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CYNTHIA YEH: DEMANDING EXCELLENCE

BY MEGAN ARNS

Whether forcefully striking two bass drums in Verdi's "Requiem," rhythmically driving the orchestra in Ravel's "Bolero," or flying through a challenging xylophone part in Gershwin's "Porgy and Bess," Cynthia Yeh has it all under control.

Now in her ninth season as Principal Percussionist of the **Chicago Symphony Orchestra** (CSO), Cynthia performs over 120 concerts a year in Symphony Center, plays a wealth of chamber music with **MusicNOW**, and has recently been featured as a soloist with the CSO and soon with the **Chicago Sinfonietta**. She might look small, but she is a woman with a powerful sound and a strong purpose.

CHOOSING A PATH

Like many young students, Cynthia didn't take a one-way road to her career choice. She was born in Taiwan, moved to Canada with her family at age 10, and stayed in Vancouver to attend the University of British Columbia. Her first year of undergraduate studies was in Business/Commerce, her second in Piano Performance, and she switched to Percussion Performance for her third and fourth years.

"I didn't think I was going to be a musician because I wanted to wear pencil skirts and power suits, and deal with money," Cynthia said. "But I had been studying piano since I was four years old, and I really missed playing piano when I got to college. I was still taking lessons, but it was difficult to balance with a business degree."



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Video by Todd Rosenberg. Editing by Media Process Group.

When faced with the difficult decision of choosing music or business, Cynthia said, "I decided I could always go back to school for commerce or business, but I couldn't just take four years off music and go back."

Cynthia played percussion in high school, so she decided to take percussion ensemble because she thought it would be a "super easy credit." As it turns out, percussion was not "super easy" in college, and it piqued her interest: "Oh, this is kind of cool!" she remembers thinking. She began taking percussion lessons and practicing a lot, which concerned her piano teacher. She recalled him saying, "Cynthia, you have to decide. You can't have both!" Just as she had to choose between music and business, Cynthia again was faced with a difficult decision of choosing between piano and percussion.

Fortunately for the percussion community, Cynthia chose percussion! After graduating from UBC, she went to Temple University for graduate school to study with legendary Philadelphia Orchestra percussionist Alan Abel. She stayed in the area for a few years as a freelancer before securing a job as Principal Percussionist of the San Diego Symphony in 2004. In 2006, she



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won the position of Principal Percussionist of the Chicago Symphony Orchestra and officially started in 2007. “And I’ve been in Chicago ever since!” Cynthia said.

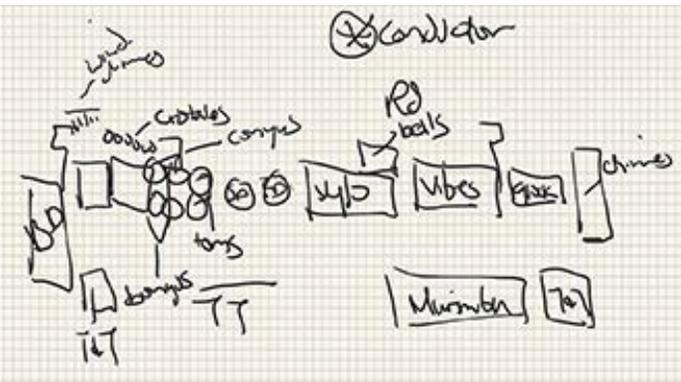
PERFORMING WITH THE CSO

The Chicago Symphony Orchestra is consistently hailed as one of today’s leading orchestras and is currently celebrating its 125th anniversary season. It annually performs over 150 concerts locally, nationally, and abroad. There are benefits to this, Cynthia said. “We play so many concerts, so I am able to really get comfortable with the music. When you’re cranking out ‘Bolero’ and ‘Scheherazade’ every night, you end up feeling very comfortable with a lot of the standard rep.”

According to Cynthia, another way to gauge the amount of concerts played is by your shoes. “I have this one pair of concert shoes that I bought for the finals of the audition in 2006. It’s a pair of black patent leather kitten heels, and they became my primary concert shoes. Those shoes only ever see from the dressing room to the stage, and by the end of season two I had worn



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the heels down to the middle stud. I was shocked! I know I’m a loud and hard walker, but still!”

Part of being the principal percussionist of an orchestra comes with logistical duties such as figuring out who plays what part and deciding how the instruments will be arranged onstage to facilitate minimal shifting. Cynthia assures that this gets easier with time. “Now I can get a whole season of part assignments done, minus the movie nights, in two hours, where it used to take me days and weeks,” she said. She also creates stage diagrams directly on her phone to send to the stage crew, where she used to hand-draw them.

Cynthia recently returned home to Chicago from the CSO Asia Tour, where they visited Taipei, Tokyo, Shanghai, Beijing, and Seoul throughout January. They played a series of 10 concerts including Tchaikovsky 4 and Mahler 1 led by conductor and music director Riccardo Muti. Up next, on February 5–6 at Symphony Center is Shostakovich Symphonies 1 and 15 with Russian conductor Gennady Rozhdestvensky. “I’m really looking forward to the Shostakovich symphonies because they’re really fun pieces for percussionists to play,” Cynthia said.

CONCERT AND CHAMBER MUSIC

When you’re used to performing in the back, standing in front of the CSO is quite a different experience. “I honestly did not realize how loud the Chicago Symphony string section was!” Cynthia said, reflecting on her 2014 performance as soloist in “Veni, Veni, Emmanuel,” a percussion concerto written in 1992 by Scottish composer James MacMillan. The concerto is written in one continuous movement, lasting about 25 minutes, and is based on a 15th-century French Advent plain-



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Video provided courtesy of the Negaunee Music Institute at the Chicago Symphony Orchestra.

chant. The percussionist plays about 25 different instruments including marimba, log drum, congas, and gongs. In addition to performances with the CSO, Cynthia also performed the work in Mexico City with the Orquesta Sinfónica Nacional. Both performances were under the baton of Carlos Miguel Prieto.

“Concerts are a lot of fun to do. I had never performed one until quite recently,” Cynthia said. She will also perform Jennifer Higdon’s Grammy-Award winning “Percussion Concerto” with the Chicago Sinfonietta this March, conducted by music director Mei-Ann Chen. “It’s nice to get a couple of plays out of a piece you put so much work into,” Cynthia said. “Mei-Ann Chen and I will also perform Higdon’s concerto with the national orchestra of Taiwan in November.” Also on her upcoming schedule are chamber music performances with MusicNOW in May and on the CSO chamber series in June.

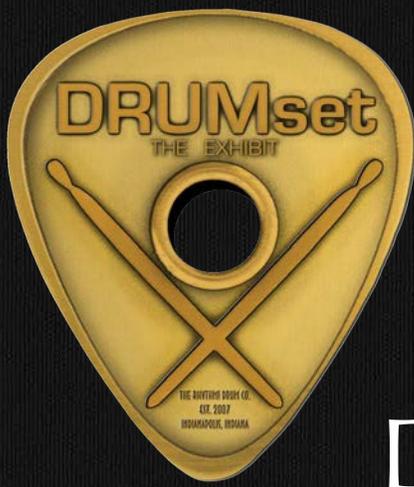
HOBBIES AND ADVICE

When she’s not rehearsing at Symphony Center or performing on a CSO international tour, Cynthia likes to cook, eat, exercise, and play with her cats. “I work out a lot,” she said. “I’ve been addicted to Pure Barre, which is an awesome workout. I also love cats. I have three cats, and they are the best source of entertainment.”

Cynthia’s advice for young percussionists aspiring to play in an orchestra someday is simple and firm: “Make sure you’re not practicing bad habits, because they’re really hard to break. Start practicing correctly and don’t let anything go. Practice slowly with a metronome, making sure everything is absolutely even and correct before you get faster. Louder and faster does not equal better!”

Megan Arns is an Assistant Teaching Professor of Percussion at the University of Missouri. Active as a contemporary chamber percussionist, she regularly performs with three contemporary chamber groups: the [Switch~Ensemble] in residence at the Eastman Computer Music Center, What is Noise from Florida State University, and her saxophone/percussion duo, DRAX, at the University of Missouri with Leo Saguiguit. She is a candidate for a D.M.A. in Percussion Performance & Literature and the editor of *Rhythm! Scene*. **RIS**





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DANI MARKHAM: CREATING HER OWN PATH

BY MELINDA A. LEOCE

Danielle Markham has had an exciting year. The freelance percussionist moved from New York City to California, auditioned with the tUnE-yArDs, and signed on to do an international tour—all in the span of a few months.

“You’re just like, wow, I’m here—how am I here?!” Danielle, who goes by Dani, said of the year-and-a-half long tour. “My very favorite thing—and this is what I miss the most—is playing a show every night in front of people that are there to see your music. They love it! You work for it, and then it pays off, and then people are smiling.”

The distinctive and multi-layered music of the group tUnE-yArDs always commands positive energy from the crowd. “Group,” however, might be a misleading term. Despite the plural moniker, frontwoman Merrill Garbus is a solo artist: she *is* the tUnE-yArDs. Shortly after her first album, Garbus began collaborating with bassist Nate Brenner. On the most recent tour for their new release *Nikki Nack*, the duo was assisted by two vocalists (more accurately, two vocalist/percussionist/back-up dancers—sort of like tUnE-yArDs cheerleaders), Jo Lampert and Abigail Nessen-Bengson. Dani, stationed behind a percussion rig that featured a floor tom and conga, two snare drums, hi-hat and crash cymbals, triangle, metals, and electronic trigger pads and pedals, completed the five-member touring band. “It just felt right for me,” Dani says. “It was everything I had ever learned all in one setting. It was drumset, but standing up in a percussive setting, which is where I feel comfortable, and then it was a lot of world music influence.”

The ease that Dani feels combining aspects of drumset, classical music, and ethnic percussion was fostered by an early start in the field. A native of Louisville, Kentucky, Dani began playing with the **Louisville Leopard Percussionists** as a second-grader. She still supports the Leopards when she visits home, attending rehearsals and gigs performed by the impressive, young members. “They can’t get rid of me!” she says. “It’s a family; it’s a community. Diane Downs [the founder] is really great at knowing how to connect with kids and individuals, and I think that’s why everyone wants to keep coming back—she’s sort of a magnet of a person.”

Dani received her bachelor’s degree in Music Performance from Miami University in 2009. Studying under Dr. Ney Rosaura opened her eyes to Brazilian percussion. “After graduation, I stuck around in Miami and played in different funk bands, soul bands, rock—just different projects,” Dani explains. “I was doing a lot of pop percussion—congas, and auxiliary—in Top 40 bands playing at weddings. So that was my income; it sustained me and it was really fun.”

She has learned to trust her intuition, and it’s evident upon meeting her. She listens to all of those intrinsic feelings that



Dani performing with the tUnE-yArDs



Dani as a Leopard Percussionist



Photo by Brandon Demonbreun

urge her to keep moving forward. “I kept doing things I liked, and if I felt stagnant, I’d be like, ‘Okay, maybe it’s time to think about something else.’ Staying busy is really important.”

Her intrepid spirit led her to pursue new musical projects, first in New York in 2012, and in Oakland, California just under two years later. “I played a couple gigs, and then I heard that the tUnE-yArDs had been auditioning people and they were still looking for someone,” Dani says. “So I went in [to the audition], and they were super relaxed. We just started playing together, and it synced! It clicked immediately. There was a second audition, and then Merrill basically sat down with this schedule and she was like, ‘Will you go on tour with me?’” Dani Markham was officially the tUnE-yArD’s newest member.

The first performance was only one month after the audition, imposing strict time limits on the rehearsal schedule. Dani drew on her classical percussion background to help the process move quickly and efficiently. “You have to learn it right the first time, because from the very beginning, your muscles are starting to memorize [the motions],” she explains. “It’s really important to start slow and then speed up to the tempo.”

In addition to technical skill, Dani’s diverse background allowed her to fit perfectly within the tUnE-yArDs’ eclectic musical texture. “Merrill and I come from similar musical backgrounds; we both love Motown and funk and soul. We have a similar sense of groove, so that was huge.”

Beginning in March of 2014 and ending in September of 2015, the group hit major cities in the U.S., Europe, Australia, China, Canada, Japan, and Mexico. The show is truly a multi-media experience. Draped pink fabric contrasts with



Photo by Brandon Demonbreun

a pitch-black backdrop, and graphic cutouts of eyeballs peer into the audience. The band radiates around Merrill’s setup of drums, microphones, and electronic looping pedals.

And Dani also sings. “Merrill gave me a great opportunity to fall in love with my own voice,” says Dani, referring to her demanding vocal parts. “This was the most singing I’ve ever done in a band. I don’t really consider myself a vocalist, and we sang a lot of hocketed, layered harmonies. If I could handle a part, and it was in the song and it needed to be filled, Merrill’s like, ‘Go for it.’”

Dani moved to Oakland at just the right time, but her heart directed her back to the East Coast when the tour concluded. Currently based in New York City, Dani is reflecting on her experiences with the tUnE-yArDs and looking forward to the future. “Eventually, I would love to try recording, I would love to have my own studio and record from my house. If you are ambitious and you have the drive, you can do it! The options are endless.”

When asked to offer some advice to the percussion community, Dani’s message is simple: be nice. “That’s so important, because you want to be around those people who are going to be easy to work with, and fun, and make you feel good!” she explains. “Surround yourself with people who inspire you and can believe in you—not people who are negative. I’ve learned that it’s not about being the best or the fastest, it’s about what you like doing, and what you’re good at, and who you play well with. You can’t really compare yourself with other people because everybody has their own creativity, and everybody’s good at a different thing.

“You create your own path, and that’s what I’m trying to prove to myself.”

Melinda A. Leoce is a percussionist based in Bloomington, Indiana. She is working towards the completion of her doctorate at Indiana University. Melinda holds a bachelor’s degree in Music Education from the University of Central Florida and a master’s degree in Music with a certificate in World Music from The Florida State University. **RIS**



Photo by Daniele Morgan Photography

HEARING THE PLACE: AUDIENCE ENVIRONMENTAL AWARENESS AT “INUKSUIT”

BY REBECCA MCDANIEL

I always have fun telling people the degrees I received in college. I get the wildest variety of responses when I explain that I studied both Music and Earth and Environmental Sciences: “So, which one are you going to do something with?” “Ooh! That’s an unusual combination.” “Oh, how nice; you’ll have a back-up for your music degree.” “Hmm. So you’re going to...play music outside?”

Even more fun than these reactions, though, are the reactions of friends, colleagues, and strangers when I tell them about the growing field of ecomusicology. I have become enamored with this new(-ish) interdisciplinary field, defined by Dr. Aaron Allen (UNC Greensboro) as the study of human-environment relationships applied to music. I’ll admit it: I never thought I could combine my degrees for a common purpose. Yet, thanks to some wonderful professors and a few unforgettable performances, I have discovered fellow musicians who share my passion for environmental advocacy and who incorporate this perspective into their own musical identities.



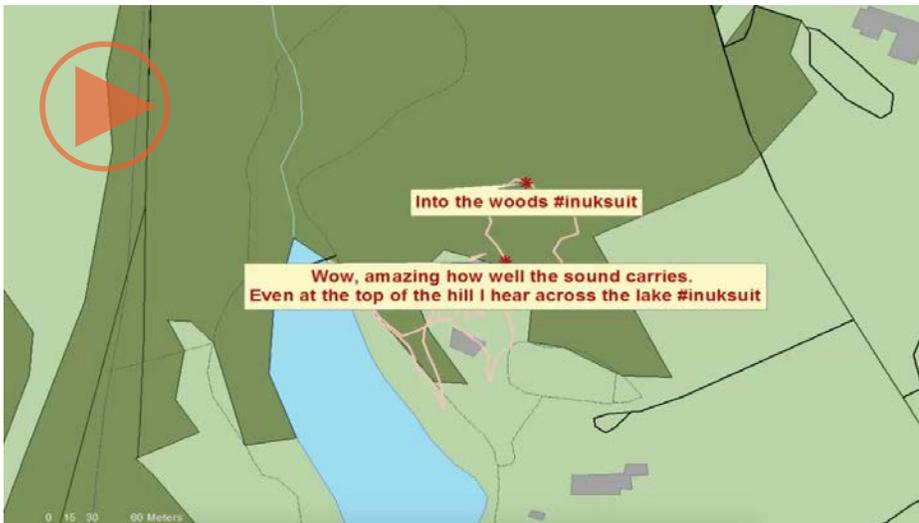
As a researcher, I am intrigued by the ways we learn about and respond to the natural world. I often wonder how musicians fit into this learning process, especially since sound typically isn’t the first sense we associate with learning about sustainability or conservation. When I received an opportunity to conduct an interdisciplinary research study, pre-existing connections between com-

poser John Luther Adams and my undergraduate alma mater (Furman University, Greenville, S.C.) made his work an easy choice for the project. I chose to focus on his large-scale percussion work “Inuksuit”—a piece that sits perfectly in the intersection of musical and natural studies. Written for an ensemble of nine to ninety-nine percussionists, the piece can be performed anywhere and is composed in a way that highlights, even emphasizes, the unique sonic environment of each performance space. Searching for music’s potential as an environmental education tool, I wondered if this piece could affect a listener’s awareness or perception of his or her environment. Does the piece, as Adams intends, “expand our awareness of the never-ending music of the world in which we live, transforming seemingly empty space into more fully experienced place”?

To find out, I constructed a small-scale research study and enlisted fifteen Furman University musicians to perform



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“Inuksuit.” I recruited ten audience participants and tracked their responses to the performance in two ways:

1. **What did they have to say about the piece?** I asked them to record their thoughts, especially those about the environment or landscape, via their own smartphone or a university-owned iPad. Participants chose to record their responses in either Evernote (a standard note-taking app) or Twitter (using #inuksuit).

2. **How did they experience the performance physically?** One of my favorite things about “Inuksuit” is that it liberates the audience. They don’t

have to sit still and listen to what they think they are supposed to be hearing. Each person is free to move and listen to everything he or she wants. I wanted to know if changing locations had any effect on the audience’s perception of their surroundings, as reflected in their feedback.

After gathering all this information, I used a Geographic Information System (GIS) called ArcMap 10.2 to synchronize and visualize the various types of data. The animated models you see here are the best way I have found to illustrate an audience member’s experience of “Inuksuit.” The first displays

the path traveled by one participant and the comments he made along the way. The second shows the paths of all the participants.

Since the music of the place is fundamental to “Inuksuit,” I also wanted to know how sound would travel through the space. I discovered a GIS tool called SPreAD: System for the Prediction of Acoustic Detectability. This tool does just what its name says: predicts how sound will travel through a given outdoor space based on information you provide about the space and about the sound being created. The animated sound map below shows a sample instant of the piece, assuming all players are playing their most characteristic instrument at nearly full volume. The map itself unrolls to reveal an aerial photo of the performance space so the viewer can better understand its landscape.

Here are some more comments that participants shared with us:

- “We are complicating the sounds of this landscape by introducing strange elements.”
- “Seamlessly blends natural, ambient, industrial, cultural, ritualistic...any reference point vanishes within a few seconds.”
- “Even the steps of those not involved become part of the music; what part does sound play in shaping a place?”

Most of the comments acknowledged or questioned the relationship between man-made sound and “natural” sound. From this feedback, I concluded that yes, “Inuksuit” increased the audience’s awareness of the *soundscape* around them. In the future, I hope to conduct these surveys at other performances of “Inuksuit” and compare responses across the different places. In combining all these layers of data, I’m searching for a way to re-tell the story of each audience member’s sonic journey, to show their experience with this music and how that experience may alter their understanding of their environment.

Return for a moment to the word *soundscape*: the unique sounds that exist in a place, its *sound* landscape.

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As I mentioned before, sound isn't always the first sense we think of when considering natural beauty. For musicians, however, it could be. After all, we are trained to listen—but usually in a conditioned performance space. I have begun to wonder: Who needs this kind of music—this non-traditional, eco-cen-

tric music—more: non-musical audience members or trained musicians?

I have been privileged to participate in three “Inuksuit” performances, and I have experienced a heightened listening environment each time, as if my ears are on steroids when the piece is over. I come away from the perfor-

mance aware of how my part fit not just with other percussionists, but also with footsteps, with wind, and with birdsong. Listeners and performers alike experience these new encounters with sound, and it is these experiences I am determined to share. So, yes: I do “play music outside” because it makes me consider how we listen and what we learn from doing so.

Rebecca McDaniel is an active chamber percussionist pursuing an M.M. in Percussion Performance at the University of Missouri-Columbia, where she studies with Prof. Megan Arns. Dedicated to sustainable living, she is particularly fascinated with ecocentric music, and she loves



to unite her academic disciplines by facilitating dialogue between artists and scientists. She is grateful to have shared this research at three conferences, most recently at the Transplanted Roots Percussion Symposium at McGill University (Montreal, Québec). **RIS**



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JAZZ VIBRAPHONE PEDAGOGY: ASK THE MASTERS

BY TYLER TOLLES

The following interviews took place in email correspondence with some of the most prolific jazz vibraphone performer-educators in the world. My intention was to provide insight into the world of jazz vibraphone pedagogy at the collegiate level and present first-hand accounts from a diverse range of educators. Each institution represented exemplifies a different type of school, whether in enrollment size, public/private, location, degree programs offered, etc.

The interviewees include Rusty Burge (College-Conservatory of Music [CCM] at University of Cincinnati), Jon Metzger (Elon University), Tony Miceli (University of the Arts, Temple University, and Curtis Institute of Music), and Ed Smith (University of North Texas).

Tolles: *Where did you study jazz (vibraphone or otherwise) and who were your major teachers?*

Burge: I started vibes at the Eastman School of Music, but there was no vibraphone teacher. Bill Dobbins was my improvisation teacher.

Metzger: I am primarily self-taught. My major teachers were recordings and the other jazz musicians around me. I learned a lot about jazz harmony from pianist Jerry Stinson, and I learned a lot about the mechanics and techniques of playing vibes from my classical percussion teacher, Massie Johnson, at the North Carolina School of the Arts. During my undergraduate studies there (1977–81) I enjoyed masterclass studies with Milt Jackson and Gary Burton.

