

Vol. 3, No. 2, April 2016

RHYTHM! SCENE™

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RHYTHM X

PANORAMA 2016

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PASIC International Scholarship

PASIC (Percussive Arts Society International Convention) happens yearly in the United States and attracts more than 6,000 drummers, percussionists, industry displays and professionals and enthusiasts from around the world for 5 days of action packed concerts and workshops. One of the most important parts of the event is



meeting people face to face. PASIC is an opportunity to meet your musical heroes, to see them on the elevator and ask for an autograph and a photo; but it's also the chance for young people to assert themselves as professionals and begin to form relationships that will shape their future. The PASIC International Scholarship is given to one or two recipients from outside of the United States to attend PASIC.

Qualifications:

- Must be 18–26 years old.
- Enrolled in a University or College Music Program or active percussionist/drummer.
- Not available to continental U.S. Residents (including Hawaii and Alaska), but is available to residents of U.S. territories.
- Up to 2 Students from the same country will be selected (both must meet all qualifications)
- Must have a current passport and visa (if necessary)
- Must be a member of P.A.S. (minimum of guest pass level).

Provided:

- Roundtrip Airfare from recipient's home country
- Hotel room(s) near the convention site
- Standard per diem will be given to each recipient
- PASIC Convention Costs
- Passport and Visa Fees—PAS will cover the cost but each participant is responsible to apply for both the passport and visa on their own.
- It is the responsibility of the recipient for any costs incurred over what is provided by the scholarship.

Opportunities/Benefits:

- 1 Year PAS Subscriber
- Network with percussionists from all over the world at PASIC
- Meet PAS Board of Directors and Advisors
- Be introduced to Industry Professionals
- Establish your career as a PAS Leader
- Be recognized at an Evening Concert and the President's Reception
- Announcement with short bio in Rhythm! Scene

Service Component:

- Each winning recipient must become a PAS Student Delegate for your chapter for 1 year (or help start a PAS Chapter in your home country if there isn't one).
<http://www.pas.org/community/get-involved/StudentDelegateProgram.aspx>
- Attend the International Committee Meeting at PASIC and become active student member for 1 year.

Deadline:

- April 15, 2016

Selections:

- Selections will be made by the PASIC International Scholarship Committee on May 1, 2016

Application Materials:

- Personal website or music host such as SoundCloud (optional).
- 3–5 minute performance video (optional).
- Essay (required): We want to get to know you—tell us a little about yourself! You can include information such as why you would benefit from this Scholarship? You can address your own musical upbringing, education and interests. Anything else you want us to know? Two pages maximum. This can be written in your primary language.

Apply:

- Apply online: <https://pasjudging.pas.org/pasic-international-scholarship/>



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R!S STAFF

Megan Arns Rhythm! Scene Editor

Rick Mattingly, Senior Editor

Hillary Henry Publications Production Manager

Marianella Moreno Publishing and Digital Media Operations

R!S ADVERTISING

Staci Stokes-Waites sswaites@pas.org

PAS BOARD OF DIRECTORS

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CONTACT PAS

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

Telephone: (317) 974-4488

Fax: (317) 974-4499

E-mail: percarts@pas.org

Web: www.pas.org

SUBMISSIONS

Rhythm! Scene accepts brief information about recent performances and events for the “People and Places” section. Newsworthy company information may be submitted for the “Industry News” section. Performers are welcome to send news about recent tours for the “On the Road” section. Other news items may be submitted and are used at the discretion of our editors. For more information, email publications@pas.org.



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The Percussive Arts Society (PAS) Mission Statement:

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

PRESIDENT'S MESSAGE: NEW PASIC INTERNATIONAL SCHOLARSHIP AND SAYING GOODBYE TO JEFF HARTSOUGH

BY JULIE HILL, PAS PRESIDENT



In this update, we say thank you and best of luck to our cherished friend Jeff Hartsough. After 15 years of service to PAS as both Director of Event Production and Marketing and Executive Director, Jeff is going to pursue a different career path. I know all of you will join me in thanking Jeff for his many years of service and wish him the best of luck. He is, and will always be, in our PAS family. PAS is currently searching for the best individual possible to work alongside our Board of Directors in moving us forward with great alacrity and vision as we implement our five-year Strategic Plan.

As we all know, PASIC is the annual event that generates the most excitement about PAS. For a young percussionist, the first experience at PASIC can be life changing. That's exactly what happened to my friend Mike Gould and me at an early age, and we want to help pay it forward with your help.

We are establishing a PASIC International Scholarship Fund to bring one or two international students to PASIC each year. We need your help now if we are to begin this for PASIC 2016, which is our hope.

This scholarship is something I wish to endow as part of my planned charitable giving. Since that day is far in the future (I hope), I am asking PAS members to consider making a donation to establish this program today. No gift is too small! Also, if you have a PAS Club or University Percussion Society at your school, please consider making a donation from your group as well. All those who donate will have a chance to meet the recipient(s) of the scholarship at PASIC to see the impact of your gift firsthand. Ultimately, the goal is to raise a \$200,000 endowment for this scholarship so that we can bring two deserving international students to PASIC each year. Who knows how we might inspire the next up-and-coming international star?

SCHOLARSHIP DESCRIPTION

PASIC (Percussive Arts Society International Convention) takes place yearly in the United States and attracts more than 6,000 drummers, percussionists, industry professionals, and enthusiasts from around the world for five days of action-packed concerts and workshops. One of the most important parts of the event is meeting people face to face. PASIC provides an opportunity to meet your musical heroes, to see

them on the elevator, and ask for an autograph and a photo; but it's also the chance for young people to assert themselves as professionals and begin to form relationships that will shape their future. The PASIC International Scholarship is given to one or two recipients from outside of the United States to attend PASIC (cost of conference included), pay for flights from the recipient's home country, provide a small per diem for food, and pay hotel and visa/passport fees.

Qualifications

- Must be 18–26 years old.
- Be enrolled in a university or college music program or active percussionist/drummer.
- Not available to continental U.S. Residents (including Hawaii and Alaska), but is available to residents of U.S. territories.
- Up to two students will be selected (both must meet all qualifications).
- Must have a current passport and visa (if necessary).
- Must be a member of PAS (minimum of Guest Pass level).

Provided

- Round-trip airfare from recipient's home country.
- Hotel room(s) near the convention site.
- Standard per diem will be given to each recipient.
- PASIC convention costs.
- Passport and visa fees: PAS will cover the cost but each participant is responsible to apply for both the passport and visa on his or her own.
- It is the responsibility of the recipient for any costs incurred beyond what is provided by the scholarship.

Opportunities/Benefits

- 1-Year PAS Subscriber.
- Network with percussionists from all over the world at PASIC.
- Meet PAS Board of Directors and Advisors.
- Be introduced to industry professionals.
- Establish your career as a PAS leader.

- Be recognized at an evening concert and the President's Reception.

- Announcement with short bio in *Rhythm! Scene*.

Service Component

- Each winning recipient must become a PAS Student Delegate for your chapter for one year (or help start a PAS chapter in your home country if there isn't one). <http://www.pas.org/community/get-involved/StudentDelegateProgram.aspx>

- Attend the International Committee meeting at PASIC and become an active student member for one year.

Selections

Selections will be made by the PASIC International Scholarship Committee on May 1, 2016.

Deadline for Application

April 15, 2016

Apply Online Today!

<https://pasjudging.pas.org/pasic-international-scholarship/>

CONTRIBUTING TO THE SCHOLARSHIP FUND

Donate online http://members2.pas.org/Pasmembers/DonateToday/PASIC_Scholarships/Pasmembers/PASICScholarshipDonations.aspx or make checks payable to PAS and put "PASIC International Scholarship" in the "memo" line and mail to:

Percussive Arts Society
110 W. Washington Street, Suite A
Indianapolis, IN 46204

Or call the PAS office at (317) 974-4488 and use your credit card to designate an amount for this scholarship.

Thanks so much for your generosity in helping fund this amazing opportunity for students who would not otherwise have it.

PASIC Registration is *open*, by the way. I hope to see all of you November 9–13 in Indianapolis. It's going to be an amazing show!

Sincerely,
Julie Hill
President, Percussive Arts Society



jhill@pas.org

Julie Hill, DMA

President, Percussive Arts Society

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PERCUSSIVE NOTES ASSOCIATE EDITOR POSITION OPEN

Applications are currently being accepted for the Associate Editor position in the area of Keyboard. This position offers real opportunities to contribute to the field of percussion on the highest level and gain valuable recognition from your peers and academic institutions.

Associate Editors are responsible for reviewing, editing, and soliciting articles, and are expected to contribute articles on occasion. An ideal candidate will have current experience and activity in the field of application. Those interested should send resumes, a letter explaining their interest in the position, and published clippings to:

Percussive Arts Society
Keyboard Editor
110 W. Washington Street, Suite A
Indianapolis, IN 46204

Email applications will also be accepted at percarts@pas.org.

The deadline for applications is April 15.

RHYTHM X ON THE SCENE!

BY TYLER TOLLES

Innovate. Explore. Inspire.” These three words not only define the essence of the Rhythm X organization, but also highlight their impact on the world of marching percussion. In 2002, Rhythm X was founded as a small percussion group in Columbus, Ohio, and grew rapidly to become one of the most successful ensembles in Winter Guard International (WGI). In their first season as a WGI Independent Open Class group they won the gold medal at the WGI World Championships. The following season (2003) they graduated to World Class and finished in the top seven. In the past 13 seasons they have placed in the top four 11 times, medaled six times (2004, 2005, 2006, 2010, 2014, 2015), and won the gold medal three times (2008, 2009, 2013). Their shows draw upon a range of musical and visual ideas that, combined, create a unique and powerful story for their audiences to enjoy. Some of their show titles include “Gone,” “Touch,” “The Man in the Arena,” and “The Razor’s Edge.”

Rhythm X is much more than a successful performance

ensemble; they are also committed to promoting music education around the world. Their staff works in a variety of other programs including Drum Corps International (DCI), independent music ensembles, and K–12 percussion, wind, and string programs. The ensemble holds educational clinics and open rehearsals year round that are geared towards giving first-hand experience to players of all levels and abilities. In 2014, Rhythm X formed The X Academy, which is a program dedicated to educational endeavors and bringing the experience of Rhythm X to students who aspire to join the ensemble.

In 2015, Rhythm X founded their WGI Winds ensemble, which in its first season won the gold medal. That same year also saw the official merger of Rhythm X and its European counterpart, European X. This cross-continental collaboration is the first of its kind, and because they share the same staff, they have a unified vision in regards to performance and music education philosophies. Moreover, Rhythm X has two



performing ensembles that are the official drumlines for two local Ohio sports teams, the Cincinnati Bengals and the Dayton Dragons. These ensembles give its members the opportunity

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Administration	
Tim Fairbanks	President
Mike Scott	CEO
Maddie Wessel	Administrative Supervisor
Kristen Wolters	Administrative Assistant
Cody Schuster	Administrative Assistant
Andy Schamma	Administrative Assistant
Board of Directors	
Craig Dunn	Founder, Board Member
Percussion Staff	
Tim Fairbanks	Ensemble Director, Visual Design
Andrew Markworth	Music Coordinator, Front Ensemble Arranger
Tim Jackson	Battery Coordinator, Battery Arranger
Kelsey Behl	Set Design
Aaron Bailey	Visual
Jonathan Meader	Visual
Dan Schack	Visual
Lee Allman	Front Ensemble
Mike Bishop	Front Ensemble
Matt Hahn	Front Ensemble
Ryan Kilgore	Front Ensemble
Amy Matias	Front Ensemble
Lane Summerlin	Front Ensemble
Josh Brickey	Snare
Frank Cummings	Snare
Tom Gasparrini	Snare
Joe Woodie	Snare
Adam Norris	Tenors
Mike Tant	Tenors
Jared Kortz	Bass Drum
Ryan Lamb	Bass Drum
Tommy Roam	Bass Drum
Chelsea Levine	Cymbals

to perform for large audiences on a weekly basis during their respective seasons.

The staff at Rhythm X is the driving force behind the development and expansion of not only the performing ensembles, but also the educational initiatives. They have diverse experiences in the marching arts and music education, which speaks to their continued achievement in WGI and beyond.

For more information and a full staff list, visit <http://www.rhythmx.org>.

INTERVIEW WITH ANDREW MARKWORTH

Rhythm! Scene: What is your role with Rhythm X?

Andrew: My role with Rhythm X is Music Director/Arranger. I write the front ensemble music for the percussion group and oversee the total music package. I also write the entire music package for Rhythm X Winds and the front ensemble music for Euro X from The Netherlands.

RIS: What is the process for designing shows? At the beginning stages of design, what typically comes first, music or the concept?

Andrew: The design team—Tim Fairbanks, Tim Jackson, and I—usually meets pretty soon after WGI Championships in April to reflect on the past season and talk about the future of the ensembles. Sometimes we end up talking show ideas, but usually it's more about lessons learned over the season and what type of feel we want to portray with the ensembles the following season. Over the summer we will communicate from time to time, but we really get serious in August once the DCI season is finished. Most years we start with conceptual ideas and move to music after that. I always have a running list of musical ideas, but that list is so overwhelming without a concept to help focus the search.

RIS: How important is the visual aspect to your productions?

Andrew: The visual aspect is very important to our productions, but what is most important is the overall experience of the show. We aim to start with a total vision of how the music and visual work together to portray our theme.

RIS: How do auditions work for Rhythm X?

Andrew: We have auditions on two consecutive Sundays in October each year. During the first audition we try to teach our approach and see everyone individually in a one-on-one setting. The second audition is more about increasing the demand and seeing how well the players fit within the ensemble. There are both music and visual components of the audition for the battery, and by the end we usually attempt some complex choreography while playing.

RIS: How does your work and experience with outdoor marching activities influence your work with Rhythm X?



Andrew: All of the marching activities are related and connected, so I try to apply general concepts across the board. Good design is good design, and while there are different things to consider about venues and orchestration, the main principles are the same. I try to learn from every show I write so that the next one is better.

RIS: What is your favorite part about working with Rhythm X?

Andrew: There are so many things I enjoy about working with



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Rhythm X, but the number-one thing is the people. I am incredibly fortunate to work with my best friends, who are extremely talented, while teaching some of the most incredible young people in the country.

RIS: What is your favorite Rhythm X show?

Andrew: “The Razor’s Edge” from 2014. The concept really spoke to me, and I feel like the show took incredible risks following a championship year. We made choices in that show that were true to what we valued, and we didn’t budge on those choices when it may have been worth more points to do so.

RIS: What else would you like people to know about Rhythm X?

Andrew: Rhythm X is an incredible family. We want every member of our ensembles to love every second they are here. We work very hard, but we also value the personal relationships and friendships that will last a lifetime. We push ourselves each year to set new standards in design and performance, but most importantly to inspire and excite our fans and anyone who watches the group perform.

Tyler N. Tolles is working towards 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**



2016 MARIMBA SOLO COMPETITION

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

Awards

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

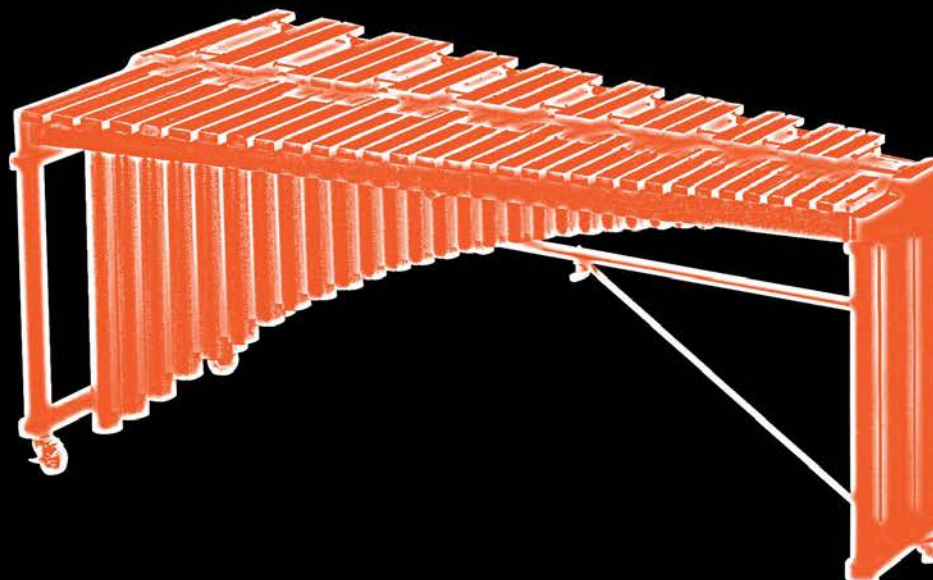
First Place: \$1,000 Second Place: \$750 Third Place: \$500 Fourth Place: \$250

Entry Deadline

May 15, 2016

Download an application

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



PANORAMA 2016: AN INSIDE EXPERIENCE

BY BRETT MORRIS

Earlier this year, I had the incredible opportunity of performing in one of the biggest competitions in steelpan music: Panorama! Having studied steelpan for several years at Truman State University, I jumped at the invitation to travel to Trinidad for a month to perform with the PCS Nitrogen Silver Stars Steel Orchestra (Liam Teague, arranger), based out of Newtown, Port-of-Spain. I will share my experiences from rehearsals, talk about the prep work that went on behind the scenes, and try to put into words the exhilaration of performing in Panorama Finals. Ultimately, I hope to give you a taste of what it was like to experience this music in the instrument's homeland during its most exciting time of year.



