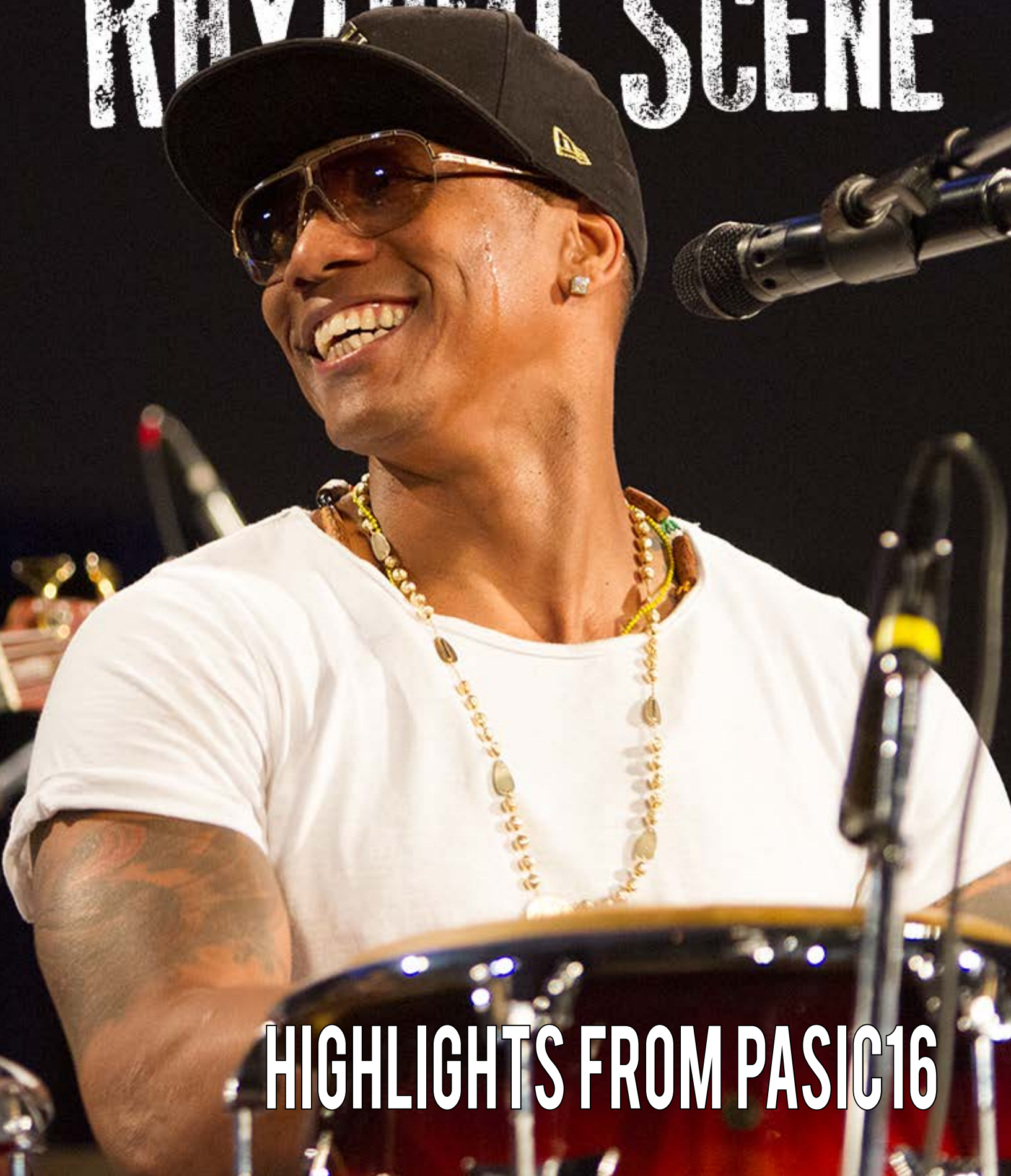


Vol. 3, No. 6, December 2016

RHYTHM SCENE™



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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

As the 5,340 of you who attended know, PASIC16 was an overwhelming success! I had the opportunity to connect with many of you, and I'm looking forward to growing those connections and making even more over the next year. Everyone, please save the date for PASIC 17: Nov 8–11 in Indianapolis.

As we round out the end of 2016 and start saving dates and preparing for next year, we're reminded that PASIC, though extremely important, is only a small part of what the Percussive Arts Society does and who we are.

PAS is a music service organization that has promoted percussion education, research, performance, and appreciation throughout the world since 1961. We are currently more than 6,000 members strong with chapters in all 50 states and an additional 32 international chapters in Europe, Asia, South America, Australia, and Africa. As the largest percussion organization in the world, PAS is considered the central source for information and networking for percussionists and drummers of all ages, skill levels, and styles of music.

As you finish your year, please consider supporting this art form we all know and love in 2016 by making a tax-deductible donation to Percussive Arts Society by December 31.

Your gift will provide funding to support the Percussive Arts Society's next year of:

- Supporting our worldwide membership with quality educational content and materials;
- Planning the hundreds of concerts, clinics, and master classes by industry leaders and artists from around the world at PASIC17 and beyond;
- Maintaining Rhythm! Discovery Center's world-class instrument collection and developing exciting new exhibits;
- Growing *Find Your Rhythm!*—the PAS community outreach program.

Help us to inspire, educate, and support percussionists and drummers throughout the world.

Sincerely,



Joshua Simonds
Executive Director





HIGHLIGHTS FROM PASIC16

Eric Willie



Wright State University Percussion Ensemble with guest artist Rich Redmond



University of Tennessee at Martin World Percussion Ensemble



Svet Stoyanov



Photo by Ken Porter

Tosin Aribisala



Science Hill High School Percussion Ensemble



Photo by Emory Hensley

Sam Bacco



University of North Texas Percussion Ensemble



Photo by Warren LaFever

Wes Little



Photo by Warren LaFever

Queens College Gamelan Yowana Sari



Victor Pons



Music City Mystique



Photo by Warren LaFever

Katarzyna Mycka



Photo by Ken Porter

Matthew Strauss



Photo by Emory Hensley

William Platt



Ryan Lewis



Photo by Emory Hensley

Lone Star High School Percussion Ensemble



Photo by Emory Hensley

Marko Djordjevic



Keith Aleo

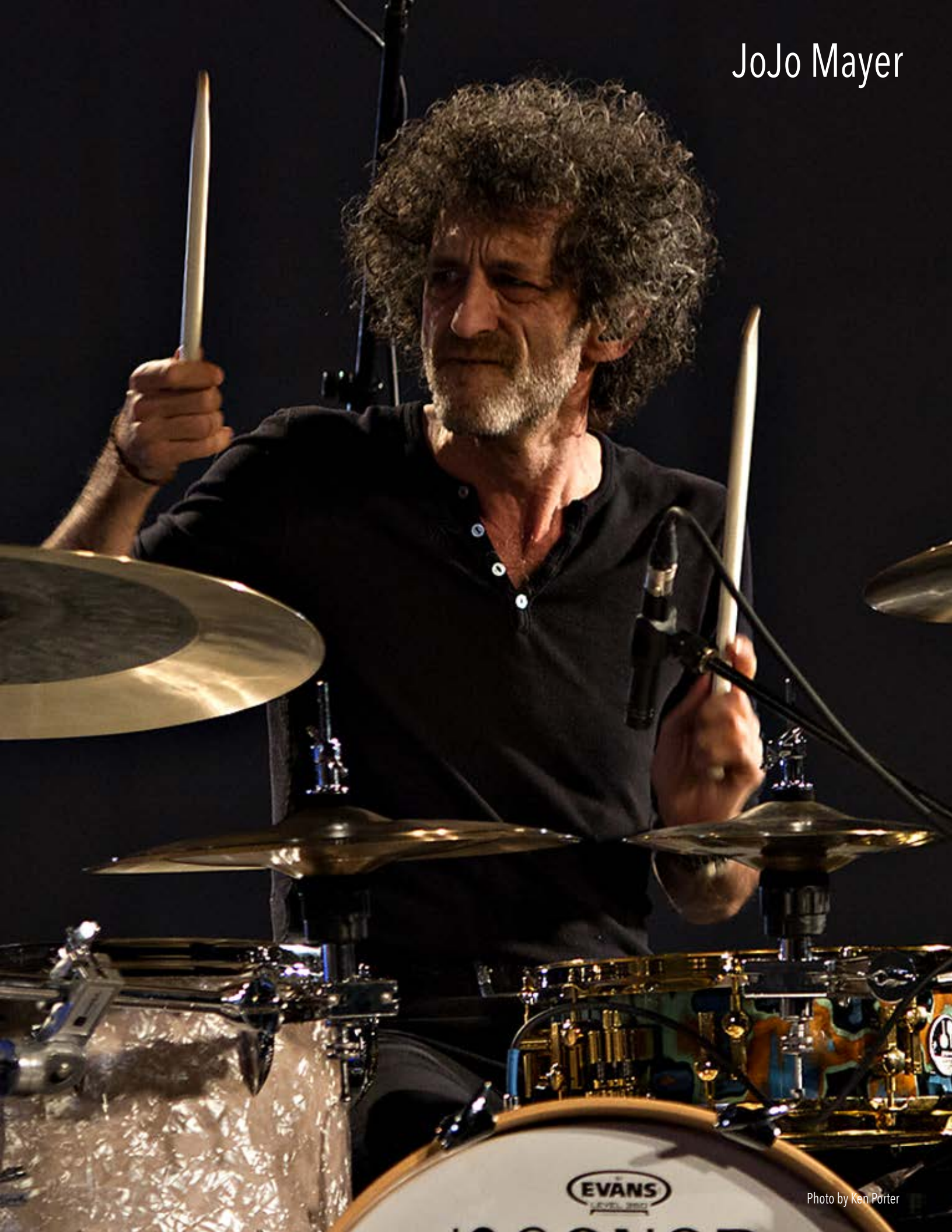


Sonja Branch



Photo by Ken Porter


JoJo Mayer



George Mason University Percussion Group



Photo by Warren LaFever

A man with a beard and glasses, wearing a white t-shirt, is working on a large brass instrument, possibly a tuba or euphonium, in a workshop. He is holding a thin rod or wire near the top of the instrument. The workshop is filled with various musical instruments, including drums and cymbals, and has a dark, industrial feel. A large brass instrument is in the foreground, and a large drum is visible on the left. The background shows a dark wall with some hanging items.

William Brady Harrison

Photo by Emory Hensley

Helen De La Rosa



Photo by Warren LaFever

Flash Mob



Expo



John
Lane



Chris Norton



Matt Billingslea



Expo

Roland

V-Drum

TD-25KV



Matthew Henry



Expo



Photo by Ted Somerville

Ethos Percussion Group



Ed Soph



Photo by Warren LaFever

Escape Ten



Claus Hessler





Carolina Crown Percussion Section



Photo by Warren LaFever

Cami Mennitte



Greg Beyer





PERCUSSIVE
SOCIETY
Aisle
300

EXIT

Bernard Woma



Bryan Carter



Expo



Photo by Ken Porter

North Carolina A&T State University "Cold Steel" Drumline



Photo by Warren LaFever

Dr. Andrew Angell



Photo by Ken Porter

Anders Astrand



Photo by Warren LaFever

Jost Nickel



John Fitzgerald





Bassidi Koné



Photo by Ken Porter

Mike Clark



Closing Drum Circle



2016 PERCUSSIVE ARTS SOCIETY AWARDS



PHOTO BY WARREN LAFEVER

Blair Helsing, recipient of the Outstanding PAS Service Award, with PAS President-elect Brian Zator



PHOTO BY WARREN LAFEVER

anna provo, recipient of the Outstanding PAS Supporter Award, with PAS President-elect Brian Zator



PHOTO BY WARREN LAFEVER

Jim and Patsy Ellis and Patrick M. Cooperman of the Cooperman Company accepting the PAS President's Industry Award, with PAS President-elect Brian Zator



PHOTO BY WARREN LAFEVER

PAS Mississippi President Josh Armstrong accepting the Outstanding PAS Chapter Award on behalf of the Mississippi Chapter, with PAS President-elect Brian Zator



PHOTO BY WARREN LAFEVER

Karolyn Handelman Stonefelt, recipient of the PAS Lifetime Achievement in Education Award, with PAS President-elect Brian Zator. Bernard Woma, right.



PHOTO BY WARREN LAFEVER

Ed Soph accepting the Hall of Fame Award from PAS President Julie Hill



PHOTO BY WARREN LAFEVER

Tzong-Ching Ju accepting the Hall of Fame Award from PAS President Julie Hill

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PASIC16 MARCHING COMMITTEE REPORT

STORY BY MARK REILLY . PHOTOS BY LAUREN VOGEL WEISS

The PASIC16 Marching Festival was one to be remembered. From the incredible individual and ensemble competitions taking place on Thursday evening to the power-packed marching festival and jaw-dropping clinics throughout Friday and Saturday, spectators and participants alike raved over the wide array of marching percussion events at the Indianapolis convention. The PAS Marching Committee tirelessly organized clinicians, adjudicators, and presenters throughout the year and were able to deliver world-class education, entertainment, and inspiration.

Thanks to Sean Womack and Jim Yakas, PASIC16 saw the first installment of **PAS Rudiment Training**, a new addition to our convention experience. PAS Rudiment Training allowed students to pass off three differing levels of rudiments (Gold, Silver, and Bronze), playing for playing for several well-known marching percussion experts, like Bill Bachman, Shane Gwaltney, Jeff Moore, Charlie Poole, and Lauren Teel, among others.

On Thursday evening, 37 high school and 24 collegiate-level percussionists competed in snare, tenor, and bass drum categories as well as keyboard, multi-percussion, and timpani. There were also six small ensembles competing.

The PASIC 2016 winners in each event were:

Keyboards

Judges: Ken Green and Jesse Willis

HS: David Dong/Frisco High School (Tex.), 98.0

College: Alex Howley/Texas A&M University-Commerce, 98.5

Snare Drum

Judges: Charlie Poole and Scott Johnson

HS: Zach Brumfield/Noblesville High School (Ind.), 92.5

College: Cameron Halls/Michigan State University, 93.0

Tenor Drum

Judges: Charlie Poole and Scott Johnson

HS: Christian Blocker/Richland High School (Tex.), 86.5

College: Armando Gaucin/Lamar University (Tex.), 95.0

Timpani

Judges: Lance Pedigo and Tony Falcone

HS: Melissa Ahn/Middleton High School (Wis.), 88.5

Multi-percussion

Judges: Michael Eagle and Tony Falcone

HS: Alexander Warholc/Middleton High School (Wis.), 93.5

College: Andrea Espinosa/Texas A&M University-Commerce, 92.5 (exhibition)

Small Ensemble

Judges: Terry Sanders and Brendan Mason

HS: Richland High School cymbal ensemble (exhibition)

College: University of North Texas snare ensemble, 95.5

Hearty congratulations are in order for these wonderful competitors, and a huge thank you must be given to our judges, who made our event a true success. Furthermore, several of the individual and small ensemble winners were featured in encore performances during the Marching Percussion Festival on Friday as well as a showcase concert held later that afternoon. This



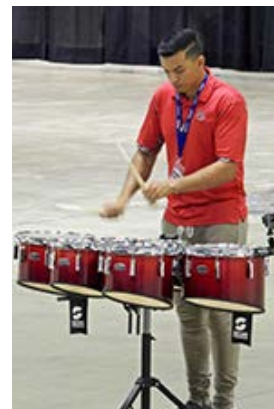
David Dong from Frisco High School (Frisco, TX) won the High School Keyboard category



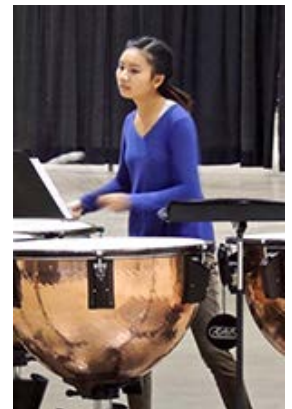
Cameron Halls from Michigan State University won Best Individual College Snare



Christian Blocker from Richland High School (North Richland Hills, TX) won the High School Multi-Tenor category



Armando Gaucin from Lamar University won Best Individual College Multi-Tenor



Melissa Ahn from Middleton High School (Middleton, WI) won the High School Timpani category

opportunity for students to perform their competition solos presented yet another layer of PASIC's commitment in promoting student participation and professional growth.

