

Vol. 4, No. 4, August 2017

# RHYTHM! SCENE<sup>TM</sup>



THE CAROLINA CROWN  
PERCUSSION SECTION



# RHYTHM! SCENE™

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Rhythm! Scene is published six times a year: February, April, June, August, October and December by the Percussive Arts Society.

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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](mailto:publications@pas.org).

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# DECONSTRUCTING THE 2017 CAROLINA CROWN PERCUSSION SECTION:

## A CONVERSATION WITH THOM HANNUM AND JIM ANCONA

BY BRAD HALLS

As the 2017 Drum Corps International (DCI) season comes to a close with the World Championships just around the corner (August 10–12 in Indianapolis), the Carolina Crown Drum and Bugle corps is set for another run at the DCI title. The corps won the DCI championship in 2013 and has finished in the top five since then. The always amazing horn line promises to compete for another

High Brass title this year, and the drumline seems more determined than ever to keep pace.

The percussion program is led by Thom Hannum (Percussion Director) and Jim Ancona (Front Ensemble Arranger), who have been working together for nearly 30 years and have over six decades of experience between them teaching DCI corps.

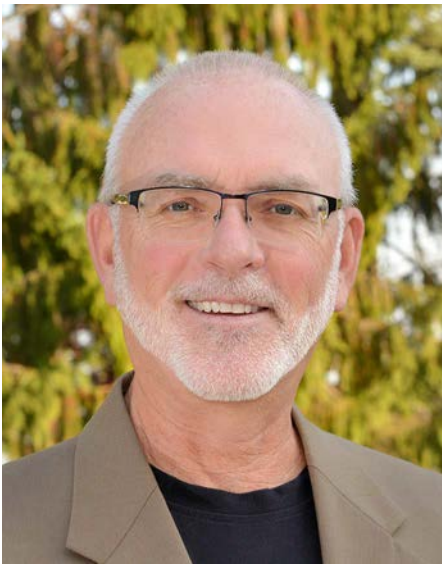
Crown's 2017 show, "It Is," is an

artistic study in *Deconstructivism*: the dissection of an object into its core components, followed by the reshaping and rearranging of those components to present them in new and unexpected ways. The term was originally coined in the field of architecture, but Crown has applied it brilliantly to the world of drum corps. The program starts out with the beautiful and familiar strains of



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Thom Hannum

“Little Fugue in G Minor” by Bach. From that point on, the show is gradually deconstructed in every way imaginable, climaxing with the powerful and frenetic “NO one to KNOW one” by contemporary percussion composer and Crown alumnus Andy Akiho.

I sat down recently with Thom and Jim to discuss their background, Crown’s 2017 program, and the evolution of the drum corps activity.

**Brad Halls:** *How did each of you get your start performing, teaching, and writing?*

**Thom Hannum:** I grew up marching in drum corps. My brother and sister both marched in the Brookhaven Crusaders outside of Philadelphia, and as soon as I was old enough, I joined the corps. I was never involved in a traditional school band program in middle school or high school. Everything we learned back then, we learned by rote. Later, I marched with Crossmen from 1975–1978, when they were a brand-new corps. Crossmen was a merger of three local corps, the Keystone Regiment, the 507 Hornets, and the Bracken Cavaliers. We made finals in 1977 in Denver, and the rest is history. Some other people who marched in that line that you might



Jim Ancona

be familiar with are Chris Thompson and George Hopkins.

When I started my undergraduate work at West Chester University, I was not a music major, and I did not know how to read music. After about a year, I auditioned for the music department and became a music education major. I started teaching the drumline in my second year, and that was a great experience for a while, but I figured out how to survive and served in that position for four years. Chris Thompson was one of my roommates at the time, and he helped me a lot. I could not have done music school without Chris’ help and guidance.

From 1979–1982, Chris and I taught the Crossmen and had a great time doing it. In 1983, George Hopkins asked me if I would like to join the Garfield Cadets staff, and I said yes. I stayed there through 1988. We won four times during that stretch, and it was an unbelievable experience. I think drum corps was looking for something a little different at that time, and it was a great opportunity for us to try some new things.