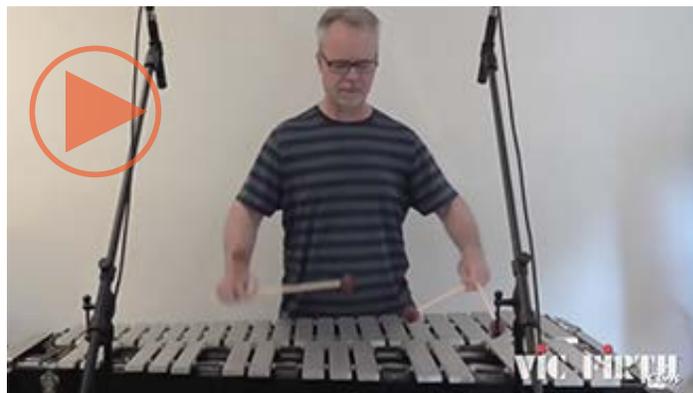
Miceli: I studied at University of the Arts, where my major vibe teacher was Nick D'Amico. He was a great teacher and really let me do my thing at a time when jazz was secondary

in most schools. I went through all four years playing only vibes and no other percussion instruments.

Smith: My first major vibe teacher was David Friedman in 1975–76 in New York City. I had dropped out of school to concentrate on vibraphone performance, and David was the perfect mentor. Gary Burton was a teacher, indirectly, because of how much I learned by listening and transcribing his music. I did sit in on a few of his theory classes at Berklee when I was living in Boston being a vibe bum.

Tolles: *Talk about your current teaching program and your role at that institution (courses taught, number of private students, etc.).*

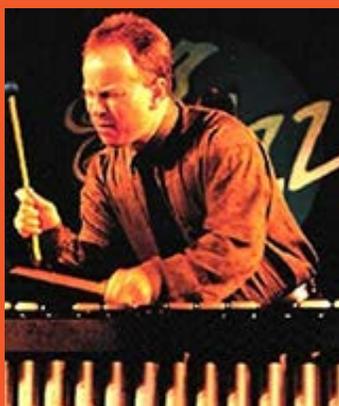
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Rusty Burge performing "Infant Eyes" by Wayne Shorter



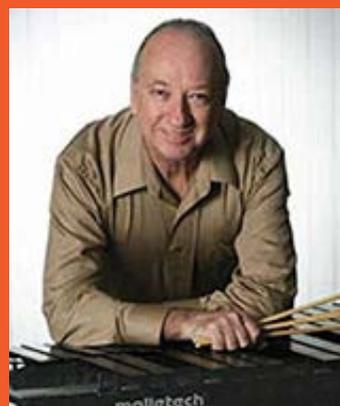
Rusty Burge



Jon Metzger



Tony Miceli



Ed Smith

Burge: I am professor of percussion at CCM and teach vibraphone in the jazz department. I also teach an improvisation course for percussionists.

Metzger: I recently transitioned to Chair of the Music Department at Elon University, so my current teaching load has been reduced. However, I developed the minor in Jazz Studies and have taught all of its courses, including two units of jazz improvisation, jazz combos, jazz big band, arranging, keyboard skills, and jazz history. I also coordinate our Applied Percussion Program, which includes a vibraphone component. I generally carry six to eight private students each term, and non-jazz vibists can also schedule “jazz concept” private instruction with me. I also serve as an Artist in Residence and Full Professor.

Miceli: I teach at University of the Arts, Temple University, and Curtis Institute in addition to running the website www.vibesworkshop.com. My program is very flexible because jazz changes radically with each person, and finding out his or her strengths and weaknesses is so varied. University of the Arts includes a lot of music technology and has a very open approach to music. Temple is a very jazz-focused school.

Smith: I’ve been teaching jazz vibraphone at the University of North Texas since 1992. The percussion program is quite large with around 130 majors—classical and jazz. I’m the only teacher who gets to teach every student by the end of their career at UNT because each student is required take at least one semester of jazz vibraphone. The jazz studies majors—usually drummers—also take two semesters with me. Quite a few non-jazz majors end up taking at least one extra semester with me because they really enjoy spontaneous music.

Tolles: *How do you structure your teaching curriculum?*

Miceli: My curriculum changes with every class and every student. I believe that students have to find the information and be inspired by their own hard work. I don’t like handing things out to them. I like going on the journey with them as well as observing them discover the “how’s” and “what’s” of the music. Online at [Vibes Workshop](http://VibesWorkshop) we have over 1,000 lessons. It’s a huge site with an enormous amount of information.

Smith: UNT has what is called the “barrier system” because there are so many percussion majors. Everyone is required to pass off certain skills during their college career. I have two barriers for the students to pass. My first barrier consists of playing five choruses of a 12-bar jazz blues progression. Each week I teach different methods including blues scale ideas, chord outlines, adding non-chord tones, upper and lower neighbor chromatic devices, and drop-2 chord voicings. It’s not the most “bluesy” way to teach the blues, but I feel this method can be used by the student to improvise on any tune, not just the blues. My second barrier is to pass off some of the dampening etudes from David Friedman’s *Vibraphone Technique: Dampening and Pedaling*.

▶ Tap to play Video



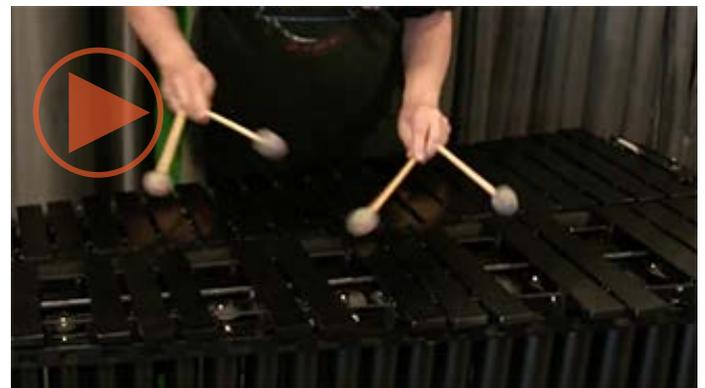
Jon Metzger Quartet performing “Bags’ Groove” by Milt Jackson

Tolles: *How do you teach improvisation to a beginning student?*

Metzger: First and foremost, I make certain that students have a successful beginning to developing improvisation skills. I remove the fear factor by proving to them how much they already know on their instrument—and how much they can already play of what they know. We spend a lot of time on 12-bar blues and rhythm changes, common harmonic formula, and repertoire, including jazz classics and standards. Also, I’m very mindful of having students try to absorb what the masters had to say when faced with the same challenges, while simultaneously watching for and developing their own likes and dislikes and tendencies. We also sing a lot to bridge the gap between what we hear in our mind’s ear and playing it on our instrument. Finally, we strive for as much repetition as possible by practicing, playing, and creating as much as we can.

Smith: Teaching improvisation to a beginner starts with taking the mystery away. I like to start with arpeggiating chords through the ii-V-I progression and transposing through other keys. This gets them thinking about the notes as numbers. I send them through many designs of arpeggiation and refer to Bach as a source of inspiration. I want the student to see the keyboard light up with these designs.

▶ Tap to play Video



Tony Miceli performing “Milestones” by John Lewis

Then it's all about not playing some of the notes even though they still should be lighting up on the keyboard; this creates space and breath. I play a lot of examples for my students. I learned so much by standing next to David Friedman as he played, so I try to do the same for my students.

Tolles: *How do you approach teaching the concepts of mallet technique, sound quality, and touch?*

Burge: Getting a good sound out of the instrument is paramount. It consists of three parts: 1. the player has good technique and focuses on pulling the sound out of the instrument; 2. appropriate mallets (also helps achieve number 1); 3. playing an instrument that is capable of producing a good sound.

Metzger: Many of my students are also studying classical music, including classical marimba technique, with me. So a lot of my approach to technique is through the lens of a classical musician, but with the heart and soul of a jazz musician. There is no substitute for good technique—and proper style is proper style—and this helps blur any lines between classical music and jazz. True, there might be some subtle differences, like grips on marimba versus grips on vibes, but again that is just being mindful of good technique. A lot of our sound quality development comes back to listening to the masters and attempting to duplicate their sound. Lift, strong stick-dampening, and dampening skills are very important here.

Miceli: Touch on the vibes is simply hitting in the right spot and then making compromises. It's as simple as that, and from there it's about volume of the stroke.

Tolles: *What dampening techniques do you encourage your students to utilize?*

Burge: I have students work out of the David Friedman dampening book. I often find that students tend to over-dampen. It's a great tool, but sometimes it masks other issues.

Tolles: *Do you believe all college percussionists should study jazz vibes? If so, what are the benefits for a student whose focus is in another aspect of percussion?*

Burge: Not necessarily. Some people have no interest in improvisation, and that's okay. It is important, however, for those students to have some vibraphone pedaling/dampening skills for use in ensembles.

Metzger: I believe all music students should study jazz improvisation. You learn so much more about your instrument and yourself as a musician. Plus, improvisation is here to stay—contemporary literature calls for it all the time now—and as good musicians we owe it to ourselves to stay current.

Miceli: All percussionists should study piano as well as improvising on mallet instruments, especially vibes. The vibes make most students and teachers nervous because the instrument has a history based on improvisation. Classical

teachers often can't touch on it, similarly to how I can't touch on orchestral excerpts. However, there's a new generation of players who improvise very well. The world of percussion is about to change in a good way.

Smith: I do. Many of my students have said that after studying jazz vibes they could naturally analyze any music they were learning, which helped with their interpretation and memorization.

▶ Tap to play Video



Ed Smith performing his original composition "Neptune" at PASIC 2012

Tolles: *What other genres of music and/or secondary disciplines influence your teaching and/or performing?*

Smith: I am a big believer in letting the world into your music-making. One of my first loves was the Mbira Dzavadzimu—just amazing music. I got an instrument and learned a few songs. I still use what I learned from that in my solo vibraphone playing. The splitting of the two limbs to create the music gave me ideas in counterpoint. Indian music is also a big inspiration. I've learned so much on how to rework motives from listening to the great Ali Akar Khan play the Sarod. My main love is Balinese Gamelan. I started traveling to Bali in 1995 to study the music of the shadow puppetry on the instrument Gamelan Gender Wayang. This is one of the few instruments in Bali that is played with two hands in a contrapuntal manner. Nine trips later, I have a wealth of ideas in counterpoint that I now use in my solo vibraphone playing.

Tolles: *Do you have any further advice for educators and/or students?*

Burge: Practice, listen, and take your time. Many students are in hurry in this fast-paced Internet age. Becoming a good player takes time and patience.

Metzger: I realize times change, but becoming really good at something—anything—still requires incredible desire. This will carry you through all of the hard work, which in turn won't feel like work at all, but rather some kind of passion or pursuit that you just have to have.

Miceli: Listen, listen, listen, listen, listen.

Tyler N. Tolles is currently working towards two master's degrees in Percussion and Jazz Studies at The Florida State University, where he studies with Dr. John W. Parks IV and Leon Anderson. Originally from the San Francisco Bay Area, Tyler was a member of Santa Clara Vanguard Drum and Bugle Corps and has performed at the Monterey Jazz Festival. He holds a bachelor's degree in Percussion Performance from the University of North Texas, where he won a 2013 *Downbeat* magazine Student Music Award with the UNT Latin Jazz Ensemble and toured internationally with the UNT Percussion Ensemble under the direction of Mark Ford. **RIS**



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PERCUSSIVE
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CAREER ALTERNATIVES IN PERCUSSION

BY HALEY NUTT

At PASIC '77 in Knoxville, Paul Price delivered a compelling speech (Paul Price, "A Percussion Progress Report," *Percussive Notes* vol.16, no.2, Winter 1978: p. 24–25). The legendary percussion ensemble conductor spoke about his own introductory experiences with percussion in the 1930s and the various ways it has progressed in the following decades. Short and to the point, the speech portrays Price's love and passion for the development of percussion in America. The

growth of percussion, especially in the formative years that is the focus of his speech, is quite extraordinary. However, the most telling section can be found in the last two paragraphs. He describes the isolating nature of percussion as quite disturbing, arguing that there are far more career possibilities in the discipline outside of the symphonic scene. He closes on a much more comforting and positive tone, reassuring the audience that percussion is a powerful phenomenon that is here to stay.

I have little doubt that anyone would disagree with this final statement, as we reflect on the numerous advances in the discipline since this speech. But have we truly matured enough to see possibilities outside of orchestral percussion? Are we actually teaching our young percussionists to see past the symphonic excerpts and think outside of the box? I would like to discuss career alternatives that are available to percussionists, to reaffirm the belief that the impact of percussion is actually much larger than we sometimes think.

What's an alternative to performing? Teaching. Music education is advancing every year as our band programs across the country grow in both number and strength. Band directors who focus solely on the percussionists in the district (often titled "percussion specialists") are becoming more common, developing extremely successful drumlines and percussion ensembles. Private lesson teachers and marching technicians also fall under this category; all of these educators contribute to a superb percussion curriculum that produces well-rounded players. My intent is definitely not to downplay the importance of the music educators and the role that they play in the musical realm. But students in these great and successful



Portrait of Paul Price from his article "The Emancipation of Percussion" in *Music Journal* 17, no 7. (Oct 1959) p. 26



Flower Mound High School Front Ensemble, winner of the 2015 Fred Sanford Award. The Flower Mound High School Drumline is an excellent example of talented, hardworking students who receive a high-quality music education.

programs only see their percussion teachers as, well, teachers, and may not believe that they can use their musical talents in many other ways, other than following a similar, familiar path. How will they learn about the other opportunities that exist for them once they leave the education system?

To return to the topic of performance in percussion, thousands of percussionists have become extremely successful without playing in an orchestra. Just glimpsing at the [recent list of musicians](#) that performed at this past PASIC in San Antonio proves that percussionists across the globe are performing solo and in groups, making names and careers for themselves in new and exciting ways. No longer is percussion chained to the back row, lacking the melodic and homophonic capabilities of a string orchestra or wind band; percussionists are now equipped to utilize a vast range of percussion instruments and electronic devices to take the listening experience to a completely new level. Limitations of percussion playing are becoming narrower and narrower, allowing performers to engage with a new generation of audience members.

It is truly remarkable to think of the possibilities that still lie ahead in regards to performance, as we continue on this path of rapid development in creativity and ingenuity. I do not believe that enough young percussionists are aware of these new avenues of performance, but that argument will have to wait until a later article. Outside of performance and teaching, what paths can percussionists take? The answer is a lot more than you, or at least your students, might think.

A large component of PASIC is the Exhibit Hall. Hundreds of businesses come to the convention to sell instruments, music, sticks and mallets, and anything else vaguely related to percussion. And who are the men and women running these booths, with vast knowledge of their various products? Most likely they are musicians! Many have spent years performing and/or teaching, acquiring the necessary information on the products to then turn around and sell them to others.

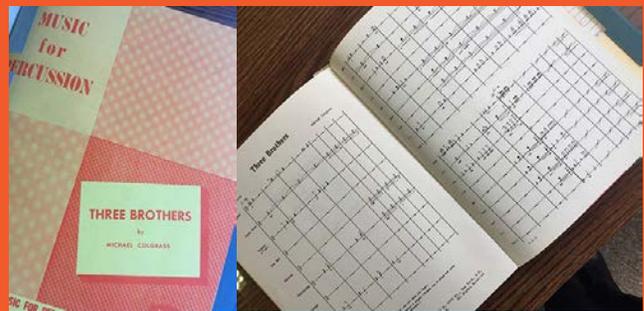
Percussion companies are a vital part of the world of percussion; without the development of new instruments and compositions, the field would practically be at a standstill. How many of your students have shown interest in pursuing some kind of business or marketing degree? Working for a music or percussion-related business allows individuals to actively engage in multiple facets of their own interests. The commercial side of percussion should not be forgotten or perceived as inferior to other music careers. I encourage you to advocate for this particular opportunity with your students; you never know where or when the next big advancement will arise, or who will dream it up and put it into action.

Speaking of compositions, how many of your students have written original pieces or transcribed a work for percussion? Although we have progressed dramatically in the sheer number of percussion compositions available today, there is still a huge need for percussion music. Many non-percussionists have written compelling and successful percussion pieces, but the complex and often confusing notational aspects of percussion are obviously much easier to overcome for those who are already trained as percussionists. Of course, many universities offer composition lessons to music students, but what about high school or even middle school students? How can we emphasize the need for percussion composers at an earlier stage of a percussionist's training? I strongly believe that giving students the tools to practice and try their hand at composing percussion music will expand the percussion repertoire at an unimaginable rate, accrediting the percussion composer with a new, esteemed reputation in the world of composition.

The classical world of percussion is still a toddler in age,

in comparison to the vast histories of classical string or wind instruments. However, percussion has made many significant strides in the last hundred or so years that cannot be overlooked or downplayed. Indeed, our rich and profound history since the early twentieth century deserves to be realized and highlighted not only by young percussionists, but also by other musically oriented people around the world. Musicologists have produced massive amounts of research on music and musicians from every musical era, both inside and outside of the Western Art tradition. Musical histories have been resurrected and corrected, allowing college students, scholars, and other esteemed, interested individuals to discover a rich musical past that directly affects the direction of musical endeavors today.

Although musicology is advancing dramatically, there is little serious research being done in regards to percussion. It is time for percussion topics to become a focus of musicology. We



While Michael Colgrass was Price's student at Illinois, he composed "Three Brothers," which can be heard on the first Illinois Percussion Ensemble vinyl record recorded by the group in the early 1950s. Price encouraged his students to not only become excellent performers, but also to contribute original compositions to the percussion repertoire.

The Winner of the 2015 PASIC Composition Contest for Percussion Ensemble was "Into the Void: a Study in Disembodied Consciousness" by Mathew Campbell. To hear and learn more about the piece, click here: <http://www.matcampbell.com/into-the-void-1>



(Left) The University of Illinois Percussion Ensemble in the 1950s conducted by Jack McKenzie (student of Price who later took over as Percussion Director) compared with (Right) The Texas Christian University Percussion Ensemble at PASIC 2015 conducted by Brian West. TCU photo courtesy of Warren LaFever.

need to cultivate a renewed sense of pride and understanding of where we came from as a field, how we have developed, and where we will go in the future. Percussion students who enjoy academia, love history, and enjoy writing should highly consider pursuing a degree in musicology. PAS has already established a Research Committee, and papers and posters are presented at PASIC every year, but just imagine the possibilities if we established a young group of percussion scholars who have a sincere interest in researching and communicating their findings to the public. I believe that this field is one that has been the least pursued, and perhaps holds the most exciting opportunities for upcoming percussionists.

Of course this list is not exhaustive. Especially with the help of a remarkable society such as PAS, percussionists are pushing the boundaries more every year, proving that career possibilities are practically limitless. Perhaps our ability to make an instrument out of anything makes us a bit more naturally creative, but whatever the reason, we must strive to retain this idea that anything is possible.

Recently, a fellow percussionist told me that our generation of players would eventually hold jobs in positions that have not yet been created. Indeed, this is a crucial time to continue thinking outside of the box, in order to maintain a career that truly encompasses all that we have to offer to our percussion community, as well as to the entire musical realm. I urge you, in whatever mode or method of percussion you employ, to never settle. Keep spreading the word to percussionists, old and new, of the exciting possibilities that still lay ahead. Price's speech ends with a command: to Promote Percussion Power. Thirty-nine years later, such a message is still just as invigorating. Percussionists, please keep promoting the power of percussion, so that the exhilarating energy of our wonderful discipline never falters.

*Interested in percussion history and need somewhere to start? If you are a PAS member, you have access to the **Thesis and Dissertation Repository**, which contains a multitude of information. Also, be on the lookout this spring for a new issue of the **Percussive Notes Online Research Edition**, a publication that will focus on percussion topics on a more in-depth and critical perspective.*

Haley Nutt is a percussionist and graduate student at Florida State University, pursuing a Master's Degree in Historical Musicology. Her research interests include the evolution of the of the percussion ensemble in the 20th century, women in percussion, and the interconnectedness of jazz tap dancing and jazz drumming. **RIS**



Ghost Note, an extremely talented group of musicians, truly knew how to entertain their PASIC audience with new and exciting uses of electronic percussion, danceable beats, and rhythmic nuances. If you missed it, or want to relive a snippet of the night, check out the footage on the PAS YouTube Channel: <https://www.youtube.com/watch?v=Lr20f36V0xw>. Photo courtesy of Warren LaFever.



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PASIC 2015 VIDEO RECAP

COMPILED BY DAN AINSPAN AND KEYLEE FLETCHER-LEVY

PASIC15 in San Antonio, Texas saw over 6,000 attendees and featured over 120 concerts, clinics, workshops and presentations given by the finest drummers and musicians from all over the world! Performances showcased all areas of percussion including drumset, marching, keyboard, symphonic, world, recreational, education, music technology, new music, and health & wellness. Re-watch highlights from PASIC15 by clicking on a video below. Be sure to login to your PAS.org account to watch full session videos from PASIC!

▶ Tap to play Video



Snarky Puppy drummer Larnell Lewis discusses groove and purpose in his clinic, "The Orchestration of the Drumset."

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Combining the talents of Shawn Mativetsky on tabla and the live coding of Dr. David Ogborn, very long cat is a unique new network music ensemble. View a clip of their PASIC clinic: "Telematic Performance—Long Distance Collaboration."

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The first ever PASIC International All-Star Percussion Ensemble made its debut at PASIC 2015! Comprised of select top percussionists throughout the country and directed by Michael Burrirt, the group performed works by Amadeo Roldán, Edgar Varese, Ivan Trevino, David Skidmore, Michael Burrirt, and Rolf Wallin.

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In their PASIC debut, Montreal percussion ensemble Sixtrum kicked off the PASIC 2015 Focus Day, "Time and Motion: The Art of the Percussive Gesture," with their program, "Histoires de gestes – Percussion in Motion" featuring all U.S. premieres of works by Myke Roy, Gilles Mottet, Jean-Pierre Drouet, Thierry DeMey, and Philippe Leroux.

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Focus Day 2015 featured performances centered around “Time and Motion: The Art of the Percussive Gesture.” This performance of “Musique de table” by composer Thierry de May, is a piece of visual music that shows musical communication through the inseparable combination of choreography and sound.

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Professor of Percussion and Director of Percussion Studies at the University of Texas at Austin, Thomas Burritt has built a reputation in chamber music as well as a percussion soloist and a concert marimbist. View a clip from his Daytime Showcase Concert: “From Artist to Concert Goer and Bach to Ishii: Making Connections.”

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Principal Percussionist of the Saint Louis Symphony Orchestra, William James presents “How to Select and Prepare a Mallet Solo for an Audition.”

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The Interactive Drumming Committee promotes the establishment and benefits of participatory percussion-based experiences in education, recreation, healthcare, business world, disabilities, social work, and community building settings. View the highlights from the Interactive Drumming Committee sessions at PASIC15!

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As an official representative of the United States Army, The Old Guard Fife & Drum Corps averages approximately 500 performances annually. View a clip from this PASIC performance!

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Performing at her very first PASIC, Monette Marino, founder of Mo'rhythm School of Percussion, presents “Developing Solo Techniques on Djembe Utilizing Historical Context.”

