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RHYTHM! SCENE

BLUECOATS PERCUSSION: INTERVIEW WITH TOM RARICK

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PERCUSSION STUDIO PROJECT

MARIMBA MASTERS

RHYTHM! SCENETM

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The Percussive Arts Society (PAS) Mission Statement:

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

A portrait of Tom Rarick, a man with glasses and a dark blue shirt, is positioned in the lower-left foreground. The background is a collage of blue-toned images, including a close-up of a person's face and a large, abstract, textured shape. Three mallets are arranged diagonally in the upper-left corner. The mallet heads are light-colored and fibrous, with one having a blue band. The shafts are light wood, and the text 'Innovative Percussion' and 'IP1001 TOM RARICK' is visible on them.

TOM RARICK

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PAS WELCOMES JOSHUA SIMONDS AS EXECUTIVE DIRECTOR

The Percussive Arts Society is pleased to announce that Joshua Simonds has been appointed PAS Executive Director, effective August 1. He replaces Jeffrey Hartsough, who resigned after serving as Executive Director for the past three-and-a-half years.

"I am absolutely thrilled to welcome Joshua Simonds as the new PAS Executive Director," said PAS President Dr. Julie Hill. "The skill set one must possess for a job such as this is extremely diverse, and we had to find the right person. Joshua Simonds is that person, and the future of PAS is very bright. Onward!"

Simonds was most recently Executive Director of Chicago Youth Symphony Orchestras. He holds a Master of Arts degree in arts management from American University in Washington, D.C., and a Bachelor of Arts degree in percussion from California State University, Long Beach.

During his tenure, CYSO more than doubled its programs, built strong relationships with world-class composers resulting in numerous world and local premieres, and initiated groundbreaking artistic collaborations, including performances with Ben Folds, My Morning Jacket, The Second City, My Brightest Diamond, and the Chicago Bulls, along with multiple performances at the legendary rock festival Lollapalooza.

Joshua's passion for percussion has always been at the forefront of his work at CYSO. During his time at CYSO, the organization built one of the largest youth steel pan programs in the Midwest, performed multiple times with Chicago's Blue Man Group in Chicago's Millennium Park, engaged Third Coast Percussion on multiple occasions, including a 2014 year-in-residence resulting in a New Music USA grant for a video recording of David T Little's "Radiant Child" for percussion quartet and orchestra, and most recently secured Glenn Kotche as CYSO's 2016–17 Composer in Residence. These are just a few examples of Joshua's life-long commitment to percussion performance and education.

In addition to artistic achievements, he was instrumental in overseeing CYSO's rebranding efforts, growth of the Board of Directors, re-establishing an international touring program, and increased financial support on a national and local level.

Joshua sits on the Youth Orchestra Division Board of the League of American Orchestras, has served as an instructor of Performing Arts Management at DePaul University, and is very active in both local and national arts advocacy. While at California State University, Long Beach, Joshua studied percussion with Raynor Carroll, Principal Percussionist of the L.A. Philharmonic, Dr. Dave Gerhart, and the late Dr. Michael Carney.

Joshua is also a proud alumnus of the Velvet Knights Drum and Bugle Corps.

"I am honored that the Board of Directors has entrusted me with leading this distinguished organization and am eager to start working with members around the world to build on 55 years of amazing history," Simonds said.

"Together, we will ensure PAS continues to be the global leader in percussion and drumming, and as our mission states, inspire, educate, and support percussionists and drummers throughout the world." **RIS**



2016 BLUECOATS: TURNING DRUM CORPS DOWN SIDE UP

BY BRIAN BLUME

In a given artistic field, there are many who seek to perfect their craft and excel within a set of rules, expectations, and norms. They draw upon those who came before them and find ways to refine their art into even better products—more precise, more emotional, more beautiful. And then there are those who simply change the rules, expectations, and norms. They look at what came before them and ask, “What if we did something different?” With their 2016 production, “Down Side Up,” the Bluecoats Drum and Bugle Corps (Canton, Ohio) are choosing the latter.

The brass and percussion are wearing a uniform that has the drum corps world buzzing (no helmets?!), their integration of electronics is cutting-edge, the pit is spread across fifty yards of the front sideline and organized in a unique way, and curved slide props make the football field into a playground for the performers. This ensemble is certainly pushing boundaries and taking risks, yet things are working for the Bluecoats, who are consistently placing in the top two at every show this season.

As the Drum Corps International (DCI) season nears its end, with World Championships in Indianapolis approaching rapidly (August 8–13), the Bluecoats are eyeing the DCI Founders Trophy, which would be their first ever. I had the privilege of speaking with Bluecoats Composer/Percussion Designer Tom Rarick about this year’s production, the Bluecoats’ identi-

ty, and how they are doing things a little different than many other groups. Rarick has been involved with the Bluecoats since 2001, when he was a snare tech. In 2002 he began writing for the front ensemble, and since 2009, he has written the entire percussion book for the corps.

Rhythm! Scene: *How did you get involved in writing for the marching arts? Do you compose outside of the marching activity?*

Tom Rarick: I came up, like most, in the marching activity as a performer. Soon thereafter, I had opportunities to teach and design a developing high school program and started plugging away from there. I was fortunate to encounter some great mentors, and that resulted in an opportunity to design for the Bluecoats front ensemble. As far as composing outside the marching activity, it certainly



PHOTO BY SEAN THUESON

interests me, but I haven't found either the time or the right opportunity to pursue.

RIS: *What is your "day job"? How does your musical life outside of drum corps affect what you do in the marching activity?*

Rarick: I am honored to serve as a percussionist in the United States Air Force Band—specifically the Ceremonial Brass—in Washington, D.C. Being surrounded by some of the best musicians in the country every day provides a broad resource base that helps me continue to grow as a musician and designer. Sitting on a bus waiting for a gig and talking with colleagues, who may or not be involved in the marching arts, is inspiring and usually revolves around music and art in some way.



RIS: *Who else is on the Bluecoats design team, and how does the process work for your team as far as choosing a show concept and music?*

Rarick: Dean Westman, Program Coordinator; Jon Vanderkoff, Artistic Director/Visual Designer; Jim Moore, Guard Caption Supervisor/Designer/Choreographer; Greg Lagola, Costume Designer; Doug Thrower, Composer/Brass Designer; Vince Oliver, Composer/Electronics Designer; and Aaron Beck, Audio Systems Designer make up the design team.

As far as the process, we first meet in early September or late August. Our process might be more elongated than some other groups in that we tend to have an idea and allow it to keep morphing and morphing. In the past couple years anyway, we haven't put a label on the program until it has really revealed itself to us through the process—working through all the doubts and different variables. We don't have a set way of picking music first or picking a show concept first or anything like that. A lot of it begins in side conversations during the season with ideas that we might continue talking about to see if it might fit into a show. We all share ideas that excite us—some that may not work at all for pageantry but are just inspiring as art.

For example, this year's idea with the ramps was born from a dance troupe called Motionhouse that super-

imposes their art onto different existing environments. They did this production with curved ramps and projected images of water on the ramps with the dancers dripping like water down the ramps, and we thought, how does that fit into what we could do? Then the trombones came about because of the idea of sliding. So you get a kernel of something intriguing and it just keeps going. You never know where you might end up!

RIS: *This year's show includes a few concert percussion ensemble works such as "José/beFore John 5" by Aurel Hollo and "Udacrep Akubrad" by Avner Dorman, among other works. What were some challenges and rewards in bringing these pieces to the drum corps arena?*

Rarick: On the rewards side, it's great to expose percussion literature to those who might not ordinarily be exposed. It also immediately provides the percussion section with a foothold and a presence within the arrangement from a content and texture standpoint. One of the challenges is, how does the brass fit in? Also, how does the literature transition from the concert stage to the football field while respecting the original composition, and best serve the purposes of the overall show?

"Udacrep Akubrad" has been on my list for eight to ten years now, but we never quite had the show for it to fit into. I always envisioned it as a percussion soli moment of a show, but this year as we combined it with a few other tunes and ideas, it actually worked equally, if not better, for the brass. In the case of "José/beFore John 5," we were brainstorming what non-drum corps sounds we can use. How can we start the show and be different? We knew we'd have a new costume and striking visual change, so clapping was one of the textures that we considered when trying to sound as unique as we'd look. We ended up kind of deconstructing "José" by using fragments and textures of the piece throughout the program—obviously the clapping, but also the iconic marimba splits and the drummed-on guitar to infuse that flavor through the show, as well as spotlight it at different times. Those colors and rhythmic devices served as inspiration for the construction of the battery book as well with rim and wooden textures and split responsibilities as a motif.

RIS: *What would you say is the identity of the Bluecoats within the world of drum corps? How does this identity factor into your role as an arranger for the group?*

Rarick: When I started, the corps was rooted in the big band jazz tradition. With the current corps' identity, we still have some of that harmonic language and that influence. That is [brass arranger] Doug's background and his comfort zone somewhat, so our musical identity always kind of filters through that. But the way our identity has evolved is that it is more experimental. We are always exploring electronics, involving some minimalism, and playing chamber music. It has become a potpourri of

influences, and without a real strong mandate from the history of the corps or alumni, we certainly have permission to evolve as a drum corps. Within that, I feel like I can create a sense of difference in styles or instruments or technical approaches from year to year without worrying about what an iconic version of the Bluecoats is. If there is one, I think it hopefully changes year by year, and it's always forward-looking in terms of what the activity is.

RIS: *That certainly comes across. For the last three years, the Bluecoats have been one of the most talked-about corps, and that works well for you and your identity. You are doing things that turn heads and doing things in a new way.*

Rarick: Yes, I think it's about pursuing excellence and doing what makes us us, artistically. But it's also about making bold choices, and that's something that's exciting to all of us at the Bluecoats. We feel like we're pushing ourselves, and the members that we attract seem to respond to that. So it's fun a place to be creatively.

RIS: *I noticed that the pit arrangement is different this year, with only 11 performers who are given multiple responsibilities and are spread out over a 50-yard span. Talk about this decision and how you are able to make that work with such a huge spread and fewer players than many drum corps pits.*

Rarick: We have been talking for a while and asking about another way to treat the front ensemble. It came down to the idea of using six keyboard performers who play multiple instruments, rather than dedicated marimba or vibe players. One of the appealing things is that you can have six wooden or six metallic instruments and create more unified choirs with this particular setup. There are challenges with this for sure, based on my tendencies and the way I have written for a front ensemble before, so it's certainly changed my process quite a bit.

As far as the spread between them, that's something we've talked about since finals week last year. We thought it could be an opportunity to use the alleyways in between the keyboards for brass or color guard, and it could be more appealing visually to incorporate it into the architecture of our show. When I look at it, the front becomes more a part of the field, rather than a collective mass in the middle that draws your eye. Even though they are spread farther apart, they blend more into the inherent framing of a football field. This also allows brass players to use those spaces between pit players as amplification zones. So we can get people on different parts of

the field to be amplified easily without having to get to the other side of the field.

As far as how we're able to make that work, it was apparent from the beginning that, if we were going to be that far apart, we would need to use some sort of monitoring system. All front ensemble performers have in-ear monitors to navigate the physical separation. While they can hear each other very well, there is a sense of isolation for the performer, and a different ensemble skill-set for them to master. We are learning as we go with all of that, but it's worked out pretty well so far. Having them be able to play together *and* be spread apart that far is its own effect.

RIS: *Another way the Bluecoats have distinguished themselves is in the warm-up lot. Caption Head Roger Carter uses a mini drumset to keep time for the battery, and I am wondering if you have noticed a change in the battery's sense of time and feel as a result, as compared to using only a metronome for time.*

Rarick: I don't notice a change of actual timekeeping ability, but I have noticed a change in the sense of collective feel. With a metronome or clicking sticks, you can certainly dictate time, and to a certain degree, inflection. What Roger is able to do with the drumset is help them feel something in half-time or feel the subdivisions differently, and dictate nuance and inflection. It creates a collective interpretation from a groove standpoint, and it just so happens that our music at the Bluecoats usually has a groove-based element to it.

Funnily enough, it came about a couple years ago when the rules disallowed the use of amplified metronomes at warmups. So we were clicking sticks at warmup, and Roger's like, "Why am I clicking sticks together? I could be doing something with hi-hats and a drum or something," because he has such a strong drumset background. So "wouldn't it be cool if..." became drumset in the lot and some people saying, "Hey, you guys are ruining the lot experience for everyone!" at times last year to becoming a cool "thing" and part of our identity. It's evolved naturally and it just fits our personality. It aids in the collective groove, the sense of inflection, and understanding of the larger beat groupings in the music. It's always our goal to sound human and natural through our performance, so anytime you can move away from the ultra-quantized and static beat of a metronome, it makes sense to me to make it feel more organic.

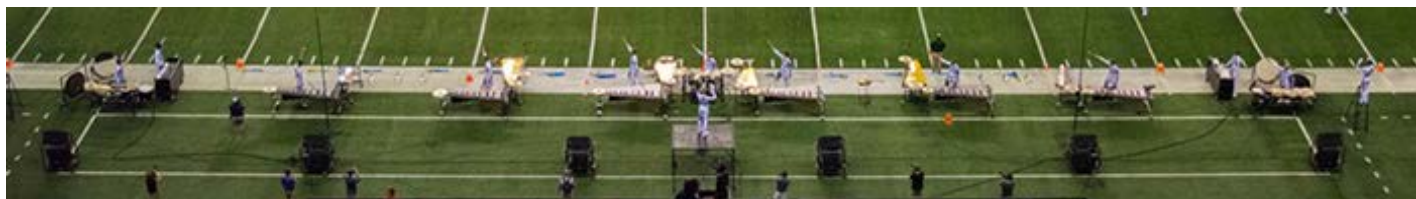


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STEVEN LAUGHLIN



PHOTO BY STEVIN LAUGHLIN

to deal with the delay and the math as far as distances, sound, and space. It gets more into the technical side of things and the aspects you don't see when they are performed.



PHOTO BY GARETH SKIP

RIS: *Over the past few years, the Bluecoats have integrated electronic components into the design as much or more than anyone. Can you talk about how and why this has come about?*

Rarick: It has something to do with the music we tend to gravitate toward as a design team. We also certainly try to utilize some of the incredibly talented people we've had in that position to design electronics. It's using the tools we have at our disposal, and it's also things that excite us from the standpoint of being able to have an additional choir in the ensemble—not just sound effects, but meaningful contribution when the ensemble is playing. Not just transitional material or a sound effect here or there, but atmosphere. It's one of those things that you might not always be aware of, but if it wasn't there, you would notice. It adds a depth to the sound. It allows us to change the complexion of the ensemble by a combination of acoustic and electronic elements. And like I said, the music itself lends to the electronic presence. We tend to pick music that has some kind of element in that direction—perhaps more cinematic or more modern textures. The electronic component is always an element of our filtering process, whether it's concept or music, or a combination of the two.

RIS: *You are also utilizing additional speakers to provide an immersive stereo listening field. What's the thought process behind this, and how has this worked out for you as far as listening and logistically?*

Rarick: How it came about was something we dipped our toe into last year. Vince Oliver is very creative, and he helped come up with the idea of having a performer's sound on the field actually come from closer to where that performer is located, rather than having a wireless mic on a performer backfield but the amplified sound coming from speakers in the front. We can now have not just panning back and forth, but motion of depth, too. For the listening part of things, it's mostly unchanged for the front ensemble, because they're used to the sounds coming from behind them. From an engineering perspective, we have

RIS: *When you think about where drum corps was just ten years ago, at least from a music/percussion perspective, how would you describe the direction it has taken in the past decade? What does the future of drum corps look like, in your estimation?*

Rarick: This is a hard one to answer! I definitely see, as the winter activity develops, the blending of influences. We see development in movement skills and playing ability, because students are playing all year round in the pageantry style. And the members we get now are used to being asked to dance in legitimate ways. We see things like technology and video and the like being integrated in indoor, where it's a more controlled environment. I'm not predicting anything, but I could see that element being more of a factor in the future of drum corps. But you see the winter influencing the summer influencing the fall. The continued level of progression of all those seasons just pushes the next one further. I'm not sure what the future really looks like, but I just know that the performers keep getting better. And as designers, we have to keep thinking of ways to challenge them and make their commitment, both financially and time-wise, worth it. They have a lot of other opportunities for artistic expression year-round.

RIS: *To aspiring or less-experienced percussion arrangers who seek to improve and possibly even write for a world-class ensemble, what advice might you share?*

Rarick: First, continue to work on your own craft. Continuing to develop as a player—I'm talking to myself now, too!—will breed different things as far as how you write from a physical standpoint: what works and what doesn't. Part of that is staying current with literature, too, and understanding what the students you are writing for or teaching are being exposed to. Second, get a gig that allows

you to design. Especially try to get a gig with a program that will allow you to experiment and will grow with you. That's how it worked out for me, at my first writing gig. It wasn't a terribly developed program that I started with. They didn't know what I didn't know, but I knew a process from marching drum corps, and I knew I was going to work hard to do my best. Over the years with that group, I was able to try out what I wanted to do, imitating styles of drum corps writers that I admired, and they thought it was cool. It's great to find a place where you can grow your skills. And maybe that is a place where there isn't supreme competitive pressure, which can allow you to experiment and help you learn what you want out of a program.



PHOTO BY GARETH SKIPP

Lastly, develop your ear, and listen to as many different types of music as possible, trying to get out of the pageantry rut—again, I'm talking to myself—so you are not filtering something through how it can be put on the field or the arena. Anything that exposes you to different colors and develops your sense of phrase and flow and proportion in music develops your instincts. So when you write something and you listen back to it, you might say, "It just doesn't feel right." And you know that you need to keep searching. As you develop this sense, feel and phrase become really important in your style of writing. I think that's been helpful for me. It is a really valuable tool if you can develop that kind of sense or gut feeling about the music you listen to and then be able to evaluate the music you write.

