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RHYTHM! SCENE™



ENTERTAINMENT
DRUMLINES

RHYTHM! SCENE™

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SUBMISSIONS

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

They say Indianapolis is a sports town. Rounds one and two of March Madness were just held here, and we're starting to gear up for the 101st running of the Indianapolis 500. The NCAA also holds many other championships in town, such as swimming, diving, and fencing—and that was just this week. Did you know Indianapolis is also home to USA Gymnastics? And of course we have NBA, WNBA, and NFL teams. The list goes on and on.

But personally, I think Indianapolis is a music town. PAS, Drum Corps International, and Music For All are all headquartered in Indianapolis, and each of us holds major events here each year. PASIC, DCI Tour Premiere and World Championships, Music for All's Bands of America Grand National Championships, and the Sandy Feldstein National Percussion Festival are just a few.

Indianapolis is home to the Indianapolis Symphony Orchestra, and we have many small venues that promote such local bands as Musical Family Tree.

On March 17, Gary Burton held his final concert here in Indianapolis, and just last week I passed Bon Jovi and Tico Torres walking on the street. In June, PAS Board of Advisors member Glenn Kotche will stop by Indianapolis with his band, Wilco, and Bankers Life Fieldhouse will host Chad Smith and the Red Hot Chili Peppers in May.

Yes, Indianapolis is a sports town, but we are also a music town. Over the first eight months of living in Indianapolis, I can assure you that the people who live here consider it a music town and enjoy and support all the music events we have the pleasure of hosting.

We are lucky to have amazing support from local business partners like Visit Indy and our mayors, who believe in what we do. PAS and Rhythm! Discovery Center will continue to thrive, and we will do it in a city that supports and loves music: Indianapolis.



Joshua Simonds

ENTERTAINMENT DRUMLINES: PLAYING IN THE BIG LEAGUES!

BY KYLE MAXWELL-DOHERTY

College marching band season over? WGI finals in Dayton concluded? Aged out of DCI? If you are a percussionist with significant marching band or rudimental experience looking to apply your skills in the job market, entertainment drumlines might be the answer. With nearly every National Football League (NFL) team, over half of the teams in the National Basketball Association (NBA), and a growing number of clubs in Major League Soccer (MLS) fielding a drumline or marching band, opportunities to perform as a percussionist in the sports and entertainment industry have never been more accessible.

To learn more about life as a musician in the sports and entertainment industries, I interviewed directors, CEOs, and performers to better understand the history of these ensembles, the day-to-day experience of musicians and staff, and the role of the emerging entertainment drumline.

Kyle Maxwell-Doherty: *Can you share with us a little bit about how your ensemble/company came into existence?*

Vince Wallace (Pittsburgh Steelers Steeline): The Steeline was started as an independent organization with the specific intent of creating an official drumline for the Pittsburgh Steelers. In the beginning, we were a group of, for lack of a better term, “drumline guys.” Many of us in the group had seen other pro teams with drumlines or had friends playing in groups in other cities. We all were from Pittsburgh, loved the Steelers, and had spent most of our lives drumming. When we saw that professional sports drumlines were something that existed, trying to start one was a no-brainer.

We started talking about the Steeline in 2011 and made a

proposal to the team in early 2012. We cold-called the Steelers and were fortunate to make contact with some representatives from the Steelers’ front office. After the 2012 NFL season ended, the Steelers’ front office approached us and said they’d like us to be the official drumline of the team. Needless to say, we accepted their offer! Starting with the 2013 NFL season, we have played at every Steelers home game. We organized the Steeline into an LLC business, and have been operating as such ever since.

Nathan McLaren (416BEATS/6Entertainment): I was fortunate enough to play as a member of the Top Secret Drum Corps from Basel, Switzerland and the Middlesex County Volunteers Fife and Drum Corps, as well as to instruct the Royal Guard of Oman’s drumline in the Middle East. After experiencing these world-class organizations, it became my goal to create a group within Canada that preserved marching arts as well as bring the Canadian drumline community to a different stage.

After receiving a corporate referral to create a one-time drumline activation for a client, I couldn’t believe how well it was received. It was a huge step in the right direction and immediately inspired me to get things rolling. Thus, 416BEATS was born and began performing in nightclubs in Ontario alongside some of North America’s biggest DJs. Through the success and acceptance from the city of Toronto, 416BEATS started building stronger business relationships with the sporting community as well as many familiar national brands.

Fostering and maintaining strong relationships is something 416BEATS has focused on from the beginning, and in early 2015 we announced the birth of 6Entertainment, Canada’s



Pittsburgh Steelers Steeline



416BEATS

▶ Tap to play Video



Uptown Funk - Pittsburgh Steeline

Drumline Entertainment Agency. This agency would become the face of the many branded drumlines that represented clients from across the country in over 170 performances in our first year.

John Ziemann (Baltimore Marching Ravens Percussion Line):

The Marching Ravens Percussion Line was founded September 7, 1947 as a unit of the Baltimore Colts' Marching Band, which developed into Baltimore's Marching Ravens in 1998. A detailed history of the percussion line and the marching band can be found on the Ravens' website [www.baltimoreravens.com/raventown/marching-ravens.html].

Mike Scott (Dayton Dragons Drumline/Rhythm X): The Dragons Drumline was started by Zac Jansheski, first as an educational outreach and performance ensemble operated by the Dayton Dragons Professional Baseball team. Rhythm X, Inc. stepped into the management role in 2014. From the outset, the Dayton Dragons were interested in making the ensemble a youth program with an educational foundation. While the performers play at home games to entertain the crowd, we are careful to ensure that being in the ensemble is an educational experience. On the performance side, we manage the drumline for the team, including staffing, scheduling, and providing equipment from our exclusive partners. On the educational side, we use the resources of our clinic program, The X Acad-

emy, to ensure that the high-school aged performers have an outstanding learning experience. We've found that the unique combination of educational rehearsals and on-the-job learning as a semi-professional performer provides a second-to-none experience for our performers.

Carl Eppler (Titans Blue Crew/MCM Productions): The Tennessee Titans Blue Crew Drumline is a product of MCM Productions [the entertainment services division of Music City Mystique]. The Tennessee Titans approached a friend of ours, an alumnus of Mystique, and were looking to add drumline entertainment to the game-day experience. As we have performed in a variety of corporate and professional music settings—live, in studio, and on television—it was a natural fit.

KMD: *Can you tell us a little about the service or experience you offer to teams and/or clients?*

Michael Patterson (Jaguars D-Line): The experience of our players include drum corps (DCI), winter or indoor drumline (WGI), college drumline, and, of course, high school drumline. All our music is originally composed and arranged, so we have a very unique style that has created and sustained our identity. We play beats from music genres including rock, hip-hop, techno, reggae, street beat, Latin, pop, movie soundtracks, and more. Our visual aspect is equally important, as we strive to look exciting and bring a "wow" factor to our performances.

Dave Marvin (Denver Broncos Stampede): We've grown over the past 14 years to include a full brass line, drumline, and guitarist. We perform in the parking lots, pregame with the cheerleaders, some halftimes, and events year round. When the drumline and brass are split, the brass has a drumset player with them. The drumline has an astonishing guitarist and Colorado Rock and Roll Hall of Fame trumpet player. We are always looking for songs that will excite our crowds; it may be rock, country, swing, Latin—you name it. I try to offer the same type of variety that comes with the crowd: all styles and high energy!

Carl Eppler (Tennessee Titans Blue Crew/MCM Productions): MCM Productions offers custom drumline entertainment for a variety of events. Whether live concerts, television specials, or corporate gatherings, MCM Productions can bring a unique



Baltimore Marching Ravens Percussion Line



Titans Blue Crew

musical experience to any setting. For the Tennessee Titans, we enhanced the existing pregame fan experience by playing a 10-minute set of music in various locations around the stadium for tailgaters and fans.

Joel Matuzak (Minnesota Vikings Skol Line): We provide game day and community outreach performances for the Minnesota Vikings. We play before during and after the game. We also do about 50 local appearances a year at community festivals, charity, and corporate events.

KMD: *How does someone audition for your ensemble? What is the process like? What advice would you give to individuals who are interested in joining an entertainment drumline?*

Mike Scott (Cincinnati Bengals The Growl/Rhythm X): Each year Rhythm X, Inc. holds open auditions under the X Academy brand at Paul Brown Stadium. Dozens of prospective performers come from around the Midwest to audition in front of our management team.

Michael Patterson (Jaguars D-Line): During the first stage of auditions, we bring each player in one-by-one to one of the club areas of Everbank field. We will ask them to play a prepared piece, we will give them some music to sight-read, and then we will interview them about their experience and what they can bring to the D-Line. After we make our first cut, we bring everyone out as a group, and observe and listen to how they play in the ensemble. Do they have the “look,” do they play cleanly within the line with the other players, etc.?

Keith Rousu (Seattle Seahawks Blue Thunder): Recruiting for Blue Thunder is done via social media, personal connections, word of mouth, and reaching out to area college instructors. The audition process is two days: the first day is individual auditions and we send a piece for auditionees to prepare as well as expect them to perform a solo, and the second day is callbacks that focus on group work before final cuts. Be prepared to entertain; drumming is not the only skill being judged! Your ability to connect, emote, and interact with the judges, and ultimately fans, while playing is critical to success in our ensemble. There are plenty of performance videos available on the Internet; do your research so you know what you’re getting into.

Nathan McLaren (416BEATS/6Entertainment): A big characteristic of the 6Entertainment family is the personality of the performers and their love of drumming. We look for people who are personable and professional away from the drum, yet people who are also flexible with different idioms of drumming and can represent a brand through their performance. We’re entertainers, so charisma and energy are a must. All of our drummers have a personality that comes out when we perform, and it’s that energy and hype we need. We typically come from a marching percussion background where we’re always so serious and intimidating when we play, but we want to see drummers break out of that shell and show us that not only do they have the skills to play, but that they can wow an audience as well.

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416BASS Debut | Friday Night — DVBS ‘Stampede’ @ REBEL!

John Ziemann (Baltimore’s Marching Ravens Percussion Line):

Have a strong background in reading music and marching, a good attitude, and be ready to work and perform in all types of weather. Learn music and marching routines fast, respect your fellow band members, and take the organization seriously and with pride. After signing up for an audition, prospective members receive an information packet along with the audition music. There are two percussion clinics held for the returning members and the new members before the actual audition. The clinics are not mandatory, but everyone will be at the final audition.

KMD: *Tell us about who typically attends your auditions? What are the demographics of your current ensemble?*

Shaun Gallant (Gallant Entertainment Inc.): Being located in New York City, GEI screens applicants from all around the NYC metropolitan area. While a core group of our performers are located in NYC, many members are located in New Jersey, Philadelphia, Massachusetts, and even a few from Baltimore. Our ensemble is extremely diverse: we have young players fresh out of college, seasoned Broadway percussionists, and even a former member of the West Point Band’s field music group, The Hellcats!

Mike Scott (Cleveland Browns Drumline/Cleveland Cavaliers QStix/Rhythm X): Our performers come from a variety of backgrounds, which helps to make the ensembles interesting. Most students are post-graduate and work in the Akron and Cleveland areas. Several are alumni of Bluecoats, and it is really exciting to see so many people, from college-aged to post graduate and beyond, work together in this context.

Joel Matuzak (Minnesota Vikings Skol Line): Most of our members are in their mid-20s to early-30s. Many have marched corps and this is their “softball” league. They enjoy sports and performing, so this is a natural fit.

KMD: *Tell us a little bit about what the rehearsal process is like in your ensemble.*

Chris Moore (Atlanta Falcons Drumline): We meet for two full Sundays during pre-season. After that we meet typically meet about three hours before a game to rehearse new music and get any new members up to speed.

Vince Wallace (Pittsburgh Steelers Steelline): We rehearse once a week on Wednesday evenings for three hours. Rehearsals start in late June and run up until mid-December. We take a break from rehearsing once football season is over, and we pick back up again after our next year of auditions. Typically, we spend about half of rehearsal time in sectionals and the other half in full ensemble, either learning music or working on visual design. We usually front load a lot of our music in the summer, so we're ready with a basic package of repertoire to start the pre-season, and then start adding some of our more elaborate tunes as the season unfolds. Normally we're able to learn a full piece of music, with visual elements, in about three to four weeks. We also have a lot of music that we play year to year, so many of the members already know it.

Aaron Silberstein (New York Knicks New York Sticks/Gallant Entertainment Inc.): Our rehearsal process changes to fit the needs of each event. GEI has developed a book of music that we expect all our performers to be familiar with and show up to events prepared to play. For events or games that use new designs or music, we will hold rehearsals beforehand and occasional court rehearsals to iron out the show. All of the music is made available to the performers ahead of time with scores, recordings, and videos of movement at their disposal.

Dave Marvin (Denver Broncos Stampede): This is a professional group. We have a rep book of about 90 minutes worth of one-to-two-minute charts. All material is sent to new members, which they learn and then put together with the line in the summer. Players come with the book ready, so our game-day rehearsals are all we do.

KMD: *What can you tell us about your creative process?*

Carl Eppler (Titans Blue Crew/MCM Productions): We were tasked with putting together the content for the Tennessee Titans drumline in about two weeks, so our goal was to create tunes and cheers that were simple to learn but fun to perform. This is entertainment for the uninitiated sports fan; they

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Atlanta Falcons Drumline post-game performance 1/2/11 part I

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Atlanta Falcons Drumline post-game performance 1/2/11 part II

aren't interested in or impressed by how many notes we can ram. While we try to keep it interesting for the players—i.e., there are certainly some features that hit the highlights of all your favorite drum corps licks—the fan experience is key. The audience wants to clap along and groove with what you're playing.

Mike Scott (Dayton Dragons Drumline/Rhythm X): Like everything else with the ensemble, we center our creative process on the educational experience of the members. We compose



Atlanta Falcons Drumline



New York Knicks New York Sticks

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New York Sticks - New York Knicks Drumline 1

music or use music from within other places in the marching percussion community to find content that challenges our students and that improves upon specific skills that will help them grow as musicians. Because this group ultimately performs for an engaged crowd, we also ensure it's a blast to play and entertaining to the family audience.

Keith Ruosu (Seattle Seahawks Blue Thunder): All music that Blue Thunder plays is created by our members and we usually have anywhere between 18 to 25 pieces of music in our catalog during a season.

Nathan McLaren (416BEATS/6Entertainment): Our repertoire is a mix of walking music and short solos that can be re-arranged and added to at any moment to adapt to a performance. With a presentation repertoire of over 20 minutes of music, as well as other performance options to draw from, our content is designed and arranged by a team of members in the group and written with specific tasks, feeling (groove, upbeat, visual etc.), or performances in mind.