STEWART COPELAND

SYMPHONIC COMPOSER AND ORCHESTRAL SOLOIST

BY LAUREN VOGEL WEISS

Most percussionists know Stewart Copeland as the drummer for the mega-band The Police. Following nine years of creating music together in the late 1970s and early '80s, Copeland, Sting, and Andy Summers were inducted into the Rock and Roll Hall of Fame in 2003 and reunited for a reunion tour in 2007. Yet Copeland considers himself more of a composer than a drummer, having established himself by scoring film music (for high profile movies such as *Wall Street* and *Rumblefish*), writing operas (*Holy Blood and Crescent Moon* for the Cleveland Opera and *The Tell-Tale Heart* for the Royal Opera in London), and composing concertos.

Those who went to PASIC in San Antonio last November may have attended the session where Copeland, along with the members of the percussion ensemble D'Drum (Ron Snider, John Bryant, Doug Howard, Ed Smith, and Josh Jennings), discussed his concerto for percussion ensemble and orchestra, "Gamelan D'Drum." And many more people saw him speak before the two performances of his concerto that weekend with the San Antonio Symphony.

In addition to being a drummer and composer, Copeland has also combined these two passions: performing as the soloist in his own compositions for orchestra. He first did this when he was the soloist in "Ben Hur: A Tale of the Christ," a score he created for an edited 90-minute version of the 1925 MGM silent film *Ben Hur*. Copeland premiered his new work, co-commissioned by the Virginia Arts Council, on April 19, 2014 with the Virginia Arts Festival Orchestra, under the direction of Richard Kaufman, in Norfolk. Copeland also performed this piece with the Chicago Symphony Orchestra, again under the direction of Kaufman, on October 14, 2014.

Copeland's second foray into performing as a soloist in his own orchestral piece began on May 23, 2014 with the world premiere of "Poltroons in Paradise." (A poltroon is a scoundrel, according to the composer.) Commissioned by the Royal Liverpool Philharmonic, the 18-minute work featured the orchestra's timpanist, Neil Hitt, and percussionists Graham Johns, Josephine Frieze, and Henry Baldwin, under the baton of Chief Conductor Vasily Petrenko.



Composer Stewart Copeland (far right) and the members of D'Drum (L-R: John Bryant, Josh Jennings, Ron Snider, Doug Howard, and Ed Smith) following the performance of Copeland's "Gamelan D'Drum" with the San Antonio Symphony on November 14, 2015 [photo by Lauren Vogel Weiss]

“In stark contrast to D’Drum,” Copeland says, referring to the ensemble’s acclaimed improvisatory skills they brought to the “Gamelan D’Drum” concerto, “I had to write down every note! But having said that, [the Royal Liverpool percussionists] played it really well.” RLPO also played the piece in Scotland and gave its Asian premiere in Beijing, China on September 24, 2014.

According to the composer’s program notes in Liverpool, “Poltroons in Paradise” is “the beginning of a story, the cheerful part, about those who ride in on the back of a revolution and then discover the temptations of those things against which they had revolted. I’m imagining a cadre of starving, hitherto excluded intellectuals swaggering through the palace of the fallen regime. The chandeliers, the brocades and the gilded furniture all inspire a grand buffoonery that hides a sneaking desire.

“Many composers would regard the mission of writing a percussion concerto as an opportunity to celebrate banging and clattering. A worthy cause no doubt, but there can be great beauty in things that are hit with a stick.”

The independent news website Click Liverpool wrote, “The whole piece fizzes with fun, particularly with a *fff* blast on a trio of whistles which breaks things up nicely. Indeed, even the much maligned triangle takes a place in the sun which all adds nicely to the jauntiness of the work.”

This new work highlighted the virtuosity of the symphonic percussion section along with Copeland’s film-scoring skills that were audibly evident in the colors and textures of the orchestral parts.

Copeland also did a special arrangement of “Poltroons” for the Iceland Symphony to accommodate two members of the orchestra: Frank Aarnink (percussion) and Katie Buckley (harp), who also perform together as Duo Harpverk. “The orchestra wanted them to find a piece to play, and they asked if I could arrange it slightly to feature them,” Copeland explains. “I took all the cool drum parts from the Liverpool version and put them all on one staff for Frank. And I made the harp

▶ Tap to play Video



Documentary about Stewart Copeland’s score for “Ben-Hur”



Composer Stewart Copeland and D’Drum co-founder Ron Snider discussing Copeland’s “Gamelan D’Drum” at PASIC 2015 [photo by Lauren Vogel Weiss]

part a lot sexier for Katie.” The duo premiered the harp and percussion version of “Poltroons” with the Iceland Symphony Orchestra on June 4, 2015.

“The folks in Pittsburgh asked me to build ‘Poltroons’ into a full concerto,” Copeland explains. “They commissioned two more movements—‘Monster just needed love (but ate the children anyway)’ and ‘Over the wall (or up against it)’—which became ‘Tyrant’s Crush,’ a concerto for percussion and orchestra.” Commissioned by the Pittsburgh Symphony Orchestra, “Tyrant’s Crush” will be premiered on February 19, along with a repeat performance on February 21. This third incarnation of the piece is different due to the addition of a drumset part.

Music fans in northwestern Pennsylvania and the surrounding areas will be able to hear Copeland’s newest concerto featuring PSO percussionists Andrew Reamer, Jeremy Branson, Christopher Allen, and PSO timpanist Edward Stephan as the soloists, under the direction of Marcelo Lehninger, along with the composer himself on drumset.

“I am actually writing out the drumset part,” admits Copeland, so that other musicians may bring the music to life in future concerts. “I recorded my practice performances, and now I’ve got to ‘earball’ it and try to figure out what the *hell* I did!” he says with a laugh. “It’s quite complicated and, unfortunately, there are very few repeat bars. I’m trying to write it down as accurately as I can.”

For more information on attending one of the two concerts in Pittsburgh, visit the PSO’s website: http://www.pittsburghsymphony.org/production/43794/stewart-copeland-debuts#tab=buy_tickets&performance=43864 or call 1-800-743-8560.

For those who cannot attend the world premiere in Pittsburgh, Copeland will perform it with the New West Symphony in California, also under the direction of Lehninger. Performances will be in Santa Monica (May 12), Oxnard (May 13), and Thousand Oaks (May 14). For more information on

purchasing tickets, visit https://www.newwestsymphony.org/single_tickets.php.

In addition to the five performances of “Tyrant’s Crush” this spring, Copeland’s 2016 is quite busy. Last month, the American Modern Ensemble, based in New York City, presented the world premiere of a new orchestration of his “The Cask of Amontillado,” based on the story by Edgar Allan Poe (libretto by David Bamberger).

Copeland will also perform as the drumset soloist in three more performances of “Ben Hur: A Tale of the Christ” with the Seattle Rock Symphony on February 29 and with the Pacific Symphony Orchestra, in Segerstrom Concert Hall in Orange County, California on March 18 and 19.

It is rare to find a drumset featured as a solo instrument in classical music, but Stewart Copeland brings his rock-and-roll style and unique musical voice to the orchestral concert stage.

RS



Stewart Copeland rehearsing “Ben Hur: A Tale of the Christ” with the Virginia Arts Festival Orchestra [photo courtesy of Stewart Copeland]

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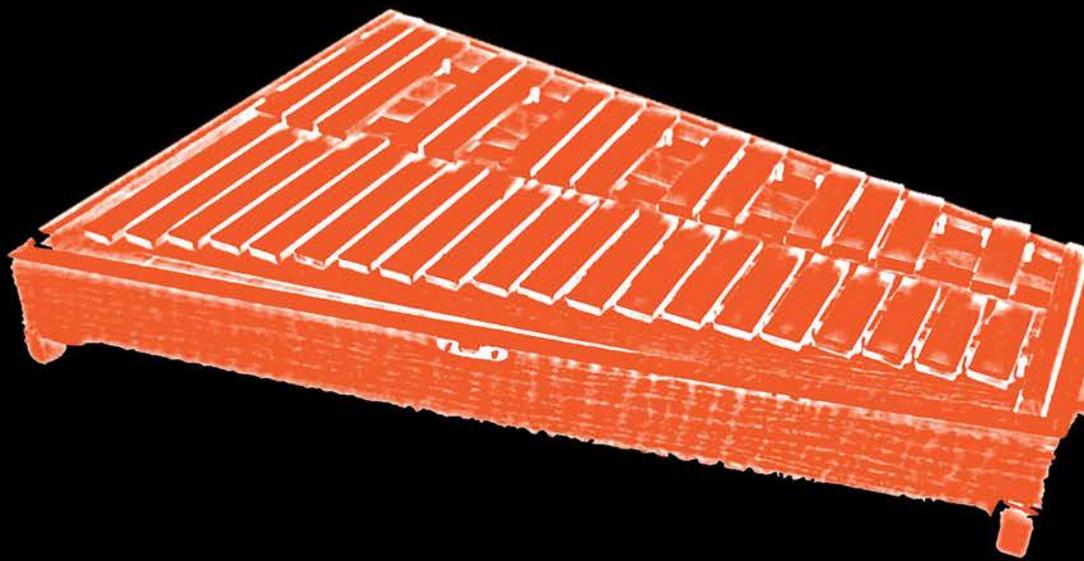
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17 WAYS UNIVERSITY PERCUSSIONISTS CAN SAVE MONEY

BY THE PAS UNIVERSITY COMMITTEE

The costs and expenses of being a university-level percussionist can be very intimidating. Trying to budget one's finances not only between tuition, room and board, and institutional fees, but also music, instruments, and sticks/mallets, is a concern many students have to deal with. In this article, the PAS University Committee has collected a variety of ideas and strategies from each of its members to help university percussionists save money. Just as the PAS University Committee provides collegiate percussionists with opportunities to lead and network, this committee-wide article project aims to inspire continuous and meaningful student-to-student conversation.

Micheal Barnes: undergraduate student, University of Oklahoma

I try to save money by keeping my instruments properly maintained and covered or put away in a case when not in use. In the long run this protects the instrument and my investment. I also

keep mallets and felt beaters wrapped in fold-top sandwich bags to prevent dirt and unnecessary wear on the felt. I find that mallets rubbing against each other in a mallet bag or case causes the mallets to wear out prematurely (especially timpani mallets). I realize this may not seem like actually saving money, but if I can get the most life out of the instruments, mallets, and beaters I own, then I am saving money.

Della Coleman: undergraduate student, University of Tennessee-Martin

This does not necessarily apply strictly to percussion, but budgeting my money is a huge part of being monetarily responsible and saving money. I like to plan for my expenses in rent, electricity, Internet, food, phone bills, and groceries. Once I have my bills paid, I monitor my consumption of goods and services by keeping receipts from groceries, gas, and other leisure expenses. Each month I total my expenditures and examine my spending to find places

I can cut back. Often times I can save on groceries and by limiting frivolous spending. If I reduce expenditures on groceries and unnecessary goods, I can allot the saved money toward a purchase that will benefit my percussion career.

Lauren Floyd: undergraduate student, University of Georgia

There are a couple of inexpensive and easy things that I have done to save money on mallets and mutes that I think anyone can do. I have bought timpani mallet shafts from Luft Mallets in order to make my own timpani mallets if I need a specialty stick (e.g., maraca mallets or two-sided mallets). I have also bought suede and other materials from craft or fabric stores in order to make mutes for timpani or my snare drum. As an added feature, I sew magnets in the sides so they can easily be attached to the rims of the instruments.



**Benjamin Fraley: graduate student,
Florida State University**

When practicing drumset at home, I don't want to make too much noise and disturb the other people in my house or my neighbors. While I could buy drum mutes made by a company, they can be really expensive for what they are. Instead, I prefer to go to a secondhand store and purchase cheap towels of various sizes in order to make



drum and cymbal muffles. I attach them to the rims of my drumset and edges of my cymbals in order to decrease the volume. This way, I can still practice without being too loud.

**Ian Grzyb: undergraduate student,
Northern Arizona University**

I subscribe to various "shop talk" and trading pages on Facebook for percussion and other items. Through these groups, I am able to take advantage of deals on equipment when another percussionist is looking to downgrade. In addition to Facebook groups, don't underestimate the value of other websites such as Amazon and eBay. If you can get past the feeling of risk when buying an instrument on eBay, you can find some incredible deals. For instance, I found a 6-inch Sabian hand-hammered triangle on eBay for \$15. The triangle was brand new and sounds great! Naturally, eBay



**Keith Hendricks: graduate student,
University of Texas-Austin**

I only buy professional quality gear that will last through time. This is a more expensive initial investment, but it is just that: an investment that will pay off over time and save money in the end. I try to not spend money on impulse purchases and student-model gear. Buy the right thing the first time, and you will never have to buy it again.



can also be used to purchase equipment that cannot be found on normal percussion websites.

**Johari Harris: undergraduate student,
Troy University**

In order to save some money, I rewrap my own mallets when needed. I also buy mallets from other students who are selling ones they no longer need. On occasion, I have also made my own "hot rods" and "broomsticks." I made the "hot rods" out of several dowels I cut to length and bound with electrical tape. For the "broomsticks," I bought a cheap broom, cut the bristles, and bound them together.

**Kyle Hollerbach: undergraduate
student, Fort Lewis College**

I prefer to make my own trap tables, which is very simple and saves



money. To do this, you can buy deeply discounted scrap wood at a hardware store and pick up free out-of-date carpet samples from a flooring store. Then, glue the sample on the wooden board and wrap the whole thing in black cloth. Finally, use a keyboard stand to hold up your new trap table.

Jennifer Hotz: graduate student, Winthrop University

To ensure that I don't have to make any unnecessary purchases because of lost mallets or music, I label all of my percussion gear. For sticks and mallets I dab some nail polish on the bottom of each implement so that it is very distinguishable from my peers' implements. For method books and music I always write my name on the inside cover. Additionally, I keep a spreadsheet of what I own so I can tell if and what materials I have misplaced.



Shane Jones: graduate student, University of Michigan

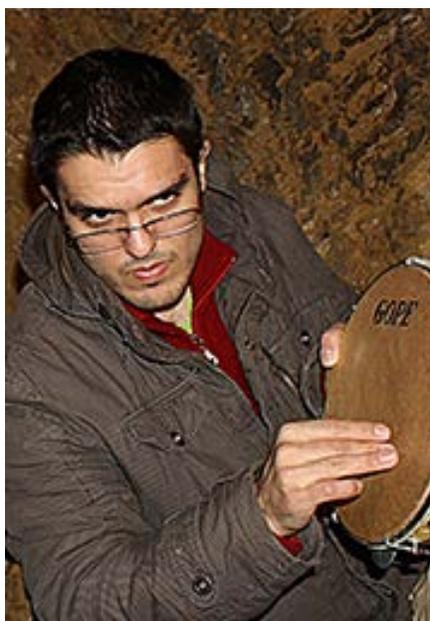
Purchasing music, instruments, and equipment early on in one's career should be thought of as an investment and can lead to more work as a performer. For example, when I was starting my career in Broadway musicals, I would purchase all of the accessories for the show even if it meant that I had a net profit of \$0 for that gig. After three



or four shows, I had a large collection of instruments. Very few percussionists made these initial investments, so I stood out to music directors and got a lot more work because of it.

Zeca Lacerda: graduate student, Bowling Green State University

I learned this tip for making your own bass drum mute from my former teacher, Matthew Strauss: Go to a haberdashery shop and buy a piece (about 15 square inches) of fake black fur. Cut it to cover one third to half of your symphonic bass drum batter head. Attach it to your bass drum rim with



spring clamps (similar to triangle clips). This is great for bass drum excerpts such as Stravinsky's "Rite of Spring" and Mahler's third symphony.

Jordan Lewis: graduate student, Northern Arizona University



I like to repurpose bags or suitcases instead of buying fancy percussion cases in order to save some money. By finding cheap old suitcases or briefcases at Goodwill and adding a little bit of foam for safety, I can use them to store and transport electronics/instruments/implements. I also like finding and refinishing storage containers. Everyone has seen the old cabinet in the back of the band room and thought it was not worth anything. By cleaning it out, adding a few shelves, painting it, and possibly adding some carpet to the top, you can end up with a pretty decent cymbal/drum/hardware storage space that is probably a fraction of the cost of a new one.

Michael Metz: undergraduate student, Indiana University

I find that fixing up old or sub-par equipment is a great way to save money. For example, I like to buy old or cheap snare drums and fix or re-outfit them to make them better. Cleaning the drum and outfitting it with new heads,



Drew Morales: graduate student, University of Arizona

Some guest artists may be doing promotional work for their sponsors when they come to your university. Sometimes they will sell the equipment sponsors have provided that has only been used for an hour or two. This is a great chance to save some real money (even though it may not feel like it at the time) and pick up quality gear.

neering, or visual design, the Adobe Creative Cloud is very useful. The cloud is a great way to get access to programs like Premiere Pro, Photoshop, Audition, After Effects, and more for \$20 a month. This offer is specifically for students and educators.

Ben Tomlinson: graduate student, Florida State University



wires, and hardware can be a fun project and saves a lot of money.

Kelsey Molinari: undergraduate student, Pennsylvania State University

My studio saved money by creating a university “percussion club” through the school. We wrote in our constitution that members had to be current or former students of our studio, which meant that the responsibilities and benefits remained within our studio. Being a university club, we are eligible for funding through the school. This enabled my entire studio to go to PASIC for next to no money.



Tyler Tolles: graduate student, Florida State University

If you are looking to get into audio/video recording, audio engi-

Everybody knows PASIC is a great place to find inspiration, renew friendships, and check out the newest and latest gear. If you aren’t careful, you can wind up spending more money than you were planning to. Create a budget and save a little money every month leading up to PASIC so you are not worried come November. If you do end up creating a budget, make sure to stick to it. Create categories for books/music, instrument/gear purchases, and food. PASIC spending can get out of hand quickly, especially if you are not used to higher prices typically found in larger cities. **RIS**



MOVING ROLLS

BY KIRBY JACOBSEN

HOT LICKS

In this *Rhythm! Scene* Hotlick, I am going to present a different approach to playing the 11-, 9-, 7-, and 5-stroke rolls. Essentially, what you will be doing is “opening up” these rolls to create a totally different sound and feel. The idea of “Moving Rolls” is to blend odd groupings of double and single strokes in a rhythmically even fashion. The goal is to make the double strokes aurally indistinguishable from the single strokes.

In the notation examples, the last stroke of each roll is written as a single note. This serves to distinguish it as the single stroke of the roll and for ease of reading. It has the same sixteenth note value as the rest, which serves to create an even rhythm within the pattern. Therefore, when the roll is played, it should sound like a double-stroke roll. Accordingly, all four rolls should sound the same; only the sticking patterns will change. Each example has a flam version for an extra challenge. Strive to play the flams unaccented.

Always start slowly and play these exercises at soft, medium, and loud volumes. Strive to play each exercise smoothly and effortlessly before you proceed to the next one. Practice left-hand lead for the 11- and 7-stroke rolls since they do not alternate.

Have fun and remember to *lock it in the pocket!*

▶ Tap to play Video



11-stroke

R R L L R R L L R R L R R L L R R L L R R L
L

R R L L R R L L R R L R R L L R R L L R R L

9-stroke

R R L L R R L L R L L R R L L R R L

R R L L R R L L R L L R R L L R R L

7-stroke

R R L L R R L R R L L R R L

R R L L R R L R R L L R R L

5-stroke

R R L L R L L R R L

R R L L R L L R R L

Kirby Jacobsen studied drumset and percussion at the University of Miami and William Paterson University. He has performed with Ira Sullivan, Gary Campbell, Dave Liebman, Dave Samuels, Rafael Cruz, and Jerry Jemmot. Currently, he leads the Blue Brush Trio, which performs in the Newark, New Jersey metro area. His snare drum solo book, *Not Just Another Snare Solo Book: 20 Uncommon Solos for Snare Drum*, will be available soon through HaMaR Percussion Publications. **RIS**



IMPROVING SAMPLER RESPONSE TO AN ELECTRONIC DRUMKIT

BY CHRIS ROODE

If you're anything like me, shortly after you got your electronic drumkit, you started experimenting with the MIDI-out port. Just the idea of sending MIDI straight into your computer to access new sounds was irresistible. I tried it for a week and gave up disappointed and frustrated.

Some of the problems were easy to figure out, like the weird mapping of my drumkit. But there was one issue that I couldn't shake: My own custom patches lacked the natural feel of a real drum. I eventually came to realize the amount of research and development that Roland, Yamaha, and others put into their products. In time, I have refined techniques to improve the feel of my sampler patches, allowing for improved dynamic range. In this article I will show you some of the techniques I use to expand what a sample is capable of.

I have been a longtime user of Propellerhead's Reason software, and will use Reason's Kong Drum Designer for my examples. If you have a different sampler, chances are you can apply these settings to your patches. Consult your software manual to find ways to apply these concepts within your own software.

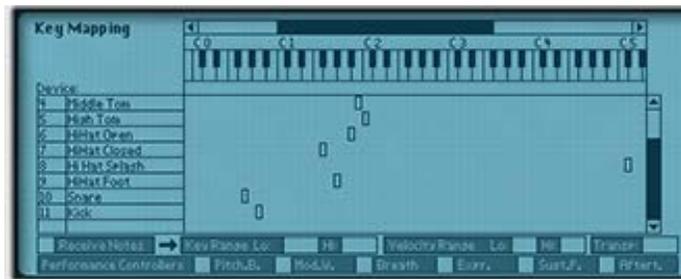


Figure 1: Individual MIDI notes received are mapped to different devices for each individual sound.

Part 1: Getting good MIDI out of your kit

It is important to check the source of your MIDI recording before trying any programming in your sampler. The manual for your electronic kit contains detailed MIDI implementation information. From there you can assign the correct pitches in your sampler to the drum pads you want to use. Most electronic drumkits do not follow any standard MIDI arrangement, so it will not work out of the box with general MIDI percussion.

Mapping the MIDI Sounds

There are several ways to map the MIDI from one pitch to another. Reason contains a device called the Combinator, which

allows creation of custom mapping to any number of different devices. I created a general patch for my electronic kit and programmed each pad on my kit to be routed to a different device in the Combinator (Figure 1). From there I can use Reason's custom CV Routing to send that note information to any pad on the Kong Drum Designer (Figure 2). The Kong Drum Designer is where I store my custom sample configurations.



Figure 2: Mapping the snare drum MIDI to the snare drum pad on the Kong Drum Designer.