LINKS

- Marching Roundtable podcast discussion with Visual Designer Jon Vanderkolff about 2016 uniforms: <http://www.marchingroundtable.com/2016/07/13/531/>
- Marching Roundtable podcast discussion about Bluecoats 2014 electronics design: <http://www.marchingroundtable.com/2015/06/24/426-how-the-bluecoats-design-their-electronics/>
- Bluecoats website: www.bluecoats.com

Brian Blume is an Assistant Professor of Percussion at Southeastern University, Lakeland, Florida, where he teaches percussion, music theory and 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. **RI**



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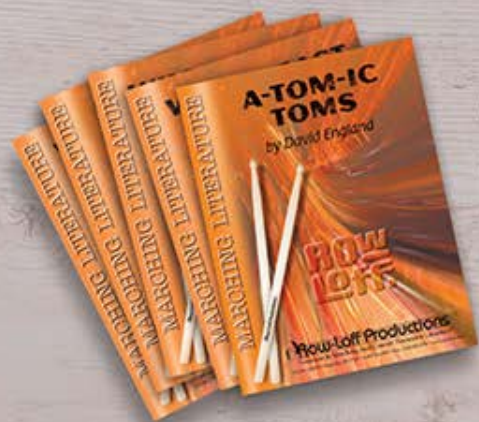


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UNCHARTED: ORCHESTRAL PERCUSSIONIST JOSHUA JONES FEATURED IN UPROXX SERIES

BY NATHANIEL GWOREK

If you're a percussionist, chances are you are one of the 2.8 million people who have recently viewed the viral video profiling 24-year old aspiring orchestral percussionist Joshua Jones. Less than a year ago, Jones was approached by a team from the website Uproxx.com about documenting his journey towards becoming a professional orchestral musician. This short film is a part of the series "Uncharted," which highlights up-and-coming musicians from all genres, particularly DJs, hip-hop artists, and indie rockers, and is possible thanks to sponsorship from the Honda Motor Company. Through this video, Jones has showcased the life of an aspiring classical musician to an audience that would be unfamiliar with the struggles associated with such an ambition. While the video highlights aspects of Jones' upbringing and continued pursuit of his dream job, I spoke with him about his reflections of the filming process and the impact of this project.

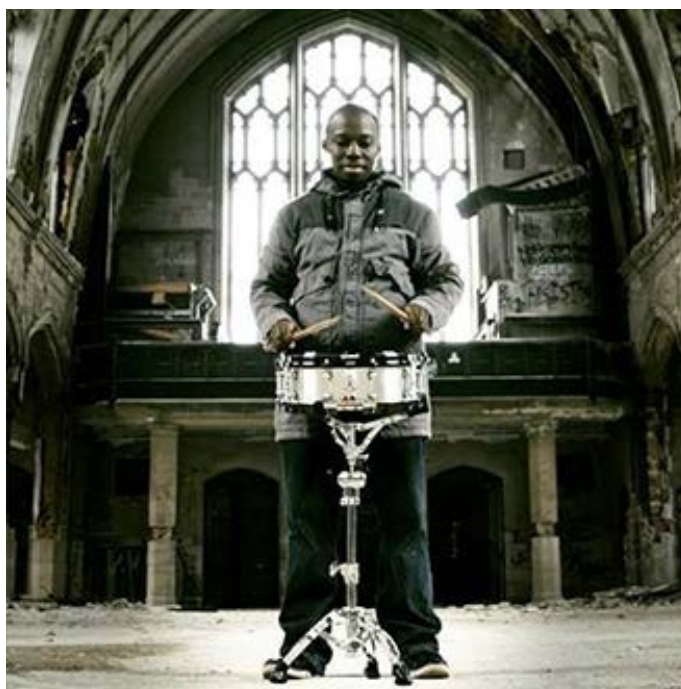
▶ Tap to play Video



Rhythm! Scene: *How did you get connected with the website Uproxx.com? Did you approach them or did they approach you?*

Joshua Jones: Uproxx.com approached me through a company hired by Honda Motor Company. They hired a crew from Los Angeles to work with Uproxx to create a series where they search for uncharted musicians, or people you haven't heard of "yet." So either someone recommended me or they stumbled upon me on YouTube. They mentioned they saw a "Flight of the Bumblebee" performance I did a long time ago on *From the Top*, so they might have just thought, "Where is this guy now?" They found me

on Facebook, and it was the weirdest message I've ever gotten. They said, "Hey! You wanna do a documentary?" and my response was, "Who are you?" Turns out it's super legit!



RIS: *What do you think your video provides to non-musicians?*

Jones: I think the video provides a real-life experience of a musician, especially the classical side, because I feel like a lot of people don't really know what we do and how much time we spend doing it. I think everyone thinks of the movie *Drumline* and assumes that's how everything works; or then they see *Whiplash* and it's somebody telling you to do a bunch of crazy stuff. So I think it's a nice, concise view of the classical side.

RIS: *How does it feel to be on a series primarily associated with DJs, MCs, and rock musicians?*

Jones: Yeah, that's the cool thing. They told me to watch the videos that they had done to see if I was interested. The first one I watched was a rapper, and I thought, "They want a classical musician on a rap series?" When you think of artists who are popular, you don't think of classical music—you think rap, R&B, and pop—so it's cool to be

representing the classical side. People often aren't aware of classical music, or they think classical music is boring, so I'm happy to represent someone who is young and intense about it. I think it's a good insight.



RIS: How do you feel knowing you've inspired countless people who are strangers to you?

Jones: I feel pretty good. It was weird when it came out because I thought it was going to feel like, "Oh gosh everybody knows my story now," but it was very calm the way it happened. But then I started getting all these Facebook requests, and everybody was like, "Oh my gosh, you've inspired me to do this!" I'm really happy that the video was able to inspire a lot of people. It's something I've always wanted to do with my life: to help people through music; create something to make people smile and feel good about themselves.

RIS: On what platform did the video go viral?

Jones: I think it got the most views when it was posted on Facebook—2.8 million or something. Then I got like 500 Facebook friend requests! These were mostly musicians,



but also non-musicians, and a lot of African Americans. There was one company that reached out and wanted me to do an inspirational talk through Skype. I've had a lot of conversations about percussion, performance anxiety, realizing your dreams, and how to push through when the going gets tough.

RIS: Do you think the final product is an accurate representation of classical musicians in general and you specifically?

Jones: I think it's as accurate as it can be with the time that we had, and I think the basic concept was presented perfectly. As far as my "personal story," we recorded for like sixteen hours over three days. Obviously a lot of footage was cut, but everything there is pure. As far as the classical side, everything is there; the lessons, the lesson material, and the performance material were all accurate. They had me speak about my personal experience in classical music, but then they also had two of my instructors talk about their experiences and give details about the Detroit Symphony internship program I was in.

RIS: Would you compare the openness you present in your video with the openness we strive for as musicians?

Jones: Oh yeah. When we were recording, there were a lot of moments where I had to dig into my past. There was actually a whole scene where I just cried the whole time. Music forces you to realize your inner self, and this is sometimes challenging to balance with your professional product. I think being open is really important to be honest in our playing—not to sugarcoat anything, but to give an honest portrayal of what we view the music to be. So, yes!





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RIS: *You talk a lot about practice, but how do you unwind?*

Jones: I watch a lot of YouTube—let's specify, *bad* YouTube. I just discovered *Llamas with Hats*, so I've been watching this to take my mind of everything. I also love *Robot Chicken*, *Dragon Ball Z Abridged*, anime, and review shows on Channel Awesome.

RIS: *What music do you listen to?*

Jones: I listen to everything except screamo rock. It's very abrasive, but I'm actually starting to open up to it. I love K-pop, movie soundtracks, anime music, Spanish music, reggaeton, Jamaican reggae, and Brazilian music. I'll listen to anything, but I only listen to classical music every once in awhile.

RIS: *If you had to give a piece of advice to young musicians other than to practice, what would it be?*

Jones: Be honest with yourself.

Nathaniel Gworek is a Doctoral Candidate at the University of Connecticut, where he plays locally with groups such as the UCONN Opera Theater and Hartford City Singers. He maintains an active solo performing career, commissioning and composing new music, and was recently appointed to the PAS Health and Wellness Committee. **RIS**



A promotional graphic for Salyers Percussion. At the top is a large, stylized green letter 'S' with a yellow-to-orange gradient and a bright light flare on its upper right curve. Below the 'S' is the text 'SALYERS' in large, bold, black capital letters, and 'PERCUSSION' in green capital letters with a black outline. In the center, the text 'VISIT OUR WEB PAGE TO SEE ALL OF OUR STICKS AND MALLETS' is written in white capital letters. Below this text are two horizontal wooden sticks with black mallet heads. At the bottom, the website 'WWW.SALYERSPERCUSSION.COM' is displayed in green capital letters. The background is dark with faint musical notes and a subtle lens flare effect.

ROSAURO'S "CONCERTO FOR MARIMBA"

30 YEARS AND STILL GOING STRONG

BY LAUREN VOGEL WEISS

Thirty years is a milestone to be acknowledged—just ask any “20-something”! Although music by Bach and Mozart has been around for centuries, the popularity of more contemporary pieces can be as fickle as the audiences and performers. With the plethora of marimba music written in the past thirty years, it is indeed a milestone for one piece to continue to be performed on a regular basis all over the world, helping to popularize the marimba on the concert stage.

Thirty years ago this September, then-33-year-old Brazilian percussionist and composer Ney Rosauro premiered his “Concerto for Marimba” (Opus 12) at the Teatro Nacional de Brasília, accompanied by pianist Ana Amelia Gomide. Written for marimba and string orchestra during the summer of 1986 in Brasília, Brazil, the concerto was composed for Rosauro’s master’s recital at the Hochschule für Musik (University of Music) in Würzburg, Germany, where he was studying with Professor Siegfried Fink.

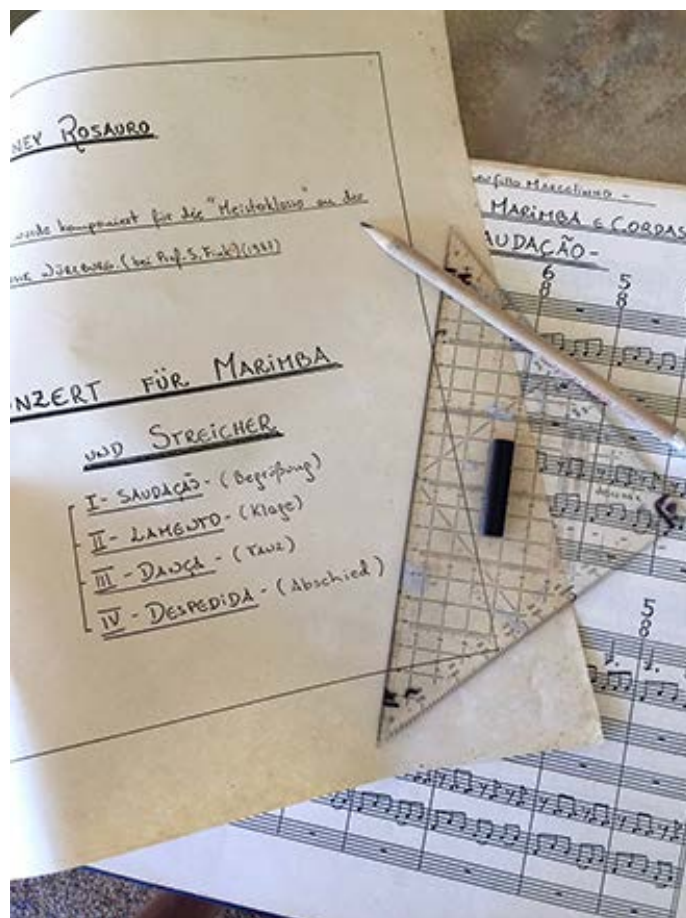
Rosauro debuted the original arrangement with the Manitowoc (Wisconsin) Symphony Orchestra, under the direction of Manuel Prestamo, in November 1986. Unlike traditional concertos, this one has four movements instead of three: “Saudação” (“Greetings”), “Lamento” (“Lament”), “Dança” (“Dance”), and “Despedida” (“Farewell”). The 18-minute piece features lyrical melodies and idiomatic four-mallet cadenzas as well as odd meters that keep audiences tapping their toes to the Brazilian- and jazz-influenced music.

Rosauro remembers not being sure who would accompany him during his final recital in Würzburg in June 1987. “The orchestra conductor at the Hochschule was not satisfied with my original hand-written manuscript—the barlines were not perfectly straight because I didn’t use a ruler!—and he refused to play it with his orchestra,” Ney recalls, “so I ended up playing the concerto with piano accompaniment.” Little did he know at the time that this piece, now known as his first marimba concerto, would become a “standard” in the marimba repertoire over the next three decades.

“When I wrote the piece, I wanted to use all the contemporary four-mallet techniques, like independence, alternating strokes, and one-handed rolls,” Rosauro explains. “These skills were not found in the marimba concertos of Creston, Milhaud, and Basta that I had played. I spent hours thinking what kind of approach I could use in each movement to make it idiomatic for the marimba *and* challenging for the player. Now, thirty years later, students have the technique to play it very well.”

After being rejected by several major publishing companies, Rosauro decided to self-publish his concerto through his own company, Pró Percussão Brasil, a practice not as common in the 1980s as it is today. He also did something else innovative for the time: He arranged the concerto for percussion ensemble, performing it in Germany and the United Kingdom in 1987. A wind ensemble arrangement, by Dr. Thomas McCutchen, was premiered at PASIC ’99 in Columbus, Ohio with the Capitol University Wind Ensemble featuring the composer as soloist.

“If a concerto is just written for strings,” Rosauro says, “a student may never have the chance to play with an orchestra. But if the artist knows the solo part, he or she could play it with a piano or percussion ensemble—maybe even with a wind



Original score to Ney Rosauro’s “Konzert für Marimba und Streicher” (“Concerto for Marimba and Strings”)

ensemble. The ‘chops’ of the marimba player is the same; the music is the same. I just wanted to give marimbists the possibility to play it anywhere with different ensembles.”

Rosauro, who has written ten other concertos over the years—including his second marimba concerto, composed in 2002 and dedicated to Keiko Abe, and two vibraphone concertos—arranged the main themes from the four movements of the first marimba concerto into one solo work, “Marimba Concerto Suite,” in 2003. “One of my students was doing a competition at PASIC and was looking for a piece. When I wrote the concerto, the marimba practically sang by itself, it was so idiomatic. Since the concerto is a very soloistic piece, I thought it also worked without the orchestra in the background.”

Many well-known percussionists from across the globe have performed Rosauro’s first marimba concerto over the past three decades, including Li Biao (China), Kevin Bobo (USA), Michael Burritt (USA), Evelyn Glennie (Scotland), and Katarzyna Mycka (Poland). Hundreds of students, both high school and college—like Ben Andrews from West Chester University, who performed the concerto with the U.S. Army Band’s “Pershing’s Own” at the U.S. Capitol as the winner of the 2013 National Collegiate Solo Competition—have successfully used the piece to win concerto contests. During the past 30 years, there have been approximately 2,500 performances worldwide (based on rental figures for the arrangements), not counting performances with percussion ensembles or piano, making this piece arguably the most popular marimba concerto ever written.

In 1989, world-renowned percussion soloist Evelyn Glennie first came across Rosauro’s music while participating in Carnival in Rio de Janeiro. A popular British television arts series, *The South Bank Show*, showcased Glennie on a November 26, 1989 broadcast. “They wanted to feature the diversity of percussion playing, both notated and improvised,” recalls Dame Evelyn. “They wanted to explore a more classical setting compared to playing the samba. They liked the Brazilian link for

Ney’s concerto, so I performed that with the London Symphony Orchestra as well as my performance with one of the leading samba schools during Rio Carnival.” Decca released a video in 1991 titled *Evelyn Glennie in Rio*, which was the first recording of Rosauro’s marimba concerto.

“The concerto has a good balance between being technically challenging and musically engaging,” Glennie continues. “It can also be dissected so that individual movements can be used separately, perhaps as encores, demonstrations, or for short radio broadcasts. The length of the concerto is good and does not outstay its welcome. Its musical accessibility is appealing to younger players as well as audiences who perhaps are not used to experiencing percussion as a solo idiom.”

Polish marimbist Katarzyna Mycka, who premiered Rosauro’s second marimba concerto in Lodz, Poland in 2003, remembers the first time she played “Concerto No. 1.” “It was in April 1994 in my hometown of Gdansk. I played with the Polish Baltic Philharmonic Orchestra as part of my diploma concerto. It was quite a challenge technically, and I also used the opportunity to learn how to lead the orchestra myself.”

Why has this concerto stood the test of time and is still being performed on concerts each year? “It has a very clear structure,” replies Mycka, who performed the first movement with a percussion ensemble at the 2016 Days of Percussion in Cyprus this past May. “Every movement has a special spirit, which is understandable for audiences all over the world.”

Glennie agrees. “The piece is very accessible musically and can be easily analyzed from a musician’s standpoint. There’s something very warming about dealing with the key of A minor on a marimba in that it explores the resonance as well



Ney Rosauro performing his first marimba concerto at an International Music Festival in Vale Veneto, Brazil in August 1987 [photo by Renate Rosauro]



Katarzyna Mycka and Ney Rosauro in Tuxtla Gutierrez, Mexico in June 2013 [photo courtesy of Katarzyna Mycka]



Evelyn Glennie rehearsing Rosauro's "Concerto for Marimba" with the Community Engagement Lab (CEL) Festival Orchestra
[photo courtesy of John Lazenby/lazenbyphoto.com]

as the percussiveness of the instrument. The mood of each movement is effective with a very good combination between melody and rhythm. It's simply an attractive piece."

Glennie, who performed Rosauro's concerto on her 1992 recording *Rebounds: Concertos for Percussion*, played the marimba concerto in three performances with the Community Engagement Lab (CEL) Festival Orchestra, under the direction of Paul Gambill, in Vermont (in St. Johnsbury, Barre, and Burlington) this past April. "I was asked to suggest pieces using minimal percussion yet were accessible to the outreach program we were dealing with," she explains. "I felt this was a good choice, not to mention challenging enough for the superb string players available. The musicality, care, and detail the conductor brought to the piece were completely different than what I had experienced before with this concerto, which really made the experience wonderfully refreshing."

Does the composer have a favorite movement of his first marimba concerto? "The third movement is the most difficult musically," Rosauro answers, "but it is very melodic. I like the second movement, too, but people have to be careful not to play it too slowly. The four different movements make it a very strong and well-balanced piece; it can be very lively, very happy, very sad, and very 'dancy'!"

Rosauro himself has performed this particular concerto over 100 times in North America, South America, Europe, and Asia. His favorite performance turned out to be the "official" recording. "I very much like the concerts we did with the Orquestra Unisinos, directed by José Pedro Boéssio, in Porto Alegre, Brazil." The 1998 recording can be heard on *Ney Rosauro in Concert*.

"Ney's marimba concerto is definitely a piece that young players should delve into with real care so that they can involve themselves in the myriad of musical possibilities with it," states Glennie. "The music looks simple on the page, but it's the imagination that makes the difference as to how the piece is interpreted and projected."

This music is also quite special to Katarzyna Mycka.

"Because of this concerto, I met Ney in person and was able to work with him. He gave me some details about the music, which made me start thinking about different sounds and more variety with my mallets—all very important steps for my personal development!"

