with Ian Wudyka, Brian Petterson and Dino Riccio.



## Yamaha Maintains Commitment to Provide Drum Support at Major Jazz Events

When the Monterey Jazz Festival wrapped up its 58<sup>th</sup> year recently, Yamaha Drums also concluded its season of providing new drumsets, hardware, and tech support at major jazz festivals in the United States.

From March to September every year, Yamaha provides drums to the Monterey Next Generation Jazz Festival, the New Orleans Jazz & Heritage Festival, the Playboy Jazz Festival, the Xerox Rochester International Jazz Festival, the San Jose Jazz Summer Fest, and the Monterey Jazz Festival. At Monterey, the world's longest running jazz festival, founded in 1958, Yamaha is the partner organization that has been with the event for the longest time. Each year, these festivals attract more than 800,000 attendees.

The events also give Yamaha the opportunity to pay tribute to the company's drum artists. At this year's San Jose Jazz Summer Fest, for example, Yamaha presented Terri Lyne Carrington with a bouquet of roses, which she displayed on the drum riser during her band's set on the Main Stage.

snare drums and 8300 series marching toms and bass drums, the Blue Stars will use the company's trumpets, mellophones, baritones, euphoniums, and tubas, as well as 6300 series copper timpani and the Multi-Frame II product lineup for all front ensemble instruments. The corps also uses all-Yamaha sound reinforcement equipment, including a DTX-Multi12 electronic percussion pad and a Live Custom acoustic drumset. **RIS**



Terri Lyne Carrington at the San Jose Jazz Summer Fest

## Blue Stars Sign with Yamaha

Yamaha has announced that the Blue Stars Drum and Bugle Corps have chosen to become the eighth corps in the World Class division of Drum Corps International (DCI) to adopt all-Yamaha brass and percussion instruments.

In addition to playing Yamaha 9300 series marching

# RHYTHM! REVIEWS

## eTipbook Drums

By Hugo Pinksterboer

iOS version free/Android version \$0.99 until January 31, 2016

Web: <http://www.tipbook.com/index.php?lang=en&Itemid=633>

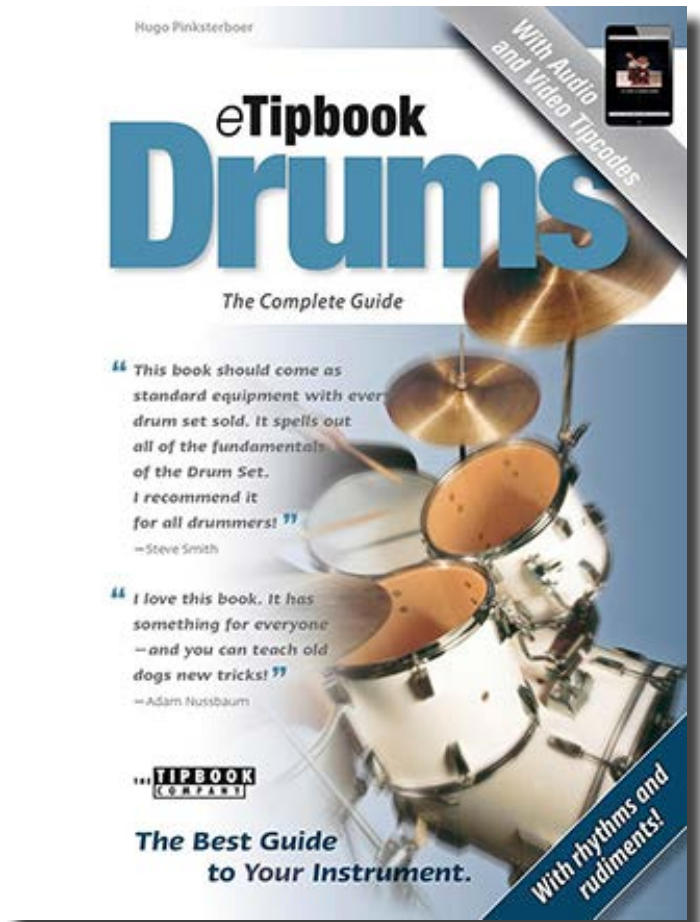
This app for tablet or smartphone is the ebook edition of *Tipbook Drums*, a tremendous reference book for drumset players. While there is information that can benefit drummers at all levels, it is especially useful for those who are new to drumming, as its first few chapters deal with such subjects as the basics of what a drummer does, the parts of the drumset, learning to play, and things to look for when buying drums.