The **Marching Percussion Festival** held on Friday, Nov. 11 included some of the preeminent names in not only marching percussion but bridged into the realms of classical, drumset, and world percussion. The festival's opening event included an Interactive Clinic session where legendary marimba master Leigh Howard Stevens and world champion DCI arranger/composer Tom Rarick of the Bluecoats Drum and Bugle Corps worked directly with students and directors on technique and rehearsal



The Snare Line from the University of North Texas won the College Small Ensemble category



Tom Rarick critiquing members of the Hamilton Southeastern High School Drum Line



Members of the Dowling Catholic High School Drum Line with clinicians Leigh Howard Stevens (second from right) and Tom Rarick (far right)

strategies. This incredible experience left an inspirational and lasting impact on all who were in attendance.

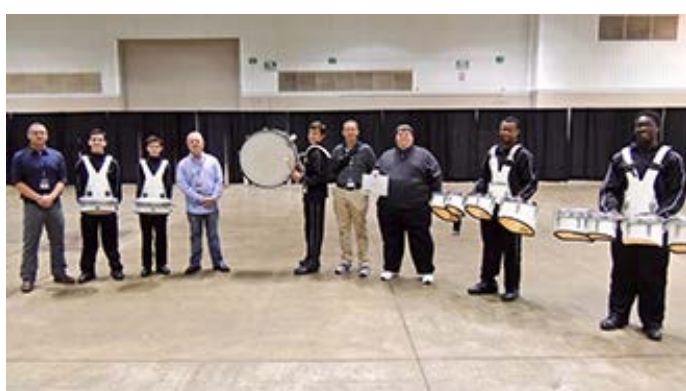
Following the interactive clinic sessions, a rousing block of DrumLine Battle saw energetic high school and collegiate competitors battle for high honors and bragging rights in a camaraderie and fun-filled bracket-style competition. Under the direction of John DeNovi, the DrumLine Battle circuit has seen incredible growth in popularity over the last decade and has captured national and international audiences. This event gives participants the chance to show their skills in front of a world-class panel of judges—Ward Durrett, Brad Halls, and Shilo Stroman—and an extremely enthusiastic crowd.

The winners of this year's DrumLine Battle were Indiana University and Bloomington North High School, both from Indiana. Other competing drum lines were from Owen Valley High School (Spencer, Ind.), Ball State University (Muncie, Ind.), and Lamar University (Beaumont, Tex.)

The Marching Festival concluded with a Drummer's Heritage Tribute celebrating the lives and accomplishments of Robin Engelman and Al Moffatt, two long-time advocates of rudimental drumming and marching percussion history. Engelman, a founding member of the world-renowned percussion group Nexus, created the monumental Drummer's Heritage Concert for PASIC 2002 in Columbus, Ohio. Al Moffatt, marching manager for the Avedis Zildjian Company, studied rudimental drumming under the tutelage of Les Parks of the famed Sons of Liberty Fife and



Leigh Howard Stevens critiquing members of the Fishers High School Drum Line



Tom Rarick (far left) and Leigh Howard Stevens (fourth from left) with the students and instructors from the Cardinal Gibbons High School Drum Line

Drum Corps and had been one of the staples of the drum and bugle corps activity for over 50 years.

The PASIC16 Drummer's Heritage Tribute celebrating these two remarkable individuals began with a combined fife and drum corps comprised of several Midwestern fife and drum



Bloomington North High School

corps led by Dominick Cuccia. Following the sound of the American fifes and drums, Philipp Rüttsche, head drum major and instructor of the Swiss Army, performed a solo demonstrating the difference between Basel drumming and Swiss-style competition drumming. Moving from the sound of the Swiss competitive drum style, the Tribute was graced with the presence of Jon Quigg, the foremost leader in the North American pipe band drumming scene. Next was a performance by Brendan Mason, a New Englander who won the Connecticut State Junior Snare Drum Championship more than any other individual.

The performances of Philipp, Jon and Brendan demonstrated to the audience that rudimental drumming across the globe is alive and well! Mason's performance transitioned beautifully into John Wooton's personal tribute to the five-year anniversary of the passing of the legendary Marty Hurley. John then performed with the Flam Five and Friends (Pat Petrillo, John Wooton, Jeff Queen, Harvey Thompson, and Ralph Nader), which was introduced by the Blue Devils' Scott Johnson. Following the fantastic performance of the Flam Five, former PAS Marching



DrumLine Battle's PASIC 2016 champions: Indiana University



Dominick Cuccia (center) opened the Drummer's Heritage Tribute, accompanied by his sons.



Philipp Rüttsche demonstrated the Swiss style of rudimental drumming



The Pipe Band style of rudimental drumming was demonstrated by Jon Quigg



Brendan Mason performed traditional American fife and drum music



John Wooton demonstrated the traditional/modern style of American rudimental drumming



(L-R) Garry Kvistad, Dominick Cuccia, and Russell Hartenberger played "Ancient Military Aires" in honor of Robin Engelman



The "Flam Five" – (L-R) Pat Petrillo, Ralph Nader, John Wooton, Jeff Queen, and Harvey Thompson – performed lots of stick tricks in their demonstration of contemporary rudimental drumming



The finale of the Drummer's Heritage Tribute include a mass performance of "Downfall of Paris." The two empty drums within the "Circle of Friendship" were in memory of Robin Engelman and Al Moffatt.

Chair Lauren Vogel Weiss shared heartfelt memories of Al Moffatt and his legacy with the PASIC Marching Percussion Festival. Lauren's beautiful words led into a performance by the "Cold Steel" Drumline of North Carolina A&T University. Their rousing presentation blew the roof off the convention center with an unexpected audience participation sequence never before seen at PASIC.

As the heart-pounding performance of "Cold Steel" came to a close, two members of the percussion group Nexus, Russell Hartenberger and Garry Kvistad, performed "Ancient Military Aires" while honoring their friend and colleague Robin Engelman. Russell spoke eloquently and personally about the work and passion of Robin's life in percussion. The final segment of the Tribute included two muffled drums in memorial of our two celebrated individuals within a "Circle of Friendship," often seen as a symbol of honor in the American fife and drum community.

As we look toward 2017, PASIC will bring us back to Indianapolis for another exciting year of marching percussion activities. We are thrilled to bring our convention goes new and exciting variations of competitions and experiences, linking social media, technology, and traditions. PASIC Rudiment Training and our PASIC Marching Festival will continue to allow students to learn, explore, and create new relationships only possible at the Percussive Arts Society International Convention. **RIS**

PAS 2016 SOLO MARIMBA COMPETITION

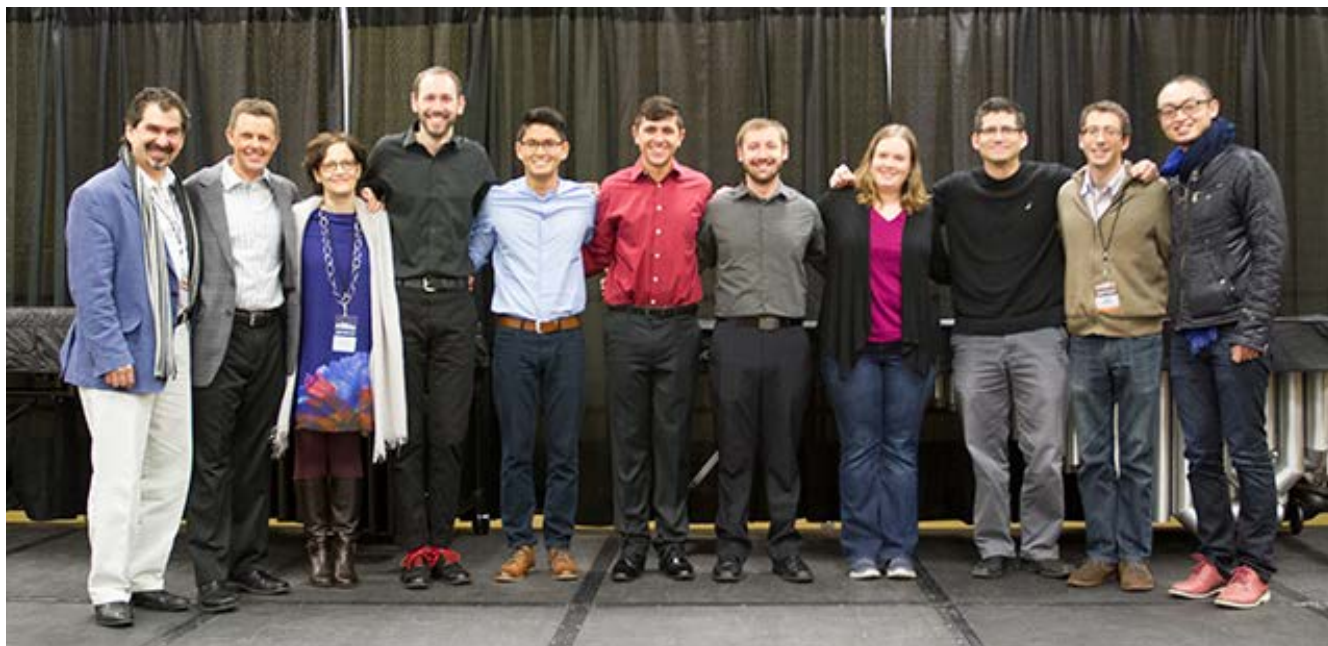


PHOTO BY KEN PORTER

FROM LEFT TO RIGHT: Fernando Meza, Brian Zator, Nancy Zeltsman, Robert Schroyer (2nd place), Kazuomi Motoike (3rd place), Marc Rivet (4th place), Robert Chapman (1st place), Gwendolyn Dease, Kevin Bobo, Casey Cangelosi and Pius Cheung.

1st Place: Robert Chapman, University of North Texas (\$1,000)

2nd Place: Robert Schroyer (University of Maryland College Park) \$750

3rd Place: Kazuomi Motoike (University of Texas Austin) \$500

4th Place: Marc Rivet (University of Southern Mississippi) \$250

The Solo Percussion Competition Preliminary Judges were Christopher Deane, Ji Hye Jung, Drew Lang, Katarzyna Mycka, Ian Rosenbaum, Naoko Takada and Lynn Vartan.

The Solo Percussion Competition Live Round Judges were Kevin Bobo, Casey Cangelosi, Gwendolyn Dease, Pius Cheung, Fernando Meza, Brian Zator and Nancy Zeltsman.

2017 SOLO ARTIST COMPETITION

Format

PAS is looking for soloists (25 years of age or younger) to submit a video of an open solo program 18–22 minutes in length for any percussion instrument(s). All details found on the PAS website.

Awards

Three finalists will be selected to compete at PASIC 2017 (Nov. 8–11, 2017) in Indianapolis, IN. All contestants will receive comments from an esteemed panel of judges.

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Third Place

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Remaining TWO Prize Packages

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ELEMENTS OF COMPOSITION: FORM

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

FORM: BRINGING IT ALL TOGETHER

BY MATTHEW RICHMOND

The previous articles in this series have dealt with rhythm, harmony, melody, and texture—the basic building blocks of Western music. But how does a composer take all those elements and combine them into something that makes sense?

Form is the big-picture organization and structure of a piece of music. At its core, form is about balancing repetition and novelty. With too much repetition, music is stale and boring; with too much novelty, it’s chaotic and bewildering. Of course, there’s not one right answer to what this balance should be; compare, for example, minimalists like Steve Reich and Philip Glass to more frenetic composers like John Zorn and Frank Zappa.

Many beginning composers tend toward too much novelty, partly because they are full of ideas and want to put everything they can think of into the piece. But the larger challenge is one that takes time to overcome: It’s difficult to hear your piece with fresh ears, as your audience will hear it. Remember that something you’ve heard a million times is still fresh and new to the audience! They need and want more repetition than you might think.

WAYS TO ORGANIZE

I often think of form in terms of storytelling. Sometimes this is literal, when a programmatic piece actually does represent a specific story, but usually it’s more metaphorical. The main ideas are the characters; they are introduced to us, they go on a journey or go through some type of experience, and in the end we see them differently than we did at the beginning. The story may be a realistic drama or a wild fantasy or anything in between, as long as the sound world the piece creates makes sense within itself.

Another way to conceptualize form is as large-scale rhythm. Just as rhythm gives a piece its motion from moment to moment, form gives a piece motion from section to section. Think of the familiar rhythm of a simple song form:

verse, chorus, verse, chorus, bridge, chorus. Compare that to the structure of the Prelude to *Tristan and Isolde* by Richard Wagner, which weaves several motives in and out of each other in a very subtle and unpredictable way. This piece tells a story through leitmotifs (musical motives that represent characters and concepts) and the form comes from that story. Texture and dynamic are important elements used to define the structural rhythm.

SIMPLE FORMS

Here are some suggestions of traditional forms that are accessible to the beginning composer. Keep in mind that when a section comes back, it doesn’t have to be a note-for-note repeat; it only has to be built on the same material.

Ternary, in which the primary idea (A) is contrasted with a secondary idea (B): A B A. Sometimes the first A is repeated, creating A A B A, which is a common form in jazz and older pop songs. In those styles each section typically gets 8 bars, and the B section is often called the “bridge” or the “middle eight.” Examples: Gordon Stout, *Two Mexican Dances*, movement 1 (ABA); Harold Arlen, *Over the Rainbow* (AABA).

Rondo, in which the main idea (A) alternates with other sections that can be unrelated (B, C, D, etc): A B A C A D... continuing for as long as you wish. The recurrence of the main idea gives a sense of coherence, and we hear the other sections in terms of how they relate to A. Example: Beethoven, *Sonata Pathétique*, movements 2 and 3.

Arch, in which sections repeat in reverse order, creating a symmetrical shape: A B C ... C B A. This can be combined with rondo to create an **arch rondo**: A B A C A ... A C A B A. Example: Bartók, *Music for Strings, Percussion, and Celeste*, movement 1.

Blues, in which a repeating 12-bar harmonic structure provides the form. There are many versions of the blues progression, but a simplified way to think of the basic structure is as three 4-bar phrases, with the first phrase based on the tonic,

the second on the subdominant and tonic, and the third on the dominant and tonic. Even if you don't plan to write jazz or popular music, blues form is a great setting to practice melody writing! Example: Lennon/McCartney, *Can't Buy Me Love* (verses).

Note that I'm mostly using the word "idea" instead of the more common "theme." This is because "theme" often carries the connotation of "melody," but your organizing ideas don't necessarily have to be melodic.

MORE COMPLEX FORMS

Sonata-allegro form is a perfect example of the storytelling metaphor: two contrasting themes are introduced, then they go on a development "journey," and finally we hear them again, but not exactly the same as the beginning; they have been altered by the development. The specifics of this form in its historical context can be complex, but as modern composers we are free to take what is useful and make something new with it. Example: Mozart, *Eine Kleine Nachtmusik*, movement 1.

Theme and Variations is a simple idea to understand—present a theme, and then rework it in different ways by changing rhythm, harmony, texture, etc.—but it's a surprisingly difficult form to execute at a high level. Nothing is better for your composing chops than taking a simple theme and seeing how many different ways you can express it! Example: Rachmaninoff, *Rhapsody on a Theme of Paganini*.

Mathematical structures are often appealing to percussionists. Form can be based on a sequence of numbers or a mathematical process, which can then be used at any and every level of the piece, from choice of individual notes all the way up to large-scale form. Examples: *First Construction*, *Second Construction*, and *Third Construction* by John Cage.

THE NEXT STEP

Remember that form is not a mandate – there are no rules you have to follow. Use the traditional forms as guides and learning tools, but settle on whatever you think is the most effective structure for your music.

Matthew Richmond teaches percussion, composition, and music theory at the University of North Carolina at Asheville. He performs frequently with his original jazz project Like Mind Trio and with the Asheville Symphony Orchestra. **RIS**



CONSIDERATIONS FOR GRADUATE SCHOOL APPLICATIONS

BY ALEX WIER

The process of applying to graduate school, from figuring out where to apply to deciding where to go after acceptance letters have been sent out, can be very stressful and intimidating. There are many variables to consider and keep track of over a lengthy period of time, all adding up to determine an important part of your future. While there are no simple solutions that will make the process easy, I would like to offer some considerations and a timeline that will hopefully aid your thought processes and time management as you consider whether or not to apply, which programs are best for you, and how to prepare for the auditions.

Consider and Define Your Career Goals

Long before you decide which schools to apply to and submit your application materials, you should think critically about what your music and career goals are. One of the best methods I have found for getting to the bottom of some of these deep personal thoughts is to interview yourself. The hope is that you will be honest in answering questions about your current situation and future goals to discover the true feelings, reasons, and desires behind your decisions. While we cannot predict the future to know exactly what we will want to do years down the road, if we are not aware of our current desires and innermost thoughts, we risk straying further from what could truly make us happy later on.

