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RHYTHM! SCENE™



IN THE PITS

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R!S STAFF

Josh Gottry Rhythm! Scene Editor

Rick Mattingly Senior Editor

Hillary Henry Publications Production Manager

Marianella Moreno Publishing and Digital Media Operations

R!S ADVERTISING

Staci Stokes-Waites sswaites@pas.org

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CONTACT PAS

110 W. Washington Street, Suite A, Indianapolis, IN 46204

Telephone: (317) 974-4488 • Fax: (317) 974-4499

E-mail: percarts@pas.org • Web: www.pas.org



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

The Percussive Arts Society's (PAS) mission is to inspire, educate, and support percussionists and drummers throughout the world.

IN THE PITS

BY JOSH GOTTRY

It typically isn't a center-stage gig, but it demands some of the most well-rounded, musically and technically advanced, and excellent reading percussionists in the industry. The drum and percussion chairs for Broadway, off-Broadway, and nationally touring musical theater companies are highly sought-after positions, but the path to those opportunities may start as simply as a school or local community musical.

It was my pleasure to connect with five individuals who spend time "in the pits" as part of their musical careers and glean a few insights about what they do, how they got there, and tips for those looking to pursue these options, whether it be locally or on Broadway!

Josh Gottry: Tell me a bit about your current or most recent gig.

Kyle Maxwell-Doherty: My most recent gig was as co-timpanist of the Radio City Music Hall Orchestra as part of the *Radio City Rockettes Christmas Spectacular*. It was such a joy to be surrounded by some of Broadway's finest musicians and some of the world's finest dancers. The show runs every holiday season from November through New Years with a little over 200 performances in just 10 weeks.

Michael Englander: My current gig is *Aladdin* at the New Amsterdam Theater on 42nd Street off Times Square. The show just celebrated its third anniversary.

Danny Taylor: I'm currently playing drums and an assistant conductor on the North American tour of Disney's *Aladdin*.

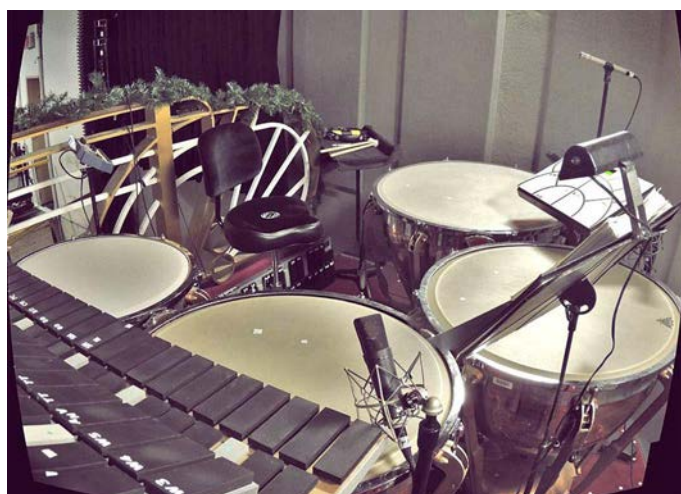
Joe Martone: I just finished a one-week run of *In the Heights*. It was my first time playing the show, though I've been wanting to play it for almost a decade.

Matt Watson: My most recent theater gig was the national tour of *A Christmas Story, The Musical*. This was a seven-week seasonal tour with a 12-person orchestra including a drummer and percussionist. I've also been touring with a band called the Rave-ons, specializing in Buddy Holly and 1950s rock and roll, and doing cabarets and performing with a New York City-based wedding band called Metropolis.

Josh: What were your some of your early experiences playing shows as a student?

Matt: I actually played with you in *Titanic* with the Red Mountain Community Theater in Mesa, Arizona. It was nice to be able to learn in a semi-professional environment and having someone to lean on for questions or concerns. I also subbed with a Phoenix-area dinner theater for a few productions while in college

Mike: I did an adapted version of *Fiddler on the Roof* at the City Club of Cleveland when I was in high school, mostly playing drums. We also did *A Funny Thing Happened on the Way to*



Kyle Maxwell-Doherty's setup for the Radio City Rockettes Christmas Spectacular.

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the Forum at my high school, which was a combination book but mostly percussion.

Danny: I attended the Hamilton Academy of Music in Los Angeles, where we did two full productions every year. I played a few shows on drums, a few on percussion, and did a few on stage as an actor. The first show I ever played was the percussion book for *Crazy For You*. If you've never seen that book, it's a monster! It was an incredibly difficult show to play, but also very educational.

Joe: I regret not taking part in my high school productions. Looking back now, I wish I had, because the experience is hard to beat.

Kyle: I hate to admit it, but I was never involved in musical theater as a musician prior to moving to New York City. I think some of my chamber-music experiences in graduate school prepared me for this type of musical experience, but I'm not nearly as well-versed in the medium as some of my peers in the city.

Josh: *What was your first professional gig as a percussionist for musical theater?*

Danny: The family of one of my close friends owned a theater and brought in many of us from Hamilton Academy to play the shows. When I was 16, I played my first show for them, *Cabaret*. Playing drums with a professional band at that age was both incredible and incredibly scary! I learned so much from playing shows at that theater.

Joe: My first musical theater show was *Bye Bye Birdie*. It was in Beverly Hills, and my first time playing with a musical director/keyboardist instead of a designated conductor. Of course, things didn't go 100 percent right on stage, and I learned quickly that jumping measures can happen very often, so flexibility is key.

Matt: First real professional gig was the non-union tour of *All Shook Up* in 2011. I got the gig a month after I graduated college, which helped steer me into career opportunities in musical theater. It was also my first chance to play a show



Joe Martone in the pit for In the Heights



Joe Martone's setup for In the Heights

six or eight times a week in several different venues and environments.

Kyle: In 2013, Mario DeCiutiis invited me to join his sub list for the *Radio City Rockettes Christmas Spectacular*. It was an honor to learn from the electronic guru himself, and I've been continuing to serve as one of his substitutes since then.

Mike: I subbed for Don Williams on *Evita* at the Shubert Theater in Los Angeles, which is no longer there. He very decently paid me half of his salary for three audits, then I audited two more. Don knew my background, trusted me, and answered all of my questions. The best thing was the conductor, Larry Blank. He showed every single bar and nuance, so if you counted all the bars and followed the stick, you were okay. I was really thankful for that.

Josh: *What are some key skills or approaches you learned in formal studies that you use now professionally?*

Joe: First and foremost, learning not just the orchestral percussion instruments but world instruments as well. Playing the percussion seat for a musical can require many instruments from different areas of the world, all requiring specific techniques. I can't tell you how many times I've been hired to play drumset for a show and I end up playing glockenspiel and different accessories on top of what's written in the book.

Matt: Performing in big bands particularly helped me with learning how to drive an ensemble and lead them, which often applies in musicals where the groove drives the music more so than the conductor.

Mike: I took every opportunity, especially the second half of my undergraduate studies, to play chamber music with others, always involving multiple-percussion setups. Along with having a great teacher, Ken Watson, this is where I learned the skills directly useful for show playing, such as moving efficiently between instruments and not making any noise while doing so. These experiences also helped immensely in my later recording work.

Danny: Multiple-percussion pieces were key in preparing me to play musical theater as well. Playing as an ensemble was also critical; you have to know how your piece fits into the puzzle.

Kyle: I think the most applicable skill I learned in formal studies was from my most recent teacher, Dr. Norman Weinberg, who has absolutely incredible reading chops. One of the many things he shared with his students was a reading exercise where you read and perform a snare drum etude in as many different orders as possible. For example, instead of playing it measure by measure, skip every other measure, or read the etude in reverse order. There are nearly limitless possibilities on just one single page of music. This type of reading exercise assisted me greatly in the musical theater context, because in Broadway pits, or small performance venues, space is a premium. Having only one music stand for a setup that includes upwards of 20 instruments—which is not uncommon—forces you to read at a high level.

Josh: *What are some key skills or approaches you've learned "on the job"?*

Kyle: One of the most demanding jobs of being a substitute player is that you do not have the luxury of rehearsals with the band and the cast of actors. Your job is to come in and sound exactly the same as the individual you are replacing. I've learned to listen not to what is printed on the page, but how other players perform the ink. They have the benefit of rehearsals and daily communication with the musical director. Maybe they interpret a phrase in a way that contrasts directly to the printed material; maybe they crescendo differently than you would. Regardless, what is important is determining how to play in their style.

Danny: As a freelance musician, you are hired to bring someone else's art to life. You must have the skills and the willingness to adjust to any request. Even if you are asked to play in a way that goes against every natural instinct in your body, if that's what your conductor, music director, or artist is asking for, it's your job to accommodate them.

Mike: Be nice and courteous to everyone, don't ask unne-



Danny Taylor's setup for Aladdin



Danny Taylor's setup for a recording of The Hunchback of Notre Dame

essary questions, and learn which crew people to ask for certain problems. Electricians, sound, props, and carpenters all have specific jobs, and it really helped to figure out who to ask for assistance.

Joe: Watch, watch, watch! There are so many different tempos that can happen during a single song, particularly as singers take artistic liberties.

Matt: At the same time, you have to be consistent. Learning how to provide reliable time and be a solid foundation for the other members of the orchestra as well as the cast members on stage is a critical skill.

Joe: Learning choreography of the percussion part in each show is also a key skill. I didn't realize this would be such a pivotal part of playing a show, but knowing where every instrument was in my setup for when I needed it was initially difficult to learn.

Matt: Be willing to adapt to any situation. One show required my touring setup to be cut in half because there was no room for the drums, and the "pit" happened to be in the middle of the actors' backstage crossover path—obviously an extremely rare occurrence, but it did happen!

Danny: Most importantly, be on time! It is disrespectful to your fellow players and will most likely cost your employer money if they have to wait for you. As a percussionist, being on time means you're set up, cases put away, music organized, mallets out, and timpani tuned at least 10 minutes before your downbeat. That means taking in to account traffic, parking, load-in time, etc. Of course, this is a habit that can be developed by students while they are still in school.

Josh: *What percentage of your income comes from playing shows and what other "side gigs" do you have?*

Mike: My show generates 50 to 60 percent of my total income. I spent 30 years in Los Angeles and still travel there 8–10 times a year to play on motion picture and television soundtracks. Thanks to our Motion Picture/TV Film Agreement, musicians receive a secondary markets check, so that is part of my income as well. I teach a little bit and also have a side business with a logistics company, working with performing arts groups and their specialized shipping needs, much of which is based on my experience as a percussionist and the relationships built up with aforementioned crew people.

Matt: The percentage changes year-to-year, depending on if I am touring with a musical. I would say that about 75 percent of my income stems from music-related activities—playing in bands, cabarets, shows, etc. I also have a side gig as a handyman through an App called Task Rabbit that allows me to take work as I need it, and keeps my schedule entirely flexible.

Danny: When I'm on tour, my entire income is from playing the show. Last year the majority of my income came from playing in a wedding band, as well as cabarets, singer/songwriter gigs, and subbing on a couple of off-Broadway and Broadway shows.

Joe: Playing shows makes up about 40 percent of my income as a professional musician. I play many other orchestral gigs, recordings, etc., I have a private studio of percussion students, and I teach percussion ensemble and percussion technique at several high schools and middle schools.

Kyle: About 40 percent of my income comes from Broadway work. The remainder comes from teaching, working as a dance musician, and other freelance percussion opportunities.

Josh: *What was your most complex or interesting set-up?*

Danny: That would have to be Disney's *Hunchback of Notre Dame*. A new production was created in 2014 using the music from the 1996 animated feature. The original film was recorded using a 50-plus piece orchestra. We had to recreate that sound using only 12 players. I had a little bit of help from a Roland SPD-SX, which included foot triggers. There were multiple times when I'd have to tune the timpani while still playing drumset. I'd have to always make sure I was on the right patch for the SPD-SX and make sure I had my feet on the correct foot trigger. I also taught myself some basic riq and doumbek techniques to offer the orchestrator some more authentic options.

Kyle: I think the most interesting setup is the Percussion 1 book for Radio City. It is almost entirely electronic: three MalletKats and one DrumKat. Only the humble egg shaker and tambourine are acoustic. What is most complex about this setup is that the same MalletKat keyboard layout can produce a wide variety of percussion sounds. In just a few measures you might perform glockenspiel, vibraphone, chimes, and snare drum before ending with a timpani roll. In this case, it's not just playing the correct pitches at the correct time; it requires deeper level of knowledge of the instrument in front of you, and that complexity makes the book a real beast, but potentially very rewarding when it all works out.

Joe: For me, this is a tie between *In the Heights* and *West Side Story*. They both use a large variety of instruments, and any show that uses large things like keyboard percussion instruments or timpani can get interesting because it requires more thought when creating a setup.

Mike: My current *Aladdin* setup is right up at the top. I also played *Wicked* for two years in Los Angeles and *The Producers* there as well. All three have lots of things suspended from the ceiling.

Josh: *What are keys to working well with music directors, contractors, etc.?*

Kyle: Communication, communication, communication. In this very digital age, speedy and constant communication is necessary. We have to remember that we are just one part of a much larger production. The music director or contractors have so much more going on during any given performance. I always feel it's my job to make them not worry about me. If they call you, pick up the phone. If they email, respond in a prompt and timely manner.

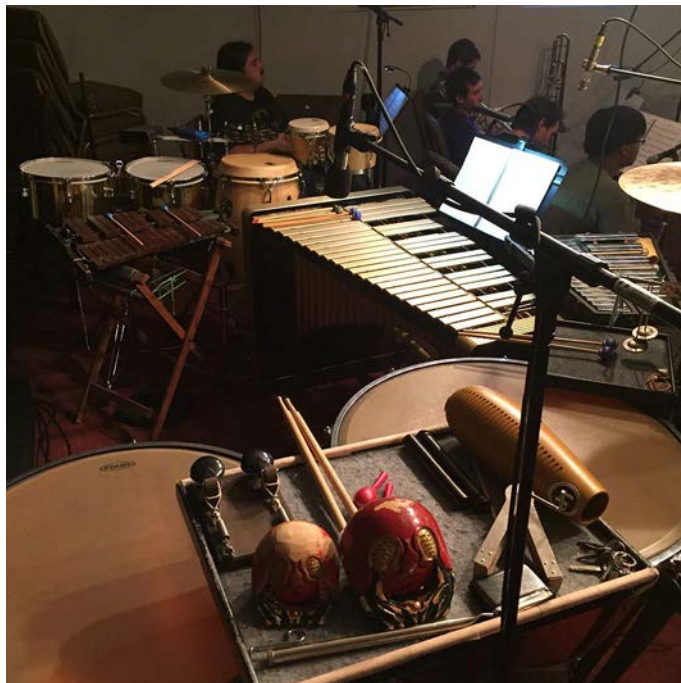
Matt: Know your gig inside and out. Always be willing to adapt if the music director wants something else. Flexibility is key when working in a creative environment with many moving pieces. As a general networking note, take a genuine interest in people as human beings instead of trying to only meet people to further your own agenda or career; everyone can tell if you're not genuine.

