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AN INTERVIEW WITH JOJO MAYER

R!SOLO: PARABLE

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2016 DRUM CORPS INTERNATIONAL WORLD CHAMPIONSHIPS

RHYTHM! SCENE™

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



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SOCIETY UPDATE

BY JOSHUA SIMONDS

In just under six weeks from now more than 5,000 of us will be coming together in Indianapolis for PASIC16. Some of you have been to every PASIC since it started 42 years ago, many of you have been over the last decade or two, and if you're like me, you might have missed a few since your last one. In fact, the last time I attended was 1997 when I was a percussion major at California State University, Long Beach, and it was held in Anaheim, California.

I cannot tell you how excited I am to attend my first PASIC in almost 20 years, and I often think back to my very first one. To this day, I still have many of the products I bought, and I vividly remember many of the concerts, including last year's PAS Hall of Fame inductees Dave Samuels and David Friedman.

PASIC is more than the convention: It's a concert, it's a classroom, it's a masterclass, it's a competition, and it's dinner with old friends and drinks with new ones. It's a chance to test some of the best gear in the world, to talk to some of the greatest artists, and most importantly, to support this art form we all love.

So whether you've been to 41 other PASICs or this is your first, there's always something for you. Please consider making the journey to Indianapolis November 9–12. You can register at pasic.org and find information on the best accommodations for you.

And if you're looking for a different opportunity, consider joining our logistics team or become a volunteer. You can find more information about these at <https://pasic.org/become-a-volunteer>.

If you can't make it Indianapolis, you can still join the party by streaming many of the concerts from the comfort of your home or on the go. For more information visit <https://pasic.org/live-streaming>.



I hope to meet as many of you as possible at PASIC. Come up and say hi and introduce yourself, give me a high-five in the Expo Hall, or send me a tweet at <https://twitter.com/simondsjoshua>.

Very Best,

A handwritten signature in dark ink that reads "Joshua Simonds".

Joshua Simonds
Executive Director
Percussive Arts Society

PASIC PREVIEW: AN INTERVIEW WITH JOJO MAYER

BY JUSTIN ALEXANDER

There are drummers who are so foundational to the evolution of the drumset that we know them simply by one name—drummers who make such an impact that they are almost universally recognized as masters: Tony, Vinnie, Gadd, Jojo. Bursting on the scene in the early 1980s, Jojo Mayer initially made his name gigging with Monty Alexander, Nina Simone, and Dizzy Gillespie. He is best known now for his work with Screaming Headless Torsos and NERVE, and through his groundbreaking DVD, *Secret Weapons for the Modern Drummer*. His prodigious technique and endless creativity can be simultaneously inspirational and maddening. Fortunately, Jojo is also an incredibly kind person, willing to share his thoughts on technique, the future of drumming, and his upcoming PASIC clinic. I caught up with him while he was in Zurich working as an actor for an upcoming film.

Rhythm! Scene: *How's Switzerland?*

Jojo: I just finished a swim in an outdoor lake. It's beautiful here in Switzerland, and it's remarkably warm. Normally I wouldn't be able to swim outside in September, but it's definitely warm enough, and today is my day off. I'm over here because I'm working on a film as an actor! My sister is an actress, and I have a lot of friends in the movie business who kept telling me, "Man, you should be an actor!" I recently got a callback with a script, so I guess now's the time [laughs]!

RS: *And you're playing with NERVE later this month in Zurich, right?*

Jojo: Yeah, that's actually unrelated. It is just a coincidence that both of those things are happening around the same time.





RIS: *I think a lot of drummers listening to your music today know you through your work with NERVE—particularly the electronic style of playing you do on an acoustic kit. I’m curious to know how you think your drumming has evolved over the course of NERVE’s career.*

Jojo: As a band, we’ve [NERVE] changed radically. If you listen to our live album, *NERVE live in Europe*, and the latest studio album, *The Ghosts of Tomorrow*, you’ll hear a huge difference in our approach from *Prohibited Beatz* and *The Distance Between Zero and One*. To be quite honest, I do not really push my drumming anymore. I’m much more concerned with pushing the music conceptually. I have all the technique that I need for a while, and I think my process is simply trying to become more authentic. At some point in the past I started to reverse-engineer and imitate machine-programmed drumming. That was kind of like the “Big Bang” idea. Now, I’m more concerned with how I can manifest or express an authentic twenty-first century music. Drumming is a part of that, but I’m leaving the point of view of the drummer. Being a drummer is not as an important role—it’s subordinated to my role as a musi-

cian or artist—as being someone who tries to understand the time we’re living in.

RIS: *So you’re more concerned with expressing a statement as a musician than as a drummer?*

Jojo: I couldn’t really tell you, “Well, I’m using more electronics now,” or “I switch from traditional to matched grip.” I change my setup all of the time. Sometimes I play a gig with an 18-inch bass drum and in the studio I might have a 26-inch. Then I might take all of the bottom heads off my drums and be really inspired by that sound, and in a couple of weeks I get bored with it. My drumming is more playful now, and I’m less scared to change things, to throw things overboard, and search for a freshness. Again, I’m being authentic; I’m trying to get in touch with who I really am. It would be inaccurate for me to say, “I’m the first guy who started to play like a drum machine,” and I don’t want to remain that person for the rest of my life. Music moves on, and that was a strong idea at one point. I think it still has some merit, and the inspection of humans as analog beings in a digitized world is very interesting to me.

But, to come back to my drumming, it’s now more free of protocol—ANY protocol. It’s not something that I can pinpoint, like I’m using more or less polyrhythms, or I got rid of my rack tom. By the time this interview comes out, I might have already moved on from that. I think what’s important to establish is that I’ve pushed my boat off in a new direction, and I’m not sure where I’m going to end up. And that’s important. Without the fear of losing your familiar shorelines, you won’t discover a new continent. I hope people notice in my drumming that I’m able to express a freer persona.

“Without the fear of losing your familiar shorelines, you won’t discover a new continent.”



jojo MAYER

Saturday, Nov. 12, 3:00 P.M.

Drumset Clinic

NERVE featuring jojo MAYER

Saturday, Nov. 12, 8:15 P.M.

Evening Concert

RIS: *That brings up an interesting thought. Are you able to move past thinking about technique, or even acquiring technique, because you spent so many hours, days, and years accumulating it?*

Jojo: I would say yes, although I never looked for technique. I think it's problematic to say, "You need to get your bases covered—learn your rudiments, learn your scales—and then you can play music." I never looked at it that way. I had a curiosity with technique because it fascinated me. It's one of the big pillars of how we put things together. It's the physical aspect of playing, connected to the conceptual and emotional ones. I wanted to understand how this thing worked, because I was frustrated when I couldn't express something. As I got wiser, I began to understand that the reason I couldn't execute was perhaps not a technical problem, but a conceptual or emotional one. In the meantime, though, I acquired a lot of technique! This is something I can talk about with younger students because of my experiences.

For example, my bass drum technique; of course, I wanted to figure out what could be done with this interface—this pedal. What I do with my pedal, in a nutshell, I use the same principles that I exploit with my hands. The last DVD I made about my bass drum technique, *Secret Weapons of the Modern Drummer*, is all about that. Of course, musically, if you are killing yourself, you are also expressing something. Sometimes I throw that technique overboard, and I play like someone who has no idea about technique because I want to create the sound and expression of someone who is playing at the end of their physical limits.

RIS: *That's a really interesting idea. I recently read an older interview with Vinnie Colaiuta where he said something similar. He said that although he is a much more refined player now than when he was younger, he doesn't have the angst of youth in his playing anymore, and, consequently, he doesn't have the same sound. I kind of like the idea of adjusting your technique to portray a certain sound concept.*

Jojo: Technique is just the tool. I don't think there is such a thing as good technique or perfect technique, it's just what you use to achieve an effect. Look at Buddy Rich; he was able to execute anything he wanted when he was 67

years old. That says something about his technique, and that's cool. I understand that my approach to technique is future-proof, and I won't have to worry about any technical problems when I'm 70 years old.

RIS: *Did you always approach the music and drumming from this vantage point?*

Jojo: No, no, no. I never had a drum teacher or a music teacher. I learned from a lot of drum teachers, but I never had a drum lesson. My dad is a musician, and I came from a musical household, so I kind of learned music and drumming in a very childlike way—by imitation and observation. I think that has become key for me as a teacher. I don't follow protocol, but my approach is a very natural one because that's how I learned. I don't believe in dogmas of any kind. I believe the rudiments are helpful, but I do not think they are necessary to become a good musician.

I didn't always think like that, though, and I made a lot of mistakes. I fell on my face so many times, but because of that I know what I'm talking about. My way of learning was based on obsession. I was never disciplined when I started to play. NEVER. I was obsessed with the drums, but I never practiced when I didn't feel like practicing. When I did feel like practicing—and I was fortunate enough to have a room in my parents' house where I could practice—my mom would come down and ask me if I was crazy! It would be 4:00 in the morning and I had school at 7:00! Ten, twelve hours behind the drumset, and I didn't know how much time had passed.

RIS: *You're known for exploring texture in your playing, going so far as to say that texture is the future of drumming. You've also been quoted saying that the further exploration of traditional technical ability is pointless.*

Jojo: I believe I was misquoted. What I wanted to say was, post-Zappa, there was no one who was writing music that would give someone like Vinnie Colaiuta a platform to develop that style of playing any further. For drum technique to develop, you also need music to give it legitimacy. Popular culture has regressed to the point that there hasn't been a lot of development. This idea that we can modulate, play over the barline, play odd groupings of triplets—you could also do 9-tuplets, 21-tuplets, whatever you wanted—but you wouldn't achieve a musical effect that would affect listeners with an experience that could change their lives. You would only change other drummers' lives. And that has given us the garage drummer with ridiculous chops who essentially becomes a clinician.

I believe when we talk about drumming, we must talk about rhythm culture, which now has an electronic cousin. We are stuck, and we will not further develop if we don't get past this industrial-age thinking. We live in a post-industrial age, and definitely in a post-record industry age. That's over. Most of the things I hear now are remnants of the 20th century. I mean that with respect.

"Technique is just the tool – I don't think there is such a thing as good technique or perfect technique, it's just what you use to achieve an effect."



But listen: 100 years ago, the apex of the Western World of music was classical composers like Stravinsky. After that you have Stockhausen, Webern, Berg—very advanced music that was essentially academic. While academia was trying to create the music of the 20th century, people like Louis Armstrong discovered it through improvisation!

I don't know if Stravinsky paid attention to [Delta blues musician] Robert Johnson, but that music became the tsunami that developed and influenced 20th-century music. And like any tsunami, we have this gravitational effect of a wave that pulls things back into the ocean. We feel that in pop music culture; everything is retro.



Pop-music culture is the worst it's ever been. I'm not saying people like Bruno Mars are not talented, but we used to have people like Michael Jackson. The protocol of the current pop music scene doesn't allow someone with the talent of Bruno Mars to push forward; it's regressive. I think we need to return—not to the way we used to play the drums, but to the expression of new art forms. I made this analogy with Vinnie and complexity, but really I could say academia has its limits. Technical complexity has its limits.

To come back to your question, though, I only acquire technique if I know what I want to do with it. For example, I haven't played double bass in 30 years. I would play it if there was something I wanted to express that needed it. I don't think about my bass drum when I play. I NEVER think about how I play when I play. When I play, I'm only concerned with trying to catch music, trying to create an atmosphere. Any concern that deviates from that is in the wrong place. However, there are some times when I go for something and I catapult myself into a world of shit. I make mistakes all the time. But I'm always reaching for the next thing. If it works out, it's a great feeling. There are times when I get into a zone, and then my ego takes over and says, "Hey let's do something like this," and takes me out of the zone. I realize that I'm trying to aim for things that I haven't internalized. That's when I go back and examine my technique. Why was I unable to pull this thing off? Sometimes, it's because it's not supposed to be there in the first place, so emotionally it was not there. It wasn't a technical problem. So, I realize that I'm trying not to be sidetracked by things that don't belong in the music in the first place. I'm pretty happy with the technique that I have, but if I feel the need to expand on it, then I will. But I have to have an idea of what I want to do with it.

RIS: *Getting back to your thoughts about creating new art forms, I talk to my students a lot about the drumset being essentially a folk instrument. It doesn't have centuries of pedagogical theory behind it, and most players learn to play from listening and copying their favorite players rather than learning from an established repertoire. That lends itself to a certain protocol, or set of standards, like setup. In addition to your technical ability, you're also known for your creativity behind the kit.*

Jojo: Yeah, the drumset is malleable! You can change it! You don't have to play a bass drum if you don't want to! The reason we think of the drums this way extends from the military: "Learn these 26 rudiments, and then play this piece perfectly." The drums were not viewed as expressive instruments. That's why we look to other cultures, like Africa and India, where the drum has more respect in culture. We need the drummer more than ever! The artist that drums people out of their cultural coma! That's what I want to do. I want to spark curiosity to reach the full

potential of human expression, and address the cultural values that make art great: courage, idealism, compassion. These things unite all of us.

Many drummers say “I need to learn this style because it’s important.” In most cases, that’s a decision based on fear. “If I don’t learn this style I’ll get a bad grade, or I won’t get hired for this gig.” We need to replace that fear with something else: curiosity. If you are a teacher, you can tell a student “You have to learn your styles” until the cows come home. But, if you can make students curious about an aspect of drumming, whether that’s a style or a technique, then you’re getting somewhere with them. We’re getting to our limits with the way we are thinking about drumming. We’ve got to push drumming into a new direction!

“I want to spark curiosity to reach the full potential of human expression, and address the cultural values that make art great—courage, idealism, compassion. These things unite all of us.”