Many students have a singular “main” career goal that they have been striving for, but it can often be very general. Instead of just considering broader goals like “performance” or “education,” get more specific to create a clearer objective. If you want to perform, consider the many different kinds of performing possibilities, such as varying types of ensembles, styles, and levels of professional opportunities. For example, you might realize that you would be just as happy, if not happier, playing in a smaller regional orchestra that also allows you time to perform with a steel band and jazz combo than getting into a major orchestra (which had been your main goal). Coming to this realization could dramatically alter what kind of graduate school programs you hope to attend. Once you have narrowed your broader career goals down, then you can work on defining a possible path (or several paths) to that objective. As with most goals, it will then be important to consistently evaluate not only your progress, but whether or not the goal is still best suited for your interests as you go along, or if it needs to be adjusted.

As percussionists, the common mantra is to be as well

rounded as possible with various instruments and styles in order to be a more complete musician and to be able to take a variety of gigs. Increasingly in the modern music business, it is also beneficial to be well rounded in other music skills and topics, such as teaching various age levels, composing and arranging, audio and video production, arts administration, marketing, and more. Whether you plan on freelancing or not, it is a good idea to consider what different interests and skills you already have that you could further develop. Sometimes the “main” career goal can take awhile to develop, or it never develops at all. Unexpected opportunities can arise at any time and offer money and experience until the main goal arrives, or might even steer you happily in a new direction. It is important to keep an open mind. Even if your main career goal is mostly working out as you start your professional career, continuing to grow in other aspects of the business will only help to open more doors. The types of programs and opportunities that schools offer for developing secondary and tertiary skills in addition to percussion should factor in to your graduate school decision.

Graduate School Goals

Graduate school goals should be closely aligned with career goals, but that does not have to be the entire picture. Being in school is still a time to develop and train, so do not be afraid to experiment and try something new. Enroll in a class or join an ensemble that would give you a new experience, either for fun or as part of a goal to develop a new skill. Take, for example, a student who wants to apply to a masters program to study mostly orchestral music and excerpts but still has a love for solo marimba. In addition to studying to be a well-rounded percussionist in their undergraduate study, they also spent some time composing for marimba and not only enjoyed it, they even got some very positive feedback. In this case, this student may want to more strongly consider schools that have a percussion professor who is also known as a composer. In addition to studying to take orchestral auditions, this student could continue to grow as a musician both as a marimbist and composer, which would all work together to help form career pathways.

One very important question to ask yourself is, “What do I want to get out of grad school?” It may seem like a simple question, but you might be surprised that you cannot articulate it as clearly as you thought. Just like when considering career goals, the more specific answer and plan you can create, the better. One answer to that question might be “I don’t know what else to do”

(as in, “I am uncertain about freelancing or life after school”). This thought in itself is not bad because it shows that you are being honest with yourself, and many people face that same realization. You just need to work towards establishing a more concrete reason and goal for going to graduate school. Even if that plan changes later, it helps to define your intentions and your purpose for applying and attending. That purpose will aid your application because the faculty will be able to see the clarity of your intentions, and it will make your studies more productive once you begin.

The “Right” Fit

Schools can offer dramatically different opportunities and approaches to teaching. There is no right or wrong way to run a music school, but the different approaches mean that some schools will fit you better than others. As mentioned above, it is important to consider what skills and experiences you already have, and what opportunities will help further your development in those areas and complement those skills and experiences in other areas. This applies to both the different facets of percussion as well as other related topics and fields in the music industry.

There is also more to a school than just the prestige of the name. Going to one of the big-name programs will look good on paper and will undoubtedly train you well, but that does not necessarily mean that they are the best fit for you. For example, some smaller programs can provide leadership, teaching, and performing opportunities that you would not be able to find as readily in a larger program. These opportunities, along with a more individualized curriculum, would allow certain students to thrive more than if they were in larger schools and studios. Another consideration is that larger university programs may have more opportunities by way of programs for music business, audio production, world music, and other specialty topics than the more specialized conservatory model. It is important to be honest about the type of experiences you want and to evaluate what learning style suits you best instead of just going by the biggest names out there so that you can find programs that will ultimately be the “right” fit.

Timeline

Typically students plan to start graduate school in the fall semester, an assumption on which the timeline shown in Figure 1 is based. When applying to begin in the spring semester, the application process is usually more condensed.

One-and-a-half to two years before the fall semester you wish to start graduate school is a great time to start considering different schools. This allows you time to research programs and set up a plan to allow your applications to be as successful as possible. As you look at different schools, consider many different possibilities before you start to narrow them down. You can find most general information on each school website, but also make sure to talk with as many people in your network (teachers, colleagues, friends, and people in each of their networks) as possible to learn as much as you can about each program. Hearing about people’s experiences at the schools you are considering can be extremely enlightening, and provides a different perspective than the school’s website. As you research the different schools, keep a spreadsheet of all the general school information, application due dates, repertoire requirements, correspondence with faculty, etc. to help you stay organized.

In what is typically the end of the junior year and summer before senior year (one to one-and-a-half years before the semester you wish to start), your list of potential schools will hopefully begin to narrow. As the list of schools you are thinking of applying to begin to solidify, become intimately familiar with the audition requirements for each program and create a game plan for your preparations. Many programs require a pre-screening round of videos due with the initial paperwork materials near the beginning of December, and you do not want to be caught off guard.

Starting two semesters before you hope to begin graduate school (August to December the year before) you should contact the professors at the schools that are on your short list. The goal when contacting the faculty at the schools you are interested in is to introduce yourself and ask questions that will give you a clearer picture of the situation you will be applying for. Some potential questions to ask are included in Figure 2.

Figure 1: Timeline of events before the fall semester in which you hope to begin graduate school



You can also set up a school visit or make plans to meet the professors at PASIC if you are interested. At this point you should be on top of all the deadlines for each school and be compiling the paper materials (résumé/CV, statement of interest, recommendation letters, repertoire list, etc.) that you will need to submit for the application. Make sure to ask your references for recommendation letters with plenty of time (at least a month ahead) so that they can meet the deadline. Practice all of the audition materials, including the materials for your pre-screening videos (if applicable). Also, allow plenty of time to do the actual recording so that you are not stressed out while trying to get it perfect the night before the application is due.

Auditions are typically scheduled in January, February, and early March, which would be seven to five months before the fall semester you wish to start a graduate program. Hopefully you are invited to audition at the schools you have applied to and have been preparing your audition music for months. As you prepare to visit, you can contact the faculty again to confirm what makes and models of instruments they will have in the audition room (if that information is not on the website) so you can plan accordingly. As you prepare for each trip, make sure to have a clear plan for your audition repertoire, your paper materials, and possible interview questions that you may be asked. You should also consider what questions you would like to ask about the program and what you would like to learn and see during your visit. It is important to have some questions prepared, as you will likely be asked if you have any questions at the end of your audition. Well prepared questions let the faculty know that you are well informed and interested in their program. The audition and visit is just as much about you auditioning the school as it is about them auditioning you. It is important to tour the facilities and get the “vibe” of the studio and school while you are there to see how it fits with your personality and expectations.

After auditions comes some very anxious waiting, hopefully followed by good news sometime in late March or early April. If you are lucky enough to receive multiple acceptances, carefully

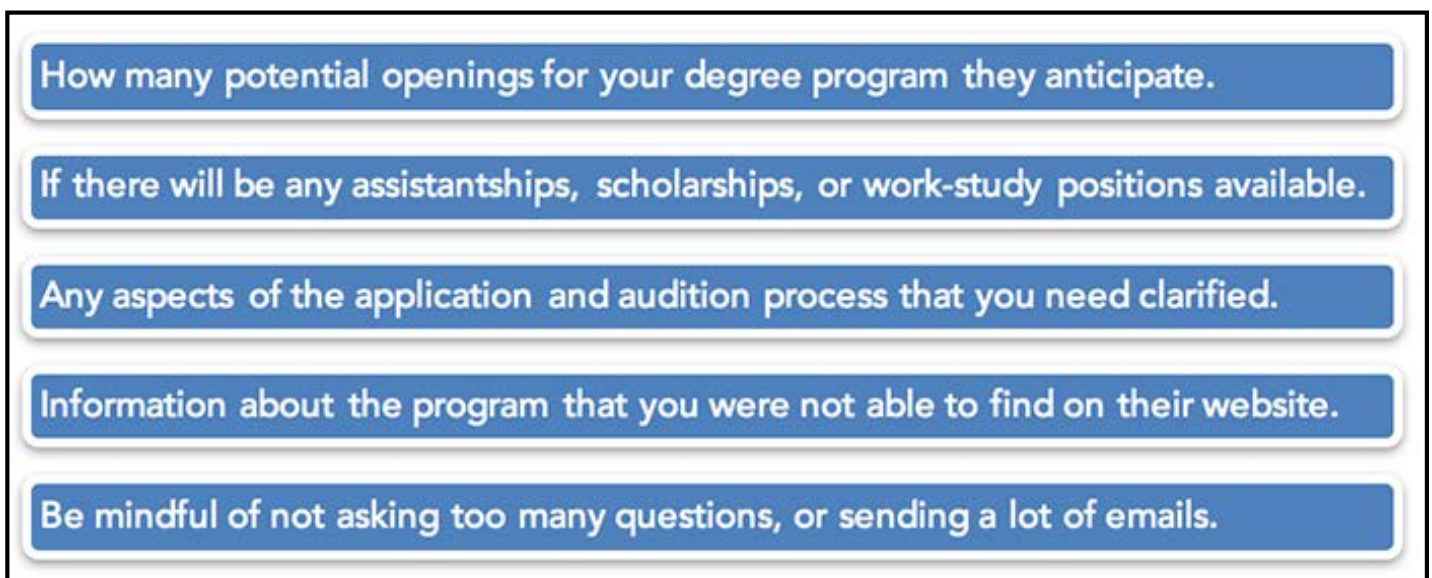
consider all the information you have compiled from your initial research, correspondence with faculty, and visit to campus. The cost of tuition and living in the area, coupled with any scholarship, assistantship, or work-study opportunities should be carefully weighed. After being accepted, do not be afraid to ask if there are additional funds or positions available. Within reason, you can also use offers from multiple schools as leverage in negotiations to be offered more money. Understand that some programs have flexibility and others do not, so do not get too pushy or greedy.

If you did not get into a program or you were not accepted with enough money to be able to attend, do not give up. You can still grow as a musician without being in school, and time outside of the walls of academia can sometimes sharpen your focus on your goals while providing you with valuable real-world experience. You can always apply again the following year, or after a couple of years, and go through the same steps outlined above. Undoubtedly your mindset will have changed at least a little from when you were initially considering your career and graduate school goals, and this time around your new approach could make the difference.

Dr. Alex Wier is an adjunct instructor at Roosevelt University and Phoenix College in addition to running his own private studio in Chicago, Ill. He earned his DMA from Arizona State University and was the instructor of the Percussion Methods class and undergraduate percussion major lessons as a Teaching Assistant. He is also a graduate of Northwestern University (M.M.) and the University of Arizona (B.M.). **RIS**



Figure 2: Possible questions for faculty at the schools you are considering



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THE PULSE OF WORLD MUSIC: FONTOMFROM DRUMMING FOR DRUMSET

BY ROYAL HARTIGAN

One focus of my performance and research is the connection of jazz as an African American art form to its West African origins—specifically, the music, dance, and culture of people living in villages and expressing their beliefs, history, and values through the music of drums, bells, and rattles and the movements of dance intimately connected to those sounds.¹



Practicing Fontomfrom drumming with Ernest Domfeh

During my J. William Fulbright service in Ghana, West Africa, I brought my *blood drum spirit* ensemble to Ghana in January 2015 to make music with traditional dance drumming ensembles in villages across the country. Since each of our members had studied and played with Ghanaian master artists here in the U.S. for decades and I had visited Ghana many times since 1991, we had some background and had composed pieces based on the rhythmic foundation of drum ensemble patterns and song melodies.²

One city we stayed in was Kumase, the capitol of the Asante region in central western Ghana. Through my friendship with Adumhene (chief of Adum, a Kumase district), Nana Baffour



Rehearsing Fontomfrom with the Amamreso Agofomma ensemble at the Kumase Centre for National Culture

Agyei Kesse IV, who is an ardent jazz fan, and Daniel Annan Sackey, artistic director at the Centre for National Culture, we were able to arrange for our group to rehearse and perform with the Amamreso Agofomma Music and Dance Ensemble at the Akwasidae Festival, held every six weeks, at the Manhyia Palace (pronounced mahn-shee-ah), home of the Asantehene (paramount chief of the Asante people), Otumfo Osei Tutu II. This was an incredible honor for us, as I had played with the Centre's group there before and was impressed with the seriousness and intensity of the festival events. Akwasidae is an all-day festival that includes numerous regional dance-drumming ensembles, playing during ceremonies and tributes to the Asantehene.

There is a rich musical tradition in Ghana and I could feel the power and depth of the culture through the drumming and dances, parallel to what I experience playing in a jazz ensemble in the styles of Duke Ellington, Charles Parker, John Coltrane, Sun Ra, or Cecil Taylor. In my studies with drumset legends Clifford Jarvis, Max Roach, and Edward Blackwell, we often talked about and worked on a musical approach that connected the feel and rhythmic drive of African music with that found in jazz.

Max and Edward told me about their trips to West Africa and the way they heard drumset sounds as parallel to some ensemble voices, with low-, medium-, and high-pitched tones coming together to express a unified statement, just as traditional ensemble music does. They emphasized that playing the drumset has an essential tonal and timbre quality, creating a feel that is more than a sequence of strokes. I found this quality in the traditional instrumental music of Ghanaian ensembles.³

Our *blood drum spirit* ensemble began a journey to meet people and play in various locales in January 2015—villages, cities, markets, Manhiya palace, the Kwame Nkrumah University of Science and Technology, and the Centre for National Culture in Kumase, as well as the W. E. B. DuBois Centre, American Embassy, Jazz Club +233, Alliance Francaise, and University of Ghana in the greater Accra area. The performances were recorded by Rev. Martin Adi-Dako, Simon Asamoah and Ben Cohn, a U.S. Fulbright MTV award-ee.

Our performance at Manhiya Palace for Akwasidae included straight-ahead jazz and some original compositions in time cycles of 11 and 15 pulses,

which were well received, but the main theme was connecting our music with the Amamreso Agofomma drum ensemble, led by Erik Owusu. On that day they played the Asante royal court dance drumming known as Fontomfrom (pron. Fahn-tahm-fram). With the permission of the Otumfo Osei Tutu II, we performed and recorded three of the four sections of this music inside his palace area with his family, many chiefs, and other officials in attendance. It was a transcendent experience, with people listening and watching the musical and personal connections we made while soloing and interacting with the musicians of the Amamreso Agofomma ensemble.⁴

The Fontomfrom ensemble includes two large, hollow, deep toned *dawuro* bells played with thick wooden sticks. Two slender higher-pitched *agyegyewa* drums played with medium or thin sticks add a higher-pitched voice to the ensemble. Two hourglass-shaped, double headed, string-tension drums known as *donno* receive strokes from a curved wooden stick, and with changes in arm and finger pressure, can create a variety of low, medium, and high tones. Two *atumpun* master drums, resting on a stand, are played with V-shaped sticks sometimes called *kotokro*. Both *donno* and *atumpun* are referred to as talking drums due to their ability to express a variety of tones that can reflect the tones of local languages. Two huge single-headed *bomaa* drums complete the ensemble, and are also played with *kotokro*.

We will focus on the section of Fontomfrom known as *Atopiretia*. This music can be played for funerals, in times of war, or at state ceremonies, and is often played when the chief rides on a palanquin. If the chief dances, he holds a sword in his left hand and a gun in his right hand, moving to the right and left in time with the drum rhythms.

The *dawuro* bells play a three-stroke timeline in unison, creating a triple feel that can be expressed in 12/8 time in western notation, with dotted quarters as the main beat. The *agyegyewa* drums also speak in unison in a

Dawuro 1 (High)

Dawuro 2 (Low)

Donno

Agyegyewa 1 (High)

Agyegyewa 2 (Low)

Atumpun

Ya kye ɔ - di - ku - ru.

Bomaa 1 (High)

Bomaa 2 (Low)

repeating four-stroke pattern to solidify the groove. Donno plays a series of variations that mirror the *agyegyewa* voice and accompanies changes in *atumpun* and *bomaa* rhythms.⁵

Atumpun and *bomaa* engage in a conversation: three *bomaa* sounds are answered by *atumpun*'s four-stroke pattern (both above and at letter A below). An *atumpun* variation expresses the Twi language words *Ya kye ɔ di ku ru* (We catch landowner), signifying penalties imposed by a chief for someone misusing the village land they are responsible for.⁶

Atopiretia music includes a sequence of rhythms and dance movements that are cued by *atumpun* or the lower-pitched *bomaa*. The sequence moves from the basic pattern to a repeating *bomaa* phrase that spans

three dotted-quarter main beats while the higher-pitched *atumpun* strikes on the third partial of each beat (letter B). This continues until the *bomaa* states a two-stroke motive on the first and second partial of each beat answered by an *atumpun* four-stroke response parallel to its basic pattern notations (letter C). The final rhythmic pattern (letter D) is initiated by *bomaa*'s roll and a series of *bomaa* phrases that resolve to the basic pattern. This sequence may be repeated as the dance and feeling require.