Getting Velocity out of Your Drums

Next, try recording a crescendo on each of your pads into your MIDI sequencer. When you examine the recording, the velocity should be low for your soft notes and high for your loud notes. Some factory settings do not send different velocities. There are reasons for this, but if you are not getting a nice smooth curve like in Figure 3, the problem is likely the electronic drumkit. Go to the pad and MIDI settings and make sure velocity is turned on.

Be Aware of Note-Off Messages

The MIDI standard requires that every note-on message be accompanied with a note-off message. With the exception of a few top-of-the-line electronic kits, note-off messages don't mean much. My electronic kit is programmed to send a note-off message about 500 milliseconds after every note-on, regardless of how fast you play. This can create a problem if your sampler is programmed to respond to note-off messages.

Part 2: How to Improve the Sound of Your Drum Patches

This section of the article will cover several tricks you can perform in a sampler to expand the dynamic range and response of a drum sound. I hope these tricks will fuel your creativity in your own projects.

Multi-Sampling

If you are planning to do your own sampling, it is always worth it to get numerous samples of the exact same sound, even if it sounds redundant. When you import your sounds into a sampler, these additional samples will add to the realism of the drum patch. Our ears are tuned to recognize exact copies of a sound. If every single note of a sample is the exact same recording, it will trigger this uncanny response when we listen to the sound.

Sound Sample 1



[Click to Hear Audio](#)

Sound Sample 1 contains a short rudimental passage that is realized with only one sample. Sound Sample 2 contains the exact same MIDI recording, but the sampler is set to use three matching samples at random. Notice how just a little multi-sampling can add a lot of realism.

Sound Sample 2



[Click to Hear Audio](#)

If you are using Reason as your Digital Audio Workstation, you can easily add multiple layers of samples to your drum sound in the NN-Nano Sampler of the Kong Drum Machine. In the sample window, click on “add layer” to additional matching samples. After you have loaded your samples, check the “Alt.” box on the bottom right corner of the sample window. This will tell the sampler to select one of the samples at random whenever a note is triggered. The finished settings look like Figure 5. If you don’t have Reason, but have another high-quality sampler, it most likely has the same features. Consult your manual to figure out how to set up your own software.

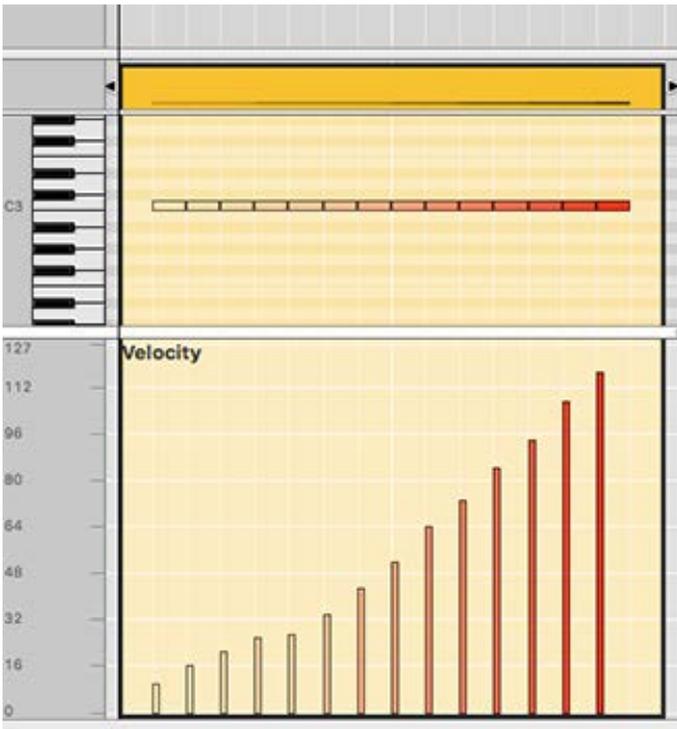


Figure 3: Playing a crescendo on your electronic kit should return a wide range of note velocity.

When you play one pad, sometimes the percussion sound may sound randomly choked. This is a symptom that your sampler is responding to note-off messages.

To avoid this, I programmed the ADSR (Attack, Decay, Sustain, Release) envelopes in my configuration to ignore note-off messages. I do this by checking two things: 1. Decay and Release must match in length. 2. Sustain must be set to zero (Figure 4). Your sampler may have a different configuration to achieve the same effect, but if you experience the symptoms above, check your sampler.

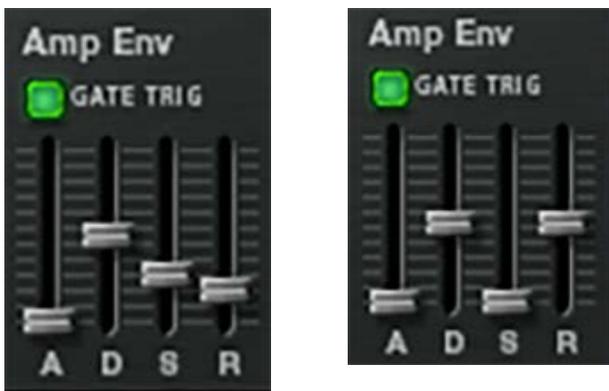


Figure 4: The ADSR Envelope on the left will respond to note-off messages because the Decay/Release are different values and the Sustain is not set to zero. The ADSR on the right will ignore note-offs because the Decay/Release are the same and Sustain is set to zero.



Figure 5: Three samples set to alternate randomly

Boost the Soft End

The next two adjustments to our snare drum will increase the soft end of the snare drum so louder notes pop more. Reason's samplers include "velocity controls" (Figure 6). These controls affect a parameter in the sampler based on the velocity of the note. Let's program the sampler to play a short sound on soft notes and play the whole sample on loud notes. To do this, we first need to use the decay to shorten the sound. In Figure 6, the decay controls are highlighted in blue. Turn this dial to the left to shorten the decay until the sound of the sample is articulate.

Next comes the magic. Highlighted in red are the velocity controls. One of these dials controls the decay based on how hard the pad is hit. Turn that dial to the right to lengthen the decay for loud notes. Now we have a more expressive instrument to play with. This audio example contains the exact same MIDI sequence as above, with velocity decay enabled.

Sound Sample 3



We will look at one more way to boost the soft end. We can take the punch of the drum's attack away by adjusting the sample start. The sample start dial (Figure 6 green highlight) tells the sampler how far into the sound to start playing when a note is triggered. Adjust this dial to the right to remove the attack punch and only play the ring of the drum. You'll notice that the attack envelope in the sampler is enough to create a fairly realistic drum sound.

Next we'll return to our velocity controls and find the sample start velocity control. Turn this dial to the left to tell louder notes to play the sample from the beginning. This will make the accent notes punch more while keeping the softer notes the same. Listen to this audio sample for the same MIDI sequence with sample start velocity control.



Figure 6: NN-Nano velocity controls highlighted in red, Sample Start highlighted in green, and decay highlighted in blue.

Sound Sample 4



Putting it All Together

You won't use only one of these techniques in your own projects (I hope). Instead, take some time to experiment on different samples and use all of your techniques in balance to create a realistic patch that feels good to you. The final audio clip contains the same MIDI sequence with a combination of all the techniques listed above.

Sound Sample 5



Chris Roode resides in Mount Vernon, Ill., where he teaches, performs, and composes music. He has a Bachelor of Science in Music Education degree from Indiana University of Pennsylvania, and a Masters in Music Technology degree from Indiana University-Purdue University Indianapolis. For more information, visit www.chrisroode.com. **RIS**



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JEN 2016 HIGHLIGHTS

BY RICK MATTINGLY

The Jazz Education Network (JEN) held its 2016 convention January 6–9 in Louisville, Kentucky. The event included a wide range of clinics and concerts, and several prominent drummers and percussionists participated as clinicians and/or performers. JEN also provided numerous opportunities for student musicians to perform. Below are a few of the drummers and percussionists who were there.



Russ Miller delivered a session on how to get the most out of a rhythm section.



Bobby Sanabria gave a historical overview of Latin jazz.



Danny Gottlieb was featured with the University of North Florida Jazz Ensemble.



Brad Dutz performed with the Michael Waldrop Big Band.



The Metcalf OrffCats are a jazz group from Normal, Illinois made up primarily of students playing Orff instruments.



Arianna Fleming played with Monika Herzig's all-female The Whole World in Her Hands Band.



Henrique De Almeida's clinic dealt with practicing drumset by playing etudes.



Ed Soph played with the LeJENds of Jazz Education, a group of prominent jazz educators.



Matt Wilson gave a clinic on the difference between keeping time and sharing time, and performed with the Ed Neumeister Quartet and the Martin Wind Quartet.



Olma Piedra presented a clinic on enhancing your percussion section by incorporating other instruments alongside drumset.



Derico Watson performed with the "XO Trombone All Stars."



Jerry Tachoir and his wife, Marlene, led a session on the inner thinking of improvisers.

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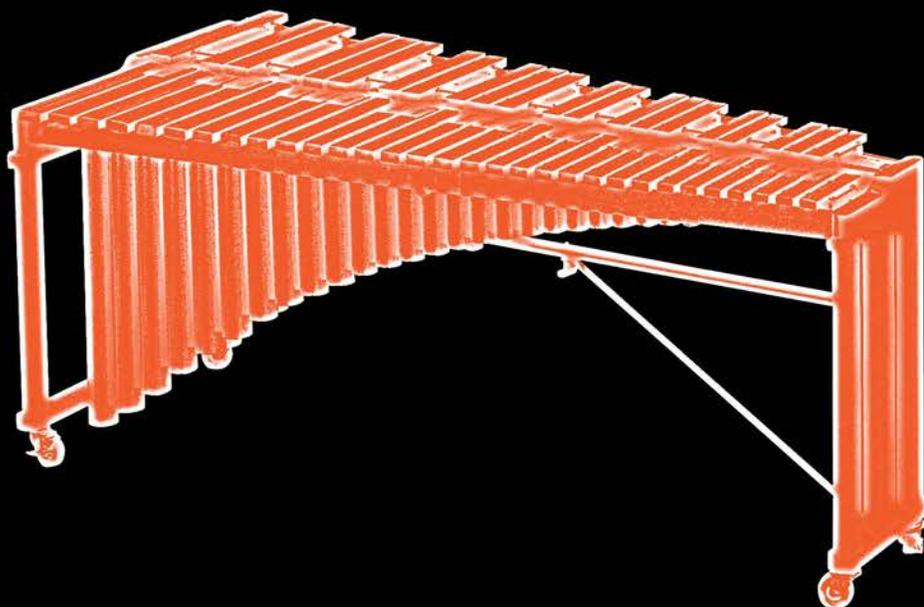
First Place: \$1,000 Second Place: \$750 Third Place: \$500 Fourth Place: \$250

Entry Deadline

May 15, 2016

Download an application

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



THE COMPOSITION PROCESS: A STEP-BY-STEP GUIDE FROM A PERCUSSIONIST'S VIEW

BY JAMIE WIND WHITMARSH

This is the first of a series of six articles focusing on compositional techniques and elements of composing geared towards percussionists. The series is authored by the Composition Education Subcommittee, a subset of the PAS Composition Committee.

Many books have been written about how to compose, along with several books on writing for percussion. To my knowledge, very little material is geared specifically towards percussionists who are currently, or are interested in becoming, composers. This *Rhythm! Scene* article, along with the five articles to follow, should provide a starting point for percussionists who are interested in composing.

FILLING IN THE GAPS

The first step is to understand the different genres for which one can write. There are two overarching types of music: concert music and commercial music. Commercial music refers to any type of music that is created to serve an external purpose; it is usually written to support another medium: popular music, music for film, video games, marching band, etc. Concert music is the term for music geared towards the concert hall: music for orchestras, bands, choirs, opera, piano sonatas, etc. While violinists might typically only perform music written for the orchestra (concert music), a percussionist may experience a much wider variety of music. Even within the genre of percussion ensemble music, there is a wide variety: pieces written with serious artistic intent, “fun” pieces (such as pop transcriptions), and pieces written primarily for educational purposes. Of course, many pieces can overlap between these areas.

This series of articles will focus on creating concert music with serious artistic intent. The articles will explore many musical examples, and not exclusively within the world of percussion.

COMPOSING WITH INTENT

While there are many different philosophies about how a composer should approach his or her role in the composer-performer-listener chain, it is my strong opinion that the composer's goal should be to create a cohesive experience that keeps the audience's attention. To achieve this, I encourage

composers to approach composition as a set of decisions to make in order to reach that goal.

One decision a composer must make is *how* to write the music. These days, it is a natural inclination to compose music on a computer; that is how I got started as well. Along the way, I learned that to truly compose the music I wanted to create, I had to learn to hear the music in my head. By first writing with pen and paper, and then refining it on the computer, I allowed my natural musical intuition to help me make decisions, rather than writing into the computer and accepting what it played back.

Let's try an experiment. Say these words in your head: “I can't find my marimba mallets.” Now type these words into any text-to-speech program. I guarantee that it will not sound the same as what you imagined in your head. When we compose through a computer, we accept what it plays back and let that sound steer the piece, as opposed to writing what we intend. In other words, we can sometimes settle for “good enough.”

A concept I encourage is “organicity.” I strive to write my music as organically as possible. If you look at trees, they have a certain type of shape. But no tree is truly smooth and even (unless you are looking at a tree in a video game). Trees, grass, lakes, mountains—all of these are natural and all have curves, sharp edges, and imperfections, while retaining their overall shape.

If this seems too abstract, think about it this way: Music notation exists to communicate sound, *not the other way around*. 4/4 meter is not a universal default for music; it is merely a way of explaining that there are four beats in a measure. In fact, measures are entirely logistical, seeking to better separate musical ideas for the performer—but *not* for the listener or the composer. It is very important to make the notation serve the music, and not the other way around. The listener wants to hear *music*, not *measures*.

STEP-BY-STEP PROCESS

The process of composing is actually a very simple one. There are, basically, three steps to follow:

1. Imagine what kind of piece you want to write.
2. Gather material to use in the piece.
3. Assemble the material into a cohesive piece.

The reason many composers (especially when starting

out) find themselves dissatisfied with results (or worse, get partway through a piece and then give up on it) is that they think of this process as linear, when in reality it is more cyclical.

Imagine → Gather → Assemble → Imagine → Assemble → Gather → Assemble → etc.

Imagine what kind of piece you are writing (instrumentation, style, duration), and come up with musical material (melodies, rhythms, chords, textures) that you think *might* work well with that idea. Then assemble those materials into different sections of music (measures, phrases). Then revisit the idea, and build more material based on what you've already written.

I like to use descriptive words when working with my material and to “break down” what is really important about it—in other words, to sift between what is “working” and what is “not working.” Often times, I write a lot more music for a piece than I use in the final product. While it is unfortunate to spend time crafting a wonderful section of music that you dearly love, only to have to remove it to make the piece work, it is important to remember that the end goal is the strongest piece of music you can create—not a piece that includes everything you came up with.

DRAWBACKS AND ADVANTAGES OF BEING A PERCUSSIONIST

It is truly exciting to be a percussionist. We can perform many different genres of music and learn how to make music with a plethora of instruments. However, sometimes our experiences can hold us back from writing the best music we can. One problem that often happens (myself included) is writing *only* at the instrument. I find that when I write at the instrument, I come up with ideas that “fit” in my hands, which probably means I've played something very similar before. There is nothing wrong with that, but at that point in the process, it is important to write my idea down on paper, and then brainstorm different directions I could go with it.

Another concern when writing as a percussionist is to make sure you remember the limitations of the instruments and work around them. Percussion instruments cannot truly sustain in the way that a violin, clarinet, or singer can. We can pretend to sustain, but really all we can do is attack notes really fast in hopes that it emulates sustain. As such, we get used to “filling in the space” with a bunch of attacks (i.e., rolls). We also tend to think very “vertically,” with how different rhythms line up and such, and think less “linearly,” such as how to move the music forward in a connected and cohesive manner. There is nothing wrong with thinking vertically or coming up with material at the instrument, but it is important to compose with intent, and not to gravitate only towards what is comfortable or familiar.

UPCOMING ARTICLES

It is simultaneously very enjoyable and very taxing to be a composer. This article introduced some of the ways one can approach composition; the next five articles will discuss different aspects of composing—specifically, overviews of

rhythm, melody, harmony, texture, and form. Each of the musical elements drastically affects how a piece sounds, and the PAS Composition Committee hopes the upcoming articles aid composers in finding their way.

Jamie Wind Whitmarsh is a percussionist, composer, and conductor living in Oklahoma City, Oklahoma. He performs frequently as a soloist as well as with clarinet/percussion chamber group Duo Rodinia. He is the founder of A103 Productions. **RIS**



WHISPERS FOR SNARE DRUM

BY TIMOTHY A. CORPUS



PERFORMANCE NOTES

"Whispers" focuses on melodic playing with intentional dynamics. The snare drum usually does not get to play the main melody, and if it does, it's probably not at a soft dynamic. In this solo, try to stretch your range of loud and soft. Aim for the softest dynamic where you can still play with precision and musicality. The R and L markings are suggested stickings for a right-handed player. Left-handed players should do the opposite. In measures 17 through 19, the changes in dynamics are sudden, without crescendo or diminuendo.

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

- Practice with a metronome and focus on NOT rushing the rests.
- The tenuto markings indicate to play with weight (light accent).
- Hitting precise dynamics and playing with musicality are more important than playing at a fast tempo.

 Tap to play Video



For each issue of R!S, a member of the PAS Composition Committee submits 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.

Whispers

Boldly (♩ = c. 92-102)

5 *pp* *p* *f* *mf*

8 *f* *p* *f* *p*

11 *(p)*

14 *f* *p* *fp* *p* *pp*

17 *f* *mp* *f* *p* *f*

20 *mp* *f*

22 *ff* *mf* *mp* *pp*

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Timothy A. Corpus is a composer, performer and educator who lives in Chicago. His music has been performed in the United States, Europe, and South America. In addition to concerts, Timothy has been featured in the Connecticut Historical Society, Fulcrum Point: Discoveries Series, CNN Money, and 98.7 WFMT. Currently, he is the drumline instructor for Loyola University Chicago. For more information, visit www.timcorpus.com **RIS**



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UTAH CHAPTER

BY MICHAEL SAMMONS

The leadership and members of the Utah Chapter of the Percussive Arts Society have been responsible for a remarkable renaissance in the percussive arts through performances at all levels throughout the state. Each year, the chapter publishes multiple newsletters and articles focused on relevant topics for working percussionists, non-percussionist educators, percussion enthusiasts, and students at every level of experience. We are also proud to annually host both a Fall and Spring Utah PAS Day of Percussion.

The 2015 Fall Day of Percussion was our inaugural event and featured twelve marching percussion sections. Each section performed for a panel of clinicians, with responsibilities divided by sections (snare, tenors, bass drums, cymbals, and front ensemble), and received recorded comments about their performance. Participants then received a hands-on clinic from guest artist Matt Savage. At the end of the day, Savage gave a clinic to all participants, and awards were given out in the form of Utah PAS logo heads (thanks to Evans Drumheads) with various awards for individual sections and divisions as well as overall performance.

The most unique and fresh approach to the day's events was the coordination with an already existing and on-site marching band competition. By sharing the day, space, and

logistics, more schools were able to participate without adding time and costs. Some sections played before their scheduled warm-up time with the marching band competition while other performed at the Day of Percussion after their on-field performance. Overall, this model was not only an educational success but logistically and financially viable for participating schools. As several directors running the show commented from a logistical standpoint, "We didn't even know that the PAS Festival was going on." My answer, "Perfect!" There is no doubt that 2015 provided a strong foundation for this event to flourish going forward.

The Utah PAS Spring Day of Percussion has an outstanding reputation not only in the percussion community in the state, but from the directors (percussionists and non-percussionists alike). This annual event features clinics throughout the day from guest artists and an outstanding Solo and Ensemble Competition considered to be the culminating event for school percussion ensembles and individual percussionists. In 2014, there were 820 individual participants for the Solo and Ensemble Festival; in 2015, that number grew to 850. The categories

PAS CHAPTER SPOTLIGHT

PERCUSSIVE
ARTS SOCIETY

UTAH



Davis High School Percussion Section (Mitchell Bernard, director of percussion) at the Fall Day of Percussion 2015 with Clinicians Matt Savage and Michael Sammons



Park City High School Percussion Ensemble at 2015 Spring Day of Percussion, Bret Hughes Director

for this festival consist of orchestral snare drum, rudimental snare drum, keyboard, timpani, multi-percussion, drumset, mock audition (high school and college only), jazz vibes, as well as large ensemble and chamber ensemble categories. Each category contains various divisions and experience levels from elementary through university categories. The competition is adjudicated by professional players and educators in the state as well as guest artists.

The Spring Day of Percussion also features three to four guest artists each year. There are also clinics for the non-percussionist music educator and FUNdamental clinics that have been extremely well attended and appreciated by participants. Group/community performances include Brazilian percussion groups, taiko drumming, steel bands, and Scottish drumming groups.

All individual and ensemble sign-ups are done by participants through an online scheduling system. This includes payment and invoices from Utah PAS through our Pay Pal account. Each school participating also helps provide equipment for the day, again coordinated online and chosen by schools. It all works



Bret Hughes (treasurer, Utah PAS) and Dana Slabaugh (Host, Fall Day of Percussion and Director of Percussion at American Fork High School)

(the attendance, logistics, and active participation) from a sense of excellence, value, education, experience, sense of purpose and importance, and most of all, *fun* felt through the community for percussion, and Utah Percussive Arts Society as a valued and vital organization to that community.

In conclusion, it's all about the people and relationships forged through coordinated efforts, respect, value for each other, and collegiality. Utah PAS has provided this relationship consistently over time with a "What can we do for you?" mentality and a "We are all in the same boat" attitude. The music community has bought into the "A rising tide raises all boats" philosophy and actively seeks out Utah PAS and the events. This did not happen overnight and requires an "inch by inch," "relationship by relationship on the individual, microscopic level" mentality.

As Utah PAS continues to grow and evolve, our motto has been "Utah PAS is more than just a day." The added Fall Day of Percussion is a great step in this direction. We hope to continue to partner with local music businesses to host more events throughout the year. **RIS**

HALL OF FAME SPOTLIGHT

KEIKO ABE, STEVE GADD, JOHN PRATT

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](#).

KEIKO ABE

BY LAUREN VOGEL WEISS

The first woman ever inducted into the PAS Hall of Fame, Keiko Abe (pronounced KAY-ee-koh AH-beh) is one of the most well-known solo marimbists in the world. Her unique musical approach has enchanted audiences and students alike for over 50 years.