There are also chapters on how drums are made, hardware, drumheads, drumsticks, cymbals, tuning and muffling, setting up, maintenance, electronic drums, drumset history, other percussion instruments, brands, setups, and a glossary. Especially valuable is a list of resources that includes websites and publications (both print and online).

The book also gets into playing, starting with the standard 26 NARD rudiments (as opposed to the Percussive Arts Society's 40 International Rudiments, which include the NARD rudiments along with 14 other widely used rudiments), basic beats with eighth-note ride and sixteenth-note ride, various snare and ride variations, odd-time grooves, and style-specific grooves for metal, speed metal, disco, funk, hip-hop, house, hip-house, soca-house, new jack swing, reggae, Motown, country, blues, jazz, odd-time jazz, rhumba, mambo, songo, Afro-Cuban, bossa-nova, and samba. These notated beats and rhythms serve as an excellent reference, but there are no audio files demonstrating any of the rhythms, so one must be able to read music in order to take advantage of them, and this app offers no instruction on reading music notation.

The ebook does feature several video clips on such topics as checking the bearing edge, adjusting the spring on a bass drum or hi-hat pedal, and tensioning a drumhead, as well as on how drums and cymbals are made.

Normally, one can get a 50-page sample version of *eTipbook Drums* free, and through an in-app purchase one can get the entire 262-page version for \$6.99. (The print version is \$14.95, and obviously does not include videos that you can access by tapping on a page.) Just as this issue of *Rhythm! Scene* was about to be published we learned that the Tipbook Company will be offering the entire book free for users of iPads and iPhones, and 99 cents for Android users, through January 31, 2016. (The Tipbook people have nothing against Android devices, but the people who control Android apps will not let the company offer a free in-app purchase, so they have to charge the minimum amount.) Even if you miss the free offer and have



to pay \$6.99 you will get an amazing amount of content. This is a wonderful reference book that should be in every drummer's tablet and/or smartphone.

—Rick Mattingly **RIS**



# SCHOLARSHIPS & ASSISTANTSHIPS

## GRADUATE NEW MEXICO

### UNIVERSITY OF NEW MEXICO

The University of New Mexico Department of Music would like to announce the opening of graduate teaching assistantships in Percussion for Fall 2016. Assistantships are two-year, four semester scholarships. For detailed information about assistantships and scholarships, to schedule an audition, apply to the university, or speak with our graduate coordinator, go to <http://music.unm.edu/auditions-scholarships/graduate>. The percussion program at UNM under the direction of professor Scott Ney provides students the opportunities needed to develop the necessary skills for a successful career in music performance and education in the 21st century. While at UNM you will have the opportunity to perform in outstanding large concert ensembles, jazz ensembles, and contemporary chamber music ensembles. As a member of the UNM Contemporary and World Percussion Ensemble you will have the opportunity to explore current trends in advanced chamber ensemble music as well as perform on traditional instruments from West/East Africa, Mexico, Cuba, Brazil, and Trinidad. **Qualifications:** A degree in music performance, music education, or equivalent, with an emphasis in percussion is required. Also required, is acceptance into the University of New Mexico Graduate School and Department of Music. An on campus audition is preferred, but video auditions may be accepted.

**Contact:** Kevin Vigneau, Graduate Coordinator; Email: [kvign@unm.edu](mailto:kvign@unm.edu) or Scott Ney, Director of Percussion; Email: [LSNey@unm.edu](mailto:LSNey@unm.edu); Department of Music—College of Fine Arts, 1 University of New Mexico, Albuquerque, NM 87131-0001; Web: [music.unm.edu/areas/performance/percussion](http://music.unm.edu/areas/performance/percussion)

## TEXAS

### STEPHEN F. AUSTIN STATE UNIVERSITY SCHOOL OF MUSIC

Graduate Studies in Music at Stephen F. Austin State University School of Music available.