With literally thousands of videos on YouTube, from students to professionals, and dozens of live performances in concert halls each year, Rosauro's first marimba concerto will continue to flourish in the years to come, maintaining its status as one of the most popular pieces in its genre. **RIS**

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EMBRACING THE POPULAR: A PERCUSSION STUDIO PROJECT

BY JAMES W. DOYLE

Teaching at a liberal arts university with a studio of 12 undergraduate percussionists majoring in music education, music business, music performance, music composition, or a combination of all four, I have students from a variety of backgrounds with varied career objectives. In addition to repertoire and technique study in applied lessons, each semester involves a special project, which is factored into the semester grade. These projects are designed to provide practical experience while reinforcing percussion studies, aural and theory skills, recording techniques, and arranging.

Inspired by a YouTube video of a percussion-only cover of Bon Iver's "Holocene" arranged and performed by Evan Chapman, my studio was given the following objective during the spring semester:

Select a popular tune to reproduce. All parts will be re-arranged/adapted exclusively to percussion instruments. Notate a minimum of the form and chord progression and record at least four individual parts. Arrangements may differ from the original, but must not disrupt the integrity of the song or become unrecognizable to the general audience. Record with a click track using a Digital Audio Workstation (DAW) of your choice, such as Logic, ProTools, or even GarageBand.

A workflow with deadlines was provided:

1. Select a popular song of your choosing
2. Notate the form (scratch chart)
3. Chart chord progression
4. Learn drum groove(s)



5. Learn melody/melodies on marimba/vibraphone
6. Learn bass line on marimba/vibraphone/MalletKAT
7. Arrange the tune for all percussion
8. Record each part to a click track using the Digital Audio Workstation of your choice
9. Mix recording
10. Perform one part live to the recording

Throughout the process, students submitted their materials in hardcopy, via email, or an unlisted YouTube link for feedback and guidance. Students also performed and discussed the arrangements during office hours, studio class, or during their applied lesson.

1. Select Popular Song

The students selected a wide range of songs, from indie artists to Adele. The selections were made based on student interest and the likelihood of creating a quality recording of an acoustic arrangement.

2. Notate the Form

The intention of this step was to provide practical experience preparing a chart to play drumset for a recording session when only an audio track is provided. The chart was to be detailed enough that it could be played by a different student on one listening of the track. There are many ways to accomplish this, but a scratch chart such as this is an example:

4/4 $d = 79$ Intro 23 Chorus 16

Break 2 Verse 12 Chorus 16

Break down 8 Chorus 16

Drumset comes in ending 4

Fades out starting at measure 4

Instrumentation

- Background chords (Piano) — marimba
- Vocal part — vibraphone
- Bass drum part — Low Drum
- Drumset part — cason
- Cymbal parts — suspended Cymbals

3. Chart Chord Progression

This step provided aural training and experimentation at a keyboard instrument to determine the chord progression. Students were often surprised by the relatively few chords utilized in popular music, compared to classical and jazz music they had studied. Here is an example of student work regarding chord charts:

4. Learn Drum Groove(s)

As most students chose to create their arrangements in an acoustic, or “unplugged” format, drumset parts from the original songs were often reinterpreted on cajon, djembe, congas, or a combination of instruments aside from a standard



drumset. This too provided valuable experience. Students sent me video recordings of the grooves played to either a click track or the original recording, preparing themselves for the final recording project.

5. Learn Melody/Melodies on Marimba/Vibraphone

Students took different approaches to this process, including learning “by ear” and memorizing, notating by hand, entering the melody into Finale, or a combination of all of the above. Transferring vocal melodies to marimba or vibraphone meant working to reconcile standard western notation and phrasing with the looseness and inflection of the original melody as performed by a singer.

6. Learn Bass Line on Marimba/Vibraphone/MalletKat

Similar to the process of learning the melody, the students adapted the bass line to a percussion instrument, either notating or memorizing it.

7. Arrange the Tune for All Percussion

With the form, chord progression, drum grooves, melody, and bass line learned, the students were ready to make artistic decisions for their arrangements. Would they attempt to emulate each layered track of the original? Maintain the form but recreate the arrangement? Create opportunities for improvisation? This phase of the project required experimentation and the students were encouraged to work together and perform for others to develop their ideas.

8. Record Each Part to a Click Track Using a Digital Audio Workstation (DAW)

With access to the music department recording studio and experience working with a DAW in their first semester, first-year music technology course, students could reserve studio time and negotiate with an engineer—also a valuable practical experience—or use their own laptop, DAW, audio interface, and microphones to record.

This stage of the project was given additional time to accomplish as students often discovered the process was more time consuming than initially estimated. As the expectation of perfection is the standard with recording, students invested heavily in this stage of the process. All parts were recorded, but the melody/vocal line would later be removed for live performance.

9. Mix Recording

Similar to the actual recording process, students found this portion of the process to require great detail and oversight. It also required live performance experimentation in the final step of the process. Our technology professor and department recording technician were wonderful and willing resources throughout the entire project and provided valuable feedback during the mixing phase.

▶ Tap to play Video



James W. Doyle serves as Assistant Professor of Music at Adams State University, where he teaches applied percussion and directs the Brazilian, steel pan, and percussion ensembles. He regularly performs throughout the United States, Japan, and Australia in orchestral, chamber, and popular music settings. James earned a Doctor of Musical Arts from the University of Nevada, Las Vegas.

RIS



10. Perform One Part Live to the Recording

Students performed their arrangements for a live audience in studio recital settings. They were responsible for ensuring the arrangement was balanced in sound check, and they added sound reinforcement to the vibraphone or marimba if necessary. Either in-ear monitors or stage monitors were used in live performance at the performer's discretion. In all cases, students removed the melody/vocal line from the recording and performed live it in performance.

FINAL THOUGHTS

Assessment was based on accomplishing the basic expectations within the given timeframe, as students were at different stages of their music studies with different majors, experience levels, and completion of recording techniques courses. Student feedback on the project was positive, and students have since taken a deeper interest in recording, arranging, and developing their listening and transcribing skills. Additional steps could be taken to extend the project, including video recording and editing, gaining permission to record, marketing, distribution, notating the complete arrangement and publishing, and performing with a complete live percussion ensemble.

Special thanks to Evan Chapman for the inspiration for this studio project. Visit his [YouTube page](#) to see his other works, including arrangements with his band, Square Peg Round Hole.

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ELEMENTS OF COMPOSITION: HARMONY

This is the fourth in 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.

MORE THAN JUST CHORDS: A BRIEF INTRODUCTION TO THE STUDY OF HARMONY FOR THE PERCUSSIONIST/COMPOSER

BY LANE HARDER

Harmony may be the most misunderstood and underexamined skill in all of music. Even calling it a skill might seem strange when one considers that many music theory curricula in the United States approach it as a concept, but one can execute harmony just as one executes sight singing, dictation, score reading, or any number of commonly understood musical skills. To execute harmony, one must practice it as one practices cymbal crashes and multiple-bounce rolls.

Philip Lasser—with whom I studied harmony, counterpoint, and composition—taking a cue from his teacher, Nadia Boulanger, refers to harmony as “the art of doubling and spacing,” with the doubling of pitches in a given sonority mapping onto the concept of tonality and with spacing giving rise to sonority. If a triad is spread over four voices, one pitch will have to be doubled. As an example of the former, a I^6 chord in the key of C and in a four-voice texture, is often doubled thusly:



...while the same triad may be doubled (and spaced) like this in other keys and harmonic contexts:



Play these on the piano. The former is not only a softer version of its root-position version, it is in a standard doubling and disposition for its tonic function. The latter, on the other hand, consisting of the same notes but with a different doubling, has a strong tendency for the soprano voice to fall to B. One may surmise that a Roman numeral analysis of these chords does nothing to explain the doubling or spacing of them. They resonate completely differently, and they should not be analyzed in the same way.

Two wonderful examples of a composer turning resonance upside down solely through doubling and spacing are Stravinsky’s “L’Histoire du Soldat” and “Symphony of Psalms.” In the “Petit choral” of the former, the very first chord is mis-doubled (a root-position chord with a doubled third instead of a doubled root). Since the chorale was surely meant to sound as if it were being played by an unevenly-skilled country band, this misdoubling (and other misdoublings) appear intentional since they deplete the resonance of each sonority.

A more obvious example is the first chord of the opening movement of “Symphony of Psalms,” which not only is a very widely spaced E-minor triad but also has a quadrupled third, creating a very unbalanced, middle-heavy sonority. The reason for this misdoubling appears to be a foreshadowing to the arrival on the final G-major chord at the end. (One would do well to explore a more nuanced analysis of Stravinsky’s procedure for arriving at this sonority, particularly the linear approach to G.) The doubling of notes in a chord, then, is not a trivial matter; it can have profound implications for expressiveness and compositional unity on many levels of a work.

WHY STUDY HARMONY?

There is a proliferation of living composers (particularly young composers) not interested in serial or other non-tonal procedures in composition, choosing instead to work with tonal materials. (I hear a lot of new percussion music every year that seems to support this.) In many new pieces, however, the “tonality” that is being used does not appear to maximize

the potential for resonance and harmonic motion. Composers have the potential to transform a listener's experience through all aspects of composition (instrumentation, melody, rhythm, counterpoint, etc.). All composers would do well to maximize the resources of harmony available to them so that informed choices can be made about it as opposed to stumbling upon an attractive sonority by accident without understanding its implications or potential over the course of a piece.

One may say, "I don't write tonal music. Why should I study harmony?" I would argue that composers writing non-tonal music should study it even more than those writing tonal music, for their job is much more difficult since they are going outside of established stylistic norms. The study of harmony sensitizes the ear to issues of doubling and spacing. The accomplished student of harmony will have the horizontal and vertical axes of music fully engaged at all times. Truly compelling non-tonal music may result from bringing all of these skills to its composition.

As Jamie Whitmarsh mentioned in a previous article, the interface with the chosen instruments of percussionist/composers can cause us to think about music as a series of verticalities and simultaneities as opposed to thinking of "how to move the music forward in a connected and cohesive manner." The manipulation of harmony (and really, the intersection of counterpoint and harmony) is uniquely suited for moving music through time, so my first piece of advice is...

1. MOVE IT

There is nothing wrong with harmonic or contrapuntal stasis in music. Many works from the repertoire have passages of static music (the opening to Ravel's "Daphnis et Chloe," a long passage in the third movement of Stravinsky's "Symphony of Psalms," and the ending of "Neptune" from "The Planets" by Holst come to mind as examples), but any hierarchy of harmony (even a non-functional one) contains a complex of sonorities that, working together, want to move, both within a key or tonal center and away from the center. One need not have a chord sounding at any one time for that chord to be important; often, a sonority can be made important by finding a sonority that opposes it and then earning its resolution. To this end, there really is a yin-and-yang principle in music: A thing can be defined by its opposite. Consider the wonderful and effortless-sounding cadential figures in Debussy's "Prélude à l'après-midi d'un faune," each penultimate chord in perfectly elegant opposition to the chord of resolution, and yet the resolutions are not at all obvious. One would do well to find ways to make harmony sound inevitable without being predictable, but the point is that harmony should be active. This is what makes the aforementioned examples of stasis so arresting; they eventually give way to, or are otherwise surrounded by, meaningful harmonic motion.

2. INVERT

A composer's bass voice (or, for our purposes, the lowest voice) should move. It should not move all the time, but it

should be active. In fact, bass motion often determines how the upper voices move, so the bass should cover some real estate on the page. One of the main reasons for even writing inverted chords at all is so the bass can be more melodic than it would be if all chords were in root position, effectively exchanging roles with the soprano. Writing inverted chords is also desirable in order to achieve a variety of sonorities. If all chords in a piece are in root position, the piece may sound heavy and ponderous. This does not mean that your music has to sound like Bach or Beethoven or Brahms; no one wants that. The goal should be control of harmonic materials so that when inverted chords are written, a composer can make decisions about doubling and spacing that will either reinforce the function of the chord in question or deal with voice leading in an effective manner.

I was faced with tough decisions about the latter of these in my marimba quartet, "Africa Hocket." It contains a passage (beginning in m. 34) of parallel first-inversion chords that appear in rapid succession. I wanted this passage to have a floating, effervescent, whimsical quality, so I kept the root of each chord out of the bass voice:

Notice the voice-leading quandary that can arise with parallel first-inversion chords in a four-voice texture by looking at the contrapuntal voices with the downward stems. They form the triads in first inversion. How are parallel octaves (which I did not want in this passage) avoided? The strategy exemplified here is that three voices move in similar motion while one moves contrary. When the contrary voice is about to form a unison with an adjacent voice, it reverses direction and another voice changes direction until it is about to form a unison, and so on. As a result, some chords will have pitches that are not doubled according to how they function in the harmony. This

is a concept known as “melodic sixes,” and I learned about it while studying first-inversion chords. Doubling first-inversion chords (parallel or not) is tricky (though second and third inversion chords are relatively straightforward), but learning about how to treat them can give composers a much richer harmonic palette from which to work than they might otherwise have.

3. MAKE DECISIONS ABOUT YOUR HARMONIC STYLE

Are parallel fifths and octaves allowed in your music? If so, use them with purpose and make them special. If not, try not to let them sneak in; that way, the voices can remain independent. What about direct octaves and fifths? What about the doubling and spacing of each chord? Is each sonority as resonant as it could be? If not, what is preventing maximum resonance? How these issues are addressed by an individual composer will tell an audience a lot about that composer’s style. A good music theory book that discusses voice leading principles in four-part writing can be useful for preparatory studies in harmony.

4. DO NOT LET STYLE GET IN THE WAY OF CRAFT

Ultimately, harmony is a craft-based (as opposed to style-based) tool. The mastery of harmony can give a composer choice in the building blocks of a compositional style. In other words, style will emerge as a byproduct of craft. One’s style should not be imposed from the top down; it should be a bottom-up procedure.

5. HOW DO I STUDY?

It can take a long time to study and internalize the principles of harmony—years, in fact. During his study of harmony with Narcis Bonet, my teacher, Philip Lasser, studied first-inversion chords (and only first-inversion chords) for two years. The fruits of this study, though, will be the sensitization to issues of doubling and spacing. It will have a transformative effect on the ear; all of music will become more three-dimensional if the ear is trained in this way.

The best available books for studying harmony are Narcis Bonet’s *A Collection of Given Basses and Melodies, Vol. I and II* (DINSIC, 2006). They include Paul Vidal’s basses that he used with his students in the Paris Conservatory; these are to be harmonized in a four-voice texture by the student. Nadia Boulanger studied with him and passed them on to her students, one of whom was Bonet. Additionally, Bonet’s harmony treatise, *The Fundamental Principles of Harmony* (DINSIC, 2010) is wonderful for background and context. Ultimately, the study of harmony should be taken up as a mentorship. I was fortunate to study harmony with Philip Lasser, Maxim Vladimiroff, and Narcis Bonet through the European American Musical Alliance Summer Institute. Bonet was Nadia Boulanger’s assistant for some 20 years and was the named successor to her program at Fontainebleau. Studying harmony in this tradition has been transformative for me. If one seeks to be mentored in harmony in this tradition, a number of former students in this tradition can be found all over the country. If a mentorship in this tradi-

tion is not possible, Bonet’s books of Vidal basses come with companion books of solutions that students can use to check their work.

6. START SLOWLY; WRITE SOME CHORALES

After being introduced to the principles of harmony, I was amazed at how readily I could manipulate a four-voice texture as a composer. I urge all those interested to do the same thing. Start by writing some four-voice chorales for marimba or vibraphone. These do not have to be masterpieces, but they can be useful studies along the way, giving practice in manipulating a four-voice texture. Check your voice leading and listen to the resonance of each chord. Even better, sing each individual line. Does each sonority achieve what it is desired to achieve, and does each succession of sonorities hold together musically? Eventually, move on to composing in non-chorale textures, but going back to a four-voice model can be very useful for working on careful control of each individual voice. Gabriel Fauré often used four-voice textures to accompany his art songs, and after completing exercises like this, it may be easier to understand the texture’s attractiveness and challenges.

7. STUDY REPERTOIRE

I routinely study the music of composers whose use of harmony I find particularly arresting, mostly due to the ambiguities in their harmony that are exploited in thoughtful ways. Schumann, Chopin, Brahms, Ravel, Debussy, Poulenc, Duruflé, Barber, and Copland are examples of composers whose music I examine quite a bit, as well as some Stravinsky and Bartók. Getting one’s nose in a score and singing and playing passages of music at the piano will do wonders not only for analysis of harmony but also for intimate familiarity with repertoire. Both can be useful, nay essential, for composers.

GO FORTH!

If all of this seems like too much work, consider the payoff that will come from further study. Consider how advantageous it will be to have more command of one’s musical resources. I cannot imagine anything more potent to have at my disposal as a composer. Percussionists are experimenters with sound; it comes with the territory. We are constantly making decisions about sticks, mallets, instruments, drumheads, degrees of muffling and ringing, and any number of issues. It is no surprise that a great many of us have become composers and arrangers, or at least have the desire to be. As a fellow percussionist and composer, it is my sincere wish for our music to achieve its full expressive potential through craft, regardless of stylistic choices, of which harmony plays a significant role.

Lane Harder is a Lecturer of Music Composition and Theory at Southern Methodist University, where he is the Director of SYZYGY, the contemporary music ensemble of the Meadows School of the Arts. His music appears on the Albany, Gasparo, and BCM&D labels and has been represented on numerous concerts and festivals in North and South America, Asia, and Europe. His percussion music has appeared on programs at PASICs 2004, 2012, 2013, 2014, and 2015 and the 2008 Percussion Master Series in Taipei. **RIS**



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THE EMPEROR'S CROWN FOR RUDIMENTAL SNARE DRUM

BY GREG JACKSON



“The Emperor’s Crown” is not only a piece to develop dexterity and “chops,” but it can also be used to develop good practice habits. If you are having trouble with a section, isolate the pattern. First, make sure you can play the rhythm without any ornamentation such as drags or flams. Then, build things back up by reintroducing the elements that were subtracted. It is important to take your time even if you only add, for example, one sixteenth note at a time.

PRACTICE TIPS

- Focus on your technique and strive for quality of sound. This includes the correct playing zones, implement control, and developing the proper touch.
- Isolate each rudiment and try your best to perfect each of them.
- Strive to not only play in the pocket, but to play musically. People listening should feel the groove, and so should you. Have fun with this!

 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.

Dr. Gregory Jackson is the Associate Professor of Percussion at Alabama State University and a well-recognized percussionist, composer, educator, and author. He has completed over 100 compositions, including four symphonies, and his works have been performed across the world at major conferences.



