

# RHYTHM SCENE™



CALARTS' DIRECTOR OF  
WEST AFRICAN MUSIC, DANCE, AND ARTS

## NANI AGBELI

R!SOLO: *BEATBACK* FOR DRUMSET

.....

GRADUATE STUDENT LIFE

.....

WHY PLAY CAJON?



# RHYTHM! SCENE™

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

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

# AN INCREDIBLE JOURNEY... A FINAL MESSAGE FROM THE EXECUTIVE DIRECTOR

BY JEFFREY HARTSOUGH



**R***hythm! Scene* was envisioned and launched as one of the first of many changes that I implemented during my tenure as Executive Director so, I thought it fitting that I publish my final message in this issue.

For those who have not heard, after serving PAS as an employee for the past 15 years, I have made the difficult decision to step down as Executive Director to pursue other opportunities.

When I first became involved with PAS almost 25 years ago, I served the society as an individual member, then on the PASIC planning committee, as a PASIC presenter, a *Percussive Notes* author, a member of the Marching Committee, then Marching Committee Chair, and I was eventually hired onto the staff as Director of Event Production and Marketing (PASIC Director), shaping PASIC into what it has become today; but at that time, I would have never dreamed that I would eventually become Executive Director. These past three-and-a-half years have been extremely rewarding along with its many challenges, which I took on with passion.

I will always cherish the friends I have made and hold onto the many accomplishments that are part of my history with PAS, PASIC, and Rhythm! Discovery Center. It makes me very proud and grateful for the many wonderful opportunities that PAS has provided me through the years while accomplishing its mission. I sincerely thank all of you for putting the trust in me to transition the society to new heights, and I hope you feel that I am leaving it in a better position than where I found it.

However, all of this would not have been possible without the dedication of the *entire* PAS staff who work endless hours and wear multiple hats behind the scenes in order to make everything possible for the members; I cannot thank you enough. The PASIC Logistics Team Managers and Production Crew—you are all incredible! And to all the committees, chapters, student delegates, authors, editors, and judges volunteering your precious time for an organization that you truly believe in, PAS would not exist without you. Then there are my friends and colleagues from the industry; your support through corporate sponsorships, advertising, and supporting your endorsers at PASIC is unparalleled, and your committed contribution to music education provides the world of performing arts the oppor-

tunity to thrive. And to the leadership of PAS through the years, including the Board of Directors, Board of Advisors, and Council of Past Presidents, thank you for your collaboration, vision, and guidance. It has been a pleasure working with ALL of you on this incredible journey.

I am confident that the new Executive Director will be the right person to continue navigating PAS down the new course that has been set. Rest assured that I am fully committed to help make the transition be as smooth as possible. In the meantime, I will continue to work as hard as I always have to accomplish the goals that need to be met by my July 1 departure date.

Thank you for your many years of involvement, ongoing support, and passionate dedication to the world's finest community of drummers and percussionists in the world.

Sincerely yours,

A handwritten signature in black ink that reads 'J. Hartsough' in a stylized, cursive script.

Jeffrey Hartsough  
Executive Director

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# NANI AGBELI: CALARTS' DIRECTOR OF WEST AFRICAN MUSIC, DANCE, AND ARTS

BY MEGAN ARNS

**G**hanaian master musician Victor Nani Agbeli is one of the most energetic, athletic, and precise drummers and dancers of his generation. Currently residing in Los Angeles as a professor at California Institute of the Arts (CalArts), Nani frequently travels the world presenting master classes and concerts, as well as leading yearly study trips to Ghana in July and August. In this interview, we discussed his upbringing in Ghana, his teaching philosophy, cultural exchange, and his interdisciplinary projects.

Nani grew up in a musical family from Aflao in the Volta Region of Ghana, West Africa. His father, Godwin Kwasi Agbeli, was one of the most well respected traditional Ghanaian musicians and teachers of the 20th century. He performed with the Arts Council of Ghana Folkloric Company and later served as chairman of the Ghanaian National Association of Cultural Groups. Godwin started numerous traditional music groups



throughout Ghana, and Nani grew up tagging along to these rehearsals from a very young age.

"My two elder brothers were also in one of the groups my Dad started," Nani recalled. "When they went to rehearsals, they didn't want to leave me in the house by myself, so they took me along. At first I started goofing around on the side, but then I really started to catch on to the dance movements." The group was so impressed with Nani's ability that they invited him to perform with them when he was only seven years old. Audiences also recognized his natural talent and threw money at him after the performances. "I was very little, but I was really having fun doing what I was doing."



In 1990, Godwin decided to move Nani from the city to the village. “When I moved to the village, I started being a big part of my Dad’s school group, a teenage group,” Nani said. “I loved being a part of that group, and I remember realizing at that point ‘Okay, I really need to learn.’ Until then, it was just me doing the best that I could do. Even though it was good, I knew I had to start taking it more seriously.”

Because of his father’s success, Nani often felt the pressure to be perfect. Even though it wasn’t always easy, he took on the challenge. “Because I was associated with my dad, everybody expected me to be perfect, and I wasn’t! Sometimes I felt depressed and angry, but I didn’t give up. I kept going every day,” Nani recalled.

Attending a boarding school for high school, Nani began exploring his interest in graphic design and textiles. Less than a month into the school year, his textile teacher called him into his office. Nani remembered thinking, “Come on, I didn’t do anything bad this time. Am I in trouble?” Instead, he was asked, “Is your father Godwin Agbeli?” To which Nani replied, “Why yes, that’s my father.” And the teacher said, “Okay good. You are going to put together a drum and dance troupe and we are going to use this group to compete and do our annual performances here at the school.” Nani’s reaction: “I was so nervous! I freaked out. I had never had an opportunity like that before.”

Much to his delight, there was a lot of interest in the group and they started working right away. Under his leadership, the group placed third the first year and first place by a

landslide the next year. Nani appeared to have a natural ability for teaching drumming, dancing, and singing. “Everything was just coming in place and moving,” he said.

You don’t go on stage saying ‘I am going to shine.’  
Instead, you go on stage saying, ‘I’m going to  
contribute to *us* shining.’ —Nani Agbeli

Upon graduating high school, Nani’s plan was to teach textiles at his father’s cultural institute in the village of Kopeyia, a close-knit farming community in the Ewe-speaking Volta Region. But two months after graduation, Godwin Agbeli passed away and Nani, his two elder brothers, and his younger sister took over Dagbe Cultural Institute in memory of their father. The mission of Dagbe is to sustainably preserve West African and Ewe culture by bringing the enduring economic benefits of a successful cultural tourism business to the local community. Nani became the principal drum and dance teacher of Dagbe, as well as the batik (fabric printing) and tie-dye teacher, positions he would hold for the next nine years.



August 9, 2006 signaled a huge life change for Nani: the date he moved to the U.S. He first moved to Madison, Wisconsin with his then-wife Laurel Finn, and then moved to Boston in 2010 to take a position at Tufts University as director of the Kniwe African Drum and Dance Ensemble and as Artistic Director of the Agbekor Drum and Dance Society, a community-based group in Greater Boston founded by Professor David Locke of Tufts University. In 2014, he accepted a position at CalArts in Los Angeles as Director of West African Music, Dance, and Arts. Nani also does frequent residencies at Stony Brook University, University of Virginia, Lawrence University, and Lane Tech High School in Chicago. He also has a yearly guest faculty residency at the Bang on a Can Summer Music Festival at the Massachusetts Museum of Contemporary Art (MASS MoCA).

Drawing on his high school background in graphic design and textiles, Nani enjoys a variety of interdisciplinary projects and collaborations. “I think I’m one of the few people who have utilized and am still utilizing what they studied in high school,” he recalled. “I make and design most of my own Ghanaian





clothes through my experience in textiles and graphic design. In the fall, I'm going to start my own clothing company to start displaying my textile artwork. I also still use my general knowledge of the visual arts in my classes, and this is a big reason I came to CalArts. My idea is to have a class where I can teach textiles and graphic design incorporating African and Ghanaian design."



While it doesn't seem like Nani has much free time, he likes to watch movies that are not related to music or listen to music that is not related to his area of expertise when he can catch a break. He also likes to sit by his canvas and paint, and enjoys designing his website, posters, business cards, flyers, banners, etc. He also writes music.

"When I came to the U.S., one of my goals was to spread Ghanaian music to as many people as possible," Nani said. "I realized that some people are still skeptical about Ghanaian or African traditional music. My project aims to take every single rhythm and note from the traditional music and have a bass guitar, trumpet, sax, drumset, lead guitar, and piano play those rhythms and notes. The goal is to make this traditional Ghanaian music more accessible to the Western ear. That's another thing I do in my free time."

While enjoying a full schedule in the U.S. now, Nani makes time to return to his motherland every summer, frequently bringing a group of students from all over the U.S. to his dad's school for a three-week intensive music and culture experience.

 Tap to play Video



"I take them on a musical journey with intensive training classes four hours a day, five days a week," Nani explained. "At the end, they do a big performance in the center of the village so the locals can see what they've been working on for the past



Tap here for audio



Nani's painting of traditional drum transportation between performances.





This is a community of one. Everything you're giving, you're giving to the whole group.  
—Nani Agbeli



two weeks while they were studying with us in the village. After that, I take them on a one-week tour all around the country so they see some tourist attractions. This year the trip will run from July 23 through August 13." For more information, visit the Study Abroad section of his website by clicking [here](#).

Nani loves living in California and refers to it as "Ghana's big brother." However, his transition was understandably challenging. He recalled, "Ninety percent of the students who came to study at my Dad's school were from the U.S. I was very curious, so I asked them a lot of questions about the U.S. when we had free time. However, having an idea and experiencing it is totally different. I thought I had an idea and that I was ready when I came here, but I realized the cultures are basically 100 percent opposite of each other! I had a hard time with the

food, especially, until I learned to cook for myself." And apparently the snow: "At the beginning of my first winter, I was looking out the window and saw some white stuff falling; I started freaking out!" Nani recalled. "I thought the world was coming to an end. I thought 'What the heck is happening? Why did I come here?' Since it had just started to fall, it didn't look piled up like I had seen in the movies. I went outside, opened my palm, caught the snowflakes in my palm, and watched them melt away. It was a crazy experience!"

Ghanaian music exists for a distinct purpose within society and fosters a sense of community, friendship and family amongst the people who play it together. Nani is adamant about incorporating this spirit into his classes. "When I teach, I don't just teach the material, I teach everything that comes with the material," he said. "I teach the cultural background of the whole piece, I teach the community aspect of it, I teach the reason why you do this as a group. Every school I go to, the first thing I say to the class is, 'This is not a class. This is a family

get-together. This is a community of one. So I want you to get to know everybody in the class. I want you to be comfortable and free around each other, because you are going to be interacting with each other with dance movements, drum rhythms, and with our voices singing. The more comfortable you feel, the easier it will be for you to contribute. Everything you're giving, you're giving to the whole group.' I say this because that is how our music is taught to us, and that is actually how we grow up."

These ideals also bleed over into performance and other aspects of Ghanaian culture. "You don't go on stage saying 'I am going to shine,'" Nani said. "Instead, you go on stage saying, 'I'm going to contribute to *us* shining.' It's not about you. Unless you are taking a solo, it's not about you. Even in drum solos in some of our pieces, solos are used to praise someone else or the group as a whole. This is the kind of music we have, and that is why you feel that connection, you feel that energy, and you feel that family love when you see us play."

To learn more about Nani, visit his website at [www.naniagbeli.com](http://www.naniagbeli.com).

**Megan Arns** is an Assistant Professor of Percussion at the University of Missouri. Megan regularly performs with three contemporary chamber groups: the [Switch~ Ensemble], an electroacoustic ensemble; What Is Noise, dedicated to building communities through music; and DRAX, a saxophone and percussion duo in residence at Mizzou. She is a DMA candidate in Percussion Performance and Literature at the Eastman School of Music, and is the editor of *Rhythm! Scene*. **RIS**



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# WE ALL LIVE TO PLAY.

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Yes, it's about the piece. The audience. The applause. But as percussionists ourselves, we know that it's also about the grueling hours of rehearsal alone at night in our makeshift practice room. Why do we do it? Because we love it. Because we can't imagine NOT doing it. Percussion is more than just a hobby. It's a way of life.

# THE NEXT THING YOU SHOULD BUY IS A CAJON

BY JOSH GOTTRY

**B**ecause I am a private percussion teacher, e-mails expressing interest in lessons obviously make a frequent appearance in my inbox. The details vary: “My son is starting school band...the grandparents got her a drumset...he seems to have a great sense of rhythm...she’s always tapping on everything,” etc. Regardless, percussion is the instrument of choice, and the parents typically aren’t going to bring that kind of potential noise into their house without a little training. Of course, one of the next few questions I get, particularly if the student isn’t simultaneously starting school band, has something to do with what I require them to purchase in order to start lessons. Generally, all my students get the basics—a pair of sticks, a practice pad, a couple of method books, etc.—but for many of them, after a few months, I suggest, “The next thing you should buy is a cajon.”



## WHAT'S A CAJON?

A cajon, as a quick explanation, is an amazingly versatile percussion instrument in a very simple package. Importantly (to most parents), it is fairly small, extremely portable, and relatively inexpensive—and a nice piece of furniture when it isn’t being used as a drum. Potentially even more importantly, it is also a fantastic gateway instrument to a larger world of percussion.

## WORLD PERCUSSION PERSPECTIVE

Very early in a percussion student’s studies, it is important to open his or her eyes to the great big world of percussion. The snare drum and timpani come from a European classical tradition, the drumset and vibraphone emerged in the

U.S. about a century ago, and our contemporary marimba is about 100 years old as well, but it has older ancestors in keyboards from Guatemala and Africa. There is a djembe (or six) in most American music stores, but it is a signature instrument in the West African drumming tradition. The congas and bongos we score in our percussion ensembles or use in our jazz band have a Cuban heritage, and the cajon originated about 500 years ago as a shipping crate in Peru.

To be clear, not every kid around the world starts formal percussion studies with a snare drum and a bell kit, and our perspectives of percussion should not be so narrow either. World instruments are a critical component of well-rounded percussion study. In this respect, the cajon uniquely opens the door to discussion of African, South American, and Spanish influences, while also providing a path to other drumming skills and concepts.

## HAND PERCUSSION FUNDAMENTALS

While many percussion instruments are played with sticks or mallets, many others are commonly played with the hands. Often, as soon as the implement is removed, a great deal more variations in sounds and strokes are made available to the performer. Method books for hand percussion instruments such as congas or djembe may include indications for ten or more different sounds. The basics of how to execute a slap stroke, get a resonant bass sound, play a finger trill, or properly perform dead strokes or ghost notes are all hand percussion fundamentals that can be developed on cajon and transferred to numerous other hand percussion instruments as opportunity allows. As has been emphasized by others before, percussion is plural, and the more openings for students to interact with different instrument groups and transferable techniques, especially early in their studies, the better!

## DRUMSET CONCEPTS

Despite its hand percussion designation, the cajon is often referred to as a “drumset in a box,” particularly because of its use in smaller, coffee-house, acoustic music settings. That being said, playing one hand as the bass and the other as a snare in a basic rock beat barely begins to exemplify the instrument’s potential as a substitute drumset or its function as a potential introduction to drumset concepts. On the contrary, two keys to drumset playing—limb independence and linear voicing proficiency—can both be effectively introduced and developed on cajon. Executing separate bass and snare voices in rock, bossa





▶ Tap to play Video



Josh Gottry's PASIC 2015 cajon clinic.

concepts (e.g., low voices lower on the staff, different note shapes for effect sounds, etc.) are fairly uniformly applied in many percussion areas, including in reading music for multiple percussion setups, drumset notation, and other hand percussion instruments. Recognizing logical note shapes and scoring of multiple non-pitched voices is another important skill that should be developed early in percussion studies, has long-lasting value, and is inherent in playing any notated music for cajon.

### CONCLUSION

The cajon exists because individuals needed to play drums and no drums were available. A shipping crate may be perceived as an overtly simple source for a percussion instrument, but the cajon's simplicity is paired with an amazing degree of flexibility that allows it to function as a gateway to so many percussion areas of study and performance. It may not yet be an instrument in every band room, but for all its diverse benefits, perhaps the next percussion instrument you should buy is a cajon.

**Josh Gottry** is a respected educator and internationally recognized composer who has been working with the next generation of percussionists for over 20 years. Gottry holds degrees in percussion performance and music composition and is part of the music faculty at Chandler-Gilbert Community College and Grand Canyon University. Additionally, he works regularly with percussion ensembles and students at all grade levels as a clinician and within his private lesson studio. Gottry is an ASCAP award-winning composer whose works have been credited as engaging, pedagogical, and brilliantly creative. He is the author of two books for cajon: *Outside the Box* (with Jonny Woodbury) and *Take a Seat*, both published by C. Alan Publications. **RIS**

nova, samba, and shuffle styles develops limb independence critical for performance on drumset. As a complement to that, linear concepts and comfort developed on cajon through performing more texturally dense styles or adding fills and embellishments to simpler styles can be equally valuable as a transfer skill. As a bonus, the symmetrical design of the cajon allows for work on both hands equally, whether in linear playing or limb independent situations.

See below for a groove to practice on your cajon.