Danny: You have to be enjoyable to be around. There's an old saying, "It's all about the hang." At a certain point, you reach a level where everyone can play the music. It then becomes about who you want to play that music with. Who is going to keep the experience fun and exciting when you're playing your 400th show? It also helps to be self-motivated. Contractors and music directors really appreciate it if you can be as self-reliant as possible. Getting and learning the music, working out logistics such as cartage, load-in, and load-out, and of course being on time are all important attributes that go a long way.

Mike: Be prepared enough so that you can be watching as much of the time as possible. Play softer, but with authority, and let them ask for more volume; this is much better than the other way around. Don't overthink, read the music as presented, and don't ask unnecessary questions. Instead, make a list of your questions through the rehearsal and then talk to the conductor after. It shows respect for rehearsal time and also shows you are organized and efficient. If you don't have time to write it down, keep a pack of post-it notes in your bag and just pop one on the music. When you go back, you will remember whatever it was that confused you.

Josh: *How much does getting a gig depend on an audition vs. reputation/contacts?*

Matt: I would say most gigs rely on reputation and contacts—at least the bigger ones do. These days, no one is going to hire you unless they know you personally or have heard about you from someone they trust. That being said, one way to



Joe Martone's setup for West Side Story

get a gig is to be willing and able when someone is in a pinch. I got my first theater gig after the drummer they originally booked left for another tour a couple weeks before *All Shook Up* was about to start. They needed someone quick and I had emailed them a couple weeks prior showing interest; fortunately, they took a chance with me. That gig led to three other tours with the same company because of the reputation I was building.

Joe: I have never auditioned for a gig. It has all been through reputation and contacts. Being a player who is always prepared and ready has really helped propel my career.

Kyle: While I have and continue to take musical theater percussion auditions in New York, the bulk of my work has almost all been through contacts and/or reputation. However, if you treat every performance like it is an audition for the music director, then you can't go wrong.

Mike: I have never auditioned for a theater job. I had to "interview" once when I played the New York Shakespeare Festival version of *Pirates of Penzance*. I had been recommended artistically, but the conductor wanted to talk to everyone who had been conditionally hired. He wanted a sense of the player's personality to fit the character of the job, which involved being exposed to the audience.

Danny: The majority of the work in theater comes from reputation and contacts. Most of my subbing work has come from emailing the regular players and asking them if they are in need of a sub. If they're already covered, I still try to go in and observe the show, because there is always something new you can learn. It also helps keep your face "on the scene" with all of the players in the pit. There have been two occasions where I had to audition, both of them for tours. One audition was just me and the musical director of the Broadway production playing a few songs from the show together. The other was playing a couple of shows as a sub on the Broadway production.

Josh: *How much of your book is typically fully notated vs. slash notation or something that requires stylistic interpretation?*

Mike: My current book has slashes and guide words like "ethnic jam" for anything that is not on a pitched instrument. One of the reasons I pursued playing the out-of-town tryout of *Aladdin* in Toronto was so that I could work with orchestrator Danny Troob and Music Supervisor/Music Director Michael Kosarin to flesh out my book.

Kyle: The books I have played for as a percussionist, not kit, have been fully notated. I am a big proponent of fully notated books even if slash notation or stylistic interpretation is how the score began. If you are going to share the book with subs, I consider it my responsibility to prepare the book, because if a bulk of the sub's prep time is spent transcribing my performance, then that is time not spent practicing. Any way I can assist the subs makes them look and sounds better, which ultimately makes me look better to the music director.

Danny: This varies quite a bit. When you're creating a new show, you start off reading piano charts and playing what

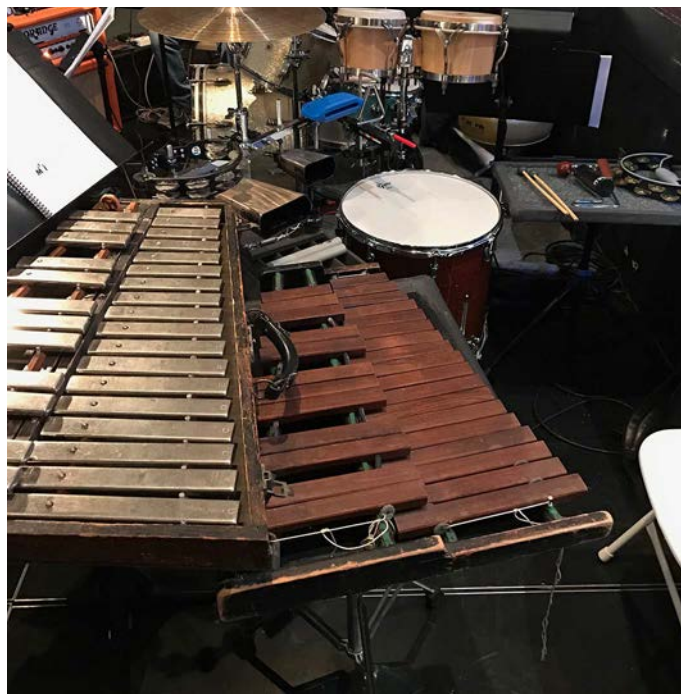
you think will fit best. As far as shows that are already established, I've seen everything from all slashes to very detailed notation. I should note that when you're subbing on a book that's mostly slashes, it's typically your job as a sub to transcribe exactly what the regular player plays. The majority of hand drum parts that I've seen tend to be all slashes, so it's really important to be well-versed in a variety of styles.

Joe: It depends on which musical you're doing. If it's a show that allows for interpretation, then slashes are very common. *Into the Woods* or others like that are more orchestral and fully notated. The show I just did, *In the Heights*, was at least 70 percent slashes.

Josh: *How much do you utilize recordings or show visits to prepare a show, in addition to the written music?*

Kyle: As much as possible. Audio files are great, video files are better, and show visits are the best by far. Once I have command of the notes, I rehearse with the recordings almost exclusively. The more familiar I am with how my part fits into the larger whole, the better.

Danny: When I was playing regional shows, I would always get the cast album and listen to it as much as possible to get a good feel for the show. Now, when I'm preparing to sub on a book, I bring a recorder with me every time I sit in the pit to audit. I always ask permission from the regular player first before I record. It's an unspoken rule that those recordings are purely for learning the show and for your ears alone. I typically try to sit in at least five times. The first time I just take it all in. The second time I keep my eyes on the sheet music. The third time I study the player's choreography (mallet changes, when to tune, snares on and off, etc.), and the fourth time I just watch the conductor. The fifth visit is typically scheduled close to when I'm about to play for the



Joe Martone's setup for *Pippin*

first time, just to double check that I've prepared everything I need to. Here's a video from *Sister Act* that I shared with some of my subs when I started doing conducting: <https://www.youtube.com/watch?v=Qdc6ThRhUo&t=358s>.

Mike: I spent 10 years subbing many shows in L.A. and recently in New York as well. I audit six times minimum, always listen to the cast recordings, and get the tracks of the live show when possible.

Joe: I always listen to a recording of the show or find videos on YouTube of people playing hard passages. I have made a few of these videos myself, and the response of how helpful they are has been fantastic. You can check out a section of my playing *In The Heights* at <https://youtu.be/MkdllQXzntM>.

Matt: I utilize as many resources as I can. Some of the books do require a degree of stylistic interpretation, so it is nice to hear what the original Broadway players did and compare that to how you would interpret it. With *A Christmas Story*,

I contacted the original Broadway players, Paul Hansen and Larry Lelli, to ask a few questions and see if they had a pit recording I could reference. They were gracious with both requests, which helped when the ink didn't always line up with what was musically happening. It helps to be cautious with cast recordings, as sometimes they contain cuts for the sake of being coherent on the disc. Additionally, if it is a world premiere recording, it might be completely different from how the show developed over time.

Josh: *How do you keep it fresh when you are playing a show for the 2nd, 20th, or 200th time?*

Matt: Playing the same show over and over again is not for everyone, but for me the show is constantly different. Some nights you might have a different conductor or musicians subbing in, or the understudy might be in the show. These elements keep the show and live theater exciting. Plus, I am always looking for ways to improve my playing, so keeping the mind active and aware helps keep things fresh. I enjoy nit-picking and working out the fine details of playing, and performing a show repeatedly allows you to do that.

Joe: I treat every show like a recording session. It doesn't matter how many times I've played it, I strive for perfection every time. That mindset helps it to not get boring.

Danny: No matter how many times I've played a show, the level of concentration that is required for every performance keeps things fresh for me. I know it sounds crazy, but I get a lot of satisfaction out of consistency. Striving to get myself in "the zone" and make it feel great every night keeps things fresh simply because that's not always an easy thing to do.

Kyle: I keep the show fresh by not memorizing it. I read every note when I'm in the pit. By being hyper aware of what is on the page I am forced to keep things fresh and feel new. This also helps me when a show comes up last minute. Recently I got a call at 2:45 in the afternoon to play a 3:00 show. I rushed down to the theater district and ran into the theater as quickly as I could. I pulled out my sticks and music, plugged my headphones in, and the show started. No practice that day, no warm-up; nerves and adrenaline certainly kept me aware, but having to read every note on the page allowed me to navigate the score just like my normal performance.

Mike: The magic of live theater is that there is a potential train wreck possible at any time. Actors miss or leave out lines from dialogue or songs, colleagues make funny mistakes, you make your own clams, etc. It's better when you are playing music you enjoy and charts that are well-written and challenging. Presently, I am also fortunate that our band is fantastic and we sincerely like each other. Our music supervisor chose the whole orchestra and was mindful of artistry and personal chemistry. Over the long haul, it is huge that everyone is striving for greatness and we care about each other as people. It is not always that way, and I pinch myself daily about how lucky I am to be in this particular environment.



Mike Englander's *setup* for *Aladdin* on Broadway.

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Josh: What's one thing you'd tell a student looking to get into this part of the music industry?

Joe: Do a lot of listening and studying. Musical theater books are all very similar, so the more familiar you are with them, it makes it that much easier when you get the call. Don't forget to keep up your chops on every instrument. You never know when a speedy tambourine part, an improvised conga solo, or a hard mallet passage will come up.

Kyle: I recommend keeping three things at the ready at all times: a business card on your person, though I am not as good at this as I would like, and both a headshot and resume in your email drafts folder. If you ever receive an email from a contractor or music director, having these items ready to immediately respond with is very helpful. It shows you are interested, willing, and prepared.

Mike: Be fundamentally sound. If you are a percussionist, learn to play the drums. Move to the city where you think you want to live and take lessons from people who are doing what you want to do. While you are learning, you are also demonstrating your ability to improve, show up on time, and be a decent human being. Be social and pick up the check, especially if you are being shown a kindness. Do your homework. If you are playing a show and want to find out about it, do the research. Use IBDB.com to find out who played the show originally, and find that person's email through the union. Talk to that person or those who subbed on the show.

And finally, in my opinion only, do not brag about your gigs on social media. Let other people rave about you and build your reputation that way.

Danny: Contact your local theater to find out who the regular drummer/percussionist is, then contact that person and ask if you can sit in the pit during a show. If you feel like it's a show you could play, ask about subbing for that player. If you live in an area that has touring productions come through, do the same thing. There's also a Facebook group dedicated to musical theater percussionists that has a wealth of information (<https://www.facebook.com/groups/285633548143611/>). The members range from high school players playing their first show to Broadway veterans.

Matt: Everyone's journey is different. The best thing to do is keep shedding, put yourself out there, and enjoy the process. Try to get involved with any local productions and go get experience. Over time, your reputation will build and you will get where you want to go. That being said, the music industry is tough. I think Clint De Ganon (drummer for *Beautiful*) summed it up best at a seminar I attended. He said, "If you can think of doing anything else in your life besides music, go do that!" Well, I can't think of anything else, so here I am.

RIS

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THE ORIGINS OF THE HANG AND HANDPANS

A MODERN REVOLUTION IN STEEL

BY MARK D'AMBROSIO

In the year 2000 in Bern, Switzerland, a new sound was born. Brought into the world by two Swiss steel pan makers, this sound was named “Hang.” Simply put, the Hang (pronounced “hung”) is a melodic percussion instrument that is placed in the lap and played with the hands.

The Hang was the brainchild of instrument builders Felix Rohner and Sabina Schärer, who together form the company “PANArt.” Well versed in the sounds of steel, PANArt has been creating Caribbean steel pans and other experimental instruments since the 1970s. The Hang’s inspiration came from an idea prompted by Swiss percussionist Reto Weber. Weber dreamt of an instrument that could combine the melodic elements of the steel pan with the rhythmic grounding of the South Indian ghatam. What followed was a convex circular instrument that has a range of notes within its perimeter, a large apex central note, and a smooth bottom shell with a resonant cavity.



Free Integral Hang (2010)

Image by Michael Paschko via Wikimedia commons

Like the steel pan, the Hang is made from steel carefully hammered into perfect intonation. The distinct UFO-like shape of the Hang’s body is constructed from its two convex steel sheets, which are glued to create its own Helmholtz resonator. The notes follow a unique zig-zag pattern across the top shell to facilitate the natural alternating of the hands.

Positions of the numbered tone fields indicated in the tables

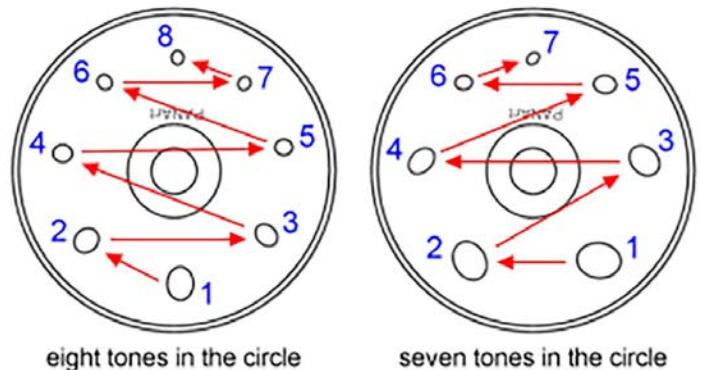


Image by Michael Paschko via hangblog.org

Each note is tuned with the fundamental pitch, the octave harmonic, and a second harmonic tuned a perfect fifth above that octave. Without enough real estate to contain an entire set of chromatic pitches, each instrument has a unique set of pitches to which it is tuned. Common tunings include pentatonic scales, heptatonic scales, and various modes.

▶ Tap to play Video



Reception to the Hang was overwhelmingly positive. Something about its unique otherworldly sound drew listeners in and quickly captivated audiences worldwide. With emerging media platforms such as YouTube and Facebook, the Hang rose to an Internet popularity that prompted many to ask, “Where can I get one?”