The Emperor's Crown

In Memory of Remo Belli

G. Jackson

Aggressive

1 *f mp* *cresc.* *ff*

R l R l R R l R l r r l r l r l R l l R l l R l L r R l L r r

3

R l r r l R l r r l r l r l R r l R r l r l r l r l r L L L r l R

5 *mp*

R l R l R R l R l R R l

7 *mf*

r l L r r l l r r r R l r r l l r r r L L L r l r l r l l r R

9

R l R l R R l R l r r l r l r l R l R l R l R l l R L r r L r L

11

r L r L r L r L r l R R l R l r r l R l r r l r l r l R r l R r l r l r l r l

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The Emperor's Crown

19

r L L L r l R *p* *f*

22

R R R l r L R l R R R L R

24

l l R l l R l R R R L R R R l r L R l

26

R R R L R r R l r R l r R l R l r R l r R l R l l

29

R l r r l R l r r l R l R R

RIS

IN MEMORIAM

AL MOFFATT

Al Moffatt, marching manager of the Avedis Zildjian Company for the past 35 years, died on July 15, 2016 at the age of 69.

“Members of Zildjian cymbal lines were used to seeing Moffatt appear at numerous drum corps rehearsals and at contests, often with new cymbals and gongs to replace damaged or worn out equipment,” wrote Michael Boo in a tribute to Moffatt posted on the Drum Corps International website. “He knew many of the performers by name.”

Al Moffatt began serving as the PASIC Marching Percussion Festival stage manager in 1991 and received a special award for his services at the festival in 2009. Occasionally, he also served as the timing and penalties judge.

Alfred Thomas Moffatt was born on January 5, 1947 in Akron, Penn. He graduated from Valley Forge Military Academy in 1964 and VFM Junior College in 1966 as a 2nd Lieutenant, and was a member of their drum corps. He marched with the Hawthorne Caballeros for three years and attended Lebanon Valley College. Al entered the Army and became a Ranger in 1970. After graduating from Temple University with a degree in English, Al worked as a teacher in Centennial school district from 1974–83. He also taught their drumline and indoor color guard.

In 1981, he took over Moffatt Music from his father and began working for Zildjian. He was a distributor, sales rep, and the company’s Marching Consultant for Drum Corps. Al worked with numerous school band programs, locally and across the nation. Most notably, he worked with Upper Moreland HS for over 40 years until his death. He became a respected judge and worked with Cavalcade, USBands, MAPS, and WGI.

Moffatt was also heavily involved in Boy Scouts. He helped over 100 scouts attain the rank of Eagle, enabled trips to Philmont Scout Ranch, and was a recipient of the District Award of Merit, Silver Beaver Award, and the Lifetime Achievement Award among others. **RIS**



Dennis DeLucia (left) with Al Moffatt, PASIC 2009.

PREPARING FOR A SYMPHONY AUDITION

BY MICHAEL METZ

To provide resources and information on contests and auditions, I interviewed a few up-and-coming percussionists/timpanists who are embarking on their own journeys. They've all won a position in an orchestra within the past year and have a lot of great information and fresh experience to share. Matthew Decker recently won the assistant timpani/percussion job with the Seattle Symphony; Stephen Kehner is the newest percussion fellow for the New World Symphony, and Erich Rieppel has just won the audition for the New World Symphony's principal timpani spot; Pedro Fernandez is the Indianapolis Symphony's newest percussionist. They let me pick their brains on some important and common questions about auditions, preparation, and even a little about their experience in the orchestra after the audition. Their responses provide a variety of advice and will hopefully shed some light on the experience and process of auditioning. The variety of their answers should also give you a lot to think about.

Metz: *Describe your preparation: Were you in school and taking lessons, did you prepare on your own, etc.?*

Kehner: I took most of my auditions while in graduate school. I didn't take any full-time job auditions before grad school, and I've only taken a couple of them since leaving school. The biggest difference not being in school makes on your preparation is that you don't have a professional listening to your playing every week anymore. I dealt with this change by recording myself a lot (teaching myself), and playing a lot for my colleagues at New World, so it's more of a peer-to-peer situation rather than teacher-student. Another big difference is availability of time. In graduate school at a conservatory with virtually zero coursework I had all the time in the world to practice. With a job to do and life to live, that time starts to diminish, so it can be difficult.

Decker: When I won North Carolina I had been in New World for a few months, so the three of us taking the audition were prepping at the hall. It was a great vibe because we were all practicing a lot and, in a way, motivating each other. We had rehearsals and concerts, so I would usually practice between those services and then practice pretty late at night. There were a lot of unique excerpts on that list, so I was trying to do as much as I could even when I just had a small window of time—learning a chime excerpt or “Prayers of Kierkegaard” xylophone here and there.

When I won Seattle I had been in the North Carolina Symphony for one season. The audition happened during



“For both auditions I was playing for as many people as I possibly could.”
—Matthew Decker

the first week of our regular season, so I had the two months in the summer leading up to it totally free except for playing “Lord of the Rings” with the movie a few days before the audition, which was a nice way to change it up right before and give my mind something different and pretty fun to think about.

I had a great setup in Raleigh—a 2000 sq. ft., four-bedroom house with tons of percussion stuff. I moved everything to my living/dining room. I was putting in long days before Seattle primarily because I was really focusing on timpani and then tagging on the percussion stuff as well. I would always wake up and pick a few excerpts out of a cup and tune them and check them, and then make breakfast.

Rieppel: I was in school, but I was very conscious of limiting distractions away from my craft. Not that I skipped class and practiced 15 hours a day, but I made sure that the most important part of the day was my practice. Everything in my daily schedule was based on delivering the most focused, inspired, and effective work.

Fernandez: For my last successful audition I was not in school. I had a studio situation with some friends in Houston, which helped in terms of the instruments I don't own since we all shared them. For previous successful auditions I was in school, so the struggle was not lack of instruments but finding an empty practice room.

Metz: *Did you have colleagues listen in, or did you play mock auditions for people regularly? Additionally, did you seek out professionals to play for?*

Kehner: We're lucky at NWS to have a pretty regular lineup of great coaches coming in to work with us throughout the season. So I do get to play for a professional about

once a month or so, but other than that it's all playing for colleagues. I like to start an intensive mock audition schedule about a week before the audition date, and all of these mocks are either for my colleagues—percussion and non-percussion—or for an audio recorder, and then I listen back to it later that day.

Decker: For both auditions I was playing for as many people as possible. I played for my teachers Chris Lamb and She-e Wu in New York before North Carolina, and we had Ted Atkatz and Tom Freer coach us at New World before the audition. I would grab random people out of the hall and play a few excerpts for them. The three of us were also doing mock auditions for each other in the weeks prior to the audition.

Before Seattle I went to Chicago and played for my teachers Vadim Karpinos, She-e Wu, and Ed Harrison. I played a lot for my colleagues in NCS, and Rick Motylinski and John Feddersen as well. My girlfriend is a violinist in the symphony, and she would grill me on the list at least once a week. I drove a few hours and played for Leo Soto of the Charlotte Symphony. I had to really set up a lot of specific times to play for people because our season hadn't started yet, so I wasn't around people nearly as much as when I was at New World. So I had to go out of my way to find ears to play for.

Rieppel: Absolutely. I'm very keen on playing for non-percussionists. I played mock auditions for conductors, pianists, and any orchestral instrumentalist. Their perspective always illuminates something new to me. Of course, one should play for other percussionists as well. I played for all combinations of student and professional drummers and non-drummers. It takes a bit of will power to set up mocks, and you have to be able to accept all sorts of comments, but it's totally worth it.

Fernandez: I had several people listen. I always try to include non-percussionists since there will be some in committees. I find that non-percussionists tend to find things that I didn't consider.

Metz: *What kind of gear do you bring to auditions? Do you bring your own timpani if given the option? What kind of sticks/mallets? Pack light or over prepared?*



"Everything in my daily schedule was based on delivering the most focused, inspired, and effective work."
—Erich Rieppel

Kehner: As I get older, I bring less and less stuff to each audition and tend to play more and more on the equipment provided. This isn't a hard rule, though. For a smaller-market job, I may not trust what they're going to put on stage, so I'll bring more of my own stuff. For a big-market job, I know they will have high-quality equipment, and so I'll likely bring less—mostly such things as triangles and crash cymbals. I always bring one snare drum, which I've set up so that I can play all my excerpts on it. I always bring two tambourines: one for general playing and one for soft playing. I'll often bring my own triangles, sometimes just one but sometimes two or three, depending on the repertoire. I bring all my own sticks, and I've started to bring even more sticks than I expect to need, just in case I need to quickly change a color or sound in the moment. I've never taken a big principal timpani audition, so this isn't a factor for me. If I had my own timpani and I was taking big-market principal timpani auditions, I would definitely take my drums every time I could.

I remember one audition where I left my repertoire book at home. I had a brief moment of panic, but then realized: I know all this stuff from memory, and they're going to have music on the stand. Nothing to be worried about!

Decker: I tend to over prepare with my audition packing. The last thing I ever want to think about is, "Did I bring this? Did I bring that?" So I end up packing lots of options of sticks and mallets just in case the committee wants to hear something that I might need a different stick for or if an instrument reacts differently than I had expected it to. I always try to fly Southwest so I can get two free bags, and they let you exchange your ticket if a cheaper option shows up before your flight date. I'll pack my 6.5-inch drum, a snare stand, and my P-Bag in one suitcase, and my bass drum sticks, tambourines, cymbals, etc. in my other suitcase. I carry my 4-inch drum and another tambourine on the plane. I have a lot of different sticks and mallets, but I *always* have my Musser M-28s on the fiberglass shafts; I love those things.

Rieppel: I brought timpani to two auditions. One time I got to the finals, and the other was to perform a final round. I was very lucky that my school allowed me to take them. But I think one should be able to adapt to new equipment quickly. In my opinion, it would be most fair and reasonable if everyone had to use a set of timpani provided by the orchestra.

Fernandez: I bring everything the orchestra lets you bring. It depends on the situation. I have shown up with three snare drums at two auditions, and with one drum to several, a couple of tambourines, couple of pairs of cymbals if the orchestra lets you, all sticks and mallets.

Metz: *What's the biggest difference you've found between playing in auditions and playing with your orchestra?*

Kehner: I think one of the biggest differences is that I've started

moving my overall dynamic range down, meaning that I try to make my softs even softer, and my louds not too loud. As a group, New World generally plays pretty loud, and we luckily have a music director who usually likes big, aggressive percussion sounds. So in the group I tend to play pretty strong and direct most of the time.

In auditions, I feel percussion can sound pretty abrasive to non-percussionists, even if the player is using appropriate “ensemble dynamics.” So I try to really lighten up the *forte* range and almost never get to a point where I’m playing my absolute loudest. Aside from that, I think most other elements are the same; you use your ears, play with really solid time, and try to show something musical while still executing what’s on the page. Music is music whether you’re alone or with 90 other people.

Decker: I think the audition process can be extremely sterile—not always, but it seems like the pressure to play “perfectly” and “clean” can get in the way of the actual music. As much as we want to show colors and varied instrument choices in an audition—no one wants a robot—there are still things like drum choice, cymbal choice, tempo, dynamics that have to be somewhat “in-the-box” or else you have the potential to stick out in an odd way. But I really want to stress that I always try to play as much like I would in the orchestra in an audition. If you aren’t thinking about the orchestra, then what’s the point?

Rieppel: For me, it’s a huge difference. In the orchestra, my biggest comment from conductors is to play with more clarity. That may mean simply louder, using a muffle, changing mallets, or modifying your technique. But that gets at a larger point, which is the ability to listen and adapt. Each situation is different, and you must be incredibly focused and constantly searching for the best sound to deliver for each moment.

Auditions are a little different. Although adaptation is crucial—the acoustics, how far away the committee is, etc.—I believe the preparation is more based on calculation. I don’t enjoy the word “calculation” in regards to music. But for auditions, I’ve found that I perform with more conviction when I have many details figured out beforehand. The details can be musical, physical, or mental, and documenting them in some fashion is important. For

instance, if you have a habit of playing too loud too soon in a crescendo, document it in the music or a notebook and engrain it with focused repetition until it’s second nature.

The calculations are in the preparation process. By the time I perform, my goal is that those calculations are second nature. The day of the audition I focus on my mentality and the physical warm-up, so that I can perform with confidence and ease. That’s at least the intention.

Fernandez: It varies from orchestra to orchestra. I’d say volume can be generally greater in an ensemble, while in an audition you may end up sounding too heavy—but that also depends on the excerpt. Certainly there is a big difference when counting rests in an audition vs in the ensemble—particularly when you’re accompanying.

Metz: *Do you have any strategies for combating nerves?*

Kehner: Nerves are tough, but it’s something we have to accept as performers. If you ever get to a point where you’re not at least a tiny bit nervous for a show or an audition, you may be burned out on your career; maybe you lost the passion for music that got you into this field in the first place. So nerves are a good indication that you really care and you want to do well. But they can be problematic when they cause you to perform at a significantly lower quality than you can.

I think the best remedy for nerves is a structured, well-thought-out, and well-paced preparation plan. It’s easier to get over nerves when you can mentally rely on the time and energy you put into your preparation. If you leave no stone unturned in your prep, there will be no doubts left in your mind. Also, a lot of players, myself included, have found that beta blockers are helpful right before an audition, to cut out the physical jitters caused by nervousness. But betas don’t help your mind! If you’re not 100 percent mentally prepared, they won’t save you.

Decker: There are a lot of different ways that people combat nerves. I decided that if I want to play music the rest of my life I want to make sure I at least try to win the audition the way I’ll play in the orchestra. There is never a right or wrong way, but I have always taken a natural approach. I try to use breathing techniques to calm my heart and mind. I have a biofeedback machine called The Stress Eraser that tracks your pulse and allows you to see it and kind of play a breathing game to slow your heart rate. I also try to recreate the audition in my practicing as much as possible. I never want to be thinking, “If the stars align and I get lucky my ‘Kije’ is going to be amazing.” I want to be comfortable with the fact that I’m going to get nervous, my arms will be a little tighter, my hands a little sweatier, but I know how to distribute the weight to be able to play all of these instruments. One big thing that I always try to remember is that I’m playing music. Yes, we put tons of pressure on ourselves, but at the end of the day no one is going to die if we hit a wrong note or flub a



“I find that non-percussionists tend to find things that I didn’t consider.”
—Pedro Fernandez

ruff. Music is fun for every drummer when they start, and channeling that is really helpful for my mindset going into auditions and performances.

Rieppel: Millions of mocks, meditation, listen to music that gets you pumped to perform.

Fernandez: Do not combat them, embrace them and learn how to play under that stress.

Metz: *Do you have any activities outside of music that you feel helped you in your preparation or musical journey in general?*

Kehner: I've gotten into golf lately, and I see lots of parallels between athletes and musicians, between golf tournaments and auditions, etc. This concept is very good, but I feel it's pretty worn out. The whole performance psychology field is pretty trendy, and there are lots of cool buzzwords and phrases that reference mental practice and preparation. I think it's valuable stuff to understand, but I can't honestly say I've been able to successfully use something specific I got from these concepts in my regular practice or performance routines. I can appreciate the greatness of the world's best golfers because of the training regimen and the attention to detail, but does that help me play the snare drum better? I don't know. There just isn't any substitute for daily, thoughtful, consistent practice and having good people around you to help guide you in the right directions.

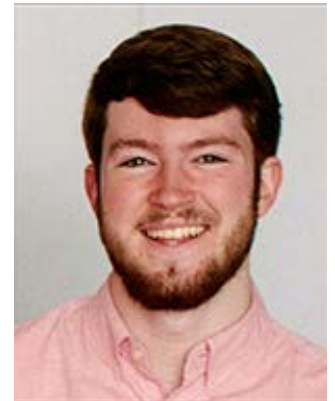
Decker: Swimming and rowing have been really helpful in my musical preparation. They are both intense, full-body workouts that help strengthen my core so I'm not slouching when I'm playing, and also extremely helpful with playing cymbals. Since it's such a physical instrument, I need to make sure I'm in shape! I think the repetition of these exercises is also meditative and allows me to relax my mind and get a little Zen.

Rieppel: It's so important to have passionate activities outside of music. Enjoying life improves your music making. I love playing hockey, and ever so often I find obscure connections to music. Hockey is a team sport; you need your teammates to make effective plays, like you need other musicians in the orchestra to make emotional and

coherent phrases. The focus and immediate reaction time from hockey is also a habit I take into the orchestra and auditions. That's an activity that I love, but it really can be any type of recreation that gives a slight reward for your hard work and focus on your craft. But the overwhelming priority obviously must be on your craft.

Fernandez: I do a number of activities outside of music, and they all take my mind off subject, whether it be reading, a pickup soccer game, or playing another instrument. But I don't know if any of them particularly helped my journey.

Michael Metz is a percussionist at the Indiana University Jacobs School of Music, Class of 2018. He spent two summers of high school studying at the Tanglewood Institute, and as a freshman in college he studied with John Shaw at the Eastern Music Festival in Greensboro, N.C. At Indiana, he has received various accolades including IU's Avedis Zildjian scholarship. Additionally, Michael has performed with many stellar ensembles and conductors at IU, and with EMF faculty and student orchestras, orchestras at Aspen, and the Louisville Orchestra. Michael is a member of the PAS University Committee (including service as liaison to the Contest and Audition Committee) and has previously been published in *Rhythm! Scene* with the University Committee. Michael is currently a student at the Aspen Music Festival and School in Aspen, Colorado. **RIS**



"There isn't any substitute for daily, thoughtful, consistent practice and having good people around you to help guide you in the right directions."
—Stephen Kehner

STRATEGIES FOR PREPARING A RECITAL

BY THE PAS UNIVERSITY COMMITTEE

The final requirement for many students majoring in music is to perform a 30- to 60-minute recital showcasing their musical growth. So how does a student exactly go about preparing a recital? The members of the PAS University Committee have collected some strategies to give current and future students some tips and ideas that they might be able to bring to their own recital preparation.

Shane Jones: graduate student, University of Michigan

I have found that the common “one and done” approach in learning repertoire may help one push through pieces at a faster rate, but that the depth of the learning process and quality of the performance often suffer. When preparing for recitals as a student or professional, giving multiple performances of the repertoire before the official recital can be extraordinarily helpful. In my experience, the first performance of a piece, despite weeks of practice, can feel like I am barely hanging on. Taking advantage of lower pressure performance opportunities has really helped me take command of challenging repertoire, whether it is running pieces in studio classes, for friends in a practice room, in private lessons, or for community events, outreach concerts, and churches. With preliminary performances under my belt, I am not only able to put on a better performance at my recital, but feel confident, relaxed, and able to do what it is most important: have fun!