Silver Stars panyard

The panyard was something special. When the driver first dropped me off at the Silver Stars' rehearsal spot, he pointed down an alleyway where I could hear the arrangement I had been practicing for weeks. As I went further down the alley, it opened up into a huge lot filled with pan racks along with a bar, kitchen area, bathrooms, and a stage where the ensemble hosted performances year-round. It was absolutely mind boggling how a band could fit this massive amount of equipment onto this single lot!

Without having much time to adjust, we jumped right into the music. Usually rehearsals were called to start at 7 P.M., but sometimes didn't start until 8 or 9, which I quickly learned is fondly referred to as "Trini time." The rehearsals leading up to prelims and semifinals were quite relaxed. During the rehearsals, the arranger or captain would call a rehearsal spot and the band would run it down. If the leader heard wrong notes or a lick that wasn't together, the band would stop and run it again. Also, if the arranger added a change to the music, the band would run that section numerous times to get comfortable with the change.

I found the atmosphere of this ensemble to be particularly welcoming. The interaction between players was very open and relaxed. Players would dance and feed off one another's energy; you could see and feel the camaraderie! On a normal day, the band would work for an about an hour and then take a ten-minute break, continuing until midnight. After rehearsals there was always time to "lime," which is a Trinidadian term meaning to kick back, grab a drink, and enjoy your friends' company. Most members would lime for an hour or two after rehearsal, but some would be up until almost dawn!

During rehearsals, the panyard was open for anyone to come listen. Spectators would sit and listen to the arrangement develop over the weeks of Panorama season while enjoying a delicious meal and cold drink from the Silver Stars' kitchen. If the band was playing really well, some people would dance to

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Silver Stars rehearsal

the tune. Some would even come into the band and dance in front of the players they thought were particularly shining that evening. As a foreign player, this was encouraging that even locals sometimes thought I was playing well! Most importantly, this was also a sign that the band was on the right track with our performance.

The days leading up to prelims and semifinals were more intense, with rehearsals ending anywhere from 1–2 A.M. A lot of the leaders would call for sectional rehearsals the hours before full band rehearsals. Players would get called out for wrong notes and rhythms; we would make corrections to make sure our section was ready for rehearsals. In the full band rehearsals, the leaders also got more intense. If a single lick or musical transition was not correct, the band would stop and try again. Warnings were given to those who were not playing well, and some players were asked to leave.

Prelims were fairly simple: The competition judges visited each band's panyard and listened to their arrangement twice. No placements were made; it was just a chance for the judges to hear the arrangement so they could see how it developed throughout the competition. Initial feedback was given to the bandleaders at that time.

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Invaders rehearsal



North stands of Queen's Savannah Park

The day of semifinals was quite an event to witness in the panyard. The tuners worked on blending the pans all morning and afternoon, and the members shined the chrome as a finishing touch. The performances were held on a stage at Queen's Savannah Park, which was about a half mile from the Silver Stars' panyard. Because of our close proximity to the performance space, most of our equipment was simply pushed down the road to the park. Other groups came from as far away as the neighboring island of Tobago and had to rent semitrailers to haul their equipment.

A huge roundabout encircles Savannah, so a portion of this road was closed for the night to serve as a staging area (referred to as the "drag") before bands entered the park and then stage. After the band moved all of the racks and pans to the drag, we started the journey to the stage. Every time we stopped, we would run through our tune and people would walk through the band, listening and clapping along to our tune. Once on stage, the adrenaline really kicked in. Seeing both the north and south stands full of people, the band's banner held in front of the racks, and fans cheering as the band was introduced, it sank in that I was on the biggest stage a pan player could be on.

After an exhilarating performance, we moved all of our equipment back to the panyard and relaxed for the night. Some members went back to the Savannah to hear the other bands, and others limed around in the yard while listening to the performances on the radio. Around 1 A.M., the judges' scores had been collected and the results were announced. The top ten large bands would perform again at finals in two weeks. Out of the 17 bands, the Silver Stars tied for eighth place. The first place band (Phase II Pan Groove) and tenth place (Fonclair) were only separated by 11 points, with ties for the eighth, sixth, and third places.

For the next few days, many of the bands took it easy. Players from groups who did not make it into the finals were scouting the top bands to join at the last second. I assisted a few players in learning our arrangement. About five days



North and south stands of Queen's Savannah Park

after semifinals, changes to the arrangement really started. The arranger had listened to the other bands' performances, looked over the judges' comments, and took note of how the crowd reacted to the music. Little by little, the band learned a new opening and tweaked the voicing of several passages. Again, the rehearsals had a very laid back feel to them, which was good for the new players trying to learn a whole arrangement within a week.

The bandleaders started to push us hard the five days before finals. Rehearsals started to run longer, more sectionals

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Fonclaire starting their performance at semifinals

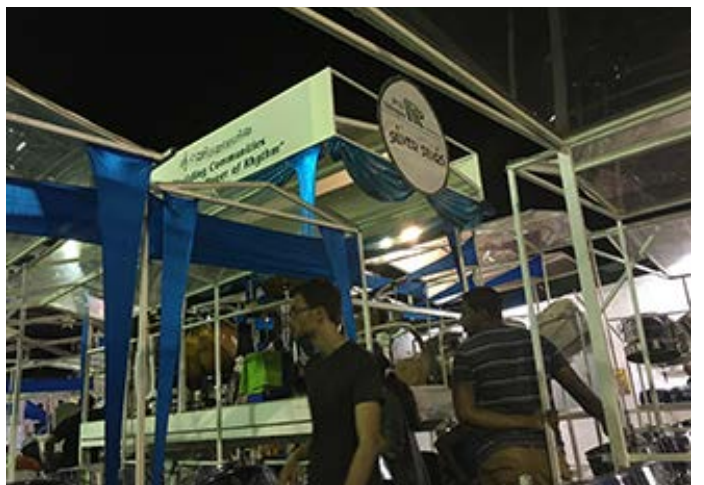
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Phase II on the drag on finals night

were called, and again some members were asked to leave due to the lack of commitment. On the eve of finals, rehearsal ended at 3 A.M., followed by an hour of passing out performance uniforms. To celebrate the end of rehearsals and to thank the members for their hard work, the leaders bought food for everyone to enjoy.

Side note: You haven't lived until you've tried Trinidadian



Decorating the racks for finals



Silver Stars on the drag on finals night



The author with Liam Teague after finals



Overhead view of the Savannah on the night of semifinals

doubles—a sandwich made with two bara (flat fried bread) filled with channa (curried chickpeas) and topped with mango, cucumber, coconut, etc. It is the most common street food in Trinidad and Tobago.

The day of finals was very similar to semifinals. The tuners had been blending the instruments all night, and small groups



Silver Stars during their finals performance of "Panoramic"

had been brought in to decorate the pan racks. It was amazing to see the bare racks transformed into colorful, festive mementos to the steelpan figures who came before us. Little by little, our equipment was pushed out of the panyard and down the road to the Savannah. About 10 P.M. we started our procession down the drag, running either a portion or all of our arrangement at each stop. At midnight, it was the Silver Stars' turn to rock the stage. As we were setting up, the same feelings hit me again: This was the biggest stage a pan player could be on, in the country where steelpan music was born and forged. What an honor!

After another incredible performance, complete with blindfolds and a fireworks finale, we pushed our equipment back to the panyard and waited for the results to be announced. It was quite the scene, with about 40 of us huddled around, listening to a tiny boombox radio at 2:00 in the morning. As the announcer listed off the results, sadness and frustration came over the panyard when the Silver Stars were announced in seventh place. Regardless, the leaders huddled up the members and praised us for our work ethic and commitment to the performance. Their mission was to put on a great show the crowd would enjoy, and they felt we had done that. A friend from Trinidad called me a few weeks later and told me that people were *still* talking about how awesome the Silver Stars' show was.

Former Silver Stars leader and arranger Edwin Pouchet had the motto of "Win, lose, or draw they will always remember Silver Stars." I firmly believe that the band lives up to those words, and I will always remember this wonderful experience. Trinidadians love the steelpan and treat it with the utmost respect; they helped me feel what it is like to be proud of an instrument.

Walking around town and hearing Mozart on the steelpan, attending a wake of a former member and hearing Silver Stars' arrangements—these experiences are not something you can get from a YouTube clip; it's something that you need to be present for and let it rattle within your bones. I encourage any musician who has an interest in steelpan to visit Trinidad during the Panorama season. Even if you are unable to play in a band, visit the yards and let it all seep in. Let the rhythm and groove move your feet and let the melodies sing to your heart. Only

then can you understand the “Jumbies” and the magic of steel-pan music.

FINALS RESULTS FROM PANORAMA 2016

(Large Conventional Steel Orchestras)

1. Desperadoes (285 points)
2. Supernovas (284 points)
- 3-4. (tie) Phase II Pan Groove and Renegades (283 points each)
5. Invaders (281 points)
6. Trinidad All-Stars (280 points)
7. Silver Stars (277 points)
8. Redemption Sound Setters (276 points)
9. Fonclaire (272 points)
10. Skiffle (266 points)

Brett Morris graduated with his BA in Music from Truman State University in 2015. He is currently working on a Masters in Education degree at Truman State and is the percussion instructor at Kirksville High School. **RIS**



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DEVELOPING KINESTHETIC AWARENESS

A GUIDE TO MINDSET, EXPLORATIONS, AND WRISTS—PART 1

BY LAUREL BLACK

Between playing, typing, and writing, our wrists work harder than just about any other area of the body. They are the arm's whipping boy, suffering when there is a tension problem elsewhere, like in the shoulder, neck, elbow, or back. Wrists are also complex, each consisting of nine bones (eight carpals and the radius), with each carpal forming a joint with the ones beside it. Basically, the wrist is made of lots of little joints. It also contains numerous ligaments and tendons.



This is the first of two articles about using kinesthetic awareness to understand and protect our wrists by moving them effectively and “ease-ily.” In this article, I will provide you with strategies for developing kinesthetic awareness through mindset and discovery exercises, examine movement using the tactile sense, and discuss two stabilizing ligaments of the wrist.

A KINESTHETIC MINDSET: THREE BAROMETERS

The purpose of kinesthetic awareness is to fight off the over-analysis of our techniques' physicality. We are taught “how” and often use our vision to keep our technique in check: Is the palm down? Is the fulcrum secure? Is the mallet in the right place? The issue with a visual checklist is the danger of forgetting or never learning how a technique should *feel*. To remedy this, we can develop our kinesthetic awareness, including a mindset familiar with three sensations: ease, pain, and discomfort.

In *How to Learn Alexander Technique*, Barbara Conable discusses the development of two kinesthetic barometers: ease and pain. As players, our pain barometers are always working, even if they sound the alarm later than we'd like. The ease barometer, however, is elusive. This barometer is always looking for more relaxed and effortless movement; it examines the body for any signal that it could move with less work. Even if playing is not painful, perhaps it could still be “ease-ier,” or more free. For example, a wrist and elbow that are consistently slightly sore after a moderate two-hour practice are victims of an absent ease barometer, as the player seems oblivious to a small tension somewhere in the technique.

The discomfort barometer is important, especially if you are a young player or a mature one working on a new technique. Imagine that you've never run a mile before and decide one day to try; you will be incredibly uncomfortable throughout the process—increased heart rate, sore legs, heavy breathing. But you will recover quickly and realize that this discomfort is temporary. Any time players ask their hands to do something new, we go through the same process. That being said, discomfort is *not* the same thing as pain. We discern between them via kinesthetic awareness.

KINESTHETIC DISCOVERY EXERCISES

As tempting as it is to dive right into learning how our wrists feel with mallets or sticks in hand, it is wise to gain a kinesthetic sense for the entire body before focusing on such a small area.

Here's a simple discovery exercise: From where you are right now, pause and sense the inside of your body. What do your toes, elbows, cheeks, ears, pinkies, or quads feel like? Imagine the space your lungs take up in your torso. Become aware of these feelings, and see how far you can relax and release your muscles and joints. If part of your body moves,

great! Let it relax. (If you aren't sure what to feel for, see if you can focus on a muscle and let it go limp to see what that feels like; then, compare it to what you were doing before.) After a few moments, continue your activity. Just doing this a few times a day can develop kinesthetic awareness rather quickly.

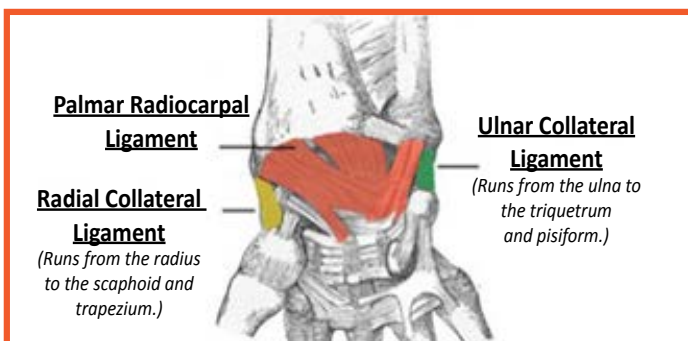
The next discovery exercise hones the ease barometer through a simple activity: handwriting. Beginning with a rather tight wrist, I start writing. After a few words I loosen, continuing to find more ease until I'm barely holding on to the pen. My handwriting changes because I'm not using my typical pattern of tension to create letters and words. This exercise reminds me that, just because my fingers are moving, my wrist doesn't need to stiffen.

Repeat the exercise, focusing on a new sensation each time. You can focus on the top of the wrist, the feeling in the base of the thumb, the pressure of the pen on your fingers, your fingers' pressure against one another, your palm, your elbow, jaw, armpit, tongue, etc. Have fun with it; the more ridiculous, the more beneficial.

STABILIZING LIGAMENTS

Along either side of the wrist are two strong collateral ligaments, known as the Ulnar Collateral Ligament (UCL) and the Radial Collateral Ligament (RCL). The following diagram shows a palm view of the right hand. The UCL runs from the ulna to the bone at the base of the palm; the RCL runs from the base of the thumb to the radius.

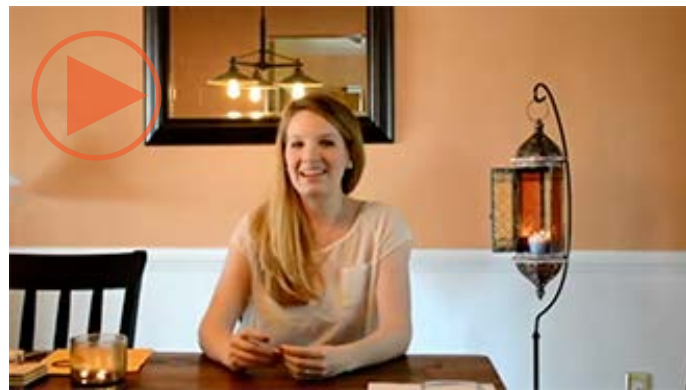
The UCL and RCL stabilize the wrist against dangerous torque during movement. Without them, our hands would spin independently of the forearm. Yikes. You can feel these ligaments working in adduction and abduction. I outline how in the following video.



DEMONSTRATION VIDEO CONTENTS

1. Finding your wrist, between the ulnar styloid and bottom of the palm
2. Flexion and extension of the wrist (like tapping on a table)
3. Finding the UCL and RCL
4. Adduction, abduction, and the collateral ligaments
5. Quick discussion on the nature of kinesthetic awareness and End-Gaining
6. Step-by-Step demonstration of handwriting for ease

▶ Tap to play Video



COMING UP

The second article (June 2016) will discuss the tendons of the wrist, common injuries, and kinesthetic awareness checklists to help prevent them.

For a basic overview of the wrist, check out these essays from my blog:

[Marimba Body: Wrists \(part 1\)](#)

[Marimba Body: Wrists \(part 2 – Skeletal Structure\)](#)

Photo Sources:

[X-ray.](#)

[Ligaments.](#)

Laurel Black is a percussionist and collaborative pianist finding her passion for playing and movement joyfully colliding in research, writing, performance, and commissions. She is a student of Alexander Technique, Laban Movement, and yoga, and earned her MM from The Boston Conservatory under Nancy Zeltsman. She lives in Harrisonburg, Virginia with her husband, Casey Cangelosi. **R!S**



ELEMENTS OF COMPOSITION: RHYTHM

BY JOE W. MOORE III

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

Rhythm is defined as the temporal patterning and grouping of musical events and is perhaps the most important element of musical composition.¹ Other compositional elements such as melody, harmony, texture, and form, are all affected by rhythm in some way; this is what allows us to perceive and understand the uniqueness and similarities of every musical work. The purpose of this article is to discuss the influence rhythm has on other elements of musical composition and to give you a few more ideas of how you can use rhythm in your own musical compositions.