Building the Hang was a deeply intricate and personal process, and ultimately PANArt lacked both the ability and the desire to meet this ever-increasing demand. Obtaining a Hang became more and more challenging as PANArt soon only built instruments for select people and refused to ship the Hang, offering in-person pickup only. Ultimately, in the fall of 2013, PANArt announced that they would be abandoning production of the Hang to pursue the creation of other similar experimental instruments.

Beginning in the late 2000s we began to see the first “Hang style” instruments being made by individuals other than Felix or Sabina. Since then, these secondary builders have grown at exponential rates. Despite initial legal pursuits from PANArt, these independent builders continued to thrive; however, their instruments needed an identity of their own. While a few builders gave their instruments their own unique names, there existed a need for a generalized term for this new instrument family. Steel pan builder Kyle Cox of Farmington Missouri’s Pantheon Steel coined the term “Handpan.” Since “hang” is a word of Swiss Bernese origin meaning hand, it was only appropriate that this term can both simultaneously recognize its Swiss origin and its steel pan roots.

Today the Handpan fosters a vibrant and quickly growing culture with a community of players, instrument builders, and fanatics spanning the globe. Still less than two decades old, the possibilities of the instrument are yet to be fully explored. The unique sound has already captured the attention of some of the world’s best percussionists and found its way into the soundtracks of a number of video games, films, and television programs, and independent Handpan music has begun to form a niche genre all its own.

Despite its popularity, standardization and implementation into traditional settings has proven difficult due to both the instrument’s difficult attainability and chromatic inability. However, with more Handpans being made every day, this may soon change. With the popularity boom of the Hang still unfolding, the future of this sound sculpture is quite bright.

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More information about handpans can be found at panart.ch, markdambrosiomusic.com, hangblog.org, handpan.org, or

by viewing the documentary *HANG—a discreet revolution* by Thibaut Castan and Véronique Pagnon.

RECOMMENDED LISTENING

“The Path of the Metal Turtle” – David Kuckhermann

“Metromonk” – Manu Delago

“Lisn” – Daniel Waples

“Late Night Sound” – Dan Mulqueen

“A Whale and a Church” – Philippe Gagné

“Far From Home” – Adam Maalouf

“Real Music for Unreal Times” – Kumea Sound

“Ephemeral” – David Charrier

“The Sky’s Window” – Mark D’Ambrosio and Zachary J. Rea

Mark D’Ambrosio is a percussionist, composer, educator, and multi-faceted musician who specializes as a Handpan player, performing across Colorado and the greater United States. This summer Mark will be touring Eastern Europe playing Handpan with the renowned World Percussion Group led by percussion duo Maraca2. When not performing, Mark is an avid composer, arranger, and music producer. He has released two EPs to critical acclaim, which have been featured such places as Pandora radio. Additionally he serves as an educator for various area institutions in the Western Colorado region and is an organizer of the Steel Mountain Handpan Gathering. Mark is currently pursuing undergraduate studies in music at Colorado Mesa University. **RS**

TEN QUESTIONS WITH GENE KOSHINSKI

BY JEFF CALISSI

Gene Koshinski is a percussion artist, composer, and educator who serves as Associate Professor of Percussion at the University of Minnesota Duluth. He is also one half of the Quey Percussion Duo along with fellow UMD faculty member Tim Broschius. Eastern Connecticut State University recently hosted Quey Percussion Duo, where I had an opportunity talk with Gene about his teaching, composing, and performing career.



Jeff Calissi: *What were some of the musical experiences in high school and college that you considered valuable?*

Gene Koshinski: One of the most valuable experiences I had in high school was at the Performing Arts Institute Summer Music Festival. This is a “hidden gem” of a summer program in Northeastern Pennsylvania, a six-week intensive music program that includes every type of class, ensemble, and solo opportunity a high school student would want. It opened up my mind and ears to so many new things, and allowed me to network with students my age and forge long-lasting relationships with the faculty. At PAI, the teachers perform side-by-side with the students in practically every ensemble. Sometimes the student would play the primary role and the faculty would play in the section and guide. Other times the faculty member would play the primary part and the student would play second or third, etc. Operating day-in and day-out in this environment for six weeks was an amazing experience. I learned so much at PAI as a student; it truly crafted my career.

After I was a student there, I was asked to come back each summer in some capacity, first as a counselor while in college, then later as a faculty member. I’m proud to say that this summer will be my 19th year, with the past 13 years spent serving as faculty and Director of Percussion. This has

been a huge part of my life—not only as an amazing place in which to learn and perform, but also an ideal opportunity to build long-lasting relationships with music professionals from all over the world.

JC: *What led you to start composing?*

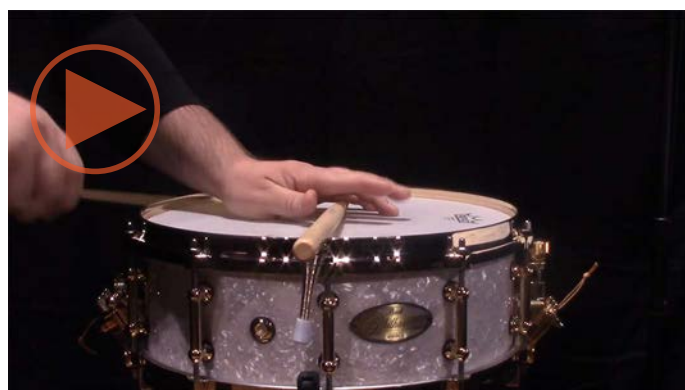
GK: I’ve always had a spirit that loved creating, improvising, and expressing my own point of view. Even while studying performance as a student I would create exercises or etudes of my own to aid in learning existing repertoire. I was also obsessed with analyzing pieces to find out what makes them “tick.” Since I never studied composition formally, analysis was my self-teaching method.

Composing always came from writing for my own enjoyment. I eventually decided to get serious about writing things down in a finite form, and this ritual has been fueling a great need for personal creative expression ever since. I have been lucky that people enjoy hearing it—I hope!—and others choose to perform it as well. This is all a bonus for me, and I would never write something just to “get it out there” or to sell scores or fulfill a commission. There is something about the compositional process that drives me and ignites my creative side. Even when I don’t have time to compose, or I’m in more of a “performance” mode for a while, I am constantly exercising my compositional mentality. It literally gets me jumping out of bed on a regular basis.

JC: *What’s the story behind your two-mallet marimba book, Two, and the accompanying CD?*

GK: I firmly believe that the art of two-mallet keyboard solo performance functions as a unique vehicle for musical

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Swerve

expression, which is incomparable to the other forms of solo performance, including four-mallet playing. The two-mallet approach supplies freedom, agility, and unique expressive capabilities as compared to other modes of performance, yet it appears that the territory is somewhat unexplored, especially compared to the four-mallet literature. The impression I get from others—particularly from students—is that two-mallet performance is viewed as a sort of “stepping stone” to learning how to become a four-mallet performer. The keyboard solo repertoire is dominated by the four-mallet approach and also includes a notable push for six- and even eight-mallet literature. So, why not less mallets? There is a certain feeling that the four-mallet approach is the most “sophisticated” way of playing the instrument as a soloist in the concert hall. This is precisely the myth I wish to debunk. My hope is that the book and accompanying concert pieces are one of the vehicles that can move the art of two-mallet performance forward.

JC: Explain how you came about composing for percussion with non-percussion instruments like bassoon, voice, and choir.

GK: Initially it was at the request of other instrumentalists to create a piece for them, as in the bassoon works “Get It!” and “Pocket Grooves.” The other element here is my unending search for unique textures and instrument combinations; it only makes sense to expand the available sonic palette. I’m trying to do so in an educated way, studying how to properly write for each instrument, then putting my own spin on it.

For the vocal works “Sky Songs” and “Concerto for Marimba and Choir,” it was rather easy because I have a background that includes taking voice lessons and singing in choirs for many years as a student. The real stretch was my double percussion concerto with orchestra, “soniChroma.” This was an extremely overwhelming project because I forced myself to understand, at least at a working level, how to write properly for each individual instrument. In addition, I studied many scores to dig deeper in the understanding of orchestration.

I also, consciously, did not take the typical approach of

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As One



writing the material first in a grand staff, then orchestrating it later. I used the color palette available to me to orchestrate from the beginning. For example, instead of thinking about “this line” or “that melody,” I would think, “the horns will do this,” “pizzicato strings there,” etc. In hindsight this was probably more time intensive, but I think the final product was a true reflection of my music. I’m currently working on a piece for guitar and percussion, which has been a real challenge!

JC: Given your experiences with non-percussion instruments, has your compositional voice changed?

GK: Yes and no. Even though I spent my initial years working only with percussion instruments, I’d like to think I’ve always approached composition with a holistic musical sensibility. However, truthfully, I know many of my younger years were spent constructing idiomatic percussion music based on “licks” and “gestures” rather than thinking about thoughtful construction, form/structure, and other more refined musical considerations. I’m sure exploring other instruments and writing for them has increased my awareness as a composer, but I’m not sure there are any major examples. I’ve always been inspired by the repertoire of the orchestra, vocalists, pianists, and so on, and I’d like to think those experiences have always been a part of my creative spirit.

On a related note, I’m very cautious these days *not* to cre-



ate percussion music only for percussionists to play and only for percussionists to listen to. I know I'm not immune from that phenomenon, but it is something I think about every time I write a new piece. At some point, *our* repertoire needs to appeal to the broader music audience, outside of academia, and certainly outside of the percussion studio. Deeply exploring other music, both in style and medium, certainly helps me build bridges to connect my expressive ideas to a larger community of musicians and audiences.

JC: *What led you and Tim Broschius to create Quey percussion duo, and how did you two become artists in residence at UMD?*

GK: Tim and I started graduate school together in 2003, at The Hartt School, with Ben Toth. From the very start it was obvious that we not only played well together, but we were interested in the same things, not only musicality, but our way of life was similar. Heck, we even look similar, and on many occasions people have assumed we were brothers. It's fair to say we had a unique connection from the onset. We decided to enter the Universal Marimba Duo Competition in Belgium that first year we met. After finishing third at that competition, we decided to keep playing together, and over the years, continued to expand the scope of what we do.

After my first five years at UMD I had built a large enough program to require an additional percussion teacher. It was an obvious choice to bring Tim to campus where we could develop a very unique situation that not only involved our duo as resident artists, but also created more opportunities for students by expanding our ensemble and applied lesson offerings. I must say that we are very lucky to have such a supportive department and administration here at UMD.

JC: *With the concerts you have given, both solo and as a duo, has your performance and how you approach literature been transformed in any way?*

GK: Yes, without a doubt. As a younger performer, especially as

a student, I was always programming literature that simply appealed to me or was some sort of pedagogical tool—literature used to learn an instrument, a style, the repertoire, etc. As I get older, I can't help but first consider the audience. Programming is an art form in and of itself, and I always try to pair the right repertoire with the right audience.

This may also include finding alternate venues for programs or inventing new and creative ways to deliver live music. Audiences have changed immensely due to technology and social media. With almost anything a Google search away, how do you convince someone to travel to a venue, pay a ticket price, and sit in a chair for 60–90 minutes? Compared to a YouTube video, it's so inefficient, isn't it? I'm not

The art of two-mallet keyboard solo performance functions as a unique vehicle for musical expression.

pretending I have this figured out, but it's something I think about often. It has certainly dictated many of my projects—a heavy focus on social media, video performances, online score sales, etc.

In terms of performance, it's vastly different from when I was younger. As you get older, the expectation from the audience grows, while every year that goes by there is less and less time to practice or learn new repertoire. This requires you to practice smarter and more efficiently. It also requires a heavy filter through which to choose the most worthwhile projects.

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Sky Songs II



JC: *What perspective do you give an undergraduate student wishing to pursue percussion beyond college, either in graduate studies or as a career?*

GK: If you are really passionate about what you do, you will find success. That may or may not mean landing your “dream” job, but if you are really good and dedicated to something, you will find a way to carve out a career. I often give this advice to students in hopes that it ignites their passion, creativity, and drive. Too many times I see students who are half-committed to what they do. An approach like this simply won’t work. I also see students, or their parents, doubting the arts as a viable career path. Of course it’s difficult, and nothing is promised, but with 100 percent commitment and dedication there are so many opportunities.

JC: *What would you say to your 18-year-old self?*

GK: Keep practicing, it’s worth it!

JC: *Finally, stranded on a deserted island but oddly with an audience awaiting your performance, what three non-pitched percussion instruments would you need to concertize?*

GK: This is a tough one! I would easily choose the snare drum because there is so much potential and existing repertoire there. I would also love to have a collection of frame drums, which have such wonderful possibilities: riq, tar, bodhran,

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Concerto Trailer

concert tambourine, etc. I would also include the drumset, which is a fantastic and under-represented instrument outside of the pop/jazz idiom. I think there is real potential to see the drumset as a legitimate solo instrument in the concert hall. These are all instruments I would really like to explore as a composer.

The other answer to this question is to not bring anything to this “deserted island.” The use of found objects in our percussion repertoire has become so commonplace that it opens up doors for creativity by using any object you can find. I’ve been to concerts where I was more mesmerized by a solo of found object instruments rather than a marimba work. In the right hands, the possibilities are endless.

Jeff Calissi has a broad range of experience as a pedagogue, performer, and composer. The world of percussion has taken him to Europe, Canada, and throughout the United States performing in a variety of wind, percussion, and chamber ensembles, symphony orchestras, opera companies, and musical theater productions. Jeff’s compositions, arrangements, and recordings are available from C. Alan Publications, and his research and writings on percussion can be found in *Percussive Notes*, *Rhythm! Scene*, and at the Center for Mallet Percussion Research. Jeff is an Associate Professor of Music at Eastern Connecticut State University, where he serves as the director of percussion studies. For more information, visit jeffcalissi.com. **RS**



INTRODUCTION TO THE ART OF DRUM CIRCLE FACILITATION, PART 2

FACILITATION SIGNALS FOR A DRUM CIRCLE

BY ARTHUR HULL

This is the second article of a continuing series based on the Village Music Circle's video *The Art of Drum Circle Facilitation*, written and produced by Arthur Hull. The one-hour video is based on a four-step protocol of how to successfully facilitate a family-friendly contemporary rhythm-based event. The introductory article appeared in the April 2017 issue of *Rhythm! Scene*. [<http://publications.pas.org/archive/April2017/1704.18-19.pdf>]

The first step in the Village Music Circle drum circle facilitation protocol is called "Dictator." In the beginning of a drum circle event, you are dictating to the players in the circle the basic body language signals that you will be using.

After setting up your physical drum circle and initiating the event using the 7 Elements of Drum Call (showcased in last month's article and video), you're now ready to start teaching the Facilitator's Body Language. These are physical and verbal facilitation signals that you will need to give to your drum circle participants in order to help them connect to each other across the circle as they play. This is done by facilitating very simple interventions with the full group, all at the same time. That way, they learn all the signals at the same time.