In 1990 I was asked to consult at the Star of Indiana. Many of the people I worked with at Garfield were now at Star, so it was a

comfortable fit. Bob Dubinski was gracious enough to share some of the writing responsibilities, and the 1993 program is one people still ask me about. After three years of doing Brass Theater, I returned to the Crossmen in 1997 and 1998 along with Jim Ancona, Colin McNutt, and Michael Klesch. Then the *Blast!* project came along and changed my focus for several years. In 2010–11, Jim Ancona and I collaborated once again and wrote for the Madison Scouts. Since 2012, I have been with Crown, and I feel very fortunate to be around some amazing people.

**Jim Ancona:** My high school musical experience was very balanced. I didn’t come from a heavy marching band background; it was just a part of the larger musical landscape. Even through graduate school, drum corps was just a small part of my musical life. I performed with the Cadets in college and started teaching drum corps in 1991 with the Troopers.

Thom Hannum asked me to teach at Star of Indiana in 1993, and that’s when things started to take off. I got the assistant marching band director position at the University of Delaware, and at that point it made sense to dedicate a large chunk of my musical activities to writing and teaching marching groups. After Star, Thom, Colin McNutt, and I all went to the Crossmen for three years and had quite a bit of success with that group. From there I was ready for a change, and luckily, I got a call from Jim Casella to teach at Santa Clara Vanguard. It was great to see how the West Coast did things. In 2006, Casella was invited to write for The Cavaliers, and he asked me to be the percussion caption head. It was an amazing experience, but it was a lot of travel and time on the road.

By 2009, I was pretty fried. Of course, that’s when the calls start coming in. I was asked to write for



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the Madison Scouts with Thom and Jim Prime. At the same time, Colin McNutt and Iain Moyer asked me to consult with the Cadets. It sounds like it was more work, but actually it was a great change of pace. Finally, in 2015, Thom called to see if I wanted to write for Crown, and it seemed like the perfect fit. It was tough to leave my friends at Cadets, but they were understanding.

**BH:** *Could you each share the secret to your longevity and how your writing has evolved over the years?*

**TH:** One of the biggest opportunities I've had in my career was being offered a grad assistant position with the marching band at the University of Massachusetts Amherst. As a result of that experience, they created an associate band director position for me in 1980, and after 37 years I'm still there!

For many years, I tried to emulate the writing of people that I admired, like Charlie Poole, Marty Hurley, Fred Sanford, Denis Delucia, Tom Float, Ralph Hardimon, etc. But as I grew musically, more and more of my influences came

from outside of drum corps, and in time I found a voice of my own.

More recently I've had the good fortune to work again with Tom Aungst, and now Travis Peterman, Sean McElroy, and Andrew Rubano. These guys have really helped to keep me current, and staying involved with the percussion studio at UMass has really helped also. The daily exposure to new music, rising composers, and different styles is both challenging and invigorating.

**JA:** To keep writing in the activity you have to stay up with what's current and keep adding to your toolbox. So much has changed from when I played, and I think it's amazing to see the evolution, particularly with the front ensemble. The instruments and mallets are better; the players, teaching and writing have evolved. It's an exciting time! From a writing standpoint, I think it's important to stay up to date with current solo literature, percussion ensemble literature, and wind band literature. I think that's where I'm getting most of my ideas. Ironically, I don't really listen to drum corps or WGI. Many of my Crown students are music majors. I want them to feel like there is a direct connection with what I am writing to what they are playing for their lessons and ensembles.

Another important part of longevity is making sure that you balance your work and family life. I have a wife and two kids; I can't spend 10 weeks on the road. The management at Crown knows that and has been great about creating a realistic schedule for me.

**BH:** *The two of you seem to work quite well together. What does it take to make a partnership like that successful?*

**TH:** Jim came to UMass as a percussion student in 1987, and it was clear from the beginning that he was a very capable musician. The pit at UMass was brand new at the



time, so the timing was right for him to take a leadership role there. We then collaborated on writing some shows for a couple of drum corps. In 1993, I asked Jim and Colin McNutt to join the percussion staff at Star of Indiana. We all worked together at Star and later on at *Blast!* Our musical tastes are very compatible, and we have been working together long enough that we have developed a trust over the years.