THE INFLUENCE OF RHYTHM ON MELODY

In his writings, Arnold Schoenberg describes rhythm as an important part of the “grundgestalt” or “basic idea.” According to Schoenberg, “Rhythm is surely not just any succession of stressed and unstressed attacks; it is also necessary that this succession behave like a motive.”² Schoenberg views the grundgestalt as the main motive of a piece of music, e.g., the first four notes of Beethoven’s Fifth Symphony, the opening six measures of Alan Hovhaness’s “October Mountain,” and even Paul Lansky’s use of the dotted eighth-note beamed to a single sixteenth-note in “Threads.” Each of those works streamline the “basic idea” throughout the rest of the work through variation, development, transformation, and dissolution. Let’s take a look at some examples of Beethoven’s use of the famous “four-note motive,” his “grundgestalt,” in his Fifth Symphony:

Figure 1: Symphony No. 5 (1804–1808), Mvt. I, m.1–5, “four-note motive,” Beethoven’s “grundgestalt”³



Figure 2: Symphony No. 5, Mvt. II, m.23–26, “four-note motive,” Beethoven’s “grundgestalt”⁴



Figure 3: Symphony No. 5, Mvt. III, m.80–84, “four-note motive,” Beethoven’s “grundgestalt”⁵



Figure 4: Symphony No. 5, Mvt. IV, m.22–26, “four-note motive,” Beethoven’s “grundgestalt”⁶

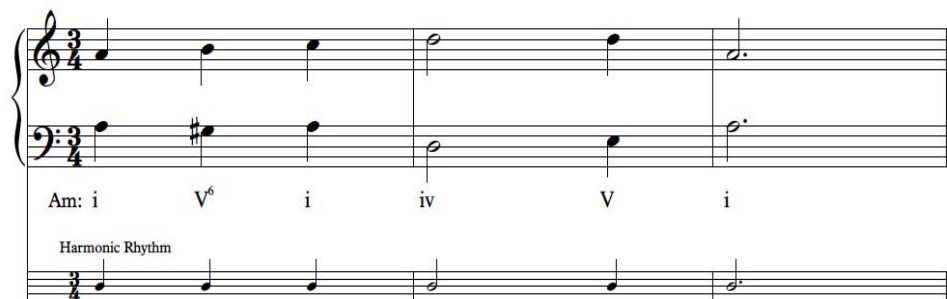


As you can see, these examples show how the opening four-note motive is utilized throughout the entire symphony and is varied, developed, transformed, and re-orchestrated.

THE INFLUENCE OF RHYTHM ON HARMONY

Harmonic rhythm refers to the rhythmic pattern created by chord changes.⁷ This is actually how we perceive music as moving forward or remaining stagnant.

Figure 5: Example of harmonic rhythm



Understanding and considering the harmonic rhythm in your compositions will help you better regulate and/or balance the consonance and dissonance in your music. Remember this: Fast harmonic changes will make the music seem as if it is more lively or moving forward even if the tempo doesn’t increase. Slow harmonic changes will create a more stationary effect in the music.

THE INFLUENCE OF RHYTHM ON TEXTURE

While texture generally refers to how melody, harmony, and rhythm are combined in a composition, the overall “texture” of a piece of music can be directly affected by rhythm—particularly when the instrumentation consists primarily of non-pitched percussion. Orchestrating several different rhythms at the same time can create a texture that is thick and difficult to perceive on the first listen, similar to sections in each movement of Iannis Xenakis’s “Pléiades.” However, orchestrating a variety of rhythms with some reservation can also be very interesting. Here is an excerpt of my piece “Halo” for three percussionists:

Figure 6: Halo (2011) m.34–40, “Interesting rhythmic texture”⁹⁸

The image displays a musical score for three parts, P1, P2, and P3, spanning measures 34 to 40. The score is written in 4/4 time. P1 and P2 are in the treble clef, while P3 is in the bass clef. The music features a variety of rhythmic patterns, including triplets and quintuplets, which are highlighted with bracketed groupings and '3' or '5' above them. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are present. A red box highlights the beginning of measure 34, and another red box highlights the end of measure 40. The score is labeled 'B' in a box at the top left of the first staff.

Tap Here to Listen:



The rhythmic texture in this section is interesting because of the variety of rhythms used: duple rhythms, triplets, quintuplets, and even triplets that begin on the upbeat. This section is also interesting because of how the rhythms are layered in the score, in addition to different timbres due to instrumentation. Using rhythmic variety will keep your audience engaged through active listening.

THE INFLUENCE OF RHYTHM ON FORM

Form refers to the overall structure or layout of a musical composition.⁹ Remember the *grundgestalt* I spoke of earlier? The basic idea or motive should hold enough information to help determine a structure for the piece, especially rhythmically.¹⁰ For example, if the main motive contains an eighth-note tied to two sixteenths, there might be a section later on in the piece that develops that rhythmic idea; this can apply to any rhythmic value found in the main motive. An example of this is seen in the development section of the first movement of Beethoven's Fifth Symphony.

Figure 7: Symphony No. 5, Mvt. I, m.130–157, Development of the “four-note motive”¹¹

The image displays a musical score for the development section of the first movement of Beethoven's Symphony No. 5, measures 130 through 157. The score is arranged in two systems. The first system includes staves for Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The second system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Violins (Vel.), and Basses (Bass pizz.). The music features a prominent four-note motive (G4-A4-B4-C5) that is re-orchestrated and varied throughout the section. Dynamics such as *p* (piano) and *cresc.* (crescendo) are indicated. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

Although this is only a small portion of the development section, you can see that Beethoven has clearly devoted this section to exploring his four-note motive. He re-orchestrates it several times and even inverts the contour of the line by having the four notes rise instead of fall in mm. 153–155. He also explores beginning the motive on the downbeat in mm. 142–145. If you continue to peruse the score of the symphony you will find many more examples of how Beethoven develops his four-note motive. Explore this in your own writing, as form is one of the more difficult elements of musical composition to master; consider using rhythm to help you.

Those of us who are percussionists and composers sometimes tend to compose our music using restrictions and parameters that we know will “please” our audiences. This typically leads us to write pieces that are very similar to those we have either heard or performed at some point. Don’t underestimate your audience; they are smarter than you think.

Write music that you enjoy, and your audience will enjoy it as well. Compose using rhythmic variety; this will keep your music fresh and engaging. Remember that it is okay to stray from constant successive and/or composite duple rhythms to explore odd rhythms like triplets, quintuplets, septuplets, and nonuplets; mix them and match them with each other and with duple rhythms to find out how they sound layered over each other or in succession.

Continue to explore rhythm in your compositions and you will learn something new, and your music may reach an audience you may have never intended it to. Study the art of composition with an established composer, just like you study your instrument. Compose thoughtfully, compose often, study scores, and

listen to as many different pieces of music you can, not just pieces written for percussion. This is how you will become an outstanding composer and musician.

ENDNOTES

1. Miguel A. Roig-Francolí, *Harmony in Context* (New York: McGraw-Hill, 2003), 116.
2. Arnold Schoenberg, *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, trans. and ed. Patricia Carpenter and Severine Neff (Indiana: Indiana University Press, 2006), 146.
3. Ludwig van Beethoven, "Symphony No. 5, Op. 67" (Mineola, N.Y.: Dover Publications, 1989).
4. Ibid.
5. Ibid.
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7. Joe W. Moore III, "Halo for Percussion Trio" (2011).
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9. Miguel A. Roig-Francolí, *Harmony in Context* (New York: McGraw-Hill, 2003), 242; 769.
10. Arnold Schoenberg, *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, trans. and ed. Patricia Carpenter and Severine Neff (Indiana: Indiana University Press, 2006), 126–145.
11. Ludwig van Beethoven, "Symphony No. 5, Op. 67" (Mineola, N.Y.: Dover Publications, 1989).

Dr. Joe W. Moore III is a percussionist, composer, and educator. He serves as Assistant Professor of Percussion at the University of Texas–Rio Grande Valley (Brownsville Campus). An active composer, his music has been performed at PASIC, FMEA, SCMEA, TMEA, the National Conference on Percussion Pedagogy, and at several other conferences and events. Dr. Moore is a member of PAS, the American Society of Composers, Authors, and Publishers (ASCAP), and the Texas Music Educators Association (TMEA). **RIS**





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MUSIC IS A FORCE FOR SOCIAL CHANGE

BY JERRY LEAKE

"How has being a musician made you a better human being?" This is the question I pose to my students at the New England Conservatory and Berklee College of Music at the beginning of each semester. The answers that span thirty years of teaching have been as diverse as the population that attends these premier institutions. On rare occasions students have replied that playing music has not made them a better person. It is true that there are pioneering artists who do not want to be held to higher standards as role models, do not give back to the society and the world through their creations or success, and who have a great deal to learn about what it takes to be a good human being.

I first posed this question to myself when I realized how detached I felt from the world as a child and as the youngest of four boys. I remember feeling socially isolated, lacking in confidence and self-awareness, failing in school, and being generally unhappy in life. That all changed when my parents gave me a snare drum for my ninth birthday, unknowingly introducing me to my new best friend who would open my eyes to the vast world of music and percussion. I could write a novel about the transformation that took place in my life, but will instead devote this article to sharing the words of my students. During the process of self-archaeology, I believe these students discovered more of who they were through their music and how they could envision using their art as a force for social change.

"The most important lesson music has taught me is that there is such a thing as interconnectedness. Every person on this earth, every rock, every tree, every note that has ever been played, is all part of nature. We cannot escape it. Countries, race, and social class are merely a state of mind. These pointless categorizations separate us from seeing the truth. More importantly, these categorizations disappear when we play music or go to a concert. Music unites us all back to nature."

"Because of my role as a musician in society, I believe that musicians can continue to help teach the rest of the world how to live and work together for the greater good."

"Musicians tell their own stories through sound and experiences—like connecting with other people, being part of their society, and living in diverse communities around the world."

"Through music we can touch people's lives no matter which culture listeners are from. Being a musician could make you an ambassador of important cultural events throughout the world. Since music can affect the human spirit, my spiritual life can alter my musical life and the lives of others."

"Although I am nowhere near perfection as a musician or in my work ethic, I can say that the journey has given me something positive to make out of myself and in return give back to the world."

"Playing music has enabled me to universally communicate with others in a way that I could never achieve doing anything else. This has helped me to understand the personal and cultural backgrounds of many people."

"Being a musician allowed me to develop a sense of dedication and patience in life—from the practice of my instrument to the relationships I build every day with the people around me."

"Music helps me to build emotional bridges between people, to understand and respect them, to bare my own soul, and to explore the depths of the soul of humanity."

"As I started sharing music with people, and seeing how it affected them, I began to realize how much of a positive impact it has. Whether it was making the crowd at a bar enjoy the night out, or for young autistic kids to play together in a drum circle, my music was improving people's lives. I began to feed off the energy. This love for seeing how my art was actually making a difference compelled me to help people all the time."

"Music has given me respect for myself, and for everything else around me. It brings one to a higher plane of being. As a musician it is my job to share that enlightenment with the world."

"One day, I began to approach music in a more spiritual way beyond the skills of playing the instrument. I decided to become a music therapist, to compose and perform music that could heal the person's mind and body."

"It is commonly said that you cannot love others until you love yourself. Music is an intensely personal endeavor that requires tremendous patience, persistence, and confidence. Music has made me more open to others—more considerate and appreciative of their personal journeys in life."

Despite our religious, political, economic, and cultural differences, every person on this planet plays a major role in ensuring that the earth will remain a living, breathing, and vibrant place. Amidst all of the violence, hatred, and destruction that seems to pull our world apart, musicians are able to rise above the darkness and create something beautiful that brings harmony to the disjointed chords of the world, builds grooves that repair the broken rhythm of society, and inspires melodies that can be sung in every language.

In the profound words of the great philosopher Plato: "Music gives a soul to the universe, wings to the mind, flight to the imagination, and life to everything."

Jerry Leake is cofounder of the acclaimed world-music ensemble Natraj, whose four recordings feature his diverse percussion talents. He also performs with Club d'Elf, R.A.R.E, Moksha, and the Agbekor Drum and Dance Society. Jerry is on faculty at the New England Conservatory and Berklee College of Music. **RIS**



TMEA 2016

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Percussion was well represented at the Texas Music Educators Association (TMEA) Convention in San Antonio February 10–13. This event marked the debut of the new and expanded Henry B. Gonzalez Convention Center. Texas PAS had an exhibit booth to promote the new PAS membership “subscriptions” and also distributed a few PASIC 2015 souvenir drumheads to new members.

Thursday featured four percussion events. The first was a clinic on “Taming Your Percussion Accessories and Students” presented by **Keith Lloyd**, Instructor of Percussion at Stephen F. Austin State University in Nacogdoches. Lloyd demonstrated a variety of techniques for cymbals, bass drum, tambourine, triangle, and castanets. He also discussed the instruments themselves and the proper implements with which to play them.

Thursday afternoon saw two (of seven) percussion ensembles perform in the new Bridge Hall Music Showcase series. The **McMurtry University Percussion Ensemble**, under the direction of **Joshua Knight**, played during the noon hour, and the **Texas A&M University – Kingsville Percussion Ensemble**, under the direction of **John Fluman** and **Jason Kihle**, took the stage in mid-afternoon.

The **Texas Tech University Marimba Ensemble**, directed by Professor **Alan Shinn** and **Dr. Lisa Rogers**, gave a clinic/performance Thursday evening on “Teaching Technique and Expression through the Marimba Ensemble.” Repertoire performed included “Scherzo Caprice” by Clair Omar Musser (arr. by Karen Ervin Pershing) featuring **Donald Lazuka** as the marimba soloist; a quartet version of Gordon Stout’s “New York Triptych”; “Hail Mary,” a chorale originally composed for voices and organ by Robert Kreutz (and adapted for marimba ensemble by Shinn); “Vespertine Formations



Keith Lloyd (Stephen F. Austin State University) demonstrated cymbal technique during his session “Taming Your Percussion Accessories and Students”

2011” by Christopher Deane, who attended the concert; “O Magnum Mysterium” by Morten Lauridsen (adapted by Kyle J. Maxwell-Doherty); Shostakovich’s “Prelude No. 15” from *24 Preludes and Fugues, Op. 87* (arr. by Ervin Pershing); and the “Pilgrim’s Chorus” from Wagner’s *Tannhauser* (arr. by Musser and edited by Willis M. Rapp and David P. Eyler). In addition to the performances, Shinn and Rogers explained mallet choices and technical considerations of strokes, roll speeds, etc. This event was co-sponsored by Texas PAS.

Friday morning began with one of the most popular percussion sessions of the convention: “The Story the Drum Tells” featuring **Jeff Prosperie**, Principal Drummer for the West Point Band’s Hellcats. Prosperie explained historical anecdotes and facts about the evolution of rudimental percussion from its military roots to the present state of the art, including a performance of his award-winning snare solo “OOS, the Phantom Banana Cat.” This clinic was also co-sponsored by Texas PAS.

The **University of Texas at San Antonio Percussion Ensemble**, under the direction of **Sherry Rubins** and **Graeme Francis**, performed a showcase concert on Friday afternoon. One of the pieces performed was Steve Reich’s “Music for Pieces of Wood,” played by five people on one marimba.

Later Friday afternoon, Pennsylvania percussionists **Frank Kumor** (Kutztown University) and **Brittany Hassler** (Penn’s Grove Middle School) presented “Get in Tune with Your Percussion.” They discussed tuning techniques and basics for timpani, concert bass drum, snare drum, concert toms, and drumset.

Also on Friday afternoon, **Dr. Thomas Burritt**, Professor of Percussion at the Butler School of Music at the University



Texas Tech University professors Alan Shinn (left) and Dr. Lisa Rogers (right) with the TTU Marimba Ensemble

of Texas at Austin, participated in a panel discussion on “How Experts Practice,” led by Robert Duke, Professor of Music and Human Learning at UT.

Saturday morning featured two more percussion clinics: **Joseph Nebistinsky**, from Pennsylvania’s Northern York County School District, explained how percussion instruction can be enhanced through the use of technology in “Create an Effective Percussion Instruction Lab.” This clinic was sponsored by Mapex/Majestic.

Later that morning, **Kennan Wylie** demonstrated innovative features and equipment of beginning percussion kits in “New and Updated Tools for Teaching the



Jeff Prosperie, Principal Drummer for the West Point Band’s Hellcats, presented “The Story the Drum Tells”



Dr. Thomas Burritt (University of Texas at Austin) participated in a panel discussion on “How Experts Practice”



Sherry Rubins (left) conducts the University of Texas at San Antonio Percussion Ensemble during a showcase concert Friday afternoon



Kennan Wylie presented a session on “New and Updated Tools for Teaching the Beginner Percussionist”



Frank Kumor (Kutztown University) and Brittany Hassler (Penn’s Grove Middle School) gave a clinic titled “Get in Tune with Your Percussion”



The Taft High School Red Hot Steel Band performed in a showcase concert on Saturday morning



The Mabank High School PANTHER Steel Band performed a showcase concert on Saturday afternoon



Over four dozen Texas PAS members attended the annual meeting, including (seated in front row, L–R) Texas PAS Secretary Dr. Brad Meyer, Texas PAS President Kennan Wylie, Texas PAS Vice-President Dr. Stephen Crawford, PAS Past President Mark Ford, and PAS President-elect Dr. Brian Zator

Beginner Percussionist,” sponsored by Cadence Percussion.

Saturday also saw four more percussion ensembles perform in Bridge Hall. The **Red Hot Steel Band** from William H. Taft High School in San Antonio, under the direction of **Rick Astorga**, gave a tropical spin to pop tunes. Under the direction of **Jordan Garza**, the **Stephen F. Austin High School Percussion Ensemble** from Sugar Land played several new pieces. The **Mabank High School PANTHER Steel Band**, under the direction of **Eric Boyett**, played another Caribbean-inspired concert at noon. And the **Dawson High School Percussion Ensemble** from Pearland, under the direction of **Justin Zimmerman** and **Ryan Agard**, was the last percussion performance of the convention.

Texas PAS held its annual business meeting on Feb. 11, presided over by Texas PAS President **Kennan Wylie**. **RIS**

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AN INTERVIEW WITH COOP3RDRUMM3R: YOUTUBE STAR CASEY COOPER

BY DAN AINSPAN

At age 24, Georgia-based musician Casey Cooper is considered by many the number-one YouTube drummer in the world. His YouTube channel, which features drumset and percussion covers from today's most popular rock and pop hits, has over 800,000 subscribers and over 150 million views from around the world. Having produced over 800 unique videos spanning many musical styles, Cooper's performances are instantly recognized through his extreme energy, showmanship, and passion. I went one-on-one with Casey to discuss his early years, his path to YouTube stardom, endorsements, and what lies ahead for the future.