Some examples shown in the video are volume down and up, accent notes, tempo up, call-and-response signals, full-group attention calls/stop cuts, and call-to-groove signals. "Call to Groove" is what a facilitator says to the circle of players in order to get a full-group groove started. One example of a call to groove is "One, two, let's all play." You make the call in the tempo and to the pulse of the rhythm that you want the group to start playing. In this segment of the video, you will see me demonstrating many of the basic body-language signals listed above.

Throughout this video you will also see me, and many other Village Music Circle facilitator graduates, demonstrate different facilitation techniques based on these simple body-language signals. But, what you *won't* see is that most of the time, good drum circle facilitators stay out of the center of the circle. This allows the players to connect with each other to explore and express their collaborative rhythm and their musical spirit. We call this action of leaving the center of the circle "GOOW": Get Out Of the Way. And sometimes we say "STOOW": Stay

Out Of the Way. Let the rhythm go until the group needs your help.

There are only three reasons to go into the circle to help facilitate the group's rhythmical interactions:

1. To help the group's groove come to a close. That happens when you hear that they want to end it. You can hear it in their music.

2. To help the group make a transition from one groove to another one. This is when you can hear that the players have fully explored a particular groove, but their energy is still high and connected and they are looking for a new groove



▶ Tap to play Video



Dictator: Teaching the Facilitator's Body Language Facilitation Signals

to explore. Now is the time to go into the center of the circle and help them find that new groove. (Hint: The new groove is already emerging in the rhythms they are playing.)

3. To “fix” something. There many interactive elements in the circle that can cause a disconnect in the group rhythm. You can hear that the rhythm is becoming unstable or messy for some reason. That is when you enter the circle and help the players re-connect. Listen deeply to the music as you enter and you can usually find the cause of the disconnect and make the adjustments necessary to re-right the groove. (Hint: We also use a common saying in the Village Music facilitator training: “If it ain’t broke, don’t fix it.”)

In this “Dictator” segment of the Village Music Circle drum circle facilitation video, I am walking you through the first protocol process of educating the players about the body language signals, while at the same time establishing a trusting relationship as the drum circle players move toward group “ensemble playing consciousness.” By educating the players through this facilitation process, you have set up a basic platform from which you can go into the “Director” mode of the protocol and begin to direct the group’s attention to the music that they are making but are not yet aware of. More awareness = more music.

Music in a drum circle? Yep! We will explore the elements of drum circle music in the next article and video segment in this series.

The full one-hour video of *The Art of Drum Circle Facilitation* can be viewed at <https://villagemusiccircles.com/the-art-of-drum-circle-facilitation/>.

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**

SAMBA

BY ROBBY CARRILLO

HOT LICKS

Samba is a Brazilian rhythm and dance that became popular in the early 20th century, most notably in the region of Rio de Janeiro, in neighborhoods called *favelas*. Samba groups consist of dancers and many percussion instruments including surdo, repinique, tamborim, ganza, and caixa, just to name a few. While the samba is not traditionally played on a drumset, the different rhythms have often been adapted to parts of the drumset to replicate the sounds and grooves produced by the members of the samba groups.

When we look at notated drumset samba parts, we see that the bass drum replicates the low surdo part. The snare drum or side stick replicates the tamborim rhythms, and the hi-hat or ride cymbal replicates the ganza. As with any style of music it is important to investigate many different examples of samba to hear the nuances that will help make your samba feel more authentic.

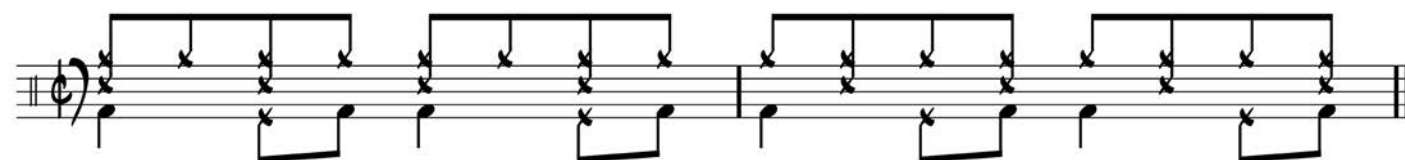
Slow to Medium Samba



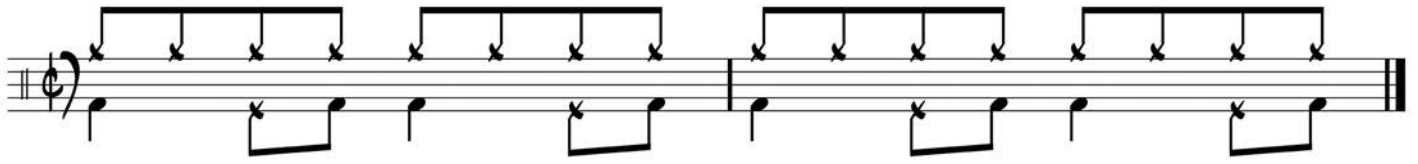
Medium to Fast Samba



Samba Variation



As you begin working out the variations below, keep your limbs balanced dynamically and never play too heavily; the samba should always be light and airy. As with any new groove, make sure to start slowly with one or two limbs at a time and add more as you feel more comfortable. I suggest starting with just the unchanging elements (ride and feet).



As soon as those limbs are comfortable, add the snare for measure one only.



Once measure one feels good, do the same for measure two and then enjoy grooving on the entire pattern!

 Tap to play Video



Robby Carrillo is a drummer based in Phoenix, Arizona. Carrillo attended Arizona State University in 2010, where he received the jazz bird scholarship and studied jazz performance and composition under Dom Moio and Michael Kocour. Carrillo is the drumset instructor at Mesa Community College and Arizona Christian University. **RIS**



STREET WINDOW FOR DRUMSET

BY MATTHEW RICHMOND



Using very simple patterns in the hands, this solo for four-piece drumset puts most of the interesting rhythms in the feet, especially the hi-hat foot. One particular rhythmic theme (on the hi-hat in measures 5–8) is used in three different ways, including a retrograde version at the end. Avoid being intimidated by the dense-looking notation; most of the ideas are easier on the kit than they look on the page!

▶ Tap to play Video



Notation key:



Matthew Richmond teaches percussion and composition at the University of North Carolina at Asheville. He performs frequently with the Asheville Symphony and his original jazz group, Like Mind Trio.

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!

Street Window

Matthew Richmond

for drumset

♩ = 100

The musical score is written for a snare drum in 4/4 time. It consists of ten staves of music, numbered 1 through 27. The tempo is marked as quarter note = 100. The score includes various dynamics such as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *ff* (fortissimo). There are also articulations like *accel. poco a poco* and *cresc.* (crescendo). The score features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. There are also rests and specific drum notations like 'x' for cymbals and 'o' for snare drums. The piece ends with a double bar line and a final *ff* dynamic marking.

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RIS

RHYTHM! SCENE 23 JUNE 2017

PAS PROFILE – RICK MATTINGLY

Rick Mattingly has been the PAS Publications Editor since 1995 and served on the PAS Board of Directors from 1990–1997. He is also an editor, author, and percussion ensemble arranger for Hal Leonard. Rick is the author of *All About Drums* and *Creative Timekeeping*, and co-author (with Rod Morgenstein) of *The Drumset Musician*. In addition, he teaches music and journalism at Saint Xavier High School in Louisville, Kentucky. Rick has edited books by Joe Morello (*Master Studies*), Gary Chester (*The New Breed*), Peter Erskine (*No Beethoven*), Nancy Zeltsman (*Four-Mallet Marimba Playing*), and many others. He served as Senior Editor at *Modern Drummer* magazine from 1981–89, and, in addition to *Modern Drummer*, his articles have appeared in *Down Beat*, *Jazziz*, and *Musician* magazines, the *New Grove Dictionary of Jazz*, and *The Cambridge Companion to Percussion*. He was a percussionist with the Louisville Orchestra from 1972–76, and has played percussion and drumset in a variety of settings.

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

Rick Mattingly: My first instrument was actually guitar, but they didn't use guitars in the high school band, and I wanted to be involved with music, so I joined as a drummer. I was basically self-taught on guitar, but thanks to my band director and the older, more experienced drummers in the band, I became a much better educated percussionist.

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

Rick: Certainly my high school band director, Brother Edward Joseph, and then Ted Otten and James Rago in college. I also learned a lot from local professional drummers who I could watch and listen to up-close. Years later, while editing *Master Studies* and *The New Breed*, Joe Morello and Gary Chester both insisted that I learn to play at least some of the exercises in their books, so I got some amazing lessons from them as well.

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

Rick: While in college, I was hired two years in a row to play percussion when a show called *Disney on Parade* came to town for a week. There were a couple of other college musicians in the orchestra, but everyone else was a seasoned pro. I really felt I had hit the big time!

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

Rick: My biggest joy in being a percussionist has been the variety—not only of the instruments, but of the different types



of music I can play. I still remember a great weekend when I played with the symphony on Friday night, played vibes with a wedding band on Saturday afternoon, and played drumset with a rock band Saturday night. In recent years I have played a lot of djembe and started an African drumming group at my high school.

RIS: *Who was your percussion idol growing up?*

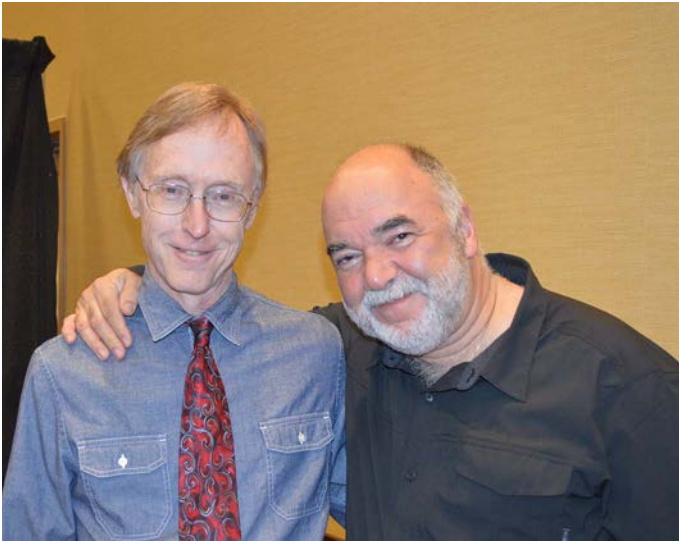
Rick: Given my varied interests, I didn't have just one. For jazz drumset it was Elvin Jones, and for rock it was Hal Blaine—although at the time I didn't know who he was, but he was the studio drummer I was hearing on so many of the records I liked. As I got into vibes I listened to Gary Burton a lot, and my favorite classical percussionists were the guys in the Boston Symphony, including Vic Firth on timpani, who I could see and hear on the PBS shows *Evening at Symphony* and *Evening at Pops*.

RIS: *What was your introduction to PAS?*

Rick: When I was a freshman in college, a senior percussionist, Don Knaack, told me that if I was serious about percussion, I should join PAS. So I did. Thanks, Don!

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

Rick: Being the editor, I start with the first article that is submitted for an issue. I end up reading every article in every issue at least three times, and even after doing this for over 20 years, I still look forward to reading everything we publish.



Rick Mattingly and Peter Erskine at PASIC 2014

RIS: *If you could give your 18-year-old self one piece of musical advice, what would it be?*

Rick: Don't let anyone talk you out of your dream. I did, briefly. I spent my first year in college majoring in business, because so many well-meaning people told me that making a living in music was very difficult, if not impossible—especially for one who hadn't started playing until age 14. But I joined the college marching/concert band, which was filled with music majors, and I found that I fit right in. So I transferred to music school. Yes, music is a difficult profession, especially if you have narrow goals. You have to be open to whatever opportunities arise, which is how I became an editor at a drum magazine and a teacher, along with being a player. It has all added up to an interesting life. **RIS**

I've learned a lot and have been able to apply things from articles dealing with instruments I don't even play, like tabla.

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

Rick: Music is a competitive business, and the ones who succeed are the ones who are the best educated. Membership in PAS gives you access to an amazing amount of information that can prepare you for the professional world, and that can simply help you have more fun playing your chosen instrument. In addition, PASIC provides a wealth of educational sessions, as well as opportunities to connect with the top players and teachers in the percussion community.

RIS: *What is your most prized percussion-related souvenir?*

Rick: I have a Ludwig Supraphonic snare drum that Joe Morello used with the Dave Brubeck Quartet.



Carl Palmer, Rick Mattingly and Joe Morello at a Modern Drummer Festival Weekend in the late 1980s.

HALL OF FAME SPOTLIGHT

LOUIS BELLSON, VIC FIRTH, GLEN VELEZ

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](#).

LOUIS BELLSON

BY RICK MATTINGLY

Best known as a big band drummer with phenomenal technique, Louie Bellson was known by many as one of the nicest guys in the music business. When Bellson performed, you could hear the early swing that was predominant when he was coming up. You could also hear the more refined swing that he and his generation perfected in the heyday of the big bands. You heard the bop that flourished in the 1940s and '50s. You heard modern rock and funk. But you didn't hear them isolated, one after another. Those influences were all present at the same time, and they gave Bellson's playing a remarkable depth. He was simultaneously traditional and contemporary as all of his influences came together as one.

Born July 6, 1924 in Rock Falls, Illinois, Bellson grew up in a musical atmosphere. His father ran a music store, and Louie learned to play drums and piano starting at age three. By his early teens he was giving lessons in his father's store, and he also became an accomplished tap dancer. Partially as a result of his tap dancing, Bellson became interested in the idea of using two bass drums.

▶ Tap to play Video



Louis Bellson playing his composition "The Hawk Talks" with Duke Ellington in 1955.

When he was 16, Bellson won the national Gene Krupa drumming contest, and when he was 18 he worked with Ted FioRito and then with Benny Goodman for several months before going into military service. Afterward, he played with Goodman again and then worked with Tommy Dorsey. In 1951 Bellson joined the Duke Ellington Orchestra. In addition to playing drums, Bellson also contributed several arrangements including "The Hawk Talks" and the drum feature "Skin Deep."



After marrying singer Pearl Bailey in 1953, Bellson left Ellington to become Bailey's music director and drummer, a role he continued until Bailey's death in 1990. Starting in 1967 Bellson also led his own band, the Louie Bellson Explosion. He recorded frequently for the Pablo and Concord labels with his big band, as well as with a variety of musicians. In all, Bellson appeared on over 200 albums and was a six-time Grammy nominee. He also wrote numerous compositions and several drum instruction books, and he served as a vice-president at Remo, Inc. He was an avid clinician who appeared at several PASICs.

In 1978 he was inducted into the PAS Hall of Fame and in 1985 he was inducted into the *Modern Drummer* magazine Hall of Fame. In 1994 he received the American Jazz Masters Award from the National Endowment for the Arts, and in 2007 he received the Living Jazz Legends award from the Kennedy Center in Washington, D.C. Bellson died on February 14, 2009.