Tap here for Atopiretia Rhythmic Sequence Drum Ensemble and Drumset

One way to adapt these rhythms for drumset is to bring the *dawuro* timeline to the cymbal, the deeper *bomaa* voice to the bass drum, and the *atumpun* tones to the toms or snare. I

added another layer of time with hi-hat, sounding a series of equal foot strokes in a six-beat feel, coinciding with dotted quarter main beats 2 and 4 in the notated 12/8 time cycle. The basic bomaa-atumpan conversation is expressed here between bass drum and mounted tom.

The cued sequence of Atopiretia dance drumming rhythms can be expressed with the same drumset voices. The continuous hi-hat foot sounds bring another texture, while the cymbal three-stroke groove keeps a timeline in the same way as the original dawuro bell. Each successive bomaa-atumpan conversation between bass drum and mounted tom creates a new feel before a return to the basic patterns.

Tap here for Fontomfrom Atopiretia Drumset

Atopiretia can also be reflected in a jazz style with a swing feel on cymbal and hi-hat and the bomaa-atumpan conversation adapted among bass drum, snare, floor and mounted toms. The original Fontomfrom low, medium, and high drum tones are adapted to different parts of the drumset, and each part of the sequence is extended with improvisations launching from the basic patterns. Observe the basic and jazz versions and see the relationship between the original Fontomfrom drumming and its jazz extension.

Tap here for Fontomfrom Atopiretia Drumset Groove

Our *blood drum spirit* jazz ensemble listened to the atumpan/bomaa voices and varied our improvisations to relate to the Atopiretia basic conversation and rhythmic sequence. While there are many ways to hear the Atopiretia ensemble and West African rhythms in general, we felt the basic groove to start with the three low bomaa strokes in dialogue with the atumpan response.

Tap here for Fontomfrom Atopiretia Saxophone Solo

Our playing focused on this phrasing and we also interacted with the drummers through the sequence of rhythms, each time returning to the

D.C.

basic dialogue. After one cued rhythmic sequence, Eric Owusu asked me to solo over the groove.

Tap here for Atopiretia Rhythmic Sequence

Another way to adapt the Fontomfrom Atopiretia sounds to drumset is to play the atumpan patterns on the hourglass donno drum in conversation with the bomaa phrases on bass drum:

Tap here:

This version divides the bomaa voice between bass drum and donno in the final part of the sequence (letter D):

Tap here:

Listen to this extended improvisation with bass drum, donno, and hi-hat based on atopiretia bomaa and atumpan conversations. These drumset variations work in a solo setting, in

dialogue with a soloist, or intense ensemble interactions.

Tap here:

This connection across time and space between people and cultures through music is a focus of my work as a performer and scholar. The history and depth of both African and African American traditions, intimately related by an aesthetic of communal participation, personal improvisation, and intense interaction as a means to spiritual transcendence can be heard in the music of the Asante people and the global jazz community. Our work is a beginning toward a fuller understanding and connection among the musicians, dancers, and peoples of West Africa, America, and the world. The beauty of these traditions is that while expres-

sions are rooted in culture, they also express a freedom and personal way of being that are universal and unite us all.



ENDNOTES

1. My study of Asante Fontomfrom music has been with master artist Emmanuel Atta Poku, who was teaching in the U. S. during our Ghana tour. I also had the guidance of master artist Erik Owusu, and the drummers of the *Amamreso Agofomma* Music and Dance Ensemble. I learned the Fontomfrom background and drumming from Mr. Poku through lessons, playing together, and observing his artistry and that of Mr. Owusu and the ensemble members. Lessons with Mr. Poku took place between November 2013 and July 2015 in Kumase, Ghana.
2. Members of my *blood drum spirit* quartet, bassist Wes Brown, saxophonist David Bindman, and pianist Art Hirahara, had performed with many Ghanaian teachers in the U. S., including Freeman Kwadzo Donkor, Abraham Kobena Adzenyah, Godwin Kwasi Agbeli, C. K. Ladzekpo, Kwabena Boateng, Martin Kwaakye Obeng, Sarah Thompson, and Aziz Botchway, among others.
3. I studied with Clifford Jarvis in Pittsfield, MA, in summer 1973, and 1977-78; Max Roach at UMass Amherst 1973-74, and Edward Blackwell at Wesleyan University (CT) 1981-86.
4. The members of the Centre for National Culture's *Amamreso Agofomma* Music and Dance Ensemble that we worked with are as follows: Eric Owusu, Ernest Domfeh, Linda Osei Pokuaah, Martha Amankwah, John Kofi Boame, Osei Kwabena, Isaac Opoku, Osei Akoto, Samuel Aboagye, Mercy Ansere, Edwin K. Bonsu, Philip Owusu

The musical score consists of four staves, each representing a different drum part. Staff A and B are marked with 'open' at specific points. Staff C and D are marked with 'open' at the end of the piece. The notation uses a combination of eighth and sixteenth notes, rests, and dynamic markings to represent the complex rhythms of the drum ensemble.

- Agyemang, Bismark Assuming, and Elvis Opoku Dwumfor. The ensemble's artistic director is Daniel Annan Sackey, and the Cultural Centre's director at the time was the late Dr. Samuel Francis Agyei.
5. In my lessons and our playing together, Atta Poku suggested that the timing and placement of the bell reflect dancers' foot movements and that the two-stroke bell motive can be heard as the point of emphasis and beginning of the pattern for notation purposes.

6. Atta Poku taught me this rhythm and meaning in a lesson, July 2015.

ARTISTS

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- Kwabena Boateng, interviews, North Dartmouth, U.S., September 2015–April 2016.
- Eric Owusu, Kumase, Ghana, 2014–15.
- Clifford Jarvis Pittsfield, Mass., summer 1973, and 1977–78.

Max Roach, Amherst, Mass., 1973–74.
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VIDEO AND PHOTO CREDITS

Rev. Martin Adi-Dako, Simon Asamoah, and Ben Cohn

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Royal Hartigan is a percussionist, pianist, and tap dancer who has studied and performed the musics of Asia, Africa, Europe, West Asia, and the Americas. He has received many awards for global research, performance, and teaching and is a professor in world music at the University of Massachusetts Dartmouth. **RI**

CHAMBER MUSIC REFINING AND REHEARSAL TECHNIQUES

BY BENJAMIN FRALEY

Playing chamber music can be one of the best artistic experiences you have as a percussionist. It's a chance to perform with friends and colleagues in an intimate environment that differs from playing in large ensembles. In chamber music, you and your fellow musicians are in charge. Generally, there is no conductor to dictate time and tell you what to do and how to do it. Everyone in the ensemble is not only responsible for their own part, but for knowing the other parts of the piece just as well as their own. Putting together a piece of chamber music can be a lot of hard work, but you can be successful if you follow these techniques.

Schedules

After a piece is selected, it is important to create a schedule for rehearsals leading up to a performance. If we assume that you have dedicated players and an adequate amount of days, weeks, or months leading up to your concert, it is still very important that everyone agrees on a rehearsal schedule. A rehearsal schedule helps the learning process of a piece become regular. It is not a coincidence that symphonies, chamber groups, marching bands, and school ensembles all have regularly scheduled rehearsals.

Once rehearsals are scheduled, figuring out a timeline of when certain sections of a piece will be rehearsed is next. This may involve detailed work on specific sections, rather than working through the piece from beginning to end. It may be more important to start with a section at the end of a piece or the middle depending on the difficulty of each section.

Have a goal for each rehearsal. Goals allow for a better measurement of progress. These goals can vary, but can involve note accuracy, rhythm accuracy, tuning, tempi, dynamics, transitions, etc. Before the end of each rehearsal it should be clear to everyone what sections of the music and what goals will be on the agenda for next rehearsal.

Studying the Music

Part of knowing a piece of music and performing it well is studying the music. This means paying close attention to the music away from musical instruments. This can be a fun activity with members of your chamber group that can also be productive. Items required for studying the music are pencils, the score, parts (if you are not using a score in performance), and at least one recording.

By listening to a recording while you follow along with a score and/or parts, you can begin to make informed decisions or observations about how the piece could or should sound, tempi, texture, dynamics, and overall mood. This is a good opportunity to make notes in your music about other players' parts, patterns, form, marking principle voices, marking accompaniment voices, stickings, unisons, and what sections will be cued by which players.

Cueing

Cueing is one of the most important skills a musician can develop while performing chamber music. In the absence of the conductor are the members of the ensemble, which means non-verbal communication must be clear. Cueing, or even conducting, with sticks/mallets, hands, or your head should be concise, in-time, and clear. Large gestures, even those that seem expressive, are not helpful if they confuse the rest of the ensemble.

In chamber ensembles of six or more people, it can be challenging for all performers to see each other. Whenever possible, all players should be able to make eye contact with most, if not all, members of the ensemble. Communication between performers is greatly improved through eye contact, which can help when cuing sections or playing through difficult transitions. All cues should be marked in each performer's part so there is no confusion as to who is leading each cue.

Polyrhythmic Phrases

Polyrhythms occur when two or more subdivisions of rhythm happen at the same time. Polyrhythmic phrases between different parts can be challenging, sometimes causing a piece to fall apart. Pieces like John Cage's "Third Construction," Iannis Xenakis's "Peaux," and Lou Harrison's "Fugue" have phrases or large sections that are challenging because of a lack of an obvious downbeat, an odd-numbered rhythm that is split between multiple players, or heavily layered rhythms. To combat these challenges, try using these following rehearsal techniques

1. **Use a metronome:** A metronome is a good tool for the beginning stages of rehearsing polyrhythmic phrases or sections of a piece. This can allow members of the ensemble to hear a pulse while playing their rhythms against other conflicting rhythms. This method should only be used sparingly so that

players do not become dependent on the metronome and ignore the rhythmic relationships between players

2. Use the Fenceposts: Fenceposts (sometimes called anchor points) are rhythmic points at which the ensemble lines up, and can be used to sectionalize larger polyrhythmic phrases. Fenceposts could be based on whatever rhythmic duration makes the most sense for the section of the piece being rehearsed. The key to this technique is to practice where different polyrhythmic phrases meet and unify the ensemble. Alternate between playing small polyrhythmic phrases with the fenceposts and just the fenceposts.

3. Build Polyrythms: Playing polyrythms with other musicians can be difficult because it can blur the ensemble's tempo, causing members to accidentally speed up or slow down. To combat the congestion, rehearse rhythms in duets, trios, quartets, etc. By building the architecture of the rhythms bit by bit, it can be easier to hear and understand the relations between parts.

4. Unisons: In cases where some rhythms are very challenging, playing one rhythm together in unison can be very helpful. Though this is not how you will perform the piece, a unified understanding of how to execute difficult rhythms is very helpful.

Blending Sounds

"Blending sounds" is often discussed among non-percussionists. However, it is an important concept for all musicians to consider. Percussionists can control blending with other instruments (percussion or non-percussion) by choosing instruments that match sound characteristics and quality, selecting sticks and mallets that match tone color and articulation, and using strokes that match articulations and dynamics.

Spot Checking

Continuously running large sections of a piece (or the entire piece) does not address the smaller details of a work, and any experienced musician will tell you that "the devil is in the details." It is important to take rehearsal time to look at small phrases—i.e., only a couple of measures at a time. As these smaller sections are perfected, they can be expanded upon to incorporate measures before and after the section. Transitions are perhaps the sections that require the most attention in rehearsals. Transitions generally contain very important musical language to introduce the next section of music. The utmost care must be given to make sure these areas are performed correctly.

Games

A game in a rehearsal setting is any activity that creates friendly competition while still achieving rehearsal goals. This activity is not only effective, but also helps keep the rehearsal atmosphere fun and keeps the mood from becoming too tense. Sometimes there is a good-natured consequence for the person who loses, such as bringing snacks for the next rehearsal.

My personal favorite is the quiet game. If you are rehearsing a very loud section of a piece and are not sure that everything is happening as it should, have everyone play at *mezzo-piano*. If someone plays too loud "they lose." The point is, the dynamic will allow the ensemble to hear what is happening. These games are up to you and your creativity, based upon the goal you are trying to achieve.

Smaller Groups

Taking time to listen to a few people at a time is a good idea for solidifying musical ideas on smaller levels. If you are rehearsing with three or more people, it will be necessary to hear the relationship between select parts without the entire ensemble playing. For example, if you are rehearsing with a sextet, it may be necessary to have only two to five musicians play to hear something specific. It can also be helpful to have someone listen to certain sections to make sure everything is correct. This is a valuable technique and not a waste of ensemble time. It's an opportunity to learn something more about the piece you are playing.

Coachings

Coachings are valuable opportunities to gain additional insight into what should be a well-prepared chamber piece. These coachings could be with a well-known chamber ensemble, a faculty member, or the composer of the piece. The point is to get objective, professional feedback that is detail oriented. Coachings should occur when the piece has relatively few note or ensemble mistakes so the feedback can be focused on musical ideas.

Dr. Benjamin Fraley is an Adjunct Instructor of Percussion and Marching Percussion at Troy University in Troy, Alabama. He holds a Bachelor of Music degree in Percussion Performance and Music Management from The Hartt School at the University of Hartford, a Master of Music degree and Artist Diploma from the College-Conservatory of Music at the University of Cincinnati, and a Doctor of Music degree from The Florida State University. Dr. Fraley performs frequently with Dr. Jennifer Fraley as a member of the Sources Duo, a new-music ensemble that brings new or rarely performed works to students and audiences. **RIS**



IN MEMORIAM

ROBERT PAISTE

On November 16, 2016, the Paiste cymbal company announced the death of Robert Paiste.

Robert was born in 1932 in the family's country of origin, Estonia. The disruptions during the mid-20th century brought the family through Poland to Northern Germany, where in the late 1940s he joined his father, Michail, in cymbal and gong making. He moved to Switzerland in 1957 to found the company's new and present home base.

"Father was making cymbals, and I just got into it," Robert told writer Robyn Flans in a 1985 *Modern Drummer* magazine article. "I started in the factory after school, and then I began to learn the handicraft. I started working in production when I was 17. It began with learning how to hammer cymbals to achieve a certain sound. I found out what vibrations do, and how it's possible to influence the metal."

Robert and his younger brother, Toomas, took over the Paiste business in 1963 upon the death of Michail. While Toomas ran the administrative side of the company, Robert handled production. "Robert likes to go into the details of things, really diving into the problems and trying to solve them methodically," Toomas told *Modern Drummer*. "That's a perfect attitude for sound development."

Robert's work led to numerous innovations, inventions and patents, and among his many accomplishments were the Formula 602, the 2002, and the Signature Series cymbals.

"Sound is vibration, and vibration is energy," Robert told *Modern Drummer*. "Life energy is vibration and sound, also. So, for us, sound is part of a very deep, basic truth. We are not the only ones who feel like this. There are so many musical-minded drummers who get the same exciting feeling from playing their cymbals. It's not just the sound. It's the vibration, the touch, how it feels, and how it speaks to the drummer. It's a wonderful feeling to produce something, hand it over to the drummers, and see them get the same response. There's a deep truth behind it." **RIS**



MICROTUDE FOR MULTIPLE PERCUSSION

BY BRIAN S. GRAISER



“**M**icrotude” is an etude in the traditional sense, in that it targets a specific musical skill to be developed within the framework of a broader performance piece, complete with a beginning, middle, and end. Most percussionists are familiar with *technical* etudes (studies that target specific techniques, e.g., snare drum rudiments or four-mallet permutations), but in preparing to write “Microtude” I saw the need (and opportunity) to address a different kind of skill: developing a percussionist’s sensitivity to sound and timbre.

I like to tell students that a percussionist’s primary responsibility isn’t to “keep the beat” (just ask any orchestral or chamber percussionist), but rather to curate sounds. I think the metaphor works very well; after all, an art curator is responsible for not only going out into the world and collecting meaningful items, but also returning home and deciding which items to display when, and in what combination.

“Microtude,” then, is an etude that develops a percussionist’s ability to define and control the exact quality of sound(s) produced at any moment. It is the performer’s responsibility to experiment with stick/mallet options, playing spots, stroke speed, etc., in the pursuit of finding, and consistently reproducing, the desired sound quality for every note. I chose to use a tin can and a clay pot because they are easy to obtain and are both capable of producing a wide range of sounds if the performer takes the time to explore them. I have also given performers the added responsibility of finding, or “curating,” a sustaining sound of their own choosing. Performers should let the musical context and their own artistic sensibilities dictate which sound(s) to use.