Abe's first encounter with a marimba took place in the early 1950s when an American missionary brought four marimbas to Japan. After a minor detour studying medicine, Abe obtained an education degree and became a music teacher, only to realize that she really wanted to perform. Fate assisted her decision when she was called to sub in a studio session. Composer and arranger Isao Tomita was present, and they soon began a working relationship in the studio.

Following a decade of studio work and orchestral playing, Abe sought to broaden her horizons through the study of improvisation. "First I tried to copy artists like Milt Jackson and Lionel Hampton," she explained, "but one day I realized that these were their voices, not mine. I decided that I needed to find out my own way—my music, my heart."

She blends the music and her marimba with unique creative power, acute sensitivity, and virtuoso technique to produce the consummate concert experience. In addition to the large number of composers who are still dedicating compositions to her, she is well-known for her own marimba compositions. "Frogs" and "Michi" are two of her works that appear on countless student and professional recitals.

"The marimba is very special for me," Abe says. "I listen carefully to understand its many possibilities. I have a great desire to find its expressive possibilities, knowing that at one time this most beautiful wood came from a living tree with its own history and experience. It is as if the marimba bar breathes like a living tree, and when I make music I want to breathe with it."

Abe has worked with many young marimbists at the Toho Gakuen College of Music in Tokyo, as well as with students all around the globe. Among her more famous pupils is Evelyn Glennie, an outstanding percussion soloist in her own right.

From the marimba's primitive origins, Abe has transformed the marimba into a complete concert instrument. Anyone hearing her play for the first time will be astonished by the modern marimba's wealth of nuances and the tremendous scope it can offer. Abe possesses the

essential qualities of a great musician—the seeming union of a player and instrument—and she achieves a perfect combination of virtuoso technique with an abundance of truly deep feelings, from tender introspection to passionate ardor coupled with great integrity.

View a video of Keiko Abe performing "Michi" at www.youtube.com/watch?v=R3_Fn3-iJ5E

Read Keiko Abe's complete PAS Hall of Fame bio at www.pas.org/About/the-society/halloffame/AbeK.aspx



STEVE GADD

BY RICK MATTINGLY

When asked about his approach to drum parts he created for classic tracks by such artists as Paul Simon, Chick Corea, Steely Dan, Carly Simon, Paul McCartney, George Benson, and countless others, Steve Gadd attributed his inspiration to the same basic source for all of them: "I just listened to the music and tried to play something that fit," he explained. It sounds so simple, but in order to participate in musical conversations and make articulate musical statements, one must have a wide musical vocabulary from which to draw. Some of Gadd's success at coming up with memorable drum parts can certainly be attributed to his mastery of a variety of styles, including jazz, rock, and funk, which has enabled him to work with artists ranging from jazz guitarist Jim Hall to rock guitar icon Eric Clapton.

Gadd began playing drums at age three and started formal lessons at age seven. After high school he enrolled in the Manhattan School of Music in New York. Two years later he transferred to the Eastman School of Music, where he studied with John Beck. During that time he worked with Chuck and Gap Mangione, and also gigged frequently with organ trios.

After college, Gadd spent three years in the Army, where he played in a big band. Gadd then lived in Woodstock, New York, playing with a group of musicians who then moved to New York City. One of the members was bassist Tony Levin, who became active in the New York studios. He recommended Gadd for a session, and that led to more work.

The New York music scene was extremely diverse in the early 1970s when Gadd arrived, and he became enamored of the opportunities to play different styles of music. Gadd's interest in combining jazz with groove led to his playing on numerous albums in the "fusion" style. He toured with an early version of Chick Corea's Return to Forever band and appeared on several of Corea's solo albums.

In 1975, Paul Simon released a song called "50 Ways to Leave Your Lover." The track begins with a funky, military sounding groove that is Gadd's best-known recording. Although Gadd did a lot of high-profile studio work in the 1970s and '80s, he continued to do his share of anonymous jingle work. "I may not be asked to come up with a '50 Ways' part all of the time," he told *Modern Drummer* magazine in 1983, "but just because it isn't a drum-oriented piece of music doesn't mean that it doesn't call for creativity. Your creativity is part of every session, whether your part is out front or whether it's more of a background thing."

For several years, Gadd's main live outlet was a band called Stuff. During the early 1980s, Gadd was a member of the band Steps, whose album *Smokin' at the Pit* is a favorite of

Gadd fans. In the mid-'80s, Gadd started his own group, The Gadd Gang. In recent years he has spent considerable time touring with such artists as Paul Simon, Al Jarreau, James Taylor, and Eric Clapton, and is leading his own group, the Steve Gadd Band.



View a video of Steve Gadd demonstrating the drum fills from Steely Dan's "Aja" at www.youtube.com/watch?v=Py0FdS-e960

Read Steve Gadd's complete PAS Hall of Fame bio at www.pas.org/About/the-society/halloffame/GaddSteve.aspx

JOHN S. PRATT

BY LAUREN VOGEL WEISS

Most percussionists recognize the name John S. Pratt as the author of the well-known book *14 Modern Contest Solos for Snare Drum*, and he is one of the most admired rudimental drummers and composers of the last half of the 20th century.

“Jack,” as he is known to his friends and family, was born on January 13, 1931 in Seneca Falls, New York. He began playing the drums at age ten under the guidance of his high school band director, John Frasier. Pratt also played in the school marching and concert bands, as well as the school orchestra.

In 1947, when he was a junior in high school, Pratt joined the Geneva “Appleknockers,” one of the first corps to introduce jazz onto the marching field. Pratt stayed with the corps through his senior year in high school. After high school, Pratt joined the Army. He went through the band school at Fort Knox, Kentucky and auditioned for the West Point Band. He was accepted into the Field Music Unit, also known as the “Hellcats” Drum and Bugle Corps, where he stayed for the remainder of his 20-year military career. In 1959, he became Rudimental Drum Instructor/Arranger for the Field Music Unit.

During the 1950s and '60s, Pratt was actively involved in the drum and bugle corps movement of the Northeast. One of the first corps he taught was the Grey Knights from Rochester, New York. He also taught the Interstatesmen from the Albany area and many other smaller corps.

Pratt retired from the Army in 1969 after twenty years, almost all of them at West Point. In 1971, Pratt joined the teaching staff of the Hawthorne Caballeros from Hawthorne, New Jersey. During Pratt’s ten years with the corps, the Caballeros won three American Legion Championships and four Drum Corps Associates (DCA) Championships. They also won “high drums” at the 1975 American Legion National Championship. In 1990, Pratt was inducted into the World Drum Corps Hall of Fame.

In addition to teaching drum corps, Pratt began to judge them in the late 1950s. He served as an adjudicator for the New York chapter of the All American Drum and Bugle Corps and Band Association and also with the Metropolitan All-American when they opened a chapter in New Jersey. He stopped judging about the same time he left the Caballeros.

Pratt is best known as a prolific composer. “I had written a large book that I sent to various publishers in the late 1950s,” he explains. “Belwin, Inc. was the only one interested, but they asked me to divide it up into three separate books, which became *14 Modern Contest Solos*, *Ancient Rudimental Snare and Bass Drum Solos*, and *128 Rudimental Street Beats*. About a year later, I came out with the *26 Standard American Drum Rudiments* and their variations.” Pratt’s most recent book,

Rudimental Solos for Accomplished Drummers, was released in 2000.

View a video of the Hellcats performing John S. Pratt’s “Drum Corps on Parade” at <https://www.youtube.com/watch?v=qiw211o-QIVQ>

Read John S. Pratt’s full PAS Hall of Fame bio at <http://www.pas.org/About/the-society/hallof-fame/PrattJohn.aspx>
RIS



PEOPLE AND PLACES

CANADA

In Memoriam: Pierre Béluse, 1935–2015

One of Canada's most important and legendary percussionists, composers, and teachers died in Montreal, Quebec at age 80. Pierre Béluse was a jazz and classical artist who moved from the clubs to being percussionist with the Montreal Symphony and the Quebec Contemporary Music Society (SMCQ).

A student of the legendary Saul Goodman (New York Philharmonic) and Louis Charbonneau (Montreal Symphony), Pierre was one of the leading jazz drummers in Montreal in the early 1960s and worked with such jazz greats as Paul Bley, Pierre Leduc, Galt Macdermot, Pepper Adams, Jimmy Heath, and René Thomas, among others. In 1961 he toured in Quebec with the Double-Six vocal ensemble from Paris, and he recorded a number of jazz LPs with Galt MacDermot and Armas Maiste. As a percussionist he recorded extensively with the Montreal Symphony Orchestra, the CBC, National Film Board, and the McGill Percussion Ensemble for which he won le Grand Prix Du Disque.

Béluse was the chair of the percussion department at McGill University, where he created one of the top percussion programs in the country. He developed an international reputation as a contemporary-music powerhouse in Canada, and his former students are some of today's top percussionists in North America. He taught for the Banff Centre as well as the National Youth Orchestra programs.

A member of the Montreal Symphony orchestra (1959–80), and of the SMCQ Ensemble (1967–2005), he participated in the ninth Festival d'art Contemporain (1972) in Royan, France. He played in CBC orchestras and was a member of the Ensemble Polycosmie founded by Micheline Coulombe Saint-Marcoux in 1972. He joined the National Arts Center Orchestra in 1982, and taught at the St-Laurent Cegep (1975–80). He began teaching at McGill University in 1967. At McGill, he



Pierre Béluse

was a founder/member and the director of the highly regarded McGill Percussion Ensemble, established in 1969, and toured Quebec with the ensemble for Jeunesse Musicale Canada in 1978. He later founded the ensemble Concept Neuf (1978–81), a nine-member percussion group that specialized in popular music written or arranged for percussion. Their recordings were international hits and a reissue of their first recording was released in 2016.

While at McGill University, he became president of the Quebec PAS chapter in 1979.

USA

Connecticut

The **Hartt Percussion Ensemble**, directed by **Benjamin Toth**, recently presented a concert with guest artist **Ted Piltzecker**. The concert was the culmination of a one-year residency that included weekly vibraphone and improvisation lessons for all of the students, and featured works composed by Piltzecker.

New Jersey

The 4th World Vibes Congress, sponsored by Malletech, was held Jan. 9–10. The event included sessions by **Tony Miceli**, **Rolando Morales-Matos**, **David Friedman**, **Warren Wolf**, **Stefon Harris**, **Steve Shapiro**, and **Randy Sutin**. A panel discussion featured **Mike Mainieri**, Harris, Friedman, Miceli, and Wolf, and Mainieri and **Bobby Hutcherson** were inducted into the WVC Hall of Fame.

New York

Anthony Smith and NYCJazzVibes.com presented the Brooklyn Vibes Hang at the Shapeshifter Lab on Jan. 15. Along with the Anthony Smith Quintet, vibraphonists featured were Tony Miceli, Tom Beckham, Tyler Blanton, Stefan Bauer, Sean McCaul, and Bill Ware. There was also a special performance from recent PAS Hall of Fame inductees David Friedman and Dave Samuels.



Ted Piltzecker with Hartt Percussion Ensemble, directed by Benjamin Toth



2012 PAS Hall of Fame inductee Gordon Stout (center) with 2015 inductees David Friedman (left) and Dave Samuels at the Brooklyn Vibes Hang



Caixa Trio: Amy Smith, Julie Davila, Julie Hill

Ohio

Percussionist **Colin Currie**, conductor Cristian Măcelaru, and the Cincinnati Symphony performed Julia Wolfe's "boundary-crossing" concerto for body percussion and junk instruments, "riSE and fLY," on Jan. 23 and 24. Commissioned by the BBC and premiered in 2012 by Currie with conductor Keith Lockhart and the BBCCO, the work gives Currie a unique platform as a soloist. In the first half of the piece, he uses no instruments, with the exception of his body. Through slaps, snaps and other corporeal percussion, Currie creates a driving and intensely rhythmic force as in no other concerto in the repertoire. The timbres of his body are transformed in the work's finale onto a mélange of street percussion (buckets, cans, metal racks, and more).

Tennessee

On Jan. 17, the **Caixa Trio** (**Julie Davila**, **Julie Hill**, and **Amy Smith**) premiered two of their commissioned works in a concert at the University of Tennessee at Martin. The first, "Van

Gogh from Space" by Steven Snowden, which featured pitched bowls and bending of notes on vibraphone, was a mysterious and celestial sounding, yet bombastic and aggressive piece. The second, "Doubting Thomas" by Ben Wahlund, required quasi acrobatic feats from the performers, who each frequently played different rhythms and pitches on multiple instruments with different limbs. It included a "cha cha" movement, a "techno" section, and much more.

The Caixa Trio will perform at the Utah Day of Percussion in March and the Festival de Cajon in Lima, Peru in April.

Wisconsin

On Dec. 16, 2015, **Geary Larrick** premiered his new composition for marimba, "Blues for Salmon" in Stevens Point. The piece is named for **James Salmon**, the late professor of percussion at the University of Michigan, and dedicated to **Ethan Siau**, a high school percussionist in suburban Chicago.

Gary Burton to Receive 2016 NEA Jazz Masters Award

The NEA Jazz Masters award is the highest honor that the United States bestows on a jazz musician and includes a cash award of \$25,000 and an award ceremony and celebratory concert, among other activities. As part of the National Endowment for the Arts' 50th anniversary events, the annual NEA Jazz Masters celebration will take place on April 4 in Washington, D.C. in collaboration with the John F. Kennedy Center for the Performing Arts.

The National Endowment for the Arts will honor four jazz leaders with the 2016 NEA Jazz Masters award for their significant accomplishments in the field. This year's honorees include vibraphonist Gary Burton, musician's advocate Wendy Oxenhorn, and saxophonists/composers Pharoah Sanders and Archie Shepp.

Legendary vibraphonist, bandleader and educator Gary Burton was one of the progenitors of jazz fusion in the late 1960s. His four-mallet technique on the vibraphone gave the instrument a new musical vocabulary in jazz and a fuller, more piano-like sound than the traditional two-mallet approach.

A free concert honoring the 2016 NEA Jazz Masters will be presented at 8:00 P.M. on April 4 at the Kennedy Center's Concert Hall and also available in a live video stream at arts.gov, Kennedy-Center.org, and NPR.org/Music.



Carroll University in Waukesha hosted its first ever PercussionFEST Nov. 6–8, 2015. The festival was coordinated by **James Sewrey**, a longtime PAS member who also served as a clinician for the event. The weekend featured performances by the Carroll University Wind Ensemble conducted by Larry Harper, The Jazz Express, the **Cream City Percussion Ensemble**, the **Heritage Drum Ensemble**, the 2015 PercussionFEST Percussion Ensemble, and guest artist **David Mancini**, who performed with several groups as part of the festival.

In addition to the numerous performances, attendees also had the opportunity to hear world-premiere performances of “Galacian Dream Dance” by Rick Kirby and “Symphony of Peace” by Mancini at the finale percussion ensemble concert.

PercussionFEST was also a tribute to the Project CREATE High School Percussion Ensemble, founded by Sewrey in 1985, which offered specialized training for young percussionists in the southeast Wisconsin area for 15 years.



Carroll University’s first ever PercussionFEST

ON THE ROAD

Drumset artist **Gregg Bissonette** was the Sunday headliner at the London Drum Show on Nov. 22, 2015. Hosted by Drummer magazine and held at Olympia Conference Centre, the LDS featured several clinics and masterclasses on Saturday and Sunday as well as an exhibit area to showcase the latest new gear. Bissonette’s clinic was sponsored by Dixon, Zildjian, Remo, Latin Percussion, and DW.

While he was in Europe, Bissonette also did six additional clinics, organized by Dixon drums. Beginning on Nov. 18, he gave clinics in Germany at PPC Music (Hannover), Drumladen (St. Leon Roth), Soundland (Felbach), and DDD Music (Freiburg). The other two clinics were in Italy at Follie Musicali in Anagni/Naples (Nov. 23) and Musica Nuova in Rome (Nov. 24).

Dixon also organized a U.S. clinic tour for Bissonette in December. On Dec. 2, he was at Legacy Drum Shop in Littleton, Colorado. He did two clinics for Mississippi Music—in Hattiesburg on Dec. 3 and in Flowood/Jackson on Dec. 4. On Dec. 5, Bissonette was at Fine Arts at the Beach in Panama City, Florida. In addition to Dixon, these ten clinics were co-

“MARTY GRAS” TO HONOR MARTY HURLEY

The second annual “Marty Gras” memorial celebration and benefit will be held on March 12 at the Rock ‘n’ Bowl in New Orleans, Louisiana to raise funds for the Marty Hurley Band Endowment at Brother Martin High School. Hurley, who passed away in 2011, was the band director at Brother Martin for 37 years.

Hurley was known throughout the drum and bugle corps community as the longtime percussion instructor with the Phantom Regiment. He was inducted into the Drum Corps International (DCI) Hall of Fame in 2012, the World Drum Corps Hall of Fame in 2004, and the Louisiana Music Educators Association (LMEA) Hall of Fame in 2010. Hurley also received a PAS Lifetime Achievement in Education award in 2012.

Performers at this fundraising event will include several of Hurley’s former students. Stanton Moore, a 1990 graduate of Brother Martin High School and the drummer for funk and jazz band Galactic, will play with other local musicians. John Wooton, a Regiment alumni and Professor of Percussion at the University of Southern Mississippi, will bring his steel band and also play several of Hurley’s rudimental snare drum solos. There will also be performances by current students at Brother Martin, under the direction of Dominick Caronna (1985 BMHS graduate), including the Stage Band and Crusader drumline.

Items in the silent auction will include such personal mementos from Hurley as vintage Phantom Regiment snare line T-shirts, photos, and drumsticks, as well as music he wrote (published by Row-Loff Productions).

For more information, visit www.brothermartin.com or call (504) 284-6700.



Gregg Bissonette giving a clinic at Mississippi Music in Hattiesburg
Photo by Carl Johnston

sponsored by Zildjian, Vic Firth Co., Remo, LP, DW, and Direct Sound. **RIS**

RHYTHM! REVIEWS



Mo'Rhythm

Monette Marino

\$2.99

This is one of the best play-along apps I've seen, and certainly the best for learning West African drumming. It was created by Monette Marino, who worked with Djembe master Mamady Keita for 20 years. As anyone who attended her PASIC 2015 clinic can attest, she knows her stuff!

The app features ten rhythms: Balakulandjan, Denadon, Djole, Fe, Konden, Kuku, Moribayassa, Soliwulen, Soli (Fast), and Toro. Konden and Soli are in 6/8; the others are in 4/4. For each rhythm, there are parts for djembe 1, djembe 2, sangban (with bell), kenkeni (with bell), and dunumba (with bell).

You can solo any of the drums when you want to learn an individual pattern. Once you have learned it, you can mute just that drum and play along with the rest of the instruments, or you can mute selected drums. For example, if you are working on one of the djembe parts, you can mute both djembe parts and just play with the three dunun (aka djun-djun) parts. Or you could mute everything except djembe 2 and play djembe 1 just with that. There are, obviously, various ways to mix and match which drums you hear or play along with.

But that's not all. Each instrument has its own fader. So, for example, if you still want to play along with the pattern you're working on, but you want to hear the other patterns in the background, you can turn up your chosen instrument and/or turn down the others. Also, with the three dunun parts, each drum and bell has its own fader for maximum mixing control.

Each audio track starts with a traditional "call," and then the rhythm plays until you stop it. That is a huge advantage compared to a couple of book/CD packages I have for djembe on which each recorded example lasts eight measures and then

stops. Being able to lock in with a single instrument track or the entire ensemble for as long as you want really helps you get control of the rhythm, not to mention that the full ensemble is a lot of fun to play along with. I also found it useful (and fun) to let a track run for an extended period while I worked on soloing over the ensemble.

Another cool feature is that no matter how long you want the track to run, you can set the call to repeat every eight or sixteen bars, which could be very relevant if you want to alternate between playing a pattern and soloing.

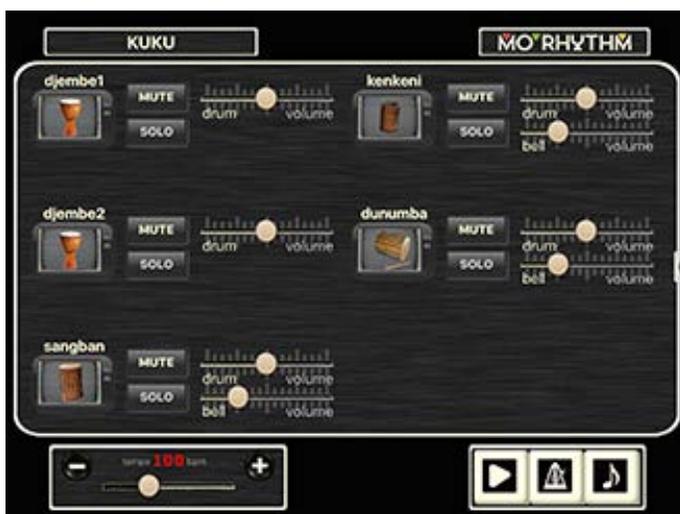
You can also adjust the tempo of each rhythm, so if you want to play it more slowly while you are learning it, no problem. You can then gradually take it up to tempo (and beyond!).

There is also the option of having a metronome going, which can come in handy when first learning some of the parts that have spaces, and the metronome volume can be adjusted. Each rhythm is notated two different ways—traditional Western notation and a modified grid system. And there is a short history of each rhythm that tells what part of Africa it is from and what ceremonies or customs the rhythm is associated with.

All of the above is included with the basic app. In addition, there are in-app purchases available of video instruction. For each rhythm a set of five videos (one for each instrument) is available for 99 cents. Currently, the app is available for iPad, iPhone, and Apple TV; an Android version is expected to be available by summer of 2016.

I've had a lot of fun with this app over the past couple of months. In addition to the enjoyment I've had playing along with the ensemble tracks and learning some new rhythms, I also had the members of my high school African drumming group get the app. Because they can listen to the rhythms and practice them with the app, we have been able to learn some new repertoire much faster than in the past. This is a great learning tool for individuals and groups.

—Rick Mattingly **RIS**



UPCOMING PERCUSSION SUMMER FESTIVALS

Festivals with past deadlines are not listed. To list additional festivals, send information to marns@pas.org to be included in the April issue of *Rhythm! Scene*.