RIS: *What can you tell us about your upcoming performance at PASIC?*

Jojo: I’m going to perform with NERVE, which will be great because I won’t have to contextualize what I do with play-along tracks. I will address concepts that are big concerns with me. What connects us to this instrument? What makes a good performance? I really want to inspire people to find the courage to throw things overboard that might appear to be very important but might really be on the edge of obsolescence. I think we exist musically on three pillars: physical, conceptual, and emotional. They overlap and interlock. But, to really understand how to crawl into the person you who are, that authentic person, is important. Whoever is out there, we don’t need two of them, we only need one. Igniting curiosity to unlock your full potential is what I want to try to do. I want to unlock the person that I am to the drums. I purged “perfectionism” from my artistic vocabulary. I’m not concerned with it anymore, but I replaced it with “clarity.” You have to be able to get your message across! If you can do that, it doesn’t have to be perfect.

RIS: *You were recently voted onto a list of the 50 greatest drummers of all time. What do you think draws drummers to you as a player?*

Jojo: It’s different. I think it’s because I’m honest. What you see is what you get. Honesty goes a long way. Some people

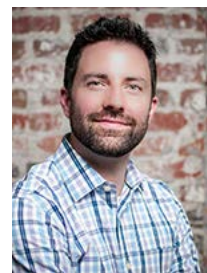
“... to really understand how to crawl into the person you who are, that authentic person, is important. Whoever is out there, we don’t need two of them, we only need one.”

are drawn to my chops; I can’t do anything about that. Of course, I don’t think I am one of the 50 greatest drummers of all time. I’m honored that the readers of *Modern Drummer* think that, but it’s really a popularity contest among drummers. I’d be happy to trade my spot to Chick Webb. I don’t think you can have a list of the greatest drummers without Chick Webb or without Baby Dodds. There are so many people who have been essential to the development of this instrument who are not on this list. I think myself and Mike Portnoy were the youngest guys on that list, and I’m over 50 years old! You mean we don’t have a contribution in the past 20 years from a player under 50? There’s a reason; you don’t appear on the radar of the readers of MD magazine if MD doesn’t write about you. Of course I’m honored and flattered, but I put it in perspective. Omar Hakim was not on that list. Omar Hakim changed the game. The reason I’m on that list is because I was exposed to those people.

RIS: *But you did mention honesty...*

Jojo: Yes, I think so. But maybe that’s why the people believe that I belong in this group voted for me. I did something different. I’m aware that I made a contribution to a younger generation, like Mark Guiliana, and that makes me very proud. There’s a DNA that’s passed down. I got my share of Tony Williams and Steve Gadd, and those people became a part of my DNA. Now it’s my job to pass it on.

Justin Alexander is Assistant Professor of Music at Virginia Commonwealth University. Justin’s recent highlights include solo and collaborative performances in Sweden, Costa Rica, the Dominican Republic, and throughout the United States. He has performed and presented at conferences held by PAS, the College Music Society, the National Association of Wind and Percussion Instructors, numerous Days of Percussion™ festivals across the country, as well as with the Richmond Symphony, the Florida Orchestra, the Aspen Festival Orchestra, the Arkansas Symphony Orchestra, the Eastern Music Festival Faculty Orchestra, and the Tallahassee Symphony. **RIS**



PASIC16 LIVE STREAMING



WEDNESDAY, NOVEMBER 9 * STREAM THIS CONCERT FOR FREE!

8:00 p.m. Focus Day Evening Concert: Eric Willie, Gregory Beyer, Henrik Knarbog Larsen, Third Coast Percussion

THURSDAY, NOVEMBER 10

10:00 a.m. University of Nebraska Percussion Ensemble

12:00 p.m. Ethos Percussion Group

2:00 p.m. University of Tennessee at Martin World Ensemble

4:00 p.m. George Mason University Percussion Group

8:15 p.m. The Pedrito Martinez Group

FRIDAY, NOVEMBER 11

10:00 a.m. University of Texas Percussion Ensemble

12:00 p.m. Masary Studios—Maria Finkelmeier, Ryan Edwards & Sam Okerstrom-Lang

2:00 p.m. Anders Astrand & Soundscape

4:00 p.m. North Carolina AT&T State University "Cold Steel" Drumline

8:15 p.m. Then and Now: 30th Anniversary of the NEA featuring: William Moersch, Gordon Stout, Ji Hye Jung, Katarzyna Myćka, Michael Burritt & Svet Stoyanov

SATURDAY, NOVEMBER 12

10:00 a.m. Wright State University Percussion Ensemble

12:00 p.m. University of North Texas Percussion Ensemble

2:00 p.m. Music City Mystique

4:00 p.m. Carolina Crown Percussion Section

8:15 p.m. Nerve featuring JoJo Mayer

REGISTER TODAY!

[HTTPS://PASIC.ORG/LIVE-STREAMING/](https://pasic.org/live-streaming/)

*All sessions streamed in Eastern Standard Time.
Streaming schedule or artists subject to change without notice.*



THE JAZZ TRIO: AN INSIDE VIEW

BY STEVE HOUGHTON

I'm very excited to invite you to our PASIC16 Showcase Concert, "The Jazz Trio: An Inside View," with the AHA Trio (pianist Steve Allee, bassist Jeremy Allen, and myself on drums) and special guest vibist Rusty Burge on Saturday, November 12 at 4:00 P.M. We will perform original music and arranged jazz standards, taking the audience into the trio setting and sharing what we are hearing and listening to/for in performance.

This concept grew out of a video project we developed through Vic Firth and Zildjian. Last fall, we filmed the AHA Trio with the goal of playing live jazz and then taking the audience "inside the huddle" with each of the band members, providing key musical insights.

The discussion, however, was not about how to play a swing tune or walk a bass line, but rather what we were hearing as we played the tune, or decoding how the intensity level grew because of a specific musical factor. When we added our good friend and great vibist Rusty Burge to the mix, an entirely different set of musical considerations became apparent, such as: How does the vibraphone work effectively with the piano? What register should the vibes comp in? Which melodies need to be reinforced? How is energy created in a vibe trio?

After the filming, we all agreed that we learned so much about the music from listening to each other's comments. Then, when listening back to the audio feed from the video session, we were so excited at the results that we decided to create a stand-alone CD: *Driftin'*.

In our PASIC Showcase Concert, we will play a variety of standards and originals utilizing different instrumentations such as vibe trio, piano trio, and vibe quartet. Each setting brings up different considerations from the players, and we will share some brief comments either before or after each selection. We will discuss such concepts as interaction, building a solo, energy levels/intensity, shaping a tune, arrangement, transparency, the art of listening, creating the style (and hybrids), and supporting the soloist.

Please join us for a wonderful hour of great music and leave with a little insight as to how the music is performed.

Steve Houghton—author, jazz drummer, percussionist, clinician, professor—is long-established in jazz and percussion education circles.

Steve Allee is one of jazz's most experienced yet fresh voices, both as a writer and a player. His insights on harmony and improvisation are in-depth.

Jeremy Allen contributes creative playing, wonderful ideas, and concepts on being a group player, building the tune, and supporting the soloist.



Rusty Burge is a world-class percussionist (Cincinnati Percussion Group) and another fresh jazz voice with his compelling music and harmonically interesting solos. **RIS**

steve HOUGHTON and AHA! TRIO

Saturday, Nov. 12, 4:00 P.M.

Drumset Showcase Concert

WE ALL LIVE TO PLAY.

THE PERFORMANCE IS JUST A PART OF IT.

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

ELEMENTS OF COMPOSITION: TEXTURE

This is the fifth 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 members of the Composition Education Subcommittee, a subset of the PAS Composition Committee.

DEFINING AND REFINING TEXTURE FOR THE PERCUSSIONIST/COMPOSER

BY JAMIE WIND WHITMARSH

Thus far, the PAS Composition Committee articles have focused on the building blocks of music: rhythm, melody, and harmony. Each of these elements illuminates the individuality of a piece of music. Indeed, many composers feel that their choices in these areas are what define them as a composer. However, both this article and the next will discuss how composers use their material to create effective pieces, starting with texture and ending with form. Texture can be considered the combination of color, activity, and density.

TEXTURE AS COLOR

Thinking of texture as instrumental timbres and colors is perhaps the most common understanding of this concept, particularly to percussionists. As percussionists, we have a multitude of colors available, even when using only a single instrument. Every sound a composer writes adds to the texture, and so every instrument takes up a bit of “sonic space” in the listener’s ear. Some instruments can be utilized throughout the entire piece without wearing on the listener, while other instruments need to be used more sparingly (think of a marimba vs. chimes or a string section vs. the trumpets). Furthermore, a glockenspiel played at *fortissimo* in the upper register will wear out its welcome much quicker than when played softly in the low register. Implements matter as well; a composer can get more mileage out of a glockenspiel struck with plastic mallets than with brass mallets. Pacing the use of color will allow a composer’s music to shine more clearly, while over-scoring musical timbres can confuse the listener or deplete the sonic palette available.

TEXTURE AS ACTIVITY

Thinking of texture as musical activity can help a composer with pacing his or her piece. While a composer can use the addition or subtraction of instruments as a method to move

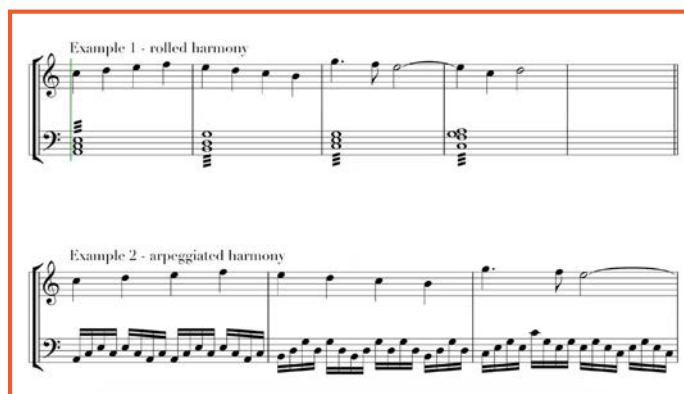
the piece forward, a rhythmic change can lend an even greater effect. An increase in activity will lend tension to a section, while a decrease in activity will ease tension. A composer can score two passages of music completely differently, though they may contain the exact same material. Watch the following video:

Each of the preceding passages use the same melody and chords (except for Example 4). By altering the activity in the accompaniment, the feeling of the passage changes. The first example contains a more static texture, while the two examples following lend more forward motion to the music, either by filling in the accompaniment’s rhythm, or by creating a rhythmic figure that works in opposition to the melody’s rhythm. Example 4 flips the roles, with the accompaniment holding a static texture and the top voice embellishing the melody.

TEXTURE AS DENSITY

Density can refer to how thick or thin, how light or heavy, or how bright or dark a passage sounds. Register, articulation,

▶ Tap to play Video




Example 1 - rolled harmony

Example 2 - arpeggiated harmony

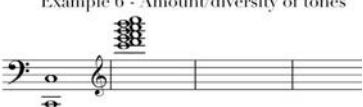
and orchestration all affect a texture's density. By utilizing the lower octaves of an ensemble's capabilities, a composer can create a denser sound than scoring the same material in the highest octave (Example 5). However, a single tone in the low octave may overall sound less dense than many notes performed in the upper octave (Example 6). Strong or harsh articulations will produce a denser tone than lighter articulations (Example 7). While rhythmic activity and color can both affect density, it is wise for the composer to keep track of how dense the piece sounds overall. Extended periods of density can wear on a listener and negatively affect the listening experience.

▶ Tap to play Video

Example 5 - Density of register



Example 6 - Amount/diversity of tones



UPCOMING ARTICLE

We've got one article left in this series, to be published in the December issue of *Rhythm! Scene*. The article on form will explore how to synthesize all of these musical elements—rhythm, melody, harmony, and texture—into a coherent musical product. Stay tuned, and keep writing!

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



2016 DRUM CORPS INTERNATIONAL WORLD CHAMPIONSHIPS

BLUECOATS WIN FIRST TITLE SANTA CLARA VANGUARD

CAPTURES 12TH DRUM AWARD

STORY AND PHOTOS BY LAUREN VOGEL WEISS

It was an exciting season of competition as Drum Corps International crowned a new champion in Indianapolis and welcomed a new member to the “Top 12.” For the first time in the corps’ 44-year history, the Bluecoats (Canton, Ohio) won the gold medal as they placed first in Prelims on August 11, Semifinals on August 12, and Finals on August 13. Lucas Oil Stadium hosted 38 corps on Thursday, followed by 25 corps on Friday, and a dozen on Saturday night, including first-time finalist The Academy (Tempe, Arizona). And for the twelfth time since 1973, Santa Clara Vanguard won “high drums.”

Over 22,000 people cheered “Bloo!” (not “boo”) as the **Bluecoats** took the field as a fan favorite and winner of the Southwestern Championship (presented by Fred J. Miller, Inc.) in San Antonio on July 23 and the Southeastern Championship (presented by Lone Star Percussion) in Atlanta on July 30. The top three corps continued to be separated by less than a point throughout championship week, so the title was too close to call.

“Most of the caption awards went to other corps, so we were biting our fingernails until the end,” admits Roger Carter,

Percussion Caption Head for the Bluecoats, who won the Donald Angelica Best General Effect Award. “In the end, our show was the best thing out there, and the audience was really enthusiastic! We tried to change the activity a little bit. We didn’t wear headgear [helmets], which let the performers’ emotions and their faces really light up the stage.”