Drew Morales: graduate student, University of Arizona

When I prepare a recital of all new material, I like to try to have all of the notes learned two months before the performance. This gives me the opportunity to perform each piece in public for studio classes or departmental recitals at least once before the big day. The week before the recital, I also like to be able to run the entire program twice, back-to-back. For me, knowing I



can do this lets me know that I will easily be able to do it once when the pressure is really on. The key to a successful recital is knowing that you are fully prepared to play in front of a crowd by practicing that before the “real” gig.

Tyler Tolles: graduate student, Florida State University

Don't make your recital a one-time event! You have spent months and months preparing an hour of material: You should perform it more than once.

Some alternative performance opportunities might include studio class performances, performing at local schools, recording sessions, impromptu practice room run-throughs, and the list goes on.

Take a Drum Corps International level ensemble for example:

They do not spend six to eight months of rigorous preparation to perform their show just once; that would be madness. Instead, they spend the entire summer performing and perfecting the same 15-minute production over and over until they achieve an optimal performance (hopefully on Finals night). Not only do they perform their show about thirty times for an audience, but they also perform rehearsal run-throughs one or two times per day. Over the course of the summer, each corps will likely have performed their production over 100 times! How would you feel after doing 100 recital runs? Prepared. Relaxed. Confident. Give it a try!



Kelsey Molinari: undergraduate student, Penn State University

When preparing repertoire, consider what best showcases you as a performer.

What really highlights your abilities, and, more importantly, what do you truly enjoy playing? So often, we attend recitals where the program is impressive for the sake of being impressive. As an audience member, I would prefer to hear music that you are head-over-heels in love with than music that meets the recital expectation. This also makes your



preparation so much more enjoyable. It's incredibly rewarding to perfect a piece you're passionate about and to share it with a receptive audience.

Della Coleman: undergraduate student, University of Tennessee at Martin

When considering the demand of the pieces you want to perform, it is important to view the score of the piece. It is easy to hear a piece and choose it based on how it sounds, but doing so can lead to the selection of a piece way over your head. Additionally, "the demand of the repertoire" refers to the amount of time it will take you to work up each piece to the level of performance/execution you desire. Oftentimes the greatest determining factor in repertoire selection is time. Questions to consider: How much time are you trying to fill? How much time do you have to practice your music from the day you select it to the day you perform it? How much time do you have to contribute to practicing every day? Being able to assess how much time you will need to adequately prepare falls to your ability of assessing how prepared you are already with respect to knowledge and skill.



Zeca Lacerda: graduate student, Bowling Green State University

I have done research and conducted a small experiment accessing the influence of meditation in the reduction of performance anxiety. The results were hopeful. I suggest that you practice ten to twenty minutes of meditation daily with no spiritual motivation necessarily behind it. Just sit comfortably, close your eyes, breathe slowly and periodically, and focus on your breath for the duration of your meditation. Meditation will help you improve your concentration for the performance moment. Other strategies that help reduce performance anxiety consist of putting yourself deliberately in situations that are at first uncomfortable. For instance, avoid using that same good-sounding instrument every time you practice, practice in different rooms, vary your implements, change the position of your instrument in relation to the walls of the room, etc. Finally, perform for your colleagues and/or play run-throughs imagining that you are performing for an audience.



Ian Grzyb: undergraduate student, Northern Arizona University

When preparing for recitals, planning is a component that must not be overlooked. This planning phase should begin as early as is practical for you. For instance, at the beginning of the semester prior to my recital I began seeking out repertoire for the performance. I chose my repertoire based on a few things: the inclusion of "classic" and new percussion repertoire, as I feel it is important to honor the past and to show the future of our craft; varied instrumentation, which showcases the breadth of our instrument; original composition, to tie in my love for composing; and the programming of collaborative pieces, as I find joy in making music with others. These criteria for selecting repertoire tied in with my personal philosophy as an aspiring percussion educator and performer, and served as the framework for me to create a strong recital.



Jordan Lewis: graduate student, Northern Arizona University

Timelines! Backdating and making deadlines for practice and preparation helps create a long-term view of when things need to be accomplished. I would suggest a 12-week timeline for repertoire preparation. You can create multiple columns that help define artistic goals, logistical goals, practical goals, etc. The use of a checklist can also be very valuable. There is a lot to accomplish and keep track of in the months prior to a recital. Making a checklist can help manage the stress of achieving your goals.



Lauren Floyd: undergraduate student, University of Georgia

For choosing repertoire, I often browse the websites of distributors such as Steve Weiss, Lone Star Percussion, and Bachovich Music Publications. However, something I found helpful with my last recital was to go to the websites of composers I was interested in and look through their listings of works to see if there were any new pieces I had never seen before. For example, this is how I first came across Casey Cangelosi's



"Bad Touch." Another resource that is an enormous asset when looking for percussion repertoire is [Boston Conservatory's Percussion Database Repertoire Lists](#). This has pages of pieces broken down into categories, alphabetized, and even has a small description along with each piece. This is a hidden gem that can be used by anyone to find the perfect recital piece.

Michael Metz: undergraduate student, Indiana University

In the university setting, the choice of repertoire should reflect your personal studies and efforts. Ideally this would include a good mix of styles and instruments. For example, if you've delved into Afro-Cuban music, it might be fun to get a group together and include a rumba arrangement. However, if you're not comfortable providing another genre of music, there are other ways to provide variety within more straightforward boundaries—perhaps snare drum with tape or a xylophone rag to contrast with marimba or timpani solos; perhaps some chamber works. I would again stress a nice variety of works to reflect a complete education and to "show off" all that your education has encompassed. In more advanced recitals, this may mean that the recital has a focus on a certain instrument or style due to intensive focus in certain areas. But in general, a varied recital will prove to be a good experience (for you and the audience!) and an event to culminate years of study in the vast realm of percussion.



Micheal Barnes: undergraduate student, University of Oklahoma

A great way to go beyond the typical recital experience is to create a program that portrays an idea throughout the program. This can take the form of an overarching story that the performer envisions, or the idea of similarities/contrasts between pieces, or even using any of the previous suggestions throughout the entirety of the recital to create a unique and memorable experience for both the performer and the audience members. For example, for my senior recital this spring, I titled my program "Colors," and for each piece I used different combinations of stage lights to try to capture the essence of the harmonic and timbral colors I envisioned when I played these pieces. This is just one example, and this idea can be used in countless ways. Taking the extra time to go beyond the usual presentation of a recital can be extremely rewarding. It brings an



extra level of depth to performances and often leaves a lasting impression with audiences.

Jennifer Hotz: graduate student, Winthrop University

Many people get nervous before their recital, no matter how prepared they are. So how can you prevent it? You probably can't. But there are ways to make you feel more confident before walking out on stage. When I program my recital, I like to start out with the piece I feel the most comfortable with or have played in front of people most frequently. This keeps me from worrying early on in the recital about that certain hard piece or hard section. On the day of my recital, I like to do a complete run-through about three hours before the start time and pull in some people to watch, if possible. This allows me to run through the logistics of my recital if I haven't had a chance to do so previously, as well as to mentally prepare. Also, about a week before my recital I like to play through each of my pieces wearing my recital clothes and shoes. This is so I know that the clothes I wear will not interfere with my music, and I have time to make adjustments to my wardrobe if I need to do so. One other important thing to consider is how you practice. Dr. Colin Hill wrote his dissertation on the 10,000-hour threshold and discussed many practice techniques that are used by well-known percussion teachers and performers. His dissertation can be found in the [thesis and dissertation portion of the PAS website](#) under Composer/Performer Studies.



Johari Harris: undergraduate student, Troy University

With recent developments in technology, streaming an event has never been easier. Previously, if you wanted to record/stream a performance, you would have to go through a specialized website to do so, and while the streaming might have been free, it would cost money to then save the video of your performance. Now it is possible to live-stream video and immediately after save and share video without leaving Facebook. **RIS**



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PAS CONTEST AND AUDITION PROCEDURES COMMITTEE UPDATE

BY MICHAEL METZ

COMMITTEE
SPOTLIGHT



You may know the PAS Contest and Audition Procedures Committee as the group that organizes the solo competition at PASIC every year. But there's more to the committee than what you see at the convention. Currently the committee is working to expand its reach in the percussion community and provide more information and knowledge about contests and auditions. This fits directly with the PAS mission: "To inspire, educate, and support percussionists and drummers throughout the world." It also walks hand in hand with the vision: "To be the global leader in percussion and drumming by providing unparalleled and interactive resources and experiences in percussion education, performance, and research."

The committee's solo competition has proved to be a wonderful experience for all competitors who have taken part. Currently, the 2016 competition is underway, with the preliminary (taped) round of the 2016 PAS Marimba Competition finishing up. This year promises a great final round at the convention in Indianapolis; four finalists will each perform a short solo program of his or her choice. Come see the next generation of marimba soloists at this year's convention!

Along with the yearly solo competition, the committee is embarking on a new path in researching and disseminating materials and resources to the 21st century percussionist (in regard to contests and auditions, naturally). This, along with administering the solo competition each year, more fully promotes and implements the PAS values.

For more information about the Contest and Audition Procedures Committee, and other PAS committees, visit <http://www.pas.org/About/the-society/committees.aspx>. **RIS**

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PAS EDUCATION COMMITTEE

BY DR. PETER P. DESALVO, EDUCATION COMMITTEE CHAIR



The PAS Education Committee is made up of a collection of music educators from various aspects of the education spectrum, ranging from public school band directors, to percussion specialists in public and private schools, to professors heading college and university percussion departments. These educators share not only a common passion for percussion but also the desire to further improve the quality of percussion teaching, address problems in percussion education, and connect better with young percussionists.

Some of the ways the committee serves the PAS community is by exploring practical and philosophical issues in percussion education and presenting them by providing resources, articles, networking, stimulating discussions, and hands-on sessions. What follows is a brief description of the many projects and initiatives of the Education Committee.

An exciting initiative, headed by committee member Brian Nozny, is a collection of web-based articles and media presentations that are published on the PAS website. This electronic educational resource, known as *The PAS Educators' Companion*, is a valuable and tangible resource specifically for the non-percussion music educator. This resource, published twice a year, is free for anyone going to the PAS.org website, making it an important resource for all music educators. It is important that PAS members pass on the existence and location of this resource to all our non-percussion music educators.

Another web education project, the PAS Ed Tube, a subcommittee headed by Bob Brudvig, is actively engaged in creating videos on the PAS website that will feature some of PAS's most respected performers and composers playing excerpts of solo percussion literature for secondary students. It is hoped that by providing these inspiring examples, students will have a visual and aural reference to improve their own performance skills.

Adding on to these videos of solo works, the Education Committee has begun work on a second series of videos focused on percussion ensemble literature. It is our hope that this resource will aid music educators in selecting literature for their schools' percussion ensembles and provide insight into the performance needs and rehearsal strategies for much of today's ensemble literature. Look for these videos to become live on the PAS.org site in the near future.

The Lifelong Learning subcommittee is responsible for promoting the activity of percussion performance and education as a lifelong endeavor. As Henry Ford said, "Anyone who stops learning is old, whether twenty or eighty. Anyone who keeps learning stays young." Education and performance, in



general, should not be bound by age, major (focus in school), training, gender, or socioeconomic status.

Currently, this subcommittee, chaired by Dan Smithiger, is developing a survey regarding percussion careers, with a goal to provide PAS with information regarding percussion-education career tracks. This survey will be administered to a vast number of percussion specialists from all over the country, and possibly beyond.

Already in the works is the ongoing compilation of an extensive nationwide list of percussion specialists who teach percussion in schools and colleges, both public and private, or instruct drum/percussion sections and ensembles within larger musical groups or programs. It is hoped that this survey of percussion specialists will bring to light the direction of percussion education and its effect on lifelong involvement in percussion.

Another new and exciting initiative, subcommittee chaired by Jim Yakas, is PASIC Training. In collaboration with the Marching Committee, PASIC Training is designed to give young percussionists the opportunity to perform the rudiments for Marching and Education Committee members and become "PAS Certified." Our goal is to motivate more students to attend PASIC and participate in the Marching Percussion Festival. Look for more info in the coming months leading up to this year's PASIC.

In addition to the above projects that are ongoing and developing, the members of the Education Committee are also involved in artist selection for PASIC clinics and sessions, as well as sponsoring and presenting a yearly panel discussion at PASIC. These panel discussions focus on and expose important topics and issues in percussion education today. They are always well attended and continue to be a huge success at PASIC. This year's topic will be "Teaching Today's Generation." All educators should plan on attending this discussion, as it promises to be enlightening and even entertaining.

What better way to involve young students and teachers than to engage them in sessions that are basic and FUN! Each year at PASIC, the Education Committee presents several FUNDamentals clinics that give students and teachers a "hands on" experience, learning the basic skills of snare drum, timpani, mallet keyboard, accessory percussion, drumset, hand drumming, and technology. These sessions are given by top percussion performers and educators in our field. The FUNDamentals subcommittee is chaired by Ralph Hicks, and this year's clinicians will be Arjuna Contreras, drumset; Christopher Davis, vibraphone; Mathew Henry, conga and djembe; John Lane, snare drum; and Tracy Wiggins, timpani. These five sessions alone make the price of admission to PASIC worth every penny.

Since the Education Committee membership includes many composers and authors, we are actively engaged in writing articles for *Percussive Notes*, *The PAS Educators' Companion*, and other educational publications.

In closing, the Education Committee is active throughout the year on many facets of percussion education within PAS. We welcome all educators to be our guest at our FUNDamentals, panel discussion sessions, and yearly committee meeting

at PASIC. We encourage you to bring your students and to become involved in PAS. The future of our art, our craft, and our society rests in the youth that we educate and mentor.

Pete DeSalvo is an Adjunct Professor of percussion at Five Towns College, Dix Hills, N.Y., and retired Director of Bands at Sayville High School, New York after 34 years of teaching. He serves as the Chair of the PAS Education Committee, the President of the New York PAS chapter, and a founding member of the Stik Figures Percussion Ensemble. He earned his Bachelor of Music degree from the Crane School of Music, State University College at Potsdam, New York, and received his Masters of Science degree from C.W. Post College of Long Island University, Greenvale, New York. Pete also studied five years with his mentor/teacher Henry Adler, and recently, under the tutelage of Bryan Carrott, completed his Doctor of Musical Arts degree at Five Towns College. His compositions are published by Bachovich. **RIS**

INTERACTIVE DRUMMING COMMITTEE

BY RALPH HICKS



The Interactive Drumming Committee (IDC) promotes the establishment and benefits of participatory percussion-based experiences in education, recreation, healthcare, business world, disabilities, social work, and community building settings where people of all ages and backgrounds can participate. Facilitated, interactive rhythm-based activities have proven to be an incredibly accessible form of expression and communication, transcending language, cultural and age barriers, disabilities and differing backgrounds, connecting communities of all kinds through a shared musical experience.

WHO WE ARE

The IDC is made up of like-minded facilitators from all walks of life and professions—educational, therapeutic, musical, and more. We all hold a common perspective, that through drumming we can each discover our unique value, and that through the shared experience of music making we can create communities that enhance the lives of their members.

We serve a wide variety of populations with interactive rhythm-based activities: in the corporate world maximizing employee effectiveness through stress management practices; as music therapists using a soothing drumbeat to calm an anxious child; as teachers helping our kiddos get to know each other and develop social skills. And most of all, we are members of the Percussive Arts Society and devoted to its goals of promoting the highest expression of the percussive arts. Facilitation is one such art.

IDC@PASIC

The IDC has a great lineup this year of sessions and artists for Indy! Highly interactive, you're guaranteed to have a good time and walk away with valuable information to take home. You will find all [IDC sessions listed here](#); check back soon!

The PAS Drum Circle Facilitation Workshop is a 5-hour workshop providing facilitators at any level, beginning to advanced, the opportunity to learn from a world-renowned drum circle facilitator on how to enhance their facilitation skills. This experiential program will focus on rhythm and facilitation techniques when working with four specific populations. As a facilitator since 1986, Robert Freidman'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. This Drum Circle Facilitation Workshop is a separate event sponsored by PAS, requiring a separate registration, [found here](#).

MEET OUR MEMBERS

Below are short bios from a few of our committee members and video links to see us in action. As you will see, commitment, passion, and innovation run throughout all of these offerings.

John Yost

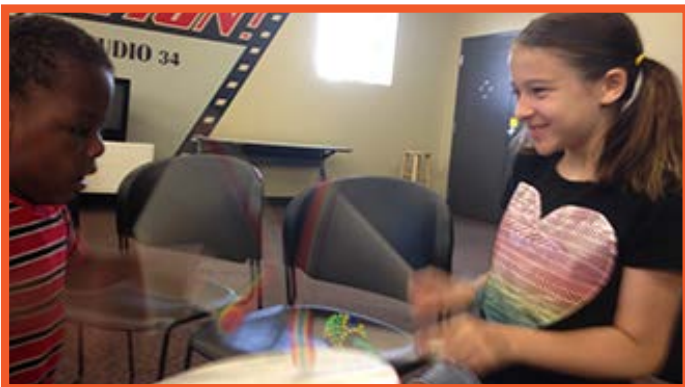
As a practicing facilitator I have worked extensively in the corporate sector, schools of all grades, in recreational settings, therapeutic settings, and with community groups. I have taught drum circle facilitation in universities and trainings in Japan and the U.S. I have facilitated at worldwide events and major festivals like Lollapalooza, Hangout fest, and more.

I studied intensively with Arthur Hull. I have done the mentor program more than once and have brought Arthur to teach weekend play shops in Chicago multiple times. During those weekends I also served as a mentor and in some respects a co-facilitator. I have taken the HealthRHYTHMs protocol training with Christine Stevens and Dr. Barry Bittman and have read and studied all the books I have found on drum circles, facilitation, games, etc. To increase my skill sets and understanding I completed a certification in leadership from Northwestern University in addition to my degree in percussion from Northwestern University and my certification in Parks and Recreation.

I have been involved with PAS for least 15 years. I was one of the first people to talk to the society in regards to allowing us to have a space to "jam in." I helped form the committee that became the IDC. I've seen where we've come from and have been supportive in every step of the way. I can see where we are going. I feel that PAS needs to understand this growing segment of its membership and their needs in order to grow and stay viable in the changing world of percussive arts. Most facilitators are missionaries of percussive arts, not only consumers, players, teachers, and professionals.



John Fitzgerald facilitating a drum circle



Using a rhythm game to learn how to introduce yourself



Group drumming bringing together people with and without disabilities



Playing a hide and seek game to work on communication and problem solving



Using a shaker game to help develop motor skills at a toddler session



Is there really such a thing as too young to start drumming?