 Tap to play Video



Helpful hints for learning “Microtude”

I have found that using the backs of two rattan xylophone mallets gives me the greatest measure of control over balance and tone, whether I’m tapping, scraping, or using dead strokes (drumsticks, on the other hand, give me a *slightly* more satisfactory tone when tapping the instruments, but the severe loss in tone quality when scraping them is too much for me to allow). As for my personal “sound of choice,” I combined two different sounds: some small, high-pitched Indian bells I recently purchased, and a set of snail-shell wind chimes that I made for myself. I think the delicate (almost distant) metallic tinkling of the bells on top of the “wet and earthy” snail-shell sound creates a satisfying combination that brings out certain colors in the existing timbres of the tin can and clay pot (similar to how spices and seasoning bring out certain flavors in food). Here are some other, more specific tips:

- Measure 1: The sticking indications are given with the assumption that the performer will set up the clay pot on the right and the tin can on the left. However, this is not the only possible option, and if one were to find a different arrangement (e.g., placing the tin can *behind* the clay pot), other stickings might be more appropriate.

- Measure 6: It is important to use a dead stroke on the tin can while playing the open accent on the clay pot. As a listening exercise, try playing that “chord” with different combinations of stroke types and playing spots. I think the best one is the one I wrote, but you may disagree with me!

- Measures 7–11: I think this is the most difficult part of the etude, as the performer must be able to play with complete control while doing two different motions *and* maintaining a good balance between the instruments. I have found that in order to produce the proper sonic balance, my tin can scrapes require a much gentler motion than my clay pot scrapes. I use an up-and-down motion to scrape the ridges on the side of the tin can (make sure your tin can has ridges), and a forward-and-back motion to scrape the side of the clay pot.

- Measure 13: Here, I change my scraping motion on the clay pot from forward-and-back to up-and-down, similar to my tin can scraping motion, in order to produce staccato scrapes.

- Measure 14: To produce the long-sustaining tin can scrape, I use both mallets to scrape up and down continuously, offsetting my right hand by about an inch so that there aren’t any gaps in the sound (see the video of my performance for a demonstration).

I hope you enjoy playing “Microtude” and use it not only as a stepping stone to developing a sensitive ear towards sounds and timbres, but also as a gateway to the endlessly rich world of curating them. I look forward to watching video postings of this piece and seeing/hearing what performers come up with!

Dr. Brian S. Graiser is a contemporary percussionist, composer, and teacher, and is Adjunct Instructor of Percussion and Marching Percussion Director at Sam Houston State University. His musical exploits are highly diverse, although he takes pride in being at the forefront of advocacy for extended-range vibraphone, including his DMA Project, “*Concerto No. 1 [Lulu]: Creating the World’s First Concerto for Four-Octave Vibraphone.*” Dr. Graiser is a member of PAS and BMI, and his compositions are available through Keyboard Percussion Publications, Alfonse Productions, and self-publication (distributed through Frontier Percussion).



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

Microtude

Brian Graiser
BMI

for tin can, clay pot, and resonant/sustaining sound of choice

NOTATION KEY

tin can (rim)	tin can (scrape)	tin can accent (top)	clay pot (edge)	clay pot (scrape)	clay pot accent (side)	dead stroke (any inst.)	sound of choice

Allegro

f

simile

pp

f

Slower

p

p

f⁺

p

Allegro

f

p

f

f

p

f

mp

mf

f

PAS KEYBOARD COMMITTEE

BY SCOTT HERRING



Greetings from the PAS Keyboard Committee, whose members include some of the finest keyboard performers and educators on the planet. The Keyboard Committee examines and addresses keyboard issues and topics of concern to the PAS membership. The committee promotes, organizes, and recommends the various keyboard clinics, masterclasses, and panel discussions for each PASIC.

The returning PAS Keyboard Committee members are Scott Herring (chair), Andy Harnsberger, Gwendolyn Dease, Ji Hye Jung, Ed Smith, Adam Blackstock, Tony Micelli, and Michael

Overman (all from the U.S.). In July, we added the following new members to the committee: Andrea Venet, Paul Fadoul, James Moyer, Mark Boseman (all from the U.S.), and Wei-Chen Li (China), as well as university committee liaison Jennifer Hotz. If you are interested in becoming a member of the PAS KC in 2017, please contact Scott Herring (sherring@mozart.sc.edu) during the application period.

Each year at PASIC, the PAS Keyboard Committee hosts several types of events. Below are brief descriptions of the keyboard events that occurred at PASIC16.

Then and Now: 30th Anniversary of the NEA Concert *photos by Warren LaFever*



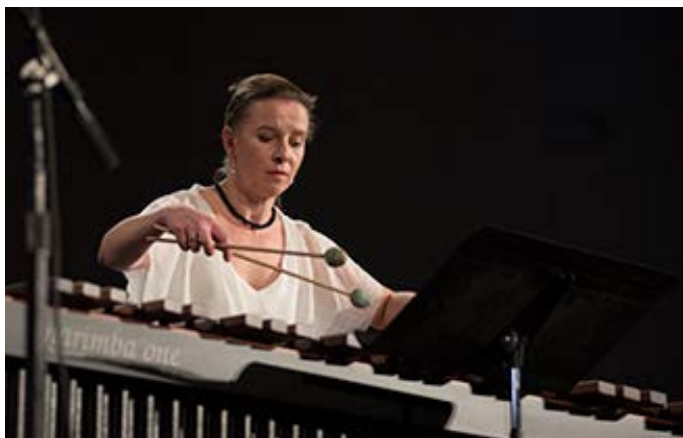
William Moersch



Gordon Stout



Ji Hye Jung



Katarzyna Mycka



Michael Burritt



Svet Stoyanov



NEA Concert performers with PAS President-Elect Brian Zator

Evening Concert: The Friday evening Showcase Concert was titled “Then and Now: 30th Anniversary of the NEA Concert.” This concert featured the three works from the 1986 NEA commissioning project: “Reflections on the Nature of Water” by Jacob Druckman (William Moersch, performer), “Autumn Island” by Roger Reynolds (Gordon Stout, performer), and “Velocities” by Joseph Schwanter (Ji Hye Jung, performer). The “now” portion of the concert included two newly commissioned works: “Postludium” by Anna Ignatowicz (Katarzyna Mycka, performer), and “Hymning” by Robert Hohnstein (Michael Burritt, performer). Also performed was Alejandro Viñao’s “Kahn Variations” (Svet Stoyanov, performer). Seeing all of these superstar performers on one stage at PASIC was incredible!

Daytime Showcase Concerts: These concerts featured some of the most recognized and influential keyboard artists of our time. On Thursday afternoon, the Escape X Duo performed a concert of keyboard duets. On Friday, Ji-Hye Jung, Doug Perkins, Todd Meehan, Ayano Kataoka, Gwendolyn Dease, Eduardo Leandro, and Eric Cha-Beach presented a concert of chamber music that featured keyboard percussion. Also on Friday, Katarzyna Mycka and her quartet presented a concert of new works and arrangements for keyboard quartet. And on Saturday, Theodor Milkov presented a marimba concert of

repertoire that included works from the Baroque and Classical periods as well as two newly commissioned works.

Panel Discussion: Panel Discussions are intended to “pick the brains” of some of today’s leading keyboard performers and educators. The PASIC16 Keyboard Committee Panel Discussion topic was Music for Keyboard Percussion Duo. Joining us for the panel was Escape X Duo, Quey Duo, and Doug Perkins from the Meehan-Perkins Duo. Each member provided a handout that included a list of keyboard percussion duos that they are excited about. We also listened to selected audio clips of these works. If you missed this event, you can find these lists on the PAS website.

Sight-reading Lab: The Keyboard Committee alternates years between a masterclass session and a lab session. This year’s sight-reading lab was hosted by Dr. Christopher Norton, Professor of percussion at Belmont University.

Clinic/Performance: Ryan Lewis presented his research on ragtime xylophone in his informative session titled “A Quick Start Guide to Ragtime Xylophone Improvisation.” Participants left with a wealth of strategies for learning to improvise in the ragtime style.

The January 15 deadline for next year’s PASIC applications is quickly approaching. Over the past few years, PASIC has featured terrific lineups of keyboard artists, and we will continue to host inspiring and engaging performances and sessions. **RIS**

PAS WORLD PERCUSSION COMMITTEE

BY N. SCOTT ROBINSON, COMMITTEE CHAIR



The PAS World Percussion Committee is comprised of PAS members who are active professional performers and educators of various world percussion instruments and traditions. Some of our committee members are also active ethnomusicologists. This committee had at its very beginnings a relationship with ethnomusicology and research-oriented activities when Phil Fiani was Chair of the Percussion Ethnomusicology Committee in 1973.

In 1979, Donald Gilbert was asked to form a new committee for which the name was changed to World Music Committee. That committee had as additional members John Bergamo, John Floyd, Tim Richards, and Richard LeVan. The World Music Committee was focused on producing research articles on a variety of ethnic percussion for issues of *Percussionist* and *Percussive Notes*.

As the committee grew in the 1980s, the name was changed to the World Percussion Committee with John Wyre, Randy Crafton, Sal Ferreras, Dr. Paschal Younge, and Dr. Kenyon Williams previously serving as Chairs, and with the committee's new focus on planning world percussion events for PASIC. The current committee has grown to involve 32 members (plus a two-member subcommittee and University Committee liaison), with our activities focused solely on planning world percussion events at PASIC annually. Current World Percussion Committee membership includes Dr. N. Scott Robinson (Chair), Dr. Andrés Espinoza Agurto, Rubén Alvarez, Dr. Sonja Branch, Roger Braun, Dr. Justin Bunting, Jennifer Caputo, Dr. Anthony Di Sanza, Dr. Kyle Forsthoff, Dr. Ryan Frost, Matt Geiger, Dr. Dave Gerhart, Dr. Brandon Haskett, Matt Henry, Richard Henson, Joel Laviollette II, Dave Longfellow, Adam Maalouf, Monette Marino, Shawn Mativetsky, Dr. Neeraj Mehta, C.J. Menge, Andy Miller, Dr. Eugene Novotney, Dr. Dan Piccolo, Dr. Patrick Roulet, Gavin Ryan, Dr. Neil Sisauchyot, Dr. Heather Sloan, Dr. Adam Snow, Mark Stone, and Dr. Clifford Sutton. Our subcommittee includes Dr. Michael Vercelli and Miguel Castro, while our University Committee liaison is Shane Jones.

MISSION STATEMENT

The World Percussion Committee works to promote and enhance the intellectual and artistic discourse in the field of world percussion music at PASIC. The committee provides unique opportunities and forums for percussion students,

educators, and artists across the globe through PAS to expand their cross-cultural awareness, musicianship, and understanding of world percussion traditions. The PAS World Percussion Committee seeks applications for PASIC focused on instruments indigenous to world percussion traditions featured in either traditional or contemporary contexts. Applications featuring primarily Western percussion should be directed to the respective category in the application process.

COMMITTEE SERVICE

As an all-volunteer non-profit organization, the Percussive Arts Society relies on its membership to serve, and committee membership is a great way to get involved in PAS, gaining valuable administrative experience for your career. Serving on a committee serves the organization, and committees operate under accepted term limits, adopted rules, and official processes in order to preserve fair and transparent decision-making. The World Percussion Committee has openings in its membership on a regular basis due to term limits, so check the PAS website for opportunities to get involved! Committee membership involves a committee approved application process reviewed by the current Chair to make decisions about choices that would best serve the needs of the committee and PAS.

ACTIVITIES

Each year the World Percussion Committee holds a two-hour meeting at PASIC, during which members put forth ideas for discussion such as topics for the annual World Percussion Panel Discussion, issues with the World Percussion Ensemble Competition, Hall of Fame nominations, and the review process for world percussion events at PASIC.

Our past panel discussion topics have been the following:

- "Rhythm and Race: Racial Identity in World Percussion Study, Performance, and Teaching" (2016)
- "All Hands: Re-envisioning Gender in World Percussion Traditions" (2015)
- "Beyond Our Own Experiences: Techniques Towards Practicing and Teaching Music of the Oral Tradition" (2014)
- "Practice to Performance: Taking World Percussion Traditions from the Field to the Ensemble Concert" (2013)
- "World Music Ensembles and Community Engagement: Various Perspectives" (2012)

- “Approaching the World’s Musical Traditions with Integrity: The Percussion Educator’s Role” (2011)
- “Straight to the Source: Creating a Successful Field Experience” (2010)
- “The Influence of World Percussion on Popular Music” (2009)
- “Early Western World Music Pioneers” (2008)
- “World Music Ensembles in Percussion Education: Issues, Concepts and Perspectives” (2007)
- “Approaches to Improvisation, Composition and Creative Performance: Entering the Creative Minds of Master World Percussionists” (2006)
- “World Percussion in the 21st Century Percussion Program” (2005)
- “Makers & Shakers” (2002)

Non-members are welcome to observe the committee meeting. Each committee member is expected to attend the meeting and participate at two out of three consecutive PASICs. The Chair actively recruits committee members to serve as World Percussion Ensemble Competition judges and PASIC application reviewers. These additional responsibilities of chosen committee members take place between April and June each year. Any members not serving in those capacities can be asked to serve in a subcommittee as needed so that all members have an opportunity to be involved. These roles are rotated until all committee members have served in each capacity. Failure to attend the meetings regularly and/or serve in these capacities can lead to dismissal from the committee. The WPC Chair also attends the PAS Committee Chairs Meeting at PASIC.

WORLD PERCUSSION ENSEMBLE COMPETITION

Each year the World Percussion Committee is involved in the annual World Percussion Ensemble Competition in support of the growing awareness and inclusion of world percussion as an integral part of contemporary percussion pedagogy. The competition has very strict guidelines about the online application process, types of ensembles that can participate, musical and cultural presentation, required media, and deadlines. The winner of the competition is offered a concert performance opportunity at PASIC.

The winners of the past six competitions (2011–2016) have included Michael Spiro and Indiana University World Percussion Ensemble, Dr. B. Michael Williams and Winthrop University Percussion Ensemble, Dan Moore and the University of Iowa East/West Percussion Ensemble, Dane Richeson and the Lawrence University Percussion Ensemble, Jesse Willis and Coastal Carolina University Calypsamba, and Dr. Julie Hill and University of Tennessee at Martin World Percussion Ensemble.

WORLD PERCUSSION PASIC APPLICATIONS

Each year, the World Percussion Committee seeks applications for world percussion events at the annual PASIC. The online applications for PASIC17 will be due January 15. Artists seeking consideration should be sure to submit well-written

proposals that explain in full detail exactly what they are seeking to present in both the short and long description areas of the digital application form. It is of particular interest to PAS for artists to explain their proposals fully including the benefits to PASIC and its attendees. Photographic, audio, and visual media are required and should be directly related to your proposal. Incomplete proposals or those that offer world music topics on primarily western percussion instruments will be not be considered.

COMMITTEE INFORMATION & PROTOCOL

General information about PAS Committees, current membership, guidelines, term limits, any current openings for chairs or committee members, and the application and selection process can be viewed at the following link: <http://www.pas.org/community/get-involved/committees>.

The PAS World Percussion Committee Mission Statement, committee guidelines, and application for membership can be viewed at the following link: <http://www.pas.org/About/the-society/committees/committeedetails.aspx>.

For further information about the PAS World Percussion Committee, please feel free to contact the current Chair, Dr. N. Scott Robinson, at nsrobins@sdccd.edu. **RIS**

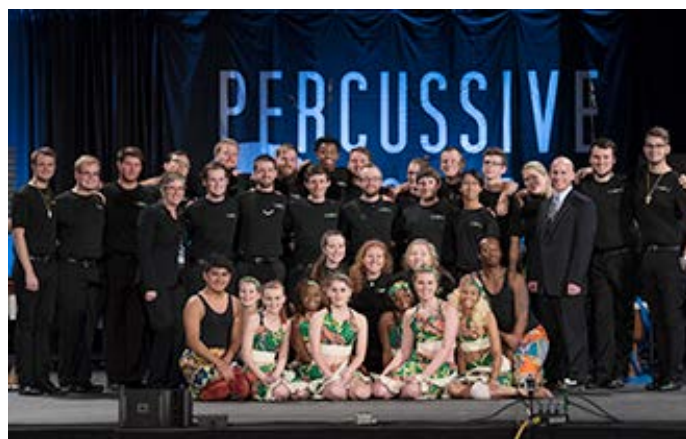


PHOTO BY WARREN LAEVER



PHOTO BY WARREN LAEVER

Dr. Julie Hill and University of Tennessee at Martin World Percussion Ensemble

RHYTHM! REVIEWS

Sex, Drums, Rock'n'Roll!