They also spread the front ensemble between the 25-yard lines, making it the “largest” front ensemble even though they had the fewest number of players (11). “It opened up a different listening environment and allowed us to be a little bit more free with our visual staging,” Carter explains. “We split thirty-second notes between six different players—three groups of two—spread considerably far apart, which was really a challenge.”

Each of the six keyboard players had two instruments in his pod, which is unusual in today’s drum corps. “That presented unique challenges in terms of being able to play marimba and vibes, or marimba and xylophone, at the same time,” explains Brad Palmer, Front Ensemble Coordinator for the corps. “They had to play with a different touch on two instruments,



Emotions ran high during the Saturday night performance of the Bluecoats as they captured their first DCI World Championship



Santa Clara Vanguard won its second drum title in three years and 12th overall

sometimes negotiating it hand-to-hand, which created different timbral issues. We had to make sure that every performer was up to the task and made great sounds on both instruments at the same time. We also used in-ear monitors so each pod had its own individual feed to hear what he was playing, plus the pod next to him. Since they didn't get any live acoustic sound from anywhere on the field, it was a special challenge and they handled it really well. I couldn't be prouder."

Their 2016 program, "Down Side Up," opened with an amplified snare drum solo on top of one of the movable stages, based on Hungarian percussionist Aurél Holló's "José/beFORE JOHN5." Once the snare drummers slid down onto the field, they and the rest of the corps never stopped moving. Other music included Pink Floyd's "The Great Gig in the Sky" and Ojos de Brujo's "Todo Tiende."

Last year's champions, **Blue Devils** (Concord, California), had to settle for a silver medal for its production of "As Dreams Are Made On," in honor of William Shakespeare's 400th anniversary. The corps' strong percussion section "magically" changed the color of the drums from the red-and-blue "eyeballs" in the first part of the show to a gold finish at the end.

"We used two different slips made by a company called On2," explained Scott Johnson, Director of Percussion for the Blue Devils. "Magnets held the slips on. It worked well with our System Blue drums since we didn't have to take off the drumheads to change the slips. That was my highlight of the season—debuting the drums we've been working on for seven years. Loved the sound, loved the endurance, and they actually survived a summer of drum corps!"

2013 champion **Carolina Crown** (Fort Mill, South Carolina) held on to third place to win the bronze medal as well as three caption awards: Jim Ott Best Brass Performance, George Zingali Best Color Guard, and John Brazale Best Visual Performance. Featuring a spaghetti-Western theme in "Relentless," music included "The Good, the Bad, and the Ugly" by Ennio Morricone and "El Tango de Roxanne" from *Moulin Rouge*. The drummers even did some "tango footwork" and upon closer inspection, the drums appeared to have been pierced with bullet holes!

The Fred Sanford Best Percussion Performance Award went to fourth-place **Santa Clara Vanguard** (Santa Clara, California), under the direction of percussion arrangers and composers Paul Rennick and Sandi Rennick. This was the Rennicks' fifth "high drum" trophy, including one with SCV in 2014 and three with Phantom Regiment (in 2006, 2008, and 2010).

In a change from previous years, recaps were not released throughout the season, so no one knew who was "winning drums" during each night of competition. "In some ways, it made the days a little nicer and less stressful because we had no idea how close we were to another drum line," laughs Sandi Rennick.

Vanguard's "Force of Nature" program featured music of "Vivaldi Recomposed" by German composer Max Richter, based on the music of "The Four Seasons." The show began with both acoustic and sampled bird calls before the keyboards took over, complete with Baroque-sounding ornaments, as the



The Blue Devils used a red and blue "eyeball" finish on their drums in the first part of their show, "As Dreams Are Made On"



Carolina Crown's front ensemble danced the tango during "El Tango de Roxanne"



Fred Sanford Best Percussion Performance Award went to Santa Clara Vanguard

music segued into “Spring.” “They were just so consistent,” Sandi says with pride.

“The programmatic ideas sparked some interesting orchestrations,” Paul Rennick explains. “For example, during the rainstorm section, we covered the mallets in cellophane to imitate raindrops falling, combined that with some rain samples, and had the battery play with their fingers on the drums.”

There were 25 returning members of the 36-member drum line (the largest percussion section in finals), and the remaining 11 had marched in other corps, which contributed to the drum line’s success. “There wasn’t one person who didn’t have experience,” Paul continues. “Our program has been going for a long time. All the techs are educated musicians who are professional teachers and players. Now we’re having *their* students in the corps, so there’s a lineage there that really makes it solid. These kids come in and they already know the exercises and the program. We’re attracting college-age music majors to play keyboards. They’re all really great musicians.”

“Propaganda” propelled the **Cavaliers** (Rosemont, Illinois) to move up from sixth place in prelims to fifth place in semifinals and finals. Using megaphones and billboard-like signage—



The Cavaliers’ “Propaganda” program helped them move up to fifth place



Members of The Cadets’ front ensemble sometimes shared a marimba



Percussionists from The Academy played a “skeleton” xylophone solo in Paul Dukas’ “Sorcerer’s Apprentice” in their “Drum Corpse Bride” program

promoting products like Caco-Cola and Popsi, and even Hillary and Trump!— everything about the corps exuded the energy of our fast-paced world of information overload. The finale of “Lollapalooza” by John Adams kept up the frenetic tempo.

Rounding out the top six, **The Cadets** (Allentown, Pennsylvania) took a classical approach to its “Statues Awakening” program. Utilizing music of Ottorino Respighi (“The Pines of Rome”) and John Mackey (“Turning” and “Wine-Dark Sea”), the corps wore the all-black uniforms they debuted in Indianapolis last year. A 16-person French horn section was featured, along with some interesting “marimba sharing” with two people playing on one marimba with one hand each. The Cadets’ front ensemble was also the largest in finals with 16 percussionists.

The **Blue Knights** (Denver, Colorado) placed seventh with “The Great Event,” including the tune of the same name by Leonard Cohen. Like the Bluecoats, the drum line did not wear headgear. But the corps did manage to “bend” the 45 yard lines!

Celebrating its 60th anniversary in 2016, **Phantom Regiment** (Rockford, Illinois) placed eighth with their program “Voice of Promise.” Performing music of Dmitri Shostakovich and John Adams, they closed with Benjamin Britten’s “The Young Person’s Guide to the Orchestra,” which featured some talented brass soloists. Phantom Regiment Program Director Dan Farrell was also inducted into the DCI Hall of Fame.



Drummers from the Boston Crusaders surround a windmill in their “Quixotic” program



Placing 15th in World Class competition, Blue Devils B won the Open Class Championship for the second time in three years

The **Blue Stars** (La Crosse, Wisconsin) moved up from 11th position in 2015 to ninth place in 2016. Their show “Le Rêve” (“The Dream”) was loosely based on the Las Vegas production. The Blue Stars had a strong front ensemble, which placed second in the Performers Showcase competition earlier in the week.

The **Crossmen** (San Antonio, Texas) also moved up two places from last year, finishing in tenth with its production “Continuum,” featuring all original music by Andrew Markworth.

The newest member of the Top 12 was **The Academy**, who won the DCI Division II title ten years ago. Their popular “Drum Corpse Bride” program featured music of Danny Elfman (from the Tim Burton movie *Corpse Bride*) and Sergei Prokofiev (“Romeo and Juliet” and “Suggestion Diabolique”) as well as a clever “skeleton” xylophone solo in “Sorcerer’s Apprentice” by Paul Dukas, while “Unchained Melody” was arguably the best ballad of the summer. The Arizona-based corps used props shaped like gravestones, which during finals week paid homage to a recent loss in the percussion community, Zildjian’s Al Moffat.

Rounding out the Top 12 was the **Boston Crusaders** (Boston, Massachusetts), who bumped the **Madison Scouts** (Madison, Wisconsin) from twelfth place in semifinals by less than three-tenths of a point. Boston’s “Quixotic” show was based on the tale of Don Quixote and featured music from *Man of La Mancha* while the Scouts also turned to Broadway, using music from *Jesus Christ Superstar* in their “Judas” program.

The rest of the “Top 25” corps were the Troopers (Casper, Wyoming), Open Class Champion Blue Devils B (Concord, California), Colts (Dubuque, Iowa), Mandarins (Sacramento, California), Oregon Crusaders (Portland, Oregon), Pacific Crest (Diamond Bar, California), Vanguard Cadets (Santa Clara, California), Spirit of Atlanta (Atlanta, Georgia), Cascades (Seattle, Washington), Genesis (Austin, Texas), Legends (Kalamazoo, Michigan), and Spartans (Nashua, New Hampshire).

On August 9, the Open Class Championship was held at Ames Field in Michigan City, Indiana as corps from the West Coast took the top two places for the fourth year in a row, swapping placements from last year. **Blue Devils B** returned to first place with a score of 79.90 and also swept the caption awards. Last year’s Open Class Champion **Vanguard Cadets** (78.85) took the silver medal while **Legends** scored a 76.50 to capture the bronze medal.

CORPS	SCORE <i>(out of 100 pts.)</i>	DRUM SCORE* <i>(out of 20 pts.)</i>
1. Bluecoats	97.65	19.25 (2nd)
2. Blue Devils	97.25	19.05 (3rd)
3. Carolina Crown	97.088	18.675 (5th)
4. Santa Clara Vanguard	95.30	19.40 (1st)
5. The Cavaliers	94.025	18.85 (4th)
6. The Cadets	92.763	18.625 (6th)
7. Blue Knights	90.738	17.925 (9th)
8. Phantom Regiment	89.963	18.225 (7th)
9. Blue Stars	88.050	18.10 (8th)
10. Crossmen	86.975	17.25 (11th)
11. The Academy	86.10	17.30 (10th)
12. Boston Crusaders	84.80	17.10 (12th)

Drum judges: Jeff Prosperie/field and Todd Fox/ensemble (prelims), Jeff Ausdemore/field and Alan Dunn/ensemble (semifinals), and Mike Leitzke/field and Gifford Howarth/ensemble (finals)

* The drum score listed above is from Saturday night and is based on a 20-point total averaged between two judges. That number is then divided by two, and only a maximum of 10 points are added into the total possible overall score of 100 points. The “High Drum” award is actually an average of the three nights of competition.

DCI PERFORMERS SHOWCASE

Open to both World and Open Class competitors, the DCI Performers Showcase (formerly known as the Individuals & Ensemble Competition, or “I&E”) was moved indoors at the last minute due to the threat of rain on Wednesday, August 10. Sponsored by System Blue, the educational division of the Blue Devils, soloists performed in the Omni Hotel, ensembles in the Pavilion at Pan Am Plaza, and visual and vocal performers in the ArtsGarden a few blocks away.

Twelve percussion ensembles (in three categories) and 38 individuals competed, representing nine World Class corps (Blue Devils, Blue Stars, Madison Scouts, Oregon Crusaders, Santa Clara Vanguard, Pacific Crest, Pioneer, Spirit of Atlanta, and Troopers) as well as eight Open Class corps (Blue Devils B, Colt Cadets, Diplomats, Gold, Impulse, Legends, Louisiana Stars, and River City Rhythm). The winning percussionists came from six different corps and all were first-time winners.

Best Individual Snare was won by 18-year-old **Byrce Gardner** marching his first year with the Santa Clara Vanguard (after one year with the Troopers). A recent graduate of Plano Senior High School in Plano, Texas, he is a freshman at the University of North Texas studying music education. He scored a 92.0 performing an original solo, “Papa’s Pancakes.” His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=UeX9uAGhBOY>.

Michael Siciliano, a 20-year-old rookie with the Madison Scouts, was named Best Individual Multi-Tenor. His original solo, “Yes, Please,” earned a score of 87.5. He is a junior studying computer science at the University of Michigan. His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=gHtpZiXZrqc>.

Also a member of the second-place Blue Stars “Star Pit” Percussion Ensemble, **Steve Vonderohe** won Best Individual Keyboard. The 20-year-old fourth-year member of the Blue Stars (who previously marched one year with the Colts) is a junior music major at Vandercook College of Music in Chicago. He played Pius Cheung’s “Etude in e minor,” earning a score of 94.5. His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=L0Mi1S216rk>.

Lionel Giron, in his first year with the Blue Devils, earned the Best Individual Timpani award. He scored a 93.0 for his original solo, “Death by Glamour.” The 20-year-old is a junior law student at Riverside City College in Riverside, California. His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=MjcQylmOyPo>.

Rookie **Alex Garay**, the drumset player in Pacific Crest’s front ensemble, won the title of Best Individual Multi-Per-cussion. The 20-year-old native of Baldwin Park, California is attending Musicians Institute in Los Angeles. His original solo, “Funk It Up,” earned a score of 87.5. A run-through of his winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=m6MxGPnk-iw>.