Mike Hodges (Gallant Entertainment Inc.): My role with GEI is head composer/arranger and creative manager. We have a variety of clients that all have specific needs and we tailor our ensembles—instrumentation and size of ensemble—and musical selections to each situation. We have a drumline book of about 20 charts that serve as our bread and butter in most



New York Giants G-Line

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The Spotify Drumline—Pride Toronto, 2016

cases. This book includes compositions from several composers—Queen, Mason, Bachman, myself, and others—written specifically for us. We do not use any previously published or “stock” drumline charts that are common among the marching percussion world. Our charts cover different musical styles from traditional marching streetbeats to Afro-Cuban to hip-hop and more, giving us flexibility and variety in our repertoire. This especially proves crucial when a last-minute gig pops up and we can draw from this material to put together a performance on short notice. We also incorporate some accessories into our normal setup—hi-hats, cowbells, tambourines, jam blocks, etc.—to give us some sonic options. My writing for this group is different than what I would typically do for a marching band or drum corps because our goals are different. We seek to engage and entertain the audience only: no judges or score sheets! An audience at a corporate event is less likely to appreciate a passage of cheese-chu-chuddas than the fans at a drum corps show, so I try to make things more digestible for them.

KMD: *Can you share with us some of your favorite memories from your time directing/performing with your ensemble?*

Vince Wallace (Pittsburgh Steelers Steeline): If I were to say any aspect of Steeline is my favorite, it's been the opportunity to meet so many diverse people. All the Steelers games are great; any time you can be part of an NFL football game is pretty special, since it's such a high-profile, exciting atmosphere. One gig that stands out was an opportunity we had to perform for Ben Roethlisberger at his son's birthday party. When a Steelers player at that level requests you to perform, it really means a lot. We also played at the NFL Hall of Fame Game in August of 2015. That was really interesting because we got to travel to Canton, Ohio to the pro football Hall of Fame. We also were joined by the Minnesota Vikings Skol Line, and we did a drumline battle with them. It was a really great experience!

Joel Matuzak (Minnesota Vikings Skol Line): My favorite memory was when the team brought the drumline to London. It was amazing to feel like a rockstar for a while.

Michael Patterson (Jacksonville Jaguars D-Line): Some of the

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New York Giants "The G Line" Holiday Halftime Performance

greatest memories involve going to the London game and performing for crowds at Wembley Stadium, Trafalgar Park, and Regents Street. We have also performed for Superbowl events as well as numerous community, corporate, and charity events.

Tony Good (New York Giants G-Line/Gallant Entertainment Inc.): I think my favorite memory or experience was my first pregame show directing from the sideline. I was a performer with the ensemble before this season, so I always remember the feelings I would get as we took the field for that. Being a director and working on the headset, taking commands from the production team, relaying to our ops/sound guys and to our performers, and then watching everything happen on a stage so big was an incredibly different rush I had never experienced before. I enjoyed it so much this season, it has inspired me to my next career goal as the director of a college football marching band.

Chris Moore (Atlanta Falcons Drumline): That's hard to say. In addition to the excitement of the games, we have had the opportunity to play at some really great events at the College Football Hall of Fame and for a wide variety of conventions that come through Atlanta.

Carl Eppler (Tennessee Titans Blue Crew/MCM Productions): The NFL regular season with the Tennessee Titans was great. We met die-hard Titans fans who always supported the pregame performances. Other memorable gigs MCM Productions had include the 2014 CMA Awards—performing with Little Big Town and Ariana Grande—the 2011 and 2014 CMA Fests—with Sugarland and Little Big Town, respectively—Keith Urban, recording a state-of-the-art drumline sample package for the That Sound software company, and various corporate gigs, including Cracker Barrel's and Title Boxing Club's national conferences.

Dave Marvin (Denver Broncos Stampede): Last year's Super Bowl run and the parade that followed were absolutely unbelievable!

Mike Scott (Dayton Dragons Drumline/Rhythm X): Last year during opening weekend, we were able to bring together three programs of Rhythm X, Inc. at Fifth Third Field, the home

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Atlanta Falcons drum line

of the Dayton Dragons. The Dragons Drumline students—mostly high school students—were able to perform and rehearse alongside the Rhythm X battery performers while our European students of European X got to watch and experience an American baseball game. It was really humbling to see the eager students of the Dragons Drumline get to perform alongside their idols in Rhythm X in front of such an excited home-opener crowd.

John Ziemann (Baltimore Ravens Marching Percussion Line): Besides playing at ten Baltimore Ravens home games, we've had the excitement of numerous outside performances including the Macy's Thanksgiving Day Parade, the Philadelphia Thanksgiving Day Parade, the Inauguration Parade for President George W. Bush, performances with the Baltimore Symphony Orchestra, leading two Super Bowl parades for the Baltimore Ravens, halftime performance at the Navy/Notre Dame game, and being featured in a one-hour documentary broadcast worldwide for ESPN's *30 For 30* series featuring the history of the Baltimore Colts' Marching Band/Baltimore's Marching Ravens.

Aaron Silberstein (New York Sticks/Gallant Entertainment Inc.): The first time we brought the New York Sticks on to center court with our LED system is by far one of my favorite mem-

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Toronto Fashion Week 2016 - RUDSAK Drumline

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The Atlanta Falcons Drumline

ories. The arena lights went to blackout as the announcer began introducing the team. As the audio track kicked into high gear and the drumline began to play, the light show began flooding the court with the Knicks' colors, lighting up the drummers. The audience response and the feeling inside Madison Square Garden was electric.

KMD: *How do you feel your percussion education (high school, college, drum corps, private instruction, etc.) prepared you for participation in this type of activity?*

Tony Good (New York Giants G-Line/Gallant Entertainment Inc.): My experience performing in drum corps absolutely prepared me to successfully audition for and secure a spot with the New York Giants G-Line. The book is very groovy and demanding on the bottom bass drummer, so I went into the auditions in 2012 knowing that I wanted to play bass drum and definitely wanted a challenge. Over time, our composers began writing more bottom bass driven charts, so I was having a blast!

I think the experience of performing and my current full-time job as a high school band director equipped me. GEI and the New York Giant's G-Line is living, breathing proof that you can utilize your experience in the marching arts to have gainful employment as a performer, and do to so on some of the world's biggest stages. As a music educator, I definitely see the arts on a major upswing and the general population appreciating the arts more than they have in a very long time. Performance jobs like these will only continue to rise and will hopefully provide incredible opportunities for people out there like me who want to still play and be involved with the entertainment industry while maintaining a full-time career in another field.

Mark Leitz (New York City Football Club's City Beats/Gallant Entertainment Inc.): I think the biggest carry-over from playing in drumlines throughout school is the extreme familiarity with the style and what it takes to perform. I'm used to memorizing music and playing on the move, so those aspects are automatic and I can just get into the performance aspect and be loose and have fun in the moment.

▶ Tap to play Video



6Entertainment Drumlines

Mike Hodges (Gallant Entertainment Inc.): As far as my past drum corps experience, it has mainly helped in knowing all the basics and vocabulary intimately. I've had to leave most of my preconceived notions at the door; entertainment drumline is something different. It has expanded my idea of what a drumline can do and opened me up to bring many different influences to the table when composing for the ensemble.

KMD: *What do you foresee as the role of the drumline in the future of the professional sports or entertainment industry?*

Vince Wallace (Pittsburgh Steelers Steeline): I feel it will only grow from here. More and more teams are adding drumlines and starting to incorporate them into their entertainment packages on game day. It's my hope that our roles as pro sports drumlines will continue to expand and will be integrated as invaluable parts of our teams.

I also see a time when these groups aren't just common in the NFL and NBA. I think the NHL and MLB will experiment more with live music. Pro sports teams are competing with the ease of sitting at home and watching a game on a huge TV on a comfortable couch. In order to get people to keep coming to games, the fans must be entertained from the time they get out of their car until the time they go home. That's where drumlines are at their best. They can perform anywhere, anytime, and for anyone. That's one of the things I like most about being part of the Steeline!

Michael Patterson (Jacksonville Jaguars D-Line): The concept of having drumlines in the NFL has grown tremendously in the past 10 years. When we started in 2004, only three teams had them. Now, at least half the teams in the NFL have drumlines. It brings that college feel with live music to the games, which always make things exciting.

Chris Moore (Atlanta Falcons Drumline): I hope they continue to thrive. You just can't replace live performers interacting with the fans with anything else.

Carl Eppler (Tennessee Titans Blue Crew/MCM Productions): Our hope is that the drumline entertainment will continue to be integrated into the game-day experience of more professional sports franchises. It gives the fans something different,

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Worm in front of the Falcons Drumline

and the energy level and accessibility of the performers can connect to the fans in ways the athletes cannot.

Joel Matuzak (Minnesota Vikings Skol Line): I think the sky is the limit. This entertainment-style of drumline is becoming very popular across all of the sports leagues; most NFL teams have a drumline now. It would be great to see more collaboration and an extension of the team brands to include drumline battles and performances for other events.

Aaron Silberstein (New York Knicks New York Sticks/Gallant Entertainment Inc.): Drumlines are brand ambassadors and a fantastic asset for sports teams. The drumline is accessible and can interact directly with the fan base to promote the team in a way that few other team assets can. They can take a step beyond simple entertainment to become a focal point for the team's fan culture. I think drumlines have a productive future in sports entertainment.

John Ziemann (Baltimore Ravens Marching Percussion Line): The future of drumlines and marching bands in professional sports have a major role in fan entertainment. You can play all the canned music you want at any sporting events, but when a drumline or marching band entertains with moving and dancing to their music it sparks energy throughout the fans. When a team is losing, it takes the marching band or drumline to reach deep down and pull all of their entertainment skills to entertain the fans and bring them back into the game for the team.

Keith Ruosu (Seattle Seahawks Blue Thunder): The number of music ensembles in the NFL has expanded from four to 26 over the last 14 seasons. These ensembles offer added entertainment value and carry the excitement for the team into the community and at team events. I foresee a future with each team having an ensemble of some kind, whether it's in-house or for hire. Each team will find its own ways to leverage the dynamics that music ensembles bring to the table.

Mike Scott (Cleveland Cavaliers QStix/Cincinnati Bengals The Growl/Dayton Dragons Drumline/Cleveland Browns Drumline/Rhythm X): The QStix are a great example of how drumline-style entertainment can evolve into something extraordinarily unique and entertaining to a wide breadth of sports

fans. The QStix is one of the most explosive and entertaining music ensembles in professional sports, and it's been very exciting to see it adapt and grow into something that works really well in this context. I also really enjoy the educational nature of the Dragons Drumline. It's exciting to get to use this commercial space for something as rewarding as this. I look to what we've done with the Dragons team as an example for how communities can come together through music to provide something that is both educational and entertaining. I'm proud of the Dayton community for having something like the Dragons Drumline, and I'm grateful to the team for being so supportive and educationally minded. I think the growth, particularly in the NFL, has been strong for several years, but I'm excited to see more and more interest from the media and the marching band community at large. I think that teams will continue to find ways to more organically integrate these performances in the game-day experience, and I hope that these relationships grow stronger overtime.

Shaun Gallant (Gallant Entertainment Inc.): We feel that there will be growth across all facets of live entertainment at sports, corporate, and private events. We have consistently grown over the last seven years, adding sports and corporate clients and employing musicians across the country. As we grow, the most rewarding thing for the partners in GEI is to continue to employ musicians and provide them with performance outlets.

Nathan McLaren (416BEATS): The drumline is a great call to action that's not only visual but also portable. Pushing the envelope and changing the norm of what a drumline can do is our mission. Incorporating new technologies to further the entertainment value, and adding elements to bring excitement to each performance are all keys to our success. It's not easy, but the goal in every performance is to play for everyone in the crowd, not just satisfy the three or four drummers.

Kyle Maxwell-Doherty is a freelance percussionist and dance musician living in New York City. He teaches at SUNY Westchester Community College and Hofstra University. He was the timpanist with the Radio City Music Hall Christmas Spectacular Orchestra in 2015 and has been subbing at *Hamilton: An American Musical* since the show opened off-Broadway at the Public Theater. He has performed at the Blue Note, (Le) Poisson Rouge, and Spectrum. He also acts as director of New York City Football Club's City Beats (GEI). Currently, he is pursuing a DMA at the University of Arizona as a student of Dr. Norman Weinberg and Dr. Morris Palter. He also serves as the Secretary for the New York PAS Chapter and is a member of the PAS Music Technology Committee. **RIS**



CATCHING UP WITH GRAMMY-WINNING THIRD COAST PERCUSSION

BY JOSH GOTTRY

In case you missed it, Third Coast Percussion won the 2017 Grammy Award for Best Chamber Music/Small Ensemble Performance, for their album *Third Coast Percussion / Steve Reich*, released on Cedille Records. This was their first Grammy win, their first nomination, and the first time a percussion ensemble has won a Grammy in a chamber music category! *Rhythm!Scene* did a cover story on Third Coast in the October 2014 issue, and we figured this would be a great time to catch up with the now Grammy-winning ensemble.

Josh Gottry: *How rewarding is it to culminate the work on this project with a Grammy win?*

David Skidmore: We worked really hard on this album, so of course it feels very gratifying to receive recognition for that work.

JG: *Do you think this opens people's minds to percussion ensemble as a legitimate chamber music genre?*

DS: We hope so, and we think so. Nothing could make us happier than contributing in some way to gaining further recognition and respect for this art form. In our minds, the percussion chamber music composed by Steve Reich, John Cage, and so many others holds its own in comparison to any other great music, and thanks to generations of exceptional percussion teachers and percussion ensembles, the level of quality in the performance of this music has never been higher.

JG: *Give us a little background as to how this particular project emerged.*

DS: Third Coast Percussion performed Steve Reich's music on our very first concerts, and we've been performing his music ever since, going on 12 years now. In 2015, with Reich's 80th birthday on the horizon, we decided that it was time we recorded some of this music that we love so much. We chose four pieces that we had performed dozens of times,



Grammy performance with Ravi Coltrane. Photo by Rich Polk

▶ Tap to play Video



Grammy performance video

which represent a broad range of Reich's output: music from the 1970s, 1980s, 1990s, and 2000s. We approached the recording session similarly to how we approached the recording session for our John Cage album; we did a *ton* of research listening to all the existing recordings we could find, pouring over interview footage with Reich from the past four decades, and referencing Reich's writing about his own music. We had already been playing this music for almost a decade, so we were building off of a good deal of our own performance experience, but we really pulled our interpretations apart and questioned everything, from mallet choice to tempo to phrasing, and more.