Rhythm! Scene: When did you first join YouTube and why?

Casey Cooper: Technically, my big transition to actually becoming serious about YouTube happened in May 2011, and that was from feeling like there was nothing in my area that was going to take me to the level of success I wanted, which was a career in music.

I was playing in a bunch of different bands, gigging and recording, but I never felt that any of the bands had a lot of potential. However, what I did hear from people all the time was, "Wow man, you are a lot of fun to watch play." And so I thought, "Well, since people really love to watch me play, maybe they'd love to watch me play on YouTube."

RIS: How important is it for young drummers today to be online?

Casey: If you're a great musician, there's nothing wrong with having visual evidence of this on the Internet. There are always people looking for collaborations and creative proj-

▶ Tap to play Video



ects, and so many stories where bands have found their new vocalist or drummer or new guitarist on YouTube. So if you have the potential, get on the Internet! But remember, it's not only about the numbers; what's important is the actual representation of the skills you have.

RIS: At such a young age, you've reached a level of success on YouTube that others only dream of. How important is it for you to stay engaged with your fans, and how do you want to inspire people through your videos?

Casey: Inspiring others is the entire basis for what I do, although it didn't start out that way. When I was starting out, I just really wanted to get my name out there. But, as soon as I started to receive positive messages about what I was doing, I realized this is what makes it worth it



for me. I consistently get messages such as, "Hey man, I put down the drums three years ago, and I watched one video of yours and it made me want to get behind the drumset and play. Now I've been practicing every day and it's really fun." I want people to look at what I do and say, "Wow, he's just having a good time doing what he loves, and I want to do that, too."

RIS: *How do you balance your personal life with managing your YouTube channel?*

Casey: Well, it's an interesting balance, because I really love the community. If you want something to grow and succeed—whether it's through Instagram, Facebook, Twitter, or YouTube—you have to be posting things all the time. Sometimes I get a little stressed trying to keep up. I recently got married, I'm working on buying a house, I play for my church, work at Drumeo, and also teach privately. So trying to balance all of that and run a YouTube channel that is consistently the most watched and subscribed drum channel in the world is pretty crazy. But, to me, it's worth it.

RIS: *Can you share some breakthrough moments you've had? How have they changed you?*

Casey: One of my first breakthrough moments was when I did a melodic percussion cover of the Skrillex tune "Monsters and Nice Sprites," consisting of marimba, xylophone, cajon, and bass guitar, and it went viral. It got over a million hits in a day, was on the front page of Reddit, and was the number-one video on YouTube for six hours or so. That was a moment where I thought, "Wow, I can do this. People really like what I do." It gave me the confidence to go after it hardcore.

▶ Tap to play Video



Other moments include recognition from some of the bands I cover. For example, Zack Wylde posted my cover of his song on his guitar page and said, "Dude, check this out, this is for the drummers out there." Linkin Park has also shared one or two of my videos. These moments make me want to continue to grow every day and take on all these different opportunities—to continue to become a better teacher, to continue to become a better player, working on my groove, working on my timing, working on my versatility across gigs. One night I'm playing with a rock band, one night I'm playing in church, one night with an orchestra, the next night I'm recording drums for a rap artist, the next night for a pop artist, and the next night I'm recording a cover of a metal song. I'm trying to be as versatile as possible, and these opportunities have allowed me to do that. My goal is to have fun doing what I love, to inspire people, and to entertain people. I'm not just a drummer; I'm an entertainer.

▶ Tap to play Video



RIS: *You have over 150 million views worldwide and over 800,000 subscribers. How do you translate those numbers into tangible results for your career, and can you discuss your recent endorsements?*

Casey: Numbers plus exposure equals opportunity. Sometimes it's kind of unfair, in that I am by no means the best drum-



mer on the planet, the most talented recording artist, or the best teacher. But because of what I do and the way I connect with people, and because of the audience and following that I have, I get the opportunities to do all of those things.

Numbers and exposure are also important to endorsers from an advertising standpoint. For example, on a good day, I might have 70–80,000 unique viewers. Out of those people, there's a pretty good chance that 80 percent of them care what I'm playing. Not all of them are immediately going to buy a Pearl drumset just because I'm playing one, but every single one of my videos leaves an impression of Pearl drums, Zildjian cymbals, Vic Firth sticks, and Remo heads.

RIS: *Can you briefly discuss your recent partnership with Drumeo?*

Casey: Drumeo is an online membership program with daily live lessons. Jared Falk, the co-founder, and I thought a lot of people could benefit from some beginner drumset lessons. Through these courses we've created beginner and intermediate levels, so no matter what your experience is on the drums, you can take something away from the lessons. I've also got some limb independence and some linear drumming stuff in the works, and those are more in-depth courses that are not necessarily just for beginners. Jared does a great job of finding inspiring instructors and providing them the tools to create high-quality videos.

RIS: *Who are your biggest drumming inspirations?*

Casey: I'm a big Chad Smith fan. When he gets behind the kit, he has a good time. He can make people dance and get into the song. It isn't about how many notes you can play or how impressive you can be, it's about feeling the song and making people say, "Wow, this groove is just so good." I've had the pleasure of meeting him and getting to talk to him, and he's a really nice guy! Another favorite is Nathan Followill, the drummer for Kings of Leon. He has some of the most creative and interesting charts out there. Also, Ringo Starr—he was so innovative in the

▶ Tap to play Video



time period he was drumming in. Other favorites include Daniel Adair from Nickelback, Benny Greb, Jojo Mayer, and Neil Peart.

RIS: *You've accomplished so much so early on in your career. What are your long-term goals? What projects are you working on, and have you thought about life after YouTube?*

Casey: I have multiple projects on the horizon. I want to produce an album, so that's in the works. Also, I want to start doing more live performances. I've done a lot of halftime shows and basketball games, and I love that. It's a lot of fun to go out there and play pop music that people respond to and then go crazy at the end or put my sticks on fire. I'm hoping to get into more college arenas and even some NBA arenas.

RIS: *Can you discuss your work ethic and how important that is to your success?*

Casey: One thing I've always been a firm believer in is that unless you have a really good reason to say no, say yes. There have been so many times when I have played drums for free, or played a gig out of my comfort zone, or invested my time and effort into something that I wasn't sure was going to return that time and effort. But it all comes full circle, and you never know what is going to take you where you want to go.

I love where I am today, and I believe it's because of all the times I've said yes. I used to spend like 16 hours a day every day working on videos. It was not always fun to stay up until 4:00 in the morning, but it's so worth it now that I get to do what I love. I never really gave myself an option to give up. I think that's important to who I am and what I do.

RIS: *If you only had three words of advice to give to young drummers, what would they be?*

Casey: Enjoy working hard and enjoy what you do. My motto is "work hard, drum hard, dream big." And that is how I live my life. I work hard; it doesn't matter what it is. Whether





it's a job, a gig, a relationship, or family, you work hard at it if you care about it. You drum hard, or you do whatever it is you do to the best of your ability, and you dream big. If you don't dream big, you'll only go as far as you dream.

Watch Casey on YouTube (COOP3RDRUMM3R) and online at coop3rdrumm3r.com.

Dan Ainspan is the Social Media and Web Content Manager for the Percussive Arts Society. A New York native, Dan graduated from the State University of New York College at Oneonta where he studied music business, audio production, and percussion performance. **RIS**



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SPRING FALLS FOR 4-OCTAVE MARIMBA

BY NATHAN DAUGHTREY



With winter fading here in North Carolina and spring descending on us, flowers are beginning to bloom out of the recently frozen ground. "Spring Falls" is meant to paint a musical portrait of this change of season. As such, the solo is filled with ascending and descending figures that require the performer to move gracefully around the instrument.

PERFORMANCE TIPS

- Written to be played with two mallets on a 4-octave marimba, the first challenge is reading both treble and bass clefs on a grand staff, flowing seamlessly from one to the other.
- Take note of the word "Freely" next to the tempo marking. The performer is encouraged use a lot of "push and pull" with the tempo. Use the video as one possible interpretation, but experiment with the tempo and try to develop your own interpretation.
- Use one hand for the repeated notes (measure 2, 4, and 6). First, it creates a more consistent sound from note to note. Second, it prepares you for the moments in the solo where independent quarter notes occur in the other hand (measures 10, 12, and 14). Treat these moments like an echo of the accented note.
- Pay close attention to accents and dynamics throughout. These can all be accomplished easily with advance preparation of stick height. Simply raise the mallet higher to play an accent or a louder dynamic. Note the two dynamics at letter "A." This directs you to play the passage *p* the first time and *mf* the second time.
- Strive for the best (fullest) tone production throughout the solo. This translates to striking the bar in the most resonant spot—typically in the center or just off center, but never directly over the node (where the cord runs through the bar). From measure 1 through 29 and measure 46 to the end, there is no reason not to play in the center of all the bars.
- In the section at "B," play the accidentals on the extreme edge of the bars. This will allow for a more fluid motion. Try to keep your horizontal arm motion to a minimum in this section by using mostly wrists.

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For each issue of *RIS*, 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.

Nathan Daughtrey travels the country as a soloist, clinician, and guest conductor working with ensembles and performers playing his works. When he is not on the road, Dr. Daughtrey teaches Music Composition and Percussion at High Point University (N.C.) and he works as an editor and staff composer for C. Alan Publications. Active in the PAS community, he serves on the Composition Committee, organizes the PASIC Fun Runs on behalf of the Health & Wellness Committee, and is the Keyboard Editor for *Percussive Notes*.



Spring Falls

for solo marimba

Nathan Daughtrey
(ASCAP)

Freely ♩ = 132

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A

p/mf

24

29

B a little quicker

p etc.

34

rit.

R L L

38

a tempo

mf

42

46

rit. ----- **C** ♩ = 120 (slower than the beginning)

f *mp*

52

slight rit.

mp *f* *p*

PAS INTERNATIONAL CHAPTERS UPDATE

Trinidad and Tobago

PAS is happy to welcome our newest chapter, Trinidad and Tobago, with Josh Watkins serving as the interim President. Josh has worked hard to recruit new members from the area, including the school he teaches at, the University of Trinidad and Tobago. An official election for officer positions will take place sometime this year.

Brazil

After several years of inactivity, PAS is very excited to announce that the Brazil Chapter has been reinstated. Ronni Kot Wenzell, from Rio de Janeiro, is currently functioning as the interim President and is doing great work to get the Brazil Chapter up and running. PAS would also like to thank the former Brazil Chapter President and former PAS Board of Advisor Fernando Hashimoto for his years of service to PAS. The Brazil Chapter was in great hands and is, once again, expanding its reach among the many percussionists around the country. An official election for officer positions will take place sometime this year. **RIS**



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IN MEMORIAM

JOHN ROBERTSON “ROBIN” ENGELMAN, JOSEPH HIBBS, NANÁ VASCONCELOS

JOHN ROBERTSON “ROBIN” ENGELMAN

By Lauren Vogel Weiss

Robin Engelman, one of the founding members of the world-renowned percussion ensemble Nexus, died on February 26, 2016 in Toronto, Ontario, Canada, after a nine-month battle with pancreatic cancer. He is survived by his wife of 55 years, Eleanor, two children, and three grandchildren.

Inducted into the PAS Hall of Fame with the other members of Nexus at PASIC '99 in Columbus, Robin told *Percussive Notes*, “Staying together for thirty years is an accomplishment worthy of rumination if not of pride. Only someone of a certain age, in possession of certain experiences, can appreciate that. It is fortunate that I can still eagerly anticipate a Nexus performance and that I have come to understand and accept what I can and cannot do, and what my colleagues can and cannot do, whilst knowing that all of us are always doing the best we can do.”

Born in Baltimore, Maryland on March 21, 1937 (and nicknamed for the bird on the windowsill!), Robin and his family moved to Westminister, Maryland when he was in 8th grade. After graduating from Westminister High School, where he met his future wife in the high school orchestra, Engelman studied percussion and composition with Warren Benson at Ithaca College in New York.

“My first impression of Robin was that this strikingly handsome, boyish-looking creature had a direct connection to my charismatic mentor, Warren Benson,” recalls Ruth Komanoff Underwood, a fellow student at Ithaca College in the early 1960s and retired performer and music teacher currently living in Los Angeles. “Robin was a great communicator who would be offended if you didn’t use proper grammar, which was consistent with his impossibly high standards for himself and everyone around him! And I had this sense from the very beginning that I could look up to him and respect him. Robin always had such strong convictions and emotions; he was the one with greatness—and grace.”

After graduation, Engelman performed with the North Carolina Symphony, New Hampshire Music Festival Orchestra, the Louisville Orchestra, the Milwaukee Symphony (where he met Nexus co-founder John Wyre), and the Rochester Philharmonic (where he met Bob Becker and Bill Cahn). In 1968, he became the principal percussionist of the Toronto Symphony Orchestra, a position he held for four seasons.

On May 22, 1971, Engelman joined Becker, Cahn, and Wyre for an improvised concert in Kilbourn Hall at Eastman in

Rochester, New York. This first Nexus concert was organized by Benson, who was then teaching composition at Eastman. Russell Hartenberger and the late Michael Craden joined the ensemble soon after.

“Robin’s inimitable performance style, musical conception, and sharpness of thought and expression helped define the character of Nexus since our first concerts in 1971,” said Becker.

For almost four decades, Engelman was active with Nexus all around the world as a performer, composer, arranger, and conductor. Two of his pieces—“Remembrance” and “Lullaby for Esme”—and four of his arrangements of Toru Takemitsu songs (originally written for mixed chorus) have been recorded by the ensemble.

In a 1999 interview, Engelman was asked how Nexus should be remembered by percussionists in the 22nd century. “With caution!” he replied, his eyes twinkling.

In 2009, Engelman decided to leave the ensemble due to ongoing vision difficulties. “It is impossible to adequately express my gratitude for the friendship and music of my colleagues in Nexus,” Engelman wrote in an email to his peers.



"Their willingness to explore any idea has been an inspiration to me for thirty-nine years."

Russell Hartenberger recalls one of the last concerts Robin played with Nexus. "We performed my composition 'The Invisible Proverb,' and Robin's part included a bass drum in the 'Drumtalker' movement. When we got to the bass drum entrance, I heard a distant rumble from far away; it was as if an angel were dancing with thunder. Robin had forgotten to bring the bass drum into the setup and he had run to the far corner of the stage to play the part! It was a surreal, beautiful sound, and Robin had once again turned a near catastrophe into a magical moment."

"I cherish the few years of overlap with Robin as a member of Nexus," said Garry Kvistad, who joined the ensemble when John Wyre left in 2002. "His creative nature and wonderful compositions and arrangements were always a highlight during those years. Robin was a complex spirit—and I am sure he still is."

In addition to his time with Nexus, Engelman taught percussion at the Eastman School of Music, York University, and the University of Toronto, where he also directed the contemporary music and percussion ensembles. He received a Toronto Arts Award and the Banff School's Donald Cameron Award. Engelman also created pioneering work with Toronto's New Music Concerts contemporary music ensemble.

Engelman's interest in rudimental and military drumming dated back to 1976 when he obtained a bicentennial field drum from Patrick Cooperman. Robin soon made himself an expert on historic instruments, especially drums and fifes. In 2002, Engelman was the artistic director of "The Drummer's Heritage Concert" at PASIC 2002 in Columbus, Ohio. The once-in-a-lifetime gathering of 230 drummers from all over the world was captured on a DVD available from PAS. Engelman made sure to include representatives from five styles of drumming—ancient, Swiss, Scottish, show band, and contemporary—from the Revolutionary War to modern times. "I was afforded the honor and pleasure of working with and hearing some of the most accomplished field drum artists in the world," he said.

James B. Campbell, Professor of Music at the University of Kentucky, remembers one of Engelman's visits to the UK campus. "I invited Robin to my home one evening and asked if I could play Warren Benson's 'Three Dances' for him. I had several interpretation questions, and since he was a student of Benson, I thought I could get a sound perspective. So we poured a glass of wine and had a fun and lengthy conversation, winding through topics that included Warren, music, teaching, books, wine, travel, and food.

"With his unique and passionate voice, Robin became one of my heroes," Campbell adds. "I programmed Benson's 'Streams' for our University of Kentucky Percussion Ensemble showcase concert at PASIC 2011 as a tribute to Robin and his deep musical aesthetic. I cherish the time I spent with him and the influence he had on me."

"I've had so many wonderful times shared with Robin over the 50 years I've known him that it would take a sizable volume

to relate them all," said Bill Cahn. "Without a doubt, Robin was the most memorable personality I will likely ever meet, and in many ways, in addition to being a colleague and friend, he was one of my teachers—both in and outside of music.

"One great memory with Robin occurred in August 1984, towards the end of an amazing four-month-long world tour that took Nexus—along with our 20 trunks of percussion instruments—to China, Japan, Korea, through Canada, to the Netherlands, Germany, Belgium, Denmark, Finland, and finally to England, including a solo concert at Royal Albert Hall for the BBC Proms. On one of our free days, Robin asked me if I'd like to play a round with him at the Royal Liverpool Golf Club, which was as prestigious as it sounds. Off we went, with Robin driving a rental car and me frequently reminding him to drive on the left side of the road! At the links, Robin removed his golf clubs from the trunk of the car and was immediately approached by one of the caddies, with whom Robin instantly formed a bond. I didn't realize that this was a links course and that unless a golfer has played there many times, it would be virtually impossible to know which direction to hit the ball. Not being much of a golfer, I bowed out but tagged along behind Robin and his caddy, soon realizing that the advice of a caddy was absolutely essential to let the player know where and how far away to strike the ball over many yards of gorse in order to find the fairway.