The **Blue Devils** Front Ensemble won the Best Percussion Ensemble award with a score of 98.5. They performed “Ves-pertine,” an arrangement by Jack Mizutani, which included

excerpts from “Vespertine Formations” and “Firebird,” among others. Members of the ensemble were **Matthew Audley**, **Connor Carroll**, **Lionel Giron** (Best Individual Timpani 2016), **Garrison Goodwin**, **Zachary Hudson** (Best Individual Multi-Per-cussion in 2015), **Alice Kim**, **Masato Kobayashi**, **Jimmy Nguyen**,

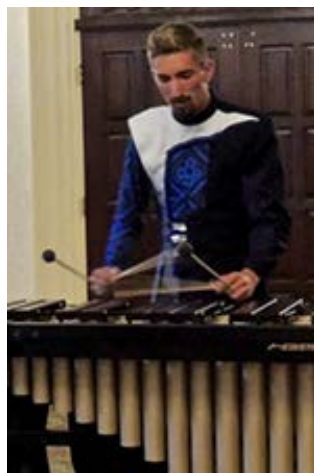


Best Individual Snare:
Byrce Gardner



Best Individual Multi-Tenor:
Michael Siciliano

PHOTO BY JEFF MICHAEL PROSPERIE



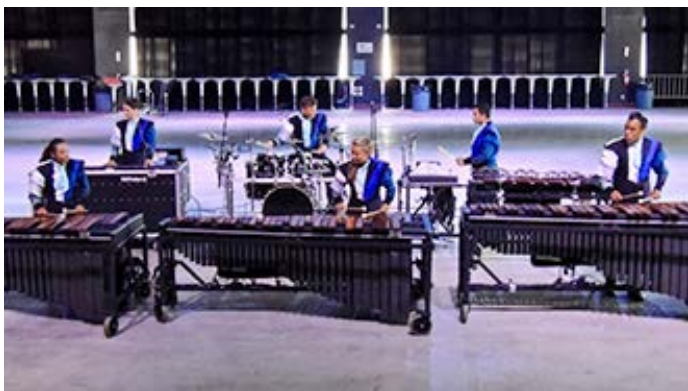
Best Individual Keyboard:
Steven Vonderohe



Best Individual Timpani:
Lionel Giron



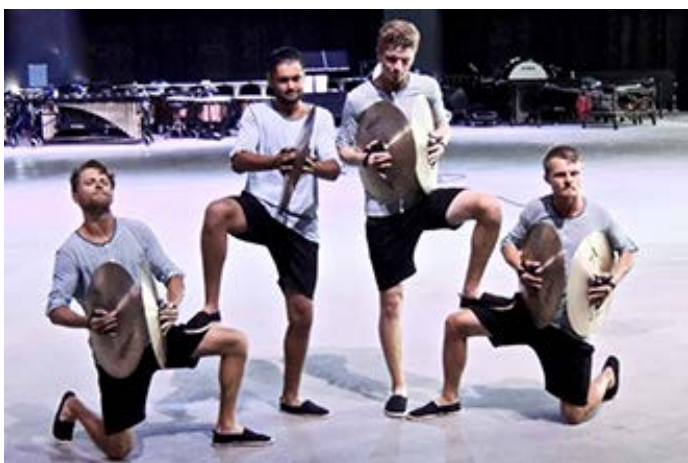
Best Individual Multi-Percussion:
Alex Garay



Best Percussion Ensemble: Blue Devils Front Ensemble



Best Bass Drum Ensemble: Oregon Crusaders



Best Cymbal Ensemble: Madison Scouts Cymbal Quartet

Kevin Sanchez, Vanessa Santiago, Marisa Spevak (Best Individual Keyboard in 2015 and a member of the winning percussion ensemble, a duet, in 2014), **Mack Steinberg**, and **Michael Tran**. A run-through of their winning performance can be viewed on YouTube at https://www.youtube.com/watch?v=p2H9_xaM-oT4.

Best Bass Drum Ensemble went to the **Oregon Crusaders** bass line: **Matt Huffman** (age 18), **Logan MacCuspic** (20), **Zac Robinson** (19), **Drew Strep** (21), **Bryce Yatsu** (17), and **Aaron Yewman** (18). They scored a 93.0 for their original composition

"Let's Get Creative." Their winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=FDgZIn-ruV-c>.

The **Madison Scouts** Cymbal Quartet won Best Cymbal Ensemble for its performance of "Cirque de la Rue," which scored a 94.5. Performers included **Christopher "Georgie" Carlin** (21), **Jimmy Caupp** (19), **Brad Exell** (19), and **Alex "Scout" Huizen** (21). Their winning performance can be viewed on YouTube at https://www.youtube.com/watch?v=-sa_VluQSokE.

Judges for the Performers Showcase were Jeff Prosperie (snare, multi-tenor, and timpani), Chris Romanowski (keyboard and multi-percussion), and Martin Griffin (ensembles).

The 2017 World Championships (August 10–12, 2017) will return to Lucas Oil Stadium in Indianapolis. For more information on joining or viewing drum and bugle corps, visit www.dci.org.

DRUMLINE BATTLE

Rain on Saturday, August 13 moved the fourth-annual DrumLine Battle indoors to a ballroom in the Indianapolis Convention Center, but that did not dampen the festive atmosphere surrounding the event. Exhibit booths from Dynasty, Pearl, Promark, and Remo ringed the performance area, and Ed Gaus from Bongo Boy Music led an interactive "fan drum circle" (presented by Remo). There were also exhibitions by the U.S. Army Old Guard and BYOS (Ralph Nader and Harvey Thompson).

Drum lines from nine organizations, including two from Canada and two from China, battled it out in a tournament-style bracket through four rounds. Each 90–120 second "battle" is evaluated by three judges who focus not only on drumming, but presentation and *attitude*! Entertaining the audience is as important, if not more important, than technique and precision, and the audience's reaction definitely influences the final decision.



The United States Army Old Guard Fife and Drum Corps performed in front of Lucas Oil Stadium during one of its many exhibitions throughout downtown Indianapolis during Championship week



Ralph Nader and Harvey Thompson (BYOS) performed in exhibition during intermission at the semifinals competition on August 12



Grand Champion: 7th Regiment from New London, Connecticut



Pegasus Vanguard from Hong Kong won the International Division



The late Remo Belli was recognized during the In Memoriam section of the Hall of Fame ceremony during semifinals

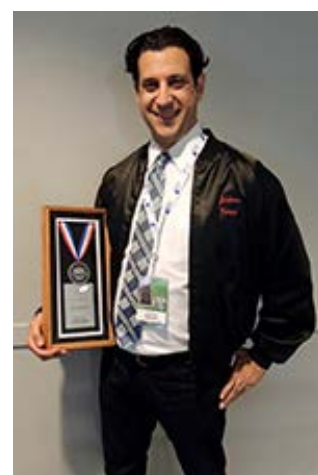
Judges this year were Mark Bassett (from Bristol, England, representing Drum Corps Europe), Brian Calhoun (from Old Bethpage, New York, representing FREE Players Drum Corps), and Paul Weber (from Coon Rapids, Minnesota, representing Mapex and Majestic Marching Percussion).

Grand champion **7th Regiment** (New London, Connecticut) defeated **Pegasus Vanguard** (Hong Kong, China) in the final round to repeat its 2015 victory. The East Coast drum line entertained the audience with beach attire (snorkels and "floaties"), lei necklaces and headbands, aggressive drumming, and plenty of pizzazz.

Placing second in the Open Class and Independent division after 7th Regiment was **Center Grove High School** (Greenwood, Indiana), followed by **Gold** (Oceanside, California), **Southeast Sound** (from Indiana University Southeast in New Albany, Indiana), and **Raiders** (Burlington, New Jersey).

Other competitors in the international division were the **Diplomats** (Windsor, Ontario, Canada), **McMaster Marching Band** (from McMaster University in Hamilton, Ontario, Canada), and **Sichuan Conservatory** (Sichuan, China).

DrumLine Battle events will continue to be held throughout the fall and winter, including a recent "battle" in Widnes, Cheshire, England on September 17 as part of the Drum Corps United Kingdom Championships and another one planned for PASIC16 in Indianapolis on November 11. For more information, visit www.drumlinebattle.com. **RIS**



Before Saturday night's final competition, new PAS Executive Director Joshua Simonds accepted a plaque on behalf of the Percussive Arts Society "in appreciation for your outstanding support" from Drum Corps International

IN MEMORIAM

BOBBY HUTCHERSON

Jazz vibraphonist Bobby Hutcherson died on August 15, 2016, at age 75. Vibist Stefon Harris has referred to Hutcherson as “by far the most harmonically advanced person to ever play the vibraphone.”

Hutcherson was born in Los Angeles on Jan. 17, 1941. He took piano lessons as a child, but after hearing a recording of Milt Jackson he bought a vibraphone. His early work included gigs with Eric Dolphy and Charles Lloyd, and he made his recording debut with Les McCann in 1961. In 1962 he went to New York with a band led by tenor saxophonist Billy Mitchell and trombonist Al Grey. After that group broke up Hutcherson stayed in New York. For a while, he made his living driving a taxi, but after appearing on saxophonist Jackie McLean’s album *One Step Beyond*, on which the vibes were the only chordal instrument, he was able to make his living as a musician.

Besides playing and recording with other artists, he began releasing albums as a leader, including *Dialogue* in 1965 and *Stick-Up!* in 1966. He eventually released more than 40 albums and appeared on several albums now regarded as classics, including *Out to Lunch* by Dolphy, *Mode for Joe* by Joe Henderson, and *Ethiopian Knights* by Donald Byrd. Hutcherson was affiliated with Blue Note Records from 1963 to 1977 along with such artists as pianist Andrew Hill and McLean. He also worked with such hard-bop players as saxophonist Dexter Gordon, and he later delved into jazz-funk and Afro-Latin tunes.

He returned to California in 1967 and began working with tenor saxophonist Harold Land. Among the recordings they made was “Ummh,” a funk shuffle that became a crossover hit in 1970 and was later sampled by rapper Ice Cube. After his tenure on Blue Note, Hutcherson released albums on Columbia, Landmark and other labels, working with McCoy Tyner and Sonny Rollins. He appeared onscreen in the 1986 film *Round Midnight* with Gordon and pianist Herbie Hancock. Hutcherson was a founding member of the SFJazz Collective, for whom he played, composed, and arranged from 2004 to 2007. He was named a National Endowment for the Arts Jazz Master in 2010 for his lifetime of contributions to the art form. He returned to Blue Note in 2014 to release a soul-jazz album, *Enjoy the View*, with saxophonist David Sanborn and other collaborators. **RIS**



PARABLE FOR SOLO TIMPANI

BY JOE W. MOORE III



A parable is a simple story used to illustrate a moral or spiritual lesson. This month's R!Solo covers the basic aspects of timpani playing including sound, touch, muting, rolls, and sticking choices. Each of these skills is essential to timpani performance and should be developed early in your study of the instrument.

▶ Tap to play Video



Helpful hints for learning "Parable"

I recommend that you select a general mallet with which to perform this piece, and then use different stroke types to achieve clear articulation when notes are marked staccato and a more connected sound for legato. Staccato strokes should have a quicker lift off of the drum, creating a more pointed sound, in contrast to legato strokes, which should be more relaxed.


A legato stroke is needed throughout the piece but most prevalently in mm. 1–10 in order to portray the phrases marked in the music. Beginning at measure 11, you will begin to see noted articulations. Be sure to make a clear distinction between accented, unaccented, tenuto, and staccato notes. Letter B requires double stops in measures 19, 27, and 31. Practice striking both notes simultaneously, avoiding flams. Measure 23 contains unmuted staccato notes in contrast to the muted ones at letter C. Use a quicker lift, as previously mentioned, to get the eighth notes to sound staccato. Remember to include some space following the fermata at the end of letter B, going into letter C, as indicated by the breath mark (apostrophe) in the score. Most of the stickings are left up to you, unless otherwise indicated in the score. There are a few of sticking options for measure 41. One option is to simply use a right-hand lead sticking and shift from drum to drum. The other options include double stickings, as seen below:



Choose the sticking that is most comfortable for you, allowing you to perform the articulations in the measure accurately. Use alternating stickings beginning in measure 42 and continue until the end of the piece. Have fun playing "Parable"!

for solo timpani

(ASCAP)

A  = 132
light

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Dr. Joe W. Moore III is a percussionist, composer, and educator. He is Assistant Professor of Percussion at the University of Texas – Rio Grande Valley. An active composer, his music has been performed at PASIC, FMEA, SCMEA, TMEA, the National Conference on Percussion Pedagogy, and at several other conferences and events. Dr. Moore is a member of PAS, ASCAP, and TMEA. **RIS**



SCHOLARLY RESEARCH COMMITTEE

BY KEVIN LEWIS



The mission of the PAS Scholarly Research Committee is to broadly contribute to and further the development of all areas of percussion by the promotion and dissemination of advanced research. Through the discriminating selection of research presentations at PASIC and the recent creation of online resources at the PAS website, the committee serves to provide for the academic needs of the percussion community.

Research is shared at PASIC through two means: poster and paper presentations. Poster presentations are located in a booth at the Exhibit Hall and provide an abstract of more thorough research with concise visual displays, which highlight the most salient findings of the presenter's study. They provide a great introduction and experience for scholars who are new to presenting research or for those whose work is best elucidated by visual means. Paper presentations consist of 50-minute lectures and allow for a detailed description of one's scholarship. Papers are concluded with a brief question-and-answer session during which audience members may make inquiries regarding the topic presented.

The Scholarly Research Committee is excited to have recently launched two new endeavors that purpose to broaden the availability of academic resources on percussion. The open-submission Online Thesis/Dissertation Repository contains documents written for the completion of graduate degrees. Though theses and dissertations may be found through searching other online repositories, the PAS database is organized and browsable by subject matter, offering a wealth of knowledge in a centralized location and providing a convenient source for anyone writing research papers, program notes, or simply for those who are curious to expand their knowledge of a certain topic. The repository already houses more than 60 documents, and it will surely continue to grow as more percussionists complete advanced degrees. For those who have completed academic documents and would like to contribute to the repository, submission guidelines can be found at <http://www.pas.org/publications/publications-services/submissions/manuscriptsubmissions.aspx>.

The committee is also pleased to announce the *Percussive Notes Online Research Edition*, the first peer-reviewed periodical to focus entirely on percussion music. Modeled on the former *Percussive Notes Research Edition* (1980–1987), a print periodical that featured profound scholarship on percussive issues, this new publication will be released annually in a digital format and will include advanced, in-depth research on a vari-

ety of topics. The Scholarly Research Committee will serve as the editorial board for the journal, and other PAS committees will also contribute by supplying referees to review proposals. Submissions for the first volume are currently being accepted, and scholars conducting research in all areas of percussion are invited to provide their work. Submission guidelines and more information can be found at <http://www.pas.org/publications/publications-services/submissions/ResearchEditionSubmissions.aspx>.