We also had the great fortune of working with Russ Hartenberger, who is, of course, a founding member of Nexus and Steve Reich's own ensemble. We flew Russ out to the University of Notre Dame, where we are in residence in the summers, to coach us on all of the music from the album. Russ is such a fantastic and generous musician, and his insight was absolutely invaluable.

JG: *To what extent did Steve Reich collaborate in the project?*

DS: We sent Steve the mastered recording before the album was released. That was the first time he had heard any part

▶ Tap to play Video



Video about the Grammy-winning album *Third Coast Percussion*/Steve Reich

of this album, and luckily he really liked it! He particularly appreciated the fact that, although in many ways our interpretations were different from the interpretations by his own ensemble and other ensembles who have performed his music, the pieces still really worked. I think it's probably very exciting for a composer to hear a compelling performance of his work interpreted in a way he may never have imagined.

JG: *Along with Reich, what other composers have you featured in large-scale or long-term projects for the group, and why those individuals?*

DS: As I mentioned, we've also recorded an album of John Cage's early percussion music, from the 1930s and 1940s. Much like Reich's music, we feature Cage's music in many of our concerts, so it was fun to put our stamp on that music with our recording. We've also commissioned, performed, and recorded a ton of music by Augusta Read Thomas, who is a good friend of ours and a fellow Chicagoan. She hadn't written much percussion music before we started working together, but she's now written five pieces for us in the last five years, including works for percussion quartet alone, percussion quartet with string quartet, percussion quartet with children's choir, and a concerto for percussion quartet and orchestra. I think Augusta is one of the most exciting composers working today, and her aesthetic is completely different from Reich's, completely different from Cage's, and completely different from most other composers who have written a great deal for percussion, which is something that we really appreciate. There is a whole lot of minimalist and post-minimalist music written for percussion, and that style really plays to the strengths of the percussion ensemble, but it's not the only thing that a percussion ensemble can do.

JG: *You also do a lot of work with emerging composers. How does working with individuals on opposite ends of the spectrum—highly established vs. emerging—impact how you interpret and perform your selected works?*

DS: Sometimes composers who are closer to the beginning of



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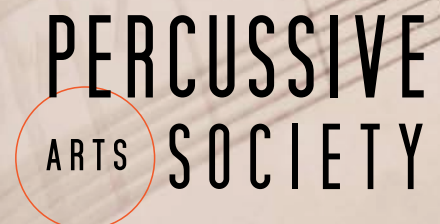
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their careers will have more open minds, which can be very refreshing. They may not be as sure of themselves, or as certain of the success of their ideas, but if we can provide an environment for them to try something new, then we might just help them find their voice. One thing we try to insist on with every composer we work with is a close, collaborative working relationship. We try to have at least three in-person working sessions with every composer, regardless of where they are in their career.

Percussion is so idiosyncratic. Every object on the planet could be a percussion instrument, so there is an element of chaos inherent to composing for percussion. So we try to temper that chaos by standing in our studio in Chicago with the composers we are commissioning, reading through sketches of musical ideas, pulling instruments off our shelves, finding new ways to play them, and challenging ourselves to find creative ways to realize the amazing musical ideas that these composers are dreaming up.

JG: *How do you balance and/or integrate what you do in live performance projects with recording projects?*

DS: Often, folks who come to our concerts want to own recordings of the music we tour, so we're trying to be better about planning ahead and having recordings available for the works we are touring. This requires a ton of foresight and planning. Occasionally, especially with a work we have

commissioned, it makes more sense to tour the work for a while before recording it, so that we're certain the recording reflects our best version of a piece. There are so many different ways to record now: you can make an album, you can make a high-quality video to stream online, you can capture a live performance on video, etc. As a result, we're constantly trying to find the best way to document what we do, given infinite possibilities and a finite amount of time and resources.

JG: *What's up next for Third Coast?*

DS: We have some really exciting commissions coming up that we'll be announcing soon. We've also very recently been writing music together for the first time. The four of us wrote a piece called "Reaction Yield," which we premiered in the fall and are touring a bit right now. We also composed a new soundtrack to a film called *Paddle to the Sea*, which we'll be touring next season. We recorded that piece and a few other pieces including Jacob Druckman's "Reflections on the Nature of Water," some arrangements of Philip Glass's "Aguas da Amazonia," and some traditional Shona music that we've been studying with master mbira player Musekiwa Chingodza. We'll be releasing an album of that music next year. We're pretty much always working on a million things at once, so be sure to follow us on social media for the latest. **RIS**

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photo by Lou Spirito

INTRODUCTION TO THE ART OF DRUM CIRCLE FACILITATION, PART 1

BY ARTHUR HULL

When they first began, drum circles were the exclusive realm of freeform recreational drummers and culturally specific drummers. Like oil and water, these seemingly opposite rhythm cultures did not mix. Back then, the freeform recreational drummers saw the culturally specific drummers like a wild horse sees a corral. And the culturally specific drummers saw the recreational drummers as “hippy thunder drummers” who were ignorant and disrespectful of the rhythmacultures that were the universal source of culturally specific rhythm expression.

I know this, because back in the “Summer of Love” (1967) in San Francisco I was both. I was a young man who was jamming with the freeform recreational drummers on Hippy Hill near the Haight-Ashbury neighborhood, and I was also studying with the Afro-Cuban street drummers downtown, whose heroes were Mongo Santamaria and Armando Peraza.

I’m describing two sides of the same coin that I have now been straddling for over 50 years. On my life’s rhythm journey, I not only discovered that the essence in one of those rhythm cultures was the seed in the other, but that each rhythmaculture had something that the other sorely needed. From one was the ability to explore and express rhythmical improvisation, and from the other was the understanding of basic fundamentals of music making.

More importantly, as I poked my head up out of my own self-absorbed, passionately lived rhythmical life, I discovered that drummers were only a very small part of a large demographic called musicians, and the musicians were a very much smaller part of a much larger demographic called humanity.

The rest of humanity never thought of themselves of being rhythmical or musical, because they forgot about the time when they were innocently and fearlessly exploring and expressing their natural rhythmical sensibilities through movement and song. They were toddlers who were forced to grow up and become A-Dults and forgot about their innocent exploration and expression of their rhythmical bliss.

A typical joke that reflects what some people think: A child says to his mother, “Mom I want to be a drummer when I grow up.” The mother responds, “Honey, you can’t do both.”

That realization set me on the path of becoming the Rhythmical Evangelist that I am today. My challenge was to bring together the best elements of freeform drumming and cultur-

ally specific drumming in such a way that I could create a safe and accessible rhythm expression experience for the general public.

How could I, without turning it into a drum class, help ordinary non-drummers Uncover, Discover, and Recover the fearless rhythmical spirit that they all naturally expressed as a children? The answer was a Facilitated Drum Circle.

In a facilitated drum circle, I would create an environment where I could guide a group of ordinary adults and kids towards a safe, non-judgmental place where they could express and explore their rhythmical spirit in a family-friendly environment. Family-friendly drum circles are a wonderful way to bring community together, no matter what age, background,



or rhythmical experience the players possess. Drum circles are a safe place for people of any age to explore and express their rhythmical spirit. They are also a great tool for creating connections within a group, by building a sense of community and common purpose.

Drum circles are also good for the individuals within the group, by helping them connect with their own unique gifts, both musical and non-musical.

Hello, my name is Arthur Hull of Village Music Circles (VMC). It has taken me 50 years of trial and error to figure it out, but after a thousand and one mistakes—which I have turned into learning moments—I finally have worked out a simple four-step drum circle facilitation protocol that guarantees success for both facilitator and playing participants. Using this protocol in a drum circle event will help you guide a group of people of mixed ages and rhythmical expertise to a very high level of spirited rhythmical exploration and expression.

This is the first in a series of five articles and video installments that describe and demonstrate the four stages of the Village Music Circles Drum Circle Facilitation Protocol. By using this VMC protocol, you will be able to take a circle of drummers from a group-playing consciousness, to an ensemble-playing consciousness, and finally into orchestration-al consciousness, where drum rhythm grooves are turned into music.

In these articles and videos, I will show you some of the basic techniques that you can use to help people play together in a drum circle, while making the best possible rhythm music that they can create. Using and following tried and true four-step Village Music Circles' protocol can help you facilitate a fun exciting and expressive musical event for the players and for yourself.

In the last 20 years, I have taught over 10,000 people in 25 countries how to facilitate rhythm-based events and drum circles. They were not all drummers and musicians. They were school teachers, music therapists, kids at risk counselors, special needs professionals, corporate trainers, and the list goes on, until you realize that rhythm-based events serve many specific populations that span rhythm-care-giving from prenatal to hospice. You'll find drum circle facilitation being used for everything from helping folks with special needs, to corporate team-building, school assemblies, celebrating birthdays, weddings, and so much more.

The video will give you the basic foundation for facilitating a mixed population community drum circle, and it can be adapted to meet the needs of almost any rhythm-based event.

The definition of the word facilitate is "to make easy." It's that simple. As a rhythm-event facilitator, you are there to help make it easy for the players to connect their rhythm contributions into rhythmical spirit sharing and make great "drum jazz" together.

In this first video installment we will explore:

- The logistics of how to set up the physical drum circle for a successful event.
- The seven elements of the beginning Drum Call.

- Basic body language signals and facilitation techniques.
- The three reasons for going into the circle.
- The concept of GOOW.

This video features footage from drum circles at the Seattle World Rhythm Festival, MacWorld, and NAMM (National Association of Music Merchants) conventions, and the VMC Playshop trainings in Barcelona, Spain and Perth, Australia.

To see the video in full, visit <https://villagemusiccircles.com/the-art-of-drum-circle-facilitation/>.

▶ Tap to play Video



Video 1: Introduction, Setting up a Drum Circle, The 7 Elements of Drum Call

Until the next installment in this series, Share Your Spirit!

Arthur Hull travels the world inspiring community-building through the metaphor of music. His pioneering rhythm facilitation work has touched the lives of thousands of people world-wide, instigating the new and growing profession of the community drum circle facilitator. In 1980 Arthur founded Village Music Circles to bring rhythm-based experiences to communities and organizations worldwide. Arthur has inspired a grass-roots movement of people from diverse cultures and backgrounds who have learned to use the impact of rhythm to improve human interaction—from corporate executives to kids at risk. **RIS**

PARADIDDLE WORKOUT

BY BRAD HALLS

HOT LICKS

In addition to just being fun, becoming proficient in playing the paradiddle family of rudiments is one of the keys to becoming a well-rounded percussionist. Many of the drum corps and WGI lines have turned paradiddle exercises into an art form in recent years, and I always enjoy watching them play and trying to figure out each one. So for this Hot Lick, I thought it would be fun to share a little paradiddle exercise I use with my students and talk about how to play faster and more consistent paradiddles.

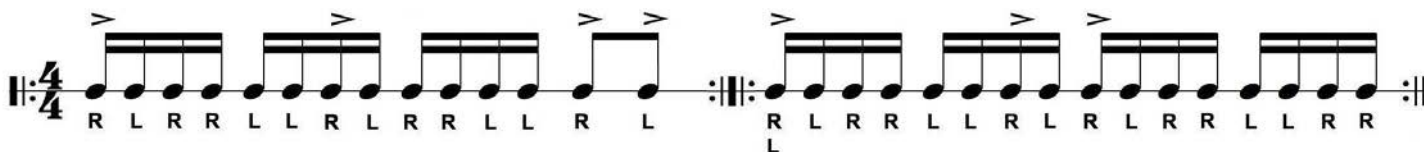
First, here is a quick review of the standard paradiddle rudiments (and a few extra ones). As you can see, it's easy to identify each one by its name. As with many rudiments, it is important to practice each of these slow to fast, accented (the first note of each group) and unaccented, and always with a metronome and marking time with your feet.

- Para = **RL** or **LR**
- Diddle = **RR** or **LL**
- Para + Diddle = **RL + RR**, or **LR + LL**
- Double Paradiddle (Para Para Diddle) = **RL RL RR** or **LR LR LL**
- Triple Paradiddle Diddle (Para Para Para Diddle) = **RL RL RL RR** or **LR LR LR LL**
- Para Diddle Diddle = **RL RR LL** or **LR LL RR**
- Double Para Triple Diddle = **RL RL RR LL RR** or **LR LR LL RR LL**
- Pudduda = **R LL** or **L RR**

I call this exercise "Megatron." It has four sections, and a little tag at the end. The first section is just a bar of accented paradiddles, followed by a bar of unaccented paradiddles. Focus on the contrast between accents and non-accents, staying relaxed as you play. Try to keep the diddles low (about 3 or 4 inches) and engage your fingers in the stroke. This section repeats once.



The second part starts out with two paradiddle-diddles followed by two eighth notes (played twice), then a paradiddle-diddle followed by a double-para-triple-diddle, also played twice (alternating).



The third part includes a few different note values to mix things up a bit. We start off with two paradiddles, then three paradiddles written across four eighth-note triplets, then two diddles and two eighth notes. This whole section repeats leading with the left hand the second time, and ends with a slight variation, including a stick click on beat four.

4/4

R L R R L R L L R L R R L L R R L L R R L R

4/4

L R L L R L R R L R L L R L R R L R L L R

The fourth part of this lick starts out with a para-quad-diddle and two puddudas. This is followed with a paradiddle-diddle, two more puddudas, and a final paradiddle. Again, this section repeats starting with the left hand.

4/4

R L R R L L R R L L R L L R L L R L L R L L R L R R

And finally, a little tag to end it!

4/4

R L R R L L R R L L R L L R L L R L L R L L R L R R

Here's the lick in its entirety:

Hand drum notation for a 4/4 lick, consisting of six lines of rhythmic patterns. Each line begins with a 4/4 time signature and a repeat sign. The notation uses eighth notes, beamed eighth notes, and triplets, with 'R' for right hand and 'L' for left hand. Accents (>) are placed over many notes. The patterns are as follows:

- Line 1: R L R R L R L L R L R R L R L L | R L R R L R L L R L R R L R L L
- Line 2: R L R R L L R L R R L L R L | L L R R L L R L R L R R L L R R
- Line 3: R L R R L R L L R L R R L R | L L R L R R L L R R L R
- Line 4: L R L L R L R R L R L L R L | R R L R L L R
- Line 5: R L R R L L R R L L R L L R L L | R L R R L L R L L R L R R
- Line 6: R L R L R L R R L L R L R R L L | R L R L R L R L R L R L R

▶ Tap to play Video



Here are a few keys to speed and consistency:

1. Practice each paradiddle variation until it becomes second nature. You shouldn't have to think about the sticking for each rudiment as you play; this allows your focus to be on the big picture of how to *combine* the rudiments, instead of how to *play* each one.
2. Be aware of what each hand is playing individually, taking time to break down the R and L parts separately.
3. Stay relaxed, especially as you go faster; tension is always the enemy. Believe it or not, thinking about your breathing can really help!
4. Use the correct muscle groupings. Wrist (and a little bit of arm) is fine for the accents, but focus on using smaller, faster finger muscles for the low notes.
5. Maximize contrast between accents and non-accents.