PERCUSSION

Chosen Vale Percussion Seminar

Where: Hanover, NH
When: July 4–16

Filadelfia Festival - Percussion/Marimba Festival and Competition

Where: Lamezia Terme, Italy
When: May 12–15

New York University Broadway Percussion Seminar

Where: New York, NY
When: June 12–16 (application deadline April 29)

Northwestern Percussion Seminar

Where: Evanston, IL
When: August 4–7 (application deadline May 27)

Sandbox Percussion Seminar

Where: New York, NY
When: August 1–6 (application deadline May 2)

Ted Atkatz Percussion Seminar

Where: Snow Pond, ME
When: June 6–12

University of North Texas Keyboard Percussion Symposium

Where: Denton, TX
When: June 13–17 (application deadline May 19)

MALLET PERCUSSION

Jazz Vibes Workshop

Where: Newark, DE
When: August 1–6

Leigh Howard Stevens Summer Marimba Seminar

Where: Ocean Grove, NJ
When: June 1–16 (application deadline February 15)

Zeltsman Marimba Festival

Where: Dudelange, Luxembourg
When: May 16–21 (application deadline March 15)

CONTEMPORARY/CHAMBER

Darmstadt International Summer Course for New Music

Where: Darmstadt, Germany
When: July 29–August 14 (application deadline April 15)

neif norf Summer Festival

Where: Knoxville, TN
When: June 7–20 (application deadline April 1)

SoundScape

Where: Maccagno, Italy
When: July 1–14 (application deadline March 15)

Summer Institute for Contemporary Performance Practice

Where: Maccagno, Italy
When: June 17–25

Valencia International Performance Institute

Where: Valencia, Spain
When: July 6–16 (application deadline March 15)

ORCHESTRA/CHAMBER

Bowdoin International Music Festival

Where: Brunswick, ME
When: June 25–August 6

Brevard Music Institute

Where: Brevard, NC
When: June 24–August 7 (application deadline Feb. 25)

Eastern Music Festival

Where: Greensboro, NC
When: June 25–July 30 (application deadline March 1)

Lucerne Festival Academy

Where: Lucerne, Switzerland
When: August 13–September 7 (application deadline February 12)

National Repertory Orchestra

Where: Breckenridge, CO
When: June 5–July 30 (application deadline February 24)

Round Top Festival Institute

Where: Round Top, TX
When: June 5–July 17 (application deadline February 15)

WORLD PERCUSSION

6th Annual Summer Tabla Workshop with Shawn Mativetsky

When: June 27–July 3
Where: Schulich School of Music, McGill University
Montreal, Canada

Dagara Music Center—Study Abroad in Ghana

Where: Accra, Ghana
When: May 29–June 19 or June 30–July 21

Gamelan Cudamani Summer Institute

Where: Bali, Indonesia
When: June 28–July 18 (application deadline June 1)

KoSA CUBA Workshop and “Havana Rhythm and Dance Festival”—Fiesta del tambor

Where: Havana, Cuba
When: February 28–March 6

Music of the African Diaspora: Performance Practice of Belize

Where: Belize
When: May 17–June 14, 2016 (applications deadline March 1)

Shona Mbira Camp

Where: Berkeley, CA
When: June 25–28 or July 1–4 (application deadline April 1)

Tam Tam Mandigue Djembe Academy

Where: Monterrey, Mexico
When: June 27–July 8

This World Music - Study Abroad in Ghana

Where: Kopeyia, Ghana
When: July 6–28

World Music Drumming Workshops

Where: USA
When: June 6–August 12

HIGH SCHOOL/MIDDLE SCHOOL

Auburn University Marching Percussion & Auxiliary Camp

Where: Auburn, AL
When: June 12–14

Birch Creek Percussion and Steel Band Program

Where: Door County, WI
When: June 19–July 2

Blue Lake Fine Arts Camp

Where: Twin Lake, MI
When: June 29–August 21

California State Summer School for the Arts

Where: Sacramento, CA
When: July 9–August 5 (application deadline February 29)

Capital University Winds and Percussion Camp

Where: Columbus, OH
When: June 6–10

Company of Fifers and Drummers Junior Fife & Drum Camp

Where: Ivoryton, CT
When: July 12–15

Indiana University Summer Percussion Academy & Workshop

Where: Bloomington, IN
When: July 10–16 (application deadline June 4)

Interlochen Center for the Arts—High School Percussion Institute

Where: Interlochen, MI
When: June 18–June 24

Lamar University Band Camp & Percussion Camp

Where: Beaumont, TX
When: June 13–23

Strike Institute Percussion Ensemble & Drumset Camp

Where: St. Louis, MO
When: June 6–10

University of North Texas Marching Percussion Camp

Where: Denton, TX
When: June 13–16 (application deadline June 3)

University of Wisconsin—Whitewater Percussion Camp

Where: Whitewater, WI
When: July 31–August 5

TRADE SHOW

Summer NAMM

Where: Nashville, TN
When: June 23–25

RIS

SCHOLARSHIPS & ASSISTANTSHIPS

GRADUATE

FLORIDA

UNIVERSITY OF FLORIDA

The University of Florida will have at least one open assistantship for Fall 2016. Duties include assisting with percussion skills class, teaching non-major and minor lessons, assisting with percussion ensemble, and assisting with steel drum bands. Assistantships cover all tuition and health insurance (minus some course fees) and have a stipend of at least \$6,500.

Contact: Kenneth Broadway (kbroadway@arts.ufl.edu) for more information.

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 or Scott Ney, Director of Percussion; Email: 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

PENNSYLVANIA

INDIANA UNIVERSITY OF PENNSYLVANIA

Assistantships and scholarships available for graduate percussion students with possible duties in the areas of percussion, band, and drumline, as well as other areas in the Music department depending on candidate's qualifications and strengths. **Contact:** Dr. Michael G.

Kingan, Professor of Music, IUP, Director of Percussion Studies Tel: (724) 357-2897 Email: mkingan@iup.edu; Web: www.arts.iup.edu/music/areas/perpage

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; Tel: (936) 468-1233; Web: www.music.sfasu.edu/gradadmissions

UNIVERSITY OF TEXAS—ARLINGTON

Graduate Fellowship in Percussion Available.

Responsibilities: Serve as a teaching assistant in percussion for the Department of Music with duties assigned by the Chair. Responsibilities may include: performance in major ensembles, assisting with classroom instruction or conducting of ensembles, assisting with administrative duties of the department.

Stipend: Tuition waiver for the 9-month academic year (September-May), and a benefits package. Full tuition waiver for up to 9 hours per semester.

Benefits: A benefits package that includes medical, life, and accidental death and dismemberment insurance can be purchased for a fee. At the present time, half of the cost of these benefits is paid by the state; coverage begins 90 days after the first day of employment. Optional vision and dental insurance is available for a small fee.

Renewal: Renewable for up to two years based on an annual review of the graduate student's academic performance, performance of assigned duties, needs of the department, and available funds.

Application Deadline: Review of applications will begin immediately and continue until the position is filled. Assistantships are contingent upon prior acceptance to The Graduate School, but we will consider your application while admission is pending.

Date of Appointment: August 2016

Contact: Dr. Michael Varner—Director of Percussion, Email: mvarner@uta.edu

To Apply: Send a letter of application including a resume (vitae) to:

Dr. Clifton Evans, Graduate Advisor, Box 19105, The University of Texas Arlington, Arlington, TX 76019. For more information about auditions: Tel: (817) 272-5027; Email: cevans@uta.edu

UTAH

THE UNIVERSITY OF UTAH SCHOOL OF MUSIC

Percussion Full and/or Half Graduate Assistantships Available.

Responsibilities: The University of Utah School of Music announces multiple Graduate Assistantships in and for Percussion students wishing to pursue the Masters or Doctoral Degree in Music Performance or Music Education. Graduate Assistants in the program are given numerous opportunities for personal and professional development by working directly with the percussion faculty. Opportunities include: Assist with Percussion Methods Course—Fall Semester; Assist with Utah Marching Drumline (arranging opportunities included based on applicant experience); Assist with Honors Youth Percussion Ensemble (HYPE)—Spring semester; Coaching/Conducting Opportunities with the U Percussion Ensemble; Performance/Coaching Opportunities within Jazz Area; World Music Area/General Studies; Administrative duties with camps, festivals and clinics; Assist in program operations. Students obtaining a Graduate Assistantship in the program receive a full tuition waiver. Full time GTA Positions receive a \$13,500 (est.), nine-month stipend. Graduate Assistants are expected to audition for and participate in large ensembles (Orchestra and/or Wind Ensemble and Percussion Ensemble), assist in the daily operations of the percussion program and maintain an acceptable grade point average in the masters or doctoral program. Interested students should complete an application for graduate study from the School of Music Office of Admissions (<http://music.utah.edu/admissions/graduate.php>) In addition to the graduate application, please send (electronic submission) supplemental materials consisting of video/audio of representative percussion ensemble and/or marching percussion group performances that you directly coached and/or conducted as applicable, sample marching percussion arrangements (collegiate and/or high school) as available and recent DVD recording of solo recital demonstrating appropriate literature (DMA only) to: Dr. Michael Sammons, Percussion Faculty; E-mail: Mike.Sammons@utah.edu. Please visit our websites at www.uofubands.org and www.music.utah.edu for additional information regarding the U of U music programs, ensembles, faculty and admissions.

Contact: For more information, contact: Dr. Michael Sammons, Percussion Faculty; E-mail: Mike.Sammons@utah.edu

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; Tel: (304) 293-4660; Email: Michael.vercelli@mail.wvu.edu

UNDERGRADUATE PENNSYLVANIA

INDIANA UNIVERSITY OF PENNSYLVANIA

Scholarships available for Undergraduate Percussion students for the degrees BS Ed (music ed), BFA (performance), and BA (general studies).

Contact: Dr. Michael G. Kingan, Professor of Music, IUP, Director of Percussion Studies Tel: (724) 357-2897 Email: mkingan@iup.edu; Web: www.arts.iup.edu/music/areas/percpage

RIS

ENSEMBLE AND RECITAL PROGRAMS

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

Campbellsville University

10/29/2015

Jordan Hines, Solo
Mara Tranquillitas — Mark Berry
Michi — Keiko Abe
Prelude and Blues — Ney Rosaura
Tragedy of a Young Soldier —
Christopher Walker

Campbellsville University

11/2/2015

Dr. Chad Floyd, Solo
Bloom — Ivan Trevino
Chatterbox — Chad Floyd
Hexly — Chad Floyd
Involution — Dustin Schulze
Riverside — Tyler Swick
Tap Oratory — Casey Cangelosi

Campbellsville University

11/9/2015

Campbellsville University Steel
Band
Dr. Chad Floyd, director
Steel Appeal, guests
Chant — Liam Teague
Hard Times — Len Sharpe
Ob-La-Di, Ob-La-Da — Lennon and
McCartney, arr. A Klausung
Riverside — Tyler Swick
Pan Magic — Nyol Manswell,
arr. Andy Narell
Sarah — Len Sharpe
When Peter Was Found —
Kyle Duke
Yumbambe — Ron Brough

Otterbein University

11/18/2015

Percussion Ensemble
Jack Jenny, director
Just Buckets — Brian Justison
Gainsborough — Thomas Gauger
54 Heads — Jake Jerger
A Night at the Movies — Various,
arr. Seth Sprang
Placid Landscapes — Robert Sanderl
Away without Leave — Bob Becker
The Path — Stave Houghton

St. Paul's United Methodist Church, Stevens Point

12/16/2015

Geary Larrick, Solo
Blues for Geary — Geary Larrick
Ray's Blues — Geary Larrick
Blues for Salmon — Geary Larrick
A Child Is Born — Thad Jones
God Bless the Child — Billie Holiday
Four — Miles Davis
Greensleeves — arr. Gordon Peters
The Little Drummer Boy —
Katherine Davis
Silent Night — Franz Gruber
Evening Prayer — Englebert
Humperdinck

University of Oklahoma

11/5/2015

Dr. Lance Drege, Dr. Andrew
Richardson, Michael Coleman
(DMA GA), Stuart Langsam
(DMA GA), directors
OU Percussion Ensemble
The Phantom Dances —
Michael Hennagin
Spun — Nathan Daughtrey
OU Percussion Orchestra
Gravity — Marc Mellits
Sharpened Stick — Brett Dietz
Sculpture in Wood — Rudiger
Pawassar
Ionisation — Edgard Varése
Duo Chopinesque — Michael
Hennagin
OU Steel Band
Tobago Jam — Boogie Sharpe
Endless Wuk — Montano/
Richardson
Sunset — Sharpe/Brubaker
Rant and Rave — Herbert/Irvine
The Bee's Melody — Lord
Kitchener/Irvine

**University of Tennessee at
Martin**

11/8/2015

UTM Percussion Ensemble
Dr. Julie Hill and Dr. Daniel Piccolo,
directors
Fractalia — Owen Clayton Condon
Terra Nova — CJ Barrow
Unrung — Steven Snowden
Gravity — Marc Mellits
The Songlines — Andy Carell
Alloy — Andy Akiho

**University of Tennessee at
Martin**

11/22/2015

Percussion Ensemble
Dr. Julie Hill and Dr. Dan Piccolo,
directors
Alloy — Andy Akiho
Fantasy on the Plains — Michael
Aukofer
Naked and On Fire — Adam
Silverman
Recuerdos de la Alhambra —
Francisco Tárrega, arr. Steven
Mathiesen
Echo #1 (world premiere) — Ivan
Trevino
The Longlines — Andy Narell
4BY4 — John Psathas

University of Texas at Arlington

11/9/2015

University of Texas at Arlington
Percussion Ensemble and World
Ensemble
Dr. Michael Varner and Andrew
Eldridge, directors
Kyoto — John Psathas
Sizzle — Nathan Daughtrey
Rondo seVen (world premiere) —
Michael Varner
Djabe — Traditional Mainke, Guinea
Fula Fare — Traditional North
Guinea
Ionisation — Edgard Varése
Recombinant — Daniel Adams
I-Ching — Dwayne Rice

Winthrop University

11/22/2015

Lex Nordlinger, Solo
Full Circle — David Macbride
A Minute of News — Eugene
Novotney
Music for Pieces of Wood — Steve
Reich, arr. Lex Nordlinger
March from Eight Pieces for Four
Timpani — Elliott Carter, arr.
Nordlinger
An Ending (Ascent) — Brian Eno,
arr. Stephen McFall and
Lex Nordlinger
Numinous I — Lex Nordlinger
Bright Size Life — Pat Metheny
Sunny — Bobby Hebb **RIS**

UPCOMING EVENTS

FEBRUARY 2016

Percussion Ensemble Literature: "Choosing the Right Music for your Group"

When: February 5, 1:00–2:15 P.M.

Where: Columbia Convention Center, Columbia, South Carolina

More info: Jonathan Burbank, Tel: (803) 691-4090; email: ben-galdrums@gmail.com; Web: <http://www.scmea.net/>

KoSA NY

When: February 13–14

Where: NYU

More info: www.kosamusic.com

Pinellas Percussion

When: February 25, 8:00–9:30 P.M.

Where: Vacant Warehouse, 12781 60th St. N, Clearwater, Florida

Contact: Stephen P Brown, email: stephen@stephenbrown.com

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

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

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; 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; 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

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

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

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

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

MD/DE Chapter PAS Day of Percussion**When:** April 9, 9:00 A.M.–6:00 P.M.**Where:** Towson University, Department of Music,
Towson, Maryland**Contact:** Lee Hinkle, Tel: (813) 546-1319; Email: marylanddelawarepas@gmail.com; Web: www.facebook.com/MarylandDelawarePAS**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**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**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: kolar@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**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**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: kolar@sacredheart.edu**CMEA Conference****When:** April 28–30**Where:** Connecticut Convention Center, Hartford, CT**More info:** <http://www.cmea.org/PD>**UM World Rhythms Concert featuring I Made****Lasmawan with the UM Jaya Budaya Balinese Gamelan****When:** April 30, 7:30–9:30 P.M.**Where:** University of Montana campus, Dennison
Theater, Missoula, Montana**Contact:** email: gt@galaktika.org; Web: www.galaktika.org**MAY 2016****ECSU Percussion Ensemble****When:** May 1**Where:** Fine Arts Instructional Center Auditorium –
ECSU**More info:** Jeff Calissi, Email: calissij@easternct.edu**Chicago Drum Show 2016****When:** May 21–22**Where:** Odeum Expo Center, 1033 N Villa Ave, Villa Park, Illinois**Contact:** Web: www.rebeats.com/drumshows_start_page.html**Connecticut Symphonic Winds****When:** May 21, 7:30–9:30 P.M.**Where:** Roger Ludlowe Middle School, Fairfield,
Connecticut**JUNE 2016****Summer NAMM 2016****When:** June 23–25**Where:** Nashville Music City Center, 700 Korean Veterans Blvd,
Nashville, Tennessee**Connecticut Symphonic Winds****When:** June 28, 7:30–9:30 P.M.**Where:** Paradise Green, Fairfield**NOVEMBER 2016****PASIC 2016****When:** November 9–12**Where:** Indiana Convention Center**More info:** email: percarts@pas.org; Web: www.pas.org**23rd International TROMP Percussion Competition Eindhoven****When:** November 17–27**Where:** Eindhoven, Netherlands**Contact:** email: info@tromppercussion.com; Web: www.tromppercussion.nl/home**RI!**

PRODUCT SHOWCASE

BLACK SWAMP

Limited Edition Tambourine

Headed into 2016, Back Swamp released a limited edition tambourine as a final 20th Anniversary celebration. The 10-inch double row tambourine features a solid Bocote shell, gloss black German Silver jingles, and a black calf head. One hundred tambourines are being manufactured. Contact your preferred Black Swamp retailer for specific pricing and availability.



CRX

Stack Packs

The CRX division of the TRX Cymbal Co. introduced a new range of "Stack Pack" effect cymbals in specially-priced, pre-selected configurations. The pre-packs combine CRX's Classic, Rock, Xtreme Series 8", 10" and 12" Splash, 10", 12" and 14" China and 10" and 14" Stacker cymbals to create a new palette of short, "trashy," unconventional yet musical sounds.

While more than 100 possible combinations of the 24 cymbals exist, CRX has selected 10 of the best sounding, most popular pairings for the Stack Pack collection. The available Stack Packs offer a variety of high, mid, and low pitches as well as dark, medium, and bright tones that are relevant for a variety of contemporary styles and playing situations.

Each Stack Pack comes with a free CRX Stack Pack cymbal bag and special pricing. For more information, visit www.crx-cymbals.com.

GON-BOPS

DDLJ Cajon

When Gon Bops artist Daniel de los Reyes approached the percussion manufacturer to build the perfect cajon for his Zac Brown Band gig, it was a challenge the company was up for. The result speaks for itself; Gon Bops' latest cajon offering is the DDLJ

Cajon, crafted from choice poplar wood selected for its warm resonance, and internal wires perfectly positioned to deliver rootsy-sounding snare sounds.

"I always loved the Gon Bops Flamenco cajon, but for my current gig it's just a little too bright, a little too present at the top range," comments Daniel de los Reyes. "But using it as our template, we went back to the drawing board and essentially tuned it down."

Red Cabasa

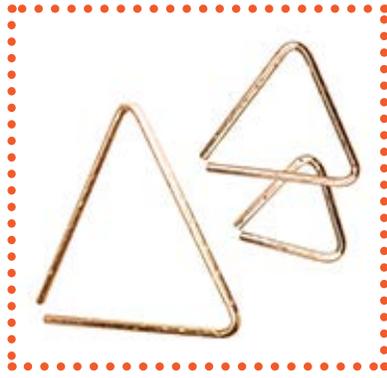
Designed for playability, versatility, and full, bright sound, the latest hand percussion offering from Gon Bops is a quality instrument with a number of key features that percussionists will appreciate. A medium-sized, 4-inch diameter instrument, the new Red Cabasa boasts lightweight wood construction, comfortable grooved handle, and a vibrant Gon Bops' red paint job. The steel beads are wrapped to rotate easily around the textured stainless steel cylinder, allowing for versatile rhythmic scraping sounds and patterns.

Hammered B8 Bronze Triangles

Gon Bops has announced a new line of Hammered B8 Bronze Triangles, crafted from premium Sabian B8 Bronze, hammered for rich, complex tone. Available in 4-inch, 5-inch, and 6-inch models, the new triangles produce full sound at

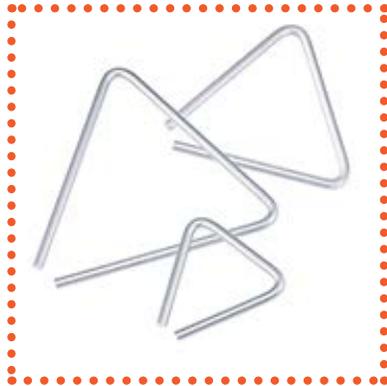


moderate to loud levels, with rich and complex shimmer and long sustain. They offer the perfect blend of professional quality sound with competitive pricing. They are ideal for use at all levels, from school to professional.



Fiesta Triangles

Gon Bops has announced a new line of Aluminum Alloy Triangles, designed for percussionists on a budget, or school and educational applications. Fiesta Triangles are crafted from quality Sabian Aluminum Alloy. Available in 4-inch, 6-inch, and 8-inch models, the Fiesta Triangles produce a warm tone at moderate levels, with bright, shimmering sustain. Smartly priced, they are ideal for percussionists, schools, and ensembles requiring the best possible sound on a limited budget. Fiesta Triangles are quality-protected by a one-year Gon Bops warranty.



HIT LIKE A GIRL

Power Pack 2.0 for Young Drummers

Hit Like A Girl has announced the launch of Power Pack 2.0, a collection of free educational content from leading drum media companies that can be downloaded at www.hitlikeagirl-contest.com/powerpack. The Power Pack 2.0 features video, audio and print content from Alfred Music, *Drum!*, Drum Channel, Drum Guru, Drumeo, Drumhead, Drumless Tracks, Hudson Music, Online Drummer, PAS, and *Tom Tom*.

INNOVATIVE PERCUSSION

New Signature Artists and Sticks

Innovative Percussion has announced the addition of several artists to its roster.

Nathaniel Townsley's talent is widely known amongst some of music's most respected artists. His credits include Special EFX, Joe Zawinul, Richard Bona, Maria Carey, Stevie Wonder, Nile Rodgers and Chic, and for the past 11 years he's been the drummer for 15-time Grammy winner Alejandro Sanz.

Innovative Percussion newest Signature Series Artist and very first pipe band Signature Artist is J. Reid Maxwell of the Simon Fraser University Pipe Band. As SFU's Lead Drummer, Maxwell is one of today's most decorated drummers. He has

been working with IP on designing a snare drum stick that aims to give pipe band drummers the highest level of quality, consistency, and musical ability. The stick has been engineered to meet Maxwell's exact specifications as well as Innovative Percussion's standards for a world-class musical product. The new PS-RM1 is Innovative Percussion's first official Scottish snare drum stick.