### MULTIPLE PERCUSSION READING SKILLS

It is a given that playing with all these different hand sounds and in multiple playing areas on the instrument will require much more than a single-line notation system. While notation for cajon is not yet standardized, some of the basic



Tap here for audio

### New Orleans 2nd Line ♩ = 80-104 (swing sixteenths)



# DEVELOPING KINESTHETIC AWARENESS

## A GUIDE TO MINDSET, EXPLORATIONS, AND WRISTS—PART 2

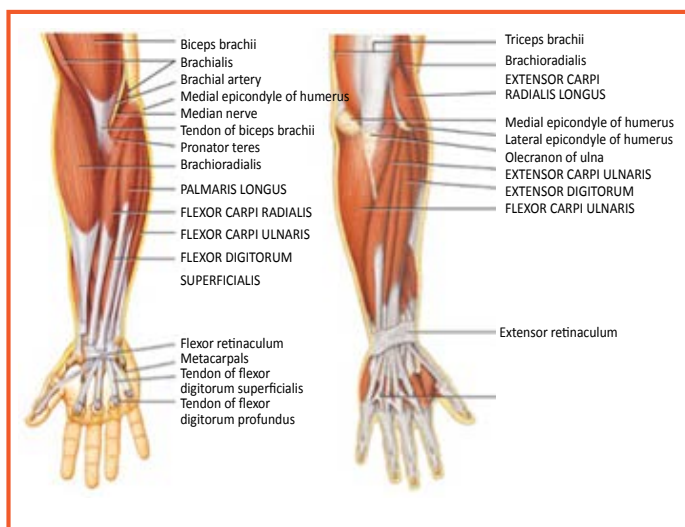
BY LAUREL BLACK

If ligaments help bone facilitate stabilization of the wrist, then tendons help muscle control movements within that stable environment. Since the wrist is a condyloid joint, movement occurs in an ellipse instead of a circle, with more vertical range of motion than horizontal. There are roughly 26 tendons in the wrist that originate in the forearm, many of them connecting in one central tendon at the inner elbow. To include tendons that connect muscles of the hand (some which originate at the wrist) to the fingers, add another 12. Grand total = 38.

	From Forearm	In Hand
to thumb	5	3
to index	6	2
to 3rd	5	2
to 4th	3	2
to 5th	7	3

Though tendons slide through the wrist as we move it, they are not elastic in nature. Non-elasticity means something very important: *Tendons don't move joints; muscles do.* Forearm muscles move the wrist, while hand muscles can move the fingers independently without disturbing the wrist's angle. Obviously, we use both sets simultaneously while we play, and a survey of the tendon count for each finger informs us of which ones are meant to be the most mobile.

The kinesthetic barometers—ease, discomfort, and pain, which were mentioned in Part 1 of this article—can help avoid tendonitis, or swelling of the tendons. As we play, we should feel work happening in areas of muscle, not areas of tendons.



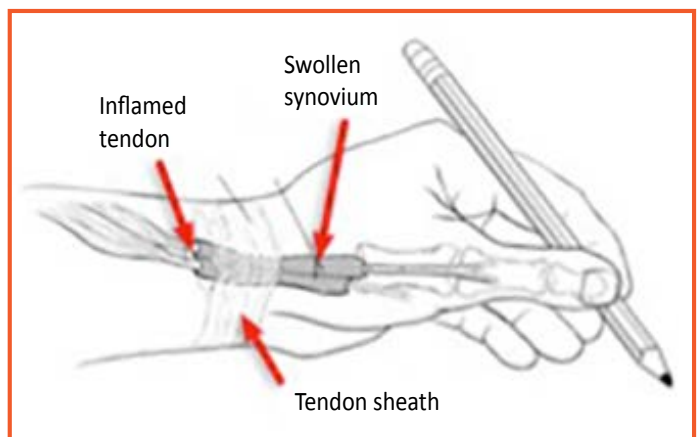
For example, we should feel ease in the lower quarter of the forearm, as it's nearly all tendons from that point to the wrist. Discomfort is an invitation to become mindful, but sharp pain is always a warning sign, especially if it's in a tendon-filled area. The pain barometer is like a fire alarm: You can't avoid listening to it when it goes off, nor should you.

The three barometers are invaluable in honestly listening to your body. We learn the difference between fatigue and misuse, and how to find more ease, allowing us to practice for longer periods. We can compassionately examine how we play, not for punishment, but for improvement. It's a wonderful thing to notice something in your movement that isn't "quite right," as it means that you have a solution to any pain you may be feeling. Sometimes that wonky movement isn't even in the area of pain.

### INJURIES AND KINESTHETIC CHECKLISTS

All that being said, sometimes pain results from playing even when we employ good practice logic. Here are some common pains and kinesthetic checklists that can help figure out *why* it's happening. Each checklist is best utilized by playing a section and stopping at the "trouble spot," as that's usually where weird physical habits creep in. While stopped, examine the items on the list, making adjustments as necessary.

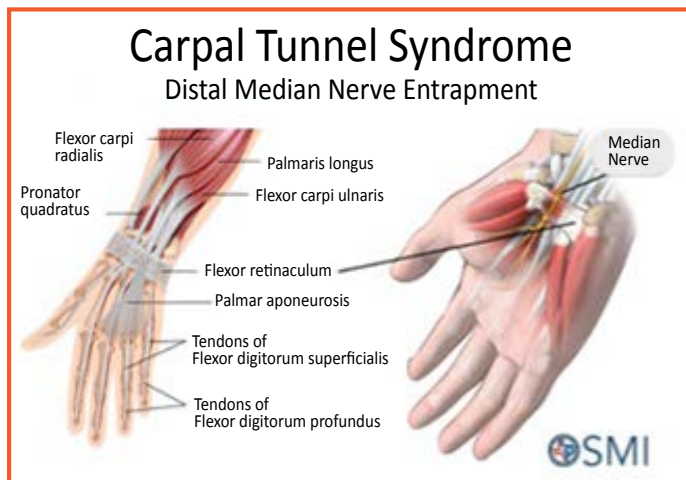
**Thumb-Side Pain or Numbness:** Pain at the base of the thumb is sometimes diagnosed as De Quervain's Tendinosis, at others part of rheumatoid disease. As the diagram shows, grasping an object between the thumb and index finger makes us quickly aware of any inflammation.





### *Kinesthetic Checklist:*

- Is the thumb outstretched and tense? (You may want to actually look at it.)
- Is the armpit pulling up and in, causing the thumb to become rigid?
- If the rep requires an active thumb (e.g., constantly changing intervals), are you relaxing it as soon as you are able? (e.g., are you holding a tense, wide interval for no reason?)



Note: If you also play piano, examine thumb rigidity during practice there, too. Driving and typing are also activities to investigate.

**Centered Wrist Pain:** Sharp sensations here are most commonly diagnosed as Carpal Tunnel Syndrome, which means the median nerve is squished as a result of movement. The median nerve shares a canal through the wrist with the flexor tendons—those that control grasping and moving the wrist towards the forearm.

### *Kinesthetic Checklist:*

- Is the wrist in any way rigid?
- Is work focused in an area of muscle or tendon?
- Is the elbow at all rigid or constricted? (Thinking about the tricep might help release it.)
- Is there unnecessary constriction at the trapezius or neck? (Give yourself a 30-second massage to find out.)

**Elbow Pain:** Since many tendons in the wrist have opposite ends that connect to the elbow, it's difficult to examine one without the other. Plus, we know that pain in the wrist is often accompanied by sharp or dull pain in the elbow. At the back

of the elbow, it could be Elbow Impingement; at the inside, it would be Golfer's Elbow; on the outside, Tennis Elbow. In all cases, though injury is in the elbow joint, pain occurs often when using the hands.

### *Kinesthetic Checklist (Elbow Impingement):*

- Is the tricep "gripping" the elbow?
- Does the arm want to straighten out when playing technical passages (compensating for lack of coordination)?
- When reaching far (marimba, multi, timpani), does the elbow hyperextend (fully straight can cause impingement)?
- If loud dynamics are desired, is the back involved, and not just the upper arm?

### *Kinesthetic Checklist (Golfer's Elbow):*

- Is the thumb-side of the wrist constantly dipping lower than the other side?
- Is the grip on the sticks/mallets/beaters exceedingly tight?
- Is the height of the instrument wrong for you?

### *Kinesthetic Checklist (Tennis Elbow):*

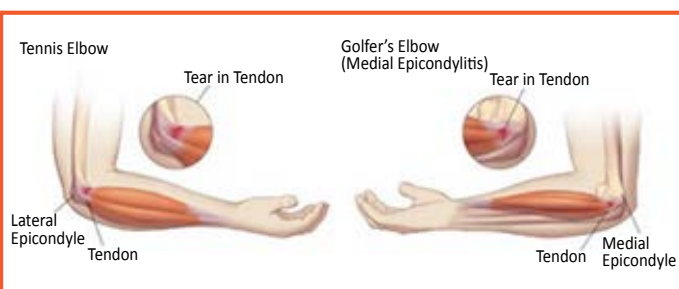
- Are the wrists and forearms rigid?
- Is the height of the instrument wrong for you?
- Is the shoulder pulled up and in? (This could cause entrapment of a nerve in the upper arm, translating to elbow pain.)

Note: The angle of the forearm to an instrument, keyboard, piano, steering wheel, etc. can greatly increase odds of injury if incorrect. In most cases, the object in question will be too high, requiring the arm to work against gravity rather than with it.

## **PATIENCE**

We will all experience pain at some point in our playing, but it's how and where we go from there that matters. Dull pain will appear before irreparable damage occurs, and it's that pain we should be grateful for, as it is telling us to examine our movement. We worry about so many different things while playing that at times we only notice our bodies once they're giving us problems. Developing kinesthetic awareness is a way to nurture the relationship we have with them: They are the only things we cannot separate ourselves from in life, so why not understand them as deeply as possible?

Once we begin a journey of re-learning after identifying a movement problem (hopefully with help of the checklists above), it's imperative that we allow ourselves to progress *slowly*. Taking time to develop a new healthy habit will pay off in the long run, and in the meantime it's back to simpler rep that allows full focus on the body rather than technical advancement. This type of focus is not a sign of failure but a sign of growth.



#### FOR MORE INFORMATION

Gray, FRS, Henry. *Anatomy: Descriptive and Surgical*, edited by T. Pickering Pick, FRCS and Robert Howden, MA., MB., CM. 15<sup>th</sup> Edition. New York: Fall River Press, 2012.

Mayoclinic.org

Photo credits: *Forearm Diagrams*, *De Quervain's Tendinosis*, *Carpal Tunnel Syndrome*, *Tennis and Golfer's Elbow*

**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 she earned her MM from The Boston Conservatory under Nancy Zeltsman.



**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.

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# ELEMENTS OF COMPOSITION: MELODY

BY GREGORY JACKSON

*This is the third of a series of six articles focusing on compositional techniques and elements of composing geared towards young percussionists interested in composition. "Elements of Composition" is authored by the Composition Education Subcommittee, a subset of the PAS Composition Committee.*

**P**aintings and sculptures are art forms that occupy space; the same could be true with the dance arts. Music, on the other hand, is an art that occupies time. There are essentially eight fundamental elements of music: Rhythm, Dynamics, Timbre, Pitch, Melody, Harmony, Texture, and Form. Other than a possible subject matter for the work, these are the preliminary items of the compositional process. They are very basic elements, but important for the composer to consider for the piece to work. For most compositions, the first four listed are imperative for the piece to exist, but with percussion compositions the first three might constitute a piece. Many people feel that percussion and rhythm go hand in hand, but there are examples where rhythm is not the pivotal character trait for a percussion work. There has to be some sort of rhythm for any piece of music to exist in time; melody is one of the other controlling factors in music.

Surveying several dictionaries, here are a couple of brief definitions of the term *melody*: "the succession of single tones in musical compositions, as distinguished from harmony and rhythm"; "a rhythmically organized sequence of single tones so related to one another as to make up a particular phrase or idea." The two key words that stand out in various additional definitions of melody are *structure* and *organized*. There must be some logical approach for a musical line to become a melody.

Many people believe it is important for a piece of music to have a recognizable melody. This was certainly true during the eighteenth and nineteenth centuries. Melody is something that grows out of a specific communicative need; a composer does not just write a "tune." The pressure that a beginning composer might face when starting a composition is the inherent need to write a "tune" or great melody. Keep in mind that some of the greatest works, such as Beethoven's "Symphony No. 5," begin with an opening four-note motive, not the first theme. And yet this example is the most recognizable moment of the work that most non-musicians are familiar with outside of the concert hall! That does not mean Beethoven was not a master of melody, as one of his other works, "Symphony No. 3 'Eroica,'" is a testament to the melodic gifts he possessed. The common misconception is that creating a melody is not a talent that can be taught, or learning the theoretical aspects of music will diminish creativity. These myths should not discourage aspiring composers from honing their craft.

It will be helpful for the composer to plan ahead when tackling the task of melody. Examples can be found of pieces milling around the same couple of notes, which presents a flat and shapeless melodic contour. The composer should use a combination of conjunct (step-wise) motion and disjunct (leaping an interval greater than a second) motion. Just as it is important to have a wide dynamic range, it will also be necessary to have a melodic line that has some shape. The composer should do a melodic reduction similar to a Shenkerian Analysis sketch. This will help the composer see the overall shape. Once that is done, the smaller note values could be removed from the sketch so the larger note values are more apparent and the large-scale motions are easily visible.



Tap here for audio

*Melody example from Jackson's Symphony No. 2*



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One of the current trends in contemporary composition is the absence of melody. Although this can make an impact if used effectively, it would be beneficial for composers to understand the technique of developing melodies. Melody seems to be one of the elements that goes in and out of style depending on the most fashionable trend of the day. This seems odd, considering melody is often the most identifiable element of music. Many composers are judged on the quality of their “tunes” within a piece. This does not mean the compositions must be tonal. Bela Bartok’s “Mikrokosmos” is considered atonal, but is of tremendous use for learning how to create and manipulate lines.

It is important to remember that the job of the composer is, first and foremost, to say something. The composer uses the musical elements of rhythm, pitch, dynamics, texture, timbre, harmony, form, and melody to express something great emotional and intellectual power. Whether your voice as an artist is in the realm of tonal or atonal, learning more about developing good melodies can continue overall growth for a composer.

**Dr. Gregory Jackson** is the Associate Professor of Percussion and Composition at Alabama State University. He has published more than a dozen books and several recordings. With over 100 compositions completed, Dr. Jackson recently completed his fourth symphony for full orchestra. **RIS**



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# GRADUATE STUDENT LIFE

## BY THE FLORIDA STATE UNIVERSITY GRADUATE PERCUSSION STUDIO

*Mitchell Gribbroek (MM in Percussion Performance), Jacob Kight (MM in Percussion Performance), Haley Nutt (Double MM in Percussion Performance and Musicology), Peter Soroka (DM in Percussion Performance), Tyler Tolles (Double MM in Percussion Performance and Jazz Studies), and Ben Tomlinson (DM in Percussion Performance) are all currently enrolled at The Florida State University under the tutelage of Dr. John Parks IV.*

**T**he purpose of this article is to provide a first-hand perspective into all aspects of graduate student life. We, the authors, make up the current graduate studio at The Florida State University; however, all of us bring years of experience from a number of other institutions including Furman University, University of South Carolina, University of Central Florida, Virginia Commonwealth University, Texas Christian University, and the University of North Texas. Our intention is to represent a broad scope of graduate student life and not limit it to just one institution or philosophy.

### PART 1: GRADUATE AUDITIONS

By Mitchell Gribbroek

If anything sinks in from this the article, let it be the importance of keeping yourself organized and starting your preparation early. Once you have decided on the schools you are applying to, you will need to come up with a system for keeping track of the various dates, fees, and audition requirements. I highly recommend a free program called Evernote. [Tap here](#) to see the template I created for my graduate school preparations. Be sure to change the view options to “title (ascending).”

#### Prescreening

Even though creating prescreening tapes can be stressful, being prepared can make the process pain free. The goal for your prescreening tape is to quickly present yourself as someone deserving of a live audition. Here are a few tips about how to make an impressive prescreening:

- Dress well.
- If possible, play in a large room or performance hall.
- If you are taping in a practice room, make it look clean.
- Use high-quality equipment to record both audio and video.
- Do not just go with your first take (unless that is the best one). Make sure your playing represents you at your best.
- Hire someone with a good reputation to do the recording for you if you are unfamiliar with how to do it yourself.
- Have another person, whom you trust, in the room listening to give you a second opinion.

#### Live audition

The audition starts once the plane has landed in your audition location. The way you present yourself and behave will spread among the studio members. Be yourself in the most professional and unbelievably polite way that you can. Negative attitudes and inappropriate language or behavior will only serve to hurt your reputation.

Here are some tips to make your audition day run smoothly:

- Have a plan on how to transport your gear into the audition room.
- Bring a black towel.
- Greet everyone in the room (especially other graduate students sitting in, as their opinion of you can be as meaningful as the professor's).
- Smile! Be energetic and engaged in the audition experience.
- If you make a mistake while playing, do not stop and apologize. Move on.
- When you are all done and have asked all of your questions, thank the panel members for their time.





## PART 2: RESPONSIBILITIES FOR THE GRADUATE TEACHING ASSISTANT

By Peter Soroka

During the graduate audition process, a huge consideration for many prospective students is the availability of a teaching assistantship. Those who are fortunate to be offered one receive a unique opportunity to teach and handle behind-the-scenes work for their percussion studio. This provides great on-the-job experience for future careers in music.

Typically, the mandatory duties are the ones listed in the contract when you accept an assistantship. These range from teaching responsibilities to service-related duties. The most common teaching responsibilities include private lessons to the younger undergraduates, teaching percussion techniques courses for music education majors, coaching ensembles in one capacity or another, and instructing the drumline. Depending on the size of the music program and/or the percussion studio, private-lesson teaching loads range anywhere from one or two undergraduates to fifteen or more per semester. These larger teaching loads are often for thirty minutes, while the smaller loads are either thirty or sixty minutes. The percussion techniques course and ensemble coaching are often on rotation throughout the graduate studio so that everyone receives experience teaching a variety of classes or ensembles. Another great teaching opportunity is instructing the drumline. Typical responsibilities include holding auditions, running rehearsals, writing or rewriting music and drill, maintaining instruments and hardware, and figuring out specific game day and travel logistics for the drumline.