I hope you enjoy playing this exercise. My students and I always have fun with it.

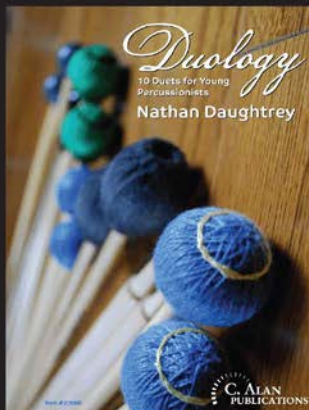
Brad Halls performed in the snare lines of the Blue Devils, Phantom Regiment Drum and Bugle Corps, and the Michigan State University Marching Band. He was on the percussion staff of the Cavaliers Drum and Bugle Corps from 1988 to 1992, winning the DCI high percussion award in 1991 and 1992. Since then, he has been teaching high school drumlines and private students in Michigan for over 25 years. Halls is a member of the PAS Marching Committee and is a software development manager with Siemens PLM Software in Troy, Michigan. **RIS**



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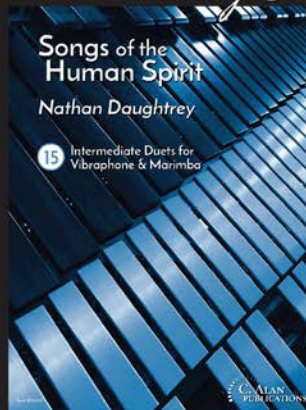
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FODDER WALL FOR GLOCKENSPIEL

BY JAMIE WIND WHITMARSH



“Fodder Wall” is a spoonerism for waterfall. The idea of a descending figure that gets shorter is reminiscent of water trickling down rocks. Players are free to experiment with different dynamic phrasing than what is written, as well as both emphasizing and de-emphasizing the changing meter. “Fodder Wall” should be light and transparent-sounding—never aggressive.

Additionally, consider the following as you prepare this piece for performance:

- Work consistently with a metronome, but avoid allowing tempo awareness to detract from a quality legato stroke. The music should be relaxed and fluid, but not without a clear pulse.
- Consider your sticking carefully. Look for opportunities to use alternating hands, but understand that some passages may feel better with the use of a double stroke or two. To get you started, the first two lines should feel very comfortable with alternating sticking, provided that you start each line with the left hand.
- Each line is its own phrase, so feel free to repeat an individual line several times in a row as you practice to gain comfort with the dynamics, pitches, and sticking.
- Bring out the unique character of measures 21–27, which draw on a primarily ascending motion in contrast to the rest of the piece.

 Tap to play Video



Jamie Wind Whitmarsh is a percussionist and composer on faculty at Oklahoma City University. He frequently performs with clarinet/percussion group Duo Rodinia with clarinetist Dr. Lisa Kachouee and is a founding member of the Great Plains Percussion Group.

For each issue of R!S, a member of the PAS Composition Committee submits an original work composed specifically for our readers. Post a video of YOU playing this new composition with the hashtag #RSolo to be featured on PAS social media!



Fodder Wall

Jamie Wind Whitmarsh
(ASCAP)

1 Flowingly ♩=122

Glockenspiel

mf p mf p mp p

6 mf p mf p mp p

11 mf p mf p mp p

16 mf p mf p mp p

21 f p f

25 p f p

28 mf p mf p mp p

32 mf pp

rit.

GARY BURTON ANNOUNCES RETIREMENT

BY RICK MATTINGLY

Vibraphonist Gary Burton has announced that he has retired from performing and recording. “I have been preparing for this for the past two years, gradually reducing my commitments and making the final decision for when to step back from my six decades of performing,” he said. “Let’s just say, for health reasons, this is the right time to start a new chapter in my life.”

Gary did a final USA tour in March with his long-time collaborator, pianist Makoto Ozone. The two have recorded a number of CDs together and numerous concerts, including a PASIC performance in 1988. Gary chose their critically acclaimed duet setting as the way he wanted to close out his musical career.

Burton told *The Miami Herald* that he began contemplating the end of his half-century-plus career a few years ago, after he published his autobiography, *Learning to Listen: The Jazz Journey of Gary Burton*, and released what now will be his last album, *Guided Tour*.

He began his career at age 17 with guitarists Hank Garland and Chet Atkins, and he then worked with George Shearing and Stan Getz. In 1967 he started his own group, which at various times included such musicians as guitarists Larry Coryell and Pat Metheny, and drummers Roy Haynes and Bob Moses. He also made a number of duet albums with Ozone and pianist Chick Corea, and guitarist Ralph Towner. All together, Burton made 66 albums as leader or co-leader, and he has won seven Grammy Awards.

In 1971, Burton began teaching percussion and improvisation at the Berklee College of Music in Boston. In 1985, he was named Dean of Curriculum. In 1989, he received an honorary doctorate of music from the college, and in 1996, he was appointed Executive Vice President, responsible for overseeing the daily operation of the college. He retired from Berklee in 2003.

Burton’s group was at the forefront of the jazz-rock fusion movement of the late 1960s, and Burton himself set a new standard for four-mallet vibes playing. **RIS**



PASIC 2017 Scholarships

The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2017. Applicant must be a full-time student and an active individual PAS member at the VIP or All Access level, or part of an active Group Membership, at time of application. If selected, membership must be active through PASIC 2017. Scholarship winners are required to write a post-PASIC review/blog.

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- A four to five minute video of you performing a percussion solo, or as a featured ensemble performer
- One supporting letter of recommendation verifying age and full-time student status.
- Recent copy of grade transcripts or latest grade card.

Apply:

- Visit bit.ly/PASICScholarships for more information



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PAS PROFILE – DAN AINSPAN



Dan Ainspan is the Social Media and Web Content Manager for the Percussive Arts Society. Originally from Albany, New York, he's been working at PAS since July of 2015. He is an avid drummer and percussionist, tech enthusiast, and sports fan.

Rhythm!Scene: *How did you get started in percussion?*

Dan Ainspan: I naturally picked up the drums when I was a little kid and have been playing ever since. I began formal instruction when I was in elementary school, then continued on in high school and studied percussion throughout college.

RIS: *What is your favorite percussion instrument and why?*

Dan: Although the marimba has grown on me over the years, if I had to choose only one, it would be the drumset. Nothing beats a solid, feel-good groove on the kit, and the independence and creative possibilities are endless.

RIS: *What was one of your most memorable performances as a student percussionist?*

Dan: I'd have to say my senior percussion recital in college. To be able to present a challenging program to my friends, family, and colleagues, all the result of four years of incredible work and dedication, was quite memorable and gratifying.

RIS: *Who were key or memorable teachers in your musical education?*

Dan: I owe a lot to teachers I studied with early on in the Albany area, from my high school teachers Kathleen Ehlinger and Lee Russo, to performing in the Empire State Youth Orchestras (ESYO) under the direction of John Antonio, Richard Albagli, and Mark Foster. My college professors provided me with incredible tools and wisdom to push me to the next level; a huge thanks to Dr. Julie Licata (percussion), Blake Fleming (drumset), and Dr. Joe Pignato (drumset).

RIS: *What was your introduction to PAS?*

Dan: In 2014, while studying at the State University of New York College at Oneonta with Dr. Julie Licata, our percussion studio took a trip to Indianapolis for PASIC. This was my first PASIC as well as my first interaction with PAS. I was blown away by all of the inspiring clinics and performances, the diverse amount of gear on display in the expo hall, and the sheer number of drummers and percussionists all in one place. A year later, I graduated from SUNY Oneonta and landed the six-month internship with PAS. I was extremely excited and ready to get involved with the organization that had already done so much for me. After the internship I was hired full-time and have been with PAS ever since.

RIS: *What's the first section you read in a new issue of Percussive Notes or Rhythm!Scene?*

Dan: Usually the cover story for that issue.

RIS: *If you aren't playing or teaching percussion or working at PAS, what are you doing?*

Dan: When I'm not in the PAS office, I enjoy performing with the Indiana Pacers High Octane Drumline, the Indianapolis Symphonic Band, and local rock/pop band Greta Speaks. I also enjoy recording and producing music videos, as well as pursuing my passion for writing (read Dan's interviews with Casey Cooper [April 2016 *Rhythm! Scene*] and Tristan Kelley [December 2015 *Rhythm! Scene*]).

▶ Tap to play Video



Filmed in the Rhythm! Discovery Center; Arr. by Dan Ainspan

RIS: *What is one thing you wish all student percussionists knew about PAS?*

Dan: PAS is an organization that relies on the *active* involvement from its members! Get involved with your local chapter and percussion studios, become a Student Delegate, attend PASIC, and seek out PAS Committees that allow you to network with other percussion professionals who will be able to help you and PAS! **RIS**

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HALL OF FAME SPOTLIGHT

JOHN H. BECK, JOHN BERGAMO, MEL LEWIS

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](#).

JOHN H. BECK

BY PAYTON MACDONALD

John H. Beck is the percussionist's percussionist. As a performer he has worked in a variety of situations, including the "President's Own" Marine Band, Principle Percussionist and Principle Timpanist with the Rochester Philharmonic, jazz drumset with a variety of artists, including Coleman Hawkins and Hot Lips Page, and solo appearances with the Rochester Philharmonic, Eastman Wind Ensemble, Marine Band, Syracuse Wind Ensemble, and a variety of chamber music organizations. Beck has been equally successful as a teacher, having guided scores of percussionists to successful careers. Finally, he has served the Percussive Arts Society as Second Vice President (1982–84), Vice President (1984–86), and President (1987–90), and served as President of the New York State PAS chapter (1976–82) and the New York State School Music Association (1970–72).

Beck began playing snare drum at age ten and got his first drumset at age 13. Throughout high school he played drumset with local bands and went to rudimental drumming competitions. He attended the Eastman School of Music for four years, and during his junior and senior years he was an extra in the Rochester Philharmonic Orchestra. After graduating from Eastman, he joined the Marine Band and stayed for four years. He then auditioned for the Rochester Philharmonic and got the job as principal percussionist, which he held for three years before becoming the orchestra's timpanist.

That same year (1959) he started teaching in the preparatory department at Eastman. When William Street retired in 1967, Beck took over all the percussion teaching. John also got his master's degree from Eastman in 1962. At Eastman, Beck taught many students who became leaders in the music world, including New York Philharmonic principal percussionist Chris Lamb, marimbist Leigh Howard Stevens, and drumset player Steve Gadd. According to Beck, the students who become successful are "very disciplined people who are very focused on what they want. They are well-organized, cooperative, and

reliable. They aren't here to have a good time; they are here to learn."

In 1976, Beck became president of the New York State PAS chapter, and he hosted the first PAS International Convention (PASIC) at Eastman. When he became PAS president in 1987, PAS had a \$60,000 debt, which was diminished under his leadership. Also during his time as president, the organization acquired a permanent headquarters in Lawton, Oklahoma. Later, Beck served as chair of the PAS International Committee and helped organize the Health and Wellness Committee.

Beck says that a percussionist of the future has to know about a lot of things. "You have to know what a tabla, a mrdangam, and a doumbek are. You have to expose yourself to rudimental drumming, jazz, country-western, rhythm & blues, symphonic playing, the whole works. At least try all of these areas, because once you try it you have a better feel for it."

Read John H. Beck's full PAS Hall of Fame bio at <http://www.pas.org/About/the-society/halloffame/BeckJohnH.aspx>.



JOHN BERGAMO

BY B. MICHAEL WILLIAMS

John Bergamo was a true renaissance man who studied and worked with some of the most diverse musicians on the planet, including Lukas Foss, Gunther Schuller, John Cage, Ringo Starr, Charles Wourinen, Lou Harrison, Ali Akbar Khan, John McLaughlin, Morton Feldman, Herb Albert, Percy Heath, Robert Shaw, Max Roach, and Frank Zappa, among others. Bergamo was the driving force behind two highly-acclaimed professional percussion ensembles: Repercussion Unit and Hands On'Semble. He appeared on the soundtracks of at least 18 Hollywood films, produced three instructional videos, and published over 25 percussion compositions. His collection of mallet solos, *Style Studies*, published in 1969, has enlightened generations of collegiate percussionists on the stylistic nuances of contemporary keyboard percussion music. Bergamo's informative articles appeared in *Modern Drummer*, *Percussive Notes*, *Percussionist*, *Drum!*, and *Percussioner International*. From 1979 to 1988, he served on the PAS Board of Directors.

Bergamo was born in New Jersey in 1940. He attended the Manhattan School of Music, where he studied with Fred Albright and Paul Price and was exposed to many of the classic percussion ensemble compositions from the early days of the genre. In 1959, concurrent with his studies at Manhattan, John enrolled in the Lenox School of Jazz in Massachusetts. There he studied drumset with Max Roach, played in a jazz ensemble, and took classes in music history and theory with Gunther Schuller.

He graduated from Manhattan in 1962, earning Bachelor and Master of Music degrees in percussion. Bergamo then attended the Darmstadt International Summer Course in New Music. Later in 1962, Bergamo toured Europe and the Soviet Union as percussionist with the Robert Shaw Chorale. Upon his return to New York, he freelanced alongside Paul Price and Michael Colgrass and studied composition with Colgrass. From 1963 to 1965, he spent summers with conductor/composer Lukas Foss at the Tanglewood Music Festival.

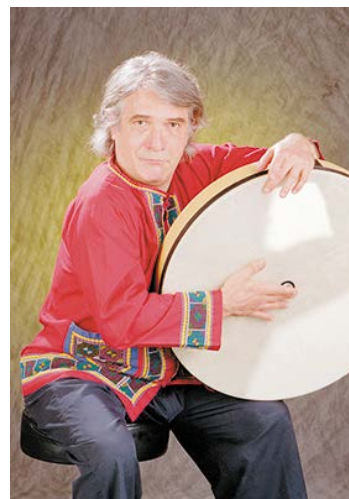
In 1964, Foss organized a new music ensemble called Creative Associates at the University of Buffalo and hired Bergamo as percussionist. The ensemble explored the cutting edge of avant-garde music, premiering new works and performing in Buffalo and New York City's Carnegie Recital Hall. While at Buffalo, Bergamo and Jan Williams organized the first percussion ensemble at the university. In the fall of 1965, SUNY Buffalo had a Festival of India, and one of the performers was Ali Akbar Khan. John met Shankar Ghosh, who played tabla with Ali Akbar Khan, and the following year Bergamo moved to California, studying tabla at the Ali Akbar College of Music.