Carlos Maldonado has shared the stage or studio with such international artists as Eddie Palmieri, David Sanchez, Alex Acuña, Wynton Marsalis, Regina Carter, Randy Weston, George Coleman, Justo Almario, Steve Khan, the John Benitez Group, and Antonio Sanchez. As an educator, he has been part of the faculties of Queens College, Brooklyn Music School, Bronx Art Ensemble, Multicultural Music Organization, and Puerto Rico Music Conservatory. Maldonado is a member of the prestigious Arturo O'Farrill Afro-Latin Jazz Orchestra, which maintains a weekly engagement at New York's jazz club Birdland and a residency at Symphony Space.

The Sacramento Mandarins Drum & Bugle Corps from Sacramento, California, will begin using Innovative Percussion products exclusively during the 2016 season. Entering their 53rd season, the Mandarins organization has a rich heritage that embodies the blending of Asian traditions with drum & bugle corps, creating values for youth with a true sense of purpose.

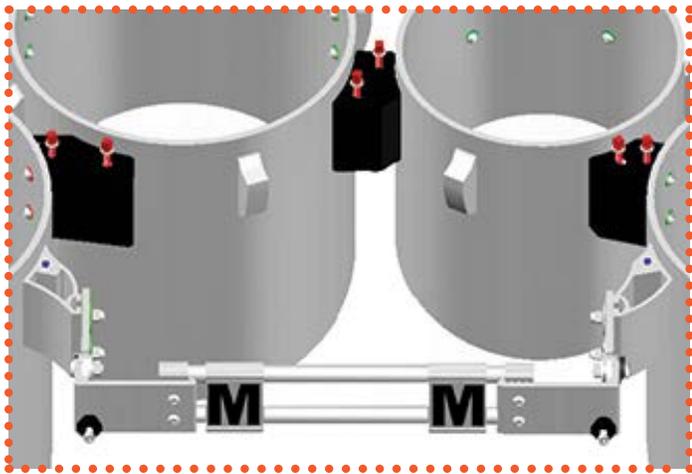
Innovative Percussion has also announced the release of the Legacy IP-L9A drumset stick. The IP-L9A is constructed of white hickory and features a traditional teardrop bead. The new model is 16 inches in length with a diameter of .580 inches.

MAPEX

Free Floating Lug Bridge

The Free Floating Lug Bridge (FFLB) utilizes the standard lug casing holes to ensure consistent, flat, and stable positioning of the drums within a tenor array. No additional drilling for mounts or spacers is required, and stress on shells is reduced, producing superior resonance and projection.





Through the employment of multi-functional performance polymer and advanced alloy parts, the overall carrying weight of the instrument is reduced. When combined with the improved balance of redefined drum positioning, this greatly enhances player comfort. The FFLB system further improves the performer experience through ergonomically optimized playing zones that allow for transference of muscle memory from small array to large array setups.

Mapex Quantum series multi-tenors are expected to come standard with the Free Floating Lug Bridge in early 2016.

For more information on Mapex Marching Drums visit www.quantummarching.com.

PAISTE
2002 Black Big Beat



Paiste has announced the launch of the 2002 Black Big Beat, coinciding with the 45th anniversary of the 2002 series. Big Beat cymbals are available in 18-, 19-, 20-, 21-, 22- and 24-inch singles, and 15- and 16-inch pairs. The set represents a modernized interpretation of the 2002 sound.

Giant Paistes

Paiste has launched several larger cymbal models. The Formula 602 Modern Essentials gained a 22-inch crash and a 24-inch ride. The 2002 Sound Edge Hi-Hat is now available as a 17-inch pair, and the Giant Beat in a 26-inch size gives the word giant new meaning.



17- and 19-inch Crashes

Responding to demand from drummers and retailers world-wide, Paiste has introduced the Formula 602 Modern Essentials Crash, the Masters Dark Crash, and the PST 7 Crash and Thin Crash models in 17-inch and 19-inch sizes. The new odd-sized models offer Paiste aficionados a greatly improved selection for finer gradation in the selection of crash cymbals.



Danny Carey Monad

The Signature 22-inch Dry Heavy Ride "Monad" was



created in collaboration with Danny Carey. This is a decidedly heavy cymbal capable of strong and cutting ride playing at elevated volume levels. It features a pronounced, articulate ping over a controlled, dark, deep and complex wash. The strong, full, yet very musical bell is well separated.

Carl Palmer Vir2osity

The Signature 20-inch Duo Ride “Vir2osity” was created in collaboration with Carl Palmer. The Duo Ride executes Carl’s exclusive ideas for a variable ride cymbal with distinct playing zones.

John “JR” Robinson Signature Groove

The 2002 24-inch Swish Ride “Signature Groove” was created in collaboration with John “JR” Robinson. This Swish Ride is a large cymbal with immense sound capacity and an extensive range of dynamics, being fully controllable at various volume levels.



André “Dédé” Ceccarelli Blue Bird

The Masters 20-inch Mellow Ride “Blue Bird” was created in collaboration with iconic French jazz drummer André “Dédé” Ceccarelli. This previously released model is being re-launched under a new designation, and was conceived by Dédé as a sophisticated ride cymbal for application in smaller instrumentations and intimate settings.



PROTECTION RACKET

Compact Hardware Bag

Protection Racket has introduced a new compact hardware bag that comfortably carries a hi-hat stand and three



booms. This new hardware bag is just 30” long, 11” wide, and 7” high and comes with a 19” long, 9” wide, 2” deep pocket on the lid. The zips of the “coffin style” lid open virtually all the way around the case making it easy to get hardware in and out, and the two internal straps stop the racks and stands rattling about during transit. There is a handle at the top, two padded side handles that Velcro together at the side, and a fully padded, adjustable shoulder strap.

This small drum hardware case is lightweight and very strong. It is constructed using Racketex material, hardwearing PVC Diamond material at the base to protect it during travel, and indestructible zips. It comes with the Protection Racket luggage tab and Cool Dude logo.

Check out the new hardware bag at <http://www.protectionracket.com/>.

REMO

Tamani Drum

Remo’s Tamani Drum is constructed using Remo’s proprietary Acousticon drum shell, which is a recycled fiberboard material, and Remo’s Skyndeeep Ultratac Lizard graphic synthetic drumhead, which produces a warm, authentic sound, emulating the original tama drum sounds from Senegal, Africa. The tama is a type of talking drum, known for its ability to emulate the inflections of human speech. For centuries this drum was



used as a form of communication from village to village. The tama is found in many places in West Africa, but predominantly in Senegal.

Remo's Tamani drum features a traditional rope tuning style, antique shell finish, Skyndee Ultratac drumhead, and comes equipped with a shoulder strap.

The Skyndee Ultratac drumhead is ideal for pitch bending, and stays in tune without being affected by the weather. Articulating and modulating tones are fun and easy to play with the Tamani drum. It is available in two sizes. Stick is sold separately.

Silentstroke Practice Pad

The Silentstroke Practice Pad is the perfect tool for all drummers looking to keep their chops up at low volume levels. It features Remo's Silentstroke Drumhead for an 80 percent reduction in volume. The durable single-ply mesh drumhead material has a soft spring-like feel and great response. The pad also has a protective rubber bottom for non-slip and non-scratch tabletop use.

The Silentstroke Practice Pad is available in an 8-inch diameter and fits on the Remo standard Practice Pad stand. It can also be used on a cymbal stand with the new Remo Practice Pad Stand Adaptor. You can also convert your 8-inch Remo Practice Pad to a Silentstroke Practice Pad with the Silentstroke Practice Pad Drumhead, sold separately.

Rhythm Pal

The Rhythm Pal features a 6-gallon pail as the drum body, which comes with Remo's Rhythm Pal Press Fit pretuned drumhead installed. Together they produce a very practical and useful drum sound with both the standard and Comfort Sound Technologies drumheads.

Another exciting product in this line is the Rhythm Pal Press Fit Pretuned Drumhead, available in 4 types; Skyndee Bright, Skyndee Medium, Skyndee Dark, and Comfort Sound Technology. They are designed to fit most 5, 6, and 7 gallon

U.S. made pails. Applying the drumhead to the pail with a slight downward pressure creates a "Press Fit" seal, which produces the best tonal frequency.

Most hardware stores or big-box stores carry a thinner, less expensive pail that works with the Rhythm Pal Drumhead.

A unique snare drum sound is also available with the addition of the new patent pending Snare Clip. This snare device simply sits on the inside of the pail with the drumhead placed on top.

Rhythm Log

The Remo Rhythm Logs were inspired by the log drum, tongue drum, or slit drum, which are among the oldest percussion instruments in history. Origins can be found in many cultures around the world such as Africa, the Caribbean, and Polynesia.

Easy to play and fun for all ages, Remo Rhythm Logs feature unique tones on three sides. Using the included rubber mallets the instrument produces soft, warm, yet articulate tones. Each Rhythm Log has a distinct set of relative pitches that blend well with all other percussion instruments.

The shell or tube is made with recycled materials and finished with a colorful PVC cover. The end caps are durable tempered fiberboard. Each Rhythm Log is 8 inches long by 7 inches wide.



Prismatic Tambourines



Remo's pretuned Prismatic Pinwheel Tambourines are available in two sizes, 8 inch and 10 inch, with a single row or double rows of jingles. The pretuned Prismatic tambourine features the Pinwheel chrome reflective graphic drumhead that is fixed on Remo's durable Acousticon drum shell with a glossy black finish.

Crown Percussion Cajon

Great bass tone and snare separation is what you want in a quality Flamenco style Cajon. The Crown Percussion Cajon, made of birch wood, takes it back to a traditional Fixed Face Plate construction. This process seals the drum completely and enables the bass tones to resonate naturally.

The Fixed Face Plate works because of Remo's new patent-pending snare system design, which forces the snares against the back of the face plate for optimum spring tension.

Remo designed the Quick Wedge snare system for ideal bass tone and snare separation. The Quick Wedge snares are located on each side of the face plate and are easily removed. Removing the Quick Wedge instantly transforms the Flamenco style Crown Percussion Cajon into a traditional Peruvian Cajon, with pure bass tones.



Buffalo Drums

Remo, Inc. is introducing new Buffalo Drums featuring Comfort Sound Technology in 2016. The drumhead with Comfort Sound Technology is a composite material designed to produce a big vibration with controlled sound by suppressing high-frequency overtones, focusing low frequencies and shortening decay.

As the science and medical communities uncover more and more evidence that rhythm skills are fundamental to healthy cognitive and emotional development, it is becoming increasingly important to have rhythm tools that are accessible for various auditory needs and preferences. Remo, Inc. has stepped up to meet this need, partnering with experts in music therapy, education, and medicine to make sound decisions in the development of tools for educators, therapists, facilitators, and people with various sensory needs including Autism, Alzheimer's Disease, and PTSD. But the Comfort Sound feels good to just about anyone.

Remo Buffalo Drums with Comfort Sound Technology are made with patented, eco-friendly Acousticon drum shells, providing excellent projection, and finished with a durable and

cleanable black matte shell finish. A tumbled, clear lacquered wood-handled soft mallet and a nylon rope handle are included, making these drums soothing to your ears, comfortable in your hands, and very easy to clean.

ROLAND

EC-10 EL Cajon

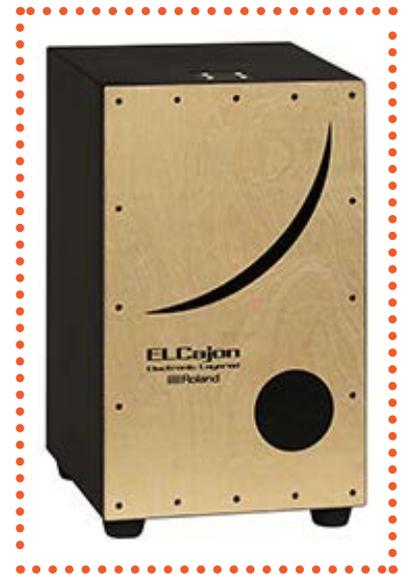
Roland has announced the EC-10 EL Cajon, a unique and versatile hybrid percussion instrument. Combining an authentic acoustic cajon with Roland's electronic percussion technology, the EC-10 allows cajon players to easily enhance their music with layered electronic sounds. Completely self-contained with battery power and onboard amplification, the EC-10 puts the world of hybrid percussion in the hands of every cajon enthusiast.

At its core, the EC-10 is a real acoustic cajon that sounds great even with its onboard electronics turned off. The integrated Roland sound module features 30 kits loaded with

sounds specially developed to complement the EC-10's natural cajon voice. Included is everything from traditional percussion like tambourine, djembe, and shaker to acoustic snare, electronic drums, and sound effects. Studio-optimized cajon sounds are also on hand to enhance the acoustic sound for more depth and punch. Thanks to the EC-10's dual sensors, each kit allows users to trigger independent sounds from the head and edge of the playing surface.

The top-mounted sound controls on the EC-10 are designed for quick access while performing, with dedicated buttons for scrolling through sound categories and variations. Rear-panel controls include a Volume knob for mixing in the layered sound and a Trigger Balance knob to adjust the blend of the head and edge sounds. Users can also adjust the overall trigger sensitivity for their personal playing touch.

While the EC-10 contains high-tech electronics, it fully retains the self-contained simplicity that's made the cajon so popular. The integrated amp and coaxial speaker provide high-quality sound for keeping up with acoustic guitar amps and other instruments, and six AA batteries deliver up to 12 hours of power. There's also a Mix In jack for playing music from a smartphone or song player.



Roland Launches Music Game App

Roland has announced the launch of the TR-REC GAME on

Apple's App Store and Google Play. TR-REC GAME is a rhythm entry game app for smartphones and tablets that incorporates the rhythm programming schemes used in Roland's TR-808 and TR-8 rhythm machines.

Roland's TR-REC GAME app for smartphones and tablets is played by listening to the game's original dance music and selecting different tones—including kick drum, snare, hi-hat, and cymbals—to tap in specified rhythm patterns on 16 buttons that mimic musical notes. As the game proceeds, the drum tones get overlaid on top of each other, gradually creating a dynamic rhythm pattern for the dance music. Players move on to the next stage if they are able to tap in the specified drum tones within a given amount of time. In addition to the satisfaction of completing successive stages, players can also enjoy the sounds of authentic dance music and drum tones, all the while learning more about rhythm compositions and how different elements work with each other.

In the TR-REC GAME, Roland programmers have reproduced the tones found in Roland's TR-808 and TR-8 rhythm machines that are extensively used in dance music, along with their rhythm programming schemes. All users can begin playing the game without a learning curve, as tapping in the notes is very easy, and can be learned by simply completing the tutorial stage. TR-REC GAME supports iOS and Android, and is available as a free download from either Apple's App Store or Google Play. Players can also share their scores on Facebook and Twitter.

Players can enjoy programming authentic dance music in a fun game setting. TR-REC GAME features 16 original dance music pieces, and 48 stages in all. Players receive points for tapping in the rhythmic elements correctly, and receive bonus points for completing a pattern. Players lose one life every time they are unable to complete a rhythm pattern within the specified amount of time. The game is over once they use up all of their lives. The game also contains a variety of extras including Gain a Life, Help Guide, and Auto Rhythm Entry to enhance the excitement of the game. Players can go to the TR-REC GAME menu to purchase in-app coins, which they can use to purchase lives and stages.

To download the TR-REC GAME, visit www.roland.com/aira/tr_rec_game/.

SABIAN

Best-In-Class XSR Series

Sabian has announced the launch of a new cymbal series: XSR. Replacing Xs20, XSR will deliver unprecedented sound and performance at a price designed to fit your cymbal budget.

"We work hard to keep pushing forward the art of cymbal-making," comments Sabian Master Product Specialist Mark Love. "The technology we have learned from making professional series cymbals eventually trickles down to more budget-minded series. For XSR, we use many of the same processes from Evolution and X-Plosion cymbals, and we're thrilled with the result."

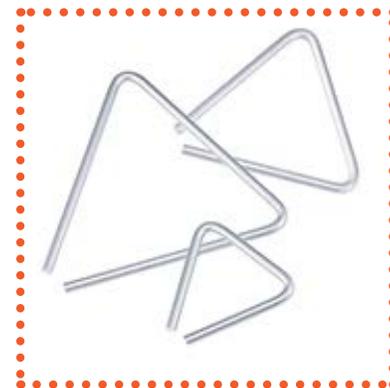
XSR cymbals are hammered and feature enhanced pro-



files. Bells have been reshaped and redesigned to accelerate the overall sound of the cymbal. The result? Sound and performance well beyond what you would expect from a budget series.

Overture Triangles

Sabian has announced a new line of Aluminum Alloy Triangles designed for percussionists on a budget, or school and educational applications. Overture Triangles are crafted from quality Sabian Aluminum Alloy. Available in 4-inch, 6-inch, and 8-inch models, Overture Triangles produce a warm tone at moderate levels, with bright, shimmering sustain. Smartly priced, they are ideal for percussionists, schools, and ensembles requiring the best possible sound on a limited budget. Overture Triangles are quality-protected by a one-year Sabian warranty.



TRX

Special Edition Cymbals

Offering professional sound and appearance at an affordable price, the Special Edition Series from TRX is a new class of cymbals for drummers of all ages and abilities. The handcrafted, hand-hammered, B20 Bronze cymbals feature a full, rich tonal spectrum



and a deluxe, two-tone finish. They are highly recommended for a wide variety of contemporary musical genres and playing situations.

TRX Special Edition cymbals are available in three box sets:

Set 1: 13" Hi-Hats, 16" Crash and 20" Ride

Set 2: 14" Hi-Hats, 16" Crash and 21" Ride with free 18" Crash

Set 3: 15" Hi-Hats, 16" and 20" Crashes and 20" Ride with free 18" Crash

The Special Edition line also includes 8" and 10" Splash, 12" and 18" China and an 18" Stacker (vented) effects cymbals.

For more information, visit www.trxcymbals.com.

URBAN PERCUSSION

Tambourines, Cowbells and Shakers



Created to meet the needs of contemporary musicians on the stage and street as well as in the studio and sanctuary, Urban Percussion has introduced its first series of tambourines, cowbells, and shakers. The new hand-percussion instruments feature premium-quality designs, components, and workmanship, providing professional sound and performance at an affordable price.

The recently released Urban Percussion instruments include:

A 6 inch Cowbell with gloss black finish and angled mounting clamp

An 8 inch Cowbell with gloss black finish and angled mounting clamp

An 8 inch Tambourine with black finish wood frame, single-row metal jingles and goatskin head

A 10 inch Tambourine with black finish wood frame, single-row metal jingles and goatskin head

A 12 inch Tambourine with black finish wood frame, double-row metal jingles and goatskin head

A 7.5 inch metal shaker with black finish

A 9 inch metal Shaker with black finish

For complete information visit www.urban-percussion.com.

VIC FIRTH

New Signature Sticks

Vic Firth Co. has released four new Vic Firth Signature Series sticks, as well as new additions to Vic Firth's Corpsmaster Signature Series. Each Signature Series model was conceived through extensive research and collaboration with the world's finest drummers (in Keith Moon's case, we worked extensively with the Keith Moon Estate, and studied the stick he used throughout his career), and the designs reflect their musical requirements in terms of feel, sound projection, and cymbal color.

Chris Coleman signature stick: Christopher R. Coleman is one of the busiest touring and recording drummers on the scene, having worked with such artists as Chaka Kahn, Patti Labelle, Christina Aguilera, Randy Brecker, Prince, Beck, Stanley Clarke, Mike Stern, Larry Carlton, Stevie Wonder, David Sanborn and many more.

The Chris Coleman signature stick is designed to create a full tone on drums and cymbals. With a short taper and an oval wood tip, this hickory stick allows the player to deliver in many musical situations.

Corpsmaster Ian Grom signature keyboard mallets: Ian Grom is a composer and educator whose artistic contributions extend into all seasons of the marching activity. Together with his work in the WGI arena—leading Chino Hills High School and Pulse Percussion to 5 World Championships—Ian's efforts composing award-winning marching band shows and arranging for some of the world's best DCI corps have cemented his reputation as one of the brightest minds in marching music today.

The new Ian Grom Signature Series features 8 models: 5 for marimba and 3 for vibraphone. All models share the same unique warm rubber core for a superior universal blend and even quality across the range of the instruments.

Jen Ledger signature stick: Jen Ledger is the drummer and back-up vocalist for the Grammy-nominated platinum-selling rock band Skillet. She has been featured in magazines such as *Rhythm*, *Drummer*, *Modern Drummer*, *Drumhead*, *Drum!*, and *HM*. Jen was chosen as a Rising Star in the 2012 *Drum!* magazine "Drummies." She was also a judge in the 2014 "Hit Like A Girl" contest.

The Jen Ledger signature stick is crafted in hickory and features a shaft diameter that will feel familiar to 3A and 5B



players. The over 16 inch length gives the stick an “extreme” feel, and a unique medium-length taper flanges back out into a bold teardrop tip. This design affords the player excellent response while providing plenty of leverage for power. The unique wood tip creates clear sounds on drums and cymbals.

Corpsmaster John Mapes signature snare and tenor

sticks: John Mapes is a marching percussion designer and educator who has achieved an unprecedented 29 WGI medals since 2005.

In addition to his successes in competitive indoor percussion—which include leading Chino Hills High School and Pulse Percussion to 5 World Championships—John is active in Drum Corps International. In 2013, John joined the design team of the Blue Stars Drum & Bugle Corps as battery arranger. Previously, he worked with Blue Devils B and Esperanza Drum and Bugle Corps.

The John Mapes snare stick is made of hickory. The balance of the shaft diameter and length, coupled with a fast taper that levels off before the tip, creates comfort and sound quality for the performer. The tip diameter and shape increases the articulation quality, which allows for a lower pitched tuning scheme and an improved drum sound.

The John Mapes tenor stick is a full tip shape, molded from black nylon, that provides both increased surface area and durability for a sound that lasts. The hickory shaft generates a great response from the drums and a deep, dark sound quality is produced. The elongated taper and overall length provides additional comfort for the most current multi-tenor drum setups.

Keith Moon Signature Stick: Keith Moon was a legendary English drummer who played with the iconic rock band The Who. Noted for his unique style and tremendous energy, he continues to be praised by critics and musicians to this day. Keith was posthumously inducted into the Modern Drummer Hall of Fame in 1982, becoming only the second rock drummer to be chosen. In 2011, Moon was voted the second-greatest drummer in history by a Rolling Stone readers’ poll.

The new Keith Moon signature model matches the exact specifications of the stick used by Keith throughout his storied career. It is unique in its design with the combination of a medium shaft, fast-sloping medium taper, and a length just short of 16 inches. Crafted in hickory with an oval wood tip, this stick packs plenty of punch when needed and can work in a variety of musical settings.