Other general responsibilities may include managing instrument storage and maintenance. These positions require the assistant to ensure the safety of the percussion equipment on a daily basis by properly organizing and storing the equipment. These assistants are also in charge of repairing easily fixable equipment or informing the professor of broken or missing equipment. In some schools, these duties are shared across the graduate studio, and in others, are assigned to one graduate assistant.



## PART 3: STRATEGIES FOR PERFORMANCE SUCCESS

By Jacob Kight

Whether it is a solo recital, ensemble concert, or even an audition, success in performance comes from one simple thing: preparation. Everything that you need to be a successful performer comes from the right preparation. Below, I will discuss some things to consider in order to have a great performance.



### 1. Understand How You Learn

There are many ways to take in information: visually, aurally, kinesthetically, cognitively, or by trial-and-error. Everyone has dominant modes of learning. Take some time to try these different learning practices and see which will work best for you.

### 2. Set a Goal

Once you have your music, set a date to be done learning the piece(s). I generally set it for two weeks to a full month before the performance. This will give you plenty of time for the learning process and to play a lot of run-throughs before the actual performance.

### 3. Schedule your Sessions

In my experience as a graduate student I have realized one thing: You never have as much time as you think. Whether it is a performance, test, or rehearsal, everything will happen a lot quicker than you think. It is essential to schedule your daily practice sessions in a calendar or journal.

### 4. Limit Your Time

Let's face it: We all lose focus. When this happens, we begin wasting time with unproductive practicing. I limit myself to forty-five minute or an hour for practice sessions. You will find the right amount of time for you.

### 5. Take Breaks

Give yourself time to relax and reset before moving on to something else. If not, you are ensuring that you will lose focus at a much quicker rate.

### 6. Mental Practice

The brain cannot tell the difference between what you physically do versus what you imagine yourself doing. Take some time to run through a piece in your mind very slowly at first. Make sure every detail is perfect. This is a great substitute when you are unable to be in a practice room.

### 7. Control Your Environment

There will be many times when you will not feel comfortable in your performance. You are in a space you have probably never been in and you are probably playing on some instruments you have never touched before. One great thing to do for this is to put everything in the exact same place every time, including the music stands, sticks and mallets, and the instruments. Moreover, you should also consider practicing in the clothing you plan to wear when performing.

### 8. Practice In Uncomfortable Situations

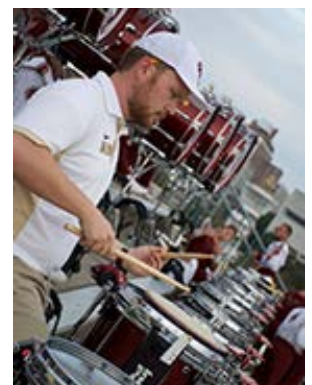
Doing cold runs (no warm-up, not even one note) before you start your day will help you learn how to deal with many aspects of playing in an uncomfortable situation. Whether you did not get enough sleep, your wrist feels tight, or you are sick, you will be able to overcome any of these situations by simply learning what it is like to practice in them.

### 9. Performance Runs

Play for as many people as possible two or three weeks prior to the performance. Play for other members in your studio as well as other instrumentalists. This is a great experience for you and can also bring to light issues that you may not have noticed beforehand.

### 10. Relax

Once you get to the performance day, focus, relax, and trust yourself.





## PART 4: THE RESEARCH SIDE TO GRADUATE SCHOOL

By Haley Nutt

Most master's-level graduate students within a music department will receive a "Master of Music" diploma when they complete the degree. This means that there are similar required classes between the various areas of study within the music school. At The Florida State University and many other liberal arts colleges, master's students in music must complete a music bibliography course and one or more music history and music theory classes. It is important to realize that the pursuit of a master's degree at a non-conservatory institution in performance, for example, is not simply a matter of practicing all day and playing in ensembles. Reading books, writing papers, and taking exams are a necessary and important aspect of the graduate student's development, and will most likely require more time and effort than the assignments completed at the undergraduate level.

However, this is not meant to be intimidating. Most students take a music bibliography class during the first or second semester of graduate school, which introduces students to various research sources and methodologies; students will learn how to navigate the library, what sources are most useful to certain areas of study, and how to use and cite different kinds of publications. Although some students may become familiar with a few of these sources during undergrad studies, a more in-depth explanation of the materials specific to the university will be immensely beneficial. The skills learned or reinforced in this class will prepare students for the various research assignments they will encounter in music history, music theory, or other academic classes.

The music bibliography class should not be taken for granted. Professors at the master's or doctorate level expect work to be well-written, well-researched, and full of thought-provoking information. To that end, I recommend purchasing a citation book according to the style that your professor or department requires (Chicago, MLA, APA). Another helpful resource is Struck and White's *The Elements of Style*, a concise book on the standards of the English language.<sup>1</sup>

In regards to percussion research, there are a few books that students should be familiar with, or perhaps considering

purchasing. James Blades' *Percussion Instruments and Their History* is a thorough and well-organized reference text that covers an immense number of percussion instruments.<sup>2</sup> Another helpful book that is equally comprehensive and a great place to begin the research process is John Beck's *Encyclopedia of Percussion*.<sup>3</sup> The majority of recent and specialized research on percussion, however, can be accessed through the PAS website with a VIP or All Access-level subscription. Hovering over the "Resources" tab on the home page opens a drop-down menu that provides links to many kinds of sources. The "Publications Archive" is an extremely useful tool that allows users to search for key terms, people, or topics in any article that PAS has ever published. A second useful link is the "Online Research Thesis/Dissertation Repository," which contains scholarly documents on a wide array of subtopics in percussion. Familiarizing oneself with all that PAS has to offer will be extremely helpful in conducting research on any percussion-related topic. Students who spend time refining their research, writing, and reading skills at the master's level will most likely approach the dissertation process at the D.M.A. level with much more ease and confidence.

### ENDNOTES

1. William Struck Jr. and E.B. White, *The Elements of Style*, 4th ed (Upper Saddle River, New Jersey: Pearson, 2000).
2. James Blades, *Percussion Instruments and Their History* (London: Faber and Faber, 1984).
3. John H. Beck, *Encyclopedia of Percussion* (New York: Garland, 1995).



## PART 5: GETTING TO THE NEXT LEVEL

By Ben Tomlinson

One of the reasons to enroll in graduate school is to take your career to the next level by obtaining employment in the field of music. I have broken down this stage into three steps to help illustrate the process all students will inevitably be going through as they complete their advanced degrees. The professional resource I draw the most information from is Dr. John W. Parks IV's speech from the 2015 University of Rochester Future Faculty Initiative.

### Step 1: Networking

This step starts before you ever enter graduate school. Every person you meet in the music world will form an opinion about you whether you are in school, on a gig, or at social events. You should strive as much as possible to make a positive impression so potential future employers will want to work with you down the road. The music world is frighteningly small, and if you make a bad first impression it could haunt you as you apply for jobs.

### Step 2: Professional Documents/Application Materials

The next step can also be started far in advance. The vast majority of full-time jobs in music require a curriculum vitae (CV)/resume and a letter of interest. Other additional materials may include a teaching philosophy, samples of work related to the job you are applying for, and performance videos. Every application is different, so make sure you read the job description carefully. By far the most important part of this stage is to make sure your materials have ZERO typos or errors. Many jobs have a number of qualified candidates applying for the same job, and sometimes the search committee is looking for reasons to throw some applications out. This is incredibly daunting, but you should look at it in your favor. If you make sure your application is spot-free, that could put your application ahead of many other applications.

### Step 3: Submitting Applications

By this point, you have compiled all of your materials needed to apply to a specific job and you are ready to fill out an application. Virtually all applications are done online, and each application is a little bit different. Make sure you set aside a good chunk of time to make sure you are not rushing to finish

the application. Similar to when you were compiling application materials, you cannot afford to have an error on any part of your application.





## PART 6: STUDIO LIFE

By Tyler Tolles

Finally, one of the most rewarding aspects of being a graduate student is participating in the studio life. This may include playing music together, collaborating on recording projects, and even spending time outside of the school environment. Collegiate level schooling is often singularly viewed as a means to job preparation, which is true, but the social and life skills necessary to function in the real world are often developed outside of the practice room. It is important to step back and remember that we are studying music, a language that is meant to communicate emotions to a broad audience, and being in a healthy and positive studio environment is a great way to develop these skills.



Graduate students have the ability to reach out and relate more closely to undergraduates (particularly underclassmen) who may be struggling with being away from home for the first time, or having difficulty with their studies or personal lives. Even though this is not a requirement of your graduate curriculum or teaching assistantship, the relationships you develop in school will last your entire life. Those young, bright-eyed, and eager college freshmen will not only view you as a role model, but may one day be a graduate student or have a job, just like

you. The percussion studio is your family, and regardless of the cutthroat competition for jobs nowadays, you are all in it to be successful. When your friends get jobs you have a choice of how to react: be jealous and bitter about not having a job yet yourself, get motivated to work even harder to find a job, or celebrate the fact that your friends are succeeding, and realize that your time will come because you have surrounded yourself with an environment of positivity and success. **RIS**



# 2016 WGI PERCUSSION WORLD CHAMPIONSHIPS

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Winter Guard International (WGI) held its 24th annual indoor percussion championships in Dayton, Ohio April 14–16. Over 200 drumlines competed in six classes of competition: “A,” “Open” and “World,” each one then divided into “Scholastic” (featuring students from one school) or “Independent” (non-academic-affiliated organizations). There were also 17 groups that competed in two “Concert” categories (for non-marching units). The preliminary events were held at the University of Dayton Arena, Wright State University’s Nutter Hall, and Millett Hall at Miami University in Oxford, Ohio, with Saturday’s finals competitions at the UD Arena. The “Sport of the Arts” competition featured thousands of participants from around the country.

Three drumlines from California took the top positions in the Percussion Independent World (PIW) division. **Pulse Percussion** (from Westminster) won its third PIW title with a score of 98.0 for their program “Brother.” Last year’s gold medalists **RCC** (from Riverside) took the silver medal with a score of 97.563. They performed “Bound is the Heart” early in the evening after placing 14th in the semifinals due to a large penalty caused by an electronics malfunction delay. The bronze medal was awarded to **Broken City** (from Ontario), who scored a 96.575 for their program “CAGE.” Judges for this division were Joe Allison, Omar Carmenates, Jeff Gentry, Gary Graves, Ron Hardin, John Howell, Bret Kuhn, and Tom Rarick.

Fans voted on their favorite drumlines via text during



Defending PIW champion RCC placed second in the Percussion Independent World (PIW) category

the performances. The PIW fan favorite was “The Lost Boys” program (based on *Peter Pan*) performed by **Cavaliers Indoor Percussion** (from Rosemont, Illinois), who placed eighth.

Three more California units took home medals on Saturday evening: **Ayala High School** (from Chino Hills) won its second Percussion Scholastic World (PSW) title since 2010. They performed “Igor’s Riot” to score a 97.013 for the gold medal. (They also won the Concert category; see below.)



A strong snare line was one component of Pulse Percussion’s performance of “Brother,” which helped them earn their third Percussion Independent World (PIW) title



Cavaliers Indoor Percussion’s performance of “The Lost Boys”—which won the fan favorite award in the PIW division—gave a new meaning to a “drum circle in the woods!”





Faceless drummers from Ayala High School were still able to play well enough to win the title in the Percussion Scholastic World (PSW) division in "Igor's Riot"



Defending PSW champion Chino Hills High School placed second

Three-time PSW champion **Chino Hills High School** earned the silver medal, scoring a 96.663 for "Men are from Mars, Women are from Venus" program. And **Arcadia High School** presented "The Dream," earning a 95.538 for the bronze medal. Judges for this division were Jim Dwyer, Peter Furnari, Austin Greene, Scott Koter, Mark Metz, Frank Miller, Jeff Prosperie, and Ray Ulibarri. The PSW fan favorite was fifth-place **Dartmouth High School** (from Massachusetts) who performed a British-themed show titled "Revolution."

Open-class finals were held earlier on Saturday. **Vigilantes Indoor Percussion** (from Fort Worth, Texas) won the gold medal in Percussion Independent Open (PIO) with a score of 97.475 for their show "We the People." **Spirit Winter Percussion** (from Orleans, Massachusetts) won the silver medal with a score of 95.95 for their "Aggression" program. Scoring a 94.75, **River City Rhythm** (from Anoka, Minnesota) captured

the bronze medal with their timely program "Refugee." Ed Argenziano, Steve Calhoun, Steve Collins, Julie Davila, Scott Johnson, Bobby Jones, Jay McArthur, and Frank Morris judged the PIO division. The fan favorite from this group was **Rise**



Five video screens set the background for Arcadia High School to win the bronze medal in the Percussion Scholastic World (PSW) division with "The Dream"



From indigenous Americans to the Constitution, the Vigilantes performed "We the People" to win the Percussion Independent Open (PIO) title



Elaborate costumes and makeup set the stage for Spirit Winter Percussion to win the silver medal in the Independent Open (PIO) category



**Percussion** (from Denver, Colorado) who placed seventh with their program “the Journey.”

First-time champion **Sparkman High School** (from Harvest, Alabama) scored a 96.913 in the Percussion Scholastic Open (PSO) category. This gold medalist drumline performed “Aurora: Ritual of Light.” **Norwalk High School** (from Norwalk, Connecticut) scored a 94.913 with their program “Break,” earning the silver medal. **Cy-Fair High School** (from Houston, Texas) won the bronze medal with a score of 94.263 for “The Lighthouse.” Judges for the PSO division were Lee Beddis, Jason Harvey, Chad Heiny, Jay Kennedy, Dave McCarthy, J.J. Pipitone, Matt Stevens, and Mark Waymire. **Nease High School** (from St. Augustine, Florida), who placed ninth, won the fan favorite award with “Turnings of the Mind.”

Class A finals were held at the UD Arena on Friday evening, April 15. First-time champions **STRYKE Percussion 2** (from Hollywood, Florida) scored a 92.663 for their program “Red” to earn the gold medal in the Percussion Independent A (PIA) division as well as capture the fan-favorite vote. The silver medal went to **Infinity 3** (from Orlando, Florida) for “Magnatiz3d,” which received a score of 91.70. **Elite Independent Percussion** (from Mandeville, Louisiana) won the bronze medal with a score of 90.875 for “Paranoid.” Charles Craig, Dennis DeLucia, Jeff Gentry, Marty Griffin, Ron Hardin, John Howell, Jon Merritt, and Rick Rodriguez judged these drumlines.

The final marching category, Percussion Scholastic A (PSA), had 59 entries from 20 states and one Canadian province. The gold medal went to **Victor J. Andrew High School** (from Tinley Park, Illinois). Their “Never Odd or Even” show earned a 98.1. The silver medal went to **Oak Grove High School** (from Hattiesburg, Mississippi), who scored a 96.063 with their “The Mad Hatter” program, which was also voted fan favorite. **Norton High School** (from Norton, Ohio) won the bronze medal for “Worn,” which earned a 95.163. Judges for the PSA division were Kevin Bell, Bret Cappelluti, Dave Carbone, Giff Howarth, Bret Kuhn, Bret Mascaro, Brian Mason, and Dave Pickett.

The final two categories featured concert percussion ensembles. The Percussion Scholastic Concert World (PSCW) division was won for the seventh time by California’s **Ayala High School**, who also won the PSW title the following day. Their “As The Last Page Turns” show received a 97.80. The silver medal went to **Woodbridge High School** (from Irvine, California), who scored a 97.50. **Goshen High School** (from Goshen, Indiana) won the bronze medal with a 93.70 for their program “As the Wind Blows.”

**Dakota Ridge High School** (from Littleton, Colorado) won the Percussion Scholastic Concert Open (PSCO) division with a score of 95.05. Their “Shattered” program earned them their first gold medal. The silver medal went to fan favorite **Corona del Sol High School** (from Tempe, Arizona), who performed “Freak Show,” which received a 93.0. **Golden High School** (from Golden, Colorado) scored a 91.625 with their “Ascension” program to win the bronze medal. Judges for both concert categories were Furnari, Koter, Prosperie, and Ulibarri.

For more than a decade, Yamaha has awarded a \$1,000 scholarship in honor of PAS (and DCI and WGI) Hall of Fame member Dennis DeLucia to one deserving member of a WGI



Chain link fences emphasized the real-life problems in “Refugee,” River City Rhythm’s third-place performance in the Independent Open (PIO) division



Victor J. Andrew High School captured the gold medal in the Percussion Scholastic A (PSA) category for “Never Odd or Even”



The large purple hats in Oak Grove’s “The Mad Hatter” show served as mini-stages for five drummers from the school, who won the silver medal and fan favorite award in the Percussion Scholastic A (PSA) division





Rhythm X placed fourth with their performance of “The Alpha”



Featuring many glass-inspired sounds in “Shattered,” Dakota Ridge High School won the Percussion Scholastic Concert Open (PSCO) title



Corona del Sol High School won the silver medal and fan favorite award in the Concert Open category (PSCO) for “Freak Show,” which included unusual instruments like a theramin and waterphones

finalist drumline. The 2016 Yamaha/Dennis DeLucia Scholarship recipient was **Mia Thompson** from Edwardsville High School in Illinois.

On April 13, **Neil Larrivee** was the 59th honoree to be inducted into the WGI Hall of Fame. Known for his work with

the King Phillip and Dartmouth High Schools indoor percussion ensembles, Larrivee is also the longtime Director of Education for Vic Firth Co.

The 2017 Percussion World Championships return to Dayton April 20–22, 2017 during WGI’s 40th anniversary celebration. For more information on joining an indoor drumline or attending a show, visit [www.wgi.org](http://www.wgi.org). **R!S**

# BEATBACK FOR DRUMSET

BY BRIAN BLUME



In this funk/rock-style solo, the roles of the bass drum and snare drum essentially get flipped, resulting in the backbeat (beats 2 and 4) falling to the bass drum, and the downbeats being played by the snare drum. The title is a simple play on words—reversing backbeat = beatback. There are three sections: (1) mm. 1–18, (2) mm. 18–22, and (3) mm. 23–30, followed by a four-bar coda. The first section and the coda are half-time grooves, while the other two sections are in four. Be careful of the syncopation (count the rhythms!), and a few of the linear fills can be tricky to play smoothly. Have fun!