Bergamo spent the 1968–69 academic year teaching at the University of Washington, where he met Zimbabwean mbira

player Dumisani Maraire.

Then he got an offer from the California Institute of the Arts (CalArts). The school was looking for someone with a background in contemporary and world music, and found the perfect combination in Bergamo.

John found himself learning as much as any student. He studied South Indian kanjira, ghatam, and solkattu with T. Ranganathan, ghatam with T.H. Subashchandran, African drumming with Alfred and Kobla Ladzekpo, tabla with Swapan Chaudhuri, and Javanese gamelan with K.R.T. Wasitodiningrat. More importantly, John helped foster a culture of mutual trust and respect among his students by learning along with them in real-world performances. His efforts resulted in Repercussion Unit in the 1970s and Hands On'Semble in the 1990s. He died in 2013, but his 35 years at CalArts yielded generations of inspired students who carry on his vision of collaborative learning.



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

▶ Tap to play Video



See a video of the Hands On'Semble performing at the PAS Southern California Day of Percussion in 2001.

MEL LEWIS

BY RICK MATTINGLY

In an era when big band drummers were expected to drive their ensembles with aggressive timekeeping and fast, furious fills, Mel Lewis defied the trend and served the music by supporting the band rather than by calling attention to his own playing. The warm sounds of his “old K’s” and his calf-headed bass and snare drums served as a cushion for the band’s sound, blending with the other instruments rather than cutting through them. Lewis could swing a band just as hard with brushes as with sticks.

Mel sometimes complained that to most people, “chops” meant “speed.” He could handle fast tempos with no problem, but for him, “chops” had to do with control of the instrument, a sense of color, and above all, the ability to swing.

Mel Lewis, whose real name was Melvin Sokoloff, was born in Buffalo, New York in 1929. He began playing professionally at age 15 and worked with the bands of Lenny Lewis, Boyd Raeburn, Alvino Rey, Tex Beneke, and Ray Anthony. When Lewis joined Stan Kenton’s band in 1954, many jazz critics credited him with being the first drummer to make the Kenton band swing. The Kenton gig also provided Lewis with the setting in which he could develop his “small group approach to big band.” Mel wanted to play like the bebop drummers of the day, using ride cymbal more than hi-hat, breaking up the time, and dropping occasional “bombs.” That was perfect for Kenton, with whom Mel worked for three years.

▶ Tap to play Video



Mel Lewis performing

Lewis moved to Los Angeles in 1957 and worked with the big bands of Terry Gibbs and Gerald Wilson, and with pianist Hampton Hawes and trombonist Frank Rosolino. He also co-led a combo with Bill Holman. In 1962 he made a trip to Russia with Benny Goodman. In addition, Lewis did a variety of studio sessions while in L.A.

After returning to New York in 1963, Lewis worked with Ben Webster and Gerry Mulligan. In 1965, Mel and trumpeter Thad Jones formed the Thad Jones-Mel Lewis Orchestra, which began a steady Monday-night gig at the Village Vanguard club in February 1966. The band also recorded frequently, and the group toured the Soviet Union in 1972. In 1978, Jones left the band, but Lewis kept the group going, calling it the Mel Lewis Jazz Orchestra.

For a brief period, Lewis taught at the New School for Social Research in New York, and he occasionally gave drum clinics, but he was never one for private lessons. “I teach every Monday night at the Village Vanguard,” he would say. But Mel was very encouraging to young drummers and would invite them to his apartment to listen to records and discuss music, and generally serve as an advisor and father figure.

In the late 1980s, Lewis was diagnosed with melanoma. During treatments, Lewis played as often as he could, making several recordings and even taking a couple of trips to Europe. In October 1989, Mel was honored at a concert by the American Jazz Orchestra. In January 1990, he traveled to New Orleans for the IAJE Convention, where he gave a clinic and performed with his band. It was his final performance. Lewis died on February 2, just days before his band was to celebrate its 24th anniversary at the Village Vanguard.

Read Mel Lewis’s full PAS Hall of Fame bio at <http://www.pas.org/About/the-society/halloffame/LewisMel.aspx>. **RIS**



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RHYTHM! REVIEWS

Play the Drums

By Felipe Drago

\$18.99

Alfred Publishing

Web: [Sample pages](#)

This systematic approach to beginning drumset is comprised of four units, each thoroughly addressing a single rhythmic component (quarter notes, eighth notes, sixteenth notes, and eighth-note triplets). Each unit presents the rhythmic component in a number of ways. The groove applications, termed “play,” allow the beginning drummer to play drum beats right away. The coordination exercises utilize the left foot from the start, which is refreshing to see in a beginning drumset method. The reading and theory exercises solidify the concepts in each unit, while the play-alongs (termed “fun”) allow the student to apply each unit’s material to songs. The “fun” sections also introduce the reader to drum fills. Units two, three, and four include an additional section, “extra practice,” which contains bonus challenges for the drummer.

A supplemental CD is included that contains audio and video files. Select examples are demonstrated on the video clips in “picture-in-picture” style, so the viewer can see the author’s hands and feet. The audio portion includes the play-along songs, both with and without drums.

This book will allow beginning students to increase rhythmic knowledge, coordination, and musicality. This would be a great method book for someone who would like to teach him or herself. It would also be of interest to instructors who teach beginning students.

—Jeff W. Johnson

Solo in Style: Six Drumset Etudes for the Beginning to Intermediate Performer

By Mark Powers

\$7.99

Alfred Publishing

Web: [Sample pages](#)

As the name implies, each solo is based on a different style, including rock, funk, 12/8 blues, shuffle, swing, and Latin. All solos in this collection are groove based and follow a similar 32-bar form. The first eight measures of each solo establish a groove, with drum fills utilized only in the eighth measure. The next eight-measure phrase builds a bit in intensity, incorporating cymbal crashes and adding more drum fills. The halfway point of most solos switches to a half-time feel. The exception is “Próxima Vez,” the Latin solo. I assume this is to keep the style authentic. The last eight-measure phrase shifts back to the original time feel, building in intensity until the end.

Each piece is preceded by 18 single-measure exercises that

focus on the grooves and fills needed to perform the upcoming solo. Sticking suggestions are given in this section, as well as recommended songs to introduce the reader to the style.

These solos are very approachable for beginning to intermediate drummers. The soloist will need a working knowledge of quarter, eighth, and sixteenth notes and rests. Eighth-note triplets are also utilized. All solos are in common time except for “A Delve into Twelve,” which is in 12/8. Most of the solos use three-limb coordination, with the exception of occasional open hi-hat notes. Four-limb coordination is necessary for the one jazz solo, “In the Swing of Things.”

The solos in this collection would work well for private studio recitals. The pieces can also be used as supplemental lesson material to reinforce style knowledge.

—Jeff W. Johnson

Drum Wars

By Carmine Appice, Vinny Appice, and Eric Fischer

\$21.99

Alfred Publishing

Web: [Sample pages and video](#)

Before YouTube and the internet, many of us learned to play rock drum beats from Carmine Appice’s book and flexi disc (floppy record) set, *Realistic Rock*. We also practiced drum solo and fill ideas from Vinny Appice’s book, *Rock Steady*. It was clear that this family was ahead of its time in educational endeavors. Through today’s technology, Carmine and Vinny Appice offer readers a chance to see them perform on DVD while following along with the book’s written transcriptions.

Carmine and Vinny’s solos are performed live, showcasing their groove, power, technique, and creativity. Carmine utilizes double bass drums in a number of ways, including double stops, double bass drum shuffles, and thunderous sixteenth-note and sixteenth-note-triplet combinations between the hands and feet. He also powerfully pulls accents out of sixteenth-note triplet-based single-stroke rolls. Carmine also applies jazz style stick-on-stick clicking techniques in a modern context. As an added bonus, he explains the stick click approach on the DVD.

Vinny’s solo also utilizes rock grooves, shuffles, and hand/foot combinations. Call-and-response patterns are tastefully created between the snare and toms. He also applies powerful single strokes to the single drag tap rhythm, and explores six- and seven-note groupings over a sixteenth-note base. Vinny also dazzles the live audience with pitch bending and audience participation (the crowd yells “yeah” during the spaces). Both solos build in intensity, keeping the listener engaged at all times.

The transcriptions are presented in their entirety, each preceded by pages of shorter transcriptions, practice material, and helpful suggestions. Time stamps are included in the text, so

the reader can find the example on the video clip. Also included is a MIDI soundtrack, which is matched up with the video and slowed down to 50 and 70 percent. It is also presented at full tempo for clarity (without background or audience noise). The MIDI audio is also included separately in mp3 form.

As with any family, the two brothers have their similarities. But of course, their individual musical personalities make them one of a kind. Who won the war? Sorry, I don't get involved in family feuds!

—Jeff W. Johnson **RIS**



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APP SCENE: PART 1

BY MICHEAL BARNES AND PETER SOROKA



Today, virtually every student has access to a smartphone or tablet. However, these devices may not be fully utilized while in the practice room or during lessons. Apps for smartphones are generally inexpensive and can be extremely valuable. The University Committee has compiled a short list of curated apps to enhance musical growth in the practice room for the high school or college musician. This list is not all-inclusive but focuses on some of our favorites. Most of these apps can be found on both iOS and Android platforms, and any deviations are noted. (Some of the iOS apps are iPhone only and not available for iPad.) Hopefully this series of articles will allow you to get the most out of your smart device in the practice room!

APPS FOR RHYTHM

Every percussionist wants to have an impeccable sense of time, and consistent practice with a metronome can make this a reality.

Tempo by Frozen Ape

iOS and Android

\$2.99

Tempo is a metronome app that offers multiple subdivisions, time signatures, a pitch reference tool, timer, and several different visual and sound settings. With a built-in bar counter/timer function, this app can help you practice in short periods with frequent breaks. For more options, including polyrhythmic subdivisions and further customization, consider Tempo Advanced. There is also a free version called Tempo Lite.

IPT: Inner Pulse Trainer by Frank Mellies

iOS and Android

\$4.99

IPT is a metronome app that gradually removes beats to test your sense of time. As the “checkpoints” gradually move further and further apart, you are able to evaluate your pulse absent the continuous metronome clicks.

Heterobeats by Ryu Suzuki

iOS only

\$0.99

Heterobeats is a metronome app that offers the ability to combine polyrhythms (1:1 up to 12:11). It offers various pitch and sound settings.

Peter Soroka is a diverse percussionist pursuing a Doctor of Music degree in Percussion Performance at Florida State University. He holds performance degrees from the University of North Texas and Virginia Commonwealth University, and has performed with the Tallahassee Symphony Orchestra and Sinfonia Gulf Coast in Destin, Florida.



Micheal Barnes is a master's student at the University of Cincinnati College-Conservatory of Music. He has performed with the National Youth Orchestra of the United States of America, the Ft. Smith Symphony, and the Symphony of Northwest Arkansas. He was recently awarded a teaching fellowship to work with the National Youth Orchestra and Choir of Belize, as well as being awarded the Mary Grey Thompson Award for outstanding contributions to the University of Oklahoma College of Fine Arts. **RIS**



Look for another APP SCENE in the June issue of Rhythm!Scene

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.

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(award amounts confirmed at a later date)

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- University of North Texas Keyboard Percussion Symposium
- Other Festivals Confirmed at a Later Date...

PEOPLE AND PLACES

CANADA

The Quebec PAS Chapter hosted its Day of Percussion® on Jan 14 at the Schulich School of Music of McGill University in Montreal. The day was packed with exciting percussive activities, including numerous college and university percussion ensemble performances, masterclasses by **Luc Boivin**, **Anne-Julie Caron**, and **John Hollenbeck**, and performances by ensembles **Sixtrum**, **EP4**, **Architek**, **Tambouyés**, and headline performers **Ensemble Duniya**, featuring **Anthony Di Sanza** (University of Wisconsin-Madison), **Neeraj Mehta** (Queensborough Community College), **Jonathan Ovalle** (University of Michigan), and **Dan Piccolo** (Bowling Green State University), along with chapter president **Shawn Mativetsky**. As part of the evening gala concert, **Catherine Meunier** gave the Canadian premiere of the recent PAS consortium commission, Keiko Abe's "The Song of Trees," just a few hours after PAS President **Dr. Brian Zator** gave the world premiere.



Quebec Day of Percussion®. Photo by Caroline Tabah

ENGLAND

The Institute of Contemporary Music Performance (ICMP) in London is proud to announce the nomination of two alumni for the 2017 Brit Awards: **Luke Patterson** (Clean Bandit), and **Sophie Elton** (aka Dakota), both graduates of the ICMP's Higher Diploma course.

Luke is the drummer for Clean Bandit, who topped the UK singles chart for 13 weeks in 2016 with their single "Rockabye" featuring Sean Paul and Anne-Marie. The track was the UK's Christmas number-one in 2016 and only the 18th song in chart history to spend nine or more weeks at number-one on the official UK singles chart. Its accompanying video, illustrating the song's lyrics, which tell the story of a single mother struggling to provide for her son, was self-directed. Clean Bandit has been

nominated for Best British Group and Best Single in 2016. Sophie, who performs under the name "Dakota," was featured on producer Jonas Blue's tropical house cover of Tracy Chapman's "Fast Car." This cover version remained in the UK top ten for 11 weeks.

USA

Alabama

The Alabama Day of Percussion® was held at John M. Long Hall at Troy University in Troy on Feb. 25. Hosted by Alabama Chapter President **T. Adam Blackstock**, the event brought approximately 150 students, educators, and percussionists to southern Alabama. Guest artists were **Gordon Stout** (marimba), **Jason Sutter** (drumset), **Gene Fambrough** (concert snare drum FUNDamentals), **Jeff Lee** (front ensemble staging), **Laura Noah** (timpani FUNDamentals), **Doug Rosener** (Keyboard FUNDamentals), and **Tracy Wiggins** (marching snare drum). There were also performances by the **Troy University** and **University of South Alabama Percussion Ensembles**.