"Robin was at the height of his golf game," explains Cahn, "and he played the opening few holes well. Since he was playing alone, we eventually caught up with a foursome of club members, who graciously allowed Robin to play through. As Robin set up the ball on the tee, it seemed to me that the club members were just waiting for this North American stranger to shank a few balls into the gorse. I really felt nervous for Robin; this was like playing a recital of marimba solos at Carnegie Hall. I can't imagine being under any more pressure than this situation presented.

"Robin raised the club and made his swing—a perfect stroke as the ball shot out straight into the middle of the distant fairway. 'Thank you, gentlemen!' was all that Robin said as he handed his driver back to the caddy and left the tee without displaying the slightest sense of bravado. I sighed a very deep breath of relief as I mentally fist-pumped to myself, 'YES, YES, YES!' This was one of the countless—*countless!*—inspiring moments I had with Robin."

"One of my favorite stories that Robin liked to tell," said Russell Hartenberger, "was about a car accident he had on an icy road on the exit ramp while returning home to his farm in King City, Ontario. As he turned onto a side road, his Toyota Crown spun out of control and flipped over. A man who saw the whole thing got out of his car and ran over to Robin's car and found him hanging upside down from his seatbelt. The man asked Robin, 'How was it?' Robin responded, 'Beautiful, man!'"

There will be no formal funeral or memorial service. In lieu of flowers, the family requests people to support an arts organization they love in his honor. For more memories about

this esteemed musician, or to share your own, please visit his website, www.RobinEngelman.com.

JOSEPH HIBBS

Mapex and Sonor Artist Relations Manager Joe Hibbs died on Feb. 8, 2016.

Hibbs was a veteran of the drumming and MI community for decades, starting in retail in Houston, Texas in the 1970s. Joe moved on to Pro-Mark as their Artist Relations and Sales Manager in the early 1980s and subsequently worked with Tama and Premier. During that time, Joe worked with such legendary artists as Buddy Rich, Billy Cobham, Simon Phillips, Elvin Jones, Lars Ulrich, Liberty DeVito, Mike Portnoy, and Dave Grohl.

In 2003, he was recruited by Mapex (KHS America) to head Artist Relations, Product Development, and the rebranding of Mapex. Hibbs was an integral part of the growth of the brand and artist roster, signing such artists as Chris Adler, Matt Halpern, Rashid Williams, and Sean Fuller. In 2015 Joe was awarded with the KHS America Presidents Award, and he took over Artist Relations for Sonor drums when KHS America acquired Hohner Inc.

"I can't begin to express the impact Joe's passing has had

on our KHS America and Mapex family," said Tabor Stamper, President of KHS America. "When we first shared the tragic news with our team, it was like somehow all the air was pumped out of the building. It goes without saying that Joe was such an integral part of our family, but we also know that his family was much larger, literally spanning the globe. As the news reached those outside of KHSA we have been deluged with messages expressing shock, sorrow, fond memories and condolences. We will miss Joe every day—his dedication, his expertise in all things drums, and, above all, his upbeat attitude toward life and work. He approached everyone he met with a smile, a handshake and a 'How ya doin' today?' We'll miss that most of all."

According to PAS Executive Director Jeffrey Hartsough, "I am saddened to learn of the sudden passing of a good friend and special individual from the drum and percussion industry, Joseph Hibbs. I've known Joe my entire career, and he was a true gem. Always a kind, sincere, caring individual with a great sense of humor, he was one of the best artist relations professionals in the business, not to mention a huge supporter of PAS and PASIC—always facilitating behind-the-scenes logistics of his artists to make sure everything ran smoothly. Thank you Joe. You will be dearly missed by all who knew and worked with you throughout the years."



NANÁ VASCONCELOS



Brazilian percussionist Naná Vasconcelos died of lung cancer on March 9, 2016 at age 71 in the northeastern Brazil city of Recife, where he was born. He was best known for his mastery of the single-string percussion instrument called the berimbau.

"When I started to play berimbau differently...the idea came into my mind that instruments have no limitations," he told *Modern Drummer* magazine in a 2000 interview.

He started learning music from his musician father, and by the time he was 12 he was playing drumset at bars with local groups. Vasconcelos rose to national prominence after he moved to Rio de Janeiro in the 1960s and started playing with Nascimento.

He contributed to four Jon Hassell albums from 1976 to 1980 and in the 1980s he recorded and toured with the Pat Metheny Group and Jan Garbarek. In 1984 he appeared on the Pierre Favre album *Singing Drums* along with Paul Motian, and he formed a group called Codona with Don Cherry and Collin Walcott, which released three albums. In 1981 he performed at the Woodstock Jazz Festival, held in celebration of the tenth anniversary of the Creative Music Studio. In 1998, Vasconcelos contributed "Luz De Candeeiro" to the AIDS benefit compilation album *Onda Sonora: Red Hot + Lisbon*.

DownBeat magazine named Vasconcelos percussionist of the year each year from 1983 to 1991 in its critics poll, and he was an eight-time Grammy Award winner.

In addition to over 25 albums as a leader, he recorded with such artists as Milton Nascimento, Gato Barbieri, Don Cherry, Pierre Favre, Jan Garbarek, Egberto Gismonti, Danny Gottlieb, Pat Metheny, Woody Shaw, Talking Heads, Ginger Baker, Paul Simon, B.B. King, Ron Carter, Chaka Khan, Collin Walcott, Jack DeJohnette, Laurie Anderson, Trilok Gurtu, and many others. **RIS**

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PAS COMPOSITION COMMITTEE

BY JOSH GOTTRY, COMMITTEE CHAIR



Over the past 40-plus years, the annual Percussive Arts Society Composition Contest has recognized nearly 200 outstanding new works for percussion and awarded approximately \$85,000 to over 150 accomplished composers for their contribution to new literature for percussion. The PAS Composition Committee, established in 1990, is primarily responsible for administering this contest, but is also charged with and actively engaged in the support and development of the art of music composition as a critical component within our percussion community.

Gordon Stout, Murray Houllif, William J. Schinstine, Christopher Deane, and Michael Udow are examples of the familiar names who have been selected as PAS composition contest winners, and pieces such as “Between the Lines,” “Paschal Dances,” “Garage Drummer,” and “Recital Suite for Snare Drum” are contest-winning works most percussionists have played or heard performed.

A key yearly decision by the committee is the selection of contest categories, weighing popularity of such things as solo marimba or large percussion ensemble with a desire to expand repertoire or explore new combinations using percussion, including the upcoming 2017 category pairing brass quintet with two to four percussionists. The committee is also responsible for selecting a panel of judges for each competition. Recent judging panels have included former PAS Presidents Lisa Rogers, Gary Cook, Mark Ford, and John H. Beck, former contest winners Gordon Stout, Michael Udow, and David Skidmore, and other noteworthy names like James Oliverio, Bill Cahn, Elliot DelBorgo, and David Maslanka.

In addition to the prize money, winning compositions are reviewed in *Percussive Notes*, a task rotated among members of the committee, and efforts are made to secure performances of these outstanding new works. Recently, winning works have been featured in a PASIC showcase concert along with other performance winners, and a collection of five to six university programs have been selected to review winning compositions for potential programming during the subsequent academic year. You can access video of PASIC performances of “Bloom” by Ivan Trevino, “Concerto for Drumset and Percussion Ensemble” by Jamie Whitmarsh, “Ascend, Suspend” by Mitchell Ryan, and “Two Pieces for Baritone Saxophone and Percussion” by Zachary Cairns, or view a complete list of all past [Solo Category Winners](#) and [Ensemble Category Winners](#) on the PAS website. For those interested in upcoming PAS composition contests, information and an application form is also available on the site.

Members of this committee are professional percussion performers and educators as well as accomplished composers. Most are teaching percussion and/or composition at the college or university level and many have had their works performed at PASIC as well as at other national and international music festivals and conventions. Primary requirements for membership on the committee include a professional background in percussion



PHOTO BY WARREN LAFEVER

PASIC 2015 Panel Discussion: (L–R) Brian Nozny, moderator. Johan Svitzer, Nathan Daughtrey, Jim Casella, Chris Brooks, panelists.

and composition, membership in PAS, and a desire to serve the society through active creation and promotion of new works for percussion.

In addition to the primary task of administering the composition contest, the PAS Composition Committee continues to actively pursue new opportunities to further the spirit of its mission to promote quality percussion compositions, encourage new composers to write for percussion, and use the compositional skills of the committee for the benefit of the society. Each issue of *Rhythm! Scene* includes a solo composed by a Composition Committee member. Also in *Rhythm! Scene*, the first of a series of six articles was published in February focusing on compositional techniques and elements of composing geared towards percussionists.

Additional activities such as creating compositional-based articles for *Percussive Notes* and sponsoring panel discussions and clinics at PASIC help continue to support and refine the art of percussion composition. The committee intends to continue its objectives in facilitating a competition that offers attractive

incentives to composers while also creating new avenues of exposure for winning composers and pieces. As new music is created and new composers write for our instruments, ultimately, the Percussive Arts Society and general percussion community are the beneficiaries of the efforts by the PAS Composition Committee. **RIS**

43rd Annual Percussion Composition Contest

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

2016 Competition Categories

Category I. Solo Glockenspiel

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

Awards

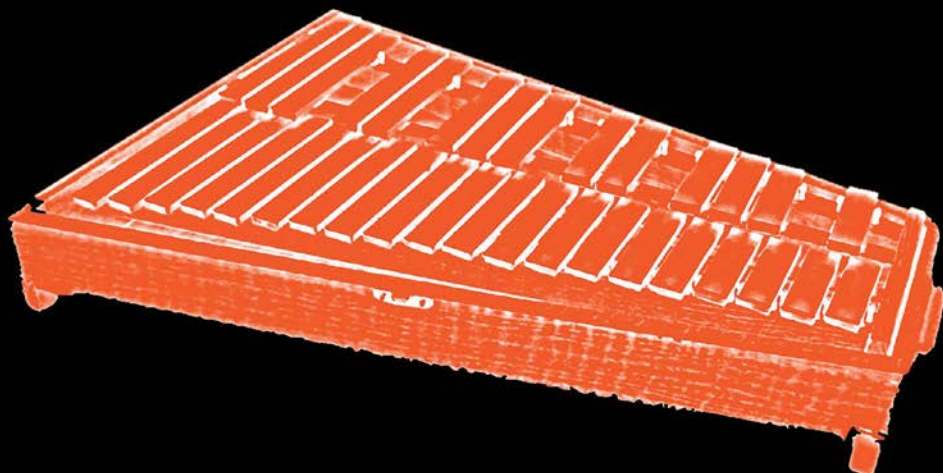
- Up to \$3500 in cash prizes available.
- Published reviews in *Percussive Notes* for all first place and honorable mention selections.
- Solicitation of university level performances for first place winners in each category.

Entry Deadline

April 15, 2016

Download an application

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MARCHING PERCUSSION COMMITTEE

BY MARK REILLY



The genre of marching percussion encompasses a plethora of musical styles, traditions, and cultures. As one begins to dive into the story of marching percussion one must ask a series of questions: How deep does this tradition go? Is what I see all there is? What does the future of marching percussion look like? The 2016 PAS Marching Percussion Committee is excited and poised to tackle some of these intriguing questions.

The Marching Percussion Committee is comprised of



PHOTO BY STEVE ROGERS

U.S. Army Old Guard Fife and Drum Corps, PASIC 2015



PHOTO BY STEVE ROGERS

Santa Clara Vanguard, PASIC 2015



PHOTO BY REBECCA HEDGES-LYON

Allen High School Small Ensemble, PASIC 2015

a diverse assembly of members from a multitude of musical backgrounds. Members from the pipe band, Bagad, Basel, Swiss, and American fife-and-drum drumming traditions are complemented by the voices of some of WGI and drum-and-bugle's greatest names. This collection of incredible individuals breathes life and experience into this committee. This is a committee where one will see specialists from scholastic and community-based programs working together for the common purpose of advancing the marching arts.

The 2016 iteration of the committee combines the wisdom of legends, the excitement of youth, and the stability of seasoned mid-career educators. I am honored to chair this committee and hope that you all can participate in its many activities. Before we continue, we must give a hardy thank you to Neal Flum, the outgoing chair of the committee for his dedicated service and insightful leadership. Without Neal's competency, drive, and passion we would not be poised to be in the position that we are currently in. Many thanks Neal!

Here are a few links showcasing the span of diverse clinics and presentations supported under Neal's tenure.

PASIC 2015

[Return of The Flam Five](#)

[The United States Army Old Guard Fife and Drum Corps](#)

[The Santa Clara Vanguard Percussion Section with Paul Rennick](#)

PASIC 2014

[Michael Eagle and Cross Fade Duo](#)

[The Connecticut Patriots Fife and Drum Corp](#)

PASIC 2012

[Bill Bachman Technique Clinic](#)

For the Marching Percussion Committee, 2016 looks to be an exhilarating year. The PASIC Marching Festival, clinic, and concert planning is off to an exciting start. Several new projects involving rudimental education, teaching techniques, and performance practices are already underway for PASIC16. Additionally, PASIC16 attendees will have the chance to meet some of the greats in the marching percussion tradition.

I invite you to become a part of the PAS Marching Percussion story. Come and share your passion with the next generation of enthusiasts and allow your story to be part of our story by attending PASIC16. **RS**

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PAS MUSIC TECHNOLOGY COMMITTEE UPDATE

BY BLAIR HELSING, COMMITTEE CHAIR



The PAS Music Technology Committee has as its mission to monitor the leading edge of electronic tools and techniques for music-making, and the resulting compositions, and to provide bridges to practical applications for the percussionist (educator, performer, student, composer, etc.).

These practical applications of technology were on display at PASIC13 and PASIC14, when the committee hosted two “Tech Days” in Indianapolis. These eight-hour events showcased technology in workshops, labs, and concerts.

At PASIC15 in San Antonio, Committee members were showcased in sessions including

- Sixtrum (Fabrice Marandola) – “Percussion in Motion” concert
- Joseph Perez – “Electric Counterpoint using Logic Pro”
- Keith Hendricks – “Music for Solo Performer”
- Fabrice Marandola – “The Art of the Percussion Gesture” panel
- Michael Schutz – “Feeling the Beat” presentation
- Annie Stevens, Andrew Angell (moderators) for the panel discussion “Tape vs. Computer” with committee panel-

ists Chris Roode, Norm Weinberg, Brady Harrison, Fabrice, and Fernando Rocha

- Jeremy Kirk – “A Marimbist’s Guide to Ornamentation in the Inventions of J.S. Bach” poster presentation
- John Best – “FUNDamentals Lab: Intro to MIDI Percussion Instruments”

Other examples of activities and outreach the committee performs include:

- Archive and publish Tech Day materials for PAS membership
- Write articles for PAS publications
- Curate recordings for the PASIC listening room
- Curate for the PAS library of computer and technology compositions
- Host PASIC panels in cooperation with other PAS committees. For example at PASIC13 we co-hosted the panel “Incorporating Technology in the Percussion Classroom” with the PAS Education Committee
- Score, evaluate and select PASIC session proposals relevant to the technology disciplines



PHOTO BY WARREN LAFEVER

Sixtrum



PASIC 2015 Panel Discussion (L–R): Fernando Rocha, Brady Harrison, Norm Weinberg, Chris Roode, Fabrice Marandola, Annie Stevens, Andrew Angell.

- Support PAS staff requests to work on technology-related projects (e.g., video editing)
- Consult to PAS Chapters on technology techniques, products (e.g., for Days of Percussion presentations, labs, demos) and participate in chapters' events at their invitation. We welcome these cross-PAS collaborations!

Any PAS member is eligible to apply to join the Music Technology Committee during the annual April–June membership solicitation process. Application process information is distributed to PAS members every spring. A membership selection subcommittee and the committee chair evaluate applications and select new members based on their applications and personal interviews.

The committee meets in person annually at PASIC, and through the year there are regular committee communications via email, PAS.org discussion boards, Facebook, Twitter, Skype, Google+, etc.

The PAS Music Technology Committee is committed to outreach with all of PAS, to providing opportunities to learn and apply technology across the musical disciplines that percussion touches, and to helping the society's membership and staff achieve learning about technology relevant to practical needs and imaginative performance.

For more information about the committee, contact committee chair Blair Helsing at blairh@well.com. **RIS**

HALL OF FAME SPOTLIGHT

CLIFFORD ALEXIS, ART BLAKEY, GORDON STOUT

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](#).

CLIFFORD ALEXIS

BY JEANNINE REMY

Clifford Alexis is known the world over as a steelpan builder/tuner of the highest echelon, a skilled performer, a creative composer and arranger, and one with a natural ability to teach.

Born in 1937 in Trinidad, Alexis was attracted to the steelbands in his east Port of Spain neighborhood. As a teenager, Alexis joined the Hit Paraders steelband, then moved to the Tripoli steelband, and then to what he refers to as his “real education” with Invaders steelband. By the early 1950s Alexis began arranging for such steelbands as Stereophonics and Joyland Synco who, like Tripoli steelband, recruited him after hearing him play with Invaders.