## KEY

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a series of notes and rests representing drum sounds. Above the staff, "snare drum" is written with a bracket over the first five notes, and "hi-hats" is written with a bracket over the last four notes. Below the staff, the following labels are aligned with the notes: b.d., reg., ghost, rimshot, buzz, high tom, floor tom, foot, closed, open, ride, and crash. The notes are: b.d. (quarter), reg. (quarter), ghost (quarter), rimshot (quarter), buzz (quarter), high tom (quarter), floor tom (quarter), foot (quarter), closed (quarter), open (quarter), ride (quarter), and crash (quarter).

snare drum

hi-hats

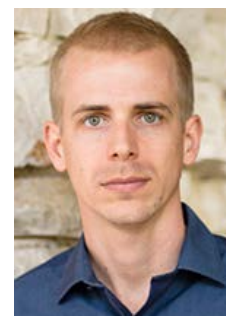
b.d. reg. ghost rimshot buzz high tom floor tom foot closed open ride crash

▶ Tap to play Video



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

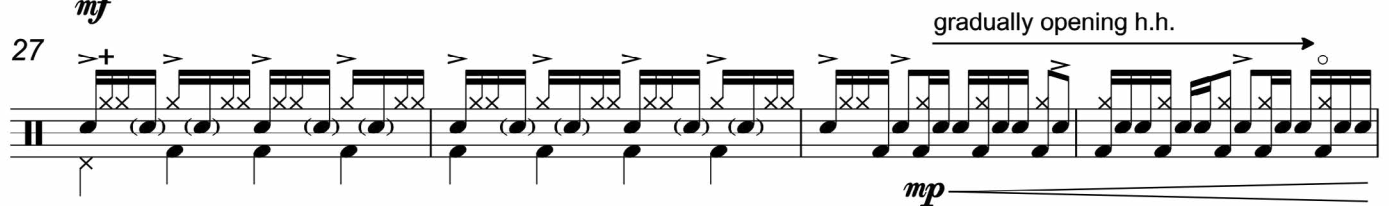
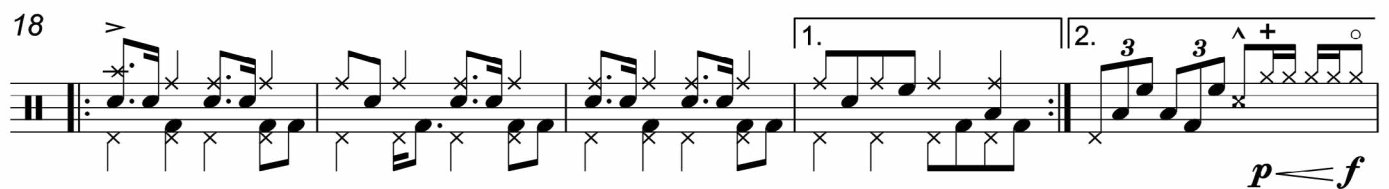
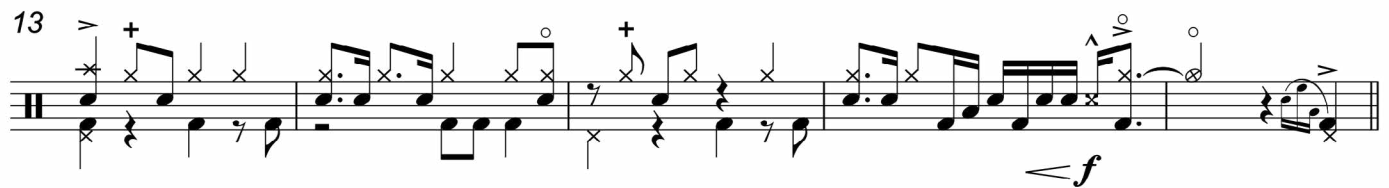
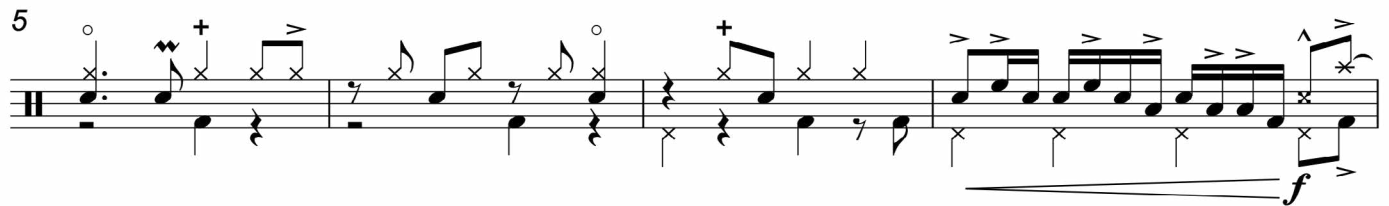
**Brian Blume** is an Assistant Professor of Percussion at Southeastern University (Lakeland, Florida), where he teaches percussion, music theory, music history, and the SEU Fireline. As a composer, Blume has published more than 20 works for percussion, and his music has been performed at PASIC, the Midwest Clinic, and at universities and high schools around the world.



# Beatback

Brian Blume

♩ = 120





# IN MEMORIAM

## REMO BELLI

Remo Belli, who founded Remo Inc. and was one of the founders of the Percussive Arts Society, died on April 25, 2016. Remo Delmo Belli was born in Mishawaka, Ind., on June 22, 1927. As a child, he loved listening to his uncle's polka band. His father urged him to learn the accordion, but he chose the drums instead. By the time he entered high school, World War II had broken out and all the local drummers had been drafted. As one of the few drummers left in Northern Indiana, he began playing professionally. The varied performance experience honed his skills, and when he enlisted in the Navy at 18, he was immediately assigned to the Navy band.

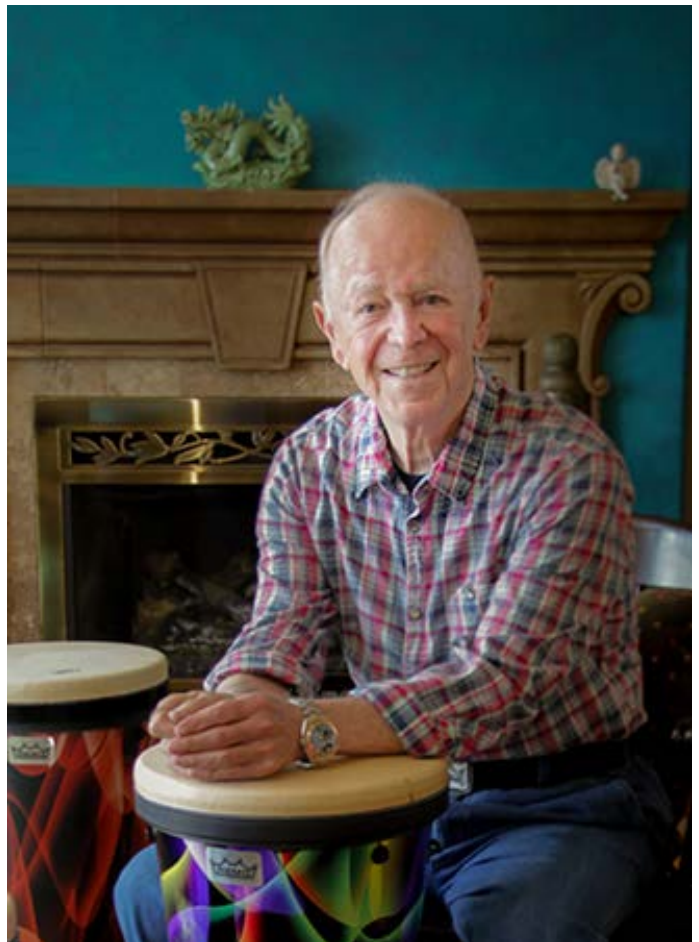
After receiving his discharge, he moved to Los Angeles and began his career as a professional drummer. He toured with singers Anita O'Day, Betty Hutton, and other notables. When he was off the road, he was a first-call studio drummer.

In 1950, he rented a small space on Santa Monica Boulevard and opened Drum City. It quickly became a destination for top West Coast drummers. Drum manufacturers began actively courting Remo because his proximity to leading players gave him unique insights into the market. On a visit to the Slingerland Drum Company in Chicago, owner Bud Slingerland asked for Remo's opinion about a new head, made from Mylar, DuPont's new plastic film. Remo was impressed with the material, but realized that a new technique was needed to attach it to the rim; tacks didn't work.

Upon returning to Los Angeles, Remo's accountant put him in contact with a chemist named Sam Muchnick, who devised an innovative solution: punching holes around the edge of the Mylar head and using a fast-setting liquid resin to bond it to a u-shaped aluminum hoop. The unique bonding system was patented in 1957, and Remo immediately began head production in a 500-square-foot space adjacent to Drum City.

Remo's synthetic head initially drew criticism from purists who argued that it "wasn't the same as calfskin." He responded by marshaling an all-star list of endorsers including Louie Bellson, Buddy Rich, and Gene Krupa to vouch for the musical quality of Mylar heads. As demand for drumkits soared, manufacturers and retailers enthusiastically embraced the new head, and the Remo Weather King became the undisputed head of choice.

In the early 1980s, Remo developed a "Pre-Tuned" head, which involved tensioning Mylar film on a hoop without the use of any hardware. This invention led to the development of a broad line of world percussion instruments. It also dovetailed with Remo's personal interest in drumming as a tool for enhancing human well-being. Belli and his wife, Ami, a doctor,



worked with neurologists and educators to incorporate rhythm into wellness regimens. He promoted drum circles and was convinced that drumming could reduce stress, improve moods, boost creativity, and even strengthen immune systems.

Watch for a tribute to Remo Belli in the July issue of *Percussive Notes*. **RIS**



A photograph of Remo Belli, an elderly man with a friendly smile, wearing a red and blue plaid shirt and dark pants. He is sitting on a large, colorful, abstract-patterned drum. His hands are resting on the drum's head. In the background, there is a fireplace mantel with decorative items and a blue wall.

“Our next boom to sustaining our industry will come through everyone recognizing that every human is a customer. We have to concentrate on how to instruct and inspire all of humanity.”

— REMO BELLI

The Percussion Marketing Council thanks Remo Belli for his inspiring leadership. Remo was a founding member and continuous supporter of the PMC. We will honor his memory by pursuing our mutual mission of percussion advocacy. His participation will be missed but his passion will never be forgotten.



The Percussion Marketing Council is a non-profit 501-c corporation dedicated to the advancement, understanding and enjoyment of drums and percussion.  
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# 2016 DAYS OF PERCUSSION



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NEVADA





# THE PAS DRUMSET COMMITTEE

BY ERIC C HUGHES, COMMITTEE CHAIR



**G**reetings from the PAS Drumset Committee. The committee has had a great year, and we want to thank all the committees and the Percussive Arts Society for a tremendous convention in San Antonio in November. The Drumset Committee was very proud of the artists that we helped bring to PASIC. I am looking at the list of those who performed, and it is staggering in the scope of talent, education and musicianship: Chad Wackerman, Ndugu Chancler, Anika Nilles, Mark Guliana, John Riley, Nate and Sput, and so many others. If there was ever a way to celebrate 40 years of PASIC, the drumset artists brought the party to San Antonio!

## OUTGOING MEMBERS, NEW FACES

The Drumset Committee is proud of the contributions of several members who have “aged-out” of their tenure on the committee. Over the years these gentlemen have helped shape policy, select artists, and plan the annual Drumset Committee events. Their service is recognized here with a special thanks to David Schneider, Glenn Schaft, Ricardo Flores, Stephen Belans, Ed Soph, Joe Bergamini, Samuel Dinkins III, James Doyle, Steve Fidyk, Skip Hadden, Kevin Nichols, and Dennis Rogers.

Roger Schupp made the trip to San Antonio for PASIC this year, but sadly he passed away in December after a long battle with cancer. Roger was a great teacher and a great drummer, and he will be missed.

With so many committee members departing it was decided that we would add six new members in 2015 to ease the transition, with eight more seats available in 2016. Here is some information on our members:

**Donny Gruendler** was born and raised in the diverse musical surroundings of Detroit, Michigan. As a result, Gruendler grew up alongside an unusually broad range of influences, including soul, funk, pop, hip-hop, traditional swing, hard bop, techno, house, and blues.

At age twenty, Gruendler graduated from Berklee College of Music with a Bachelor of Music Degree. At age 21, he earned his Master of Music Degree from Wayne State University in Detroit. Now living in Los Angeles, Gruendler has performed, programmed, toured, and recorded behind such artists as Kenny Burrell, John Medeski, D.J. Logic, the Funk Brothers (Motown), D.J A-Ski (Unique 74), Art Bleek, Charlie Sputnik, Rick Holmstrom, and Kirk Fletcher. He has composed and/or played on jingles for Axe Body Spray, RE/MAX on the Boulevard, and NPR. His select film/TV credits include *Last Holiday*, *Father of Invention*, and the Showtime feature *Chicago Overcoat*.

Donny is also a noted producer under the pseudonym Inc and half of the funky-jazz-soul-electro duo Rhett Frazier Inc. *Okayplayer* describes their productions as “cosmic brilliance delivered via a well-stirred pot of soul, jazz, rock, funk and gospel.”

In the education realm, Gruendler is the President of Musicians Institute in Hollywood, California, and he is also a member of the *Modern Drummer* education team and a frequent columnist for the magazine. Donny has also released many instructional books, DVDs, and online content under his own name. A link to Donny’s 2013 PASIC performance is here: [https://youtu.be/wSjWS\\_ZXM5w](https://youtu.be/wSjWS_ZXM5w).

For more information about Donny, visit [www.donnygruendler.com](http://www.donnygruendler.com).

**Jen Hoeft** is a pro-drummer in Nashville. She began playing drums at age 10 and performed throughout high school, earning top honors at All-State in Virginia. Jen attended James Madison University, where she earned a Bachelor of Music in Education degree. After performing on cruise ships and exploring the world, Jen attended graduate school at the University of Arizona where she was Gary Cook’s T.A. and completed her MM degree in conducting.

Jen moved to Nashville in 1992 and played on Victor Wooten’s first two records, and co-wrote a song on his latest record. She toured for two years with RCA artist the Warren Brothers and currently she is playing and recording in Nashville with big-band, jazz, swing, western-swing, and soul bands.

Her favorite thing is writing and recording with her





own band the Jenerators. In addition to her drumming Jen is a fitness guru, and we hope to have her contribute information about drumming, health, and wellness. To learn more about Jen, visit [jenhoeft.com](http://jenhoeft.com).

Born and raised in the Detroit area, **Keith Dudek** began playing drums at age 11 in school band. By high school he was drumming in area rock bands, school jazz band, and gigging with a wedding/polka band.

Attending college for Music Education, he played in the big band and studied under Rupert Kettle. Keith was honored to open up for the Buddy Rich Big Band in 1985. He did session work and live gigs with numerous bands in the area. To improve his drumset chops, he marched three seasons with Madison Scouts Drum & Bugle Corps on snare. They went on to win the 1988 DCI World Championship and toured Europe.

Focusing on drumset, Keith began playing for churches, continued doing session work, and toured with several regional bands. Over the next 10 years he had the opportunity to record and tour with Steve Raybine (Smooth Jazz Artist, Bad Kat Records). He toured with Jolie Edwards (DreamWorks and Warner Bros. Records) from 1998–2003, which included two USO tours (Europe and Korea) as well as the Country Gold Festival in Japan.

Pushing his career to the next level, Keith moved to Nashville and it turned out to be the right decision. He continues to drum at World Outreach Church and has done several clinics at the PAS Tennessee Day of Percussion. He has performed with Little Big Town, Scotty McCreery, Lee Greenwood, Collin Raye, Pam Tillis, Ty Herndon, Jamie O'Neal, Kevin Sharp, Rick Huckaby, and Matt Stillwell. While performing with Pam Tillis, Keith traveled to Europe for the third time and played music festivals there. He has performed several times on the Grand Ole Opry with Lee Greenwood.

Keith has just completed a snare drum method book with Edward Freytag titled *The Orchestral Snare Collection* for Row-Loff Publications. Keith keeps a demanding tour schedule, performs clinics, and teaches drumset camps.

For more information about Keith visit [www.keithdudek.com](http://www.keithdudek.com).

**Mark Powers** has studied, performed and taught throughout North America as well as in Asia, Africa, the Middle East, and the South Pacific. As a teaching artist, he facilitates a variety of percussion programs, educating students of all ages in schools, presenting at youth/adult correctional facilities, and leading businesses and organizations in rhythm-based leadership and team building workshops. Mark is a two-time TEDx



speaker and co-author of two Alfred publications: *Alfred's Drum Set Method: Book 2* and *The 2-in-1 Drummer*. He has written for *Modern Drummer* magazine, *Percussive Notes*, and other percussion publications, and releases 60-second video drum lessons on [DrumItInAMinute.com](http://DrumItInAMinute.com).

For more information about Mark visit PowersPercussion.com. Check out Mark's TEDx talk at this link: [www.youtube.com/watch?v=lvh1YBdzNs](http://www.youtube.com/watch?v=lvh1YBdzNs).



Drummer/author **Jason Gianni** is a full-time instructor at Drummers Collective in New York City as well as a part-time professor at the University of the Arts in Philadelphia. He holds a Master of Music degree from Pennsylvania State University and a Bachelor of Music degree from the University of Delaware, both in Percussion Performance.