The committee continues to explore new ways in which it may help to encourage and share scholarly findings. Primarily, recent discussions have focused on creating opportunities for collaborative ventures with others throughout the society. At PASIC 2013, the committee helped to promote a research experiment conducted by Dr. Michael Schutz and his MAPLE (Music Acoustics Perception LEarning) lab that explored issues of rhythmic cognition; the exercise was a huge success, with PASIC attendees greatly exceeding the number of volunteer participants that was expected. Dr. Schutz and his team will be back at PASIC16, and it is hoped that partnerships such as this and those in conjunction with other PAS committees may result in useful research for percussionists in the future.

The Scholarly Research Committee currently consists of Kevin Lewis (Chair), Drew Andreatta, Meggie Aube, Jeff Calissi, Molly Cryderman-Weber, Fabrice Marandola, Graeme Francis, Ryan Lewis, Tom Nevill, Bill Sallak, Jim Strain, and Allen Teel. Those interested in contributing to the committee's efforts must be active scholars and should possess or be nearing completion of a terminal degree. More information on joining the committee can be found at <http://www.pas.org/About/committees.aspx>. **RIS**

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THE PAS SYMPHONIC COMMITTEE

WORKING TO ENHANCE THE PROMINENCE OF THE SYMPHONIC ARTS

BY RICHARD WEINER AND PHILLIP O'BANION



Members of the PAS Symphonic Committee are professional performers and educators. Most are, or have been, members of symphony orchestras and also teach at institutions of higher education (colleges, conservatories, universities). Members of the committee, past and present, have performed as artists and clinicians at PASIC as well as other national and international music festivals and conferences. Many also serve and make valuable contributions to the industry as artist clinicians for our commercial partners. Additionally, our committee members contribute to *Percussive Notes* and publish educational books and original works for percussion. A short list of these include Patti Niemi's book *Sticking it Out*, Richard Weiner's well-known collection of etudes for snare drum, and Randy Max's highly regarded *Orchestral Excerpts for Timpani* book. Other members, such as Will James and Lee Vinson, utilize the web for blogs and websites.

As our mission statement sets forth: "The Symphonic Committee serves the musical community by promoting, supporting, and endorsing symphonic-related activities through master classes, labs, clinics, and panel discussions at PASIC. The Symphonic Committee provides motivation, encouragement, and symphonic percussion awareness by means of scholarship, education, and performance."

Prospective members who share the committee's desire to promote orchestral percussion and help educate the next generation of players and teachers apply for membership through an expression of interest to the committee chairs. When there are committee vacancies, interested parties with training and experience in orchestral percussion are encouraged to apply.

Some of the specific activities of the committee include the review and selection of clinicians and lab presenters for PASIC. At PASIC16 we have the honor of presenting clinic performances by Peter Erskine and Bill Platt, Pedro and Janaina Sa, and Matt Strauss. Lab presenters will be Lee Vinson, Keith Aleo, Pedro Fernandez, Sam Bacco, and Brian Jones. Thanks to a generous gift from Stanley Leonard, an endowment has been created to help defray the costs of our orchestral artists traveling to PASIC each year. This has been especially helpful for our international colleagues.

The committee organizes a "mock audition" annually at PASIC, alternating between percussion and timpani every other

year. Qualified judges are selected from the committee and the rosters of orchestras around the world. At PASIC16, prizes for the winning contestants at the mock audition will be awarded, including automatic acceptance and scholarship to summer music festivals, free tuition to orchestral percussion workshops, and sticks and mallets from our corporate partners. The 2016 Timpani Mock Audition panel will include Tom Akins, Jauvon Gilliam, Brian Jones, Earl Yowell, Bill Wiggins, and Matt Strauss. Students may apply via a resumé for a chance to perform live in the final round in Indianapolis. Applicants not advancing to the live round may submit a video recording of the repertoire for written feedback from symphonic committee members.

We also identify and establish panel discussion topics and enlist a qualified panel of artists for that discussion. These panel discussions, presented at PASIC annually, are of universal interest within our profession. Our 2016 panel discussion, "Multi-tasking and the Modern Symphonic Percussionist," will feature John Spirtas, Jauvon Gilliam, Earl Yowell, Neil Grover, with John Kilkenny serving as the moderator. It will explore the myriad of skills required of the 21st century orchestral percussionist, and illuminate how performers and teachers balance the development and maintenance of those skills.

Moreover, we encourage and support the Symphonic Emeritus Section performance, established by Alan Abel in 2001, which takes place biannually at PASIC. Many of our committee's founding members were also around at the beginning of the Percussive Arts Society, and have played a prominent role in the shaping of the organization as a whole, and of its international conventions every year.

The symphonic percussive arts are incredibly exciting. Increasingly diverse and expansive, they encompass one of the broadest skill sets required of today's professionals. Opportunities for orchestral percussionists abound, and the demands placed on modern symphonic players have expanded as repertoire grows and more artists than ever before seek the chance to work with orchestral ensembles. The PAS Symphonic Committee is your avenue to connect and engage with these artists and ensembles, and in turn with this life-changing music.



PASIC15 Symphonic Emeritus Session

PAS Symphonic Committee Members

Tom Akins	Indianapolis Symphony (emeritus)
Keith Aleo	Interlochen School for the Arts
Jeremy Branson	Pittsburgh Symphony
Ed Choi	Seoul Philharmonic
Michael Culligan	Cincinnati Symphony
Braham Dembar	Indianapolis Symphony
Karl Dustman	Professional Percussion Products
Peter Flamm	San Antonio Symphony
Jauvon Gilliam	National Symphony
Will James	St. Louis Symphony
Brian Jones	Dallas Symphony
Peter Kates	Bergen Philharmonic
John Kilkenny	George Mason University
Peter Kogan	Minnesota Orchestra (emeritus)
Shawn Lafrenz	Pearl Corporation
Mark Latimer	The President's Own U.S. Marine Band
J.B. LeClere	Orchestre de l'Opéra National de Paris
Randy Max	Rotterdam Philharmonic
Patti Niemi	San Francisco Opera
Jerry Noble	Dayton Philharmonic
Nicholas Ormrod	Royal Opera House Covent Garden
Joseph Petrasek	Kansas City Symphony
Tom Sherwood	Cleveland Orchestra

Edward Stephan Pittsburgh Symphony
 Matthew Strauss Houston Symphony
 Kevin Watkins Milwaukee Symphony
 Glenn Zeinemann Sheboygan Symphony

Phillip O'Banion is Co-Chair of the PAS Symphonic Committee and the Director of Percussion Studies at Temple University (and an alumnus of the school under Alan Abel), a program with a rich history of training orchestral percussionists. O'Banion frequently performs with the Philadelphia Orchestra and other orchestral, chamber, and new music groups in the Philadelphia area. In 2016 he released his solo debut album, *Digital Divide*, and a recording of Adam Silverman's "Carbon Paper and Nitrogen Ink."

Richard Weiner is Co-Chair of the PAS Symphonic Committee and was a member of the Cleveland Orchestra for 48 years. Appointed by George Szell in 1963, he served as Principal Percussionist for 43 years and retired at the end of August 2011. Upon his retirement, he was a recipient of the Cleveland Orchestra Distinguished Service Award, recognizing extraordinary service to the orchestra. Since his retirement he has regularly performed with the Cleveland Orchestra and has also performed with the orchestras of Atlanta, Buffalo, Detroit, the National

Symphony, and Pittsburgh. He has been a regular performer with the Grand Teton Music Festival Orchestra since 2012.

He received a B.S. in Education from Temple University, a Master of Music with Distinction from Indiana University, where he was the first percussionist to receive the Performer's Certificate Award. His former teachers were Charles Owen and George Gaber. In 1976 he received Juris Doctor degree, *magna cum laude*, from Cleveland State University.

He has been a PAS member for about 40 years; has presented symphonic percussion clinics and labs at PASIC; was editor of the Symphonic Percussion column and contributing

editor to *Percussive Notes*; and a member of the Symphonic Committee.

Weiner is co-head of the percussion and timpani department at the Cleveland Institute of Music and a faculty member at the National Orchestral Institute. He has served as guest faculty at the New World Symphony and previously was a faculty member at Oberlin College. Weiner has performed on over 175 recordings and played over 100 premières. He is the author of *Etudes for Snare Drum* and "Perpetual Motion for Four Diverse Snare Drums" (with optional Percussion). **RIS**

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HALL OF FAME SPOTLIGHT

JIM CHAPIN, SAMMY HERMAN & STEVE REICH

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](#).

JIM CHAPIN

BY RICK MATTINGLY

You rarely saw Jim Chapin without a pair of sticks and a practice pad. Part of it was his sheer love of playing; part of it came from when his book *Advanced Techniques for the Modern Drummer* was first published in 1948 and he was frequently challenged to prove that the patterns in the book could actually be played.

"A big misconception is that the book came out of what the bebop drummers were doing, but all the exercises that showed how to play dotted-eighth/sixteenths, straight eighths, triplets, and sixteenth notes against the cymbal pattern were written in 1941, long before bebop," Chapin said. "By the time I put the book out in 1948, the bebop era was in full flower, so I wrote some exercises with a lot of the phrases I heard the bop drummers playing. But those drummers didn't play independently. When they would play those phrases, they would stop the cymbal or play it in unison. All I did was show how to play those phrases while keeping the swing pattern going on the ride cymbal."

For well over six decades, "the Chapin book" has been considered the definitive study on coordinated independence as applied to jazz drumming, and generations of drummers have struggled to master it. Chapin stressed that his intent was never to develop technique for the sake of technique. "The idea behind the exercises was to teach independence, not that drummers should use those patterns all the time when they play," he explained.

When Chapin was young, he studied with Sanford Moeller and always promoted Moeller's methodology. "Moeller made you play things with a continuous motion," Chapin said in a 1981 *Modern Drummer* article. "The motion was the message. You made the motion and the stick played it. After a while, it almost played itself."

In the early 1940s, Chapin played at New York's Hickory House jazz club with Flip Phillips. Chapin was drafted during

World War II, and after he got out of the army he worked jazz gigs in Greenwich Village and with big bands at Roseland and the Acadia ballrooms. He went out with the Casa Loma orchestra for a time, and worked in Atlanta for a spell before returning to New York. Putting the needs of his family before his jazz career, Chapin settled into a life of teaching and playing mostly dance jobs.

In 1971 Chapin published his second book, *Independence – The Open End*, which featured removable pages that could be superimposed over each other to create seemingly endless patterns, and it was generally agreed that one could never really "finish" the book. Expensive to produce, the book was only published in limited quantities.

Chapin was elected to the PAS Hall of Fame in 1995. He died in 2009.

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



SAMMY HERMAN

BY DANA KIMBLE AND JAMES A. STRAIN

Sammy Herman was New York's first-call xylophonist for radio, television, recordings, and live performances for over forty years. As the xylophonist for the NBC studios in New York from 1928 to 1966, his career spanned the "golden age" for both the xylophone and radio, and ushered in the age of television.

When Sam Herman's name is mentioned, words of praise come from everyone who ever heard him. Red Norvo recalled, "He helped me get started in New York. We later played together in the large dance orchestras of that time. He was truly at the top." Gordon Stout affirmed that, "Sammy Herman is one of the greatest xylophonists in our history. Performing with him at PASIC '87 was an extremely special and memorable moment in my musical career."

Regarding his amazing technique, Herman reflected, "As a lefty, I was able to play the melody in the left hand and the harmony notes in the right hand. I didn't approach the instrument from a technical aspect, I just played the best music I could, noodling wherever I thought it was appropriate, letting my ear guide me."

Born May 7, 1903, Samuel Herbert Herman began his music study at the age of eight, first with piano lessons from his mother and later with Charles K. Hambitzer, who was also George Gershwin's teacher. Brief lessons from an uncle who was a drummer with the Army band led to his participation in his high school orchestra.

Herman recalled his first xylophone: "It was a beautiful instrument—a Deagan model 870. I later found out that my grandmother had agreed to pay half so that she would not have to hear me pestering my father anymore."

While still in high school, he began performing for local dances and in small clubs. Herman's career began to blossom when he landed a job with the Paul Specht Orchestra at the Hotel Alamac in New York City. There, producer Earl Carroll heard Sammy and asked him to play in Earl Carroll's *Vanities*. After the Broadway run of *Vanities*, Sammy went on the road with the touring show for two years. The next two years (1925–26) were spent touring and recording for the Victor Company. After his return to New York, Herman spent two years freelancing. In 1928 he signed on with the National Broadcasting Company Artist Service as the first xylophonist.

It is impossible to document all of Herman's work, which includes radio and television dates, recordings, concerts and society dates. To quote Sam, "I never stopped working in those days. First would be recording dates early in the morning, then a radio program in the afternoon, and I would often play society jobs all night long." Sammy retired from NBC in 1966,

having been the first xylophonist hired and the only one left at the end of an era.

Sam's numerous arrangements for xylophone are still played today, and no performer can adequately understand the popular style from his era without a close examination of Herman's recordings and publications. According to Bob Becker, "Sammy was the consummate xylophone performer during an era that produced many legendary players. In both technical skill and improvisational ability he was unmatched."

Herman was inducted into the PAS Hall of Fame in 1994. Read his full PAS Hall of Fame bio at <http://www.pas.org/About/the-society/halloffame/HermanSammy.aspx>.