In 1964 he was selected to join the National Steelband Orchestra of Trinidad and Tobago, which gave Alexis his first taste of foreign travel to the United States, South America, Europe, Africa, and greater Caribbean. In 1965 he moved to New York City and began playing and arranging for the BWIA Sunjets steelband. In 1967 Alexis joined the Tripoli steelband in Montreal for the Expo '67 World's Fair. Shortly thereafter he formed the Cliff Alexis Trinidad Troubadours, who toured throughout the western United States until 1972.

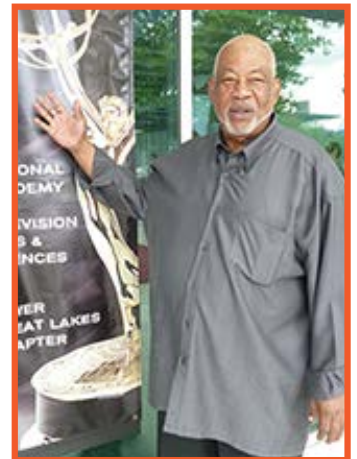
In 1972 Alexis moved to Minneapolis, where he taught steelpan to inner city kids at St. Paul Central High School. During his tenure at St. Paul, Alexis built a thriving steelband program and received many awards including the prestigious Minnesota Outstanding Black Musician award in 1983 and 1984.

At the time he was hired the school had no steelpans, so Alexis called upon Patrick Arnold—his longtime musician friend and tuner—to assist. Arnold convinced Alexis that if he wanted drums, he should learn to make them himself. As a player first, he knew exactly what sound he wanted to get from a steelpan, and his abilities and dedication as a craftsman helped him realize the desired sound.

In 1985, G. Allan O'Connor invited Alexis to teach steelpan

at Northern Illinois University (NIU). During fall semester 1985, Cliff Alexis became the first permanently employed steelband technician in the United States with the title Instrument Repair Technician I. Once at NIU, Alexis—in addition to building and tuning instruments—taught the NIU Steel Band authentic Trinidadian-style arrangements, worked rehearsals, composed new tunes for the band, and mentored countless steelpan students.

Alexis is no stranger to PAS, and he arranged the tunes as well as played a key role in coordinating (along with Robert Chappell) the first mass steelband concert at PASIC '87 in St. Louis. Alexis also appeared as a soloist and arranger at PASIC '94 in Atlanta for a concert in honor of the accomplishments of himself and Ellie Mannette toward the advancement of steelpan in the United States.



[Read Clifford Alexis' complete PAS Hall of Fame bio](#)

[View a video of the NIU Steel Band under the direction of Cliff Alexis performing "Step Up"](#)

ART BLAKEY

BY RICK MATTINGLY

Art Blakey's goal was to be a great drummer. "But," he said in a 1984 *Modern Drummer* cover story, "just in the sense of having musicians want to play with me—not to be better than Buddy Rich or to compete with someone. If musicians say 'I want to play with Bu,' that just knocks me out. And I'll ask, 'Is there anything I can do to make you sound better?' My head never got so big that that wasn't my goal—to play with people."

For many jazz musicians in the 1950s, '60s, '70s, and '80s, the goal was to play with Art Blakey. Among the notable players who were members of Blakey's group, the Jazz Messengers, are pianists Keith Jarrett, Horace Silver, Bobby Timmons, and Cedar Walton; saxophonists Lou Donaldson, Benny Golson, Branford Marsalis, Wayne Shorter, and Bobby Watson; trumpet players Terence Blanchard, Clifford Brown, Kenny Dorham, Freddie Hubbard, Chuck Mangione, Wynton Marsalis, Lee Morgan, and Woody Shaw; trombonists Robin Eubanks, and Slide Hampton; and bassists Wilbur Ware, Reggie Workman, and Stanley Clarke.

Blakey was known for a more straight-ahead style of time-keeping than most of his bebop contemporaries. He typically maintained a strong hi-hat on beats 2 and 4, made sure there was no doubt as to where "1" was, and instead of setting up sections and phrases with elaborate fills, he would lead into them with powerful press rolls. Blakey is also credited with originating the oft-used cross-stick on beat 4 and of inspiring the development of riveted cymbals by hanging his key ring over the wingnut of his ride cymbal to produce a sizzle effect.

Blakey was born in 1919 in Pittsburgh, Pennsylvania. He received some piano lessons in school, and by the time he was in seventh grade he was working professionally. He landed a steady gig at a club, and one night, a young Erroll Garner sat in on piano. When the club owner heard Garner, he ordered Blakey to switch to drums. Blakey learned to play drums on the job, and he also learned from watching and getting advice from other drummers, including Kenny Clarke and Chick Webb.

In 1942 Blakey went to New York to play with Mary Lou Williams, and then he toured with the Fletcher Henderson Orchestra. Blakey then led a big band in Boston before joining Billy Eckstine's band, with whom he played from 1944–47 alongside such musicians as Miles Davis, Dexter Gordon, and Fats Navarro.

In 1948, Blakey traveled to Africa where he learned about polyrhythmic drumming and Islamic culture, taking the name Abdullah Ibn Buhaina, which led to his nickname, "Bu." Over the next few years, Blakey worked with Lucky Millinder, Earl Hines, and Buddy DeFranco, and he recorded with The-

lonious Monk. He began co-leading quintets with Horace Silver in 1953. They recorded several albums with different personnel. One album was released under Silver's name, but another was released under the name Art Blakey's Jazz Messengers, and when Silver left to start his own band, Blakey kept the Jazz Messengers name for the rest of his career.

The Jazz Messengers began recording for Blue Note records and became a mainstay on the jazz club circuit. Throughout the 1950s, '70s and '80s, the Jazz Messengers remained a vital force in jazz, introducing numerous musicians who would go on to have major careers of their own.



[Read Art Blakey's complete PAS Hall of Fame bio.](#)

[Watch a video of Art Blakey and the Jazz Messengers performing "Moanin'".](#)

GORDON STOUT

BY LAUREN VOGEL WEISS

Gordon Stout was born in 1952 in Wichita, Kansas, to parents who were professional musicians. In 1960, the Stout family moved to Ann Arbor, Michigan. “My dad took me to the school of music when I was eight or nine years old,” Gordon recalls. “He introduced me to all the professors and I chose the marimba, and Jim Salmon. I chose the marimba because the first time I hit a bar, I thought the sound was just incredible.”

When it was time for Gordon to go to college, he chose Eastman. “John Beck was my only official percussion teacher at Eastman,” Gordon remembers, “but I learned from a lot of people in many different ways. For example, I learned a great deal by sneaking into the Eastman Theatre during Rochester Philharmonic rehearsals and watching Bill Cahn play snare drum or cymbals and John play timpani.” Another “unofficial” teacher was Bob Becker, who was a graduate student during Stout’s freshman year.

Stout was one of the founding members of the Eastman Marimba Band in 1972. The band’s first record, *Nola*, was released in 1976 and was the first of Stout’s recordings.

Stout also studied music composition with Joseph Schwantner, Sam Adler, and Warren Benson. Benson was instrumental in naming one of Stout’s best-known pieces: “Two Mexican Dances.” According to Leigh Howard Stevens, “Everybody knows and plays ‘Mexican Dances.’ Those were seminal works that changed the future of the marimba because of their textures and ground-breaking techniques they introduced to four-mallet literature. The left hand in the ‘First Mexican Dance’—disjunct, leaping, Alberti-like bass—was unprecedented and a huge musical leap—pun intended!—for the marimba and its compositional possibilities. Likewise, the filigreed four-mallet patterns of the ‘Second Mexican Dance,’ forming intricate harmonies, had no historical or pedagogical roots in the previous marimba literature. They set the marimba off in a new direction.”

After graduating from Eastman, Stout traveled around the country, giving marimba clinics and master classes at various colleges and universities. In 1977, he recorded his debut album, *Music for Solo Marimba*, which included several of his own etudes as well as “Two Mexican Dances.” In 1983, Bergerault sponsored his first European clinic and concert tour. His second solo marimba album (now out of print), *Gordon Stout: 2*, was released around this time.

In 1980, Stout began teaching percussion at Ithaca College in Ithaca, New York. In addition to being the Professor of Percussion for the past 32 years, Stout also served for 12 years (1992–2004) as the Chair of the IC Performance Studies

Department. Stout was a member of the PAS Board of Directors for three terms (1988–94). He also served as the editor of the marimba column for *Percussive Notes* from 1986–90. Stout has published over five-dozen compositions.

Many credit Stout for influencing an entire generation of marimba players. “He really helps his students find their own voice,” says Kevin Bobo, Associate Professor of Music (Percussion) at the Indiana University Jacobs School of Music. “Gordon makes sure that the individual player’s characteristics come through. That’s very evident, especially if you take all of the players who have studied with him over the past 20 or 30 years—they’re all very different. Most importantly, he is a genuine human being and a down-to-earth humble guy, and it’s refreshing to see that.”



[Read Gordon Stout’s complete PAS Hall of Fame bio.](#) **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.

The United Methodist Church, Stevens Point

1/6/2016

Geary Larrick, Solo

Blues for Salmon—Geary Larrick

Sonatina No. 3—Geary Larrick

Auld Lang Syne—Robert Burns

The Entertainer—Scott Joplin

A Child Is Born—Thad Jones

God Bless the Child—Billie Holiday

Black and White Rag—George Botsford

Steppin' 'Round—Rags Anderson

Rags' Rag—Geary Larrick

Tico Tico—Zequinha de Abreu

Nazareth College

11/23/2015

Nazareth Percussion Ensemble

Kristen Shiner Mc-Guire,
director

Synergy—Chris Crockarell

Sleepless—Dan Moore

West African Drum Ensemble II—
Jim Scheuer

Catching Shadows—Ivan Trevino

Bonham—Christopher Rouse

Nazareth College

11/5/2015

Nazareth Percussion Ensemble

Kristen Shiner McGuire,
director

Three Settings for Timpani—Murray Houllif

Caprice Valsant—G.H. Green

Portraits in Rhythm: Etude No. 5 and Etude
No. 6—Anthony Cirone

Sonatina Op. 36 No. 3—Muzio Clementi,
arr. Beth Gottlieb

Blakey's End and Tony's Way—

Rich Thompson

Funk Solo #7 and #8—Rick Latham

Two Day Trio No. 3—Benny Greb,

Zachary Mosher

Etude in A minor No. 2—Casey Cangelosi

La Fiesta—Chick Corea

Nazareth College

11/21/2015

Victoria Valente Graduate
Recital

Jesus, I Will Ponder Now—J.S. Bach,
arr. Vida Chenoweth

Etudes for Snare Drum, Etude No. 9
and Etude No. 2—Jacques Delecluse

Sonata for Timpani—John Beck

Catching Shadows—Ivan Trevino

Turning Page—Ryan O'Neil,
arr. Victoria Valente

Kansas State University

11/17/2015

Kansas State University Percussion
Ensemble

Dr. Kurt Gartner, Neil Dunn

Taiko—Scott R. Harding

Storm Warning and Dance—Steve Riley

Vicious Children—Wally Gunn

Whack!—Arthur Gottschalk

Ceiling Full of Stars—Blake Tyson

Concertino for Timpani—Stanley Leonard

God Rest Ye Merry Gentlemen—
arr. Nathan Daughtry

Concerto for Vibraphone and Percussion
Ensemble—Ney Rosaro

St. Paul's United Methodist Church

2/10/2016

Geary Larrick, Solo

Sonatina No. 3—Geary Larrick

Blues for Salmon—Geary Larrick

Maryland Fight Song—Ralph Davis

Across the Field—William Dougherty

On Wisconsin—William Purdy

Indiana Our Indiana—Karl King

Summertime—George Gerhswin

I Got Plenty o' Nuthin'—George Gershwin

Evening Prayer—Engelbert Humperdinck

Help Us Accept Each Other—John Ness Beck

RIS

PEOPLE AND PLACES

USA

California

Stewart Copeland performed with the Pacific Symphony on March 16 at the Valley Performing Arts Center on the campus of California State University in Northridge. The program featured a new score Copeland composed for the 1925 silent film *Ben Hur*. The film was shown on a screen above the stage as the composer and the orchestra performed “Ben Hur: A Tale of the Christ” live. The concert was repeated on March 18 and 19 at Segerstrom Concert Hall in Costa Mesa.

District of Columbia

Garwood Whaley was honored by a former student, Dr. Brendan Caldwell, with a concert dedicated to him at the Kennedy Center on March 11. The concert also featured a work commissioned by Baldwin Wallace Conservatory by Clint Needham titled “Advance Always” that was dedicated to Whaley.

New York

Bob Becker was in residence Jan. 23–25 at the State University of New York at Fredonia. Hosted by SUNY-Fredonia Professor of Percussion **Kay Stonefelt**, his visit was sponsored by the Fredonia Student Association and Percussion Guild. On Saturday, Becker taught a workshop on “The History of the Xylophone.” On Sunday, he gave a workshop/presentation on “Understanding and Performing the Music of Steve Reich.”

On Monday evening, Becker performed with members of the **Fredonia Percussion Guild**. The program included several of his arrangements of pieces by George Hamilton Green along with some solo marimba pieces by Clair Omar Musser. The ensemble also played “Music for Pieces of Wood” by Steve Reich, a traditional fife and drum medley, Becker’s “Away without Leave,” and Yurika Kimura’s arrangement of “The Graveyard Blues” (by Woods and Caldwell/Green).

Pennsylvania

The Pittsburgh Symphony Orchestra, under the direction of Marcelo Lehninger, premiered **Stewart Copeland**’s “The Tyrant’s Crush” on Feb. 19, with a repeat performance on Feb. 21. The concerto featured PSO percussionists **Andrew Reamer**, **Jeremy Branson**, and **Christopher Allen**, PSO timpanist **Edward Stephan**, and the composer on drumset as the featured soloists. Mark Kanny, classical music critic for the *Tribune-Review* wrote, “The writing for percussion was the best and most full realized part of the piece....the percussionists did create an appealing beat to groove on.”

Tennessee

The **X4 Percussion Quartet** (**Dr. Julie Hill** and **Dr. Dan Piccolo**, University of Tennessee at Martin; **Ji Hye Jung**, Vanderbilt; **Dr. Josh Smith**, Bethel University) performed three concerts in their debut tour. The ensemble performed at UT Martin on Feb. 26, Vanderbilt University on March 1, and at the Tennessee State Day of Percussion on March 5. The presentation at the



Members of the Pittsburgh Symphony Orchestra (L–R) Andrew Reamer, Edward Stephan, Jeremy Branson, and Christopher Allen joined composer Stewart Copeland for a pre-concert lecture about the new percussion concerto “The Tyrant’s Crush” [photo by Lauren Vogel Weiss]

PAS Day of Percussion was sponsored by Yamaha, Innovative Percussion, Vic Firth Co., Zildjian, Grover, Black Swamp, Evans, and Pearl/Adams.



X4 Percussion Quartet

The University of Tennessee at Martin hosted three outstanding guests in February as part of their Spring 2016 Percussion Guest Artist Series. On Feb. 4, **Albert Alfonso** (Dallas, Tex.) presented an Irish bodhrán workshop. Albert's clinic was sponsored by the UT Martin Percussion Society. On Feb. 7, **Brian Rice** (Bay Area) presented a two-day Brazilian pandeiro residency. The event was sponsored by the UT Martin Percussion Society, and Brian is a Latin Percussion endorsee. On Feb. 29, **Rich Redmond** (Nashville, Tenn.) worked with the UTM Percussionists. His clinic included drumset techniques, and the "do's" and "don'ts" of the freelance music scene. Rich's presentation was sponsored by the UTM Percussion society along with help from Rich's sponsors: DW, Sabian, Remo, Promark, and Gator.



The University of Tennessee at Martin hosted Rich Redmond.

Texas

Gregg Bissonette was the special guest artist with the **Marcus High School Percussion Ensemble**, under the direction of **Kennan Wylie**, during their 25th annual spring percussion ensemble concert on Feb. 29 in Flower Mound. The concert included the third movement of Thomas Gauger's "Gainsborough," Dave Hall's "Titled Spheres," "Palace of Nine Perfections" by Eric Ewazen, and Nathan Daughtrey's "Firefly." Bissonette and the ensemble were joined by a rhythm section (Steve McDonald on pan, Mike Medina on bass, and Tony Palos on keyboards) for four tunes: "Why Not" by Michel Camilo (arr. Brooks), Mike Mainieri's "Beirut" (arr. Rennick) and "Senegal Calling" (arr. Mason), and Matt Bissonette's "Wildwood" (arr. Rennick). Bissonette's appearance was co-sponsored by Dixon Drums, Zildjian cymbals, Vic Firth drumsticks, Remo drumheads, LP accessories, DW pedals, Gator cases, and Direct Sound headphones.



Gregg Bissonette performed with the Marcus High School Percussion Ensemble in Flower Mound, Texas during their 25th annual Spring Percussion Ensemble Concert on February 29, 2016. [Photo by Lauren Vogel Weiss]

Bob Becker and **Yurika Kimura** were guest artists at San Jacinto College (Central Campus) in Pasadena March 7–8, hosted by **Michael Mizma**, SJCC Professor of Music. Becker taught workshops on "Demystifying the ragtime xylophone solo" and on "How to succeed as a professional percussionist," while Kimura taught several private lessons on Japanese marimba literature. They also performed a concert Tuesday evening with the **San Jacinto College Percussion Ensemble**. Becker and Kimura performed her duo arrangements of Clair Omar Musser's "Etude in A-flat major (Op. 6, No. 2)," "Etude in B major (Op. 6, No. 9)," and "Prelude in G major (Op. 11, No. 3)." Other pieces on the program were Becker's "Away without Leave" and "Atenteben," along with Kimura's arrangements of George Hamilton Green's "Caprice Valsant," "Yellow Dog Blues," "Watermelon Whispers," and "Alabama Moon."