A session drummer for countless television and radio commercials, he is most known for being the drummer for the theme song for the popular cartoon *Spongebob Squarepants*. He is the co-author of the *The Drummers Bible* and is the featured drummer on the 2008 Hudson Music DVD *Set Up, Tune and Play Your Drums*. Jason was the backup drummer for the Trans-Siberian Orchestra and is a guest artist on their popular platinum selling CD *Night Castle*. He is a sub for drummer Mike Portnoy for progressive artist Neal Morse, he has been an active drummer for the Broadway and touring hit musical *Rock of Ages*, is the drummer for the Mark Wood Band (original violinist of the Trans-Siberian Orchestra), and was the house-band drummer for the Hispanic version of the TV show *The Voice* titled *La Voz, Kids* on the Telemundo network.

Over the past two years he has performed drum clinics throughout Italy, Switzerland, in Spain at the La Rioja Drum Festival, and was at both PASIC and Philly DrumPhet 2014.

To learn more about Jason visit [www.jasongianni.com](http://www.jasongianni.com). Here is a link to Jason demonstrating some polyrhythm and ostinato drum solo ideas: [www.youtube.com/watch?v=lmB-Zy-9YyPU](http://www.youtube.com/watch?v=lmB-Zy-9YyPU).



**David Stanoch** has been drumming professionally since he landed his first gig at age 12 and since then mined an eclectic

tic musical reputation as a performer with internationally recognized artists from jazz, rock, and R&B music, and stars from Broadway, motion pictures, and television, including Hiram Bullock, George Clinton, Sheryl Crow, Richard Davis, Freedy Johnston, Stanley Jordan, Keb' Mo', the Minnesota Orchestra, New Kids on the Block, Bonnie Raitt, Don Rickles, Doc Severinsen, Martin Short, Ben Sidran, Timbuk 3, Butch Vig, the Supremes' Mary Wilson,



and others. Currently he is musical director for Emmy-winning vocalist Shaun Johnson's jazz/pop Big Band Experience group.

A dedicated educator, Stanoch is a founding member of the McNally Smith College of Music Percussion Department in St. Paul, Minnesota, where, in 2016, he is celebrating 25 years on the faculty. He is also a contributing member of *Modern Drummer* magazine's Educational Team and author of the books *Mastering the Tables of Time, Vol. 1* (Winner: #1 Educational Book, in the Modern Drummer 2009 Readers Poll), and (with Elliot Fine, Walfredo Reyes Sr., and Mark Powers) co-author of *The 2 in 1 Drummer*. Both books are available through Alfred Music.

A sought-after clinician, Stanoch regularly presents master classes internationally at universities, music stores, festivals, and events including PASIC in 2010 and 2013, and the 2011 NAMM Show.

To learn more about David visit [www.youtube.com/user/RhythmelodicMusic](http://www.youtube.com/user/RhythmelodicMusic).

## FINAL THOUGHTS

Going forward the Drumset Committee will continue to help plan and program cutting-edge clinics and informative and educational panel discussions for all members of PAS to enjoy. We continue to look at developing trends in the music industry so that we can best plan for future conventions. We are accepting the challenge of PAS to grow the brand, to invest more energy into building the membership base, and to offer new and innovative ways to encourage drumset players of all ages and abilities to be a part of this wonderful organization.

Please feel free to contact me at [txdrums@gmail.com](mailto:txdrums@gmail.com) with any thoughts or comments. Thank you for reading this and, as Horacio Hernandez said at the end of our interview, "Viva PAS!" **RIS**



# PASIC 2016 Scholarships

The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2016. Applicant must be an active PAS subscriber at the VIP Pass or All Access Pass level at time of application and remain current during PASIC 2016, if selected. Scholarship recipients are required to write a post-PASIC review/blog.

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

*NEW! PASIC International Scholarship—exclusively available to PAS Subscribers outside the continental United States, Hawaii, and Alaska.*

## Qualifications:

- Must be a full-time student.
- Must be a member of PAS (minimum of VIP pass level).

## Provided:

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

## Service Component:

- Write a post-PASIC review/blog.

## Deadline:

- June 15, 2016

## Selections:

- Winners will be announced no later than September 1, 2016.

## Online Application Materials:

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

## Apply:

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

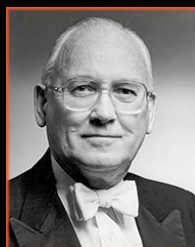
## Corporate PASIC Scholarships

The following companies have recognized the value of the annual Percussive Arts Society International Convention (PASIC), such that they have established scholarship funds in order to assist individuals to attend PASIC at little or no cost.



## Individual PASIC Scholarships

The following named scholarships have been established to honor the individuals, past and present, who recognize the value of PAS and PASIC. These funds are awarded every year to assist individuals attend PASIC.



Cloyd Duff



Val and Venus Eddy



Steve Ettleson



Jack H. McKenzie



James A. Sewrey



Thomas Siwe  
(2 awarded)



William F. Ludwig, Jr.



Yamaha Jim Coffin  
Scholarship



George P.  
Contreras, Jr.



# THE PAS UNIVERSITY COMMITTEE

BY JENNIFER HOTZ, COMMITTEE CHAIR



The PAS University Committee's mission is to provide collegiate percussionists with the opportunity to lead and network, and facilitate the development of more informed and well-rounded students. Throughout the year this group of students volunteer time to represent university students as a whole in the Percussive Arts Society.

## HISTORY

The PAS University Committee was established in 2003 by then student Dr. Thad Anderson and several other proactive students. It was originally named the Collegiate Committee and was formed after PASIC 2002 to provide a forum for active college student percussionists to become more readily involved in the percussion field.

"Rich Holly was instrumental in getting the committee off the ground," Anderson explained. "In 2002 I approached him about starting a student-based organization, and he suggested the committee. PAS already had bylaws that included a student leader to be involved in Board of Directors meetings, but it had never been pursued. This became an opportunity to do that and to give college students more of a voice. As a music education major in Florida, I was involved in the CMENC group that was highly active at FMEA and hosting other events around the state. I got to know a lot of music majors at other institutions through this group. At the time, I felt that it was difficult to intersect with other students through PAS, and while at PASIC, Rich Holly agreed and pursued initiating the committee. The idea was to give college students more of a voice with presenting sessions and provide an outlet for networking."

## GOALS OF THE COMMITTEE

The goals of the PAS University Committee are networking, leadership, dissemination, interrelations, and discussion.

- **Networking:** Supplying a database of contact information for aspiring professionals. As we grow older as students, musicians, and professionals, we find it necessary to network with our peers as well as other professionals who share our passion. These connections may open many opportunities that allow one to grow.
- **Leadership:** Offer opportunities through PAS to help develop the future leaders of our field. As liaisons to the other 16 PAS committees and the society itself, we are dedicated

to making sure that the concerns and interests of university percussionists around the globe are known.

- **Dissemination:** Dispersion of professional-level information from various individuals and points of view. The PAS University Committee is just as concerned with disseminating information relevant to university percussionists as it is with the other goals of PAS. We do so by writing articles, posting to social media, and holding our annual panel discussion.
- **Interrelations:** Development of mutual relationships regarding the percussive arts. If you can image a world without PAS, without PASIC, and without Days of Percussion, where would you get your information about percussion? As members of the University Committee it is important that we acknowledge the importance of a large and diverse community in which we can develop such valuable personal and professional relationships.
- **Discussion:** Provide opportunities for scholarly discussion concerning topics that students encounter on a regular basis. The PAS University Committee comprises a diverse group of students from various regions of the world



PASIC15 Panel (L to R): Benjamin Fraley, moderator; Scott Herring, Megan Arns, Michael Burritt, panelists.



who bring new and exciting topics and ideas to the discussion table each year.

### WHAT WE DO

Our main contribution occurs every year at PASIC when we present our panel discussion. These panel discussions are always geared towards topics that we feel are relevant and informative for university percussionists. Most recent topics have included:

2010 "Forming Your Own Percussion Group."

Panelists: Julie Hill, Payton MacDonald, Josh Quillen, David Skidmore, Adam Sliwinski

2012 "The Weekly Lesson: Maximizing the One-hour Slot with Your Teacher."

Panelists: Adam Blackstock, Kevin Bobo, Jonathan Ovalle

2013 "Your Pie Chart—Realistic Career Outlooks in Music."

Panelists: Ben Wahlund, Matt Jordan, Tim Feeney

2014 "Interdisciplinary Education: How do other disciplines improve our musical lives?"

Panelists: Omar Carmenates, Allen Otte, Sherry Rubins

2015 "Graduate Auditions: What Every Student Should Know."

Panelists: Megan Arns, Michael Burritt, Scott Herring

In addition to our panel discussions we published an article titled "17 Ways University Percussionists Can Save Money" in the February 2016 issue of *Rhythm! Scene*. Members of the committee also take on personal projects such as recording CDs, publishing compositions, and writing articles.

### JOIN IN!

We encourage you to get involved in PAS in any way you can. Some people serve on the PAS committees, but there are also opportunities through state PAS chapters, the PAS Student Delegates program, and countless ways to contribute individually. Join in and be a part of the largest percussion society in the world and you'll wonder why you hadn't joined sooner. **RIS**

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# HALL OF FAME SPOTLIGHT

## TERRY GIBBS, EVELYN GLENNIE, ELVIN JONES

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](#).

### TERRY GIBBS

BY DAN MOORE

There was a time when four names dominated the field of jazz vibes players: Lionel Hampton, Red Norvo, Milt Jackson, and Terry Gibbs—the “Big Four,” as they were known. Gibbs held the reins of one of the hottest big bands of all time, The Terry Gibbs Dream Band. He toured with Benny Goodman and jammed with Charlie Parker.

Gibbs entered the world as Julius Gubenko on October 13, 1924, and grew up in Brooklyn, New York. “When I was about 16½ years old, I went with a bandleader named Judy Kayne,” he recalled. “The booking agency didn’t like my name. Without telling me, the publicity came back saying ‘featuring Terry Gibbs on drums and xylophone.’ So I became Terry Gibbs.”

As a youth, Terry played drums. His older brother, Sol, played xylophone. Gibbs remembers accompanying his brother to a resort where he was playing one summer. During the day, while Sol was out golfing, Terry would practice xylophone, which was set up in the hotel casino. A casino patron urged him to perform in the weekly amateur contest sponsored by the hotel. Terry performed in the amateur contest and returned home to begin xylophone lessons with Fred Albright, one of the most respected teachers of percussion at the time. At age 12, Terry entered another amateur talent contest, *Major Bowes Amateur Hour*, one of the most popular radio programs of the day, and Terry won. Almost from that day on, Gibbs would be on the road playing professionally.

During World War II, Terry joined the Army and was sent to Dallas, Texas, the home of the 8th Service Command whose job it was to make Army movies and produce radio programs for bond drives. They needed a percussionist. Gibbs ended up fulfilling his commitment to Uncle Sam playing drums and writing arrangements.

During his stint in the Army, Terry discovered bebop. “I came home on one of my furloughs and my friend Tiny Kahn took me to hear Charlie Parker and Dizzy Gillespie. Well, these two guys turned my head around, and when I went back to the

Army I started writing little bebop things. When I got out of the Army, I got to 52nd Street and I started to play with the guys and really learn.”

Well over 300 songs flowed from the pen of Terry Gibbs—songs that have been recorded by such luminaries as Count Basie, Les Brown, Nat King Cole, and many others. The list of names Gibbs played with includes Charlie Parker, Dizzy Gillespie, Benny Goodman, Woody Herman, Miles Davis, Bud Powell, Ella Fitzgerald, Buddy Rich, and Tito Puente.



Read Terry Gibbs’s complete PAS Hall of Fame bio at <http://www.pas.org/About/the-society/halloffame/GibbsTerry.aspx>.

Watch a video of Terry Gibbs performing “Opus One” at <https://www.youtube.com/watch?v=TYT2wq67DTE>.



# EVELYN GLENNIE

BY LAUREN VOGEL WEISS

Evelyn Glennie is a percussionist of many firsts: first full-time solo percussionist in the world; first to perform a percussion concerto at London's Royal Academy of Music; first to give a percussion recital and concerto performance at BBC's Henry Wood Promenade Concerts ("Proms"); first percussionist to be awarded the Dame Commander of the British Empire (DBE); and the youngest person ever to be elected to the PAS Hall of Fame

Evelyn Elizabeth Ann Glennie was born on July 19, 1965 in Aberdeen, Scotland. She began studying piano at age eight and two years later began to play clarinet. As her hearing began to deteriorate (Evelyn is profoundly deaf), she switched to percussion at age 12. Thanks to her perfect pitch and the fact that she performs barefoot (or in stocking feet), Evelyn "hears" the vibrations through her body. Together with her deft lip-reading skills and amazing musicianship, she has conquered any preconceived notions of her impairment. It is also important to note that Evelyn does not consider herself a "deaf musician" (nor is the fact included in her concert programs) but rather a musician with a hearing impairment.

At age 16, Evelyn moved to London to attend the Royal Academy of Music. In 1984, during her second year at the Academy, Evelyn won the Gold Medal in the Shell/London Symphony Orchestra Music Scholarship. She also received the James Blades Prize twice—one year for timpani and the following year for percussion—as well as the Queen's Commendation Prize for all-around excellence, both musically and academically.

Glennie appeared on a recording of Bartók's "Sonata for Two Pianos and Percussion" that won a Grammy Award in 1989. She also appeared on Béla Fleck's *Perpetual Motion*, which won a Grammy in 2001, and she has received two other Grammy nominations as well. In 1989, she released her first solo album, *Rhythm Song*. She now has over two dozen recordings to her credit.

She has performed in over 40 countries on five continents, often giving more than 100 concerts a year. Evelyn has concertized with over 200 ensembles (not counting repeat visits to particular venues), including all the top-tier orchestras around the world.

In addition to being a performer, Evelyn is also a composer of music for television, radio, and media purposes, and Dame Evelyn is also a popular motivational speaker. "My whole profession as a musician is about listening and what it entails," she says. "I explain how I use listening as a professional musician and how they can use it within their work environment."

Does she have advice for young percussionists? "It's important to grab on to any opportunity that comes your way," Evelyn states, "but you also need to practice the art of creating

your own opportunities. People told me, 'You cannot be a solo percussionist.' Once you believe in something, you know it's absolutely possible to do. I was the first percussion concerto performer and recital soloist in the 100-plus year history of the Royal Academy of Music in London, and at the Prom concerts, too. These were high-profile performances that changed the perception of how people felt towards percussion. Every time you have an opportunity to perform, you're planting the seed in someone else's system. You've got to respect that and therefore give your best."



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

Watch a video of Evelyn Glennie performing "Prim" by Askell Masson at [https://www.youtube.com/watch?v=aEdrL-jq\\_RRo](https://www.youtube.com/watch?v=aEdrL-jq_RRo).

# ELVIN JONES

BY RICK MATTINGLY

As Elvin Jones walked onto the stage to begin his PASIC 2002 clinic, he was greeted with a standing ovation that lasted several minutes—the same kind of reception he was getting at other appearances. Just his work with John Coltrane in the 1960s had established him as a jazz legend, and after leaving Coltrane in 1966, Elvin remained a force in modern jazz. Through his own bands he became a mentor to countless young jazz musicians, he served as a role model to numerous drummers, and many rock drummers named Jones as an influence.

Born on September 9, 1927, in Pontiac, Michigan, Elvin Ray Jones was the younger brother of jazz pianist Hank Jones and trumpet player and bandleader Thad Jones. At age 18 he joined the Army and spent three years playing in a military band. He then returned to Michigan and began gigging in Detroit. During 1955 he toured with bassist Charles Mingus and pianist Bud Powell.

Jones went to New York City in 1956 and was soon gigging and recording with a variety of artists. One of Elvin's most significant recordings was with Sonny Rollins on *Live at the Village Vanguard*. When Jones and Rollins trade fours on "Sonnymoon for Two," many of the characteristics of Elvin's later style emerge, such as thunderous tom rolls, polyrhythms, a dramatic sense of color, and a dose of bombast. You also hear Jones and Rollins dispense with metric accuracy as they overlap phrases in the style of a true musical conversation.

"When exchanging fours or eights, I was always thinking in terms of musical phrasing," Elvin explained. "I think the phrasing should never be confined to a rigid pattern. Why shouldn't it overlap? You can simply pick up from where the other person left off, and he can come in where he wants in order to complete the continuity of the phrase."

In 1960, Elvin joined the John Coltrane Quartet, which was the perfect setting for his style. Jones developed an original approach in which every part of the drumset contributed to the forward momentum of the music. "You can't isolate the different parts of the drumset any more than you can isolate your left leg from the rest of your body," Elvin contended. "Your body is one. It's the same with the instrument. People are never going to approach the drumset correctly if they don't start thinking of it as a single musical instrument."

Jones recorded extensively with Coltrane, and many consider the album *A Love Supreme* to be the definitive document of the group. During his years with Coltrane, Elvin became an in-demand drummer who appeared on albums by many leading jazz artists, and he also recorded several albums under his own name.

After leaving Coltrane, Elvin started his own trio. The

group's debut album, *Puttin' It Together*, is regarded by many as one of Elvin's finest recordings ever, and Elvin himself ranked it as one of his personal favorites. Over the next few years, Jones led his own bands, which he started calling The Jazz Machine, and he appeared on numerous albums by other jazz notables.

In 1991 Elvin was elected to the PAS Hall of Fame. In 1998, Jones was one of the inaugural recipients of the American Drummers Achievement Award presented by the Zildjian company. Elvin remained active until a few months before his death on May 18, 2004.

Read Elvin Jones's full PAS Hall of Fame bio at <http://www.pas.org/About/the-society/halloffame/JonesElvin.aspx>.