Guest artists Jason Sutter (left) and Gordon Stout (right) with host Adam Blackstock at the Alabama Day of Percussion®. Photo courtesy of Alabama PAS

Arizona

Former AZPAS presidents **Joe Goglia** and **Josh Gottry** presented a clinic at the 2017 Arizona Music Educators Association Annual In-service Conference, entitled "Portable Pedagogical Percussion Ensemble." Joined by current and former students, they discussed and performed works by Goglia, Gottry, Nathan

Daughtrey, William Kraft, Thom Hasenpflug, and Steve Reich. Each work selected is graded at a level appropriate for middle school or high school percussion ensemble, involves equipment that could fit in a small car and can be moved and set up in one trip by the members of the ensemble, and is particularly effective for teaching musical or technical concepts beneficial for student percussionists. Additionally, a handout listing 11 other works with instrumentation and performance considerations was distributed to the clinic attendees. This session was made possible with support from Meinl Percussion, Mike Balter Mallets, Mapex/Majestic, Remo Drumheads, Vic Firth Sticks, and Yamaha Percussion.



Gregg Bissonette (far right) performed the final tune of “Bugle Call Rag” at the Dos Pueblos High School Jazz Festival in Santa Barbara with fellow drummers (L–R) Westin Byerly (SBCC) and DPHS students David McInnes and Kyle Dorny. Photo courtesy of Jonathan Dorny



AMEA clinic ensemble members (L–R): Joe Goglia, Josh Gottry, Travis Rowland Jr., BJ Fuhrmann, James Steele II, and Zie Wright

California

Drumset artist **Gregg Bissonette** was the guest soloist at the Dos Pueblos High School Jazz Festival in Santa Barbara on March 4. In addition to giving a clinic for the students participating in the festival, Bissonette performed with the DPHS Advanced Jazz Ensemble, under the direction of Dan Garske,

and with the Santa Barbara City College Lunch Break Jazz Band, under the direction of Jim Mooy. During the grand finale of Buddy Rich’s “Bugle Call Rag,” Bissonette was joined onstage by DPHS drummers **Kyle Dorny** and **David McInnes** and SBCC’s drummer **Westin Byerly**. In his review in *The Santa Barbara News-Press*, correspondent Josef Woodard wrote that the finale was “capped off by the special guest’s subtle pyrotechnics and graceful virtuosity to top it all off.” Bissonette’s clinic was sponsored by Dixon, Sabian, Remo, LP, DW, and Direct Sound.

Kentucky

The **Jefferson County Public Schools All-County Percussion Ensembles** performed at the Youth Performing Arts School on January 17. Guest conductors for the concert were **Trevor Ervin**, **Kevin Bobo**, and **Dr. Julie Hill**. The event was coordinated by Jefferson County Public Schools District Music Curriculum Specialist **K. Michelle Lewis**. Members of the ensembles are chosen from a district audition that places them in one of three



Jefferson County Public Schools All-County Percussion Ensembles with guest conductors Trevor Ervin, Kevin Bobo and Dr. Julie Hill, and coordinator K. Michelle Lewis

ensembles ranging from middle school through high school.

Middle School: Conductor, Trevor Ervin. Ensemble members: **Miles Parker, Aaron Moeller, Darius Camel, Colby Newman, Gabe Weible, Sam Baker, Megan Broecker, Connor Haag, Isiah Graham, Aidan Longmeyer.**

High School: Conductor, Dr. Julie Hill. Ensemble members: **Kyle Roemer, Brendan Williams, Ford Smith, Eric Snyder, Elijah Shina, Collin Barth, Thaddaeus Harris, Anthony Tran, Omkar More, Ashley Wilder.**

High School: Conductor, Kevin Bobo. Ensemble members: **Aaron Snell, Ryan Dawson, Sam Riddick, Langdon Caldwell, Aidan Ritchie, Luke Anderson, Eric Merdian, Shawn Bentley, Katie Drybrough, Paxton Vaughn, Joshua Doelling, Justin Meredith.**

Mississippi

The Mississippi PAS Chapter recently held their Day of Percussion® at Hinds Community College in Raymond. With over 160 in attendance this was one of the best attended DOP's for the chapter. Clinicians included **Brian Zator, Brian Blume, Adam Tuminaro, and Jason Baker.** The event also featured percussion ensembles from Madison Central High School, Ocean Springs High School, Hinds Community College, and Delta State University.



Mississippi PAS Day of Percussion officers and clinicians. L-R: Jason Mathena (Vice President/Treasurer), Paul Heindl, Brian Blume, Adam Tuminaro, Brian Zator, Jason Baker, Josh Armstrong (President), and Brian Cheesman (Secretary)

Missouri

Gregg Bissonette gave a drumset clinic at Mozingo Music (Jeff Mozingo, host) in O'Fallon on Feb. 11. This event was co-sponsored by Dixon, Sabian, Vic Firth Co., Remo, LP, DW pedals, and Direct Sound.

The following day, Bissonette was one of the artists featured in a Dixon Product Showcase held at The Focal Point in Maplewood. Hosted by Jim Uding, this was the first in a series of Dixon Product Showcases to be held around the country.

Modern Drummer magazine was also at the event to shoot an "MD Spotlight Video."

North Dakota

PAS Drumset Committee member **Mark Powers** spent a week in North Dakota in February, teaching his TrashBamBOOM! percussion workshops to students at Standing Rock Elementary and Middle Schools for Turnaround Arts, thanks to funding from the NAMM Foundation. Turnaround Arts is an arts education project led by the President's Committee on the Arts and the Humanities, in partnership with the White House, the U.S. Department of Education, and The John F. Kennedy Center for the Performing Arts.



Mark Powers teaching his TrashBamBOOM! percussion workshop at Standing Rock Middle School in Cannon Ball, North Dakota. Photo by Julia Ellingwood

Texas

Mark Reilly, drum group leader and percussion arranger for the United States Army "Old Guard" Fife and Drum Corps, presented four rudimental snare drum clinics in the Lone Star state. On March 1, he visited Heritage High School in Frisco (Ronnie Ivy, host). That evening, he was at Plano East Senior High School (John Brennan, host). The following day, Reilly taught at Frisco High School (Heath Dillard, host). His final clinic on March 2 was at Texas Christian University in Fort Worth



Mark Reilly (center) with the TCU Percussion Studio (Dr. Brian West on far right) in Fort Worth. Photo courtesy of TCU

(**Dr. Brian A. West**, host). Reilly's clinics were co-sponsored by Mapex, Remo, and Innovative Percussion.

Drum Corps International's **Crossmen Drum and Bugle Corps** from San Antonio performed at Super Bowl LI. The 100 members of the Crossmen Super Bowl ensemble included a mix of current corps members, alums, and members of the new Crossmen Winds, a SoundSport ensemble comprised of brass, woodwinds, percussion, and color guard.

On Jan. 28, the corps kicked off Super Bowl activities by performing at the NFL Experience, a free outdoor event held at the George R. Brown Convention Center in Houston. National television networks covered the group's performance. The Crossmen ensemble returned to Houston on Saturday, Feb. 4, for another performance at the NFL Experience. Then, on Super Bowl Sunday, the corps performed at the Game Day Fan Plaza outside NRG Stadium.

Wisconsin

The Wisconsin PAS Chapter held its annual Day of Percussion® on Jan. 21, hosted by **Anthony Di Sanza** at the University of Wisconsin-Madison. This year's attendance had a strong showing with over 200 people participating in the festivities. People of all ages registered inside the Mead Witter School of Music and received a schedule of the day's program, which featured numerous educators/performers from around the area. The schedule for the day featured masterclasses on multiple areas of percussion and coachings for middle school and high school percussion ensembles.

In the morning, **Dr. Alison Shaw** (UW-Oshkosh) presented a session on Timpani Fundamentals, **Doug Waddell** (Chicago Lyric Opera, Grant Park Sym.) presented two sessions on Orchestral Percussion, **Bill Sallak** (UW-Green Bay) presented a session on Snare and Tambourine Fundamentals, and **Dane Richeson** (Lawrence University) led a session on Cajon and Global Drumset Concepts. In addition, a drum circle was facilitated by **Todd Hammes** (UW-Madison).

The Middle School and High School Percussion Festival featured clinics by **Elizabeth Delamater** (UW-Oshkosh) and **Brian Baldauff** (UW-Stevens Point). Each ensemble performed one to two pieces for percussion ensemble and receive feedback from the clinicians. Two high school ensembles (Madison Memorial HS and Arrowhead Union HS) and two middle school ensembles (Oregon MS and Glacier Creek MS) performed during the morning. Madison Memorial and Glacier Creek ensembles were invited to perform in the afternoon concert based on their morning performance, as decided by the clinicians.

The afternoon concert featured the **Wisconsin Youth Symphony Orchestra Percussion Ensemble**, under the direction of **Vicki Jenks**, College All-Star Percussion Soloist **DeLane Doyle**, and the two ensembles selected from the Percussion Festival. Madison Memorial performed "Rainbows" (mvt. I) by Alice Gomez, under the direction of **Rick Morgan**. Glacier Creek performed "Follow Suit" by Ralph Hicks, under the direction of **Jeanne Hammes**.

The afternoon sessions featured Samba Drumming, led by **Tom Ross** (UW-Madison), Audition Preparation with **Tobie Wilkinson** (UW-Whitewater), Marching Percussion with **Darin Olson** (UW-Madison), and Reading Techniques on Keyboard Percussion with **Keith Lienert** (UW-Platteville). The last session was presented by drumset artist **Dave Stanoch** (Sheryl Crow, George Clinton, Jack McDuff, Bonnie Raitt).

The evening concert brought the Day of Percussion® to a rousing close and featured the 2017 **Wisconsin College All-Star Percussion Ensemble**, under the director of **Dr. Jeffery Crowell** (UW-Eau Claire), Les Thimmig Jazz Group with guest Dave Stanoch, as well as the **UW-Western and World Percussion Ensembles**, directed by Anthony Di Sanza, Tom Ross, and Todd Hammes.

The next PAS Wisconsin Chapter Day of Percussion® will be held at Wisconsin Lutheran College (host, Ben Hans), Jan. 27, 2018.

On Feb. 15, **Geary Larrick** performed a Black History Month program on solo marimba in Stevens Point, featuring pieces composed by African-American musicians. **RIS**

TMEA 2017

STORY AND PHOTOS BY LAUREN VOGEL WEISS

The Percussive Arts Society was well-represented at the annual Texas Music Educators Association (TMEA) Convention in San Antonio February 8–11. Texas PAS hosted an exhibit booth to promote the new group memberships (serving students through the 12th grade) as well as the traditional individual subscriptions. PAS Executive Director **Joshua Simonds** and PAS Membership Services Manager **Justin Ramirez** also attended their first TMEA show.

Texas percussion ensembles were prominently featured during several Showcase Concerts in Bridge Hall. On Thursday morning, the **Tarleton State University Percussion Ensemble**

from Stephenville, under the direction of **Dr. Benjamin Charles**, opened its concert with Zack Browning's "Flying Tones." The next three pieces featured soloists: Dr. Dmitry Perevertailenko on clarinet in John Mackey's "Damn," trombonist Chad Wiley in the world premiere of David Pegel's "Ares Takes Normandy" (movement II "The Sixth of June"), and **Akira Robles** (Director of Percussion at Denton Ryan High School) on snare drum in "Mudra" by Bob Becker.

Also on Thursday morning was a performance in the convention center main lobby by the duo **Rogue Two**, comprised of **Dr. Gordon Hicken**, Assistant Professor of Percussion and Associate



Bob Morrison gave the keynote speech, "The Dreams of Our Founding Fathers: What They Mean for the Future of Music Education," to open the 2017 TMEA convention



Dr. Benjamin Charles conducted the Tarleton State University Percussion Ensemble



PAS Executive Director Joshua Simonds and Membership Services Manager Justin Ramirez at TMEA



Dr. Gordon Hicken (marimba) and Dr. Andrew J. Allen performed as the duo Rogue Two

Director of Bands at Midwestern State University in Wichita Falls, and Dr. Andrew J. Allen, saxophone professor at MSU. They performed “Rumba” by Maurice C. Whitney (trans. Calvin Bolton), Astor Piazzolla’s “Tango Etude #4” (alto saxophone solo), “Dancel” from *Song Book, Vol. 1* for solo marimba by Ivan Trevino, the world premiere of “Chorale” from “Serenity” by Andy Francis, Reginald Bain’s “Luminescent,” and “Get It!” by Gene Koshinski (trans. Andrew J. Allen).

Friday morning saw **Dr. James Moyer** conduct the **Texas A&M International University Percussion Ensemble** from Laredo. Their program included Lynn Glasscock’s “Layers,” two xylophone rags by G.H. Green—“Jovial Jasper” and “Chromatic Fox Trot”—“Fractillia” by Owen Clayton Condon, and William Steinhart’s “Two Movements for Mallets II.”

Three ensembles from the University of Texas Rio Grande Valley, under the direction of **Dr. Joe W. Moore III** and **Dr. Mark Joseph Ramirez**, performed on Friday afternoon. The **Rio Bravo Percussion Ensemble** performed “Ritmica No. 5” by Amadeo Roldán, Dave Hall’s “Escape Velocity,” Dwayne Rice’s “Septet,” “Primary Source” by Joe W. Moore III with the composer

as marimba soloist, the world premiere of Mathew Aaron Campbell’s “the little things,” and Moore’s “Above the Clouds.” The next performance featured **Marimba Reyna del Valle** and the **Brownsville Samba School** in a lively concert including the traditional “Samba Batucada,” “Carnivalito Del Duende” by Gustavo Lequizamón and Manuel Castilla (arr. Dare Moon), Juan Arozamena’s “Las Chiapanecas,” “Mi Matamoros Querido” by Rigo Tovar (arr. David Lopez), and the original “Sambadios.”

The third percussion ensemble concert on Friday saw the **University of Texas at Arlington Percussion Ensemble**, under the direction of **Dr. Michael Varner** and **Dr. Andrew Eldridge**, perform to a standing-room-only crowd. The first two pieces on the program were by Varner, UTA’s Director of Percussion Studies: “Convective Motives” and the world premiere of “Prevalent Motives.” The last two pieces were “5:1” by Joseph Bohigian and Caleb Pickering’s “Bright Light – Dark Shadows.”

The Friday evening concert also put percussion “front and center” (although the large percussion setup was at the back of the stage!) The **University of Texas at San Antonio Orchestra**, under the direction of Eugene Dowdy and guest conductor Ron



Dr. James Moyer conducted the Texas A&M International University Percussion Ensemble



Dr. Andrew Eldridge conducted the University of Texas at Arlington Percussion Ensemble



Joe W. Moore III performed as marimba soloist in his “Primary Source” with the Rio Bravo Percussion Ensemble



Sherry Rubins performed as the guest soloist with the University of Texas at San Antonio Orchestra

Ellis, performed John Mackey's "Concerto for Percussion and Orchestra" with UTSA Professor of Percussion **Sherry Rubins** as the soloist.