Warren Hyer

As a drum circle facilitator who developed the Central Ohio Symphony's innovative "Reconnecting" therapeutic drumming in mental health and addiction treatment courts, I have expanded the program into serving healthcare, educational, recreational, and senior services. For the symphony, where I serve as Executive Director, the program creates expanded contact within the community with populations we would otherwise not likely reach. Drumming brings life-changing skills to people in need and provides a different approach than they would receive through traditional mental health services and court programs. Drumming unlocks different ways for the participants to approach their problems and find new solutions.

I have conducted "Reconnecting" presentations for conferences of the Ohio Supreme Court in 2014 and the League of American Orchestras in 2013–14. I have completed the Remo HealthRHYTHMS basic and adolescent-level training and I am an endorsed HealthRHYTHMS facilitator.

Jim Greiner

I've been a working percussionist since 1970, including two years in Africa where I was profoundly moved by the power of rhythm to uplift and unify people. I began conducting interactive rhythm sessions for non-musicians in 1980 based upon my community drumming experiences in Africa. I conducted my first corporate team building drumming session in 1982 in San Francisco for a law firm owned by a participant in one of my community drumming sessions.

After spending over three months researching the corporate culture, and consulting with the law firm owner, I developed an interactive rhythm session for his firm that, as he stated after the session, "Perfectly combined the team-bonding elements of your community drumming sessions with the needs and goals of our group in a very fun activity!" Since then, I've conducted well over 3,000 sessions for corporate groups worldwide, as well as hundreds of sessions with community groups, young people, elders and in therapeutic centers. I've also conducted scores of percussion clinics in music stores, music camps, and school music departments.

[Click here for a thought-provoking interview with John Scalici.](#)

[Hear what participants have to say about their experience with IDC chair John Fitzgerald.](#)

[Check out the Drum Session at the PAS Day of Percussion* at San Jose State University with Jim Greiner.](#)

[Participant Comments: Jim Greiner's Community Drumming Session at 2015 PAS Day of Percussion*.](#)

The Drum Circle Facilitators Guild (<http://dcfg.net/>) is a professional organization for facilitators of all types of interactive rhythm programs. [Here is their short video describing drum circles and facilitation.](#)

GET INVOLVED!

The IDC has an open committee meeting at every PASIC. The conversations are lively, and lots of joyful noise is made. Interested in getting involved? Think you have a good idea you'd like to share? Join us to better understand what we do and how the IDC might serve you and your community. If you like what you hear, why not consider joining the Advisory Committee? We look forward to seeing you there!

For more information about the IDC, its activities and its members, contact the IDC Chair, John Fitzgerald: jfitzgerald@remo.com.

2016 Interactive Drum Committee Members

Robert Damm
Erik Dunton
John Fitzgerald (Chair)
Jessica Fredericks
Jeff Holland
Peter Hussey
Warren Hyer
John Scalici
Frank Shaffer, Jr.
Mark Shelton

Advisory members

Ralph Hicks
Scott Cincotta
Robert Friedman
Scott Swimmer
Cameron Tummel

Finally, in honor of the life and work of Remo Belli, a great supporter of our work for over two decades, we offer this quote:

"It's time to stop thinking of the drum as just a musical instrument. Start thinking of the drum as a recreational tool for every family, a wellness tool for every retiree, and an educational tool for every classroom."

—Remo Belli, Founder and CEO of Remo, Inc.; founding member of PAS **RIS**

UPCOMING EVENTS

AUGUST 2016

Jazz Vibes Workshop

Where: Newark, DE

When: August 1–6

Sandbox Percussion Seminar

When: August 1–6

Where: New York, NY

Duo Jalal Concert

When: August 4, 7:30 p.m.

Where: Manchester Music Festival, Vermont

Northwestern Percussion Seminar

When: August 4–7

Where: Evanston, IL

Leigh Howard Stevens Pre-College Summer Marimba Seminar

When: August 8–13

Where: Long Valley, NJ

The Collective 2-Week Intensive

When: August 22–September 2

Where: The Collective, New York City

Your Rhythm, Your Life. Workshop Retreat

When: August 25–26

Where: Bellows Falls, Vermont

Antwerp Percussion Competition

When: August 27–28

Where: deSingel, Desguinlei 25, 2018, BE

SEPTEMBER 2016

Inuksuit

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

Where: University of Connecticut

Italy Percussion Competition

When: September 13–18

Where: Montesilvano PE, Italy

OCTOBER 2016

GROOVE Alentejo 2016 — Cycle of Concerts

When: October 2 & 16

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

NOVEMBER 2016

PASIC 2016

When: November 9–12

Where: Indiana Convention Center, Indianapolis, IN

23rd International TROMP Percussion Competition Eindhoven

When: November 17–27

Where: Eindhoven, Netherlands

MARCH 2017

2017 Montana PAS Day of Percussion®

When: Mar 31, 9 A.M.–5 P.M.

Where: University of Montana, Dennison Theater,
University of Montana, School of Music,
32 Campus Drive, Missoula, Montana

APRIL 2017

2017 CT PAS Day of Percussion®

When: Apr 29, 8 A.M.–5 P.M.

Where: Wesleyan University **RIS**

HALL OF FAME SPOTLIGHT

ANTHONY J. CIRONE, ELLIOTT “ELLIE” MANNETTE, ED THIGPEN

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](#).

ANTHONY J. CIRONE

BY LAUREN VOGEL WEISS

Portraits in Rhythm, a collection of 50 snare drum etudes, can be found on music stands around the world. The book is on audition lists for all-state bands as well as colleges and universities in over a dozen states. When the book was written, author Tony Cirone was a student at Juilliard, about to embark on a long and fruitful career.

Anthony J. “Tony” Cirone was born in New Jersey in 1941. When he was seven, he was drawn to the drums and began taking lessons. Cirone entered Juilliard in 1959 and was assigned to Saul Goodman, legendary timpanist with the New York Philharmonic. During Cirone’s fifth year at Juilliard, Goodman told him that Josef Krips was looking for a percussionist for the San Francisco Symphony. Based on Goodman’s recommendation, Cirone got the job without an audition and remained with the San Francisco Symphony for 36 years.

At the same time Cirone started playing with the symphony, he began teaching at San Jose State University. Following his retirement from the symphony and the university in 2001, Cirone became Professor of Music and Chairman of the Percussion Department at the Jacobs School of Music at Indiana University, a position he held until spring of 2007.

Cirone began writing *Portraits in Rhythm* in 1963. He began writing etudes, featuring themes—even secondary themes—and before he knew it, there were 50. The book was published by Belwin Mills. “It was quite amazing how the book caught on,” Cirone said. “I think the musical elements were different, and people liked that.”

Thanks to the popularity of his book, Tony became a consultant with Belwin Mills, writing and editing dozens of books for them over the years. As companion books, he wrote *Portraits in Melody* (for mallet keyboards), *Portraits for Multiple Percussion*, *Portraits for Timpani* and a *Portraits in Rhythm Study Guide*. He has over 90 published works, including books, solos, and ensembles.

In the late 1960s, Cirone’s wife suggested starting their own publishing company, and Cirone Publications was born.

Belwin Mills bought the company around 1980; Belwin Mills was then acquired by Warner Bros. publications and Tony remained on as percussion editor/consultant until Alfred Publishing Co. bought Warner Bros. Since 2005, Cirone has been executive editor for Meredith Music Publications. Owner Garwood Whaley has published Tony’s series of orchestral repertoire books.

Cirone has also been actively involved in PAS almost since its inception in 1961. He hosted PASIC ’80, served on the PAS Board of Directors from 1981–90, and was chair of the Symphonic Committee from 2004–06. Cirone has also appeared at several PASICs as a performer/clinician.

Anthony Cirone was inducted into the PAS Hall of Fame in 2007. Read his complete PAS Hall of Fame bio at www.pas.org/About/the-society/halloffame/CironeAnthony.aspx.



ELLIOTT “ELLIE” MANNETTE

BY LISA ROGERS

He has been called many things including the “Stradivarius of Steel,” “Father of the Modern Steel Drum Band,” “Master of the Steel Drum,” and Dr. Mannette. He continually rebelled against anyone or anything taking him away from his life’s passion and work: the steel drum. His passionate rebellion has helped to create one of the most significant musical innovations of the twentieth century.

As an artisan, his steel drums have been displayed in such places as the Smithsonian Institute, the Metropolitan Museum of Art, and the Contemporary Art Gallery. As an educator, his leadership helped establish successful steel bands in universities, schools, and community programs all across the United States.

Elliott “Ellie” Mannette was born in Trinidad in 1926. He began his musical journey at age eleven as a member of Alexander’s Ragtime Band, which featured performers banging away on garbage-can tops, grease barrels, biscuit tins, and paint cans. From approximately 1939–41, Mannette performed with his own band, the Oval Boys. Around the same time, Mannette observed other bands and performers producing tonal qualities on biscuit tins. Mannette was fascinated with the ability to produce four or five pitches from a convex surface and tried to replicate the sounds himself. In his “trial-and-error methodology,” Mannette produced a small drum that had six or seven convex-shaped notes on a concave sunken surface.

Between 1941 and 1945, Mannette continued experimentation on his drum. Also during this time, the Oval Boys became known as the Invaders. Mannette decided to use a 35-gallon oil barrel for his drum, allowing him nine pitches. Mannette nicknamed his drum the “barracuda.”

By early 1946, Mannette began building a lead pan out of a 55-gallon barrel. He unveiled the finished product while a contestant on the *Scouting for Talent* show. He won the contest with his new, bigger drum capable of 14 pitches. Other innovations in steel drum design that are credited to Mannette include Double Seconds (1952), Double Guitars (1954), Triple Cellos (1956), Tenor Basses (1960), and Quaduet (1996).

Mannette first came to the U.S. briefly in 1963 to help develop the United States Navy Steel Band program. He returned in 1967 to work with inner-city youth in New York City and to tune for his friend, Murray Narell. By 1971, Mannette met James Leyden, a music teacher in New York, who wanted Mannette to tune some recently purchased drums. In the process, Mannette learned about concert pitch and the strobe tuner. This allowed him to improve the tonal quality of the drums through experimentation with the fundamental pitch and harmonics of each note.

Mannette achieved an artist-in-residency status at West Virginia University during the early 1990s. His work along with the guidance of his business partner Kaethe George at WVU and Mannette Steel Drums Ltd. has trained many performers, builders, and tuners through workshops and apprentice programs.

For his work in the furtherance of indigenous culture, Mannette was recognized in 1999 with a National Heritage Fellowship Award from the National Endowment of the Arts. In October of 2000 he received the Trinidad and Tobago Chaconia Silver Medal from the Minister of Culture. He also received the Honorary Doctorate in Letters from the University of the West Indies-St. Augustine Campus.

Ellie Mannette was inducted into the PAS Hall of Fame in 2003. Read his complete PAS Hall of Fame bio at www.pas.org/About/the-society/halloffame/MannetteElliot.aspx.



ED THIGPEN

BY RICK MATTINGLY

A memorable late-night PASIC jam session in the mid-'80s featured Jack DeJohnette on piano and Ed Thigpen playing drums. "That was awesome," DeJohnette said. "I felt very comfortable playing with Ed, and it was obvious why he's hired and loved and respected by so many great musicians. His time is right there, he listens really well, he's very musical. It felt natural playing with him, and it was also very inspiring."

Ed Thigpen was born in Chicago in 1930, the son of jazz drummer Ben Thigpen. After his parents separated, Ed moved with his mother to Los Angeles, where he studied piano and played drums in his school band. Thigpen's first professional gig was with Buddy Collette when Ed was 18, and he soon joined the Jackson Brothers show band. He then worked with Cootie Williams in New York before becoming a drummer in the Army band for two years.

After his discharge from the service, Thigpen returned to New York and began working with a variety of artists, including singer Dinah Washington, Johnny Hodges, Bud Powell, Lennie Tristano, and Billy Taylor. During the 1950s he also recorded with Toshiko Akiyoshi, Ira Sullivan, Mal Waldron, Mundell Lowe, Eddie "Cleanhead" Vinson, Teddy Charles, and Blossom Dearie.

Thigpen became highly regarded for his brush playing and his strong sense of swing. "Brush technique was very important then," Ed commented. "I always played brushes with the snares turned off to get a more harmonic sound coming through the open snare drum. I also learned that volume and intensity were not the same thing."

In 1959 Thigpen joined the Oscar Peterson Trio, which included bassist Ray Brown. "Working with the trio gave me an opportunity to develop certain elements of my playing," Thigpen said. "I had a chance to develop a cymbal technique and a method of phrasing which simulated a big band situation. I learned how to listen to the melody and how to phrase with the improvised line to give the feeling that other things were happening. It was complementary, but it was still time, which is what Oscar wanted. I was there to play time and make it swing."

Of the many recordings Thigpen made with the Peterson Trio, he cited *West Side Story* as being one of the best, and the most difficult. He also recalls a drum fill on the tune "Judy" from the album *The Oscar Peterson Trio and Nelson Riddle*. "I played the best two-beat solo you ever heard—or at least that I ever heard," Ed said, laughing.

After leaving Peterson in 1965, Thigpen worked with singer Ella Fitzgerald for a year. After moving to Los Angeles and working freelance for a year, Thigpen worked with Fitzgerald again from 1968–72, and then he moved to Copenhagen. Ed became very active in the European jazz scene, and he record-

ed with a wide variety of artists.

In addition, Thigpen led his own groups and released a number of fine albums, including *Mr. Taste*, *It's Entertainment*, and *Element of Swing*. Thigpen's book *The Sound of Brushes* is considered a definitive resource on the art of brush playing, and his *Rhythm Analysis and Basic Coordination for Drums* found favor with many teachers and students. He taught extensively in Copenhagen and gave countless clinics around the world. Thigpen died in 2010.

Ed Thigpen was inducted into the PAS Hall of Fame in 2002. Read his complete PAS Hall of Fame bio at www.pas.org/About/the-society/halloffame/ThigpenEd.aspx. **RIS**



Drum Circle Facilitation Workshop

Robert Friedman, facilitator

November 13, 2016, 12pm - 5pm

Indiana Convention Center

Indianapolis, Indiana



**Only \$75
\$50 for PASIC attendees!**

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/>



PEOPLE AND PLACES

AUSTRALIA

Gregg Bissonette, who toured the United States this past summer with the Ringo Starr All Starr Band, will be one of the featured artists at Australia's Ultimate Drummers Weekend (AUDW) Aug. 27–28 at Darebin Arts Center in Melbourne. Celebrating its 23rd anniversary, AUDW is sponsored by *DRUMscene* magazine. During the week leading up to AUDW, Bissonette, along with drummers **Chris Coleman** (Prince/Stevie Wonder) and **Dave Elitch** (The Mars Volta), will also give clinics in Sydney on Aug. 21 (at The King's School), in Brisbane on Aug. 22 (at The Triffid), and in Adelaide on Aug. 23 (at The GOV). New York jazz legend **John Riley** will join the performances in Sydney and Melbourne. For more information on these events, visit www.drumscore.com.au.

While in Australia, Bissonette will also be the “artist-in-residence” at The Groove Warehouse in Canberra on Aug. 24–25. Hosted by **Gary France**, Chapter President for Australia PAS, there will be a drumset intensive for intermediate to advanced players, a drumset clinic, and a several “meet-and-greet” sessions. Bissonette's visit to Australia is co-sponsored by Dixon, Sabian, Vic Firth Co., Remo, LP, DW, and Direct Sound, along with additional support from *DRUMscene* magazine.

CHINA

Tim Broschious (faculty member, University of Minnesota – Duluth), **Jianpeng Feng** (DMA student, The Hartt School), **Gene Koshinski** (faculty member, University of Minnesota – Duluth), and **Benjamin Toth** (faculty member, The Hartt School) recently presented concerts and clinics, and served as adjudicators, for the inaugural Gudong-Guoyin International Percussion Festival in Beijing and the Shenyang International Percussion Festival in Shenyang. Broschious, Feng, and Koshinski are all alumni of The Hartt School, University of Hartford.



Ben Toth, Jianpeng Feng, Tim Broschious and Gene Koshinski presented concerts and clinics in China.

PANAMA

The Panama PAS chapter hosted the PAS-Panama Percussion Seminar on June 6–10. Guest artists included **Three by Radio** (Carlos Camacho, Jacob Dike, Josiah Rushing) and **Dr. Brian Graiser**.



Panama PAS chapter's percussion seminar

USA Florida

The Treasure Coast Percussion Camp/Yamaha “Sounds of Summer” held its 12th annual summer camp June 13–17 in Vero Beach. Guest clinicians included **Dr. Thad Anderson** (University of Central Florida), **John Shaw** (Principal Percussionist, Florida Orchestra), **John Lluvera** (GridBook Series, Infinity Percussion, Madison Scouts Drum and Bugle Corps), and **Cisco Hance** (Academy Drum and Bugle Corps). Sponsors included Yamaha, Vic Firth Co., Sabian, Remo, Zildjian, Pearl/Adams, Innovative, Evans/Promark, TapSpace, Mike Balter Mallets, Black Swamp, and Melody Music.

The TCPC was established in 2005 to promote the percussive arts and serve young percussionists living in the “Treasure Coast” area of Florida. The TCPC was founded by Michael Sammons and Brandon Putzke and is hosted at Vero Beach High School. Student participants from across the Treasure Coast had the opportunity to participate in hands-on classes, workshops, clinics, and master classes on a wide variety of topics including marching percussion, timpani, mallet-keyboard, and orchestral accessory percussion as well as hand drumming, drumset, steel pan, and a wide variety of performing ensembles. For more information (including videos and photos), visit tcp percussioncamp.com.

Massachusetts

Toronto-based percussion quartet **Nexus** (**Bob Becker, Bill Cahn, Russell Hartenberger, and Garry Kvistad**) performed at the Rockport Chamber Music Festival on June 4. The concert celebrated Steve Reich's 80th year as part of an all-American program. The Nexus program included Reich's "Music for Pieces of Wood," "Drumming Part I," and an arrangement of "Mallet Phase" by Garry Kvistad. Also on the program were works by Louis Hardin (aka Moondog), arranged by Russell Hartenberger, and early 20th-century xylophone classics by George Hamilton Green, arranged by Bob Becker. Nexus thanks the Canada Council for the Arts and the Ontario Arts Council for their support.



Nexus playing "Moondog Suite" at the Rockport Chamber Music Festival

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PHANTOM REGIMENT ALUMNI CELEBRATE 60 YEARS

BY LAUREN VOGEL WEISS

Phantom Regiment Drum and Bugle Corps, based in Rockford, Illinois, is celebrating its 60th anniversary in 2016. A week-end of festivities July 8–9 began with a gala party on Friday evening attended by hundreds of alumni and their family members. In addition to dinner and a silent auction featuring dozens of items of Regiment memorabilia, there were also group pictures of alumni taken by decade, from the 1950s through the 2010s.