See a video of Sammy Herman performing "Tico Tico" at <https://www.youtube.com/watch?v=EhZKciGEPso&list=PLH-cF5VcDjnsVKeyxQqXGjcrGxFJz6nZtt>.



STEVE REICH

BY LAUREN VOGEL WEISS

The *New York Times* ranked him “among the great composers of the century.” He has been awarded the Polar Prize from the Royal Swedish Academy of Music and the Praemium Imperiale for Music Award in Tokyo. But Steve Reich is not only a world-renown composer, he is also a percussionist who performs his own music.

“I consider myself a composer first, second, and third,” he said. “And then a percussionist. Being around some of the best percussionists in the world has given me a very realistic perspective of where I fit in.”

Born in New York in 1936, Reich studied piano as a child and switched to percussion. In 1957, Reich graduated from Cornell University with honors in philosophy while also studying music history and analysis with Professor William Austin. While there he helped support himself by playing drumset in jazz and dance bands. After graduating, he went back to New York City, where he studied composition with Hall Overton for a year. From 1958 to 1961, he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti, and in 1963 he received his Master of Arts degree in music from Mills College, where he worked with Luciano Berio and Darius Milhaud. After hearing recordings of African drumming, Reich read up on the subject and subsequently studied drumming at the Institute for African Studies at the University of Ghana in Accra.

How did his percussion classic “Drumming” come about? “I had been writing pieces like ‘Piano Phase’ and ‘Violin Phase’ using repeating patterns in some form of 12/8 equals 6/4 equals 3/2—that ambiguous, all-purpose three—and I realized that these pieces were sort of percussive. Since I was a drummer I thought, ‘Why not drum on the drums and be done with it?’

“In 1970, I bought four pair of tunable LP bongos, which I tuned to G#, A#, B, and C#. I would record myself playing the basic repeating pattern in ‘Drumming,’ and then play against the recording one or more beats out of phase to see which made the best relationship. In that way, I composed the piece. I jotted things down on standard manuscript paper and, to indicate the phasing, I put dotted lines between one bar and the next when there was a change of phase.”

In 1973 and 1974, Reich studied Balinese Gamelan Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle, Washington and Berkeley, California. From 1976 to 1977, he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem. By now his ensemble had grown to 18 musicians, and they were performing all over the world. Garry Kvistad, a member of Nexus, joined the group in 1980, alongside Nexus members Bob Becker and Russell Hartenberger, who were already

members. “My first gig with Steve was at The Bottom Line, a rock ‘n’ roll/jazz club,” remembers Garry. “Steve always did a lot of crossover music. David Bowie came to that concert. It was a really interesting time.”

In 1990, Reich received a Grammy Award for Best Contemporary Composition for “Different Trains” and in 1999 for “Music for 18 Musicians.” He was elected to the PAS Hall of Fame in 2007.

Read Steve Reich’s full PAS Hall of Fame bio at <http://www.pas.org/About/the-society/halloffame/ReichSteve.aspx>.

Watch a video of a performance of the first movement of Steve Reich’s “Drumming” at <https://www.youtube.com/watch?v=YH9n6pwpK0A>.





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PEOPLE AND PLACES

BRAZIL

Dr. Julie Hill—Director of Percussion Studies and Chair, Department of Music – University of Tennessee at Martin—spent August 1–7 in Recife through a Brazilian-sponsored exchange project titled Bate Solto. The purpose of this project was to present world music styles to young people and community members in Recife. Hill presented workshops at several schools in Recife, presented a lecture on world music and a concert with other local musicians at the Centre de Educação Olinda, and also worked with the famous children's maracatu group Nação Erê. As Phase II of this project, Brazilian musicians will come to the U.S. to attend PASIC and also visit the UT Martin campus in November. While they are on the UTM campus, these musicians will be presenting masterclasses and lessons with UTM students and will also give several performances on and off campus.

Link to news feature on Globo, Brazilian National Television: <http://g1.globo.com/peernambuco/netv-2edicao/videos/t/integras/v/netv-2-edicao-quinta-feira-04082016-na-integ-ra/5212609/>

Link to newspaper article and live video made inside the newspaper office: <http://www.folhape.com.br/cultura/2016/8/bate-solto-realiza-intercambio-percussivo-entre-brasil-e-eua-0400.html>.

CANADA

This past June 27 to July 3, **Shawn Mativetsky** held the 6th edition of his annual summer tabla workshop at the Schulich School of Music of McGill University, in Montreal. Participants came from Canada and the USA to learn how to play tabla in the style of the Benares gharana. The daily activities included group classes and intensive technique practice sessions. Shawn was also joined by sarangi player Sarah Pagé and sitarist Uwe Neumann for demonstrations and discussions of the tabla in both solo and accompaniment contexts. An intensive week of tabla, much fun was had by all in attendance!



CHINA

The 7th Jianli International Percussion Festival 2016 took place August 13–16 in Taijuan, a city located 300 miles southwest from Beijing. Along with many Chinese drum authorities there were a few percussionists from Europe and the U.S.: **Ndugu Chancler**, **Leander Kaiser**, **Alexej Gerassimez**, **Bogdan Bacanu**, **Dirk Brand**, **Alejandro Coello Calvo**, and **Leo di Angilla**.

On the evening of August 12 the opening ceremony was started by Chancler hitting a Chinese gong. There were also traditional Chinese percussion groups in costumes who performed their music and choreography. The next morning, a youth competition was held in the categories of drumset, marimba, snare drum, and ensemble. The overall impression was that the young Chinese percussionists were very well-trained. On drumset, kids 6–8 years old wonderfully performed some rock and funk play-alongs.

In the afternoon there were master classes by Bacanu, Gerassimez, and Kaiser, who explained and performed seven of his compositions for vibraphone/marimba. Evening concerts were performed by Gerassimez, Coello Calvo, who played together with two of his students, and the Wave Marimba Quartet directed by Bacanu.

On August 16 there was a prize-giving ceremony for the winners of the youth competition as well as a final concert featuring orchestra and percussion. Many thanks to the organization team of the festival who did a great job, and especially to Artistic Director **Jeanni Zhang** for this wonderful percussion event.



(L to R:) Dirk Brand, Leander Kaiser, Alexej Gerassimez and Leo di Angilla

ITALY

The KoSA International Drum Camp and Music Festival founded by **Aldo Mazza** and his wife, **Dr. Jolán Kovács**, celebrated over two decades of music education seminars in Locri in the Reggio Calabria province, July 21–24. All classes and nightly performances were held at the Cinema Vittoria – Sala Rossa in Locri. This year's teaching faculty included **Rick Latham** (Juice Newton, Edgar Winter), **Massimo Cusato** (South Italian tamburello artist and host of the event), **Andrea Piccioni** (Bobby McFerrin), **Mario DeCiuttis** (MalletKAT electronic percussion), **Alan Molnar** (jazz vibraphone, Nelly Furtado), **Gigi Morello** (GM Drum Schools), and Mazza (Repercussion-Artistic Director and Founder of KoSA). The KoSA Rhythm Section—Gegè Albanese (piano) with Stefano Napoli (bass)—and other guest artists joined this fantastic line-up at the nightly KoSA Music Festival.

With the event being held in Mazza's birthplace (Calabria), the general focus of this year's event was understanding the concepts of Southern Italian rhythms and how these rhythms not only shape the music of today, but are found in many different musical genres such as jazz, funk, and commercial/popular music. This year's theme, Drum Without Borders, was a fitting sentiment for this particular event because despite the language barriers, drummers from the USA, Canada, Belgium, and Switzerland all grooved to the same beat as their Italian counterparts, producing a wonderful fusion of cultures and a true borderless musical community.

The event kicked off with a session titled "The History of the Drumset" presented by drummer/percussionist **Alfredo Romeo** (*Drumset* magazine). The schedule then included hands-on sessions with Gigi Morello with the assistance of **Cristiano Coraggio** (GM Drum Schools). A special drum-circle class was facilitated by Cusato and Piccioni, and it was such a success that the young participants were featured in the finale concert much to the delight of their parents. DiCiuttis wowed the attendees with the launch of his new invention the jamKAT, and he demonstrated his percussive skills and musicality on this one-of-a-kind instrument. Mazza gave classes in Cuban percussion and drumset as well as hand percussion concepts combined with drumset.



In concert, Aldo gave a solo performance with his multi-percussion/drumset hybrid with compositions combining African, Cuban, funk, and Southern Italian rhythms with drumset. Piccioni delivered performance at the KoSA nightly festival alongside an equally talented musician, **Francesco Loccisano**, who played a not-so-commonly seen instrument in North America, the Chitarra Battente. More musical highlights included Cusato, who rocked out on his southern Italian tamburello accompanied by the warm and contagious beats of Fabio Macagnino (vocals and guitar).

Molnar treated the attendees and audience to some wonderful jazz compositions on the vibraphone. As the KoSA Concerts also featured participants alongside the faculty, Allan teamed up with a long-time participant, Cedric de Saint-Rome (Canada) and **Angelina Mazza** (the KoSA founders' daughter). With Angelina on vocals, Cedric playing the ukulele and Allan on vibes, the audience was touched by their rendition of the classic "Cry Me a River." Finally, Latham delighted everyone with his funk drumming and astonishing technique. On the last night of the concerts, Rick was visibly moved when he received the KoSA Lifetime Achievement Award for his great contribution in the world of funk drumming, his tireless development of groove, and his great passion for education. The event closed on Sunday morning with creativity speaker (and drummer!) James Taylor, who educated attendees and our professional faculty artists and guest artists alike on how to succeed for the long-term in the music business. A highly inspiring close to a highly inspiring and unforgettable event for all.

KoSA Calabria 2016 was graciously sponsored, in part, by ProMark, Istanbul, Gon Bops, Drumset Magazine, Cooperman, DW, Sabian, Ludwig, Remo, Alfred, Evans, PMsnares, and Cinema Vittoria. For more information on KoSA, visit www.kosamusic.com.

POLAND

The world premiere of the concerto "Conversation With a Stone" for two marimbas and orchestra by French composer Gabriel Collet took place during the Waldorff Summer Festival on July, performed by French-Polish marimba duo **Ax-oum Duo**. The concert was attended by nearly 1,000 people, and the concerto received a standing ovation. The review in the magazine *Muzyka 21* said the music "was like a soundtrack to a film, full of mood swings and an unending, constantly exciting and nimble dialogue between soloists and the orchestra."



USA

Pennsylvania

Quey Percussion Duo (Gene Koshinski and Tim Broschious) recently completed a three-week residency at the International Performing Arts Institute Summer Music Festival in Kingston, from July 10–31. The duo filled the festival with performances, master classes, clinics, workshops, private lessons, and side-by-side experiences in large ensembles. On July 23, the duo premiered Koshinski's original work "soniChroma," a concerto for percussion duo and orchestra, led by conductor Paul Hostetter. The festival was generously sponsored by Sabian, Remo, and Innovative Percussion.



Quey Percussion Duo at the International Performing Arts Institute Summer Music Festival in Pennsylvania

Wisconsin

The WI-PAS Chapter will present a Musical Percussion Celebration on Sunday, Nov. 20 at 2:30 P.M., hosted at the Wisconsin Lutheran College in the Schwan Concert Hall of the Arts and Performance Center, Milwaukee, featuring members, guests, and friends in artistic performances of solos, duos, trios, quartets, quintets, sextets, and including a Heritage Drumming group. The community at-large is invited to attend the presentation, without charge. Jim Sewrey, Coordinator. **RIS**

LHS SUMMER MARIMBA SEMINAR 2016

BY HANNAH DICK, NATHANIEL HARA AND TYLER TOLLES

On June 1, 27 students from the USA, China, Taiwan, Korea, France, and Puerto Rico gathered in Ocean Grove, New Jersey, for the 37th Annual Leigh Howard Stevens Summer Marimba Seminar. Across the street from the Bellevue Stratford Inn, our temporary home, foam sparkled atop the crashing turquoise waves at the beach while the sun radiated intensely, basking everything in its golden light. Anticipating a fantastic stay, we filled the Victorian-style inn with resonator-less marimbas, beautiful music, and laughter. For the next two weeks, we attended morning and afternoon classes with Stevens and various guest artists, ate homemade ice cream, strolled along the boardwalk, and relaxed at the beach.



advanced, and not the usual type of comments that you often hear repeated.”

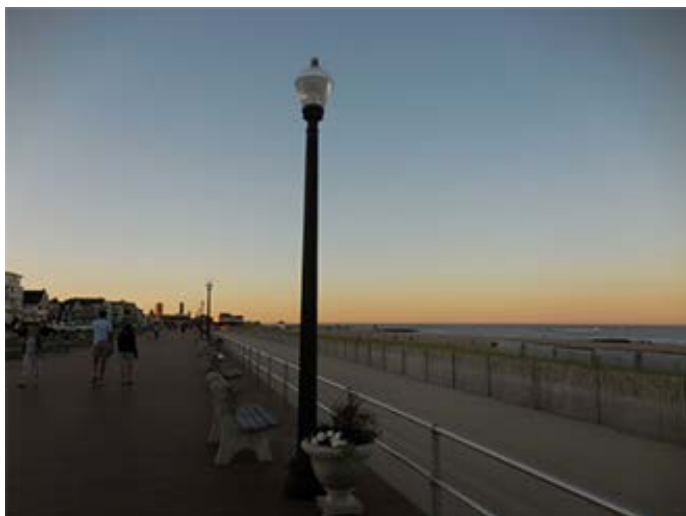
He also imparted wonderful practice and memorization tips. He repeatedly asked us to envision the context of the piece: “If this was a film score, what is happening on the set?” In concert, Bobo astounded us with his ease and technical facility. “I have never seen someone so technically proficient,” commented Ted Jackson, a student at the University of Central Florida. In his piece “31 Reasons Why,” Bobo narrated his journey of playing marimba while playing portions of 31 pieces he misses performing; it was a student favorite.