Rubins also gave a clinic the previous evening: "What Do I Do with the Beginning Percussionists in the Back of the Band?" She offered suggestions of how to select the right students to be percussionists and what would be expected of them in band.

There were several other percussion-oriented clinics throughout the convention. On Friday morning, **John Hinojosa** from McAdams Junior High School in Dickinson, presented "Percussion Accessory Depot: How to Hold It and How to Hit It." He was assisted by **Lou Boldrighini** (Manvel High School in Alvin), **Todd Sommer** (Dickinson High School), and **Terry McKinney** (private lesson teacher and freelance musician). Accessories covered included tambourine, triangle, bass drum, and cymbals.

Later that day, **Moses Simon**, Director of Percussion for the Roma ISD in Roma, presented "Practical Guide to Percussion Ensemble Grades 6–12." He discussed appropriate ensembles

for different grades levels and even performed with the Roma High School Percussion Ensemble.

On Saturday morning, **Matt Johnson**, drumset player and a member of the music faculty at Fullerton College in Fullerton, California, illustrated the power of electronic percussion in "Percussion Solutions for Ensembles and Group Instruction."

There was also a product showcase in the exhibit hall with a percussion emphasis. **Chris Brooks** and **Chris Crockarell** presented "Rowloff's Guide to the Beginner's Percussion Galaxy." Their handout included excerpts from *The Snare Drummer's Toolbox* and *The Mallet Player's Toolbox* curriculum books.

A percussionist also gave the keynote speech to open the convention. Bob Morrison, founder of Quadrant Arts Education Research, the nation's leading arts education research and intelligence organization, discussed "The Dreams of Our Founding Fathers: What They Mean for the Future of Music Education." Morrison, who also addressed TMEA in 1997 and 2007, quipped that he was not a musician, he was a drummer!

Over 60 people attended the annual business meeting for



Sherry Rubins gave a clinic titled "What Do I Do with the Beginning Percussionists in the Back of the Band?"



Moses Simon (in red tie) performed with the Roma High School Percussion Ensemble during a clinic "Practical Guide to Percussion Ensemble Grades 6–12"



Todd Sommer demonstrated bass drum technique in the clinic "Percussion Accessory Depot: How to Hold It and How to Hit It." Other presenters onstage included Terry McKinney, Lou Boldrighini, and John Hinojosa



Matt Johnson (standing, far left) played a video during his session "Percussion Solutions for Ensembles and Group Instruction"



Chris Crockarell (left) and Chris Brooks presented “Rowloff’s Guide to the Beginner’s Percussion Galaxy” in a product showcase

the Texas PAS Chapter on Feb. 9. Current Texas PAS President **Kennan Wylie** presided over the meeting, and Joshua Simonds took questions from the members. The triennial election for officers was held, and as there were no other nominations submitted, the following new officers were elected by acclamation: President (and former Vice President) **Stephen Crawford** (University of Mary Hardin Baylor in Belton), Vice President (and former Secretary) **Brad Meyer** (Stephen F. Austin State University in Nacogdoches), returning Treasurer **Genaro Gonzalez** (Texas State University in San Marcos), and new Secretary (and former Utah PAS President) **Michael Huestis** (Prosper High School in Prosper). **RIS**



Attendees at the annual Texas PAS Business Meeting included PAS Executive Director Joshua Simonds (standing, front left) and (seated in front row, left to right) Texas PAS officers Michael Huestis (incoming Secretary), Brad Meyer (Secretary), Stephen Crawford (Vice President), Kennan Wylie (President), Genaro Gonzalez (Treasurer), and PAS President Brian Zator

UPCOMING EVENTS

APRIL 2017

2017 Maryland Day of Percussion®

When: April 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

2017 Ontario Day of Percussion®

When: April 1

Where: Queen's University (Kingston)

2017 Florida Day of Percussion®

When: April 1

Where: University of Central Florida

2017 Northwest Percussion Festival

When: April 7–9

Where: Western Washington University Performing Arts Center

2017 Wyoming Day of Percussion®

When: April 8

Where: Casper College

2017 Central New York Day of Percussion®

When: April 8

Where: Onondaga Community College Main Campus

2017 Indiana Day of Percussion®

When: April 8

Where: DePauw University School of Music

2017 Pennsylvania Day of Percussion®

When: April 8

Where: Millersville University

University of Hartford Graduate Percussion Group

When: April 11, 7:30–9:00 P.M.

Where: Berkman Hall

University of Hartford Percussion Ensemble Concert

When: April 15, 7:30–9:00 P.M.

Where: Berkman Hall

University of Hartford Steelband Concert

When: April 22, 7:30–9:00 P.M.

Where: Lincoln Hall

2017 Western New York Day of Percussion®

When: April 22

Where: Villa Maria College

2017 Western Washington Day of Percussion®

When: April 22

Where: Western Washington University

2017 New Mexico Day of Percussion®

When: April 23

Where: New Mexico State University – Las Cruces

III International Young Percussion Forum – Solo Competition

When: April 24–26

Where: Grazyna Bacewicz Music School (Wroclaw, Poland)

SHU Percussion Studio & Ensemble

When: April 25, 7:00–8:00 P.M.

Where: SHU Main Campus

World Premiere of “Whaaack!” a percussion concerto by Micah Levy

When: April 25, 7:30 P.M.

Where: Wharton Center for the Performing Arts

For more information, call 517-432-2000

2017 CT PAS Day of Percussion®

When: April 29, 8 A.M.–5 P.M.

Where: Wesleyan University

2017 New York City Day of Percussion®

When: April 29

Where: Player's Theater & Café Wha?

ECSU Percussion Ensemble and Percussion Group

When: April 30, 2:30–4:00 P.M.

Where: Eastern Connecticut State University

MAY 2017

Djembe Drumming for Beginners

When: May 12

Where: Manchester Community College (Connecticut)

JUNE 2017

International Katarzyna Mycka Marimba Academy (IKMMA)

When: June 2–11

Where: Humboldt State University (Arcata, California)

Take a Drum Ride

When: June 3

Where: The Packing House (Winnington, Conn.)

MacPhail Percussion Camp

When: June 12–16, 9:00 A.M.–Noon

Where: Apple Valley, Minn.

Philadelphia International Music Camp & Festival

When: June 17–30

Where: Bryn Mawr College, Bryn Mawr, PA 19010

MacPhail Percussion Camp

When: June 19–23, 1:00–4:00 P.M.

Where: Chanhassen, Minn.

Study Abroad in Cuba

When: June 24–July 4

Where: Cuba

MacPhail Percussion Camp for Absolute Beginners

When: June 26–30, 9:00 A.M.–Noon

Where: Minneapolis

Oberlin Percussion Institute

When: June 25–July 1, 2017

KoSA 22: KoSA International Workshop

When: June 26–30

Where: Montreal

Jerry Tachoir Mallet Intensive Camp

When: June 26–30

Where: Good Vibes Sound Studio (Hendersonville, Tenn.)

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**Zeltsman Marimba Festival 2017**

When: July 2–15

Where: Rutgers University, New Jersey

MacPhail Haaheim Timpani Seminar

When: July 6–8 and 10–12, 1:00–3:00 P.M. daily

Where: Minneapolis

More Info: adney.robert@macphail.org

Heartland Marimba Festival Academy, recording artist participants

When: July 9–16

Where: University of Wisconsin-Stevens Point

Heartland Marimba Festival Academy, college-age participants

When: July 10–16

Where: University of Wisconsin-Stevens Point

Heartland Marimba Festival Academy, high-school-age participants

When: July 11–16

Where: University of Wisconsin-Stevens Point

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

MacPhail Percussion Camp

When: July 17–21, 1:00–4:00 P.M.

Where: Minneapolis

MacPhail Mallet Camp

When: July 24–27, 7:00–9:00 P.M.

Where: Minneapolis

12th Tamburi Mundi Festival

When: July 28–August 6

Where: E-Werk, Freiburg (Germany)

SEPTEMBER 2017**2017 Italy Day of Percussion®**

When: September 19–24

2017 Russia Day of Percussion®

When: September 23–24 **RIS**

PRODUCT SHOWCASE

GON BOPS

Chrome Hardware Option in Mariano Line Reissue



Named after founder Mariano Bobadilla, Gon Bops Mariano Congas continue that tradition of an authentic Cuban look and sound. Designed with genuine calfskin heads, select lightweight Durian wood, and traditional hardware, these drums offer full-bodied authentic sound with resonant open tones, crisp slaps, and solid bass strokes.

Now available with a chrome hardware upgrade, Mariano congas are available in four sizes from quinto to super tumba, and bongos are available in a 7- and 8.5-inch pairing.

For more information, visit gonbops.com.

Walfredo de los Reyes Sr. “El Maestro” Cajon!

Designed with world-renowned percussionist Walfredo de los Reyes Sr., the El Maestro cajon aligns perfectly with today’s popular hybrid drumset/percussion setups. Acclaimed as the originator of the hybrid setup, Walfredo’s goal for the El Maestro was to make it easier for drummers to play cajon while using hi-hats, foot bells, or other instruments requiring pedals. To achieve this, he used a unique triangular shape, allowing the player to sit in normal playing position without having to straddle awkwardly.

The El Maestro utilizes three playing sides: two side panels with strong, beefy bass tones, and a front panel with a bright bass tone at the center and cutting accent-slap sounds at the top. The double side panel design is intended to accommodate both left and right-handed players.

A two-tone finish with



opal-black side panels and a walnut-stain front panel gives the drum an elegant, sophisticated appearance, and a custom gig bag completes the package.

New DDLR Tambourine and Shakers



Designed by Daniel de los Reyes, percussionist with the three-time Grammy Award-winning Zac Brown Band, the DDLR Shakers and Tambourine offer a warm, fresh sound with plenty of projection. These instruments are designed for any club, stage, or stadium setting where the music demands the instruments to cut through.

The DDLR Tambourine has a full, thick sound with a great look and strong durability for any tour or show. Its comfortable weight distribution makes it easy and fun to play for long passages.

DDLRL Shakers will cut through in any situation, offering rich sound quality that will enhance any musical situation—from clubs and small stages with the Stage Shaker to big arenas and stadiums for the louder Arena Shaker. Both have an earthy, distressed look that is consistent with Reyes’ signature Gon Bops DDLRL Cajon.

New 8-inch Pandeiro Model

Designed for maximum comfort during long-term playing, Gon Bops introduces a new professional 8-inch pandeiro. Like the current 10-inch model, the new pandeiro is a warm, rich-sounding drum, with precise platinelas providing clear articulation and projection.

With a custom Gon Bops pandeiro head, the new instrument delivers rich open tones, a great slap sound, and provides players confidence in executing finger roll patterns.

“During the development of this drum, we worked very closely with some of the finest pandeiro players in the world, like Will Phillips and Gibi Dos Santos,” comments GB Artist



Relations guru Rich Mangicaro. “This is a serious instrument for serious players, but its easy playability makes it ideal for players at all levels.”

A dark wood finish, professional carrying bag with shoulder strap, and tuning key provide everything you need to take this instrument on the road and stage.

INNOVATIVE PERCUSSION

Casey Cangelosi Series



Wrapped in an environmentally friendly, bamboo-blended cord, the Casey Cangelosi Series Marimba Mallets combine the rich, warm tonal characteristics of yarn with the articulate clarity of cord. The two softest mallets are also available with a soft yarn wrap.

Bret Kuhn Model #2 Velocity



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.

Joey Waronker Signature Models

The Joey Waronker Signature Series drumset sticks are offered in two models. The JW-1 features a quick taper with an



elongated bead. The JW-2 “Studio Model” is shorter in length, smaller in diameter, and features an elongated bead.

Practice Pads



The RP-1R red gum rubber pad provides a hand-friendly playing surface while the CP-1R Corps style pad features a black lifelike playing surface. Both have a small black rim and feature an 11½-inch diameter.

SABIAN

Quick 22 Cymbal Bag

Sabian Performance Accessories (SPA) has introduced a quality, affordable back-pack cymbal bag. The Quick 22 cymbal bag is designed to help drummers get their cymbals to the gig safely and comfortably, without breaking the bank. Straps are well-padded and designed to distribute weight for long term comfort. A separate hi-hat pocket protects and keeps hats easily accessible, and the black-on-black design is sleek and modern.



XSR FAST STAX

Crafted from professional B20 Bronze, the XSR Fast Stax offers an aggressive new effects option. Designed with a thin 13-inch X-Celerator top over a high-profile, wide-lipped 16-inch Chinese bottom, the Fast Stax delivers virtually unlimited pop and attack. The X-Celerator “Air Wave” edge works by eliminating airlock for increased volume, and the extra-wide lip of the 16-inch Chinese is shaped to fit the 13-inch top snugly, for maximum clarity and attack. Without airlock, the XSR Fast Stax retains sizzle and volume, never getting too tight. For more control, simply clamp down the cymbal felt.



Expanded HHX Evolution Offering

When the Sabian Vault team partnered with Dave Weckl to develop the Evolution line in 2002, they would settle for no less than an extra-thin crash with buttery feel and glassy attack, and the Evolution crash remains the standard for crash cymbals to this day.



In 2017, Sabian added two popular sizes to the Evolution line, a 19-inch crash and a 21-inch ride, a move prompted by the ongoing demand from drummers for larger cymbals.

The new crash is a warm, explosive model, delivering fast, shimmering response for increased projection and cut. It maintains the bite and penetration of high-end attack with the warmth of a darker undertone.

The ride combines crisp attack and warm undertones for a shimmering cymbal with excellent crash capability. There is notable separation between the bright high end and the warm low end, for a high-fidelity sound that is both warm and cool.

Hand crafted from premium B20 bronze, new HHX Evolution models are protected by a two-year warranty.

B8X Ballistic Crash

Utilizing an innovative new hammer peen and hammering technique, the B8X Ballistic Crash is a thin model that delivers a funky and aggressive attack, high pitch, but musical sound.

In order to create an aggressive new effects sound, a new extra-large hammer peen was applied from the bottom of the cymbal up, resulting in a cymbal that is more flexible, therefore more responsive and easy to open up. It also results in a pitch bend that is shaped upward, making for a trashy effects crash that is more than happy to go fully ballistic.

The B8X Ballistic Crash is available in 16- and 18-inch models.



Artisan Light Hi-Hats

Deep, dark, and rich, the new Artisan Light Hats deliver complex tone with crisp yet soft stick sounds for dynamic responses at all levels. With their high-density hand-hammering design for a musically-rich dark tone, Artisan Hats have always been synonymous



with masterpiece. Artisan Light Hats now offer that Artisan sound for low-volume situations.