**JA:** I played snare drum in the UMass line for two years, but in 1989 I wanted to play in the front ensemble after performing that summer with the Cadets. When I returned to UMass that fall, Thom gave me my first opportunity to write for the pit, which was the ultimate training ground. I was writing music for a great band and getting feedback from Thom and Michael Klesch on a daily basis. I think what has made our partnership successful is that we share a similar aesthetic and we have a lot of mutual experiences. At the same time, we are both still changing and evolving in our styles. We listen, adapt, and try new things. We are also not afraid to be honest with each other. And fortunately for me, he is very patient.

**BH:** *The Crown horn line has certainly developed a reputation for excellence over the past several years, so what is it like collaborating with Matt Harloff (Brass Supervisor) and Michael Klesch (Brass Arranger)? Could you describe the process of dividing the musical portion of the show between horns, drums, and front ensemble?*

**TH:** Michael Klesch is a great friend of mine. He lives less than a mile from my house, so it is easy for us to collaborate frequently, and we do. He and I have worked together since we taught Cadets in 1985. We've also taught together for many years at UMass. When the timing was right, we found a way



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to join forces again at Crown. Jim Coates [Crown's Executive Director] and I have known each other since Crossmen in 1975, so working again with those guys at Crown has really been a pleasure.

Matt was a brass player and drum major at Star when I was teaching there, so again, we have known each other for a very long time. Both Matt and Michael were students of Jim Prime and Donnie Van Doren, who developed the great horn lines at Cadets and Star. I understand how those guys think and how they approach designing

a show. I think they feel the same about me.

Once we settle on a concept and the music to support that concept, we start working out where different sections of the corps will be featured. We know each other well enough that this part of the process is somewhat instinctive.

**JA:** Collaborating with Matt and Michael is effortless for me. I have known Michael Klesch since I was an undergraduate student. He was writing for the UMass band, and he has written for the Delaware marching band for a few decades.



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I first met Matt when he was the drum major at Star in 1993. I also consulted with Crown in 2005 when Matt was starting to build the program. It's incredible to come back now and see how they rehearse and perform on a daily basis. The horn line has a culture of hard work and excellence, but they are also very receptive and mature students. They know they are good; they also know they need to get better.

As for dividing the musical portions of the show, that is part of the discussion in the preliminary phases of writing. As we are listening we are already starting to decide what material we think could be used to showcase different sections, as well as what parts of the original score will play to our strengths. When we get Michael's first drafts, they usually have basic cues for the front ensemble as well as space for the battery voice. It's so important for that to be factored in from the beginning.

**BH:** *Who are the other members of the percussion staff, and what are their roles? How important is the chemistry between staff members and their ability to work together?*

**TH:** When looking for people to work with the battery, experience is important. But we are also trying to cultivate new talent that is coming up through the Crown percussion program. We are looking for people who believe in the vision of the corps, both musically and visually. The visual part of the program is becoming more and more complex all the time, so that is critical.

Travis Peterman has done a great job as Caption Supervisor and has been very helpful collaborating on the written book. In many ways, Sean McElroy sets the daily pace for the entire battery. Along with his expertise as a bass drum tech, he handles most of the teaching of the drill. Andrew Rubano and Mike Tant work with the tenors. Dan

Schack and Frankie Cummings split time with the snares. Zach Opdenaker is working with the bass line, and Mike Windish fills in at times with the snares. The communication amongst the battery team has been excellent, and we all share a common vision of where we want the program to be.