Guest Se-Mi Hwang told us, “If it’s a nice day, *go outside*. Take your music and mentally practice outside. Experience is as important as practice.” She inspired us with her energy and joy in performing, incredible musicality, and uncanny chops. “I liked her musical visualizations and how she thought about things,” noted Catherine Cole, a student from Florida State University. “I just liked how her brain worked. I got what she was miming.”

Michael Burritt also held a masterclass, and both he and Leigh Stevens performed concerts. “Michael Burritt’s masterclass was my favorite,” said Sabrina Peterson, a Florida State University student. “It was fantastic—and nerve-wracking!—to

Throughout the seminar, we learned about the history of the marimba, the evolution of four-mallet technique, memorization, recording, cymbals, snare drum rudiments, marimba assembly and manufacturing, acoustics, vibraphone, improvisation and, of course, the Stevens technique. Using physics, anatomy and metaphors, Stevens explained the concepts behind his *Method of Movement* in detail. We examined the scientific principles of a marimba bar, which increased our awareness of the realities of tone production, resonator construction, etc. We also visited the Mallettech factory, where we witnessed how keyboard instruments and mallets are manufactured.

Our classes with Stevens on all manner of topics were interspersed with masterclasses and concerts by guest artists. Kevin Bobo “was very engaging when he taught and used other people’s playing to bring up issues that applied to everyone’s playing,” said Morgan Sutherland, who attends George Mason University. “He discussed a lot of musical ideas that were more



play for him. He gave such good feedback and explained things in a very succinct way. It was always very clear to tell what he wanted." Burritt's performance was incredibly powerful and featured a few marimba duets with one of his former students at Eastman, Colleen Bernstein.

Though focused on marimba, the seminar also hosted several non-marimba masterclasses. Marching percussion guru Dennis DeLucia taught us cymbal anatomy and tested our knowledge of rudiments. Tony Miceli held a class on vibraphone performance and beginning improvisation. In addition to giving a masterclass, Dr. John Parks IV held a session on the basics of recording techniques and provided a helpful list of equipment with which to get started.

Our experience overall was simply amazing. "When I go back to Korea I'm going to tell my teacher 'thank you' for recommending I come," said Joanne Kim, a student at the Manhattan School of Music. We greatly appreciate all the effort that Stevens and the Mallettech staff put into creating an informative, well-organized seminar. Moreover, we offer a huge thank you to the guest artists who were not only mind-blowing performers, but also masterful pedagogues. The seminar is one of the best ways to learn about the marimba, hear some of the most amazing music in our repertoire performed by the world's greatest artists and, most importantly, make great friends.



Repertoire Performed by Guest Artists

"Adagio from Sonata No. 1" for violin alone by J.S. Bach
 "Prelude No. 5 in D Major BWV 850" by J.S. Bach
 "Prelude No. 6 in D minor BWV 851" by J.S. Bach
 "Sarabande in C Major" by J.S. Bach
 "Sarabande in D minor" by J.S. Bach
 "31 Reasons Why" arr. by Kevin Bobo
 "Ella-Babella-McMella-Barbarella" by Kevin Bobo
 "The Marriage of the Lamb" by Kevin Bobo
 "The Odyssey According to Penelope" by Kevin Bobo
 "The Islands" by Michael Burritt
 "Sara's Song" by Michael Burritt
 "Blue Ridge" by Michael Burritt
 "Arabesque I" by Claude Debussy
 "Zamba para Escuchar tu Silencio" by Guillo Espel
 "Soarirang" by K.T. Kim, arr. Se-Mi Hwang
 "Dances of Earth and Fire" by Peter Klatzow
 "Blue Line" by Marta Ptaszynska
 "Great Wall" by Leigh Howard Stevens
 "Houdini's Last Trick" by Leigh Howard Stevens
 "Rhythmic Caprice" by Leigh Howard Stevens
 "Selections from the *Album for the Young*" by P.I. Tchaikovsky
 "Two Impressions" by Tracy Thomas
 "Into the Air" by Ivan Trevino
 "Burritt Variations" by Alejandro Viñao

Repertoire Performed by Seminar Participants

"Variations on Japanese Children's Songs" by Keiko Abe
 "Partita for Solo Violin" No. 1—Siciliano by J.S. Bach
 "Sonata for Solo Violin" No. 2—Fuga and Andante by J.S. Bach
 "Suite for Unaccompanied Violoncello" No. 1—Minuets 1 and 2 by J.S. Bach
 "Suite for Unaccompanied Violoncello" No. 3—Prelude and Sarabande by J.S. Bach
 "Suite for Unaccompanied Violoncello" No. 4—Prelude by J.S. Bach
 "Suite for Unaccompanied Violoncello" No. 5—Prelude by J.S. Bach
 "Luminosity" by Tomasz Golinski

"Toccata" by Anna Ignatowicz
"Variations on Lost Love," Parts 1 and 2 by David Maslanka
"Caméléon" by Eric Sammut
"Libertango" by Eric Sammut
"Rotation 2" by Eric Sammut
"Ghanaia" by Matthias Schmitt
"Velocities" by Joseph Schwantner
"Two Movements for Marimba" Mvt 1 by Toshimitsu Tanaka
"Firefish" by Blake Tyson
"Ilijas" by Nebojsa Jovan Zivkovic **RIS**

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UPCOMING EVENTS

OCTOBER 2016

GROOVE Alentejo 2016 — Cycle of Concerts

When: October 2 & 16

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

16th Annual Hollywood Drum Show and Music Fest

When: October 8

Where: Glendale Civic Auditorium, Glendale, CA

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

Musical Percussion Celebration

When: November 20

Where: Wisconsin Lutheran College, Milwaukee, Wisconsin

DECEMBER 2016

SONO—Spirit of New Orleans Drum Camp with Stanon Moore

When: December 9–11, 2016

Where: The Old U.S. Mint, New Orleans

JANUARY 2017

2017 PAS Québec Day of Percussion—Journée de la percussion

When: January 14

Where: Schulich School of Music of McGill University, 555 rue Sherbrooke ouest, Montreal, QC, CA

FEBRUARY 2017

Study Abroad in Cuba

When: February 2–12, 2017

Where: Cuba

Ethos Percussion Group

When: February 12

Where: Key West, Florida

MARCH 2017

The 16th edition of the KoSA CUBA Workshop and “Havana Rhythm and Dance Festival—Fiesta del tambor

When: March 5–12, 2017

Where: Havana Cuba

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

JUNE 2017

Study Abroad in Cuba

When: June 22–July 2

Where: Cuba **RIS**



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percussion faculty

J. B. Smith
Dom Moio
Simone Mancuso
Shaun Tilburg

PRODUCT SHOWCASE

BURNS ENGINEERING

BP-20 Pedal Dock



Following the successful release of its bass drum pedal dock for 22-inch bass drums in 2015, Burns Engineering has announced the BP-20—a new model of the drum accessory for 20-inch bass drums. Like the original BP-22 model, the new Bass Plate fits both 8- and 10-lug bass drums. The docking device is designed to improve the sound, protect the hoop, and increase the stability of bass drums. It also provides lateral pedal positioning and is the only after-market docking device that quickly, safely, and securely attaches directly to the drum.

For more information, visit www.bass-plate.com.

D'ADDARIO'S EVANS DRUMHEADS

UV1 Drumhead Series

D'Addario's Evans Drumheads has announced the launch of UV1 drumheads with a newly patented UV-cured coating that provides durability and consistency of texture. The UV1 also features a new 10mil film known for its warmer tonal characteristics while being more resistant to stretching and denting. Combined with Evans Level 360 Technology and debuting a new logo, the UV1 is the most versatile and durable 10mil drumhead. The added benefit of increased surface texture makes it extremely responsive to brush playing.



DIXON

Precision Coil Pedal

Dixon's Precision Coil Pedal features a unique spring

design, specifically engineered to deliver responsiveness and ergonomic action. Precision Coil features a specially-selected coil spring enclosed in a chamber with a direct connection to the axle/cam assembly. Fewer moving parts results in an efficient transfer of



energy from the pedal board to the beater, providing a feel that smoothly and seamlessly shadows the motions of the playing foot. All this, while maintaining power, acute rebound, full dynamic range, and sensitive rhythmic control. With additional features such as independent foot board height/beater angle adjustments, spring tension adjustment, and an easy-access hoop clamp, each player can further fine-tune the pedal's feel to personal perfection. Visit www.DixonDrums.com to learn more.

Little Roomer Kit

Dixon has announced that its ultra-mobile Little Roomer kit is shipping to stores across the U.S. The Little Roomer is a unique approach to the compact kit, utilizing a cajon as a bass drum. The cajon combines with Dixon's Cajon Pedal Plus to create a bass drum, while a hi-hat stand and a cymbal stand accommodate toms, cymbals, and a unique jingle snare that



goes perfectly with Roomer's low-volume sonic identity. A floor tom completes the set. To learn more visit www.DixonDrums.com.

GROVER PRO

Will James Signature Snare Drum



For the first time in the company's history, Grover Pro Percussion Inc., announces the release of an artist signature concert snare drum. Working closely with St. Louis Principal Percussionist Will James, a 4x14 snare drum has been designed specifically targeted to percussionists on the audition circuit.

Features include: master tension adjustment; 3 dedicated snare balancing adjustments; proprietary Independent Snare Pressure Adjustment (ITaP); coated cable, uncoated cable, and wire snares; stylish Contempo tube lugs; die-cast rims; CNC machined 10-ply, cross-laminated maple shell; 45-degree single-slope bearing edges; high-gloss sparkle fade finish; exclusive Rim Guard that provides added security when playing quiet passages close to the rim. The soft rubber guard can be removed and used on other drums as well.

Grover Pro's Independent Tension and Pressure (ITaP) technology is built around an independent snare depth control. The system allows drummers to easily adjust the distance of the snare cables from the snare head. This means that the snare pressure (or sound quality) can be adjusted independent of the snare tension (or sensitivity). The ITaP system provides players complete control of sound.

INNOVATIVE PERCUSSION

Mike McIntosh Marching Snare and Tenor Models



IP has released a trio of signature model sticks designed by Mike McIntosh, percussion composer/arranger for the Cavaliers Drum and Bugle Corps. The Field Series Model FS-MM snare stick is geared towards outdoor playing while the AS-MM snare stick, a scaled down version of the FS-MM, works well for indoor venues and arenas. Both offer a round bead and short taper for quick response. The TS-MM "Mizzle" tenor stick, the

latest addition to the trio, is constructed of white hickory and features a smaller, purple nylon tip creating a bright articulation.

Fundamental Packages



The Fundamental Educational Packages are a set of three different educational products designed with input from today's leading percussion educators. They consist of the FP-1 Elementary Pack (F8, F10, IPLD & SB3), the FP-2 Intermediate Pack (F2, F9, GT3, IPLD & SB3), and the FP-3 College Primer Pack (2-IP240, 2-RS251, IP902, IP906, GT3, IPJC & MB1).

Sheila E. Model/Hickory

IP's SE-1 Sheila E. signature drumsticks were designed to perform on both drumset and timbales, enabling a player to move between either setup seamlessly, without changing implements. The SE-1's profile, taper, weight, and bead are perfect for both applications and is a unique offering to the drummer/percussionist.



Tom Rarick Series



Tom Rarick, percussion arranger for the Bluecoats Drum & Bugle Corps, has assisted Innovative Percussion with the design of this unique series of keyboard mallets. The marimba mallets feature large round cores wrapped with a light grey synthetic wool-blend yarn, while the vibraphone mallets have cord-wrapped large oval cores.

PROMARK

ActiveGrip

Promark has announced that ActiveGrip technology is available in 7A, 5A, and 5B sizes in both the 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 a player's hands sweat and the body temperature rises. It applies thin like a traditional lacquer, adding no additional diameter or weight to the stick. And unlike most grip alternatives on the market, ActiveGrip won't tear up your hands or cause restrictions to range of movement or technique.



ROLAND

TD-50KV and TD-50K V-Drums

Roland has announced the TD-50KV and TD-50K V-Drums, the two new flagship kits in the V-Drums lineup. Both kits feature the new TD-50 sound module with Prismatic Sound Modeling, as well as the newly developed PD-140DS Digital Snare and CY-140DR Digital Ride. Additional features include user sample playback via SD memory, multi-track recording via USB, balanced audio outputs, and more.

At the heart of announced the TD-50KV and TD-50K is the TD-50, an all-new sound module with advanced Prismatic Sound Modeling. With this proprietary technology, every element of the user's playing style is conveyed with accuracy and detail. Working along with the sophisticated sensing capabilities of the new snare pad and ride cymbal, the TD-50's high-resolution processing delivers lifelike, resonant, and expressive sounds.

In addition to its many preset kits, the TD-50 module supports deep sound customization, including adjustment of heads and shells, layering of internal and user samples, and

adjustment of overhead mics and ambience. A compressor and three-band EQ can be controlled for each pad, while three independent multi-effects can treat specific drums. There's also a multiband compressor and four-band equalizer for final processing on the entire kit. And with the new Snapshot feature, users can compare any sound edits before making permanent changes.

The TD-50 includes many other features not available in previous V-Drums modules. Users can load their own custom samples onto an SD card and trigger them from any of the pads. Via USB, the TD-50 can connect to a computer DAW and send up to 10 channels of audio, making it easy to capture multi-track drum performances in song productions. The TD-50 also offers master XLR outputs and eight TRS balanced outputs for individual drums, a convenient feature for stage performers.