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

VIC FIRTH

BY JAMES A. STRAIN

Everett “Vic” Firth—timpanist, educator, entrepreneur and composer—was born June 2, 1930, in Winchester, Massachusetts, and raised in Maine. His father was a trumpet player who started young Vic on the instrument when he was only four. He soon began to study arranging, with additional lessons on trombone, clarinet, piano, and percussion. By the time he was in high school, he had gravitated full-time to percussion. By the age of 16 he was the leader of his own 18-piece big band, playing vibes and drumset throughout the New England area.

Upon graduating from high school, Firth attended the New England Conservatory of Music where he studied with Roman Szulc, then the timpanist with the Boston Symphony Orchestra. Firth also made biweekly trips to Juilliard in New York to study with Saul Goodman of the New York Philharmonic. When Szulc retired from the Boston Symphony Orchestra Firth won the audition for the position. At age 21, Firth was the youngest member of the Boston Symphony Orchestra and the Boston Pops Orchestra.

Firth’s teaching career at the New England Conservatory began first in the preparatory department, then as head of the percussion department. He guided numerous gifted students through their education, not only at the conservatory, but also at the Berkshire Music Center, Tanglewood, summer home of the BSO. Percussion students who studied with Firth hold key positions throughout the world.

Unsatisfied with the sticks available during his early years, Firth, like many percussionists, began making his own. He began with timpani mallets, making round heads with no seams. As his students began using his sticks and dealers began asking for them, he made the decision to expand the manufacturing process.

Firth had no clear plan for developing his stick business. The driving principle was quality, with a guarantee that each pair would be straight and matched in pitch. What began in 1960 as a basement operation out of his home expanded into a corporation with two plants, a main office and over 150 employees to handle the manufacture and worldwide sales of his sticks.

Although most young percussionists are familiar with the name Firth because of his sticks and mallets, many promising students first encounter Firth’s musical substance through his numerous compositions and etudes. “Encore in Jazz” is a staple of the percussion ensemble repertoire, and his *The Solo Timpanist* etude book set the standard for audition material at the all-state or college-entry level.

As a performer, Firth worked with such legendary conductors and musicians as Leonard Bernstein, Serge Koussevitsky, Leopold Stokowski, Jascha Heifetz and Vladimir Horowitz. “Vic

is quite simply the consummate artist,” said Boston Symphony Orchestra conductor Seiji Ozawa. “I believe he is the single greatest percussionist anywhere in the world. Every performance that Vic gives is informed with incredible musicianship, elegance, and impeccable timing.”

Asked in 1995, when he was inducted into the PAS Hall of Fame, what his key to success had been, Firth responded, “I still enjoy the music as much now as I did when I started! The [Boston] Symphony just performed Tchaikovsky’s Sixth Symphony, and it was as beautiful as the first time I heard it.” Other keys to succeeding included a highly competitive nature and enthusiasm for life. “Mostly though,” said Firth “I’ve just been in the right place at the right time.”

Vic Firth died July 26, 2015.

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



GLEN VELEZ

BY N. SCOTT ROBINSON

The achievements of Glen Velez have significantly advanced the art of percussion in several ways. Beginning in the late-1970s, his development of a global approach to modern frame drumming in the USA involved the mastery of diverse hand drumming techniques from South Indian, Central Asian, Arab, Persian, Brazilian, and Italian musics. He synthesized those techniques with his background in Western classical percussion, devising a unified technical vocabulary that he used in handheld, lap style, and freehand frame drumming.

He then elevated instruments such as the Arab riq, Irish bodhrán, Brazilian pandeiro, Nubian tar, Moroccan bendir, and Azerbaijani ghaval, among others, to refined solo instruments in a variety of musical contexts. For many of his chosen instruments, this was the first time they had ever been used as refined and expressive solo concert percussion instruments in contemporary American music. Esteemed American composer John Cage composed a work specifically for him in 1989 titled "Composed Improvisation No. 3 for One-sided Drums With or Without Jangles."

Velez's personal approach to frame drumming, rhythm, composition, pedagogy, and improvisation helped to spawn four unique schools of frame drumming in the USA. In addition to his own approach, Velez was inspirational in the later development of different approaches to frame drumming by John Bergamo, B. Michael Williams, and Jamey Haddad. Each of these four American frame drumming schools have students that carry on the methodology and style of their teachers, helping to spread contemporary frame drumming to thousands

of percussionists. His impact in frame drumming extends globally as numerous other stylists, such as David Kuckhermann, among many others, have based their developments on studies with Glen.

Velez has also impacted percussion pedagogy and the percussion manufacturing industry. He was instrumental in the development of internationally-based frame drum festivals and associations. His involvement with companies such as Remo, Cooperman, and Anklang Musikwelt have led to a number of mass-produced and handmade frame drum, shaker, and brush designs, helping to make a wider variety of frame drums more available to percussionists.

As a researcher, he has uncovered important aspects of frame drum history such as the prevalence of female frame drum performers in the ancient world and dating the appearance of various performance grips and jingles on frame drums. Some aspects of Velez's research were taken up by Layne Redmond, one of his earliest students and collaborators, who in turn impacted the women's drumming movement by disseminating Velez's ideas about the connection of women to frame drumming.

The influence of Glen Velez can be seen in the increasing number of published frame drum compositions and pedagogical materials. World percussion studies that include frame drumming are now available as part of many American percussion programs.

Velez's work has been recognized in the form of multiple Grammy Awards and nominations, most notably for his recordings with the Paul Winter Consort, a KoSA Lifetime Achievement Award, a Tamburi Mundi Honorary Achievement Award, and 12 various peer awards from *Down Beat* and *Drum!* magazines. His recorded output includes 300 published performances on audio recordings, 20 video recordings and film soundtracks, 33 commissioned compositions, 10 instructional books of his frame drum and shaker methodology, 32 interviews and articles, and he is mentioned in a number of music books, theses, encyclopedias, and dissertations.

Read Glen Velez's full PAS Hall of Fame bio at <http://www.pas.org/About/the-society/halloffame/glen-velez>. **R!S**



▶ Tap to play Video



Glen Velez performing a frame drum solo



OWN THE FIELD

**ROGER CARTER
SIGNATURE MARCHING STICK**

**RALPH HARDIMON
SIGNATURE TENOR STICK**

Introducing two new
Signature Sticks from VIC
designed to keep you in
the flow and get you around
the drums easier,
with incredible sound.

For full specs and details,
go to vicfirth.com/new-products-2017



APP SCENE: PART 2

BY MICHEAL BARNES AND PETER SOROKA



Today, most students have 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 to college-age musicians. The University Committee has compiled a short list of curated apps to enhance musical growth in the practice room for the 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. Hopefully, this series of articles will allow you to get the most out of your smart device in the practice room!

APPS FOR THEORY, EAR TRAINING AND TUNING

Finding the motivation and/or time to practice ear training can be a challenge. However, mastery of aural skills is one thing that every musician must possess. With these apps, mastery becomes much simpler and students may find ear training more enjoyable.

Theory Lessons

by musictheory.net

iOS only

\$2.99

This app covers the basics of music theory in compact, interactive lessons. With lessons covering material up to the analysis of Neapolitan Sixth Chords, this app is a great supplement for freshmen and sophomore music majors.

Functional Ear Trainer

by [Sergiy Korchan](#)

iOS and Android

Free

An ear-training app that uses a “moveable-do” system to relate scale degrees to the tonic. The app comes with levels to advance through or levels that can be created.

Ear Trainer

by [thoor software AB](#)

iOS only

Free

An ear-training app that offers interval training, basic melodic dictation exercises, chord identification, chord inversion identification, chord progressions, and scale identification.

Tonal Energy Tuner and Metronome

by [Sonosaurus LLC](#)

iOS and Android

\$3.99

This intuitive and powerful app combines the best of chromatic tuners and metronomes. It has a sensitive tuning function that can be used as a reference for checking timpani tunings (not as the device to tune them!) and also for singing into to check your audiation. When the pitch is in tune, a green smiley face appears. This app also has multiple advanced options for analyzing sounds, playback of reference tones, and more.

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 master's student at the University of Cincinnati College-Conservatory of Music and 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 August issue of Rhythm!Scene

NEW Total Percussion Series

Sound. Quality. Design.



At Yamaha, we believe that the first instrument in one's musical journey must provide excellent quality and tuning consistency. With that in mind, the new YX-230 xylophone is designed for the beginning percussion student. Featuring professionally tuned Padauk wood bars, this instrument produces a beautiful Yamaha sound that has been familiar to music educators for over 30 years. Weighting only 22 lbs. and just over 45" in length, this xylophone offers a 3 octave range (C52-C88) with 1-1/2" wide bars. A pair of ME-103 mallets are included along with a cover to protect the instrument from dust and scratches. An optional stand (YGS-70) and soft case (PCS-YX230) are sold separately.

YX-230 Xylophone



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PEOPLE AND PLACES

FRANCE

Appearing together for the first time in public, **Antoine Fadavi** and **Igor Falecki**—two outstanding, young, European drummers who are known around the world due to their presence on YouTube and social media—performed a dual-drum showcase at the Wikidrummers Festival 2 in Paris on April 9. The F+F Show (for Fadavi and Falecki, or Falecki and Fadavi, depending on which drummer is speaking) included a double drums performance of “Guide Me” by Kaz Rodriguez, a live-looping demonstration, and a play-along with excerpts from the soundtrack of the *Batman vs. Superman* movie. In addition, the two drummers announced that they recorded the rehearsals and performance as well as interviews about the show in order to produce a series of videos that will be posted on DrumChannel.com and other online video platforms.

“We have become good friends over the past year, and we are very excited not only to be able to perform together but also to be able to promote drumming and encourage other young boys and girls to become drummers,” said Antoine and Igor.

Igor Falecki (15) began drumming when he was four. Acclaimed as a child prodigy, he has been featured at major international concerts, clinics and conventions. Antoine Fadavi (17) started playing drums when he was 12. He grew up playing primarily electronic drums and is an advocate for both electronic



Antoine Fadavi



Igor Falecki

and acoustic drums and percussion. The two drummers became aware of each other on YouTube, met at NAMM 2016, and quickly forged a personal and musical friendship.

F+F are sponsored by DW, Gretsch, Roland, Sabian, TRX, Remo, Vic Firth Co., Gibraltar, Cympad, and Drum Channel. Other Wikidrummers Festival 2 artists were Nicolas Viccaro, Ash Soan, Brian Fraser Moore, Jason Sutter, and more. For more information visit www.wikidrummers.com and follow Wikidrummers on Facebook, Twitter, and Instagram.

MEXICO

Over two dozen of the top drummers in Mexico were on hand for ART XPO in Mexico City on April 23 and 24. Sponsored by Aquarian Drumheads, Reymart Custom Drums and TRX Cymbals in conjunction with Haram Drumsticks, Cympad Cymbal Washers, Pulpo Custom Drumheads, and Gonher Distribution, the event included educational drum clinics and performances while also offering all attendees an opportunity to see, hear, and play the latest drum gear and meet an all-star lineup of some of the world’s best drummers.

Clinicians included **Bruno Ramírez**, **Adrián Cota**, **Winston Marcos**, **Erick Carrillo**, **Luis Huerta**, **Chuz Estrada**, and others.

UKRAINE

Sam Ruttenberg presented his jazz drums clinics in Kiev and Lviv on April 29 and 30 at Tik-Tak Music and Trembita Music. Professional drummers from all over Ukraine were there. Topics covered were *Stick Control* and *Syncopation* variations for jazz comping, big band jazz chart reading, improvisation techniques, and Afro-Cuban styles.

USA

California

Maraca2 will be performing a new percussion concerto with the L.A. Philharmonic next year. The premiere is slated for Jan. 25, 2018 at the Walt Disney Concert Hall. Featuring artists **Tim Palmer** and **Jason Huxtable**, Maraca2 performs regularly at festivals and concert halls worldwide and has appeared as artists at many of the major percussion events including an evening concert at PASIC. They have visited over 50 universities around the world and through this activity have inspired hundreds of young percussionists to pursue a career within the percussive arts.

Steel pan virtuoso **Andy Narell** was the guest soloist with Cardinal Calypso, the steel pan ensemble at Stanford University in Stanford, on April 9. He also presented a workshop on the Caribbean instrument on April 5.

Michigan

PAS Hall of Fame member, marimbist, and composer **Gordon Stout** was in residence at Michigan State University March 16–18. Hosted by Associate Professor of Percussion **Gwendolyn Dease**, Stout performed a marimba recital and taught a master class while he was on campus.

Minnesota

Dr. **David P. Eyler** and Concordia College hosted the 27th annual Minnesota Day of Percussion® on April 1 at Memorial Auditorium in Moorhead. The event featured guest artists **Bob Becker** (xylophone), **Peter Erskine** (drumset), and **Yurika Kimura** (marimba), along with the **BATO BATO! Marimba Ensemble**. The day began with a performance by the Concordia Percussion Chamber Ensembles, followed by a clinic on “Xylophone Improvisation Techniques” by Becker, whose appearance was co-sponsored by Pearl, Sabian, and Malletech. The morning concluded with a performance by BATO BATO!

After lunch, Erskine performed with the Concordia College Jazz Ensemble I, under the direction of Russell Peterson. Erskine then taught a drumset clinic, which was sponsored by Tama, Zildjian, Vic Firth Co., Remo, and Zoom North America. The next performance featured Becker, Erskine, and Kimura and included Erskine’s “A Bird Sings” and Kimura’s arrangements of W.C. Handy’s “Yellow Dog Blues,” Ethelbert Nevin’s “Mighty Lak’ A Rose,” and James P. Johnson’s “Charleston.”



(L-R) Bob Becker, Peter Erskine, Yurika Kimura, and David Eyler rehearsing for the Minnesota Day of Percussion at Concordia College

The day concluded with a performance by the Concordia Percussion Ensemble, Marimba Choir, and Viva Marimba, all under the direction of Eyler. The program included Becker and Kimura as soloists in the regional premiere of her arrangement of “The Graveyard Blues” by Clarence Woods and John S. Caldwell, and Erskine as soloist in Sonny Henry’s “Evil Ways” (arranged by Eyler).

North Dakota

North Dakota State University’s Challey School of Music hosted the North Dakota Day of Percussion® in Fargo on April 27. The featured performer was Brazilian percussionist and composer **Ney Rosauero**, who performed that evening with the **NDSU Percussion Ensemble**, under the direction of **Dr. Sigurd Johnson**. Earlier that afternoon, Rosauero and Johnson gave clinics, along with **Nick Meyers** and the **Gold Star Marching Band Drumline**.

Rosauero also appeared as the guest artist with the NDSU Wind Symphony, under the direction of Warren Olfert, on April 29 for a performance of Rosauero’s “Marimba Concerto No. 2” with the composer as the soloist.