**JA:** Drum corps front ensemble staffs have grown exponentially since I played. We used to have one or two people; now I have ten. Alex Kluttz, Marcus Neudigate, and Annie Chernow are my full-time instructors. They are doing the bulk of the winter camps, spring training, and tour. These are grueling positions, and you have to be fresh and ready to go every day. They do an incredible job. Amanda Loeffler and Brendan Walter are my part-time crew. They come in for a week here and there to fill in gaps when people take a break. The toughest part of this is that you have to come in, get into the flow of the corps' routine, and make a difference right away. Steve Ballard is our consultant. Steve has a long history in DCI and with Crown as an instructor. We like to have him come in and give an honest assessment of how the members are playing and what he thinks about the music. He comes in with fresh ears and makes a big impact.

We also have a team of electronics experts. There are a lot of moving parts with a sound system, and if you leave it to your instructors to do, they will never get to teach! Geoff Martin does the design and implementation of the entire sound system, and Josh Gutveg does the day-to-day running and maintenance. Pete Healey was brought in this year as a consultant. Frank Sullivan does all of our soundscape and samples.

For everyone, chemistry is crucial. There is no personal space or privacy on tour. You need to be patient, tolerant, and upbeat always. If the staff is happy and positive,





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CAROLINA CROWN



chances are the members will be as well.

**BH:** Explain this year's show concept and how the selections were chosen.

**TH:** One thing that kept coming up during our planning sessions was that Jeff Sacktig wanted to do a show where we "deconstructed" the appearance of the field. The idea is that you start with complete order (both audibly and visually), and as you proceed through the show, things gradually get altered, deconstructed, and reconstructed in new ways. We decided to start with Bach's "Little Fugue in G Minor," since this presented the most ordered music we could think of. As the second piece, "Crown Imperial," builds, you start to see things unwind a bit visually, and some of the yard lines get misplaced. This continues through the remainder of the opener, and you begin to hear the harmony also evolve with some unexpected treatments.

**JA:** When we get to the production "Unraveling," which is a combination of Giannini's "Symphony No. 3," Ives' "Old Home Days," Walton's "Crown Imperial," and "Raveling, Unraveling" by Philip Sparke, we start to deconstruct the material and play with your expectations. These are famous pieces of music, but we want listeners to hear them with fresh ears. Phrases have unexpected endings, themes start to overlap, and by "moving" yard lines we start to distort the look of the field.

**TH:** It took us a while to figure out the ballad, and the decision to bring in a singer had a big effect on how the show was put together. The words "I have been changed for good" help to reinforce the idea of evolution and reconstruction throughout the show.

During the closer, the field undergoes its most dramatic transformation, and things really start to become unhinged. Musically



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speaking, we knew we needed a piece that represented the logical conclusion of the deconstruction process. It had to be unpredictable, energetic, and as much unlike the rest of the show as possible. Andy Akiho's piece, "No One to KNOW one," seemed perfect. It was the first piece the entire design team seemed motivated by in our initial meetings. It provided both an opportunity and an incredible challenge for us. In a somewhat different approach to creating the show we worked on and wrote "No One to KNOW one" first.

**JA:** "No One to KNOW one" represents the uncharted territory. I see it as the artist being comfortable with a bit of chaos and chance. By the end of the show, you should hear this in the music and see it represented in the total distortion of the field.

**TH:** Andy played bass drum for two years at Crown. One of Andy's teachers, Chris Lee, is a friend of mine, and encouraged him to audition with the corps. So this turned out to be a really cool, full-circle kind of thing.



**BH:** Talk about how the percussion instrumentation was selected or adapted to support the show concept. How did the pod concept evolve, and what was the motivation to have horn players participate in the pods?

**TH:** This year, we made a conscious attempt to give the percussion section a more visible and audible voice in the design of the show. Selecting “No One to kNOW one” really made this easy, since it is a percussion centric piece. That way, giving the percussion section more of a voice seemed very natural, and it didn’t feel forced.

Michael Klesch played bass drum with Garfield 1982 before becoming drum major in 1983, so he has a pretty interesting perspective on how and where the percussion should fit into the show. Visually, Jeff Sacktig did a great job working the drumline into drill. The staging and integration has created a visual voice, which also helps to give us additional exposure and responsibility within the overall program.