Saturday evening featured a special performance by the Phantom Regiment Alumni Corps at the conclusion of the 41st annual “Show of Shows” held at Boylan Catholic High School. There were 217 alumni members performing, including 139 brass players, 61 color guard, and 17 percussionists, with at least one representative from each year of the corps’ existence.

The battery percussionists included Alumni Corps Drum Captain (and center snare) Peggy Sue Snyder Casey (who marched bass drum in 1981 and snare in 1982). The other members of the snare line were Matt Eaton (1985, plus the Phantom Regiment Cadets in 1984), Mike Gallagher (the oldest member of the drum line, who marched snare from 1956–60 and still plays in a pipe band), Scott Kubitz (1979), Craig Rude (a member of the front ensemble in 2012–13), Danny Speed (1981), Murray Weaver (1992), Mike Wendall (1978), and Clay Whittington (1991).

Multi-tenors from two different decades were represented by Ben Baertschy (1994–95) and Steven Nolte (2011–12).

Bass drummers in the alumni corps were Dan Anderson (a snare and cymbal player in the Cadet Corps from 1979–84), Liz Andrei (bass drummer from 1972–77, cymbal player in 1971), former “plate slapper” (aka cymbal player) Ondraus Cissell (1984), Keith Jennings (1986), and 1987 “Corpsman of the Year” Verdis Walker (1986–87).

The final member of the alumni drum line was cymbal player Chuck McCurdy (1981).



Drummers from the alumni corps and the 2016 Phantom Regiment after the “Show of Shows” [photo by Lauren Vogel Weiss]

The alumni corps performed excerpts from several Regiment classics, including “1812 Overture,” “Fire of Eternal Glory,” “Nessun Dorma,” Shostakovich’s “Symphony No. 5,” and, of course, “Spartacus.” Former Regiment snare drummer and caption head John Wooton arranged the percussion parts for this performance. Following the alumni corps’ performance, the 2016 horn line joined their Regiment brethren on the field for a moving rendition of the Regiment’s signature “Elsa’s Procession to the Cathedral” from Wagner’s opera *Lohengrin*.



Alumni members of the famous “Spartacus” show (from 1981, 1982 and the 2008 DCI Champions) during the 60th Anniversary celebration [photo by Ron Weiss]

MARIMBA MASTERS FESTIVAL AND REUNION

BY LAUREN VOGEL WEISS

The Center for Mallet Percussion Research at Kutztown University, which hosted a tribute to the music of Clair Omar Musser last November, will once again present a special program in 2016. On November 5–6, CMPR will present the Marimba Masters Festival and Reunion in Kutztown, Pennsylvania. The event is being organized by Dana Kimble, Frank Kumor, and Will Rapp.

The Marimba Masters was an ensemble comprised of students attending the Eastman School of Music in Rochester, New York in the 1950s. Founded in 1954 by PAS Hall of Fame member Gordon Peters, who went on to become the Principal Percussionist with the Chicago Symphony Orchestra, the Marimba Masters was one of the first percussion ensembles to gain national recognition with performances on television programs like *Arthur Godfrey's Talent Scouts* (1955) and *The Ed Sullivan Show* (1958).

In addition to Peters, other former members scheduled to be in Kutztown are Ron Barnett, John H. Beck, Norman Fickett, John Galm, Stan Leonard, Vivian Emery Specá, Peter Tanner, and Joel Thome. Peters, who studied with Musser, arranged dozens of pieces for the ensemble, scoring them for five marimbas, xylophone, and string bass.

The festival will begin on Saturday morning with a lecture about the history and accomplishments of the Marimba Masters by Jeff Calissi, Associate Professor of Music at Eastern

Connecticut State University, who wrote his dissertation on the ensemble.

Later that morning, there will be a performance by the Marimba Masters Jr. under the direction of Greg Giannascoli. Comprised of middle school and high school students from New York and New Jersey who attend the Pre-College Program at Juilliard, they will perform "Ritual Fire Dance" by Manuel de Falla (arr. Mitch Peters) and "Finlandia" by Jean Sibelius (Gordon Peters's edition of Musser's arrangement). The Marimba Masters Jr. concert will also include a few other new arrangements by Gordon Peters, along with their regular repertoire.

After lunch, Bill Cahn and Gordon Stout will moderate a panel discussion featuring several alumni of the Marimba Masters. What a fantastic opportunity to hear percussion history from those who created it!

The Saturday afternoon concert will feature the University of Central Florida Percussion Ensemble, under the direction of Jeff Moore and Thad Anderson, both members of the PAS Board of Advisors. Several more new arrangements by Gordon Peters will be premiered during this performance.

Michael Burritt and the Eastman Percussion Ensemble will perform during the Saturday evening concert in Schaeffer Auditorium. Their program will reflect both the historical and contemporary aspects of marimba.

The final concert will be on Sunday afternoon and feature percussion ensembles from the University of Central Florida, Kutztown University (under the direction of Frank Kumor), and a special performance of a Marimba Masters Alumni ensemble, who are scheduled to perform "Chorale for Marimba Quintet" by Robert Resseger and the "Polka" from Dmitri Shostakovich's *The Golden Age*. The Grand Finale will combine all three groups, including 18 mallet players, along with the KU Chamber Orchestra, playing "Russian Sailor's Dance" from *The Red Poppy Suite* by Reinhold Gliere. Make plans to stay for a very special encore!

For more information about this upcoming event, e-mail KutztownMalletCenter@gmail.com. **RIS**



The Marimba Masters in a publicity photo during their 1957–58 season. Top row (L–R) Jane Burnett [Varella], Edward DeMatteo (string bass), and Vivian Emery [Specá]. Bottom row (L–R) Peter Tanner, Mitchell Peters, Ronald Barnett, and Gordon Peters. photo courtesy of Gordon Peters

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.

Bethel College

4/15/2016

Bethel College Percussion Ensemble

Dr. Reginald Klopfenstein, director

Overture—Mario A. Gaetano

Music for Pieces of Wood—Steve Reich

Log Cabin Blues—George Hamilton Green, arr. Bob Becker

Eight on 3 and Nine on 2—Robert Marino

Layers—Lynn Glasscock

Brockport High School

5/11/2016

Brockport High School Percussion Ensemble

Victoria Valente, director

Blue Rondo a La turk—Dave Brubeck, arr. Chris Crockarell

Oye Como Va—Tito Puente, arr. Diane Downs

Good Riddance (Time of Your Life)—Green Day, arr. Jeff Moore

Impact—Chris Crockarell

Eyedrum Art and Music Gallery

4/25/2016

Erika Tazawa and Olivia Kieffer

Tight Sweater Remix—Marc Mellits

For Olivia and Erika—William Susman

Quiet Rhythms No. 7—William Susman

Quiet Rhythms No. 9—William Susman

Nazareth College

3/26/2016

Jamison Brooks, Solo

Etude #9 from 12 Studies from Snare Drum—Jacques Delecluse

“Dance” from Declaration, Song, and Dance—Kristen Shiner McGuire

Etude in A minor #2—Casey Cangelosi

Syedda’s Song Flute—John Coltrane

Milestones—Miles Davis

Nazareth College

4/7/2016

Percussion Studio Recital

Kristen Shiner McGuire, director

Rain Dance—Alice Gomez and Marilyn Rife

Nine French-American Rudimental Solos—Joseph Tompkins

Juniper—Kristen Shiner McGuire

Gavotte en Rondeau from Partita No. 3 for Violin—J.S. Bach

Sonata for Xylophone—Thomas Pitfield, arr. Yoichi Hirakoa

‘Round Midnight—Thelonius Monk, arr. Lincoln All

Inchworm—Frank Loesser

Samba Variations on Blue Bossa—Kenny Dorham

Nazareth College

4/19/2016

Nazareth Percussion Ensemble

Kristen Shiner McGuire, director

Ines Draskovic and Thomas Nanni, guest artists

Six Marimbas—Steve Reich

Caboo—Kristen Shiner McGuire

Priu Bole—John Bergamo

Rhapsody for Piano and Percussion—David McGuire

Doodlin’—Horace Silver

The Mixed Up Downfall of Paris—Bruce and Emmett, arr. Neal Flum

Reinhardt University

11/10/2015

Reinhardt University Percussion Ensemble

Olivia Kieffer, director

William Susman, guest artist

Pachamama—Adam Scott Neal

Material Rhythms—William Susman

Pattern Study No. 2—Stacey Bowers

Power Walking Music—Olivia Kieffer

Sextet—David Mendoza

To the God Who is in the Fire—Alan Hovhaness

Reinhardt University

3/29/2016

Reinhardt University Percussion Ensemble

Olivia Kieffer, director

William Susman, Drew Dolan, Cody Brookshire, guest artists

New-Thaan—Bob Becker

break/make—Cody Brookshire

Gravity—Marc Mellits

Something To Do With Death—Drew Dolan

Quiet Rhythms No. 1—William Susman, arr. Olivia Kieffer

Music for Pieces of Wood—Steve Reich

United Methodist Church, Stevens Point

4/27/2016

Geary Larrick, Solo

Sophisticated Lady—Duke Ellington

Ain't Misbehavin'—Thomas Fats Waller

Blues for Geary—Geary Larrick

Scott's Tune—Geary Larrick

Marie Rag—Geary Larrick

Blues for Salmon—Geary Larrick

Up Jumped Spring—Freddie Hubbard

A Child Is Born—Thad Jones

God Bless the Child—Billie Holiday

Beautiful Ohio—Mary Earl

University of Tennessee at Martin

4/24/2016

University of Tennessee at Martin Percussion Ensemble

Dr. Julie Hill and Dr. Dan Piccolo, directors

Akadinda Trio—Emmanuel Sejourne

Sparklefrog—Adam Silverman

Martelo—Christiano Galvao

Wooden Music—Rich O'Meara

Balaio—Christiano Galvao

Omphalo Centric Lecture—Nigel Westlake

Ogoun Badagris—Christopher Rouse

Lux Arumque—Eric Whitacre, arr. Zachary McCoy

The Hammer—David Rudder, arr. CJ Menge **RIS**

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

PRODUCT SHOWCASE

BOSS

RC-202 Loop Station

Boss has introduced the RC-202 Loop Station, the newest addition to the Boss lineup of live looping devices. The two-track RC-202 offers the look and tabletop interface style of the flagship RC-505 Loop Station and features multi-effects, external control capabilities, and more. Compact and powerful, the RC-202 is well suited for club and electronica performers, beatboxers, and other looping musicians.

The RC-202 features two stereo loops with dedicated fingertip controls and dynamic status indicators. It also includes 64 phrase memories for storing and recalling live loop creations, organized in eight different banks for easy access while performing. Loops can be saved to the current phrase memory without ever stopping playback, allowing users to save and switch memories to perform advanced song structures and evolving arrangements.

Equipped with extensive multi-effects capabilities, the RC-202 offers more real-time processing than any other Boss Loop Station. Four Input FX and four Track FX can be used simultaneously, and numerous effects types are available for loop creation and playback.

During loop recording, the sound can be enhanced with Input FX like P. Shift, Lo-Fi, Ring Mod, and more. Track FX such as Beat, Filter, Slicer, and others provide DJ and sampler effects for high-impact processing during playback. The effects can be quickly adjusted with large knobs, and turned on/off via dedicated panel buttons.

The RC-202 includes 17 onboard rhythms that can be used as backing for loop recording and jamming. The rhythm part can be directly routed to the rear-panel Phones jack to provide a dedicated click track for monitoring purposes.

The RC-202's panel is equipped with numerous buttons



and knobs for hands-on creative control while looping. There's also a jack for connecting up to two footswitches or an expression pedal. Via MIDI, extensive control is possible from a MIDI foot controller or keyboard. MIDI also allows for synchronization with an RC-505 or a second RC-202, as well as drum machines and other devices.

Inputs include an XLR microphone jack with phantom power, mono/stereo instrument inputs, and a stereo mini-jack for connecting a smartphone or other device. All inputs can be used simultaneously to capture a variety of different sources into loops.

The RC-202's USB port allows users to connect to a computer and import/export WAV audio phrases. This provides backup for loop recordings and the ability to load up RC-202 phrases with backing tracks and one-shot phrases. The RC-202 also functions as a USB audio/MIDI interface, making it easy to integrate with music software for stage performing with a laptop, audio recording, MIDI sync, and more.

To learn more about the RC-202 Loop Station and RC-505 Version 2.0 update, visit BossUS.com/products/rc-202/.

ETYMOTIC RESEARCH

Art ER4 In-Ear Earphones Upgrade

Etymotic Research announced the release of two updates to its ER-4 insert earphone, the new ER4SR Studio Reference earphone and ER4XR Extended Response model.

The new models meet three design goals: (1) to provide greater accuracy in sound reproduction in the ER4SR Studio Reference earphone, (2) to offer consumers a choice with the ER4XR Extended Response option that delivers a little more bass without sacrificing the overall quality of the listening experience, and (3) a durable cable that is user replaceable.

The ER4SR Studio Reference earphone improves the accuracy of the previous ER-4S model, while providing a significant improvement in sensitivity, making it more compatible with the portable media players on the market today. The ER4SR offers audio professionals and those wanting the ultimate in sound accuracy a new level of performance.

The ER4XR Extended Response earphone offers a modest bass boost, building on the original ER-4's neutral sound, while providing a sound signature that some ER-4 fans have been asking for.

Both models feature



precision-machined, anodized metal bodies and Etymotic's 1-dB match between left and right channels across frequency with individual channel-matching performance charts provided with each pair of earphones. For more info, visit etymotic.com.

INNOVATIVE PERCUSSION

Educational Percussion Kits



The Innovative Percussion Educational Percussion Kits are a set of three different educational products designed with input from today's leading percussion educators. The Bell Kit, Snare Kit, and Combo Kit are sold exclusively through St. Louis Music and are scheduled to be ready to ship for the 2016 back-to-school season.

Jim Casella Model

The FS-JC Signature Model Marching Snare Stick is designed to the exact specifications of Jim Casella, former percussion arranger for the Santa Clara Vanguard Drum and Bugle Corps. Jim's stick is constructed of white hickory featuring an oval bead and a long taper for increased rebound and smooth action.



Chad Wackerman Paintbrush

The BR-CW Chad Wackerman Paintbrush provides the player with a number of different choices of timbre colors. Built on a red hickory wooden handle, this retractable medium-gauge wire brush features a soft rubber sleeve near the brush fan and a strip of felt surrounding the butt end. The pull rod of the BR-CW includes a nylon tip allowing for defined articulation on cymbals.



She-e Wu Series

The She-e Wu Signature Series Marimba Mallets feature nine mallets of varying hardness, including three models

specifically designed for concerto playing. Models WU1–WU6 feature a custom blended yarn wrap, while concerto models WU4C, WU5C, and WU6C are tightly wrapped with durable and organic bamboo yarn.



Ludwig Albert Series

This line of professional keyboard mallets has been specifically designed for Belgium marimba artist Ludwig Albert III. The eight models feature shafts constructed of superior quality rattan and specially weighted rubber cores and varying sizes and degrees of hardness. Wool-blend yarn is used to fully maximize the dynamic potential of the line, while the unique shape allows for precise tonal clarity. The length provides an ultimate balance, which will meet the needs of today's professional player. All models are also available on natural birch handles.



Features: rubber cores of varying size, shape, and hardness; superior quality rattan; wool-blend yarn wrap; available on natural birch handles.

Nir Z Model

The NZ-1 was designed to the specification of studio drummer Nir Z. Constructed of red hickory, Nir's signature model features a jewel tip with integrated taper and no visible collar.



Ike Jackson Model

The FS-IJ Ike Jackson Signature Marching model is the first Innovative Percussion marching model originally constructed with white hickory. It features a round bead and a large diameter of .720-inch. However, the medium taper and small collar make this drumstick incredibly easy to play.



Practice Pads

The RP-1R red gum rubber pad provides a hand-friendly playing surface while the CP-1R Corps-style pad features a

black lifelike playing surface. Both have a small black rim. Total diameter: 11½ inches.



LUDWIG

“Ultimate” Marching Drums

Ludwig has released an all-new “Ultimate” marching drum line. These completely redesigned drums are tailored to the needs of today’s marching ensemble. Using exclusive Radio Frequency Shell Technology (RFST), the USA-made drums produce the perfect sound for corps or show band style.

Specifications: 100 percent maple shells; 1.5-inch maple reinforcement rings (snare and tenor only); sonically located air vents; integrated Cortex finishes (lacquer available); polished aluminum hardware; Randall May hardware.

For more information visit <http://www.ludwig-drums.com/en-us/ludwig/products/marching-drums>.

PROMARK

ActiveGrip

Promark has announced that the new ActiveGrip technology is available in 7A, 5A, and 5B sizes in both Rebound and Forward balance as well as on select signature sticks from Mike Portnoy, Glenn Kotche, and Rich Redmond. ActiveGrip is Promark’s patented heat-activated grip coating that’s engineered to get tackier as players’ hands sweat and their body temperature rises. It applies thin like a traditional lacquer, adding no additional diameter or weight to the stick.



PROPELLERHEAD

Reason 9 Music Production Software

Propellerhead Software announced that Reason 9 software is now available. Reason 9 builds on the award-winning Reason platform by introducing a host of new devices, sounds and creative tools that inspire music makers to create more and better music from initial concept to a polished song.

Reason 9 introduces three Player devices. Note Echo creates rhythmic, pitched MIDI delays for melodies, drum rolls, and more. Scales & Chords turns simple melodies into beautiful



harmonies and chords so you can stay focused on the music making. Transpose notes to a selected scale and automatically generate chords for your song, no music theory required. Dual Arpeggio transforms chords into intricate and inspiring rhythms. From classic up-and-down to polyphonic and poly-rhythmic, Dual Arpeggio breathes new life into any instrument in your Reason rack.

Reason’s new Pitch Edit mode helps you produce flawless vocals. Fix out-of-tune notes, adjust vibrato, change your timing, create new melodies from your recording, change the dynamics, and more. Audio to MIDI lets you convert your vocals to MIDI notes for endless sound manipulation possibilities.

Reason 9 also comes with 1,000 new sounds. Whether you make chart-topping anthems or the sound of the underground, Reason’s new sound bank will take your music to the next level. The Reason rack is also enhanced with key workflow improvements and darker theme options, perfect for late-night studio sessions.

Reason 9 also now includes the popular Pulsar dual channel LFO, previously available as a Rack Extension via the Propellerhead shop. Use Pulsar to introduce variation to your sounds, create entirely new ones using its advanced and flexible modulation, or load up any of the masterfully crafted presets for instant inspiration.

Reason 9 is available as a direct download from Propellerhead’s website or from an authorized dealer. For more information, visit www.propellerheads.se.