The TD-50KV and TD-50K each come with new snare and ride pads that hook up to the TD-50 module via high-speed digital connections. The 14-inch PD-140DS Digital Snare features Roland's newly developed multi-element sensor system and a three-layer mesh head for natural rebound and feel. Working together with the module's advanced processing, hits across every area of the pad are more closely detected, and playing dynamics are captured in minute detail. The CY-18DR Digital Ride offers a comfortable 18-inch size with familiar motion, plus a new high-resolution, multi-sensor system that detects every stroke from edge to bell areas.

Both kits come with a configuration of three mesh-head V-Pads for toms. The TD-50KV has one 10-inch PD-108-BC V-Pad and two 12-inch PD-128-BC V-Pads, while the TD-50K has three 10-inch PDX-100 V-Pads. The TD-50KV's cymbal configuration is rounded out with a VH-13 V-Hi-Hat and CY-14C and CY-15R V-Cymbals, while the TD-50K has a VH-11 V-Hi-Hat and CY-12C and CY-13R V-Cymbals. The TD-50KV includes the MDS-50KV stand, and the TD-50K includes the MDS-50K stand.

The TD-50KV comes with the KD-140-BC V-Kick Trigger Pad, while the TD-50K comes with the KD-120-BK V-Kick Trigger Pad. The optional KD-A22 Kick Drum Converter package adapts a 22-inch acoustic kick to be a trigger for the TD-50 module, enabling players to incorporate the familiar feel and stage presence of a traditional kick drum with their V-Drums setup.

To learn more about the TD-50KV and TD-50K V-Drums, visit Roland.com/us.

SABIAN

More Big and Ugly

XSR Monarch Hats: Crafted from pure Sabian B20 Bronze using trickle-down technology from Evolution and X-Plosion cymbals, XSR delivers unprecedented sound and performance at a price designed to fit your cymbal budget. With a Thin top over Medium-Thin bottom, and designed with inherent dryness and crisp, woody stick sound, Monarch Hats can be articulate and fat at the same time.

AA Apollo Hats: Thin top over Medium-Thin bottom, and designed with sonic dirt and dryness layered over the AA glass, Apollo Hats can be articulate and fat at the same time. Stomp





on them, and you'll swear that magicians in the Sabian Vault built a mini-kick drum into the foot sound.

AA Sick Hats: If you were to hear Sick Hats without seeing them, you would never imagine it was a pair of 18-inch AA's. Thin, and very dry, this is a very controllable pair of hats. Large holes allow Sick Hats to breathe in ways other hats cannot; with virtually no airlock, you hear everything. Think of them as a controllable, pre-EQ white-noise effect. However, if you want more body, with less air in your face, and you want to play patterns without the holes getting in the way, just flip them over, hole-side down. **RIS**

INDUSTRY NEWS

CYMPAD

"Pro Quality" Ad Campaign



Featuring some of the world's most recognizable drummers, Cympad's upcoming print and electronic media campaign showcases a wide variety of players and playing styles—all of which rely on the sound and performance of the company's advanced, cellular foam cymbal washers. Cympad artists included in the new campaign are Steve Smith (Journey/Vital Information), Anika Nilles (independent), Matt Greiner (August Burns Red), Alfonso Andre (Caifanes), Kimberly Thompson (KTMusic), and Rich Redmond (Jason Aldean).

DW

Ginger Baker's Drumset Featured On *Roadies*

A DW Collector's Series drumset featured on Oscar-winning writer/director Cameron Crowe's new Showtime series, *Roadies*, is a piece of rock history. The cherry drumset finished in Ivory Ebony exotic wood was handcrafted in DW's California Custom Shop and outfitted with DW hardware and pedals expressly for legendary Cream drummer Ginger Baker. Starring Luke Wilson and Carla Gugino, and produced by J.J. Abrams, *Roadies* chronicles the unpredictable world of rock-n-roll through the eyes of fictional arena-rockers Staten-House Band's



hardworking road crew as they tour the United States. *Roadies* airs Sunday nights on Showtime.

EPIC

Top Drum Artists Join Forces to Promote Drumming

Nearly a dozen of today's most popular and influential drummers are lending their support to an industry-wide effort to grow the drum market by participating in a new advertising campaign titled "Life Is Digital" and produced by EPIC (Electronic Percussion Industry Council). With the ultimate goal of creating more drummers, the project aims to connect the everyday use of electronic devices and technology to the growing use of electronic drums in contemporary music.

In particular, the campaign highlights the trend towards "hybrid" drumming, in which electronic percussion is used to complement and augment acoustic drums in many musical situations. The EPIC ads also seek to draw attention to the fact that more and more young drummers are choosing to start drumming on e-drum kits due to their affordability, sound quality, and reduced volume.

World-class participants in EPIC's "Life Is Digital" campaign include: Kenny Aronoff (drumming legend), Jonathan Atkinson (Howard Jones/Kim Wilde), Antoine Fadavi (rising star), Didi Negrón (Cirque du Soleil Amaluna), Johnny Rabb (Collective Soul), and Kimberly Thompson (independent).

The new EPIC ads are currently running in a variety of print and electronic media with additional ads being developed as more artists sign on. The testimonials are also featured on the www.e-drums.org website.

HIT LIKE A GIRL

Contest Champion Helen De La Rosa to Perform at PASIC16



2016 Hit Like A Girl Champion Helen De La Rosa will take the stage as a featured performer during the upcoming PASIC

in Indianapolis, Indiana. The session, which is sponsored by Hit Like a Girl and PAS, is scheduled to take place on Saturday, November 12, at 9:00 A.M.

Originally from the Dominican Republic, De La Rosa attended special schools for music and the arts before receiving a full scholarship to the Berklee College of Music in Boston. Helen recently graduated from Berklee with degrees in both performance and production and relocated to Los Angeles to begin her professional career as a studio and touring musician.

"Music can be powerful, but it comes with a huge responsibility," the 25-year-old said in an interview in *Drum!* magazine. "I take it very seriously. That's why my main focus is to serve the music and not myself." This passion and commitment is evident throughout her winning HLAG entry—an intense, inspiring, and infectious cover of Lido's "Lost" (<http://www.hitlikeagirlcontest.com/18-plus/entry/helen-2016>) that she will perform live during her PASIC appearance.

The HLAG-PASIC session is open to all convention attendees with De La Rosa's gear provided by Hit Like A Girl sponsors Mapex, Sabian, Evans, and Vic Firth Co. For more information visit www.hitlikeagirlcontest.com or www.pasic.org.

INNOVATIVE PERCUSSION

IP Welcomes Willy Calderon and Dominic Billett

Willy Calderon has worked with many great artists including Grupo Niche, Sublime, Earth, Wind & Fire, Sheila E., Spanish Harlem Orchestra, Chick Corea, and most recently, Bruno Mars. Calderon participated in the production of the film score for *The Dark Knight Rises*, working with Hans Zimmer. He has also scored music for Nintendo video games and is the founder of his own label, The Master Plan.

Residing in Nashville, Tenn., Dominic Billett has spent the last six years touring and recording with bands across the United States and Europe. He currently plays with Andrew Combs and the Stray Birds and most recently has toured with Caitlin Rose, Erin Rae, Deitrich Strause, Kelsey Waldon, Cale Tyson, and Ron Gallo. Singing, songwriting, and guitar playing, among other things, shape his sound behind the drumkit—approaching feel, rhythm, and tone from these various angles.



Willy Calderon



Dominic Billett

PAISTE

Baltic Drum Battle Winner Visits Paiste Factory

Marat Sayfutdinov from St. Petersburg, Russia not only won the 2015 Baltic Drum Battle but also a two-day trip to Switzerland, including a factory tour at Paiste where he tested his skills at hand hammering.

PERCUSSION MARKETING COUNCIL

Free Drum Lesson Events at Vans Warped Tour Concerts

The Percussion Marketing Council (PMC) and local music retailers once again provided free first-time five-minute drum lessons at Lesson Lab Tents in conjunction with the popular 2016 Vans Warped Tour. This summer tents were set up in Atlanta, Ga. (June 30); St. Petersburg, Fl. (July 1); West Palm Beach, Fl. (July 3); Wantagh, N.Y. (July 9); Mansfield, Mass. (July 13); Auburn Hills, Mi. (July 22), and Milwaukee, Wis. (July 26).

This marks the 7th year that PMC has worked with the Vans Warped Tour to provide the self-contained educational Play Drums tents. Together with local retailers, they put drumsticks in the hands of about 100 first-time drummers during each stop. Tents were equipped with an acoustic and/or electronic drumset, including cymbals and sticks, to provide a positive and professional learning experience for beginning players. It is estimated that more than 600 beginner drummers took part in the free lessons.

This year's retailers included: 247 Drums (Winchester, Mass.), Cascio Music SuperStore (Milwaukee, Wis.), Drummers Only Drumshop (Port Saint Lucie, Fl.), JC's Drum & Music Academy (Rochester, Mi.), Long Island Drum Center (Hicksville, N.Y.), and Town Center Music (Atlanta, Ga.).

Additional information about Percussion Marketing Council sponsored events and programs, including Vans Warped Tour Lesson Lab Tents, can be found at www.PlayDrums.com.



John Messerschmidt from Yamaha helps Town Center Music in Suwanee, Georgia, teach a basic drum lesson during the Vans Warped Tour stop in Atlanta.

ROLAND

Roland Joins Forces with V-MODA

Roland has announced a new partnership with V-MODA, the award-winning maker of high-fidelity headphones and audio devices. Designed in Milano, V-MODA products have won over 35 editors' choice awards and have become essential gear for over 40 percent of the world's top 100 DJs.

TRX

TRX Cymbals Available at Musician's Friend and GuitarCenter.com

The TRX Cymbal Co. has announced that a selection of TRX handcrafted cymbals are now available from the musiciansfriend.com and guitarcenter.com websites as well as through the in-store kiosks at all Guitar Center locations. Popular TRX models including Thunder crashes and DRK-BRT cross-matched hi-hats along with a variety of crash, ride, hi-hat, splash, and effects cymbals from the MDM, DRK, ALT and Blends series are currently in stock at the webstores' warehouses. In addition, the full line of TRX, TRX Special Edition and CRX models are now available online by special order.

YAMAHA

Madison Scouts Perform at Yamaha U.S. Headquarters



Yamaha and the Madison Scouts celebrated their 32-year partnership with the top-12 drum and bugle corps presenting their 2016 production of "Judas" for Yamaha staff and executives at the company's Buena Park, California headquarters.

The lunchtime event was part of the Madison, Wisconsin-based corps' California tour, its first visit to California in ten years. The tour also included performances and competitions at the Rose Bowl, Riverside City College, Stanford University, and other southern California locations.

The Madison Scouts was the first Drum Corps International (DCI) corps to use Yamaha instruments, effectively helping to kick start the introduction of Yamaha band instruments in the United States. The corps has consistently performed at the pinnacle of the modern competitive circuit for drum and bugle corps, with thousands of young performers coming up through its ranks, and even winning the DCI Championship in 1988. **RIS**

Attend PASIC for FREE

November 9–12, 2016 . Indiana Convention Center



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

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logistics

PASIC LOGISTICS TEAM members work directly with some of the best drummers and percussionists in the world by helping to move gear and setup stages. Team members are eligible to win prizes from PASIC exhibitors and receive many complimentary rewards from the Percussive Arts Society.

marching crew

As a member of the **PASIC MARCHING CREW**, you will work behind the scenes along side the judges and Marching Committee. Your primary responsibility is to ensure the festival runs smoothly and that the participants have a positive experience.

pasic.org

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

BRAZILIAN SAMBA INSTRUMENTS

Donated by Julie Hill — 2001-07-01

The surdo or Brazilian bass drum has three voices. They are the *marcação* (lowest voice playing on beat 2), *resposta* (the middle voice playing on beat 1), and *cortador* (the highest voice or “cutter”) playing varying syncopations.

The malacacheta and caixa are the timekeepers in *escola de samba* style. They play sixteenth-note patterns with varying accents and breaks, according to the particular ensemble in which they are used.

The repinique is played using a stick in the dominant hand as the non-dominant hand strikes or touches the head. It is the lead instrument and provides the calls to the ensemble, evoking varying responses depending on the call.

The tamborim is held in the non-dominant hand and struck with a plastic flexible bundle stick. It often plays rhythmic figures highlighting the players’ signature *escola de samba* patterns.

The *cuíca* is a friction-based instrument in which sound is produced by rubbing a stick (attached to the natural-skin head) inside the drum with a moist rag or piece of cloth. The head is depressed to create pitch variations much like that of a talking drum.

The chocalho or pratinelas, which is played at or above the head, is the loudest shaker in the *escola de samba* instrumentation. It normally plays all the sixteenth notes in the louder chorus (*choro*) sections of the song.

The reco-reco has the same primary function as the chocalho. It plays all sixteenth notes in the chorus, thereby backing up the caixas and malacachetas.



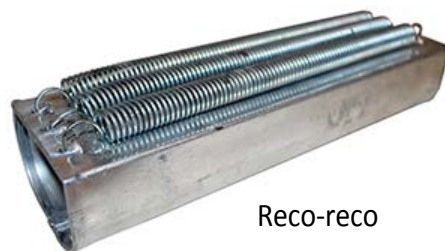
Tamborim



Cuíca—inside view showing the friction stick



Caixa, with wire snares



Reco-reco



Chocalho—with 5 rows of pratinelas



L–R: Repinique, Malacacheta, Surdo

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/>