The addition of the pods, the on-field kick drums, and having the horns and bass drums participate in the on-field percussion was all motivated by the video for “No One to kNOW one.” In that video, the performers do lots of multi-tasking, playing multiple instruments to enhance the music and performance. We wanted to adapt that concept to our show. We’re still working through getting this all figured out, but it has been a really fun process that we hope will deliver something a little different.

**JA:** Ultimately, the instrumentation needed to be customized for “No One to kNOW one.” The score calls for lead pan, and the kick-bass is part of the original percussion setup. We wanted to make sure all of that was included. Additionally, the multi-tasking elements of Akiho’s video of his piece inspired us to create the pods and get as



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many people involved as possible, something that took five or six months to coordinate. We weren’t sure if it would work until we built the platforms and got people out on them.

I also wanted to go back to a metal and wood split for the pit. We have five marimbas in two rows on one side and five vibraphones in two rows on the other. The pan sits on the 50 as a focal point with the xylophone/bell player behind the pan. Besides being split side-to-side they are also split front-to-back. The

front-row players have a large tom and brake drum setup between their keyboards, and the back row has small, color instruments like temple blocks, bongos, cowbells, and an Aluphone. There is also a rack percussionist on each side, a timpanist, and two synth players. Although the setup was customized for the Akiho piece, I loved how it worked for the rest of the show, and I would like to stick with a similar setup in the future.

**BH:** It seems like each year, electronics play a bigger and bigger part in

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*the shows, and Crown's 2017 production is certainly no exception. Talk a bit about how you design the electronic portion of the show and how the technology affects the overall show content.*

**TH:** Our goal for the electronics is always to support and enhance the acoustic performers on the field. We want the players to own the musical content, and the goal of the electronics is to augment and enhance that. There are certainly times where the sound design contribution should be primary, but within the context of the overall soundscape.

**JA:** As a front ensemble arranger

today, you have to be up on technology. Though you may not have to do all of this in one gig, you have to be able to teach, write, produce samples, work with hardware and software for synthesizers, get technical videos and music scores online for your students, and have a working knowledge of sound systems and what you want your produced sound to be. It is a significant, but typical, expectation.

As for the design, just like any other section we leave some space for the soundscape. At Crown we try to keep it from getting to be a constant in the show. You have to hear the corps, not just a continu-

ous schmear of electronics. There does seem to be a battle of volume with all the corps, and I don't necessarily think that's healthy. I'm not sure why horn lines need to be amplified, but everyone is doing it.

**BH:** *The show has so much variety this year, by design, obviously. Did that make it easier or more difficult to write? Can you talk about any techniques that you used to successfully translate such a wide variety of source material—classical, marches, Broadway, and contemporary percussion ensemble—onto a football field? Is this a situation where having extensive writing experience really pays off?*

**TH:** Absolutely! The range of stylistic responsibility placed on the performers is pretty impressive, and you see and hear this evolve throughout the show. Each piece is different and requires unique skill sets to interpret and achieve its musical integrity. We try to stay as true to the original material and intent as possible, but sometimes that can be difficult. For example, writing percussion parts to a Bach piece that match the musical intent is quite a challenge. When you compare that to what's going on in the rest of the show, it's obviously wildly different, which is what makes the concept so intriguing. I have been fortunate to write a wide variety of drum parts for both band and corps for a very long time, and that experience really helped to pull things together for this show. My long tenure at UMass has exposed me to writing a wide variety of music and musical styles. Once again, I am so grateful for the opportunities I've experienced during my time in Amherst.

**JA:** The variety in the show made it very enjoyable to write. The difficulty and challenge comes from the source material and our arrangements. "No One to KNOW one" is challenging music, period. Trying to square it off and make



it easier would ruin the piece. Mashing together four pieces for the “Unraveling” production certainly created a lot of textural and harmonic issues. Getting input from the entire creative team enables us to get any style of music on to the field. As we are listening to the music initially, the visual team is making sure that the piece can be marched to or moved to effectively, and the choreographers and guard team are making sure that there is a solid visual concept. Musically, the arrangers are imagining what colors we want to use and what opportunities are there. As a team, we are determining what kinds of musical and visual effects we want to create in each piece before it’s written. With all that information, Michael Klesch is able to produce inspiring brass scores that serve as the foundation for the entire creative process. Then, Thom and I jump in and start to collaborate on the percussion score.