Expanded A-List Series with Classic Drummer and Power Drummer

Propellerhead has expanded their A-List Drummer Series with the new A-List Power Drummer and A-List Classic Drummer instruments for Reason. These new A-List Drummer Rack Extensions allow musicians to quickly and easily create realistic, inspiring drum tracks at the touch of a button within Reason.

Each new A-List Drummer instrument combines the living, breathing performance of a top-notch session drummer with the sonic versatility and competence of a professional engineer in a world-class recording studio. Play, combine, and tweak a virtually endless array of drum patterns in real time to create unique, realistic and inspiring performances.

The A-List Drummer series provides actual rhythm tracks that will support your musical ideas just like a real drummer would. With smart scripting driving the loop selection, A-List



Drummer instruments play with your music, knowing where the downbeat is and adding crash cymbals after fills, making drum tracks very easy to create.

With A-List Drummer series, creating a drum track is as simple as selecting a drum kit and style, then using your MIDI keyboard to trigger verses, chorus patterns, intros, fills, and stops. The A-List Drummer will play along, always in perfect sync with your song. The entire kit is professionally miked and mixed, with powerful options so you can get the exact sound you want.

With complete control and flexibility to adjust tempo, style, feel, and phrasing, you can quickly create the perfect performance for your song or spend time experimenting with variations. The drumkits themselves are also available as individual instruments, and can be triggered by other Rack Extensions such as drum sequencers or arpeggiators. Visit www.propellerheads.se for further details.

YAMAHA

EMX Series Compact Powered Mixers

Yamaha unveiled the latest models in the company's EMX series powered mixer lineup, which incorporate new professional features as well as an updated look and interface. Like their predecessors, each of the new models—the EMX2, EMX5

and EMX7—seamlessly integrates a mixer, power amplifier, and digital effects into a single chassis, requiring only speakers and microphones to realize a fully functioning sound system.

The EMX2, EMX5 and EMX7 all feature Class-D power amps delivering 500, 630 and 710 Watts respectively of power, offering lightweight, yet powerful sound reinforcement options for bands and mobile DJ performances in small- to mid-sized events, as well as for worship, nightclub or retail business applications. All models include Yamaha SPX effects for hall, plate, room, and echo reverbs. The EMX2 and the EMX5 include an updated 1-Knob Master EQ sound contour control to easily adjust the overall sound frequency balance. The EMX7 features a flex-type graphic equalizer (Flex9GEQ) that allows the user to select up to nine bands out of a total of 31 for fine tuning ± 15 dB.

A new Feedback Suppressor eliminates annoying feedback with the single push of a button.

The entry level 10-input EMX2 features 500 Watts (2 x 250 Watts) of amplification, four high-quality microphone pre-amps, and three stereo line inputs. This model is compact (14.8 x 5.8 x 8.7 inches), making it easy to fit along with speakers in the trunk of a small car.

The EMX5 and EMX7 each offer 12 input channels and can output to 630 Watts and 710 Watts respectively. Users can connect up to eight microphones or line-level devices, such as keyboards and CD players and portable MP3 players.

The EMX5 and EMX7 are housed in an impact-resistant, powder-coated metal chassis for a robust, portable design that allows for convenient operation on either a tabletop or in a rack. Large handles on the front and back of the body make the mixers easy to lift while protecting knobs and terminals on the surface of the chassis from impact or pressure.

All three models feature Phantom Power to allow the user to plug in condenser microphones for higher audio quality and better frequency range. For even greater flexibility, input 4 on the mixers features a high-impedance input for acoustic guitar or bass without the need for external processing.

For more information about the new EMX Series, visit <http://4wrd.it/EMXSERIES>. **RIS**



INDUSTRY NEWS

ELECTRONIC PERCUSSION INDUSTRY COUNCIL

E-Drum Companies Join Forces

Established to create new drummers and support the drumming community by promoting electronic drums and electronic drum technology, the Electronic Percussion Industry Council (EPIC) is a new alliance of the world's top electronic drum, accessory, and media companies. The newly formed organization is undertaking a variety of projects to achieve its mission, including a consumer education media campaign, creation of educational resources for drum dealers, and the development of a curriculum for integrating electronic drums, percussion and technology into school music programs.

One of the group's first efforts was in support of the highly successful electronic drum lesson lab at the Chicago Drum Show. The lab was co-sponsored by Alesis, Alto Pro Audio, JamHub, Hal Leonard, Vic Firth, DRUM! magazine, and EPIC. Registration for the 30-minute group lessons was completely filled during both days.

"We had young boys and girls as well as teens and adults in the classes, and the response was phenomenal," Alesis drum manager Tim Root explained. "We're looking forward to replicating the lab at PASIC and other drum festivals, not to mention at schools and dealers. The set-up is simple, effective, and extremely affordable, and it's a great way to get people drumming."

The Chicago Drum Show also featured the debut of the first in a series of "Plug-Ins"—EPIC factsheets intended to educate drummers and the general public about the features and benefits of electronic drums. Available as a free download from the e-drums.org website, translated into English, Spanish, French and Chinese and titled "Electrify Your Drumming," the article was written in collaboration with teen drumming sensation Antoine Fadavi and discusses the advantages e-drums can bring to the development of young drummers. Future Plug-Ins will cover a range of topics such as the growing importance of technology in drumming, combining electronic and acoustic

drums into hybrid kits, and the exciting, new generation of electronic hand percussion and mallet instruments.

EPIC is co-founded and directed by Allan Leibowitz (*digitalDrummer*) and David Levine (Full Circle Management). For more information on EPIC activities and membership, visit www.e-drums.org or email info@e-drums.org.

GRETSCH

Fred Gretsch Receives Honorary Degree

Fred W. Gretsch was presented with an honorary Doctor of Music degree from Elmhurst College at the school's Spring Commencement on May 28. Gretsch, an Elmhurst alumnus, is president of the Gretsch Company, which makes guitars and drums and was founded by Fred's great-grandfather in 1883.

Elmhurst College confers honorary degrees on individuals whose commitments and achievements embody the college's mission, vision, and core values. Fred Gretsch was recognized for his ongoing contributions to the music industry, as well as to his and his family's stated mission, which is "to enrich people's lives through participation in music."

Fred, his wife and business partner Dinah, his family company, and the Gretsch Foundation have been generous supporters of Elmhurst College and its Department of Music. That support has funded a variety of scholarships, as well as the state-of-the-art Sylvia and William Gretsch Recording Studio (established in 1987 to honor Fred's parents). In 1993 the Gretsch Electric Guitar Ensemble became a regular element of the music program, and in 2015 arrangements were made for the music department's ensembles to perform exclusively on Gretsch drumkits. Gretsch has also been a major supporter of the annual Elmhurst College High School Invitational Jazz Festival.



Fred Gretsch flanked by Elmhurst College Interim President Larry Braskamp (left) and Music Department Chair Peter Griffin.

Speaking on behalf of Elmhurst College, Music Business Program director Tim Hays commented, “Fred Gretsch’s support has helped us develop one of the top music business programs in the country, from the Gretsch Music Business Student Scholarship fund to his multiple gifts that have allowed us to build and continually upgrade our state-of-the-art Gretsch Recording Studio. The college, the music department, and generations of students have benefited from his vision and generosity.”

After receiving his honorary degree, Fred Gretsch said, “I’m grateful and I’m honored. When it comes to enriching people’s lives through music around the country and around the world, I recognize that Elmhurst is a great place to start. I look forward to working with the college to create more music-makers in the generations ahead.”

HIT LIKE A GIRL

2016 Contest Wraps Up, Pre-Production for 2017 Starts

With hundreds of entries from more than 40 countries, the support of today’s top male and female drum artists, contributions from leading drum companies and 9.5 million ad impressions globally, the recently concluded Hit Like A Girl contest for female drummers is being acclaimed as the biggest and most successful yet. Documentation of the impact of the 5th annual edition of the public awareness/market development project is included in the 2016 HLAG Wrap-Up Report (available for download at www.hitlikeagirlcontest.com/2016-wrap-up).

Along with acknowledging the incredible talent and generosity of the individuals and companies that participated this year, organizers of the international drumming promotion are already turning their attention to growing the event next year. “In order to continue to build on the momentum of our program and the expansion of the female drumming community we have begun pre-production for the 2017 Hit Like A Girl Contest,” said HLAG co-founder Phil Hood (Enter Music Publications). “Everyone who is interested in getting involved is invited to contact us at info@hitlikeagirlcontest.com.”

The founders are considering several changes that are intended to raise the awareness of the program while, at the same time, encourage more girls and women to participate. Among the planned changes are:

- Constructive Feedback for all entries from an established online educational resource.
- Special Awards for outstanding Marching and Hand Percussion entries in the upper and lower age divisions.
- Special Awards for the most popular videos as determined by public voting.
- Additional promotion of the HLAG mission through an expansion of the HLAG Ambassador program and alliances with major drum festivals, schools and events in the U.S. and other countries around the world.

For complete information on 2016’s activities, sponsors, and prizes as well as videos of winners, finalists, and contestants, visit www.hitlikeagirlcontest.com. The 6th annual Hit Like A Girl Contest kicks off in January 2017.

INNOVATIVE PERCUSSION

IP Welcomes Victor Alexander

Sharing the Outkast drum section with fellow IP artist Omar Phillips, Victor has also worked with some of music’s biggest names including Usher, Tony Rich, Tony Braxton, TLC, Terrance Blanchard, Regina Bell, Luther Vandross, Erika Badu, and many others. He’s been featured in both *Modern Drummer* and *For Sister* magazines and is the recipient of 13 Platinum Records, 12 Gold Records, and 6 Grammys.



IP Welcomes Bryan Brock

Bryan currently performs with an eclectic list of artists including Frankie Valli & the Four Seasons, Anjani and Leonard Cohen, classical crossover artist Nathan Pacheco, country/rockabilly artist Eric Heatherly, and the Grammy Award-winning Gordon Goodwin Big Phat Band, to name a few. His session work has included collaborations with Dr. Dre, India.Arie, Sara Bareilles, Macy Gray, and Drew Simpson. His musical training provides him with a varied vocabulary in styles including Afro-Cuban, Brazilian, European, and American traditional music.



IP Welcomes Antoine Fatout

Originally from France, Antoine completed his music studies at Berklee College of Music and received many awards including the Vocation Prize from his home city of Le Havre, the Avedis Zildjian PASIC Scholarship, and Berklee’s Most Improved Drummer award. He’s played with a varied list of artists including Oscar Stagnate, Alain Mallet, Marcus Santos, and Fernando Huergo. He serves as an Alumni Representative for Berklee, assisting in future student recruitment, and is the official rep for Berklee at PASIC.



IP Welcomes Dan Aran

Originally from Jerusalem, Dan’s versatile style has brought him to work with a wide range of artists and genres including Harry Whitaker, Natalie Merchant, Stacey Kent, Adam Binbaum, and others. Aran is a member of various bands in New York, including the Michael Arenella Dreamland Orchestra, and is also an in-demand doumbek player, active in the world music scene.



IP Announces Partnership with St. Louis Music

Innovative Percussion has announced the signing of an exclusive product licensing deal with St. Louis Music for Bell Kits, Snare Kits, and Combo Kits under the Innovative Percussion brand name.

KHS AMERICA

Marco Soccoli Joins Mapex and Sonor Artist Relations Team

KHS America is pleased to announce that Marco Soccoli will assume a freelance role as Global Artist Relations Representative for both the Sonor and Mapex Drum Companies. Soccoli is an artist relations veteran and favorite personality within the drumming industry and a great friend to all the artists. Having graduated from St. John's University with a degree in marketing and a minor in music, Marco got his start in the industry working retail on the famed 48th Street in Manhattan, first at Terminal Music, then as manager of the Sam Ash Drum Department, then as manager of the drum department at Manny's. During that time Marco met Joe Hibbs, one of the most respected artist relations representatives in the industry. Marco learned the ropes of artist relations from Joe by first understanding the importance of deep and honest relationships between the artists and company.



Marco became the Director of Artist Relations for Vic Firth for the next 13 years. In 2010, Marco joined D'Addario & Company to build the artist rosters for Evans Drumheads and Promark Drumsticks, brands he continues to represent as part of his newly-formed Artist Relations consulting company, MarcoAR LLC.

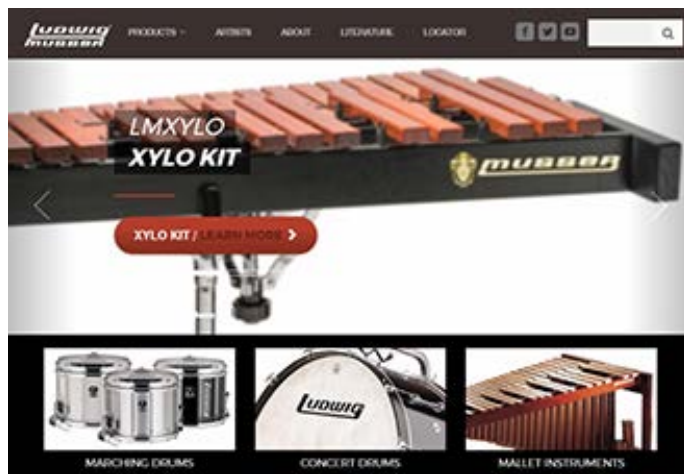
"The loss of Joe Hibbs is a hole that can't be filled, but if there is one person that understands the importance of genuine and heartfelt relationships with artists as well as Joe did, it's Marco," states Mike Robinson, VP of Marketing for KHS America. "By representing Mapex and Sonor, Marco is now inheriting the role that his mentor left when Joe passed away earlier this year."

LUDWIG

New Website

The Conn-Selmer Division of Education has announced the launch of the newly designed, mobile-friendly ludwig-drums.com website. This site provides a superior user experience while highlighting "The Most Famous Name On Drums." Designed for the modern percussionist, ludwig-drums.com features an updated portfolio of products and images for the comprehensive line of Ludwig and Ludwig-Musser percussion instruments, hardware, accessories, luggage and merchandise.

Ludwig-drums.com features over 300 Ludwig and Ludwig-Musser artists with links to tour and event schedules. The



new site provides visitors the opportunity to follow and engage with the latest conversations from Ludwig-Musser's social community. In addition, musicians can access literature for Ludwig and Ludwig-Musser including catalogs, brochures, manuals, and guides.

Follow Ludwig Drums, @LudwigHQ, and Ludwig-Musser Percussion, @LudwigMusser, on social media.

VIC FIRTH

Marching Percussion YouTube Channel

Vic Firth Company has launched a new YouTube channel, specifically focused on marching percussion. "In the spirit of continuing to deliver more of what percussionists are looking for, we've decided to launch a channel specifically for marching percussion," explained Mark Wessels, Vic Firth's Director of Internet Activities. "Participation and interest in this genre has exploded over the years. The new 'Vic Firth Marching' channel will allow us to meet the needs of this growing audience."

"Vic Firth Marching" will offer a deeper dive on all the marching content Vic Firth subscribers have come to expect. Digital Media Production Manager Scott Quade will play a key role in managing the two sister channels. "With a single channel, we often found ourselves throttling content to maintain our genre balance, especially during the DCI and WGI seasons," explained Quade. "A specialized marching channel allows us to increase our content output without negatively impacting any of the drumset and concert content we're producing."

Vic Firth's original YouTube channel will continue to serve the broader percussion community, featuring a balanced offering of marching, drumset, and concert percussion content. For more information, visit

www.vicfirth.com/marching-percussion-youtube.

YAMAHA

Lederhos Selected for Internship

Yamaha Corporation of America, Band and Orchestral division, has selected Colorado State University graduate Anthony Lederhos as the 2016 intern for its percussion internship program. Lederhos was selected from a national pool of

talented and accomplished applicants to provide marketing and artist relations support for its percussion products. Lederhos has relocated to the company's headquarters in Buena Park, California for the duration of the internship, which runs through October.

A native of Morrison, Colorado, Lederhos graduated from Conifer High School in 2011. He received a B.M. in Percussion Performance in 2015 from Colorado State University, where he performed with numerous percussion ensembles and steel drum ensembles, as well as the Colorado State University Symphony Orchestra, in which he was principal percussionist in the fall of 2015.

Lederhos has taught many high school drumlines and front ensembles in Colorado including Conifer, Bear Creek, Windsor, Fossil Ridge, and the Northern Colorado Academy of Marching and Percussion. He has performed in Taiwan, Ireland, and throughout the United States with such groups as the Blue Knights Indoor Percussion Ensemble, the Blue Knights Drum and Bugle Corps, and the Colorado State University Marching Band.



Yamaha has supported DCI since 1985. In that time, Yamaha corps have compiled an enviable record of accomplishments, including 16 DCI Championships, 15 Fred Sanford High Percussion Awards, and nine Jim Ott High Brass Awards. In addition, corps that rely on Yamaha have won a third of all gold, silver and bronze medals bestowed in DCI competition since 1985. **RIS**

New 'All-Yamaha' Corps

Yamaha Corporation of America, Band & Orchestral division, celebrates 32 years of collaboration with Drum Corps International (DCI) with the introduction of two new, world-class "All-Yamaha" drum corps for 2016: The Blue Stars from Lacrosse, Wisconsin and Boston Crusaders from Boston, Massachusetts. These drum and bugle corps are the latest DCI corps to adopt all-Yamaha brass and percussion instruments. Yamaha is now the official drumline brand for 18 drum corps (nine world class and nine open class).



FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

COZY COLE'S DRUMSET

Donated by Capital University and Pearl Drums



The drumset that Cozy Cole performed on in the last years of his illustrious career is a fiberglass Pearl kit with a 16 x 20 bass drum, 8 x 12 rack tom, 14 x 14 and 16 x 16 floor toms, and a 5 x 14 metal-shell snare drum.

The bass drum pedal is a Camco, which was one of the original pedals that Al Duffy fitted with a piece of chain when he worked at Frank Ippolito's Professional Percussion Center in New York City, thereby inventing the chain-drive bass drum pedal. (Duffy was awarded a patent for his design, which he later sold to Drum Workshop.) The kit also includes a Pearl hi-hat pedal, a Rogers cymbal stand, and a snare drum stand and cymbal stand of unknown origin. (The Zildjian cymbals displayed with the kit were not part of the original drumset.)



Cozy Cole (1906–1981) achieved his greatest fame with the drum feature “Topsy,” which was a hit in 1958. As a drummer, he worked with such leaders as Jelly Roll Morton, Benny Carter, Stuff Smith, Cab Calloway, Louis Armstrong, and Jonah Jones, and was also active in recording studios and theater pits. He attended the Juilliard School in the 1940s, and in the 1950s he and Gene Krupa operated a drumming school in New York.