Kenny Aronoff

\$29.99

Backbeat Books

www.backbeatbooks.com

Subtitled “The Hardest Hitting Man in Show Business,” this autobiography by versatile session and touring drummer Kenny Aronoff is a testament to the adage that “success happens when opportunity meets preparation.” While one may have little control over the opportunities one is offered, one can certainly take charge of the preparation, and this book is filled with examples of how hard Aronoff worked in order to ultimately make the most of opportunities to play and/or record with such artists as John Mellencamp, Bob Seger, Melissa Etheridge, John Fogerty, Jon Bon Jovi, Meat Loaf, Paul McCartney and Ringo Starr, Smashing Pumpkins, the BoDeans, Bob Dylan, Brian Wilson, Eddie Money, and countless others (his discography takes up 13 pages of the book), along with playing behind several different artists at such shows as *The Kennedy Center Honors* (multiple times), *Red Hot and Country*, *Willie Nelson and Friends: Alive and Kickin’*, *The Beatles: the Night that Changed America*, and many others.

Aronoff’s background includes extensive training in classical percussion at Indiana University, the Tanglewood Festival, and the Aspen Festival. The book recounts how he spent hours and hours practicing and played in everything from jazz-fusion bands to symphony orchestras. Besides the formidable technique he developed, he also makes it clear that one of the most important benefits of his education was learning to read and write music. He tells of numerous times when his ability to write out his own drum charts enabled him to quickly get his part down at a recording session, keep track of all the styles and requirements of playing behind multiple artists on a single show, and being able to jump into a tour at the last minute because he was able to write charts while listening to demos while flying to the gig.

He also makes it clear that the practicing and learning are non-stop, and one must rise above potentially humiliating situations. For Aronoff, one potential career-ender occurred the first time he went in the studio with Mellencamp and, after one day, was told that he was being replaced by a studio drummer. Although he had only been in the band a few weeks and everyone expected him to go home, he stayed and studied the drummers who replaced him so he could learn what they knew and he didn’t. He was never replaced again.

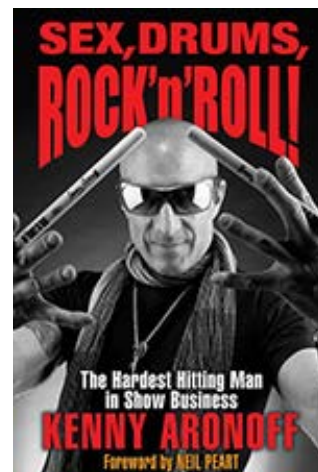
Aronoff tells of some awkward or tense moments he endured from some of the artists he’s worked with, but this is no “get even” autobiography. Aronoff makes it clear that to be a professional sideman or studio drummer, one has to focus on the music, give the artists and producers what they want (even

when they are unable to articulate it clearly), and not take things personally.

There is not much technical drum talk in the book of the kind you can find in the many interviews Aronoff has done over the years with such publications as *Modern Drummer*, *Percussive Notes*, and *Drum!*, but the general concepts and attitudes he discusses can have just as much (or sometimes more) to do with success than one’s chops. As for the “sex” in the title, don’t buy the book for that or you’ll be disappointed. Aronoff doesn’t hide the fact that he has enjoyed certain physical pleasures of being a rock’n’roll star, but he doesn’t dwell on that or brag.

The overall story told here is one of hard work—from hours of practice to keeping a ridiculous schedule that can involve doing a late-night session or concert in one city and then flying overnight to a different city (or country) for a morning session or rehearsal. So many rock or celebrity autobiographies only focus on the successes and glories; Aronoff has certainly had his share of those, but he balances out those stories with descriptions of the hard work and challenges, making this a valuable read for anyone wishing to nurture and sustain a career in the music business.

—Rick Mattingly



Start Playing Drums

John Lamb

\$12.99

Self-published

<http://johnlambdrums.com/project/start-playing-drums/>

Readers may first open this book without having any prior knowledge of drums or drumming. However, by the end of the book, they will be able to play the drum beats from many popular songs.

John Lamb starts from square one, introducing the parts of the drumset and examining proper hand technique. Musical notation is used side by side with the author’s “pictonotation,” which uses a black and white sketch of the



drumset. The drums or cymbals that are to be played are filled in with black ink. The actual musical notation is written first, with the pictures of the drumset drawn underneath each note. The pictures do not always line up with the notes, however; in those cases, the reader must read either the actual notation or the pictonotation.

Concepts such as song form, drum fills, and flams are also examined. Helpful hints and practice techniques are also addressed. Drum beats to the following songs (and others) are notated in both traditional notation and pictonotation: Tom Petty's "You don't Know How it Feels," Shaggy's "It wasn't Me," AC/DC's "You Shook Me All Night Long," Queen's "Another One Bites the Dust," and Little Richard's "Lucille."

This book would be of interest to those who would like to learn a little bit about drums without taking lessons. It can also be a way for someone who plays by ear to transition over to reading standard notation.

—Jeff W. Johnson **RIS**

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HALL OF FAME SPOTLIGHT

ALAN ABEL, LIONEL HAMPTON, MAX ROACH

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](#).

ALAN ABEL

BY TERRY O'MAHONEY

Performer, teacher, instrument manufacturer, author, mentor—Alan Abel is all of these things. Abel has performed under some of the greatest conductors of our time in the Philadelphia Orchestra. He has performed most of the major works of symphonic repertoire and participated in numerous world premieres.

Born in 1928 in Hobart, Indiana, Abel discovered drums at an early age and had a chance to work with some excellent teachers. While attending the Eastman School of Music from 1947 to 1951 he performed as a part-time member of the Rochester Philharmonic Orchestra. Upon graduation, he spent two years as a member of the U.S. Air Force Band.

In 1953, Abel began a six-year stint with the Oklahoma City Symphony, and he taught at the University of Oklahoma and Oklahoma City University.

While Abel was performing with the Oklahoma Symphony, Philadelphia Orchestra conductor Leopold Stokowski appeared as a guest conductor with the orchestra. “Stokowski always made a point of singling out members of the orchestras he guest conducted and praising them in newspaper interviews,” Abel recalls. “The piccolo player and I were the ones he picked during his visit.”

Subsequently, Abel sent a letter to the Philadelphia Orchestra office asking that he be considered for any openings in the percussion section, and included the newspaper clipping quoting Stokowski. Charlie Owen had heard good things about Abel’s playing from William Street (Abel’s teacher at Eastman), and he saw Abel’s letter. When an opening in the percussion section occurred, Owen invited Abel to audition.

Abel won the audition and joined Owen, Michael Bookspan, and Fred Hinger in the Philadelphia Orchestra percussion section. He began as third percussionist in 1959, advancing to Associate Principal Percussionist in 1972. He was the 1988 recipient of the C. Hartman Kuhn Award for “enhancing the standards and reputation of the Philadelphia Orchestra.” Abel retired from the Philadelphia Orchestra on September 15, 1997. Abel also served on the PAS Board of Directors from 1987–1994.

Teaching has always been a part of Abel’s life. He continued

the tradition he began in Oklahoma by teaching high school students at the Philadelphia Settlement School. In 1972, he began teaching at Temple University. Many of his former students perform with symphony orchestras and/or teach in colleges throughout the U.S. and the world.

During the 1970s, Abel compiled and edited two books of orchestral studies for timpani and percussion, published by G. Schirmer. Since the 1960s, Abel has manufactured 4-inch and 6-inch orchestral triangles that produce a clear, bright sound found very desirable by percussionists. Abel proved to be an instrument-design pioneer through the development of his “suspended” concert bass drum stand, which has been copied by many percussion manufacturers today.

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



LIONEL HAMPTON

BY RICK MATTINGLY

Although Lionel Hampton wasn't the first to play the vibraphone—that honor goes to Red Norvo—"Hamp" is generally credited as the one who brought vibes to the public's attention through a combination of musicianship and showmanship. "I always think of Hamp as the guy who really got us established," said vibist Gary Burton in a 1999 *Percussive Notes* interview.

Hampton was born on April 20, 1908. He began his professional career as a drummer, going on the road with such bandleaders as Detroit Shannon and Les Hite before settling in Los Angeles in 1927. Hampton first played vibraphone during a 1930 recording session with Louis Armstrong. Armstrong encouraged Hampton to pursue vibes playing.

Hampton took Armstrong's advice and soon became a well-known vibraphonist, particularly through his work at the Paradise Club in Los Angeles. One night, clarinetist Benny Goodman, pianist Teddy Wilson, and drummer Gene Krupa heard Hampton's band at the Paradise and invited Hampton to record with them. Subsequently, Hampton joined the Benny Goodman Orchestra.

A year later, RCA Victor invited Hampton to record under his own name. In 1940, Hampton assembled his own big band, and in 1942 the band scored a hit with their recording of Hampton's composition "Flying Home." Hampton is credited as the first big band leader to use organ and electric bass in his group.

Hampton continued leading a band for the next several decades. His bands had the distinction of being respected by jazz musicians as well as being popular with the public at large. Hampton's riff-based music even had some success on rock stations in the early 1950s and he appeared in a movie with rock 'n' roll disc jockey Alan Freed.

In 1984, Hampton was elected to the PAS Hall of Fame. The following year, the University of Idaho established the Lionel Hampton Jazz Festival, and in 1987 the same university established the Lionel Hampton School of Music, which was intended to house Hampton's scores, recordings and memorabilia. But much of that material was lost when a fire destroyed Hampton's New York apartment in 1997.

By 1995, Hampton was confined to a wheelchair as the result of two strokes, but he continued to perform, often playing with just a single mallet.

In 1997, President Bill Clinton presented Hampton with the National Medal of Arts. In 2001, Musser introduced a new vibraphone as a tribute to Hampton: a Musser Century Vibe with special gold bars and resonators on a furniture-quality wooden frame. In 2002, Hampton was honored at the Kentucky Music Hall of Fame ceremony with the Governor's Lifetime Achievement Award.

"Playing is my way of thinking, talking, communicating," Hampton told *Modern Drummer* magazine writer Burt Korall in 1988. "I've always been crazy about playing. Every day I look forward to getting with my instruments, trying new things. Playing gives me as much good feeling now as it did when I was a bitty kid. I think I love it more as I get older because I keep getting better on drums, vibes and piano."

Lionel Hampton died of heart failure on August 31, 2002.

Watch a video of Lionel Hampton and his band performing "Flying Home" on a 1957 TV show at https://www.youtube.com/watch?v=R_rTICMVXQQ.

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



MAX ROACH

BY RICK MATTINGLY

As the big band era of the 1930s and early '40s gave way to the bebop era of the late 1940s and '50s, Max Roach became the most important bop drummer through his work with bebop founders Charlie "Bird" Parker and Dizzy Gillespie. Roach was at the forefront of a new drumming style in which the ride cymbal was the focal element of the drumkit, and Roach's ability to play extremely fast ride patterns set a new standard for drumming excellence.

Born in North Carolina but raised in Brooklyn, Maxwell Roach began playing piano at age eight and drums at age 10. Roach became the house drummer at Monroe's Uptown House in 1942, and he participated in the jam sessions with Parker and Gillespie that led to the development of bebop. He played with Benny Carter's big band before joining the Gillespie-Parker quintet and also playing in Gillespie's big band. He played with Parker's quintet from 1947–49 and appeared on many of Parker's most important recordings.

Roach also recorded with Miles Davis in 1949 for the album *Birth of the Cool*. One can hear Roach using the ride cymbal in the bop style, but still sometimes riding on partially open hi-hats in the swing style. Recordings such as this gave rise to the myth that bop drummers were not using the bass drum as a timekeeping element, relegating it only to occasional accents. "We played the bass drum," Roach insisted in a *Modern Drummer* interview, "but the engineers would cover it up because it would cause distortion due to the technology at the time." One of the most famous bop recordings is *Jazz at Massey Hall*, which was recorded in 1953 and features Parker, Gillespie, Roach, Bud Powell, and Charles Mingus. Tunes such as "Salt Peanuts" reveal Roach's finesse with extremely fast tempos.

In 1954, Roach formed a band with trumpet player Clifford Brown, and for the next two years it was one of the hottest groups on the scene. The group was cut short by Brown's untimely death in an automobile accident in 1956. Roach became politically active in the 1960s, and his album *We Insist! Freedom Now Suite* reflected the tension of the era.

Roach also pioneered solo drum compositions, such as "The Drum Also Waltzes" from his 1966 album *Drums Unlimited*. Considering Roach's penchant for playing solo drum compositions, it was surprising to some that he never used more than a basic five-piece kit, which he often referred to as the "multiple percussion instrument." As an extension of his solo drum compositions, Roach started the first jazz percussion ensemble, M'Boom.

In his later years, Roach led his own groups and also performed with a wide variety of artists, from avant-garde musicians such as Cecil Taylor and Anthony Braxton to classical string

quartets and the Japanese taiko group Kodo. Roach's Double Quartet featured his regular jazz quartet with the Uptown String Quartet, which was led by his daughter, Maxine.

Roach also taught at the Lennox (Mass.) School of Jazz in the late 1950s and during the 1970s and '80s at the University of Massachusetts at

Amherst. He was awarded two honorary degrees and in 1988 received the first MacArthur Fellowship ever awarded to a jazz musician. Roach died on Aug. 16, 2007 after a lengthy illness.

Hear Max Roach play "The Drum Also Waltzes" from the album *Drums Unlimited* at <https://www.youtube.com/watch?v=m7ha2iuEti0>.

Read Max Roach's full PAS Hall of Fame bio at <http://www.pas.org/About/the-society/halloffame/RoachMax.aspx>. **RIS**



PEOPLE AND PLACES

USA

Illinois

John Yost, of Rhythm Revolution, has been busy the last few months, starting this past summer with a week-long residency at Vandercook College of Music in Chicago teaching drum circle facilitation, djembe, and taiko modules for educators and students to take into the classroom. He followed that up with several drum circles at Infinity Foundation personal growth center, corporate team building and synergy sessions for Smith's Group LLC, AbbVie pharmaceuticals, Fiserv, the Square Roots Festival, Make Music Chicago, Abbott Full-Life Hacks with Weber Schandwick, Lollapalooza, Evanston Ethnic Arts Fest, Armitage Arts Fest, Jeff Fest, Taste of Lincoln Fest, and the Chicago World Music Fest.

John will be doing a taiko intro workshop at Infinity Foundation (<http://infinityfoundation.org/courses/arts-expression/taiko-drumming.aspx>) on Dec. 4. Look for his taiko ensemble Kaiju Daiko at the 606 Winterfest on Dec. 11, and the NCJAA Holiday Party. John's winter term of taiko and djembe classes for the Chicago park district start the week of Jan. 11, 2017. A Personal Growth drum circle will be held Feb. 4 at Infinity Foundation. Gong Yoga will be held the first Saturday of the month at Core Power Sauganash, and a monthly drum circle at Mozart Park on the third Friday of every month. For more information, contact John at drumevents@gmail.com.

Tennessee

The Fall 2016 **University of Tennessee at Martin Percussion Ensemble's** Roots of Rhythm Tour, on September 19 and 20, included five performances in two days for more than 1,700 students and community members in rural areas of Western Kentucky and Tennessee. Thanks so much to the Tennessee Arts Commission, the UTM College of Humanities and Fine Arts, and Remo, Yamaha, Innovative Percussion, Zildjian, and Amro Music for their continued support of this program. This year's tour stops included Southwest Calloway Elementary, Ky.; East Calloway Elementary, Ky.; Dyersburg State Community College, Halls Elementary, Tenn.; and Trimble Elementary, Tenn. The ensemble is directed by **Dr. Julie Hill** and **Dr. Josh Smith**.

See a video of UTM's Roots of Rhythm Tour

https://www.youtube.com/watch?v=w7WZWyXliFE&feature=em-upload_owner

Rich Redmond's 4th Annual Drummers Weekend Nashville took place at Soundcheck Studios on October 28–30. Twenty-five campers from North America and Canada from ages 9–65 and all abilities converged for 72 hours of hands-on training with the world's greatest drummers. Guest teachers included **Ray Luzier** (Korn), **Chris McHugh** (Keith Urban/top-call session drummer), **Nir Z** (John Mayer/top-call session



drummer), **Sandy Gennaro** (Cyndi Lauper/Joan Jett), **Jim Riley** (Rascal Flatts/educator), **Keio Stroud** (Big and Rich/freelance), **Lalo Davila** (percussion specialist/educator), **Jimmy Elcock** (Jamie Lynn Spears), and **Jim McCarthy** (branding/career development). A roundtable discussion featured **Craig Krampf** (Melissa Etheridge/sessions), **Ron Gannaway** (Joe Nichols/Steve Wariner), **Chuck Tilley** (Alabama/sessions), **Travis McNabb** (Frankie Ballard/Better than Ezra), **Jack White** (Rick Springfield/James Brown), **Mile McPherson** (Kelly Clarkson, Paramore) and **Chris Culos** (OAR).