View a video of Elvin Jones demonstrating a drum solo at [https://www.youtube.com/watch?v=0YVOd1hK0\\_w](https://www.youtube.com/watch?v=0YVOd1hK0_w). **RIS**





# Drum Circle Facilitation Workshop

**Robert Friedman, facilitator**

November 13, 2016, 12pm - 5pm

Indiana Convention Center

Indianapolis, Indiana



**Only \$75  
\$50 for PASIC attend-  
ees!**

The PASIC - Drum Circle Facilitation Workshop is a 5-hour workshop providing facilitators at any level, beginning to advance, the opportunity to learn from a world-renowned drum circle facilitator on how to enhance their facilitation skills. This experiential full day program will focus on rhythm and facilitation techniques when working with four specific populations. As a facilitator since 1986, Robert's work has included populations ranging from corporate employees to Alzheimer's patients. This program will focus on some of the techniques that Robert has employed working with corporate employees, at-risk youth, senior citizens and young adults. Particular focus will be provided in areas including stress management, empowerment, emotional release and team building. If your work involves exploring drum facilitation in corporations, detention centers, senior centers, nursing homes, day camps and others, please join us.

*For the past 30 years, Robert Lawrence Friedman MA, has provided his dynamic and interactive rhythm-based programs to audiences throughout United States, Europe and Asia. He was featured on the year-long Discovery Health Channel documentary, "Class of '75," "The Today Show" (NBC), NY One News, Fox News, E Television, as well as on the Fuji and Sankei television networks in Japan. Mr. Friedman is the author of the books, The Healing Power of the Drum—A Psychotherapist Explores the Healing Power of Rhythm (White Cliffs Media, 2000) and The Healing Power of the Drum – A Journey of Rhythm and Stories (Pathway Books, 2010). Mr. Friedman has been interviewed in Drum! Magazine, U.S. News and World Report, The Wall Street Journal and The Washington Times, among others. He was the Healing Drum columnist in Drum Magazine for two years. Robert has published over seventy-five articles in numerous journals and publications. Mr. Friedman has been a Remo drumming artist since 2001.*

**Register Online!**

<http://pasic.org/drum-circle-facilitation-workshop/>

**PASIC 16**  
PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION

# PEOPLE AND PLACES

## CUBA

This year's week of KoSA Cuba workshops began with a lecture by one of Cuba's leading ethnomusicologists, Dr. Olavo Rodriguez, who explained the social and historical context of Cuba's culture. Morning and afternoon workshops featured leading names in Cuban and world music such as **Tomas Ramos "Panga"** (studio conga artist); **Julio Lopez** and **Jean Roberto** (Klimax); **Adel Gonzalez** (Afro-Cuban Allstars); **Oliver Valdes** (studio drumset artist); **Enrique Pla** (Irakere); **Walfredo Reyes Jr.** (Chicago); and talented drummer **Juan Carlos Rojas "El Peje"** (Chucho Valdes). Two special guests artists were legendary drummer **Alex Acuña** (Weather Report) and **Pete Lockett** (master tabla artist from England). The daily classes were followed by afternoon concerts.

After dinner, the participants of the KoSA Cuba workshops were treated as VIP guests of the Havana Rhythm and Dance Festival where they witnessed unforgettable concerts. Every night participants were dazzled by dance and music extravaganzas featuring some of Cuba's leading traditional and popular dance troupes. After the show, the crowd would hold rumba concert parties.

The last concert Saturday night proved that just when you think the energy on a Cuban stage can't possibly fly any higher, it can. The crowd cheered the young semi-finalists in the drumming contest, including a blind bongo player and a bata player, maybe the youngest of the lot. Festival director Piloto's band, Klimax, lit up the stage with its flavor of salsa, and then one of the island's leading rumba ensembles, Osain del Monte, brought the audience to its feet. Klimax returned to the stage, soon joined by the resplendent Brenda Navarrete rapping to the beat, and then with a signal from Piloto, the rumba group jumped in, in what could have been the quintessential Cuban

musical moment of the week: a seemingly effortless, utterly joyous combination of musical styles, at once planned and spontaneous, raw and refined.

"There's nothing like hearing and seeing the music made in its birthplace," said KoSA founder **Aldo Mazza**. "It's easier to learn it when it's in the air all around you. There is no music like Cuban music and no place like Cuba. We love to introduce people to it. We also love to welcome back the people who've come year after year to keep improving their skills in Cuban drumming and see what the incredible musicians of this incredible island will do next."

KoSA Cuba Workshop and Fiesta del Tambor sponsors included Sabian, Gon Bops, Evans, Regal Tip, and KoSA Music. For more information on all of their programs, visit [www.kosamusic.com](http://www.kosamusic.com).

## PERU

The **Caixa Trio** (**Julie Hill, Julie Davila, Amy Smith**) performed at the Festival Internacional de Cajon in Lima April 27–May 2. Groups invited to perform in the festival came from France, Mexico, Argentina, Great Britain, and the United States (represented by the Caixa Trio). The weeklong festival includes concerts and master classes by all visiting artists as well as a plethora of performances by local Peruvian musicians. Among the highlights of the festival were the *Cajoneada*, which included more than 1,000 cajon players from ages 2–90 in the city center of Lima, and the final concert bringing together all visiting and local artist in a celebration of world music styles hosted in the Grand National Theatre of Peru.



KoSA Cuba artists



The Caixa Trio



**USA**  
**Connecticut**

On April 9, the **Hartt Percussion Ensemble**, directed by **Benjamin Toth** and **Elliot Wallace**, presented a concert celebrating the percussion music of Alexander Lepak (1920–2009). Lepak, known for his accomplishments as a performer, composer, publisher, pedagogue, and conductor, in both jazz and classical music contexts, was the founder of the Hartt Percussion Department and is a member of the PAS Hall of Fame. The concert included some of his works for solo percussion as well as chamber pieces for percussion, and is available for viewing on YouTube at [www.youtube.com/watch?v=yu3AVVISceM](http://www.youtube.com/watch?v=yu3AVVISceM).

The concert was attended by many Hartt percussion alumni, including several of Lepak's former students who travelled from New York, Los Angeles, and many places in between to join the celebration and visit with Charlotte Lepak, Al's wife of 63 years. The concert ended with a collaborative performance of Lepak's "Crescendo," including 22 current and former Hartt percussion students, all surrounding the audience.

On April 16, **Bob Bloom** led an interactive drumming performance, "Take a Drum Ride," as a participatory session at the Connecticut PAS chapter's Day of Percussion 2016. The audience consisted of members and conductors of the student percussion ensembles of Western Connecticut State University, Sacred Heart University, Coventry High School, and the University of Connecticut, plus attendees from the general public. Bob drove rhythm patterns for everyone in the room to play on his cargo of melodic hand drums to take a "drum ride" with him as he sang well-known rock 'n' roll, funk, folk, and boogie songs. The day-long event was presented at Coventry High School.



Bob Bloom's interactive drumming performance at the CT DOP.

**New York**

On Feb. 13, the NYU Steinhardt Percussion Studies Program (**Jonathan Haas**, Director) hosted their first-ever collaboration with KoSA (**Aldo Mazza**, Director) and Hit Like a Girl (**David Levine**, Director). This year's event, Celebrating Women in Percussion, included a variety of clinics and master classes with artists from around the world, concluding with a showcase performance on Saturday evening.

**Lindsay Artkop** from Berklee College, winner of the 2015–16 Hit like a Girl competition, began the day showcasing her impeccable skills on drumset. Following her was Grammy award winner **Terri Lyne Carrington**, who spoke about her cymbal preferences and journey in her musical career as a drummer. **Reynaliz Herrera** and her group from Boston performed an original theater and percussion piece, incorporating elements of comedy and drama.

The fourth session of the day featured **Valerie Naranjo**,



Current and former members of the Hartt School Percussion Ensemble.

percussionist for *Saturday Night Live* and Broadway's *The Lion King*, and NYU Steinhardt faculty member. Very special guests **Barry Olsen** and the **NYU African Gyl and Percussion Ensemble** joined Naranjo for a unique and energetic performance, featuring the music of West Africa. Next up was **Cherisse Osei**, most recently known for her work with Bryan Ferry and Mika. Her session discussed technique, practice routines, and featured an incredible display of musicianship, as Osei played along to a variety of tracks. The clinic portion of the day finished with a very special presentation by **Julie Spencer** and Mazza. Their friendship, knowledge and experience, and musical skills shined together on stage as they discussed and demonstrated the art of improvisation. As a special treat, their session concluded with a performance by the all-women **Batala New York City Samba and Reggae Group**. Their spirit and high-energy had the audience on their feet.

The final event was the showcase concert, bringing together artists from around the world for a performance that included a variety of styles and genres. Spencer and Mazza performed Spencer's work for drumset, marimba, and speech, "Everybody Talks about Freedom." Next was **Katy Clinch** and the **Juilliard Pre-College Percussion Ensemble**, performing Nigel Westlake's masterpiece "Ompholo Centric Lecture." NYU's **Palladium Percussion** quartet performed Steve Reich's "Mallet Quartet" and an original work, "At Least It's Raining," composed by ensemble member Luis Jácome. The concert concluded with a performance by the **School of Rock All Girl All Star Band**. This talented ensemble, made up of musicians from the Tri-State area, performed a variety of songs by artists such as Led Zeppelin and Steely Dan.

Special thanks to all of the individuals that made this event possible, including Haas, Mazza, Levine, event co-directors Rose Egan and Luz Carime Santa-Coloma, NYU Steinhardt and the Frederick Loewe Theatre staff and crew, and to all of the sponsors: Tama, Zildjian, KoSA Music, Mapex, Ludwig, Vic Firth Co., Mike Balter Mallets, Sabian, NYU, Hit Like a Girl, School of Rock, LP, Evans, Promark, Nork Musik, Gibraltar, DW, and Remo.



Kristen Shiner McGuire

**Kristen Shiner McGuire** was recently presented with the Richard Snook Award for excellence in contributions to music education in Monroe County. She is now Associate Professor in Professional Practice at Nazareth College in Rochester, where she is in her 31st year.

## Pennsylvania

On April 22–24 **James Armstrong** (President, Pennsylvania PAS chapter and Instructor of Percussion at Millersville University) and Millersville University hosted a PAS Percussion Weekend. The festivities began with a "Pre-Day of Percussion" concert featuring the **Millersville University Percussion Ensemble** (Armstrong and **Stephen Goss**, directors), **MU Caribe** (Afro-Caribbean Hand Drumming Ensemble, Armstrong, director), **Manheim Township High School Percussion Ensemble** (**Scott Seigel**, director) and **Lancaster Catholic High School Percussion Ensemble** (**Paul Murr**, director).

The 2016 Pennsylvania PAS chapter Day of Percussion was held on April 24. Performing ensembles included the **West Chester University High School Honors Percussion Ensemble** (**Brent Behrenhausen**, director), **Ephrata High School Percussion Ensemble** (**Stephen Goss**, director), **West Chester University Percussion Ensemble** (**Ralph Sorrentino**, director), **Messiah College Percussion Ensemble** (**Dr. Erik Forst**, director), **Dusquene University Percussion Ensemble** (**Dennis Hoffman**, director), **Temple University Percussion Ensemble** (**Phillip O'Banion**, director), and a special lunchtime concert by the **Leechburg High School Taiko Drumming Ensemble** (**Robert Reams**, director).

Guest artists on the Day of Percussion included **Mark Beecher** and **Mark Reilly**, along with guests the **TroubleMakers**, who presented a clinic on the history and evolution of rudimental drumming, **Levy Lorenzo** presented an inspiration session on electronics and percussion, and **Kevin Bobo** presented a clinic on the history of solo marimba literature and performance practice. A special pre-concert performance by



Mark Beecher and Mark Reilly, along with guests the TroubleMakers



MU Latin Jazz Ensemble (**James Armstrong**, director) preceded an outstanding gala concert that featured guest artists along with the Leechburg High School Taiko Drumming Ensemble, the **Millersville University Percussion Ensemble**, and the **Lancaster All Star High School Percussion Ensemble** (James Armstrong and **Stephen Goss**, directors). This event was sponsored in part by Millersville University with support from Zildjian, Majestic, Innovative Percussion, Evans, Vic Firth Co., and TapSpace.

The weekend concluded with a vibes workshop featuring **Tony Miceli**. Over 25 participants took part in master classes on jazz improvisation, ear training, and solo vibraphone performance practice with a casual finale concert featuring members of the Millersville University Percussion Ensemble and Miceli performing solo vibraphone literature.

### Puerto Rico

On May 6, conguero **Richie Flores** gave a clinic to the students of escuela Libre de Música de San Juan, hosted by **Professor Diana Valdés**. Flores explained the different sounds he is working on regarding the evolution of the conga's role in salsa music. Afterward he led a jam session with the students.

The percussion ensemble of the Preparatory School of the Conservatory of Music of Puerto Rico, conducted by **Professor Diana E. Valdés-Santos**, presented their 10th Anniversary concert on May 7 before a full house. Works by H. Brodmann, N. Daughtrey, D. Gillespie, F. Schubert, F. Mantooth, J. Spears, William Roberts and others were presented. Valdés publicly recognized Maestro **José Alicea Espada**, Chairman of the Percussion department of the Conservatory of Music, for his long tenure as a percussion educator.



Diana E. Valdés-Santos and students

### South Carolina

**Neil Grover**, a percussionist with the Boston Pops for over three decades, presented several clinics on orchestral percussion in the Palmetto state. On April 2, he taught at the South Carolina Governors School for the Arts & Humanities in Greenville (**Everett Beale**, host). The following day, he taught at Clemson University in Clemson (**Paul Buyer**, host). And on April 4, he returned to Greenville for a clinic at Furman University

(**Omar Carmenates**, host). His events were co-sponsored by Grover Pro Percussion.

### Texas

Former Chicago drummer **Danny Seraphine** was the guest artist at the Canyon Night of Percussion in New Braunfels on April 28. He performed with the **Canyon High School and Middle School Percussion Ensembles**, under the direction of Brad Arnold, before a standing-room-only crowd of 950. The program included Chicago classics "Another Rainy Day," "Make Me Smile," "Free," "Old Days," "25 or 6 to 4," "Feeling Stronger Every Day," and "Beginnings." Seraphine's appearance was co-sponsored by DW, Zildjian, and Aquarian.

### Tennessee

**Brian Grasier** gave a performance and master class on the History of the Vibraphone at the University of Tennessee on Feb. 9. The **University of Tennessee Steel Band** hit the road for their World Rhythms Outreach Tour to local area elementary schools Feb. 25–29. The UT Spring Percussion Studio recital was held on March 7. The Odd River Trio made a stop back home to the University of Tennessee giving a recital on March 21. **Steven Schick** visited the University of Tennessee to give a guest lecture April 1. UT Alum **Edward Freytag** presented a master class and performance for the percussion studio on April 5. **Bill Wiggins** (retired Principal Timpanist, Nashville Symphony) presented a clinic on timpani maintenance and head changing on April 12. The 3rd Annual UT Percussion Festival was held April 22–23 with guest artists **Josh Quillen** (So Percussion) and **John Kilkenny** (George Mason University) directing the **UT Honor High School Percussion Ensemble** members and coaching regional percussion ensembles.

The **University of Tennessee – Martin Percussion Ensemble** was invited to perform at both the Latino Memphis Festival (featuring Brazil) and the 100th Birthday Celebration of the Brooks Museum of Art in Memphis on May 7. The percussion ensemble (under the direction of Drs. Julie Hill and **Dan Piccolo**) performed two Northeastern Brazilian styles (*maracatu* and *samba reggae*) to an enthusiastic crowd of Memphis residents and other visiting musicians performing at these events.



The UTM Percussion Ensemble was invited to perform at both the Latino Memphis Festival in Memphis, TN

## Wisconsin

**E**nsemble Duniya (Neeraj Mehta, Anthony Di Sanza, Jonathan Ovalle, Shawn Mativetsky, and Dan Piccolo) recently performed concerts at the University of Wisconsin – Madison School of Music and the University of Michigan School of Music, Theatre & Dance. They have also recently completed the tracking for their forthcoming recording. The group, who played their premiere concert at PASIC 2013, are working to generate new repertoire for non-Western percussion soloists and ensembles. Their recent concerts were sponsored by Innovative Percussion, Pearl/Adams, Zildjian, Encore Mallets, Vic Firth Co., Remo, Cooperman, Black Swamp Percussion, and Sabian.



Ensemble Duniya

**O**n April 7, **Geary Larrick** exhibited an article titled “Multicultural Percussion Music” at a scholarly research symposium at the University of Wisconsin – Stevens Point, where he is a retired music professor. The article was published in the *National Association of College Wind and Percussion Instructors Journal*.

## ON THE ROAD

**O**n April 3, **Gregg Bissonette** (drummer with Ringo Starr) was one of the guest artists at Woodstock 2016, held at the Emerald Queen Casino Showroom in Tacoma, Washington. The event, co-sponsored by Allstar Guitar and Groove Music for Youth, also featured celebrity drummers **Tony Coleman** (BB King), **Jared Falk** (Drumeo), **David Garibaldi** (Tower of Power), **Ben Goldberg** (the Boinkers), **Jeff Kathan** (Spike & the Impalers, The Paul Rodgers Band), **Jeff Mills** (Nite Wave, Powercell, Banshee), **Longineu Parsons III** (Yellowcard, Adam Lambert), **Jules Radino** (Blue Oyster Cult), **Mark Schulman** (Pink, Cher), **Brian Tichy** (Bonzo Bash, Whiltesake, Billy Idol, Foreigner), and **Alan White** (Yes). Woodstock 2016 was a fundraiser for Crime Stoppers of Tacoma/Pierce County.

Bissonette was the guest drumset artist for the 13th annual College of Southern Maryland JazzFest in La Plata on April 8–9. On Friday, he listened to and critiqued dozens of local public school jazz bands. The following evening, Bissonette performed with the CSM jazz band Solid Brass and the Big Band Jazz Ensemble, under the direction of Randy Runyon Sr., along with the Randy Runyon Trio in a Funk/Jazz/Rock concert. Bissonette’s visit to Maryland was co-sponsored by Dixon,



Gregg Bissonette performing with Colony High School

Zildjian, Vic Firth Co., Remo, LP, DW, and Direct Sound, with additional support from the Charles County Public Schools.