Ray Luzier Signature Stick: Ray Luzier is currently the drummer for the iconic nu metal band Korn. He is also well known for his work with David Lee Roth, Stone Temple Pilots,

and Hideous Sun Demons. Ray has also shared his wisdom as an instructor at Musicians Institute and with an instructional DVD released with the Hal Leonard Corporation.

The Ray Luzier signature model is a hickory stick designed with an oval wood tip, thick neck and short taper. Combining a 5B shaft with the tip and taper of a ROCK, this stick can survive heavy backbeats while still creating great sound and feel.

For more information visit www.vicfirth.com.

YAMAHA

Re-Designed Recording Custom Series

Yamaha has reintroduced one of the company’s most iconic lines of drums with the return of the Recording Custom Series. Yamaha collaborated with legendary drummer and long-time Yamaha artist Steve Gadd to retain the greatest features of the previous Recording Custom kit while incorporating the latest innovations to produce an optimized sound. The result is a drumkit that delivers both the classic signature sound and benefits from the latest enhancements in drum technologies.

For the first time, Yamaha Recording Custom Series snare drums will be available in a variety of metal shells including brass, stainless steel, and aluminum with sizes that complement all performance styles. The new Recording Custom Series snare drums include Steve Gadd’s signature 10-strand snare wires in the 14 x 5.5 edition for maximum sensitivity producing a more natural tone with greater dynamics.

The Recording Custom Series drumsets include 100 percent birch shells, 30-degree bearing edges, and a unique com-



combination of the classic Yamaha sound with the latest improvements in manufacturing. The high-tension lugs that Yamaha helped pioneer reflect the styling of the Yamaha Absolute lug, and are now weighted to enhance subtle lower frequencies, “ghost notes,” and with greater sensitivity to dynamics for any style of drumming.

For more information, visit <http://4wrd.it/YamahaDrums>.

DTX700 and DTX900 Electronic Drumkits with Expanded Sound Libraries

Yamaha has announced the latest additions to the company’s DTX700 series models – the DTX720K and DTX760K – as well as new DTX900 series models, the DTX920K and DTX920HWK.

Each of these new electronic drumkits is built on the legacy of the DTX 700 and 900 series families. As one of the most requested features, Yamaha added larger DTX pads to deliver a more natural playing surface. These kits also feature the new KP100 kick pad, exclusive 3-zone DTX pads, and a new DTX700 Touch app for iOS devices. The app is available as a free download providing easy, intuitive operation and a better overall playing experience for all levels of drummers.

The new DTX Series drumkits respond to the needs of studio and live performance drummers by providing the unique ability to import your own sounds and, with the groove tools exercises, challenge and develop your playing skills at any level of expertise.

Both the DTX700 and 900 Series kits come with a vast assortment of sounds including the signature Yamaha acoustic drums sounds, world percussion, electronic drum, and sound effects. All DTX kits are supported by Yamaha’s new website (www.YamahaDTX.com) that gives DTX users a resource for all things DTX, including free kit and sound downloads, product and artist news, videos and an enthusiastic community of users with whom to engage.

For more information, visit <http://4wrd.it/YAMAHADTX>.

CSS-A Series Concert Snare Drums

Yamaha introduced the company’s next generation CSS-1450A and CSS-1465A Concert Snare Drum models featuring upgraded hardware at the 2016 NAMM Show.

Ideally suited for wind ensembles and a wide variety of musical genres, the new models provide a significant upgrade



from the original CSS series, most notably in their highly durable 1.2mm chrome-plated steel shells, making them the only drums of this kind offered by a major percussion manufacturer specifically for the concert percussion market. Other improvements include a 3-piece zinc/steel tubular lug tuning system to optimize the shell vibration, and a Q-Type strainer that enables the snares to be tightened and released quickly and easily. Coiled snares make it effortless to play even-sounding rolls, while the 30/45 bearing edge ensures fast transfer of vibration throughout the shell for increased sensitivity and warmth.

The CSS-1450A (9.2 lbs.; 14 X 5) and CSS-1465A (10.5 lbs.; 14 X 6.5) are built to be concert snare drums as the first priority, but ideal for all types of situations, including with a drumset.

For more information, visit <http://4wrd.it/YamahaSnareDrums>.

ZILDJIAN

New and Improved Gen16 Access Tool

The Avedis Zildjian Company announced the release of a new and improved Access Tool for the Zildjian Gen16 Acoustic Electric Cymbal System. The new Gen16 Access Tool improves the user experience by using “drummer friendly” terms and easy to use controls, all on two screens. The Gen16 Access Tool is available to download for free at www.zildjian.com/support/gen16downloads.



The Access Tool can be used on a Mac or PC, and the program enables drummers to create personalized sounds within the Digital Cymbal Processor. In the new Kit Mode, drummers can mix and match their favorite cymbal presets or add their own customized presets for personalized kits. With simplified graphics and language within the Editor Mode, customizing the powerful DSP effects in the Digital Cymbal Processor is easier than ever.

“S” Family Cymbals

The Avedis Zildjian Company has announced the launch of the S Family of cymbals, a new line of B12 alloy (88% copper, 12% tin) instruments. The S Family is a versatile collection built with a balanced frequency response, making it suitable for a variety of musical styles. Each model features extensive hammering and lathing, as well as a brilliant finish that helps open up the sound, providing a bright and shimmering tone.

“The S Family is a new modern cymbal voice built after an intensive two-year research and design project. We were



a vintage recreation of the sound and feel crafted by Avedis Zildjian III, the father of the modern American cymbal that was heard and played on thousands of top hits throughout the 20th century.

These unique sounds were instrumental in the overall birth of popular music, from swing to bebop to the explosion of rock & roll. Multiple generations of legendary drummers played and recorded on “A” Zildjian cymbals including Gene Krupa, Papa Jo Jones, Max Roach, Buddy Rich, Keith Moon, Charlie Watts, Ringo Starr, Hal Blaine, Ginger Baker, and Mitch Mitchell.

“We’ve worked hard to recreate the sound, the look and the feel of these iconic cymbals,” said Paul Francis, Zildjian Director of Research & Development. “There are many current drummers searching pawn shops and antique dealers hoping to find the vintage Zildjian sound, so we knew there was a demand for this unique offering.”

The A Avedis line is a versatile set of cymbals that is thin and loose, with a played-in feel and immense musicality. Each cymbal features a patina finish that reproduces the look of a decades-old cymbal. With broad weight variations among each diameter, selecting an A Avedis cymbal is a unique experience. Gram weights of each cymbal are written underneath the bell. A reproduction of Avedis Zildjian’s signature and an old “rolled” trademark appear on the top of the cymbal, along with a vintage “outline” Zildjian logo underneath.

The new A Avedis cymbals are made in the USA and available in 18–22-inch crash and ride models and 14–16-inch hi-Hat models.

challenged to redefine what a B12 alloy cymbal can sound like,” said Paul Francis, Zildjian Director of Research & Development. This new family pays homage to Alice “Sally” Zildjian, wife of Avedis Zildjian III and grandmother to Craigie and Debbie Zildjian.

The S Family is made in the USA and available in 33 cymbal models and two cymbal sets, with different size and weight rides, crashes, hi-hats, and effects cymbals including “trash crashes,” Chinas, and splashes.

A Avedis Signature Cymbals

The Avedis Zildjian Company has announced the addition of the “Avedis” line to its legendary “A” Family of cymbals. Reminiscent of cymbals from the 1950s and ‘60s, yet distinctly modern and relevant for today’s music, this cymbal line is



Gauge Series Drumsticks

The Avedis Zildjian Company has announced the launch of a new series of drumsticks called “Gauge Series.” Designed for all styles of music, each of the four models has a different diameter but features a consistent length, taper, and the new “fusion”-style tip shape, a hybrid between the acorn tip and round tip. The change in size between each gauge is proportional, allowing a seamless adjustment when using each model.

The 6 Gauge and 8 Gauge drumsticks provide great control and articulation for lower to medium volume gigs. The 10 and 12 Gauge drumsticks provide more volume with less effort, allowing for more power with great throw and rebound around the drumkit.

The Gauge Series sticks are made in Maine from USA Hickory, and each pair is weight-matched, tone-paired and guaranteed straight.



ZOOM

ARQ Aero RhythmTrak

Zoom North America has announced the debut of the **ARQ Aero RhythmTrak**. The ARQ allows music producers to create drum patterns, sequences, synth sounds, loops, launch clips, and control MIDI, while performers can detach ARQ's wireless Bluetooth Ring Controller to get out of the booth and in front of the audience.

ARQ can be used as a powerful and diverse standalone instrument. The Base Station (AR-96) houses 468 drum and instrument sounds, dozens of digital effects, and a powerful sound engine that includes not only 70 "one-shot" sampled waveform sounds, but also a comprehensive synthesizer to create one-of-a-kind sounds. Choose from 531 different oscillator types for sonic variety, then add digital effects such as filtering, delay, and reverb, along with sound-shaping controls like envelope generators and stepped or smooth modulation.

ARQ also allows you to create completely original loops from onboard sounds or patterns, or by capturing external audio via dual ¼-inch inputs. Up to 32 loops can play back simultaneously, forward or reversed, sliced, pitch-changed, and synchronized to the same tempo.

The Ring Controller (AR-96c) communicates with its Base Station, as well as computer- and iOS-based DAWs, via wireless Bluetooth LE. It has 96 velocity- and pressure-sensitive pads with aftertouch, and a built-in 3-axis accelerometer that generates MIDI control messages to change sounds and effects in real time.

Musicians can visualize their music as a true loop, up to 5 parts at a time. ARQ supports both step and real-time sequencing, allowing users to change the timbre or note of each part with the touch of a button. Up to 32 parts can be played back simultaneously, and up to 400 patterns can be combined in any order to form a complete song, which can then be flattened into an audio loop that can be played back from a single pad—all without the use of a computer.

The ARQ will be available in April. **RIS**

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INDUSTRY NEWS

AUDIO-TECHNICA

Audio-Technica Microphones Used by Mikeslessons.com

Products from Audio-Technica have been chosen by drummer Mike Johnston for use in his popular drum lesson videos on www.mikeslessons.com.

Johnston states, "Audio-Technica microphones were always the products I was seeing in studios when I was growing up. One of the main reasons why I chose Audio-Technica over all of the other brands was their commitment to 'honest' sounds. I wanted a set of mics that made my students and fans feel like they were in the room with me, even if they were 3,000 miles away watching me on YouTube. When I hit my floor tom, it doesn't sound sampled or processed. You really hear the timbre of the drum, and that to me is priceless."

Among the Audio-Technica microphones Johnston is using are the ATM250 Hypercardioid Dynamic Instrument Microphone on bass drum, ATM650 Hypercardioid Dynamic Instrument Microphone on snare drum, ATM350 Cardioid Condenser Clip-On Microphone on toms, AT4047MP Multi-Pattern Condenser Microphone for overheads, and ATH-M50x Professional Monitor Headphones for electric drums.

For more information, visit www.audio-technica.com.



THE COLLECTIVE

Luzier Joins Artist in Residence Roster

The Collective has announced the addition of drummer and educator Ray Luzier to its Artist in Residence roster. A graduate of the Musicians Institute's Percussion Institute of Technology, Luzier adds an impressive resume to the Artist in Residence program. Currently the full-time drummer for the band Korn, Ray has played with such artists as David Lee Roth, Steel Panther, and Stone Temple Pilots.



CYMPAD

New Endorsers



L to R: Didi Negron, Emmanuelle Caplette, Anika Nilles

Cympad has announced the addition of several of the world's most famous and influential drummers to its all-star artist roster. Joining the list of current Cympad endorsers that includes Matt Greiner, Thomas Lang, Stanton Moore, Rich Redmond, Antonio Sanchez, Steve Smith, Aaron Spears and many more are Emmanuelle Caplette (independent), Chris Coleman (Israel Houghton, Chaka Khan), Keith McJinmon (Ariana Grande), Didi Negron (Cirque du Soleil Amaluna), Anika Nilles (independent), Stanley Randolph (Stevie Wonder), and Elijah Wood (Shania Twain).

To learn more about Cympad visit www.cympad.com.

GON-BOPS

New Artists Join Roster

In 2015 Gon Bops welcomed established players to the company's artist roster, along with up-and-coming musicians.

Pablo Padin is arguably one of the most influential percussionists in Puerto Rico today and has performed and recorded with the greats of Latin music. He's the winner of six Latin Grammys and two American Grammy awards.

Gerald Piloto Baretto is one of the most respected and influential drummers in Cuba today. His band, Klimax, features jazzy accents and integrated Timba styles, making them unique.

Considered one of the world's great congueros, Eliel Lazo now resides in Copenhagen, Denmark and performs with such greats as Michel Camilo, Herbie Hancock and Wayne Shorter.

Another Latin Grammy-winner, Calixto Oviedo, brings a very successful 38-year career to the roster. Known as one of the world's authorities of the Cuban Timba music style, Calixto has played for everyone from Arturo Sandoval to Gonzalo Rubalcaba.

Miami Sound Machine's percussionist, Eduardo Rodriguez, hails from Cuba and now resides in Florida, where he splits his busy schedule between the Sound Machine and mega Latin-Pop superstar Chayanne.

Gon Bops also welcomed two young and highly anticipated Cuban-born drummers, Daniel Rodriguez and Elio Piedra.

Now in Los Angeles, Chilean born Christian Moraga has joined the Gon Bops family, bringing a stunning ambidextrous approach to the traditional drum/percussion setup. His recent video post on Facebook received over 83,000 views!

Also in L.A., Johnny Belisle plays with the Tarzana Band and states one of his career highlights as playing alongside Gon Bops' late, great David "La Mole" Ortiz

From New York, Camilo Molina remains busy performing with Eddie Pamieri's orchestra.

Also from New York, considered one of the world's great bongoceros, Jose Mangual Jr. comes to us with a long credit history including Herb Albert, Ruben Blades, Dizzy Gillespie and David Byrne.

Jotan Afanador, drummer for the popular Bachata style artist Romeo Santos, joins Gon Bops with a vast array of talent and versatility.

Last, one of the studio's great drummers, Jamie Oldaker,



Eliel Lazo

now plays Gon Bops, bringing an amazing history of classic recordings to his credit, including Eric Clapton's "Lay Down Sally" and "I Shot the Sheriff" and Bob Seger's "Turn the Page" to name just a few.

HIT LIKE A GIRL

Louise King Joins the Hit Like A Girl Contest Team

Hit Like A Girl Contest co-founders Phil Hood and David Levine are proud to announce that Louise King, the former editor of *Rhythm*

magazine, has joined the contest management team as a senior director. While Louise's main responsibilities will be to solicit and manage HLAG judges and ambassadors, she will also be involved in planning and promoting many other aspects of the international drumming contest for women and girls.



Comments Louise, "I'm thrilled to be working on this, the fifth Hit Like A Girl Contest. What I want to see—and what I've always wanted to see—is more girls playing drums. Not only does the competition provide a fantastic platform for female drummers from around the world to showcase their talents, it's also incredibly inspiring to see previous contestants such as Anika Nilles, Val Sepulveda, Venzella Joy, Louise Bartle, and others enjoying great professional success."

According to contest co-founder David Levine, "Hit Like A Girl has always been considered an international contest, so having a person from outside the U.S. in a high level position is an important step for us. And when that person is as knowledgeable, respected, and connected as Louise, it increases the reach and the strength of the program even more."

With a background in journalism and graphic design, Louise King joined *Rhythm* in 1994 and proceeded to work her way up through the ranks, becoming editor in 1999. Before leaving the magazine to start a family in 2007, Louise helped make *Rhythm* one of the most influential and important drum magazines in the world by balancing its coverage of legendary and up-and-coming drummers from the UK and the rest of the world with top-flight educational columns and the first-ever, cover-mounted tutorial CD.

Visit www.hitlikeagirlcontest.com for the latest news on the Hit Like A Girl female drumming contest.

INNOVATIVE PERCUSSION

IP Welcomes Raul Pineda and Alberto Lopez

Innovative Percussion is very excited to welcome two artists to its family.

Drummer/percussionist Raul Pineda is considered one of the most innovative Latin drummers in the world. Originally from Cuba, now residing in Los Angeles, Pineda has performed and/or recorded with Chucho Valdes (playing on the Cuban legend's Grammy-winning *Live at the Village Vanguard*) and Michel Camilo, to name a few. By 19 years old, Raul's reputation for speed, accuracy, imagination, and technique landed him a spot in one of Cuba's most popular bands, Sintesis. Raul is also featured in the educational video *The Drumset Artists of Cuba*, which helped launch his worldwide popularity.

Originally from Columbia, now residing in Los Angeles, Alberto Lopez has performed and/or recorded with artists such as Quetzal, Mstislav Rostropovich, Rubén Blades, Celia Cruz, Lee Ritenour, Stanley Clarke, The Brand New Heavies, and many others. He was part of the Oscar-nominated soundtrack for the 20th Century Fox animated film *Rio*, and in 2013 he received a Grammy Award for his work on the *Imaginaires* album by Quetzal. Currently, Alberto is working on an instructional DVD/CD set of Afro-Cuban rhythms, and he conducts workshops and tours internationally with his Afro-Funk band, Jungle Fire.

PINCHCLIP

PinchClip Adds European Distributor Box of Trix to its Network

PinchClip has selected German-based distributor Box of Trix to handle distribution of its advanced drumset accessory for Germany, Austria, and the Benelux countries (Belgium, the Netherlands, and Luxembourg). "The Box of Trix territories are geographically and economically central to the European music market and represent nearly 10 percent of the world's musical instrument sales (source: *Music Trades Magazine*)," says William Feldman, PinchClip's inventor.

The addition of Box of Trix to PinchClip's network of dealers and distributors in Europe, Asia and North and South America further expands the availability of the quick-release drum accessory around the world.

PORTER & DAVIES

Direct Distribution to USA

Porter & Davies are pleased to announce customers in the USA can now buy directly from their website at <http://www.porteranddavies.co.uk>.

As of Jan. 1, Porter & Davies will supply the BC2, BC2rm, BC Gigster and KT Platform direct from the UK to the USA to both dealers and end users. By focusing on direct sales channels, the company aims to reflect cost savings in the U.S. price structures and have a relationship with every customer buying one of its products.

All service requirements of Porter & Davies products in the USA will continue to be dealt with in the USA. Please email usaservice@porteranddavies.com, for service advice and information.

Porter & Davies Gear on Lianna La Havas Tour

Both the Porter & Davies BC2 and the KT Platform have

been accompanying Grammy-nominated Lianne La Havas on her latest European tour. Jay Sikora (drums and BC2) and James Wyatt (keyboards and KT Platform) have been backing her soulful vocals and nimble guitar work throughout the tour.

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



ROLAND

Halon Named Vice President, Marketing

Roland Corporation U.S. has announced the promotion of Chris Halon to Vice President, Marketing. Most recently, Halon served as Director of Marketing Communications for Roland U.S. In his new role, he will continue to head all marketing efforts in the U.S. for both the Roland and Boss brands, as well as lead a team of Global Content creators throughout the worldwide network of Roland offices to support the expanding reach of the Roland brand. Halon joined Roland Corporation U.S. in 2004 as Market Development Manager and has held various positions including Piano Product Manager and Senior Director of Product Management.



SABIAN

Education Network Celebrates First Year

The Sabian Education Network celebrates its one-year launch anniversary in March 2016, marking a successful first

year for this new educational outreach initiative. With its mission to assist drum teachers in the professional, educational, and business aspects of their careers, SEN has grown quickly in its first year and received glowing reviews from its members. Under the direction of Sabian Education Consultant Joe Bergamini, SEN staged three live events for drum teachers in 2015. Presented with the theme of "Develop, Manage, and Grow Your Business," these events took place in New York City; Nashville, Tenn; and San Antonio, Tex. Each event consisted of a panel of experts that engaged in discussion with the attendees; panelists included world-renowned artist/educators such as Dom Famularo, Jojo Mayer, Rod Morgenstein, Rich Redmond, Mark Guiliana, and others. SEN also presented four webinars featuring educators such as Jeremy Hummel and Daniel Glass, which were attended by hundreds of drum teachers online.

One of the main elements of SEN is its website, which contains a private forum for drum teachers, a database of teacher members, and a resource library of articles and videos (most contributed by members), all aimed specifically at drum educators. Prospective members apply at www.sabian.com/joinsen, and once admitted to the program, can immediately access all of the advantages of membership.

YAMAHA

Boston Crusaders Choose Yamaha

Yamaha has announced that the 75 year-old Boston Crusaders Drum & Bugle Corps are the ninth corps in the prestigious World Class division of Drum Corps International (DCI) to perform exclusively with Yamaha brass and percussion instruments. They will also incorporate a Yamaha synthesizer, an acoustic drumset, and an array of Yamaha professional audio equipment into their show design.

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WATERPHONES

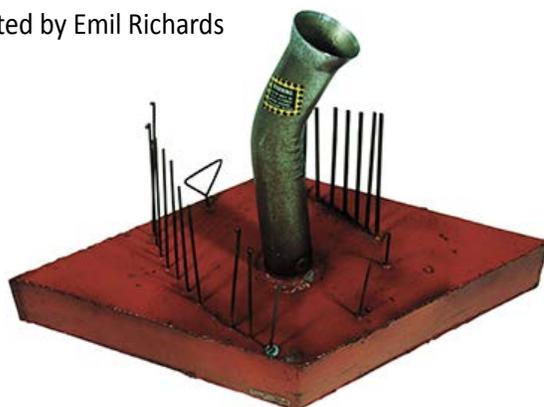
Invented and patented by multi-media artist, musician, and kinetic sculptor Richard Waters, the Waterphone is a unique instrument that blends the principles of a Tibetan water drum, a kalimba, and a 16th-century nail violin. Initially used for special-effects sounds, the instrument has also been used for interspecies communication with whales and other cetaceans.



The Waterphone consists of a bowl that holds the water, a resonator tube or handle, and metal rods of varying length and size. The rods are tuned to a combination of microtonal and diatonic pitch relationships. The rods are struck by mallets, plucked by fingers, or bowed. As the player strikes a rod and turns the instrument, the water in the bowl moves, shifting the shape of the resonating chamber, creating pitch changes and bends, glissandi and water echoes.

Waterphones have been used in recordings by Miles Davis and George Marsh, and on film and television soundtracks, including *Poltergeist*, *Star Trek: The Movie* and *The Man Who Skied Down Everest*.

Donated by Emil Richards



Donated by Florence Manne
This instrument stands four feet tall,
resting on its metal rods.



Donated by Florence Manne
This Waterphone uses a cooking
pot for a water chamber with a Ford
hubcap as a chamber lid.