Ohio

Yamaha Artist Services Indianapolis, in conjunction with the Band & Orchestral division of Yamaha Corporation of America, has announced the winners of the 2017 Yamaha Young Performing Artists (YPA) Competition, which include concert percussionist **Cameron Leach** of Hilliard.

Cameron graduated *summa cum laude* with a bachelor’s degree in music education from Capital University. He is currently pursuing his master’s degree in percussion performance at the Eastman School of Music, where he is a candidate for the prestigious Arts Leadership Certificate. Cameron was recently selected as co-principal for the international World Percussion Group and performed at PASIC 2015 with the International All-Star Percussion Ensemble. As a two-time world champion in the marching realm, he set a world record with the Blue Devils Drum and Bugle Corps in 2014 and earned a gold medal with the Rhythm X Indoor Percussion Ensemble in 2013. His latest awards include the Armand Zildjian Scholarship, Presser Foundation Undergraduate Scholar Award, and the Scholarship for Advanced Musical Study from the Women in Music organization. Cameron made his concerto debut in spring 2016 with Jennifer Higdon’s “Percussion Concerto for Marimba and Strings.” He has been one of the first to tour and record Michael Burritt’s “White Pines” and is actively involved in commissioning new works for the repertoire.

Virginia

Gordon Stout visited two schools during a recent visit to Virginia. During a two-day residency (April 10–11) at Radford University in Radford, Stout gave a marimba clinic and also performed with the **Radford University Percussion Ensemble**, under the direction of **Dr. Rob Sanderl**. On April 12, Stout taught a clinic/master class at James Madison University in Harrisonburg, hosted by **Casey Cangelosi**.

ON THE ROAD

Michael Eagle of New York City recently completed a five-week tour of Europe and the U.K. The extended overseas trip involved various music festivals, clinics, workshops, and performances in France, England, The Netherlands, Germany, and Switzerland. The diverse array of presentations covered most of the major styles of rudimental drumming worldwide including Traditional American (Fife & Drum), Contemporary American (DCI), Scottish Pipe Band, and Swiss/Basel Drumming. Other highlights included performing with Innovative Percussion Artist Ensemble Bagad Cap Caval for their 2017 Championship performance at Brest, France as well as Basler Fasnacht, which is Switzerland’s traditional Carnival. **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.

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

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

Qualifications:

- Must be a full-time student.
- Must be a member of PAS (VIP, All Access, or part of a Group Membership).

Provided:

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

Service Component:

- Write a post-PASIC review/blog.

Deadline:

- June 15, 2017

Selections:

- Winners will be announced no later than August 1, 2017.

Online Application Materials:

- Upload a file detailing awards, scholarships, etc., and dates received; goals; major instruments (instruments that you have or are seriously studying); and a personal statement (optional).
- A four to five minute video of 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



Corporate PASIC Scholarships

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



Individual PASIC Scholarships

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



Cloyd Duff



Val and Venus Eddy



Steve Ettleson



Jack H. McKenzie



James A. Sewrey



Thomas Siwe
(2 awarded)



William F. Ludwig, Jr.



Jim Coffin



Ed Shaughnessy



George P.
Contreras, Jr.

THE MALLET GUY: 45 YEARS (AND COUNTING) OF JERRY TACHOIR

BY JOSH GOTTRY

2017 marks Grammy-nominated Jerry Tachoir's 45th year as an artist and clinician with the Ludwig/Musser company, but even while Jerry was still a junior in high school, he was already known as "The Mallet Guy." Growing up in Pittsburgh, he studied primarily as a classical percussionist with Eugene "Babe" Fabrizi, and his proficiency on all the mallet instruments opened performance opportunities that have included the Pittsburgh Youth Symphony, the Pittsburgh Symphony, the McKeesport Symphony, the American Wind Symphony, and the International Symphony in Switzerland.

At the same time, back in 1972 when Jerry was starting to distinguish himself, the Musser Company was developing their first prototype of the Keylon marimba, an instrument they brought to Pittsburgh to demo. Jerry got the call to play this new marimba and was then signed to his long-standing endorsement deal with Musser. Thanks also to William F. Ludwig, Jerry had the opportunity to meet Gary Burton, at which point he expressed an interest in learning advanced harmony and improvisation. At Gary's suggestion, Jerry attended Berklee College of Music in Boston and, after graduating in 1976, Jerry taught at Berklee for two years.

Following a brief stint in New York City, Jerry was encouraged to move to Nashville, as his mallet skills would be in high demand. The decision paid off as a centrally located hub for his many tours. Additionally, Jerry's talents were quickly utilized throughout this music capital and he remains the top mallet recording artist in Nashville.

His quartet, the Jerry Tachoir Group, has released numerous recordings and performed at most of the major concert halls and jazz festivals throughout the United States, Canada, and Europe, including the Northsea Jazz Festival in Holland, the Montreux Jazz Festival in Switzerland, the Montreal International Jazz Festival, the Ottawa Jazz Festival, and the Pittsburgh Mellon Jazz Festival. Additionally, Jerry has established himself as a respected clinician within the percussion community. He has presented mallet instrument masterclasses and jazz improvisation clinic/performances at numerous colleges and universities, both in the U.S. and internationally. Jerry was the first to release an educational DVD (in two volumes) for the vibraphone on Master Study Series. His method book, *A Contemporary Mallet Method — An Approach to the Vibraphone and Marimba*, has become a standard in mallet percussion education and is required study at several major music schools.



Jerry's activity within the Percussive Arts Society is equally noteworthy. He has performed or presented at PASIC five times, as early as 1982 and as recently as 2004 for a Late Night Keyboard Performance. His contributions have regularly been featured in *Percussive Notes*, starting with a 1984 article, "Clarity in Executing Lines on the Vibraphone Through the Use of Dampening," and recently describing "Things My Mother Never Told Me (about Vibes, anyway)" in April 2017.

Check out an interview with Jerry Tachoir and listen to some of his music at <https://youtu.be/Y7p7tYqEF7g>. **RIS**

2017 DAYS OF PERCUSSION





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PENNSYLVANIA



LOUISIANA



INDIANA



MONTANA



RHODE ISLAND



NEW MEXICO

Zildjian
The only serious choice.

PERCUSSIVE SOCIETY

EVANS
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2017 WGI PERCUSSION WORLD CHAMPIONSHIPS

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Winter Guard International (WGI) celebrated its 40th anniversary in 2017 and held its 25th indoor percussion championships in Dayton, Ohio April 20–22. More than 200 drumlines competed in six classes of competition: “A,” “Open,” and “World,” each one then divided into “Scholastic” (featuring students from one school) or “Independent” (featuring students from more than one school or non-academic-affiliated organizations). Another 17 ensembles competed in two “Concert” categories (for non-marching units).

A fourth venue—BB&T Arena at Northern Kentucky University in Highland Heights, Kentucky—was added this year for preliminary competitions, in addition to the University of Dayton Arena, Wright State University’s Nutter Hall, and Millett Hall at Miami University in Oxford, Ohio. Finals for the “Sport of the Arts” championships were held on Friday night (for class A), Saturday morning (Open Class), and Saturday evening (World Class) at the UD Arena.

Seven-time World Champion (and 16-time medalist) **Music**



Music City Mystique (Nashville, TN) placed the majority of its “front” ensemble on the back sideline in its “The Hand of Man” program



Last year’s champions Pulse Percussion (Westminster, CA) won the PIW bronze medal for its program “The Uninvited”



Broken City (Lake Elsinore, CA) won the silver medal for “Spine”



Chino Hills (California) High School used swings and rocking chairs to illustrate its “Through Aging Eyes” program, which won the PSW championship

City Mystique (from Nashville, Tennessee) earned its eighth Percussion Independent World (PIW) title with a score of 98.00 for their program, "The Hand of Man." Last year's bronze medalists, **Broken City** (from Lake Elsinore, California), took the silver medal with a score of 97.70 with their performance of "Spine." The bronze medal was awarded to 2016 PIW Champions **Pulse Percussion** (from Westminster, California) who scored a 96.95 for their program, "The Uninvited." Judges for this division were Austin Greene, Giff Howarth, Bobby Jones, Scott Koter, Dave McCarthy, Frank Miller, Jeff Prosperie, Ray Ulibarri, and Marc Zirille.

Three drumlines from California took the top placements in the Percussion Scholastic World (PSW) division. Last year's runner-up, **Chino Hills High School**, won the gold medal with a score of 98.613. They performed "Through Aging Eyes" to win their fourth PSW championship. The 2016 bronze medalist **Arcadia High School** earned the silver medal, scoring a 96.813 with "Kindred." And last year's PSW champions **Ayala High School** (from Chino Hills) presented "The Point of it All" to earn

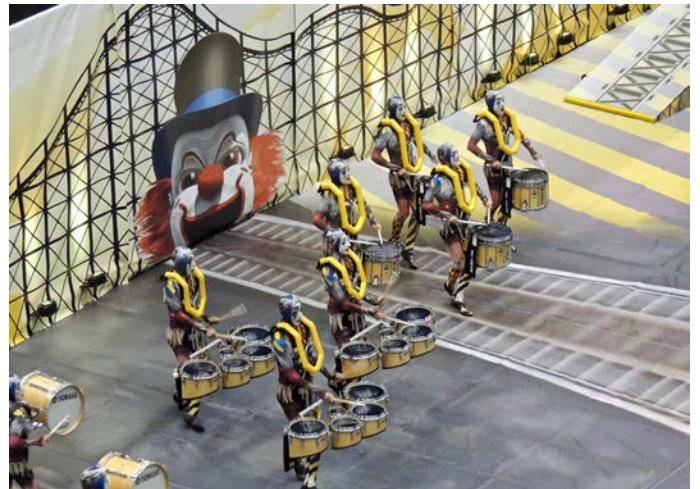
a 96.075 for the bronze medal. Judges for this division were Lee Beddis, Omar Carmentates, Ron Hardin, Chad Heiny, John Howell, Jay Kennedy, Jay McArthur, Bob Molloy, and Matt Stevens.

Fans also had their say (via text) by choosing their favorite drumlines in each category. The PIW fan favorite was the "King" program performed by **Stryke Percussion** (from Hollywood, Florida), who placed tenth. For the second year in a row, the PSW fan favorite was fifth-place **Dartmouth High School** (from Massachusetts), who performed their "Emotional Roller Coaster."

Infinity 2 (from Orlando, Florida) won the gold medal in Percussion Independent Open (PIO) with a score of 98.025 for their show, "Inventing Bliss." **Rise Percussion** (from Denver, Colorado) earned the silver medal for their program, "Whispers," which scored a 96.388 and was also named fan favorite. With a score of 94.138, the bronze medal went to **Freedom Percussion** (from St. Louis, Missouri) for its show, "Reflect." Ed Argenziano, Jeff Gentry, Sarah Goslin, Jason Harvey, Bret Kuhn, Marty Griffin, Brian Mason, Mark Metz, and Mark Waymire



California's **Arcadia High School** moved from third place in 2016 to second place in 2017



Dartmouth (Massachusetts) High School visually depicted an "Emotional Roller Coaster," which earned them the PSW fan favorite award for the second consecutive year



Ayala High School (Chino Hills, CA) won the bronze medal in the Scholastic World category, and also won the gold medal in the concert division



"Inventing Bliss" earned **Infinity 2 (Orlando, FL)** the PIO championship

judged the PIO finals.

Schools from Texas placed first and second in the Percussion Scholastic Open (PSO) category. **Burleson Centennial High School** scored a 97.10 to win the gold medal for its golden-hued show, "The Harvest." **Clear Brook High School** (from Friendswood) captured the silver medal. Their program, "The Descent," earned a 96.275 from the judges and a fan-favorite vote from the audience. Moving from the "A" to the "Open" division this year, the 2016 PSA gold medalist **Victor J. Andrew High School** (from Tinley Park, Illinois) earned the bronze medal and a score of 95.40 for "disarm." Judges for the PSO division were Joe Allison, Steve Collins, Julie Davila, Jim Dwyer, Gary Graves, Rob Keller, Nola Jones, Michael McIntosh, and Tom Rarick.

Class A finals ended the second day of competition at the UD Arena. First-time champions **Modulation Z** (from O'Fallon, Missouri) scored a 96.025 for its program "What's Out There?" to earn the gold medal in the Percussion Independent A (PIA) division. The silver medal went to **Farmington United Percus-**

sion Ensemble (from Farmington Hills, Michigan) for "Folklore," which received a score of 95.10. Fan favorite **Unity Percussion** (from Gainesville, Florida) won the bronze medal with a score of 94.488 for "Vincent." Lee Beddis, Omar Carmentates, Ron Hardin, Chad Heiny, John Howell, Jay Kennedy, Jay McArthur, Bob Molloy, and Matt Stevens judged these drumlines.

The largest category, with 64 competing units, was Percussion Scholastic A (PSA). The gold medal went to **Fair Lawn High School** (from New Jersey), who scored a 95.925 for their "Below Zero" production. The silver medal went to **E.D. White High School** (from Thibodaux, Louisiana). Their "Leap of Faith" showed earned a 94.425. **Victor High School** (from New York) won the bronze medal for "The Muse" which earned a 94.213. And for the second year in a row, **Oak Grove High School** (from Hattiesburg, Mississippi) won the fan favorite award for "Willful Suspension." Judges for the PSA divisions were Bret Cappellutti, Charles Craig, Greg Guffey, Scott Johnson, Brad Love, Jon Merritt, Dave Pickett, JJ Pipitone, and Jim Shade.

The final categories of the competition were for concert per-



Rise Percussion (Denver, CO) won the silver medal and fan favorite award in the Independent Open division for "Whispers"



Golden wheat props filled the floor for Burleson (TX) Centennial High School's "The Harvest" program, which earned their first PSO championship



Freedom Percussion (St. Louis, MO) placed third in the PIO category



Clear Brook High School (Friendswood, TX) captured the silver medal in the PSO division

cussion ensembles. The Percussion Scholastic Concert World (PSCW) division was won for the eighth time by California's **Ayala High School**, who also won the bronze medal in the PSW marching category the following day. Their "Beyond the Candle's Glow" program received a 96.75. Last year's bronze medalist in the PSCO, Goshen High School (from Indiana), placed second in the World division with a score of 94.00 for "Winter Solstice." **Tunstall High School** (from Danville, Virginia) won the bronze medal with an 89.45 for "Journey to the Hereafter."

Texas's **Tomball High School** won the Percussion Scholastic Concert Open (PSCO) division with a score of 95.40. Their "Scenes From The Woods" earned them their first gold medal. Last year's gold medalists, **Dakota Ridge High School** (from Littleton, Colorado), took the silver medal for "String Theory," which scored a 92.90. The bronze medal went to **Clayton High School** (from North Carolina) who received a 92.50 for "A Metheny Tribute arranged by Jerry Carpenter."