Bissonette was the guest artist with the **Colony High School Percussion Ensemble** during their 2016 Artist Concert on April 27 in the Colony. The concert featured percussion ensembles from Griffin Middle School, Lakeview Middle School, and the Colony High School in Texas, all under the direction of **Michael Huestis**. Bissonette and the ensembles performed Huestis’s arrangements of “Marianne” by Rafael de Leon, Herbie Hancock’s “Watermelon Man,” “Rude” by Magic!, and “Take on Me” by A-ha! (Reel Big Fish version). The concert continued with Andy Narell’s “Hannibal’s Revenge” (arr. Paul Rennick), “No Hay Parqueo” by Matt Bissonette (arr. Dave Brochocki), Mike Mainieri’s “Beirut” (arr. Rennick), “Servitude” by Kendall Jones (arr. Shawn Schietroma), and Matt Bissonette’s “Submarine” (arr. Huestis). Gregg Bissonette’s appearance was co-sponsored by Dixon, Zildjian, Vic Firth Co., Remo, LP, DW, and Direct Sound.



Benjamin Toth performing Zivkovic’s “Tales From the Center of the Earth”



**B**enjamin Toth recently completed a two-week residency at the University of Wisconsin – La Crosse, hosted by **Professor Thomas Seddon**, with logistical support from **Professor Tammy Fisher**. During the residency Toth presented a solo recital for the annual Creative Imperatives Festival, several master classes, and two performances of Nebojsa Zivkovic's "Tales from the Center of the Earth" for solo percussionist and wind ensemble, both with the University of Wisconsin – La Crosse Wind Ensemble, Thomas Seddon conducting. The first performance was at Iowa State University for the College Band Director's National Association northern region festival, and the second was at Viterbo University in La Crosse. "Tales" was composed in 2003 and is dedicated to Toth.

Toth also completed one-week residencies at Youngstown State University in Ohio (hosted by Professors **Glenn Schaft** and **Stephen Gage**) and the University of Akron in Ohio (hosted by Professors **Larry Snider** and **Galen Karriker**). During each of the residencies Toth presented master classes and lessons, and performed Zivkovic's "Tales from the Center of the Earth." **RIS**

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November 9–12, 2016 . Indiana Convention Center



The Percussive Arts Society is seeking numerous hard working and enthusiastic individuals to share their time, talent, and knowledge with our exciting international event. PAS works hard to ensure that this convention is a huge success for both the performers and attendees. Please join us; we need your help to make PASIC an amazing experience!

<http://pasic.org/become-a-volunteer/>

# UPCOMING PERCUSSION SUMMER FESTIVALS

Festivals with past deadlines are not listed. To list additional festivals, send information to [marns@pas.org](mailto:marns@pas.org) to be included in the August issue of *Rhythm! Scene*.

## PERCUSSION

### Chosen Vale Percussion Seminar

Where: Hanover, NH

When: July 4–16

### 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

### Northwestern Percussion Seminar

Where: Evanston, IL

When: August 4–7

### Sandbox Percussion Seminar

Where: New York, NY

When: August 1–6

### Ted Atkatz Percussion Seminar

Where: Snow Pond, ME

When: June 6–12

## MALLET PERCUSSION

### Heartland Marimba Festival Academy

Where: Cedar City, UT

When: June 4–13

### Jazz Vibes Workshop

Where: Newark, DE

When: August 1–6

## CONTEMPORARY/CHAMBER

### Domaine Forget Summer Academy and International Festival

Where: Saint-Irénée, QC Canada

When: June 11–14

### 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

## DRUMSET

### Daniel Glass New York Jazz Intensive

Where: Drummers Collective, New York City

When: June 3–6

### The Collective 2-Week Intensive

Where: The Collective, New York City

When: August 22–September 2

### The Collective 3-Week Intensive

Where: The Collective, New York City

When: June 20–July 8

### The Collective 4-Week Intensive

Where: The Collective, New York City

When: July 18–August 12

### Rock'n'Roll Fantasy Camp

Where: Hollywood, CA

When: June 23–26 or August 4–7

## ORCHESTRA/CHAMBER

### Bowdoin International Music Festival

Where: Brunswick, ME

When: June 25–August 6

## WORLD PERCUSSION

### 6th Annual Summer Tabla Workshop with Shawn Mativetsky

Where: Montreal, Canada

When: June 27–July 3

### Dagara Music Center—Study Abroad in Ghana

Where: Accra, Ghana

When: June 30–July 21



**Gamelan Cudamani Summer Institute**

Where: Bali, Indonesia

When: June 28–July 18 (application deadline June 1)

**KoSA Italy/Calabria**

Where: Locri, Italy

When: July 21–24

**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

**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

**Leigh Howard Stevens Pre-College Summer Marimba Seminar**

Where: Long Valley, NJ

When: August 8–13

**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 **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.

## Texas A&M University–Commerce

3/2/2015

Percussion Ensemble I and II, Pan2  
Steel Drum bands, and  
Panamation Steel Drum Band  
Brian Zator, Dwayne Rice and  
Dr. Lonny Benoit, directors

Drum Amalgam–Adam Vidiksis

Kiwi–CJ Menge

Summer Siesta–Matt Ehlers

Parallax–James Romig

Reverie–Claude Debussy, arr. Dwayne Rice

Gainsborough III–Thomas Gauger

Rant and Rave–Christopher “Tambu”

Herbert, arr. Shelly Irvine

September–Earth Wind & Fire, arr. Kirk J. Gay

Toucan Summer–Kirk J. Gay

Six–Ivan Trevino

Entangled States–Dwayne Rice

Marimba Quartet No.1 I and II–Dwayne Rice

I Ching–Dwayne Rice

## Texas A&M University–Commerce

4/9/2015

Percussion Ensemble I and  
Panamation Steel Drum Band  
Brian Zator and Kaylie Hardeman,  
directors

Eight on 3 and Nine on 2–Rober Marino,  
arr. Nick Beaudet

Marimba Quartet no. 1–Dwayne Rice

Masque Movements I, II, III–Tsuneya Tanabe

Leksaker (toys)–Thom Hasenpflug

I Ching–Dwayne Rice

Mabouya–Andy Narell

Sunday Morning Funk–Len “Boogsie”

Sharpe, arr. Liam Teague

## Texas A&M University–Commerce

4/20/2015

Percussion ensemble II and Pan2  
Steel Drum Band  
Brian Zator and Louis  
Raymond-Kolker, directors

Watercolors III: Splashin’ in the Blue–

Gene Koshinski

Saudade Por Nina et Tali–Paul Mindy,  
arr. Eric Sammut

Solitude–Samuel Peruzzolo-Vieria

Gainsborough–Thomas Gauger

Marchmellow–David Friedman

Quintessence–Ian Grom

Etude Hommage II–Eckhard Kopetzki

Big Country–Bela Fleck, arr. Olin Johannessen

Scherzo–Casey Cangelosi

Black Olives–Cj Menge

Something Like Sleep–Louis Raymond-Kolker

## Texas A&M University–Commerce

11/2/2015

Percussion ensemble II and III, Pan2  
Steel Drum Band  
Brian Zator and Kaylie Hardeman,  
directors

On The Pitch–Matt Ehlers

D’yer Maker–arr. C.J. Menge

Your eyes said everything–Louis Raymond Kolker

Aggression, Yo Goto Tubes–Gareth Farr

Atenteben–Bob Becker

Four Not Five–TAMUC Snare ensemble

Chain–Kazunori Miyake

Circus Plenus Clamor Ingenus Ianuae

Tensae–Lane Harder

Volume Pig–Gareth Farr

Limerick Daydreams–Nathan Daughtrey

## Texas A&M University–Commerce

11/9/2015

Percussion Ensemble I and  
Panamation Steel Drum Band  
Brian Zator and Kaylie Hardeman,  
directors

Ionisation–Edgard Varèse

Three Movements for a solo Dance: II–  
Eckherd Kopetzki

Chain–Kazunori Miyake

Fractalia–Owen Clayton Condon

Blade–Benjamin Finley

Marimba Quartet No.2–Christopher Deane

Ascend, suspend–Mitchell Ryan

Blue Burn–Joseph Tompkins

Banafrit–Jonathan Anderson

Four Not Five–TAMUC Snare Ensemble

Superstition–arr. Josh Quillen

Sea of Stories–Andy Narell

## University of Oklahoma

2/21/2016

Andrew Richardson (with Josh  
Turner), Solo

Azure–Michael Burritt

Spring...Birds sing...A gift of rings from

My Lady White–David Maslanka

Beasts of the Sea and Air from Seven Days–  
Kevin Bobo

The Swallow–Hsin-yi (Sharon) Chen

Canarios–Gaspar Sanz, arr. Andrew Richardson

Song of the Lark–Pyotr Tchaikovsky,  
arr. Leigh Howard Stevens

The Ragtime Robin–George Hamilton Green,  
arr. Richardson

The Hummingbird–George Hamilton Green,  
arr. Richardson

Blackbird–Lennon/McCartney

## Winthrop University

3/6/2016

Nathan Matthews, Solo

A Man with a Gun Lives Here–Steven Snowden

Electric Thoughts–Ivan Trevino

Jubb Jannin–Yousif Sheronick

Bloom Suite–Elliot Cole

Monkey Chant–Glenn Kotche

## Winthrop University

3/8/2016

Winthrop University Percussion  
Ensemble

B. Michael Williams, director

Overture for Percussion Ensemble–John H. Beck

Away Without Leave–Bob Becker

Catching Shadows–Ivan Trevino



A Man with a Gun Lives Here—Steven Snowden  
Adagio from Symphony No. 3—  
Camille Saint Saens, arr. Richard Gipson  
Ionisation—Edgard Varèse

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

3/9/2016  
Dr. Geary Larrick, Solo  
Maria—Richard Rodgers  
Maria—Leonard Bernstein  
Marie Rag—Geary Larrick  
Jingle—Sulina Larrick Zimmermann  
Laura—David Raskin  
My Lydia—Geary Larrick  
Hymn without Words—Geary Larrick  
A Child Is Born—Thad Jones  
God Bless the Child—Billie Holiday  
Beautiful Ohio—Mary Earl

### **Texas A&M University—Commerce**

2/29/2016  
Percussion Ensemble I  
Brian Zator, director  
Glow—Dave Molk  
Life is (\_\_\_)—Jason Treuting  
Vous Avez du Feu—Emmanuel Sejourne  
Stemino-sosti—Bruce Hamilton  
Apple Blossom—Peter Garland  
Hurtling Through Space at an Unimaginable  
Speed—David Maslanka

### **Texas A&M University—Commerce**

3/7/2016  
Percussion Ensemble II and III  
Brian Zator, director  
Trio Per Uno—Nebojsa Zivkovic  
Catching Shadows—Ivan Trevino  
From the Stars in the Firmament to the  
Depths of the Sea—Jonathan Russell  
Equal Fire—Paul Bissell  
Out of Frame—James Romig  
Whispers—David Skidmore  
Sharpened Stick—Brett Dietz

### **Southern Illinois University Carbondale**

4/2/2016  
James Vilseck, Solo  
Eight Pieces for Four Timpani; VII.  
Canaries—Elliot Carter  
Khan Variations—Alejandro Viñao  
The Big Audition—Casey Cangelosi  
Rebonds b—Iannis Xenakis  
Long Distance; Atlanta, GA-1972—

Steve Snowden  
Spur—Ivan Trevino  
Over the Rainbow—Harold Arlen,  
arr. Robert Oetomo

### **The United Methodist Church, Stevens Point**

4/6/2016  
Geary Larrick, Solo  
Blues for Geary—Geary Larrick  
Ray's Blues—Geary Larrick  
Sonatina No. 3—Geary Larrick  
Blues for Salmon—Geary Larrick  
Scott's Tune—Geary Larrick  
My Lydia—Geary Larrick  
Hymn without Words—Geary Larrick  
Ballad for JB—Geary Larrick  
Two Jazz—Geary Larrick  
I Have A Cold—Geary Larrick

### **Otterbein University**

4/6/2016  
Ensemble  
Toccata—Carlos Chavez  
Triptych—Anthony Cirone  
Fandango 13—Michael Burrirt  
Eine Kleine Nachtmusik—Wolfgang  
Amadeus Mozart, arr. James Moore  
Espana Cani—Pascual Marquina Narro,  
arr. Ruth Jeanne  
Drums of War—Seth Sprang  
Samba—Ney Rosauero

### **Chandler-Gilbert Community College**

4/10/2016  
Solo  
Etude #2—Anthony Cirone  
Yellow After the Rain—Mitchell Peters  
With the Groove—Glenn R. Clarke  
Etude 4—Mitchell Peters  
Waltz—Carulli, arr. Kite  
Birch Tree Bop—Josh Gottry  
Rotation I—Eric Sammut  
Etude I—Mitchell Peters  
Etude XI—Vic Firth  
Spring Falls—Nathan Daughtrey  
Sweet Mahogany—Josh Gottry  
Mango Bay—Julie Davila  
Transitions, mvmt. III—Josh Gottry

### **University of Oklahoma**

4/20/2016  
University of Oklahoma Percussion  
Ensembles  
Dr. Lance Drege, Percussion  
Orchestra  
Michael Coleman and Stuart  
Langsam, Percussion Ensemble  
Dr. Andrew Richardson, Steel Band  
Gate to Heaven Mvt. 2—David Gillingham  
Ceiling Full of Stars—Blake Tyson  
Escape for 6 Triangles—Drew Worden  
Donner—David Skidmore  
Extremes—Jason Treuting  
The Whole Toy Laid Down—Dave Hollinden  
Consider the Birds—Ryan George  
Firefly—Nathan Daughtrey

### **Winthrop University**

4/20/2016  
Billy Ramsey, Solo  
Frogs—Keiko Abe  
Six Unaccompanied Solos for Snare Drum—  
Michael Colgrass  
Sonata for Timpani—John Beck  
Michi—Keiko Abe **RIS**

# UPCOMING EVENTS

## JUNE 2016

### Emory Percussion Symposium

**When:** June 11

**Where:** Atlanta, GA

**More Info:** <http://arts.emory.edu/calendar/index.html?trumbaEmbed=eventid%3D118026362%26view%3Devent%26-childview%3D>

### Inuksuit Boston

**When:** June 12

**Where:** Arnold Arboretum

**More Info:** <http://www.kadencearts.org/about-inuksuit/>

### NAMM's Make Music Day

**When:** June 21

**Where:** Anywhere

**More Info:** <https://www.namm.org/news/articles/celebrate-make-music-day-june-21>

### Summer NAMM 2016

**When:** June 23–25

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

### Drumming About You

**When:** June 28, 1:30–2:30 P.M.

**Where:** Eldredge Public Library, 564 Main Street, Chatham, Mass.

**More Info:** <http://www.eldredgelibrary.org/>

### 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

### Inuksuit

**When:** September 10, 10:00 A.M. –7:00 P.M.

**Where:** University of Connecticut

**More Info:** Nathaniel Gworek, Tel: (716) 807-9805; Email: [nathaniel.gworek@uconn.edu](mailto:nathaniel.gworek@uconn.edu)

### Italy Percussion Competition

**When:** September 13–18

**Where:** Montesilvano PE, Italy

**More Info:** Antonio Santangelo, Email: [italypas@hotmail.it](mailto:italypas@hotmail.it); Web: <http://italypas.it/>

## OCTOBER 2016

### GROOVE Alentejo 2016 — Cycle of Concerts

**When:** October 2 & 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](mailto:geral.groovealentejo@gmail.com);

Web: <https://www.facebook.com/groove.alentejo>

## NOVEMBER 2016

### PASIC 2016

**When:** November 9–12

**Where:** Indiana Convention Center, Indianapolis, IN

**More info:** email: [percarts@pas.org](mailto:percarts@pas.org); Web: [www.pas.org](http://www.pas.org)

### 23rd International TROMP Percussion Competition Eindhoven

**When:** November 17–27

**Where:** Eindhoven, Netherlands

**More Info:** Email: [info@tromppercussion.com](mailto:info@tromppercussion.com); Web: [www.tromppercussion.nl/home](http://www.tromppercussion.nl/home) **RIS**



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#### Clinics



#### Marching Percussion Festival



#### Competitions



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# PRODUCT SHOWCASE

## GROVER PRO PERCUSSION Modular SHÄKERZ



Grover Pro's SHÄKERZ provide a range of new and traditional sounds for percussionists who perform across a wide range of musical genres. SHÄKERZ are available in three models to cover a wide range in performance requirements: Smooth [Green] is ideal for a gentle, sultry samba or the relaxed sound of new age. Groove [Orange] adds a light punch to sophisticated jazz, pop, country or world music. Accent [Blue] cuts through and complements today's more aggressive contemporary sounds. With a quick twist, you can connect two or more SHÄKERZ to easily create a sound that is uniquely you!

### ITaP Snare Technology

Grover Pro has redefined the next generation of elite snare-drum technology. "Independent Tension and Pressure" (ITaP) technology was developed by drummer, author, and percussion innovator Libor Hadrava. The patent-pending system is built around an independent snare depth control. Drummers could always adjust the tension on their snares, but the result



was always a compromise between sound and sensitivity. The ITaP system allows you to easily adjust the distance of the snare cables from the snare head. This means that the snare pressure (or sound quality) can be adjusted independent of the snare tension (or sensitivity). The ITaP system provides complete control of your sound to optimize every performance.