The key to this new design lies in pairing a thin, crash-weight top with a medium-lightweight bottom, resulting in lower-pitched tone than Sabian's regular Artisan Hats. This combination also adds more complexity and more open sound, which in turn makes them a great choice for lower volume situations. While not designed for loud and heavy bands, their complexity and rich, dark tone are ideal for virtually any other setting as well.

Artisan Lights Hats are available in 14- and 15-inch models with a natural or brilliant finish.

Artisan Elite Cymbals

Skillfully handcrafted at every step, the new Elite cymbals take Artisan deeper, darker, and dirtier. Extensive multi-peen and high-density hammering is one of the factors that contribute to the Elite sound, resulting in tone that is lower-pitched and drier than other Artisan cymbals. Their unique lathing and flatter, lower profile bell also result in woody bell tone that is more integrated into the overall cymbal sound than other Artisan models.



The lathing delivers articulation that gets close to that of a raw cymbal, while allowing the cymbal to open up to a degree. These cymbals combine an open tone from the lathed sections with dry articulation from the un-lathed.

Artisan Elite also differ from other Artisan cymbals in appearance. With un-lathed traces of surface revealing tin oxide and other imperfections, they will appeal to drummers who like dirt and blemishes on their cymbals.

Artisan Elite cymbals are offered in 20- and 22-inch models, along with 14- and 16-inch hi-hats, in natural finish only.

AAX Aero Splash

All about high-end cut, Aero splashes decay more naturally than Sabian O-Zone splashes, but their multiple small hole pattern design delivers a higher density of white noise concentration than the AAX Air Splash.

The AAX Aero splashes are available in 8-, 10-, and 12-inch models in natural or brilliant finish.



AA Mini Holy China

The AA Mini Holy China compresses all the volume, trash and

cut of the Holy China into a mini-China format. With an exaggerated high profile, rows of small holes and a raw bell, the “Mini Holy” cuts more than any other cymbal its size.

Designed for boosted trash and reduced tonal character, the Mini Holy China’s cutting power comes not from higher decibels, but rather from perceived loudness, much like a highly compressed music track. This design results in a level of high-end white noise that is typically found only in much larger cymbals, which is ideal for drummers who want huge cut in a mini-China splash format.

The AA Mini Holy China is available in 8-, 10-, and 12-inch sizes in natural or brilliant finish.



TRX New CLS Series



Available in a selection of crashes, crash-rides and hi-hats as well as Thunder crashes and splashes and two sizes of Storm hi-hats, the new CLS Series from TRX Cymbals combines a dark, warm, classic sound with an exclusive Retro-Gray finish. The extra-thin B20 Bronze cymbals are handcrafted by master cymbal smiths and recommended for a variety of jazz, rock, and indie/pop drumming applications.

“Our goal was to create a new cymbal series with an old cymbal sound,” says TRX president David Levine. “One of the vintage elements we’ve incorporated into the CLS line to help us achieve that goal is more evenly matched weights for the top and bottom cymbals of the hi-hats. The addition of removable rivet holes on the CLS bottom hi-hat and crash-ride cymbals allows drummers to add yet another layer of trashiness, as desired.”

The TRX CLS Series was developed in collaboration with European jazz composer/performer Lada Obradović.

For more information, visit www.trxcymbals.com.

VIC FIRTH CO. Benny Greb Signature Stick



German drummer Benny Greb is a true student of the instrument; his analytical and holistic approach to the drums fuels his enviable ability to groove in any musical setting. As much an educator as he is a performer, Benny shares his knowledge and passion with future generations of drummers in his instructional roles at the Popakademie in Hamburg and the Hamburg School of Music.

The Benny Greb signatures stick is similar in diameter to a 5B, but features adjustments that optimize feel and sound. A medium taper places the shoulder of this stick in an ideal spot for durability. To get a little more response than a medium taper typically offers, additional length is borrowed from the neck by moving the tip further up the stick. While increasing response usually requires changing the taper or length of a stick, Benny’s signature model does it all within a well-balanced 16 inches.

The tip is a shortened teardrop shape and provides a much more focused cymbal sound. The Benny Greb Signature Stick is personal on every level, right down to the green ink, a calling card of this drumming mastermind.

For more information, visit www.vicfirth.com. **RIS**

INDUSTRY NEWS

AUDIO-TECHNICA

Mikeslessons.com Selects Audio-Technica's AT5045 Cardioid Condenser Microphone



Audio-Technica has long been the microphone of choice for Mike Johnston, the creator of the popular educational website www.mikeslessons.com. Recently Johnston acquired two Audio-Technica AT5045 Cardioid Condenser Instrument Microphones, which he has been using as the exclusive microphone to achieve his “dream drum sound” for the series.

“Currently, two AT5045’s are the only mics on my kit, and people are freaking out over the sound,” Mike remarks. “I never thought I would find a mic that captured the full spectrum of sound that I am used to hearing. I’m using one AT5045 as a mono overhead and the other AT5045 as my bass drum mic, placed about two feet away from the resonating head. The overhead picks up everything, including my most subtle ghost notes and left foot hi-hat chicks, but it doesn’t peak out when I nail an accented rimshot on my snare.”

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

AURALEX

Artist Endorsers Receive Grammy Nominations

Auralex Acoustics, Inc. is congratulating several longtime members from its roster of artist-endorers on nominations in the 2017 Grammy Awards.

Among the several Auralex artists nominated at the upcoming

awards are Ray Luzier, drummer for Korn, Shane Wilson, mixer for All Sons & Daughters’ album *Poets and Saints*, Mike Lattanzi, whose Leiper’s Fork, Tennessee studio Latitude South was the site of Megadeth’s album *Dystopia*, and jazz great Peter Erskine, whose album *Dr. Um* was nominated for Best Jazz Instrumental Album.

“Auralex acoustical treatment has played a part in these acclaimed projects,” stated Robb Wenner, Auralex Marketing Manager/Artist Services. “Our products continue to be the choice of top recording professionals nationwide, and we also thank these longtime users for their loyalty and their role in spreading the word about how effective Auralex acoustical treatment can be in turning any room into a world-class recording space.”

For more information, visit www.auralex.com.

KHS

America Academic Alliance

The KHS America Academic Alliance is designed to promote a deeper level of collaboration between school music programs, our network of school music retailers, and the experts associated with our brands, including product specialists, affiliated educators, artists, and partner ensembles. Through such collaboration, we hope to strengthen important symbiotic relationships within the music education community.

KHS is proud to offer a unique opportunity for schools to access benefits intended to enhance the student experience, promote program growth and bring attention to the great work done by educators. Such benefits include instrument trial opportunities, participation in advisory groups, purchase rewards, artist appearance support and national exposure for member programs.

For more information, visit academicalliance.com.

MIKE BALTER MALLETS

Jason Marsalis Joins Artist Roster

Mike Balter Mallets announces the newest addition to their roster: jazz artist Jason Marsalis. With each passing year Jason Marsalis establishes himself more as both a composer and performer. The maturity and the command he possesses over his music is clearly evident to those who have heard or seen him.

“I’m now a proud endorser of Mike Balter Mallets. They have sound and consistency and have been very easy to play. It is a pleasure to be a part of the Mike Balter family and I look forward to a bright future with the company,” says Jason. Michael Balter adds, “It is indeed an honor to have world-class musician Jason Marsalis join the Mike Balter Family.”



Visit Jason's artist page at www.mikebalter.com/marsalis-jason.

PAISTE

Mark "Lovestick" Falgren Welcomed to Artist Roster



Mark Falgren studied at the Rhythmic Music Conservatory in Copenhagen, Denmark. He co-founded the Danish Soul-Pop-Newcomers Lukas Graham, who later achieved first notable international success with their single "Mama Said." In 2015 and 2016 the band conquered the charts in several countries with their hit "7 Years," peaking at number one in Denmark, Italy, Austria, Belgium, and Sweden and at number two on the *Billboard* Hot 100 in the U.S. As of July 2016, "7 Years" has over 480 million Spotify streams. For their latest sold-out tour in North America Mark Falgren chose a set of 2002s: 15-inch Sound Edge hi-hat, 18-inch crash, 19-inch crash, and 22-inch ride.

PMC

Hal Blaine and Ronnie Spector Reunited

Hal Blaine most famously drummed with Phil Spector's "Wall of Sound" studio band. Nicknamed the Wrecking Crew, the band dominated the recording industry, playing on more



Hal Blaine. Photo by Alex Solca

than 40 number-one hits. One of the most popular songs they recorded was "Be My Baby," sung by Ronnie Spector of the Ronettes. On January 21, at the NAMM show, members of the Percussion Marketing Council (PMC) arranged for Spector to perform this song on the Nissan Grand Plaza Stage with Blaine and Liberty DeVitto (Billy Joel's drummer for more than 30 years).

"Ronnie looked exactly like she looked all of those years ago—absolutely gorgeous," says Blaine. "The performance at NAMM was a holistic adventure that brought me back to Gold Star Studios in Hollywood in the '60s. Thanks for the opportunity of my life to have had the pleasure of reliving those memories and thanks to the wonderful PMC members."

"As a teenager from Spanish Harlem, on my very first day in L.A., in 1963, we recorded 'Be My Baby,'" recalls Spector. "Hal created the most recognizable drum intro in the history of rock and roll on that record, and to be able to reunite with Hal 54 years later at NAMM was more than a dream come true."

PMC members Drum Workshop, Zildjian, and Hal Leonard made the reunion possible. PMC Director Karl Dustman says, "The PMC strives to bring inspiring events to the next generation of players. Hal Blaine's playing on 'Be My Baby' made a generation of kids want to pick up sticks and experience the joy of drumming. We felt it was worth the effort to have him play with Ronnie Spector when the opportunity was presented."

SABIAN

Nort Hargrove Retires

Sabian's longest serving employee, VP of Manufacturing Nort Hargrove, announced his retirement at the end of 2016. Nort has been an integral part of the company's history since the factory in Meductic, Canada first opened its doors as AZCO in 1968.

Throughout his 45-year career, Nort has worked in each of the company's departments. From customer service, to cymbal tester, to his final role as VP Manufacturing, Nort has done it all, giving him a deep knowledge of each element in the art of cymbal making.

Nort's keen interest in the acoustic properties of metal was



Sally Teague, Shelly Hargrove, Nort Hargrove and Andy Zildjian

also invaluable to Sabian, and made for many a fascinating conversation with visiting artists, who loved to pick his brain and learn all they could about the intricacies of cymbals and sounds. In fact, Nort's astonishing knowledge of metal and sound powers virtually every Sabian cymbal played by drummers around the world today.

Sabian wishes Nort and his wife Shelly, who has also been a Sabian employee for 32 years, all the best in their retirement.

Sales Team Restructure

Sabian has announced the addition of Mark Haines-Lacey as Director of North American Sales. Mark joins the sales organization in Meductic, NB, where he will lead the U.S. and Canadian sales teams within the direct-to-dealer business channel.

Mark is a senior executive who has provided leadership to and supported successful teams by focusing on relationship development with key stakeholders in both the private and public sector. He brings strengths in strategy development with hands-on execution, market analysis, implementing benchmarking and KPI's, and introducing innovative HR policies.

Peter Stairs moves to the newly founded role of Vice President of International Sales, taking responsibility for Sabian's international distribution channel. A highly respected industry veteran, Stairs will also continue to lead Sabian best practices in customer service and play a prominent role in product R&D.

Katie Bursey Promoted to Marketing Manager

A graduate of the University of New Brunswick, Katie Bursey joined the Sabian team as the e-Marketing Coordinator, responsible for online media planning, e-mail marketing, online campaign integration, social network development and ensuring all related activities are aligned with Sabian's online management strategy. She will continue to work closely with the Sabian sales and marketing team to develop and execute key marketing programs, product launches and project management.

"Since 2008, Katie has made herself an integral part of our

team," said Sabian's Senior VP of Sales & Marketing, Stacey Montgomery Clark. "She has developed a great affinity for the brand and a deep understanding of our marketing requirements."

Chris Rossiter Appointed as VP of Manufacturing

Chris Rossiter first joined Sabian in early 2016 as Director of Process Improvement. In his new role, he will continue to drive progress in process improvement and change throughout the entire organization.

A 10-year veteran of the military, Chris has an extensive background in Electrical Engineering, as well as an MBA. He brings with him 20 years of experience in operations management in both the U.S. and Canada.

YAMAHA

Texas Tech University Marches with Yamaha Marching Percussion



Texas Tech University's Goin' Band from Raiderland, located in Lubbock, Texas, is the latest All-Yamaha college marching band. The university's new Yamaha fleet of marching percussion instruments, which will be used in both football and basketball season performances, includes 12 SFZ snare drums, six 8300 Series Field-Corps Multi-toms, and six 8300 Series Field-Corps bass drums, complemented by a range of accessories.

Texas Tech's relationship with Yamaha dates to 2012, when the university purchased a variety of Yamaha band and orchestral instruments, including an array of silver trombones and trumpets, as well as a host of sousaphones, mellophones and baritones, and a Yamaha drumset.

"With a larger band, it's often hard for the drumline to cut through," notes Duane Hill, who also serves as the director of the Texas Tech Concert Band. "The big thing for me were the tenors. Yamaha tenors offer depth, quality and range. I've always enjoyed the way Yamaha percussion instruments sound. It's a darker and more resonant sound. I looked at several other options and nothing compared to Yamaha."

For more information, visit <http://4wrd.it/GOINBAND2017>.

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BOOBAMS

Donated by Florence "Flip" Manne



Boobams (bamboo reversed syllabically) are tuned bongos constructed with a shell of natural bamboo. The available width and depth of the shell, which contributes to the desired pitch, is limited only by the size of available bamboo found typically in the tropical islands of the Pacific Ocean. Although boobams appear as ethnic drums in these areas, the modern instrument found its way into current use through its appearance on numerous recordings in Hollywood beginning in the 1950s. A modern version of boobams, using synthetic or wood shells not of bamboo, is marketed under the trade name of Octobans.

Two sets of boobams, constructed for Harry Partch by Bill Loughbrough, were owned and used by Shelly Manne for numerous recording sessions in the Los Angeles studios. One set consists of eight drums tuned in a diatonic octave with shells ranging from 12 to 24¾ inches in length. The diameters are all approximately 4 inches. This set has calfskin heads and is tunable using a hex key on three lugs for each drum.

The second set, consisting of five drums, has synthetic heads pegged to the shells using six wooden dowels. These drums are 2½ inches in diameter and range in length from 2½ to 13¾ inches.



Set of eight boobams
(44 inches high) on stand.
1995-02-30



Set of five boobams
(45 inches high) on stand.
1995-02-31

PASIC 17

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