The fan favorite winner in the concert categories went to Colorado's **Broomfield High School**, who placed fifth for their

program of "Exhale." Judges for both concert categories were Steve Calhoun, Dave Carbone, Peter Furnari, Robin Love, and Rick Rodriguez.

Continuing its support of music education, Yamaha awarded a \$1,000 scholarship in honor of PAS (and DCI and WGI) Hall of Fame member Dennis DeLucia to one deserving member of a WGI finalist drumline. The 2017 Yamaha/Dennis DeLucia Scholarship recipient was **Joshua Boulis**, a member of the PIO unit ConneXus Percussion. Boulis, a senior at Rutherford B. Hayes High School in Delaware, Ohio, will march bass drum with the Crossmen Drum and Bugle Corps this summer before he enters Bowling Green State University to study music education in the fall.

The 2018 Percussion World Championships return to Dayton—and a partially renovated UD Arena (renovations will be completed in 2020)—April 19–21, 2018. For more information on joining an indoor drumline or attending a show, visit www.wgi.org. **RIS**



New Jersey's Fair Lawn High School warmed up by winning the PSA championship for its "Below Zero" show



Oak Grove High School (Hattiesburg, MS) suspended some of their drummers in "Willful Suspension," which won the PSA fan favorite award for the second consecutive year



Clouds in the background illustrated the "Leap of Faith" program by E.D. White High School (Thibodaux, LA) which won the PSA silver medal



New York's Victor High School placed third in the PSA division

CELEBRATING THE GREEN BROTHERS!

STORY AND PHOTOS BY LAUREN VOGEL WEISS

“Ladies and gentlemen, welcome to the ‘Green Brothers On the Air’ radio broadcast,” intoned actor Tony Wellman as his mellifluous voice filled the Georgian Room in the Old Main Building at Kutztown University in Kutztown, Penn. on March 19. Green’s New Novelty Orchestra, under the direction of Lew Green, Jr. on cornet and his wife, Mary Green, on piano, was recreating a 1932 radio broadcast of popular music from the first few decades of the 20th century.

Presented by KU’s Center for Mallet Percussion Research, this special concert opened with percussionists David Harvey and Jonathan Singer on xylophone. “Today we are featuring the music of George Hamilton Green and the Green Brothers Novelty Orchestra,” Wellman continued in his role as an NBC radio announcer. “These xylophone superstars are blazing the trail for mallet players now and for future generations.”

George Hamilton Green (1893–1970) was one of the first recording stars of the early 20th century. George and his brother Joe (1892–1939) made over 3,000 records, wrote countless hit songs, and performed in live concerts and radio broadcasts all across the country during the 1920s and ‘30s.

Their younger brother, Lew Green, Sr., joined the Green Brothers Novelty Orchestra in 1928, and his son, Lew Green, Jr., carries on the family legacy in the New Novelty Orchestra he founded with Mary in 1990.

“I’ve heard the Green Brothers Music since I was a kid,” Lew Green, Jr. explained. “I discovered Uncle George’s trunk when I was about nine years old and really got into it when I was twelve. It wasn’t until many years later that other people started showing interest in this music, and it’s grown over the years. It seems like they’ll still be playing the music of George and Joe Green in the future!”

Jonathan Singer, a New York-based percussionist who specializes in xylophone and Indian music and also serves as an adjunct lecturer at Queensborough Community College, portrayed Joe Green during the radio broadcast. “I hadn’t thought about being Joe,” Singer said with a laugh. “This was a snapshot of the Green Brothers’ careers, playing tunes from morning until night. It’s hard to imagine exactly what it would feel like to be in that environment. But it was a lot of fun, especially playing with the same instrumentation of those novelty bands.”

In addition to the two xylophones, cornet, and piano, the band included a banjo (David Weidenhammer), clarinet (Marybeth Kern), trombone (Alex Acosta), double bass (Amanda Mawson), and drums (Peter Snyder).

“The marimba ensemble [accompaniment] has become ubiquitous in the university percussion setting,” said Singer, “so this was a different sound. None of the old records had marimba ensembles!”

The “radio broadcast” opened with Edward Claypoole’s “Ragging the Scale,” followed by G.H. Green’s “Log Cabin Blues” and “Triplets.” The next piece featured Singer in Joe Green’s “Xylophonia.”

“Holy Hammers! I think he played that with his eyes closed, but you’ll never know because this is the radio!” joked the radio announcer. “George said that the xylophone is the perfect ragtime instrument, and he is so right. Many of his compositions are rags or have a syncopated feel to them.

“In 1928,” Wellman continued, reading the script written by



Willis M. Rapp served as the Master of Ceremonies



Jonathan Singer on xylophone and Lew Green, Jr. on cornet in “Xylophonia”

Lew Green, Jr., “Walt Disney was producing his first animated cartoon, featuring a mouse, and he was stuck trying to coordinate the music with the film. Green Brothers to the rescue! For the tidy sum of \$600, the Green Brothers solved the problem and provided the music for the first three Disney cartoons: *Steamboat Willie* [the first synchronized sound cartoon in 1928], *The Skeleton Dance* [1929], and *The Opry House* [1929].”

Following that introduction, the band played their arrangement of “Steamboat Willie,” complete with Wellman reading the song lyrics as the band accompanied him.

The next piece featured “George,” in one of Fritz Kreisler’s masterpieces, “along with his pianist Frank Banta.” David Harvey, a Boston-based marimbist, played “Liebesfreud” on one of KU’s Canterbury marimbas, accompanied by Atsuko Egawa on piano.

“I think my favorite piece by George Hamilton Green is one of his concert waltzes, ‘Valse Brillante;’ Harvey said. “I also like ‘Caprice Valsant.’ Since I’ve been playing mostly marimba since 1976, I don’t play a lot of Green’s syncopated music because it doesn’t translate as well to that instrument. But a couple of his jazz pieces that I *do* play on marimba are ‘Log Cabin Blues’ and ‘Chromatic Fox Trot,’ which can be better articulated on the marimba.”

After a performance of “Dottie Dimples,” the first half of the concert concluded with Frank Silver and Irving Cohn’s “Yes! We Have No Bananas,” complete with Lew Green, Jr. and Tony Wellman singing the lyrics in front of the “radio microphone.” The ensemble reprised G.H. Green’s “Alabama Moon” during the closing audio credits that brought the “radio broadcast” portion of the concert to an end.



David Harvey playing Kreisler’s “Liebesfreud” on a Canterbury marimba



Jonathan Singer (left) and David Harvey recreated the roles of Joe and George Hamilton Green during “Yes! We Have No Bananas”



Lew Green, Jr. (left) and announcer Tony Wellman singing “Yes! We Have No Bananas” during the “live radio broadcast”



Bob Becker (left) performed as the xylophone soloist with the Kutztown University Percussion Ensemble

After intermission, modern xylophone icon Bob Becker took the stage to perform his own arrangements of Ray Henderson's "Bye Bye Blackbird" and Red Norvo's "Dance of the Octopus" on marimba. Becker then moved to the xylophone and was joined by members of the Kutztown University Percussion Ensemble—Madison Colaco, Noah Flaharty, Jacqueline Foran, Damian Lunny, Brianna Parry, Brandon Rafter, and John Spero, under the direction of KU Professor of Percussion Frank Kumor.

Continuing the theme of celebrating the music of George Hamilton Green, they played Becker's arrangements of "Caprice Valsant," "Ragtime Robin," and "Valse Brillante." They also performed two arrangements by Yurika Kimura: "The Graveyard Blues" by Clarence Woods, and Dvorak's "Castle Valse Classique." The "Celebrating the Green Brothers!" concert concluded with Becker's arrangement of "Alabama Moon" as the audience rose to give them a standing ovation.

"It was an honor to take part in the Green Brothers Celebration at KU," commented Becker, "and it was great to hear Lew Green, Jon Singer, and David Harvey play again. Lew's contribution to maintaining the Green family's history and archive, particularly the compositions and recordings of George Hamilton, is tremendously valuable for the worldwide keyboard percussion community."

Coordinated by CMPR Board of Directors members Dana Kimble, Frank Kumor, and Willis M. Rapp, this concert was the third in a series celebrating all things marimba. The November 8, 2015 concert paid tribute to the music of Clair Omar Musser with a special performance by a 112-member marimba orchestra organized for the event, and the November 6, 2016 concert was a reunion of the Marimba Masters.

Kimble, a retired percussionist with the United States Military Academy Band at West Point, gave a pre-concert lecture



(L-R) Frank Kumor, Willis M. Rapp, Jonathan Singer, Bob Becker, Lew Green, Jr, Mary Green, David Harvey, and Dana Kimble participated in the concert celebrating the Green Brothers at Kutztown University

about the history of the Green Brothers and their important musical contributions. "We are trying to preserve the music, the people, the personalities, and the instruments for generations to come," he said. Kimble also elaborated on several of the historical xylophones and marimbas from the Kutztown collection that were being used on the stage.

Rapp, Professor Emeritus at Kutztown University, served as the Master of Ceremonies. In addition to his thoughtful introductions and explanations, he was also instrumental in the preparation of the informational program booklets that have been distributed at all three concerts.

"This concert was historic," said David Harvey, following the performance. "Percussionists may be familiar with this music, which was rediscovered in the 1970s, but the fact that we're playing this music today with an authentic orchestration like the Green Brothers actually used made this performance unique."

"This concert let us shine a light on the legacy of these musicians who otherwise may have been forgotten," added Jon Singer. "These musicians lived amazing lives and influenced all of us in the percussion community one way or another."

"The more I have listened to Green's music, and tried to play his pieces, the greater my respect for him has become," Bob Becker stated. "I think it's impossible to overestimate his importance as a composer, concert performer, recording artist, and jazz improvisation pioneer."

"As we celebrated the Green Brothers and their family legacy in the music business," Kimble concluded, "we are glad that Lew and Mary Green have chosen the Center for Mallet Percussion Research to share that legacy with future generations." **RS**



(L-R) Jonathan Singer, Bob Becker, and David Harvey were all featured xylophone soloists in the concert celebrating the Green Brothers

UPCOMING EVENTS

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 **R!S**

ENSEMBLE AND RECITAL PROGRAMS

PAS subscribers are invited to submit programs of percussion ensemble concerts and solo percussion recitals. Programs can be submitted at <http://www.pas.org/community/submissions/Programs.aspx>. Please submit the program within two months of the event.

Arizona State University

4/23/16

Alexandros Fragiskatos, Solo

Peeping Tom—Dan Senn

Mundus Canis—George Crumb

Les Livres De Claviers IV—Philippe Manoury

To the Earth—Frederic Rzewski

Six Elegies Dancing—Jennifer Stasack

Navi—Noriko Nakamura

Hobart and William Smith Colleges

4/24/2016

Hobart and William Smith Colleges Percussion Ensemble

Anthony J. Calabrese, director

Gilded Cage—Susan Powell

On the Spectrum—Nathan Daughtrey

Tico-Tico—José Gomes “Zequinha” de Abreu

Hobart and William Smith Colleges

12/5/2016

Hobart and William Smith Colleges Percussion Ensemble

Anthony J Calabrese, director

Barnstormer—Chris Crockarell

Puzzle Pieces—Josh Gottry

Fusion Mallets—Eckhard Kopetzki

Nazareth College

12/6/2016

Nazareth College Percussion Ensemble

Kristen Shiner McGuire, director

Suite for Percussion (mvmts. I, II, III)—William Kraft

Six Pieces (mvmts. I, II, V, VI)—William Cahn

Legacy—Jared Spears

Armando’s Rhumba—Chick Corea/arr. Shiner McGuire

Quiet—David MacBride

Arizona State University

1/22/17

Alexandros Fragiskatos, Solo

Ballade—Toshi Ichiyonagi

Perspectives II—Toshi Ichiyonagi

Trio Interlink—Toshi Ichiyonagi

Rhythm Graduation—Toshi Ichiyonagi

Wind Trace—Toshi Ichiyonagi

Nazareth College

2/12/2017

Kristen Shiner McGuire with Anthony Calabrese, Matthew Bevan-Perkins, Thoams Nanni, David McGuire, and Dean Keller

Rhythmus IV—Jacques Delecluse

Caro Mio Ben from “Baroque for Marimba”—Giuseppe Giordani/
arr. Shiner McGuire

Sculpture in Wood—Rudiger Pawassar

Tabla Kaida 2—Thomas Nanni

Three Pieces for Bass Clarinet and Marimba (mvmt. III)—
Kristen Shiner McGuire (Dean Keller, bass clarinet)

Message to Prez—Bennie Maupin (Dean Keller, bass clarinet)

Clapelgel’s Cactus—David McGuire

‘Did Is How Her Songo—Kristen Shiner McGuire

United Methodist Church, Stevens Point, Wisconsin

2/22/2017

Geary Larrick, Solo

Ray’s Blues—Geary Larrick

Ain’t Misbehavin’—Thomas “Fats” Waller

Honeysuckle Rose—Thomas “Fats” Waller

A Child Is Born—Thad Jones

God Bless the Child—Billie Holiday

Sophisticated Lady—Duke Ellington

Satin Doll—Duke Ellington

The Entertainer—Scott Joplin

Misty—Erroll Garner

Blue in Green—Miles Davis

Four—Miles Davis

Jordu—Clifford Jordan

Evening Prayer—Engelbert Humperdinck

Winthrop University

3/7/2017

Winthrop University Percussion Ensemble

B. Michael Williams, director

Third Construction—John Cage

Two Portraits for Bass Drum (eight hands)—Stephen Gryc

Sharpened Stick—Brett William Dietz

Turning Point—Bob Becker

Djole—Traditional West African

Otterbein University

4/5/2017

Otterbein University Percussion Ensemble

Jack Jenny, director

Echoes Beyond the Forever—Jack Jenny

Fanfare to Devon—Jack Jenny

Pursuit—Jack Jenny

Drops—Ryan Elvert

On the Woodpile—Harry Breuer

Three Scenes from the Scioto—Jack Jenny

Sabre Dance—Aram Khachaturian

Into the Sunset—Jack Jenny

Winthrop University

4/7/2017

Kyle Bruenning, Solo

Long Distance: Monroe NC 1977—Steven Snowden

Rhythmic Journey No 3: Post Minimal—B. Michael Williams

Forever and Sunsmell—John Cage

Long Distance: Panorama, VA 1976—Steven Snowden

Knocking Piece—Ben Johnston

Mahororo—Traditional Shona

Spur—Ivan Trevino

Winthrop University

4/8/2017

Jennifer Hotz, Solo

Recital Suite for Djembe—B. Michael Williams

Meditation No. 1—Casey Cangelosi

Concerto for Marimba: Allegro Con Fuoco—Eric Ewazen

Manta Ray Dance—Yousif Sheronick

Knocking Piece—Ben Johnston

Nhemamusasa—Traditional Shona

Marimba Spiritual—Minoru Miki

Nazareth College

4/8/2017

Jamison Brooks, Solo

Eight Pieces for Four Timpani (mvmt. V.)—Elliot Carter

Ten Hall of Fame Snare Drum Solos (#1, #2)—Thomas Siwe

Astral Dance—Gordon Stout

Sleight of Hand—Scott Ward

Afro Blue—Mongo Santamaria

Blue Monk—Thelonius Monk

Round Trip—Ornette Coleman

Nazareth College

4/9/2017

Torrey Cobb, Solo

Stop Speaking—Andy Akiho

Anubis—Blake Tyson

Different Ways (mvmts. I & II)—Eckhard Kopetzki

Canned Heat—Eckhard Kopetzki

Watermelon Man—Herbie Hancock

The Chicken—Pee Wee Ellis

Nazareth College

4/19/2016

Nazareth College Percussion Ensemble

Kristen Shiner McGuire, director

Six Marimbas—Steve Reich

Caboo—Kristen Shiner McGuire

Piru Bole—John Bergamo (Thomas Nanni, tabla)