**Responsibilities:** Percussion graduate assistants are afforded the opportunity to collaborate with every area within the School of Music, including marching/athletic bands, percussion ensemble, steel band, wind ensembles, and orchestra. Percussion GA responsibilities are comprised of, but are not limited to, the following: instructing the drumline and front ensemble in the Lumberjack Marching Band, instructing the percussion methods course, teaching percussion ensemble, and coaching and coordinating the SFA "Jacks of Steel" steel band. Work loads include up to 20 clock hours per week and a 9-month stipend (approximately \$9,200).

**Contact:** Dr. Brad Meyer, Director of Percussion Studies, Email: [meyerbe@sfasu.edu](mailto:meyerbe@sfasu.edu); Tel: (936) 468-1233; Web: [www.music.sfasu.edu/gradadmissions](http://www.music.sfasu.edu/gradadmissions)

## WEST VIRGINIA

### WEST VIRGINIA UNIVERSITY

Graduate Assistantship in World Music 2016–17 available.

Primary duties include assistance with the active and diverse world music ensembles offered at West Virginia University: African Music and Dance Ensemble, Steel Bands, Balinese and Javanese Gamelan, Brazilian Ensemble, and Taiko. Additional duties may include assisting courses in World Percussion Methods and Music of Africa, depending on prior experience. Students with a strong background in Steel Band are encouraged to apply. Full and partial graduate assistantships are awarded for two years (max) for Masters Degree students or for three years (max) for Doctor of Musical Arts students. Full assistantships include full university tuition waiver, stipend of at least \$12,400 and health benefits. Partial assistantships include 8 credit hour waivers

(9 credit hours = full time enrollment) and stipend of at least \$6,200.

**Audition Dates:** January 23 and 24, 2016; February 6, 2016; Audition requirements can be found at <http://ccarts.wvu.edu/audition-and-portfolio-review-day>

**Deadline:** To ensure full consideration, application and all materials must be received by March 1, 2016.

**Contact:** Dr. Michael B. Vercelli  
Director, World Music Performance Center,  
West Virginia University, P.O. Box 6111,  
Morgantown WV 26506;  
(304) 293-4660; Email: [Michael.vercelli@mail.wvu.edu](mailto:Michael.vercelli@mail.wvu.edu) **RIS**

## SCHOLARSHIP/ASSISTANTSHIP NEWS & SUMMER WORKSHOPS

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

The February and April issues of *Rhythm! Scene* will include a listing of Summer Workshops.

### Deadlines

February issue: December 20

April issue: February 20

Send information to PAS

E-mail: [publications@pas.org](mailto:publications@pas.org)

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

# MICHAEL SHRIEVE'S IMPAKT PERCUSSION SYNTHESIZER SYSTEM

Donated by Michael Shrieve, 2011-01-01



Marketed as “The first and most complete line of dynamic percussion synthesizers ever,” Impakt percussion synthesizers offered drummers an opportunity to enter the new age of synthesized music that was exploding during the 1970s.

Instruments available from the company included the Impakt Tunable Tom-Tom synthesizer pad, with a “real feel” rubber beating surface; a Snare Effects Generator; a Frequency Foot Sweep, which added an octave of foot-controlled tuning; a Percussion Coupler that provided connections for mixing; and a separate Bass Drum System, which included a control unit with a foot pedal. The Tom-Tom has three ranges of available tuning. Each unit has knob controls to vary the pitch, the amount of sustain, and voicing control. While each tom has an additional control for “tone color,” the snare controls have options for sizzle, tension, and sensitivity. The bass drum system includes a dual pad surface on the back of the wooden cabinet, with speakers on the front.

This system was used by Michael Shrieve, who, though best known for his work with Santana, was a pioneer in the use of electronics. It can be heard on recordings by his group Automatic Man, and with other performers, such as Stomu Yamashta, Steve Winwood, and Klaus Schulze (*Go Live in Paris*), which date from the mid-1970s.