At the end of the camp, campers played with a world-



class house band at the iconic Douglas Corner Cafe in Nashville. All proceeds benefited April Samuels' "Breast Cancer Can Stick It" charity.

West Virginia

Jerry Tachoir gave a vibraphone clinic on October 10 at Marshall University in Huntington and a concert of the Tachoir Duo with his wife, pianist/composer Marlene. Jerry's clinic and concert were made possible with support from Innovative Percussion and the Musser/Ludwig Division of Conn-Selmer.



Wisconsin

After several years of planning, the Wisconsin PAS Chapter (WIPAS) presented its inaugural **State Honors Percussion Ensemble** performance. This project was an extension of the Wisconsin School Music Association's (WSMA) Honors Project. The concert was held on October 28 in Madison at the WMEA State Music Conference. This inaugural performance was organized by **Ryan McCarthy** (WIPAS Past-President) and **Tobie Wilkinson** (WIPAS President) on behalf of WIPAS. McCarthy directed the ensemble at the summer camp and during the week of convention.

On November 20, WIPAS presented a tribute concert to the late Tele Lesbines, former Principal Timpanist of the Milwaukee Symphony Orchestra. This concert was held at Wisconsin Lutheran College in Milwaukee. Tele was an integral part of WIPAS and the percussive arts over his long career. Many thanks to **Jim Sewrey** for organizing this wonderful tribute to Tele.

On January 21, 2017, WIPAS will be presenting its 2017 Day of Percussion™ at UW-Madison, hosted by **Tony DiSanza**. This year's DoP will feature clinics and performances throughout the day, culminating with a finale performance that evening. Please check our Facebook page for details.

Geary Larrick has five reviews of works by Joel Rothman and Robert McCormick in the Fall 2016 issue of the *National Association of College Wind and Percussion Instructors (NACW-PI) Journal*. He also has a book review on J.S. Bach in the Sept., 2016, issue of *Music Educators Journal*. **RIS**

SCHOLARSHIPS & ASSISTANTSHIPS

DELAWARE

University of Delaware, Graduate Assistantship

Position is for Marching Band Percussion, Basketball Pep Band, and Percussion Methods. G.A. will assist James Ancona with these courses as well as light administrative duties. Minimum \$17,500 stipend and full tuition waiver. Assistantship is renewable for second year.

To Apply: Contact James Ancona, jancona@udel.edu

Visit <http://www.music.udel.edu/graduate>

FLORIDA

The University of Florida

The University of Florida is accepting applications for graduate admission and assistantship for 2017-18. Duties include assisting with percussion ensemble, percussion skills, and lessons for percussion minors. While not required, strengths or interests in some aspect of world music (steel pan, African, Brazilian, or Cuban) are desired. The assistantship includes a tuition waiver (some course fees required), health insurance, and a stipend of \$5,000–\$6,000 depending on assignment.

To Apply: Contact Dr. Ken Broadway (kbroadway@arts.ufl.edu) for more information.

MISSOURI

University of Missouri

The University of Missouri announces two openings for Graduate Percussion TAs for 2017–2018. Percussion, Concert: Duties may include teaching non-majors, observing/teaching the percussion techniques class, maintaining instrument and music inventories, administrative support for the percussion studio. Percussion, New Music Ensemble: Duties may include 6 hours/week rehearsal, performances on and off campus throughout each semester, expected performance at the Mizzou International Composers Festival, held in July each year. **For more information and to apply:** Contact Megan Arns at arnsm@missouri.edu and visit <https://music.missouri.edu/grad/graduate-program>

TEXAS

The University of Texas Arlington

The University of Texas Arlington announces an opening for Graduate Fellowship in Percussion for 2017–2018. Responsibilities include serving as a teaching assistant in the Department of Music with duties assigned by the Chair. Responsibilities may include performance in major ensembles, assisting with classroom instruction or conducting of ensembles, assisting with administrative duties of the department. Tuition waiver for up to 10 hours per semester during the 9-month academic year (September–May), plus benefits. Renewable for

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

To Apply: Send a letter of application including a resume (vitae) to: Dr. Clifton Evans, Graduate Advisor, Box 19105, The University of Texas Arlington, Arlington, TX 76019-0105. For more information, call (817)272-2526 or email mvarner@uta.edu

WISCONSIN

University of Wisconsin

The University of Wisconsin announces a Graduate Teaching Assistantship beginning August 15, 2017 for the 2017–18 Academic Year. The assistantship includes a \$15,000 stipend over 9 months; tuition remission. 20 hours per week. Contingent on a satisfactory annual performance review as a student and as an instructor, Teaching Assistants generally are eligible to receive two years of support while pursuing a Master's degree and three years of support while pursuing a Doctorate. Responsibilities: Serve as a member of the Band Staff including working closely with the 320-member UW Marching and Varsity Bands; assist with administrative responsibilities of the band program; perform in a large ensemble offered by the UW Band program; assist band-conducting faculty. Responsibilities may also include conducting one of the School of Music's three non-major ensembles, University Bands.

Qualifications: Bachelor's degree; Marching band teaching and/or performing experience; Acceptance to University of Wisconsin graduate program in the area of conducting, performance, or music education by start date; Principal instrument in brass, percussion, or woodwind. Additional consideration for: Public school teaching experience; Proficient with Finale notation software; Proficient with drill design software.

To apply: A letter of application and resume must be submitted to James Doing (gradadmissions@music.wisc.edu). In the letter, please state your qualifications and interest in the position. Percussionists will also be required to submit a writing sample (e.g., cadence or show excerpt). Applications will be accepted through March 1, 2017. **RIS**

UPCOMING EVENTS

DECEMBER 2016

Jazz Orchestra of Philadelphia under the direction of Terrell Stafford

When: Dec. 3

Where: Perelman Theater, Kimmel Center for the Performing Arts, Philadelphia, Penn.

NYU Steel

When: Dec. 4, 5:00 P.M.

Where: Percussion Penthouse (35 West 4th Street, 13th Floor)

ECSU Percussion Ensemble & Percussion Group

When: Dec. 4, 2:30 P.M.

NYU Percussion Ensemble

When: Dec. 5, 8:00 P.M.

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

WCSU Percussion Ensemble

When: Dec. 5, 8:00 P.M.

SHU Percussion Studio Recital

When: Dec. 6, 7:00 P.M.

Where: SHU Main Campus

Temple University Lab Band, Steve Fidyk conductor with special guest Larry McKenna

Dec. 6, 7:30 P.M.

Where: Temple Performing Arts Center on the campus of Temple University

Luis Bonilla/Steve Fidyk Project

When: Dec. 7, 8:00 P.M.

Where: Chris's Jazz Cafe, Philadelphia, Penn.

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

Mid-Missouri Percussion Arts Trophy

When: Mar. 3–4

Where: Kenneth E. Cowan Civic Center, 500 E. Elm Street, Lebanon, MO 65536

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

West Kentucky Percussion Festival

When: Mar. 25, 9:00 A.M.–9:00 P.M.

Where: Muhlenberg County High School—Felix E. Martin, Jr. Hall, 501 Robert L. Draper Way, Greenville, KY 42345

Drumset Masterclass/Clinic with Liberty Devitto

When: Mar. 28, 2:00–5:00 P.M.

Where: Chalmette High School Auditorium, 1100 E Judge Perez Dr., Chalmette, LA 70043

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 Day of Percussion™

When: Apr 1, 10:00 A.M.–4:00 P.M.

Where: University of Maryland, School of Music, The Clarice Smith Performing Arts Center, College Park, MD 20740

University of Hartford Graduate Percussion Group

When: Apr 11, 7:30–9:00 P.M.

Where: Berkman Hall

University of Hartford Percussion Ensemble Concert

When: Apr 15, 7:30–9:00 P.M.

University of Hartford Steelband Concert

When: Apr 22, 7:30–9:00 P.M.

Where: Lincoln Hall

SHU Percussion Studio & Ensemble

When: Apr 25, 7:00–8:00 P.M.

Where: SHU Main Campus

2017 CT PAS Day of Percussion®

When: Apr 29, 8 A.M.–5 P.M.

Where: Wesleyan University

ECSU Percussion Ensemble and Percussion Group

When: Apr 30, 2:30–4:00 P.M.

JUNE 2017

Philadelphia International Music Camp & Festival

When: June 17–30

Where: Bryn Mawr College, Bryn Mawr, PA 19010

Study Abroad in Cuba

When: June 24–July 4

Where: Cuba

Oberlin Percussion Institute

When: June 25–July 1, 2017

Seventh Annual Summer Tabla Workshop with Shawn Mativetsky

When: June 26–July 2

Where: Schulich School of Music of McGill University,
555 rue Sherbrooke ouest, Montreal, QC,
H3A 1E3, CA

JULY 2017

Philadelphia International Music Camp & Festival

When: July 15–28

Where: Bryn Mawr College, Bryn Mawr, PA 19010

So Percussion Summer Institute

When: July 16–30, 2017

Where: Princeton University **RIS**

PRODUCT SHOWCASE

INNOVATIVE PERCUSSION

CMEA All-State Audition Tutorials

Matthew Cook, from the Los Angeles Percussion Quartet, has compiled a set of tutorials to assist with the California All-State Audition Etudes. These include Keyboard, Snare Drum, and Timpani etudes for the high school level. [Click here](#) for tutorial and performance videos, as well as some helpful materials that Cook has provided.

J. Reid Maxwell MSR Series



The MSR Series Pipe Band Snare Drumsticks are designed with the specifications of IP Signature Artist J. Reid Maxwell, Drum Sergeant for the Simon Fraser University Pipe Band. “MSR” is an acronym for March, Strathspey and Reel, which are three contrasting Scottish tune types regularly played by pipe bands worldwide. IP and Maxwell have re-imagined this traditional set of music into a set of three contrasting snare drum sticks intended to meet the needs of any Scottish pipe band drummer at any level of play, any age, any performing environment, and any competitive situation.

Bundlz



The Bundlz models are made of small bamboo or wood dowels fixed around a larger wooden dowel core, which provides definition on cymbals and great dynamic range.

Christopher Lamb Xylophone Mallets

This series allows the player to experience the colorful, comically clever side of the xylophone’s character, as well as its cutting edge, powerhouse presence required in a concert hall.



Bret Kuhn Signature Models



IP has released three signature model sticks designed by Bret Kuhn, caption head and arranger for Phantom Regiment Drum & Bugle Corps. The FS-BK is constructed of white hickory and features a long taper and elongated bead for increased rebound and a dark tone quality. The AS-BK is smaller version of the FS-BK and is constructed of heartwood hickory. The FS-BK2 Velocity model is constructed of white hickory and features an oval bead with a quicker taper than the FS-BK. The FS-BK2 Velocity has a faster rebound, which will assist players of all levels.

Nebojša Zivkovic Series



The Nebojša Zivkovic Signature Series features eight rubber-core mallets in varying hardness, available with either exclusive oversize cedar or classic rattan handles. Each captures the essence and style of one of the world’s most renowned marimba soloists.

Paul Rennick Signature Models



IP has released a trio of signature model sticks designed by Paul Rennick, Director and Arranger of the University of North Texas Drum Line, and Percussion Arranger and Caption Manager of the Santa Clara Vanguard Drum and Bugle Corps. The Field Series Model FS-PR snare stick features a tear-drop-shaped bead with long taper. The FS-PR2 snare stick, slightly larger in diameter, features a bullet-shaped bead and longer taper. The TS-PR tenor stick features an oversized Taj Mahal wooden bead with a latex sleeve on the butt end for an additional blended timbre. All three models are constructed of white hickory.

Dan Moore Series Marimba/Vibraphone Mallets



This series of marimba/vibraphone mallets was developed for musician, composer, and educator Dr. Dan Moore. All the mallets highlight Moore's signature full-bodied, resonant, and "fruity" sound. The mallets work well on vibes and marimba and can be mixed and matched to help you create your own sculpture in sound.

Marcus Gilmore Model



Designed for Marcus Gilmore, drummer for Chick Corea, this stick is between a 7A and a 5A, but features a unique reverse teardrop bead, which creates a bright, articulate, and very present cymbal sound.

GTX Timpani Mallets



The GTX Series timpani mallets feature straight maple handles for increased weight and projection, with wooden cores and German felt parachute-style covered heads for professional-grade sound quality. The GTX-5 Ultra Staccato model is tightly covered with a red synthetic felt liner.

She-E Wu Series Available on Rattan Handles

After numerous requests, the She-e Wu Series Marimba Mallets are now available with rattan handles. Rattan is a very popular material for marimbists around the world and provides a more flexible feel, which many players prefer.



Rattan Series Cord Models



The RS20 and RS30 marimba/vibraphone mallets, which are constructed with rattan handles and oval cores, are now available with tightly wrapped cord.

TS-IJ Ike Jackson Tenor Stick



Designed by Ike Jackson, TS-IJ, at a full 17-inches in length, is longer than most other tenor sticks. This added length, along with the unique mushroom-shaped tip, produces a bolder and more articulate sound. Although the stick is larger, this implement is ideal in helping intermediate-level students create a quality of sound that is similar to advanced-level players.

JG-1 Groovesicle



Designed by one of the most recorded drummers ever, the JG-1 Groovesicle James Gadson signature model is similar to the IP-L1A but has a slightly smaller diameter. The JG-1 also features an acorn-shaped bead and a medium taper.

Degrasso Signature Drumset Model with Dipped Grip



The JD-1 Jimmy DeGrasso Signature Drumset Model has been updated to include a slip-resistant rubber-dipped grip. This model is based on the IP-L1A but slightly shorter in length.

Eric Ward Pipe Band Model



The PS-EW was designed with the specifications of World Champion Scottish drummer Eric Ward, lead drummer of the Grade 1 Bleary & District Pipe Band. Featuring the highest quality maple, slightly shortened length, consistent taper, and a distinctive acorn bead, the PS-EW produces a bright and articulate sound with a balanced and snappy feel. This stick is ideal for outdoor competitions and indoor solo performances for players of all ages and ability levels.

SANCH ELECTRONICS

PETE the Panstick Interactive Educational Software

PETE the Panstick (PETE), an indigenous animated steelpan instructor, is a registered trademark of Sanch Electronics. The software application facilitates tactile self-instruction



for enthusiasts and expedites cost-effective delivery of steelpan education in blended classroom environments. PETE also supports social entrepreneurship initiatives such as online mentorship and personalized tuition.

PETE transitions seamlessly from classroom to “panyard.” He is, therefore, a natural conduit for showcasing the indigenous cultural rhythms of Trinidad and Tobago to the Caribbean, Diaspora and wider international community. Using Information and Communications Technology, PETE introduces beginners to the fundamentals of music and English literacy along with interesting historical and steelpan phenomena.

This interactive, self-instructional software is innovative, exciting, and user-driven with no predetermined sequencing. Thus random navigation is facilitated through the application, allowing one to peruse the contents in a leisurely manner, in concert with one’s level of receptivity.

PETE also presents the world of virtuoso pan musicians and steel orchestras playing excerpts from some of their famous Panorama arrangements.

Short films illustrate how the steelpan is made and trace its evolution, while copious notes and other relevant information are included in PDF files to complete one’s learning experience.

YAMAHA

8300R Series Professional Hammered Copper Timpani

Yamaha Corporation of America, Band & Orchestral division, has unveiled the 8300R Series Professional Hammered Copper Timpani. This top-of-the-line timpani series features cambered hammered copper bowls, the exclusive Yamaha Pedal Adjustment Clutch (PAC) system, and 24-inch and 27-inch models.

The 8300R Series Timpani offer a host of unique upgrades that result in a rich, deep tone, as well as superior playability. The timpani provide a bigger overall sound, thanks to a deeper, broader, “cambered” profile. Squarer than conventional bowl designs, this new profile represents a further refinement on the bowl design of previous models and results in greater bowl

volume. A flatter bottom produces an ideal timpani decay, along with outstanding mallet feel and response. The most desirable qualities of copper are emphasized, with carefully considered refinements to bearing edge shape, the diameter of the aperture in the bottom of the bowl, and more. In addition, a more uniform bowl thickness contributes to improved resonance.

The Yamaha PAC system, an industry exclusive, allows for easy adjustment of pedal resistance, while maintaining perfect pedal balance. The Yamaha PAC system helps to assure greater safety and security for players with an auxiliary brake provided on the pedal caster. If a performer fails to engage the main caster brakes, the auxiliary brake can be engaged to prevent movement.