### Spanish Silver Tambourine

Grover Pro has recently added the Model T1/SS "Spanish Silver" single-row tambourine to its line of Projection-Plus tambourines. One of the distinguishing features of a traditional Spanish tambourine (sometimes referred to as a Basque or Gypsy tambourine) are jingles that are fluted (or crinkled). This effectively controls the resonance of the instrument while adding a focused richness to the sound. The result is an instrument that has a spirited "folk-like" quality. The sonority of this instrument can be called "gritty" and is a little less refined than Grover's other orchestral series tambourines.

Redesigning their solid ash shell to mimic some of the vintage instruments in their collection, Grover Pro replaced individual jingle slots with three wide channels that house four pairs of jingles each. This single-row instrument has a total of 24 hand-fluted silver alloy jingles. A slightly thicker natural skin head helps dampen the head sound while providing an textured surface on which to execute finger rolls.

Lightweight and easy to manipulate, the Grover Pro Percussion Spanish Silver Tambourine is perfect for pieces that call for a "rustic" yet professional sounding tambourine.



### HAMMERAX

#### Liquicy Gong Hybrids

Hammerax has released a video revealing a new development: Liquicy Gong Hybrids. Liquicy cymbals were invented by Hammerax in 2007, using new technology to create a cymbal alloy with a deep wobble. "We've applied Liquicy tech to a hybrid gong to create a complex wobble with brilliant highs.



This new gong shape with chopped sides enhances the Liquicy effect,” stated John Stannard, Hammerax president.

Liquicy Gong hybrids are stick, mallet, or hand playable. Each comes with a maple frame that mounts to any boom stand. These new bronze instruments are available in 18- and 23-inch models.

[Video link.](#)

## INNOVATIVE PERCUSSION

### New Sticks and Mallets

**Ed Soph Models:** The Ed Soph models are available in either maple for combo or small group playing or white hickory for big band playing and feature an acorn-shaped bead for clarity on drums and cymbals.

**William Moersch Series:** This four-model series of mallets has been designed exclusively for marimba virtuoso William Moersch. The hard acrylic-style core offers a full sound at soft dynamic levels and a bright sound at louder dynamic levels.



**Tim Fairbanks Model:** The FS-TF Field Series signature model is designed to the specifications of Tim Fairbanks, Program Coordinator of Rhythm X. It features a medium taper and a barrel-shaped bead, providing a quick response and a full sound at all dynamic levels.

**Luisito Quintero Timbale Sticks:** The LS-LQ timbale sticks were designed by master percussionist Luisito Quintero, who has worked and recorded with some of music’s most legendary acts including the Rolling Stones, Vanessa Williams, Paul Simon, Marc Anthony, Celia Cruz, Tito Puente, and countless others. Currently he is working as the musical director for Louie Vega and the Elements of Life Band. The LS-LQ is constructed of hickory, measures 16 inches in length and one-half inch in diameter, and features a natural finish.

**Chad Wackerman Model:** The Chad Wackerman model is constructed of heartwood hickory and features a quick taper with a small collar and an elongated barrel bead.

**Shane Gwaltney Model:** The FS-SG Field Series snare drum stick is designed to the specifications of Shane Gwaltney, visual designer and battery arranger for Music City Mystique. The FS-SG is constructed of white hickory. It features a medium taper that flows smoothly into the barrel-shaped bead without a defined collar. The large diameter makes the stick suitable for outdoor use while the bead provides a clear articulation, making the stick also appropriate for indoor playing.

**Bamboo Series Timpani Mallets:** The Bamboo Series is a high-end series of timpani mallets geared toward the professional timpanist. Each of the eight models, all of which are designed for a specific purpose in mind, is constructed of bamboo that is turned to a smooth finish and consistent diameter.

Models include: BT-1: Large roller mallet featuring a felt

ball core with German felt covering. BT-2: Legato, wooden core with German felt cover. BT-3: Medium legato cartwheel style mallet, wooden core with German felt cover. BT-4: General mallet. Round wooden core with German felt cover. BT-5: Medium hard. Large oval wooden core with German felt cover. BT-6: Staccato. Round wooden core with German felt cover. BT-7: Ultra staccato. Round wooden core with thin synthetic felt cover. BT-8: Round wooden ball with no cover.

## PROTECTION RACKET

### Rigid Cymbal Vault

Protection Racket has announced the launch of the A6021 Deluxe Rigid Cymbal Vault. The new deluxe cymbal vault has been designed using Protection Racket’s Triple AAA—Access All Area, All Accidents Averted—drum case technology. The case has a super tough, impact resistant, polycarbonate frame, which is fully rigid but very lightweight, weighing in at only 4Kg/ 8.8 lb. Internally, Protection Racket has made liberal use of the Rocket Foam and Propile fleece linings. It has eight internal fleece compartments with fiberglass inserts to maintain rigidity, which fit cymbals up to 24 inches as well as hi-hat and splash cymbal pockets on the inside lid. These bags come complete with unbreakable zips, waterproof luggage tags, a central handle, ProGrip handles front and back for easy lifting, and a padded shoulder strap. In addition, the case has an open back panel with zipped pocket for attachment to any luggage trolley.



## ROLAND

### KT-9 Kick Trigger Pedal and FD-9 Hi-Hat Controller

Roland has announced the KT-9 Kick Trigger Pedal and FD-9 Hi-Hat Controller, two additions to the V-Drums lineup of electronic percussion products. Featuring new designs and patent-pending link mechanisms, the KT-9 and FD-9 deliver ultra-quiet performance without sacrificing feel or playability. This makes them ideal for V-Drums users who play in small homes, apartments, practice studios, and other environments during evening hours or anytime noise is an important concern.

When playing V-Drums with headphones, the majority of sound produced is heard only by the user. How-



ever, playing the kit still creates some mild operational noise. Though whisper-quiet in comparison with acoustic drums, this noise can sometimes be bothersome to others, particularly when it's late at night. The kick and hi-hat pedals are the biggest noise producers, since they're placed on the floor and used almost continuously in most playing styles. The KT-9 and FD-9 offer drummers a solution to this issue, enabling them to play, practice, and record in situations where maximum noise reduction is essential.

The KT-9 Kick Trigger Pedal features a beaterless design that combines the foot pedal and striker into a single compact unit that's extremely quiet when played. A newly developed link mechanism provides the true feel and response of a traditional design, plus a dramatic reduction in operational noise. When compared to the Roland KD-9 beater-equipped kick pedal, the KT-9 produces 85 percent less audible sound in the room and 63 percent less to rooms below.

The FD-9 Hi-Hat Controller features an all-in-one design like the KT-9, and incorporates a similar link mechanism for a marked reduction in operational noise. Compared with the Roland FD-8 Hi-Hat Controller, the FD-9 produces 50 percent less audible sound in the room and 15 percent less to rooms below. The pedal's feet ensure stability, letting users work the FD-9 as hard or soft as they like to pick up every nuance, with support for aggressive moves like hi-hat splashes.

Both the KT-9 and FD-9 feature integrated feet and adjustable anchors for stability, plus adjustable spring tension for optimizing the playing feel. Each pedal also has a toe-stop.

The KT-9 and FD-9 can be used with the kick and hi-hat trigger inputs on all V-Drums sound modules. The pedals are also compatible with Roland percussion pads such as the Octapad SPD-30 and HandSonic HPD-20. **RIS**

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# INDUSTRY NEWS

## ALFRED MUSIC

### Alfred Music Joins Peaksware

Music publisher Alfred Music has announced that it is joining the Peaksware Holdings, LLC portfolio of companies, which includes MakeMusic, bringing together two leaders in educational music publishing and music technology.

Alfred Music and MakeMusic will continue to operate independently while sharing resources within the Peaksware group to advance innovations, provide additional content, and leverage distribution channels. MakeMusic will remain steadfast in its longstanding commitment to work equally with all publishing partners to provide the highest level of quality content for musicians and educators within SmartMusic.

Alfred Music produces educational, reference, pop, and performance materials for teachers, students, professionals, and hobbyists spanning every musical instrument, style, and difficulty level. Alfred Music has over 150,000 active titles that represent a wide range of well-known publications. Alfred Music's customers and industry partners should expect business to continue as usual with no immediate changes. The main office will remain in Van Nuys, California and additional offices will stay in their current New York, Miami, UK, Singapore, and Germany locations.

MakeMusic owns some of the most advanced and patented technology solutions to support the composing, arranging, teaching, learning, and playing of music. Regular updates and innovations keep Finale the industry standard for music notation software and is the trusted creation tool for composers and arrangers around the world. With more than one million students and 20,000 teachers, SmartMusic is at the forefront of interactive learning technologies for the classroom. And, with their recent acquisition of Weezic, an Augmented Sheet Music innovator, SmartMusic will now be available wherever musicians are—on the web, Chromebooks, iPads, Mac, and PC.

To stay current with further developments, visit the Alfred Music Ledger Lines blog, the SmartMusic blog, or follow Alfred and MakeMusic on Twitter.

## CONN-SELMER

### New Division of Education Website Launched

Conn-Selmer has announced the launch of its Division of Education website. Here are three new features at [education.conn-selmer.com](http://education.conn-selmer.com).

Educational Resources on CSI Connect: Request a login and access CSI Connect—a unique library of original content, educational videos, and exclusive articles written by master teachers. This unique forum will connect educators, administrators, and parents from across the globe. To access CSI Connect visit [csiconnect.org](http://csiconnect.org).

Educational Clinicians and Artists: Meet over 75 educational clinicians and artists ready to partner with your community.

Conn-Selmer School Partnership Program: Discover how the Conn-Selmer Division of Education partners with schools to deliver world-class instruments, financial planning, and inventory management.

## DIXON DRUMS

### Jerry Gaskill Signs with Dixon

Dixon Drums welcomed Jerry Gaskill of King's X to their artist roster. Gaskill's career spans many decades, and his style and energy has inspired generations of drummers. Gaskill toured with Phil Keaggy's band for a year, and during this time he met and began playing with Doug Pinnick and shortly thereafter with Ty Tabor, the beginnings of King's X. The band gained fast momentum among hard rock and progressive metal fans and began opening for acts like Pearl Jam, AC/DC and Mötley Crüe. The band is honored as No. 83 in VH1's 100 Greatest Artist of Hard Rock. Gaskill recently released a solo album called *Love and Scars*, which features his vocals, drumming, and songwriting talents.



Jerry Gaskill



## John Blackwell Signs with Dixon



John Blackwell

Dixon Drums welcomed John Blackwell to the brand's family of endorsees. Blackwell's credits include industry legends such as Prince, D'Angelo, and Patti Labelle, and he is known throughout the world as one of R&B's greatest drummers.

Blackwell attended Berklee College of Music in Boston, leaving the school in 1995 to play with the acclaimed funk band Cameo. After moving to Los Angeles he played with Patti Labelle and appeared on her Grammy Award Winning album *Live! One Night Only*. Blackwell also spent over a decade with Prince, joining his band the New Power Generation in 2000. John continues to perform with leaders in music, including Justin Timberlake, P. Diddy, and many others. Blackwell is also the leader of the John Blackwell Project. His album *4ever Jia* is available on at his website [www.johnblackwellproject.com](http://www.johnblackwellproject.com).

## HAL LEONARD

### Penwick Media and Hal Leonard Launch Pensado's Strive

A unique partnership between Penwick Media and publisher Hal Leonard will result in new series of multi-formatted (audio, video, print, and digital) educational content for musicians, recordists, and the music community as a whole.

On April 23, 2016, the Pensado Media Center in North Hollywood was the place to be for VIPs in music production and engineering, music education, publishing and beyond, as Penwick Media (the creators of Pensado's Place, the acclaimed weekly educational web series) and Hal Leonard (publisher of books and digital content on the music business, audio technology, and related content) held the official launch event for Pensado's Strive, an innovative new multi-format educational initiative.

Penwick, Hal Leonard, and Groove3 serve as the three pillars for this educational undertaking. Under the Pensado's Strive umbrella, a vast array of courses will be available globally to those who want to further their knowledge, skills, and careers in the audio and music creation space. Content will come not only from Pensado and Trawick, but also from many other industry leaders, such as The Blackbird Academy, Usher's

New Look Foundation, and international engineering, performing and coaching gurus like Kuk Harrell, Chris Lord-Alge, Tony Maserati, Yeuda Ben-Atar (Ableton-certified trainer, Beat Lab Academy founder), Bobby Borg (noted educator and author) and others. Hal Leonard offers Pensado's Strive the ability to reach a global network of traditional and online resellers as well as educational markets. The Strive titles will not be limited to audio/visual media, but will also be disseminated in multiple formats such as books and online enhanced digital print.

## INNOVATIVE PERCUSSION

### New Endorsers

Innovative Percussion has announced the addition of five new artists to the company's roster.

Garey Williams is a fixture in the Northwest music scene, having performed with Diana Krall, Kristin Korb, Bud Shank, Barney McClure, Howard Roberts, Joe Williams, and Dizzy Gillespie. For over 25 years, his reputation as a teacher is well respected. Garey's articles have been seen in *Rhythm Magazine*, *Modern Drummer*, *Percussive Notes*, and *Band World*, and he has produced two method books and three instructional DVDs. For more information visit [www.garey-williams.com](http://www.garey-williams.com).



Garey Williams

Austin Wrinkle is a founding member of the internationally acclaimed percussion group Hands On'Semble, and has performed at festivals around the world. A highly versatile player, Austin has collaborated with some of percussion's most acclaimed artists including John Bergamo, Pandit Swapan Chaudhuri, Glen Velez, Jamey Haddad, Pete Lockett, and many others. His original compositions have been performed by numerous percussion ensembles worldwide.



Austin Wrinkle

Jeffrey Suttles has played for a diverse list of artists including Donny Osmond, En Vogue, Chante Moore, Sheena Easton, and Taylor Dayne. His first solo CD, *SuttleDown*, featured such artists as Patrice Rushen, Ronnie Garrett, Larry Kimbel, and others and featured his solid original compositions.

Lee Levin is referred to by *Billboard* magazine as Miami's most in-demand drummer. Defying category, Levin has played on more than 1,000 recordings with such artists as Barbra



Jeffrey Suttles



Lee Levin

Streisand, Madonna, Backstreet Boys, Kelly Clarkson, Pink, Christina Aguilera, Ricky Martin, and Clay Aiken. He currently tours with pop legend Barry Gibb, is both a Latin and American Grammy-winner, and has composed music for NBC's hit series *Friends*, *Saturday Night Live*, *Dateline*, *America's Next Top Model*, and *TMZ*.

DaiQuan has performed with a host of varied artists including Karen Clark, Kierra Sheard, Kim Burrell, Donnie McClurkin, and many others. He's toured with Grammy-nominated singer/songwriter Trey Songz and has appeared on MTV, The Word Network, VH1 *The Buzz*, and *The Queen Latifah Show*.



DaiQuan Davis

## ROLAND

### Music-Themed Video Channel: Roland.Spotlight

Roland has announced Roland.Spotlight, a new music-themed video channel that gives music lovers from around the world a chance to be in the spotlight. Roland.Spotlight is a user-generated video channel made for music lovers by music lovers. The goal for this unique new program from Roland is to give everybody, regardless if they are just starting to play or are professionals, a chance to be in the spotlight by showing their musical styles in fun, inspiring, emotional, and unexpected ways on video.

Roland.Spotlight will also give players a chance to unleash their creativity, performance tips, musical abilities, and more to a like-minded group of music makers on a global scale. Participants can easily share their work on YouTube while also being showcased within Roland's dedicated Roland.Spotlight community online.

Through the Roland.Spotlight program, Roland aims to inspire the joy of creative expression and playing music on a worldwide digital stage. Featured videos will be hand-selected

by a team of musicians at Roland and showcased on dedicated Roland.Spotlight web and social media community pages. The entry period for Roland.Spotlight began in April, and the Roland.Spotlight community web page went live in May.

For more information, visit [www.roland.com/spotlight](http://www.roland.com/spotlight).

## SABIAN

### Sabian Education Network Hosts Los Angeles Event



### SEN panel discussion

On April 12, the Sabian Education Network (SEN) hosted a panel discussion event for drum teachers at Musicians Institute in Hollywood, California. Led by SEN director Joe Bergamini, the panel featured Dave Black, Jeff Bowders, Fred Dinkins, and Pete Gamber and was attended by drum teachers and SEN members from all over Southern California.

After Bergamini's brief SEN overview, Pete Gamber (former owner of Alta Loma Music in California and an experienced educator) explained ways to build a teaching business. Jeff Bowders (MI professor/pro drummer) discussed ways to prepare students for the college experience, followed by Fred Dinkins (MI professor/pro drummer) explaining the college audition process and ways to prepare for it. Finally, Dave Black (VP Alfred Music and best-selling educational author) discussed the drum book publishing process and how to approach a publisher with a manuscript. The presentation was followed by questions and discussion with the audience.

SEN is open to all drum educators—from the private home studio teacher with a handful of students to a music school or educational institution—and provides a welcoming and inclusive forum for drum educators worldwide to exchange ideas and share skills. To join SEN and find out about future live and online events, visit [www.sabian.com/joinsen](http://www.sabian.com/joinsen). **RIS**



# FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

## TUBAPHONES

### TURKISH TUBEPHONE

*Donated by Gordon Peters*

This instrument has two octaves of brass tubes suspended by thin string from within a wooden frame. The tubes swing when struck, creating a vibrato effect.



### TUBAPHONE

*Donated by Carroll Bratman*

Originally called a tubuscampanophone, the tubaphone was designed in England before World War I to complement the four-row wooden xylophone. Popular as a solo instrument in military band music, it is also featured in Khachaturian's "Gayane" ballet.



### TUBOLA

*Donated by Emil Richards*

This instrument was purchased from the Disney Studios where it was used on cartoon recordings from 1945–1980. It is played by using flat leather mallets or the soles of shower shoes striking the tops of the tubes. The sound produced is a unique "pop."





# DRUMset: Driving the Beat of American Music

*New exhibit at Rhythm! Discovery Center*



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