Yurika Kimura (in white) and Bob Becker (to her right) performed with the San Jacinto College Percussion Ensemble, under the direction of Michael Mizma (to her left), in Pasadena, Texas on March 8, 2016 [Photo courtesy of Michael Mizma]

On March 10, **Bob Becker** taught a workshop at the University of Texas at Austin (**Dr. Thomas A. Burritt**, host). Co-sponsored by Pearl and Sabian, Becker discussed snare drum, cymbals, and other percussion topics.

Gordon Stout, Professor of Percussion at Ithaca College, was in Lubbock on March 10 to perform with Connie Frigo (Professor of Saxophone at the University of Georgia and formerly at Ithaca College) at the 2016 North American Saxophone Alliance (NASA) Biennial Conference held on the campus of Texas Tech University. They played "Fantasia for Alto Saxophone and Marimba with Strings and Timpani" by Anderson Pessoa during the opening concert of the NASA conference. While in Lubbock, Stout also gave a marimba clinic and master class for the students of TTU professors **Lisa Rogers** and **Alan Shinn**.



Gordon Stout (left) performed with saxophonist Connie Frigo at the North American Saxophone Alliance (NASA) held at Texas Tech University in Lubbock on March 10, 2016

The Fine Arts Chamber Players and the Bancroft Family Concerts presented a performance of "L'Histoire du soldat" by Igor Stravinsky at the Dallas Museum of Art on March 12. **Douglas Howard**, Principal Percussionist with the Dallas

Symphony Orchestra, performed along with six other musicians and a narrator, under the direction of Paul Phillips.



Doug Howard performed with other members of the Dallas Symphony Orchestra in a performance of "L'Histoire du soldat" at the Dallas Museum of Art on March 12, 2016. [Photo by Lauren Vogel Weiss]

Jeff Prosperie, Principal Drummer for the West Point Band's Hellcats, gave his clinic "The Story the Drum Tells" at the University of North Texas in Denton on Feb. 26. Prosperie explained historical anecdotes and facts about the evolution of rudimental percussion from its military roots to the present state of the art. He also performed his award-winning snare solo "OOS, the Phantom Banana Cat," which can be viewed on YouTube at <https://www.youtube.com/watch?v=szkTAivsMtw>.



Jeff Prosperie gave a clinic at the University of North Texas in Denton on February 26, 2016. [Photo by Lauren Vogel Weiss]

Wisconsin

On Jan. 23, The Wisconsin PAS Chapter held its annual Day of Percussion, hosted by **Dr. Patti Cudd** at the University of Wisconsin – River Falls. The event started at 8:30 A.M. with the "Welcome to PAS" video. Throughout the day there were three separate tracks attendees could follow: Beginner level (MS/HS), Advanced level (HS/College) and Music Teacher/Music Education Major.

In the morning, **Dr. Brett Jones** (UW – Superior) presented a mallet keyboard clinic, and **Nick Fox** presented a snare drum clinic. Additionally, **Dick Farvour** (WI PAS Treasurer) and **Jim Knutson** (WI PAS Secretary) facilitated a drum circle.

Q&A sessions were available for music teacher/education attendees on timpani with **Tobie Wilkinson** (WI PAS President, UW – Whitewater), drumset with **Erik Holmes** (WI PAS Vice President), and percussion ensembles/marching percussion with **Ryan McCarty** (WI PAS Past President). The morning concert featured Hudson High School (**Ryan McCarty**, director) and the **UW Whitewater Marimba Quartet** (Tobie Wilkinson, director).

In the afternoon, a drumset clinic was presented by **Peter O’Gorman**. Also offered was a clinic on Arabic drumming by **Tim O’Keefe** and an “Ancient Style” rudimental clinic by **Tom Schneller** (WI PAS Heritage Drum Ensemble). The final concert featured the **Heritage Drum Ensemble** playing “Three Camps” and “The Downfall of Paris,” the **UW River Falls Percussion Ensemble** (**Patti Cudd**, director), and the **Collegiate All-Star Percussion Ensemble** (**Dr. Allison Shaw**, director). Closing out the concert was the contemporary music ensemble “Zeitgeist” featuring Dr. Patti Cudd in performance playing music for contra-bass clarinet and percussion, and ended with “Credo in US” by John Cage.

Next year’s WI PAS Day of Percussion will be at UW – Madison on Jan. 21, 2017.

On Feb. 17, **Geary Larrick** presented a program of solo marimba music commemorating Black History Month in Stevens Point. He featured pieces composed by such African American musicians as Duke Ellington, Scott Joplin, and Fats Waller. On March 9, Larrick presented a solo marimba program in Stevens Point for Women’s History Month. The program included three pieces that he composed.

ON THE ROAD

In February, **Dr. Nicholas Papador** (Associate Professor, University of Windsor) spent a part of his sabbatical on tour presenting lecture/recital clinics at Midwestern and West Coast universities. Dr. Papador’s presentation included a short recital featuring compositions from his solo CD *Points of Departure*, released in 2015 on the Centrediscs label. In presenting the pieces, he provided analyses of the works as well as key elements of their composition on topics such as spectralism, open form composition, and programmatic content. Dr. Papador also spoke about professional development, coached students/ensembles, and discussed his other performance



Nicholas Papador and students from Pacific Lutheran University and University of Puget Sound with hosts Jeff Lund and Miho Takegawa.

projects such as the Noiseborder Ensemble and Marassa Duo.

Papador’s lecture recitals took place at the University of Michigan (Jonathan Ovalle, host), Western Oregon University (Chris Whyte, host), Southern Oregon University (Terry Longshore and Bryan Jeffs, hosts), Portland State University (Joel Bluestone, host), Western Washington University (Pat Roulet, host), University of British Columbia (Vern Griffiths, host), University of Puget Sound/Pacific Lutheran University (Miho Takegawa and Jeff Lund, hosts), and University of Oregon (Pius Cheung and Sean Wagoner, hosts).

Dr. Papador’s appearances were made possible in part by the University of Windsor Academic Development Travel Fund, Vic Firth Co., Evans, Sabian, and Yamaha Canada.

Quey Percussion Duo (Gene Koshinski and Tim Broschious)

Completed a five-stop clinic and concert tour from March 3–11. The duo worked with the percussion studios at University of Michigan (host Jonathan Ovalle), University of Wisconsin Madison (host Anthony Di Sanza), University of Wisconsin Stevens Point (host Adam Rappel), VanderCook College of Music (host Jim Yakas), and West Virginia University (host Mitch Greco). In addition to the university residencies, the group presented four children’s concert programs in the Milwaukee and Northern Pennsylvania area. The tour was generously sponsored by Pearl/Adams, Innovative Percussion, Sabian, and Remo. **RIS**



Quey Percussion Duo at VanderCook College of Music in Chicago

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

3rd Edition International Italy Percussion Festival

Where: Villa Lomellini, in Montebello della Battaglia (PV).
When: July 19–24

Jerry Tachoir Percussion Camp

Where: Nashville, TN
When: June 13–17

Las Vegas Drum Camp

Where: Las Vegas, NV
When: April 29–30

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

MALLET PERCUSSION

Jazz Vibes Workshop

Where: Newark, DE
When: August 1–6

University of North Texas Keyboard Percussion Symposium

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

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

Summer Institute for Contemporary Performance Practice

Where: Maccagno, Italy
When: June 17–25

Valencia International Performance Institute

Where: Valencia, Spain
When: July 6–16

ORCHESTRA/CHAMBER

Bowdoin International Music Festival

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

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)

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

UPCOMING EVENTS

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

Juilliard Percussion Ensemble

When: April 4, 7:30 P.M.

Where: Alice Tully Hall

More Info: news@juilliard.edu

Eriko Daimo (Marimba Masterworks Series)

When: April 5, 7:00 P.M.

Where: Percussion Penthouse, 35 West 4th Street, 13th floor, New York, NY 10012

More Info: <http://steinhardt.nyu.edu/music/percussion/>

Frederic Macarez (The Orchestral Percussionist)

When: April 6, 1:00 P.M. and 2:00 P.M.

Where: Percussion Penthouse, 35 West 4th Street, 13th floor, New York, NY 10012

More Info: <http://steinhardt.nyu.edu/music/percussion/>

University of Missouri Percussion Ensemble

When: April 8, 7:30 P.M.

Where: Missouri Theatre, Columbia, MO

More Info: <https://music.missouri.edu/event/university-percussion-ensemble>

2016 Illinois PAS Day of Percussion

When: April 9, 8:30 A.M.—6:00 P.M.

Where: Moraine Valley Community College, Fine and Performing Arts Center, Palos Hills, IL

More Info: Douglass Bratt, Tel: (708) 974-5215; email: bratt@morainevalley.edu; Web: <https://www.morainevalley.edu/illinois-day-of-percussion/>

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

Towson University Percussion Ensemble Concert

When: April 15, 8:15 P.M.

Where: Harold J. Kaplan Concert Hall, Towson University, Towson, MD

More Info: Michelle Humphreys, email: mhumphreys@townson.edu; Web: <http://www.towson.edu/cofac/departments/music/>

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: kolara@sacredheart.edu;
Web: <https://www.facebook.com/ConnecticutPAS>

Connecticut Antique Drum Show

When: April 17, 9:00 A.M.–5:00 P.M.

Where: Sphinx Shriners Center, Newington, CT

More info: Rick Smith, Email: ctdrumshow@aol.com

UNM Percussion Studio Concert 2

When: April 17, Noon

Where: UNM Keller Hall

More Info: Scott Ney, email: LSNey@unm.edu;
Web: <http://music.unm.edu/event-calendar/>

University of Missouri World Percussion Ensemble

When: April 17, 3:00 P.M.

Where: Missouri Theatre, Columbia, MO

More Info: <https://music.missouri.edu/event/world-percussion-ensemble>

NYU Marimba Ensemble

When: April 18, 7:30 P.M.

Where: NYU's Frederick Loewe Theatre, 35 West 4th Street, New York, NY 10012

More Info: <http://steinhardt.nyu.edu/music/percussion/>

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/>

Missouri Day of Percussion

When: April 23, 9:00 A.M.–6:00 P.M.

Where: Battle High School, Columbia, MO

More Info: <http://modop.weebly.com/>

Sacred Heart University Percussion Ensemble

When: April 24, 3:00–4:30 P.M.

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

More info: Andrew Kolar, Email: kolara@sacredheart.edu

NYU Contemporary Music Ensemble

When: April 25, 8:00 P.M.

Where: NYU's Frederick Loewe Theatre, 35 West 4th Street, New York, NY 10012

More Info: <http://steinhardt.nyu.edu/music/percussion/>

NYU Percussion Ensemble with Joe Passaro and special guests

When: April 26, 7:30 P.M.

Where: NYU's Frederick Loewe Theatre, 35 West 4th Street, New York, NY 10012

More Info: <http://steinhardt.nyu.edu/music/percussion/>

NYU African Gyl and Percussion Ensemble

When: April 28, 7:30 P.M.

Where: NYU's Frederick Loewe Theatre, 35 West 4th Street, New York, NY 10012

More Info: <http://steinhardt.nyu.edu/music/percussion/>

CMEA Conference

When: April 28–30

Where: Connecticut Convention Center, Hartford, CT

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

NYU Steel with special guests Sherwin Thwaites and Brooklyn Steel Orchestra

When: April 30, 7:30 P.M.

Where: NYU's Frederick Loewe Theatre, 35 West 4th Street, New York, NY 10012

More Info: <http://steinhardt.nyu.edu/music/percussion/>

Nevada PAS Day of Percussion

When: Apr 30, 10:00 A.M.—5:00 P.M.

Where: Meadows School Las Vegas, 8601 Scholar Lane, Las Vegas, NV

More Info: Brett Barnes, Tel: (702) 371-4615;
email: bradrum@aol.com;
Web: <https://www.facebook.com/pasnevada>

Orchestral Percussion Workshop

When: April 30, 1:00–4:00 P.M.

Where: Dunedin Community Center, 1920 Pinehurst Road, Dunedin, FL

More Info: Tel: (973) 975-4008; email: questions@6concerts.com; Web: <http://www.eventbrite.com/e/orchestral-percussion-workshop-tickets-21110417828>

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

University of Maryland Percussion Ensemble Concert

When: May 2, 8:00 P.M.

Where: Dekelbaum Concert Hall, The Clarice, 3800 The Clarice Smith Performing Arts Center University of Maryland, College Park, MD

More Info: Lee Hinkle, email: lwhinkle@umd.edu; Web: http://www.music.umd.edu/ensembles/chamber_and_small_ensembles/percussion_ensemble

Keith Aleo (Cymbal Techniques)

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

Where: Percussion Penthouse, 35 West 4th Street, 13th Floor, New York, NY 10012

More Info: <http://steinhardt.nyu.edu/music/percussion/>

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

2016 Modern Snare Drum Competition

When: May 27–28

Where: Cleveland Institute of Music, Mixon Hall, 11021 East Blvd., Cleveland, OH 44106

More Info: <http://modernsnaredrum.weebly.com/>

JUNE 2016

Summer NAMM 2016

When: June 23–25

Where: Nashville Music City Center, 700 Korean Veterans Blvd, Nashville, TN

Connecticut Symphonic Winds

When: June 28, 7:30–9:30 P.M.

Where: Paradise Green, Fairfield

JULY 2016

2016 International Percussion Competition at Northwestern

When: July 31–August 3

Where: Northwestern University: Bienen School of Music, Pick-Staiger Concert Hall, 70 Arts Cir Dr., Evanston, IL 60208

SEPTEMBER 2016

Italy Percussion Competition

When: September 13–18

Where: Montesilvano PE, Italy

More Info: Antonio Santangelo, Email: italypas@hotmail.it; Web: <http://italypas.it/>

OCTOBER 2016

GROOVE Alentejo 2016 — Cycle of Concerts

When: October 2

Where: Praça da República nº 45 e 46, Beja (Beja, Portugal)

More Info: Maria Rocha, Tel: +351 284 312 880; Email: geral.groovealentejo@gmail.com; Web: <https://www.facebook.com/groove.alentejo>

GROOVE Alentejo 2016 — Cycle of Concerts

When: October 16

Where: Praça da República nº 45 e 46, Beja (Beja, Portugal)

More Info: Maria Rocha, Tel: +351 284 312 880; Email: geral.groovealentejo@gmail.com; Web: <https://www.facebook.com/groove.alentejo>

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

DECEMBER 2016

GROOVE Alentejo 2016 — Cycle of Concerts

When: December 1

Where: Praça da República nº 45 e 46, Beja (Beja, Portugal)

More Info: Maria Rocha, Tel: +351 284 312 880; Email: geral.groovealentejo@gmail.com; Web: <https://www.facebook.com/groove.alentejo>

GROOVE Alentejo 2016 — Cycle of Concerts

When: December 17

Where: Praça da República nº 45 e 46, Beja (Beja, Portugal)

More Info: Maria Rocha, Tel: +351 284 312 880; Email: geral.groovealentejo@gmail.com; Web: <https://www.facebook.com/groove.alentejo> **RIS**

Access the Digital Edition of the March issue of Percussive Notes!

COVER STORY

Celebrating All Things Marimba in Kutztown

By Lauren Vogel Weiss

HEALTH & WELLNESS

9 Ways to Reduce Burnout

By Brad Meyer

MARCHING

Drumline and the Music Major

By Tracy Wiggins

TECHNOLOGY

Very Long Cat: An Interview with Shawn Mativetsky and David Ogborn

By Brian Anderson

DRUMSET

Charlie Watts Variations

By Ted Warren

SYMPHONIC

Forty years of Synergy Percussion

By Louise Devenish

KEYBOARD

Double Lateral Stroke Timing

By Michael Overman

Creating the Perfect Vibes Part From a Piano Score

By Joe Locke

WORLD

What is Improvisation?