A host of construction refinements provide timpanists with an enhanced playing experience. Now, the main caster height can be easily adjusted by a single person with a tuning key, and without having to lift the caster off the floor. In addition, the holder attaches with a bolt rather than adhesive tape, enabling the attachment point to be changed easily and repeatedly as required.

The width of the accidental-note name markers has been increased by 1.5mm for easier positioning, and so they are less likely to drop inside the indicator. Concurrently, the width of the natural note name markers has been reduced by 1.0mm to maintain comfortable marker spacing. An “H” marker is now supplied as a standard accessory, enabling the player to choose “B” or “H,” according to preference.

A clearer tone and improved sound quality result from the use of a harder urethane material for the main casters, while the width of the casters has also been increased from 22mm to 26mm, enhancing mobility.

The Yamaha 8300R Series Timpani come with head covers and long drop covers to protect the instrument during storage and transportation.

For more information, visit <http://4wrd.it/8300RSERIESTIMPANI>

YX-230 Rental Xylophone

Yamaha Corporation of America has announced the launch of the YX-230 xylophone, a step-up mallet percussion instrument that is ideal for beginning percussionists.

Measuring 45.5 inches long in a compact, simple design, this 3-octave (C-to-C range) tabletop student xylophone is



intended for 5th–7th graders who often use rented “student kits” before progressing to tabletop xylophones in middle school. It requires no assembly and offers easy playability and handling, making the YX-230 xylophone the perfect first instrument for music education, practice, and performance.

Made with quality materials and featuring 1½-inch-wide bars, the YX-230 also employs octave tuning, resulting in a tone that is suitable for solo playing and private practice at home. Octave tuning reduces superfluous overtones, resulting in a pleasing sound for solo performance.

The new xylophone’s professionally tuned padauk wood bars provide the Yamaha quality of sound. A built-in handle allows the instrument to be easily carried by one person. The post, which is made of resin, will not bend and dampen bar resonance or cause unwanted noise.

The YX-230 comes with a cover as well as a pair of ME-103 mallets. The YGS-70 stand and PCS-YX230 soft case are sold separately. The YX-230 tabletop xylophone will begin shipping in January 2017.

For more information, visit <http://4wrd.it/YX-230>

DTX502 Hybrid Packs

At PASIC16, Yamaha showcased all-in-one acoustic/electronic hybrid drumset packs. DTX502 Hybrid Packs remove the guesswork for drummers who want to take advantage of the growing trend of combining acoustic and electronic elements into one self-contained drumkit. Previously, drummers assembled their systems in an à la carte manner and hoped that the components would be compatible. DTX502 Hybrid Packs simplify the process, and include all necessary cables and hardware to start sounding great right out of the box.



Amplification equipment for the electronic drums is sold separately.

Each of the three packs, for use with an existing acoustic drumset, includes all of the electronic add-ons to take advantage of the benefits that a hybrid kit offers, including the ability to create sound layers, import user sounds, and trigger drum, percussion and other sounds from their acoustic snare and kick drums. The system is expandable up to 12 pads. Free Yamaha iOS apps, including the DTX502 Touch, enhance the value of the DTX502 module and offer tools to improve drumming skills. All of the packs include a DTX502 module, two acoustic drum triggers, and one or two electronic drum pads, plus all the cables and mounting hardware in one box. The HP570 comes with one TP70 single-zone pad; the HP580 includes one XP80 3-zone DTX-PAD; the HP587 features both TP70 and XP80 pads.

For more information, visit <http://4wrd.it/502Hybrid-Packs>.

Recording Custom Drum Series Redesigned

At PASIC16, Yamaha showcased the redesigned Recording Custom Series. Yamaha collaborated with legendary drummer and longtime Yamaha artist Steve Gadd to retain the greatest features of the previous Recording Custom kit while incorporating the latest innovations to produce an optimized sound. The result is a drumkit that delivers both the classic signature sound and benefits from the latest enhancements in drum technologies.

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

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



a sonically superior cymbal at an economical price point. With its entrance in the U.S., Planet Z gives the drumming consumer a definitive “good-better-best” selection with the ZBT B8 alloy (92 percent copper, 8 percent tin) and the new S Family B12 alloy instruments (88 percent copper, 12 percent tin). Zildjian Planet Z Cymbals are available at select U.S. dealers in four popular cymbal sets and as singles in a 10-inch Splash and 18-inch China. Like all Zildjian cymbals, the Planet Z Series features a 2-year limited warranty. **RIS**

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

For more information, visit <http://4wrd.it/RECORDING-CUSTOM>.

ZILDJIAN

Planet Z Cymbals Now Available at Select U.S. Dealers



The Avedis Zildjian Company has announced that its series of Planet Z cymbals are now available for the first time in the United States for new drummers looking to make their first entrance to the Zildjian family.

Made in Zildjian’s Norwell, Mass. manufacturing facility, Planet Z is made of a proprietary nickel-silver alloy that delivers

INDUSTRY NEWS

INNOVATIVE PERCUSSION

IP Welcomes Gibi Dos Santos

Marco Dos Santos, AKA "Gibi," was born in Salvador, Bahia, Brazil, the center of Afro-Brazilian culture. Gibi was a lead member of the renowned Brazilian dance company Bahia Axe Bahia and received much recognition for his contribution as an outstanding and skilled performer. Gibi regularly performs with such artists as Sergio Mendes, Airto Moreira, Afro Brazil, and Vivir Brazil Dance Company. He has traveled around the world with Mendes as a percussionist and has contributed to his last three albums, *Timeless*, *Bom Tempo*, and *Encanto*. He also works with such artists as Kayne West, Enrique Iglesias, Luis Conte, Giovanni Hidalgo, and Lorenzo Jovanot.



Gibi Dos Santos

IP Welcomes Tobias Ralph

A child prodigy, Tobias Ralph was the recipient of the very first Buddy Rich scholarship while still in high school and the winner of a Yamaha Young Performing Artist award while attending the Berklee College of Music. Tobias has played with a varied list of artists including Defunct, Screaming Headless Torsos, 24-7 Spyz, Tricky and Duncan Sheik, Doop Troop, Lauryn Hill, and many more. Currently touring with King Crimson guitarist Adrian Belew, Tobias has also been featured at prestigious drum festivals including Montreal Drum Fest and PASIC.



Tobias Ralph

IP Welcomes James Waterman

Well versed in many ethnic music styles, James Waterman has extensively studied instruments from India, Africa, Brazil, the Middle East, and the Caribbean Islands. He's traveled to Ghana, where he became lead drummer at the Dagbe Cultural Institute and Arts Centre. He's performed



James Waterman

on various television and radio shows in Los Angeles and has appeared on NBC's *The Today Show*. He is also a composer and active performer with various ensembles including the World Fusion Ensemble and Dhara World Music, of which he's a founding member, and he was featured at PASIC16 in Indianapolis, Indiana.

IP Welcomes Tony Verderosa

For over 20 years, Tony Verderosa has been a leader in the world of electronic and live triggering drumming, paving the way for many others. He's performed and recorded with Michael Brecker, John Petrucci, Joe Perry, Katy Perry, and many others. He's released a number of solo CDs under his label, KBV Records, and is a published author for Hal Leonard Corp.



Tony Verderosa

JUPITER WINDS & MAJESTIC PERCUSSION

Jupiter and Majestic Team with Harry Connick Jr. to Help Band Devastated by Flood

It was the first day of school for Central High School band students in Baton Rouge on August 11, 2016. Many students took school-owned instruments home to practice. The flood that hit that area of the country not only swallowed up many of their homes but also took their belongings, including these musical instruments. Upon hearing the news, New Orleans native and renowned musician Harry Connick Jr. reached out to KHS America (home of Jupiter Wind Instruments and Majestic Percussion) to collaborate in assisting the school.

"We discussed the needs of this school and began to explore the possibility of donating replacements for instruments that were destroyed," stated Jupiter and Majestic Artist and Education Manager Rick DeJonge. That following Tuesday Rick loaded up a truck with over \$60,000 worth of instruments and drove eight hours from Mount Juliet, Tenn. to Baton Rouge, La. so that the students would be able to receive these new instruments as a surprise during the taping of Harry being shot live via satellite from his studio in New York to the band room at Central High School. The episode aired on September 15, 2016 and can be seen at <https://youtu.be/OrkhyPzbeKI>.

"I cannot tell you how much this means to these kids and their families after everything they have been through," said band director James Henderson. "We have all been on an emotional roller coaster. Now, we as a band, can get back to making music and help the healing process begin."

LATIN PERCUSSION

LP Hosts New York and L.A. Artist Events

Latin Percussion (LP) recently hosted artist “family reunion” events in New York and Los Angeles. LP artists were joined by staff and executives from LP’s parent company, Drum Workshop Inc., to celebrate the legacy and to toast the future of the more than 50-year-old percussion brand.

In attendance at the “L.A. Traffic Jam” party hosted at Center Staging in Los Angeles on August 23 were iconic LP artists including Sheila E, Giovanni Hidalgo, Kevin Ricard, Richie Gajaté Garcia, Jimmy Branly, and Roland Gajaté Garcia among others, as well as staff from LP’s West Coast operations including Drum Workshop Inc., Founder and LP Chief Product Officer Don Lombardi, LP Brand Manager Derek Zimmerman, LP Artist Relations Jerry Zacharias, Drum Workshop Inc. President and CEO Chris Lombardi, and Drum Workshop Inc. VP Marketing Scott Donnell.

LP’s “Midtown Mix” event was hosted on September 13 at the newly opened LP showroom on Time Square. Artists in attendance included LP percussionists Candido Camero, Bashiri Johnson, Giovanni Hidalgo, Carl Allen, and Gerald Heyward, as well as staff from LP’s East Coast office including LP Artist Relations Coordinator Terry Tlatelpa-Lopez and Senior Marketing Manager Jeff Ivester.

ROLAND U.S.

U.S. VIP Showcase

Roland U.S. hosted an East Coast VIP Showcase on September 21 to highlight the many products that were unveiled at their 24-hour global online music festival, “The Future. Redefined.” Nearly 200 respected musicians, engineers, leading retailers, prominent members of the press, key influencers, and music industry/musician’s union members attended the event, which was held at S.I.R. in New York City.

Guests got up close and personal with the new Roland and BOSS products that were at “The Future. Redefined.” The Los Angeles encore presentation on Sept. 9 included the Roland TD-50 flagship V-Drums kit and DJ-808 DJ Controller, the BOSS GT-1 multi-effects processor and Katana amps, and much more. The Serato and V-MODA team were also on hand,

spotlighting the V-MODA headphones and performing on the DJ-808 DJ Controller to audience applause.

Special guests in attendance included Will Lee (*Late Show with David Letterman*, Fab Faux); Bashiri Johnson (Michael Jackson); Omar Hakim (Daft Punk, Sting, Weather Report), Carlos Alomar (David Bowie), Gerald Heyward (Beyoncé, Michael Jackson), and others.

To learn more about Roland’s newest products, visit Roland.com/us.

YAMAHA

Yamaha Honors Artist-Educators at PASIC16

Yamaha presented the company’s Legacy in Education Awards to Steve Houghton and Bret Kuhn during PASIC16 in Indianapolis. The annual award recognizes distinguished Yamaha Artists and music educators for their extraordinary service to and impact on the field of music education.

“Steve Houghton and Bret Kuhn have each contributed immeasurably to the field of percussion as music educators and clinicians, and have influenced the careers of thousands of aspiring percussionists,” said John Wittmann, director, Artist Relations and Education, Yamaha Artist Services Indianapolis. “During a lifetime of commitment to music education, they have earned respect from their peers as well as from the students who will become the artists and music educators of the future.”

Houghton serves as professor of percussion and jazz at Indiana University’s Jacobs School and Music and enjoys a demanding career as an internationally renowned clinician, jazz drummer, percussionist, author, and educator. He is a skilled classical percussionist who performs with the Boston and Philadelphia Pops Orchestras and as a soloist around the globe. Houghton drew early acclaim at age 20 as the drummer with Woody Herman’s Young Thundering Herd, and has since performed with Freddie Hubbard, Gary Burton, Christian McBride, Toshiko Akiyoshi, Joe Henderson, Ray Brown, and many other



Drummer Omar Hakim Tries the TD-50 V-Drums.



From left: John Wittmann, director, Artist Relations and Education, Yamaha; Legacy in Education Award winner Bret Kuhn; Rick Young, SVP, Yamaha; Legacy in Education Award winner Steve Houghton

jazz artists. He is a prolific author with a bibliography of more than 30 educational books, videos, and DVDs, and a former president of PAS.

Kuhn is a nationally prominent clinician, arranger and performing artist who is the percussion coordinator for the Prospect High School music program in Mt. Prospect, Ill.; an adjunct faculty member with Northern Illinois Marching Band; and a consultant with Arizona State's Sun Devil Marching Band. He is active as a percussion arranger/clinician for numerous U.S. colleges and high schools and arranges for two of Japan's top marching groups, Amachi from Nagoya and Vivace from Tokyo. Kuhn performed with the Disneyland Resort All-American College Band and marched with the Cavaliers Drum and Bugle Corps. During his tenure as instructor for the Cavaliers, they won six World Championships and five High Percussion Awards. He has published numerous articles for *Percussive Notes* magazine and served on the PAS board of directors.

ZILDJIAN

2016 Kerope Zildjian Scholarship Winner



David Yoon

The Avedis Zildjian Company has announced that the 2016 Kerope Zildjian Scholarship winner is David Yoon from the Juilliard School. David is a student of Dan Druckman and will receive a \$5,000 tuition award, an expense-free trip to the Zildjian factory, and complimentary cymbals.

The runner-up was Austin Cernosek from the University of North Texas and a student of Mark Ford. Austin will receive a special complimentary cymbal package picked out at the Zildjian factory.

The first round of the competition was judged by John Parks from Florida State University, and the small group of finalists were chosen by Will James, Principal Percussionist of the St. Louis Symphony Orchestra.

The Kerope Zildjian scholarship is an opportunity for the Zildjian family to pay tribute to Kerope, who presided over one of the most storied periods in Zildjian history. From 1865 until his death in 1909 in Constantinople, Kerope continued to develop the classic K. Zildjian sound coveted by the world's

greatest percussionists. In memory of Kerope's deep commitment to the art of craftsmanship, the Zildjian family established this scholarship to encourage and reward percussionists in their pursuit of performing excellence. This scholarship recognizes an outstanding student percussionist who is currently enrolled in an undergraduate music program.

Larrivee Named Vice President

The Avedis Zildjian Company has announced that Neil Larrivee has been promoted to Vice President of Education and Drumstick Product Development.

In this new role, Neil will bring together both the Zildjian and Vic Firth Education teams into a single, fully integrated department and will continue to lead Product Development for both Vic Firth as well as Zildjian branded drumsticks.



Neil Larrivee

Over the past thirty years, Neil has played a unique role in the growth of the Vic Firth Company while coordinating the company's education program. He has over 35 years of music teaching experience, most notably in marching, working with the Cadets Drum and Bugle Corps. Neil was part of four DCI Championships and four High Percussion Awards, resulting in Neil's recent induction into the Cadets Hall of Fame as well as the WGI Hall of Fame. Today, Neil continues as an active clinician and adjudicator in the marching band and indoor percussion arena. **RIS**

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

LEEDY VIBRAPHONE

Donated by Joel Leach



Herman Winterhoff, of the Leedy Manufacturing Company, began experiments around 1916 to create a vox humana or tremolo effect on the company's steel marimbaphone. After initial attempts that raised and lowered the resonator banks, oscillating fans inserted inside the tubes proved successful, and the vibraphone was born. Driven by an electric motor and two drive belts, the rotating fans opened and closed the resonating chamber creating the desired vibrato effect.

This instrument was marketed under the trademark "Vibraphone" in a limited production of about 25 instruments from 1924 to 1929. It has a range of three octaves, F to F, with graduated steel bars. The motor has a simple on-off switch and a lever to adjust the rotating speed of the fans. In 1929 the catalog price for the three-octave instrument was \$250.

This instrument has no damping mechanism and has a metal retaining bar on top of the bars to keep them in place. The pedal damping mechanism was invented in 1927 by William D. "Billy" Gladstone, who was using the instrument at the Capitol Theatre for broadcasts of the *Major Bowes' Family Hour* show over radio station WEAf.

By 1928 the J.C. Deagan company had developed a competing instrument, the "Vibraharp," with a permanent pedal (patented) and bars made of aluminum. Due to the competition from the Deagan Vibraharp, the Leedy Vibraphone was entirely retooled with aluminum bars and attached pedal in 1929.

This particular instrument was originally owned by the Warner Bros. Studios in Hollywood and was perhaps used on early cartoon or movie soundtracks.