Rhapsody for Piano and Percussion—David McGuire (Ines Drascovic, piano)

Doodlin'—Horace Silver

The Mixed Up Downfall of Paris—Traditional/arr. Neil Flum

Nazareth College

4/25/2017

Nazareth College Percussion Ensemble

Kristen Shiner McGuire and Noah Jones, directors

Living Room Music—John Cage

Dining Room Music—Rupert Kettle

William Tell's Canned Overture—Michael Rhodes/arr. Jenna Taylor

Brooms Hilda—Chris Crockarell

Rhythm Trip—Sherrie Maricle

United Methodist Church, Stevens Point, Wisconsin

4/26/2017

Geary Larrick, Solo

Blues for Geary—Geary Larrick

Ray's Blues—Geary Larrick

Marie Rag—Geary Larrick

Scott's Tune—Geary Larrick

Rags' Rag—Geary Larrick

Happy Piece—Geary Larrick

Hillbilly Ballad—Geary Larrick

Ballad for Joey—Geary Larrick

Two Jazz—Geary Larrick

My Lydia—Geary Larrick

Hymn without Words—Geary Larrick

Junction City—Geary Larrick

I Have a Cold—Geary Larrick

The Purple and the Gold—Geary Larrick

Ballad for JB—Geary Larrick **RS**

PRODUCT SHOWCASE

INNOVATIVE PERCUSSION

Innovation Series Sticks



The Innovation Series sticks come in seven models, are constructed of white hickory, and are individually designed to serve a musical style, specified by each model's nickname.

The IP-HB and IP-HBN are drumset-model hybrid sticks with a quick taper and small round bead available with wood or nylon tip, 16-inch length, and .580-inch diameter.

The IP-RK and IP-RKN are drumset-model rock sticks with a quick taper and barrel-shaped bead, perfect for harder hitting gigs. They are 16½ inches long, .615-inch in diameter, and available with wood or nylon tip.

The IP-SR Smooth Ride features a quick taper and an extra-small round tip, providing for extreme clarity on cymbals, perfect for a light jazz setting. This stick is 16 inches in length and .530 inch in diameter.

The IP-CR Cool Ride features a quick taper and a small round bead, giving a well-defined cymbal sound, great for an electric jazz or fusion setting. It is 16 inches in length and .580 inch in diameter.

The IP-JZ Big Band Stick features a quick taper with an elongated bead and produces a full, warm sound on drums and cymbals with a smooth rebound at all dynamic levels. It has a length of 16½ inches and is .550 inch in diameter.

Thomas Burritt Series



The Thomas Burritt Series marimba mallets feature five models with synthetic cores built on ramin handles and loosely wrapped with a unique, very soft yarn. Perfectly weighted, all three elements contribute to a superior look and feel, allowing the player to subtly control timbre and minimize attack. These elements help draw the listener's attention to the sustain of the bar.

Marcus Gilmore Model

Designed for Marcus Gilmore, drummer for Chick Corea, the MG-1 drumset stick is between a 7A and 5A, but features a unique reverse teardrop bead, which creates a bright, articu-



late, and very present cymbal sound. Made of hickory, this stick is 16 1/8 inches in length and .550-inch in diameter.

Vintage Series



The Vintage Series models feature a medium taper and a traditional acorn-style bead constructed from white hickory.

Nebojsa Zivkovic Series



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

PAISTE

900 Series

The Paiste 900 Series is crafted from 2002 Bronze, with its legendary warmth, brilliance, and strength. In sophisticated hybrid manufacturing, the cymbals are refined by Swiss craftsmanship with hand-hammering and lathing. A special finish slightly darkens the cymbals and amplifies the lathing grooves and hammer marks for an appearance that fuses roughness and elegance.

Innovative design provides 900 Series cymbals with greater flexibility, resulting in a giving feel and outstanding playability. The overall sound is warm and full with subdued, discreet



brightness. Heavier and larger models add abundant brilliance, cut, and projection. The core of the series focuses on crashes and rides of medium and heavy weight in a wide range of sizes. A variety of hi-hats, splashes, and Chinas round out a full program that covers a wide range of stylistic needs.

Color Sound 900

Paiste first pioneered color coated cymbals with Colorsound 5 in 1984 as a means for artistic expression during the time period when popular music became visual in music videos on television. In the 1990s Visions made an appearance, and in recent years certain Artist Inspiration models feature color. While the Color Sound finish was available for custom orders, Color Sound 900 launches the latest incarnation in the color-cymbal saga.

Color Sound 900 cymbals are based on the range of models in the concurrently launched 900 Series. While they feature essentially corresponding sound and function, the color coating causes a slightly drier sound, shortens the sustain a bit, and results in a more focused attack. Significantly, the same flexibility and giving feel as in the 900 Series is present. Translucent colors preserve the natural appearance of grooves and hammer marks and present a vibrant appearance. Decades of experience have proven the Color Sound finish to be exceedingly tough and durable; the finish will not ever crack, chip, or peel.

TRX

NDK Series Cymbals

The TRX Cymbal Co. announces the release of its NDK Series cymbals. The NDK (which stands for New DRK) line is based on TRX's DRK series. While both series are available in the same weights, sizes, and types, and both feature a traditional, lathed finish on the underneath side, the NDK has a sandblasted finish on the top surface of the cymbal instead of the natural finish found on the DRK series. The sandblasted NDK cymbals are said to be noticeably drier than the DRKs. In addition, DRK and NDK series ride cymbals have been upgraded to include holes for TRX's removable rivets.

For more information, visit www.trxcymbals.com.



WAVES AUDIO

Smack Attack Transient Shaper Plugin

Waves Audio is now shipping the Smack Attack transient shaper plugin. The Waves Smack Attack plugin adds smack and bite to drums, loops, synth hits, and all percussive sounds by designing the level, shape, and duration of their transients' attack and sustain, from surgical tweaks to savage effects.

Smack Attack can control the exact level, shape, and duration of transients, giving your tracks the perfect tightness and dynamics they need. You can adjust kicks, snares, claps, drum samples, or any other drum or percussion instrument, as well as guitar and bass plucks, quick piano arpeggios, synth stabs, or your entire mix.

Unlike traditional transient shapers, Smack Attack has not only the standard attack and sustain level controls, but also gives you pinpoint control over the transients' shape and duration. You also have a sensitivity control for selective transient shaping: you can process all your transients, only the loudest ones, or anything in between. Smack Attack also features a user-friendly GUI with real-time graphic wave display, a limiter/clipper for driving your sound to the limit, and a wet/dry mix control for parallel processing. Smack Attack is also MIDI-control-assignable.

To learn more, visit www.waves.com/plugins/smack-attack-transient-shaper. **RIS**



INDUSTRY NEWS

INNOVATIVE PERCUSSION

IP Welcomes Ozomatli Percussion Section

Innovative Percussion welcomed Ozomatli's Jiro Yamaguchi and Justin Poree to their artist family. Jiro and Justin provide the foundation and world-rhythm scope behind this multi-Grammy winning, eclectic band. Traveling the world for years as official Cultural Ambassadors for the U.S. State Department, Ozomatli blends traditions from Africa, Latin America, Asia, the Middle East, and U.S. R&B. Along with their cultural contributions, the band is highly influential in music education, providing workshops, summer camps, and classes globally, giving back to the communities in which they travel.



IP Welcomes John Ferraro

John Ferraro is considered one of L.A.'s finest drummers, and for the past 40 years he has performed or recorded with some of music's biggest names including Larry Carlton, Barry Manilow, David Benoit, George Benson, Albert Lee, Linda Ronstadt, Eddie Van Halen, Robben Ford, Burt Bacharach, Aaron Neville, Steve Lukather, and many more. Ferraro performed for the critically acclaimed show *Lion King*, was the drummer for the NBC mega-hit TV show *Fraiser*, and can be heard on countless records and commercial jingles. He was also featured on all five of Rod Stewart's standards albums.



IP Welcomes Rob Avsharian

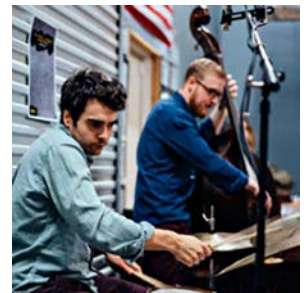
A graduate of the University of North Texas, Rob earned a bachelor's degree in Jazz Studies in 1994. After college, Rob co-founded the experimental new-wave/punk band Bobgoblin, which later signed with MCA Records. Rob frequently tours worldwide with guitarist Andy Timmons and is featured on his new release, *Theme From A Perfect World*. Rob has recorded and/or performed with Snarky Puppy, Rick Roe, Ralphe Armstrong, Grammy Award-winning



polka/world music group Brave Combo, Dwight Adams (Stevie Wonder), Matt Nathanson, Steve Bailey, George Garzone, Dennis DeBlazio, Henry Hey, Michael Davis, Bill Reichenbach (L.A. session great), Jimi Tunnel (Steps), Fred Hamilton, Sean Wayland, and Bernard Wright (Miles Davis, Marcus Miller), to name a few.

IP Welcomes Daniel Dufour

Daniel Dufour is a freelance percussionist whose influences cover many genres of music. After receiving a bachelor's degree in Percussion Performance at Sam Houston State University, Daniel moved to Austin, where he received his master's degree in Jazz Studies at the University of Texas at Austin. Daniel has played with many great musicians including Pete Rodriguez, Gabriel Santiago, Justin Vasquez, Lynn Seaton, Mitch Watkins, Suzi Stern, Andre Hayward, Ephraim Owens, Elias Haslinger, Red Young, Kevin Lovejoy, Woody Witt, Joe LoCascio, Randy Brecker, Luis Perdomo, Roberto Quintero, Maria Schneider, and Joshua Redman.



ODERY DRUMS

Named Top-10 Drumset for the Money

According to the March 1 issue of *The Wire Realm*, a web-based community for reviews, guides, information, news,



media, and how-to's aimed at those interested in musical instruments and recording gear, Odery Drums' Eyedentity Series kits were named one of the top-10 best drumsets for the money.

The Wire Realm was impressed by "the overall sound as well as meticulously crafted shell and build of the set. We love the Odery drum sets if you're into superb build quality and excellent sound." Lane Davy, EVP of Sales and Marketing at RBImusic, exclusive distributor for Odery in the USA, says, "It proves that you don't need a huge advertising budget to get your drums noticed by discerning players. Just keep making great products that drummers love and the word will spread!"

Read more at <http://www.wirerealm.com/guides/top-10-best-drum-sets-kits>.

ROLAND

Interactive Music Lab Featured at Skirball Cultural Center

Visitors to the "Paul Simon: Words & Music" exhibition at the Skirball Cultural Center, which runs through September 3, can enjoy a hands-on experience with the artist's top hits in the Roland interactive lab. Tracing Simon's life and career, the main exhibition will display instruments, records, sheet music, handwritten lyrics, photography, costumes, listening stations, performance footage, and many never-before-exhibited or rarely exhibited items from Simon's private archives.

In cooperation with the Skirball Cultural Center, Roland developed a custom music lab that will enable fans and musicians alike to experience Simon's recordings firsthand by keeping the beat to "Cecilia" in a communal drum circle, manipulating multi-tracks for "You Can Call Me Al" and "The Boy in the Bubble" using Roland mixing equipment, and more. The lab features five main music activity labs (Audio Mixing, Electronic Drum Circle, "Partch" Keyboard, Rhythm Mix & Match, and Harmonizer) with more than ten different interactive music stations that showcase a host of musical products for hands-on learning and fun. Featured Roland products include the ELCa-

jon EC-10 Electronic Layered Cajon, Handsonic HPD-20 Digital Hand Percussion, Octapad SPD-30 Digital Percussion Pad, SPD-SX Sampling Pad, MX-1 Mix Performer, and more. The new BOSS VE-8 Acoustic Singer is also featured in the Harmonizer activity.

For more information about exhibition, visit <http://www.skirball.org/about/press/2017/skirball-cultural-center-unveils-details-about-upcoming-exhibition-paul-simon-words>.

SABIAN

Meet the Masters Tour

This summer, Sabian is heading off on a cross-continent Meet the Masters tour, bringing on-site cymbal making to 22 locations throughout North America. The tour will roll on until July 15, finishing in Quebec City. Each stop will feature over 50 one-of-a-kind prototypes, on-site cymbal making, and the chance to learn all about cymbals and sounds from the masters who have created Sabian cymbals. Meet the Masters offers an excellent opportunity for drummers to immerse themselves in the Sabian cymbal-making culture, arming them with the inside scoop they need to select the perfect cymbal set.

For detailed information, including full tour schedule, visit sabian.com/meetthemasters. **RIS**



Visitors enjoy Roland drum circle in Paul Simon exhibit at Skirball Cultural Center.

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

MUSSER'S RHYTHM MACHINE



A creative vision of the PERCUSSIVE
ARTS SOCIETY

Donated by Perry and Nancy Preusch. 2002-13-01

Clair Omar Musser designed and built his "Musser Maestro Marimba Metron" as an accompaniment instrument to his solo mallet performances. The instrument plays 13 electronically-generated "tempi figures" including ten standard dance rhythms such as the bolero, waltz, rhumba, cha-cha, tango, samba, and beguine. In addition to the ability to produce both electronic metronome pulses and duple meters using five different drum and cymbal beats, a wide range of individually activated percussion instrument tones are also available.

The percussion tones, operated by pressing or striking the buttons, include bass drum, two tom-toms, two temple blocks, woodblock, claves, and maracas sounds, along with two real cymbals that are mounted inside the case and struck by solenoid action. Nancy Preusch recalls that Musser struck these buttons with his mallets, causing noticeable abrasions to the painted wooden framework.

Musser personally used this instrument, commonly referred to as his "Rhythm Machine," for performances and for teaching at Northwestern University and in Studio City, California. As it is built with end frames of the same design as his Canterbury marimba, it apparently dates from 1949–52, and was manufactured using vacuum-tube electronic technology from that era.



PASIC 17

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