By Jerry Leake

RESEARCH

Spectral Composition and Percussion: Contemporary Concepts of Timbre and Time

By Dr. Nicholas Papador

CAREER DEVELOPMENT

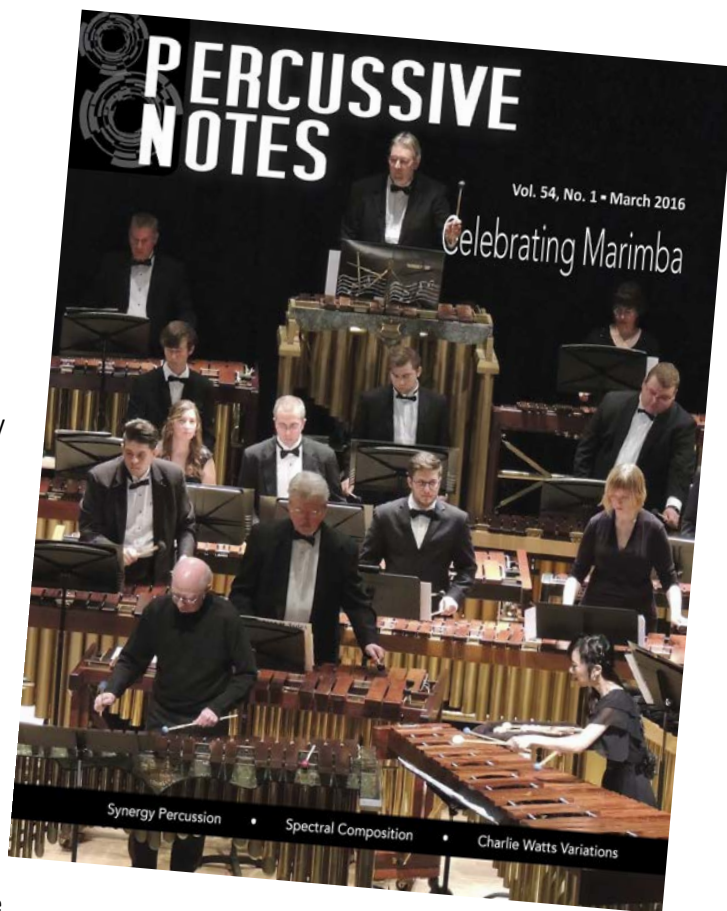
Reflecting on a Performing Lifetime

By Sam Denov

EDUCATION

The Future of the University Percussion Methods Class

By Steve Hemphill



<http://www.pas.org/publications/latest-issues/percussivenotes.aspx>

PRODUCT SHOWCASE

AUDIO-TECHNICA

ATM230 Hypercardioid Dynamic Instrument Microphone



Audio-Technica has introduced the ATM230 Hypercardioid Dynamic Instrument Microphone, ideal for capturing drums and percussion. The mic's proprietary capsule is designed to excel in high SPL applications, delivering full, well-rounded audio with an exceptional low-end. The hypercardioid polar pattern reduces pickup of sounds from the sides and rear, improving isolation of desired sound source—directionality that is aided by the mic's low-profile design, which allows it to be placed in a wide variety of setups. ATM230 is ideally suited for miking toms, snares, and other percussion instruments.

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

AURALEX ACOUSTICS

SonoTech

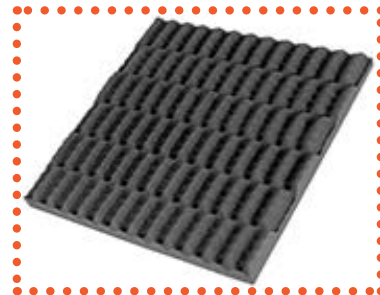
Auralex Acoustics, Inc., has introduced SonoTech, the latest product utilizing Auralex's proprietary Studiofoam. SonoTech offers effective absorption treatment, on a budget, for home studios in need of a softer aesthetic than offered by other Studiofoam products.

This unique 2-inch thick profile is available in a 2 foot by 2 foot format and is a great choice for a variety of residential applications. SonoTech panels are available in charcoal and are made from Auralex's long-lasting, melamine-free formula, which won't crumble with age.

Studiofoam SonoTech panels include EZ-Stick Pro tabs for convenient mounting to most surfaces. Studiofoam SonoTech

can be purchased in two-packs, allowing for customers to purchase acoustical treatment as budgets allow.

For more information, visit www.auralex.com.



ProPanel Acoustical Absorption Solutions

Auralex is offering a number of solutions based around its ProPanel Fabric Wrapped Acoustical Absorption Panels, including ProPanel Cloud panels and all-in-one ProKits. ProPanel Cloud panels are designed to hang horizontally from a ceiling to help control and reduce sound reflections. ProKits are all-in-one, cost-effective acoustical treatment packages engineered to control excess mid- and high-frequency reflections in the room.

The ProPanel mix cloud system is configurable in three popular sizes: 4 x 4 feet, 4 x 6 feet, and 4 x 8 feet. A ProPanel Cloud installation is composed of 2-foot x 4-foot x 2-inch ProPannels in a frameless design and includes mounting hardware. ProPanel Clouds are available in Obsidian or Sandstone.

For more information, visit www.auralex.com.



A three-panel Auralex ProCloud configuration

CYMPAD

"Jellybean" Countertop Display

Cympad's new, eye-catching "Jellybean" countertop display comes filled with 72 of Cympad's top-selling Chromatics memory foam cymbal washers, including 9 each of the Yellow, White, Orange, Red, Crimson, Blue, Green, and Purple models. The new display is offered with a special introductory discount (while supplies last).

For more information, visit www.cympad.com.

INNOVATIVE PERCUSSION

Timbale Sticks

Designed with master Latin Percussionist Jesus Diaz, the LS-JD measures 16.5 inches in length and .5-inches in diameter and features a 7-inch rubber dip grip and a tapered end. The LS-1 Timbalero features a very popular profile, measuring 16 inches in length with a diameter of .485 inches.

For more information, visit innovativepercussion.com.

Chris McHugh Kick Drum Beater

The KDB-1 is a uniquely designed bass drum beater and truly one of a kind. The solid core gives an extreme enhancement of low-end frequencies. The yarn wrap, while not only aesthetically unique, cuts down attack and high-end frequencies, producing the lowest tone possible on a bass drum.

For more information, visit innovativepercussion.com.

STICK.EXPRESS

New Drumstick Company



Offering online access and speedy delivery of a new class of premium-grade drumsticks—along with an unprecedented level of performance, convenience and reliability—Stick.Express is a new drumstick company dedicated to helping drummers “Play Faster.” The direct-to-drummer service features a full selection of great-feeling, top-quality, American hickory drumsticks that are not available in stores and ship anywhere in the United States. Available in 3, 6 and 12-pair bricks, the sticks come with a 30-day, money-back, no-questions-asked guarantee.

Drummers can make one-time purchases or sign up for a Stick.Express membership that enables “one-click” stick ordering as well as additional discounts and promotional offers.

Visit www.stick.express or email speedy@stick.express to learn more.

TRX

“X” Series

This year, as TRX celebrates its 10th Anniversary, the company continues its commitment to pushing the boundaries of cymbal sound with the launch of the “X” Series. Labeled “X” to both commemorate ten years and describe their exotic sound quality, the TRX “X” Series consists of thin, traditionally-lathed, hand-hammered, B20 cymbals with a unique pattern of deep, over-hammered dimples. This exclusive design provides an unprecedented combination of warmth and wash with definition and projection. The “X” Series is available in a full selection of rides, crashes and hi-hats and recommended for a wide variety of contemporary music, especially modern jazz and classic rock as well as R&B, Latin and pop.

For more information, visit www.trxcymbals.com.

“High-Contrast” Cymbals

The TRX Cymbal Co. recently launched an initiative to introduce the term “High-Contrast” to the cymbal market. “Drummers have traditionally chosen low-contrast, homogeneous sounding cymbals from a single, somewhat narrow range of cymbals,” explains TRX president Dave Levine. “This is fine for many musical styles but new music has evolved. There is a new, growing and, frankly, refreshing trend among younger players to add greater contrast and sonic diversity to their cymbal sets by mixing and matching cymbals from multiple series and a wider range of sounds. We’re using the term ‘High-Contrast’ to draw attention to this trend as well as the differences between our cymbals and cymbal company.”

TRX’s DRK (dark), MDM (medium) and BRT (bright) Series cymbals form the core of the “High-Contrast” spectrum and meet modern drummers’ need for blend and contrast. The company’s NRG, LTD, ALT, Blends, New DRK and SFX Series offer additional tonal options that extend the spectrum on all sides.

To learn more about TRX cymbals, visit www.trxcymbals.com. **RIS**



INDUSTRY NEWS

INNOVATIVE PERCUSSION

Calixto Oviedo Joins Artist Roster

Known as one of the greatest talents of the Cuban Timba style of music, Calixto Oviedo's career spans decades. This Grammy-nominated artist has performed and recorded with the biggest names in Latin music including Paquito D'Rivera, Arturo Sandoval, Gonzalo Rubalcaba, Ray Barreto, and many more. Some of the greatest names in percussion have named Calixto as their main influence, including one of percussion's most successful players, Luis Conte. Calixto has also taught at major universities including his current post at the California State University, Los Angeles (CSULA). His various books and DVDs inspire and break down the percussion art form in great detail. IP is extremely proud to welcome this true master of percussion!

KELLEY DISTRIBUTION

Kelley Percussion Is Now Kelley Distribution

Applying more than 40 years of experience as a drummer, dealer, and sales director for such companies as Sabian, Yamaha, Tycoon, Mars, and Mountain Rhythm, David Kelley launched Kelley Percussion three years ago. In 2015, Kelley added acoustic guitars and amplifiers to his product mix and, to reflect his expansion and growth, he has recently rebranded the company as Kelley Distribution.

Along with Eko acoustic guitars and Acus acoustic guitar amplifiers, Kelley is also the exclusive North American distributor for Schlagwerk cajons, Izzo Brazilian percussion, Traps drumsets, Gewa drum cases, Sky Gel damper pads, and Akai karaoke machines. Kelley's other main lines include Cymbag, Cympad, TRX, and CRX cymbals, Direct Sound headphones, Yamaha accessories, and The Lift bass drum pedal dock as well as Vater, Innovative, Regal Tip and Mike Balter drumsticks, brushes, and mallets.

For further information, visit www.kelleydistribution.com.

KHS AMERICA

Partnership with Pacific Crest Drum and Bugle Corps

KHS America, home of Jupiter Winds, Mapex Drums,

Majestic Percussion, and XO Professional Brass in the U.S. has announced the extension and expansion of their partnership with the Pacific Crest Youth Arts Organization of Diamond Bar, California. This relationship will continue to feature Pacific Crest Drum and Bugle Corps performing exclusively on Jupiter Marching Brass, Mapex Drums, and Majestic Percussion, but has also been expanded to include the use of XO Professional Trumpets.

According to Chris Hanks, School Music Business Unit Manager for KHS, "We are honored that Pacific Crest continues to choose Jupiter, Mapex, and Majestic instruments as the voice of their productions. They have proven to be an organization with a vision and a true partner. By continuing to work in support of their youth programs, we are confident that we are helping to change lives through music."

Pacific Crest is one of North America's most respected performing arts programs, and touches the lives of 2,500 students each year. The program attracts students who want to perform at the highest levels of the marching arts. Pacific Crest has also appeared in cinema broadcasts, on television shows and commercials, and in world-class venues, including the Orange County Performing Arts Center, Rose Bowl, and Hollywood Bowl. As a member of Drum Corps International (DCI), Pacific Crest competes in World Class, the highest competitive division in DCI. They represent the City of Diamond Bar and the Southern California Region as one of 22 teams in Marching Music's Major Leagues.

For more information on Pacific Crest Youth Arts Organization visit: <http://www.pacific-crest.org>.

PREMIER

Frank Benbini Joins Artist Roster

Premier is proud to welcome drummer Frank Benbini from the New York band Fun Lovin' Criminals to its artist family. Born and raised in Premier's hometown of Leicester, England, Frank first started playing drums in his local marching band, performing on a Premier marching snare drum that he still owns.

Frank joined the Fun Lovin' Criminals (FLC)—famous for their style, panache, and smooth groove—in 2003; they've since toured the world and recorded several albums together.

Away from FLC,



Frank performs in two other projects: Uncle Frank and Radio Riddler. Radio Riddler is a unique remixing of artists in a reggae/dub style, and their debut album, *Purple Reggae*, is a cover of Prince's *Purple Rain* soundtrack in its entirety.

With FLC set to embark on their latest European tour, a 20th-anniversary celebration of their 1996 debut album, Frank has chosen a Premier Elite set comprising a 20 x 18 kick, 10 x 8 tom, and 12 x 9 and 14 x 14 floors, finished in custom Golden Popcorn Sparkle. Completing the setup is a 14 x 5.5 hammered-brass Modern Classic snare.

Raphael Mura Joins Artist Roster

Raphael Mura of the band Purson has joined the Premier artist roster. Having learned to play drums on a Premier kit, Raphael has eclectic musical tastes, citing influences such as John Bonham of Led Zeppelin for the groove, Dave Grohl for the power and the precision, Greg Saunier of Deerhoof for the jazz and quirkiness, and Carla Azar of Autolux for the creativity.



On joining Premier, Raphael said, "I am extremely proud and excited to be part of the Premier family, who have welcomed me with open arms. The first kit I ever touched when I started playing drums at 14 years old was a Premier, and the warm sound the drums provided has never left me." Raphael will be playing an Elite Series kit.

REMO

First Remo Drumming & Wellness Symposium

The first Remo International Drumming & Wellness Symposium was held at the Remo Recreational Music Center in North Hollywood, Cal., on Jan. 25 with 50 participants from more than 20 distributors from around the world. Countries represented included Australia, Barbados, Belgium, Bolivia, Brazil, Canada, China, Germany, Hong Kong, Italy, Japan, Mex-

ico, Morocco, New Zealand, Panama, Peru, Serbia, Sri Lanka, Thailand, and the United Kingdom.

Remo Belli inspired the enthusiastic group with his vision for the future of music as a life-enhancing activity. Presenters Barbara Reuer, PhD, MT-BC, Executive Director and Founder, Resounding Joy, San Diego, Cal.; Ping Ho, MA, MPH, Founder and Director of UCLArts and Healing, Los Angeles, Cal.; Christine Stevens, MSW, MA, MT-BC Founder, Upbeat Drum Circles; and George Thompson, Music and Performance Arts Director, TERi, Inc., Oceanside, Cal. told stories of the power of rhythm for people around the world. They also highlighted opportunities that exist for the attendees to make a difference in their communities by providing health, wellness and recreational music programs available from Remo, Inc. and its program affiliates.

This collaborative event concluded with a high-energy drum circle co-facilitated by facilitators from Germany and Japan demonstrating the global nature of the use of drumming for improving lives.

ROW-LOFF

Row-Loff acquires drop6 media

Row-Loff Productions recently acquired drop6 media, Inc. and its catalog of over 400 titles. Founded in 1999 by percussion educators Dr. Robert Schietroma (president), Shawn Schietroma (vice-president), and Michael A. Hernandez (operations executive), drop6 is known for marching percussion literature as well as percussion ensemble arrangements, including pieces featuring steel pans and drumset. drop6 also publishes the popular *Aptitude – a conversation in snare soloing* by Julie Davila, Thom Hannum, Jeff Prosperie, and Jim White as well as pieces by the late Earl Hatch. There are also seven pieces by Andy Narell arranged for steel pan and percussion ensemble in their library.

Row-Loff Productions, founded in 1990 by Chris Crockarell and Chris Brooks, was one of the first publishers to use audio examples to promote its growing catalog. RLP has hundred of titles, ranging from beginner-level to advanced, on prescribed music lists in nine states.

drop6 will continue to be marketed under its own brand. Look for the drop6 booth right next to the Row-Loff display



Remo Drumming & Wellness Symposium



Shawn Schietroma, Chris Brooks, Dr. Robert (Doc) Schietroma and Chris Crockarell

at trade shows beginning at PASIC 2016 in Indianapolis this November. For more information, visit www.rowloff.com or www.drop6.com.

VIC FIRTH CO.

Vic Firth Inducted into Guitar Center RockWalk

Dedicated to “individuals who have made a significant contribution to the music business,” the Guitar Center RockWalk recently welcomed the late Everett “Vic” Firth—world famous timpanist for the Boston Symphony Orchestra and founder of the Vic Firth Company—to its ranks of music pioneers and performing legends. Awarded posthumously at the 27th annual Guitar Center Drum-Off, the RockWalk honor was presented to Craigie Zildjian by Remo Belli, CEO and Founder of Remo, Inc.



Craigie Zildjian and Remo Belli

Accepting on behalf of Vic, his family, and the company he founded, Craigie took a moment to reflect on Vic’s storied career. “I’m so pleased to see Vic recognized for both his business acumen as well as his musical talent,” stated Craigie Zildjian, CEO of Zildjian Company, which merged with the Vic Firth Company in 2010. “If you knew Vic, clearly one career was never going to be enough. So, it seems as though Vic needed the drumstick business as much as it needed him!”

Vic is credited with inventing or standardizing many of the key manufacturing processes percussionists rely on today, including centerless grinding, pitch-pairing, weight-sorting, injection molding, and much more. Asked in 2013 to reflect on the 50th anniversary of his company, Vic humbly downplayed the accomplishment. “As wonderful as it is to reflect and appre-

ciate where we’ve been, our eyes are always on the future, and the future is bright. I would like to express appreciation to all the great musicians who have chosen to perform with my sticks through the years; for this, I most graciously thank you all.” **RIS**

ZILDJIAN FAMILY OPPORTUNITY FUND

The Zildjian Family Opportunity Fund is a permanently endowed trust managed and administered through the Percussive Arts Society. The purpose of the Zildjian Family Opportunity Fund is to provide funding for percussion-based presentations directed to underserved youth, ages pre-school through high school.

Utilizing outstanding percussion presenters, programs are to be presented at schools, community centers, or other publicly accessible facilities at no charge to participants. Applications will be accepted from individual artists and/or organizations. Awards will be granted based on artistic quality, content of presentation and demonstrated ability to carry out the proposal as submitted. Applicant/Artist must be a current PAS subscriber at the VIP Pass level or higher.

Download application:

<http://www.pas.org/resources/pas-opportunities/scholarships>

All application materials must be received by July 01, 2016.

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

“INVADER” STYLE STEEL DRUM



Donated by Frances Ulrich, 1996-11-01

This lead pan is an early example of the “Invader” style steel drum. It is so designated due to its design by Ellie Mannette and its use by his band, The Invaders. It is constructed from a 55-gallon barrel, which dates it just after 1946. Prior to this date, smaller containers were used to construct pans.

Most current pans are tuned to the 2nd or 3rd partial. However, this early lead-style pan has each of its 23 pitches tuned only to the fundamental pitch. This instrument is 22¾ inches (58 cm) in diameter and has a skirt measuring 6 inches (15 cm) in height.