Having a lot of percussion writing experience pays off for this type of show, certainly. Honestly, most of my experimenting happens in the fall with marching band. Having taught at the University of Delaware for 22 years, that’s a lot of marching band show music in many different styles! The experience also pays off in writing for Crown in general. The last two years, without a doubt, have been the most challenging writing experiences I have ever had.

**BH:** *How do you feel about the show now that you are able to see it performed? Did it turn out any differently that you thought it would? If so, is that unusual?*

**TH:** I wasn’t really surprised by the way things turned out, but we took a lot of chances with the show and had to make some adjustments along the way. All in all, we feel really good about how the vision was realized. One thing that really



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came out great is how Jeff staged the different sections of the corps in the drill. Whoever needs to be featured at any point in time seems to be exactly where you would want them on the field. In that respect, it was fun to see how the visual program came together to support the music.

With that being said, there are areas we need to continue to shape and develop in order to communicate to the audience. It’s not good enough to simply have the music and visual be coordinated, compatible, and work in tan-

dem. We need to create a feeling that the audience can touch and experience. This comes from the performers being able to deliver each moment in the show so the viewer is moved and affected. In the end, we want you to feel a range of emotions that trigger a response.

**JA:** Musically speaking, things have turned out very close to how we imagined. It’s always very exciting to hear it played by humans rather than the audio playback on my computer. It is also inspiring to see 150 performers and staff members

working on music you helped to create.

Interestingly, with the computer playback, there are always areas where you have to use your imagination a bit to get a sense of what it will sound like played by humans on a field. Again, experience guides us with knowing what will definitely work and what we should get out on the field and experiment with before trying something else.

**BH:** *Finally, any advice for up-and-coming performers, educators, and writers who aspire to work in the areas of marching band and drum corps? What advice would you give to your 18-year-old self if you could?*

**TH:** It's important to have a great attitude and to always be interested in learning new things and expanding your skill set. You have to be willing to make yourself available for whatever gigs are out there. It takes a great deal of dedication and persistence to keep working and perfecting your craft. Write early and often! This will teach you so much about music, what works, and the details of creating good sounds. Teach as much as possible. And teach on all levels; it all applies. Also, not surprisingly, it really helps to be a good communicator and motivator. No program can get very far without a clear, cohesive vision that keeps everyone working together to reach a common goal.

**JA:** If you want to perform, practice and prepare diligently, and don't be afraid to take the audition. Some students wait until they think they are good enough to audition for DCI. Actually, you have to get in there and experience the audition. If you don't make it, at least you learned what is involved in the process, and then you can physically and mentally prepare for the next one. Performance experience is crucial to being an effective teacher or writer in the activity. My advice for young writers is to try

to get everything you write performed by people. You learn a lot when you have to rehearse what you wrote. Also, don't turn down any offers. Get all the experience you can!

**Brad Halls** performed in the snare lines of the Phantom Regiment in 1983–84 and the Blue Devils in 1985. He was on the percussion staff of the Cavaliers Drum and Bugle Corps from 1988 to 1992, winning the DCI high percussion award in 1991 and 1992. Since then, he has been teaching high school drumlines and private students in southeast Michigan. Halls is a member of the PAS Marching Committee and a software development manager with Siemens PLM Software in Troy, Michigan. **RS**







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# ON FIELD AND FILM: AN INTERVIEW WITH FRED EMORY SMITH

BY JOSH GOTTRY

Every so often, private teachers have the opportunity to work with a student who not only showcases exceptional accomplishments in the studio, but also goes on to make significant musical contributions professionally. Just shy of 20 years ago, one of my first such students started his lessons with me. Since that time, Fred Smith has gone on to march several years on the Santa Clara Vanguard snare line, earn a film scoring degree from the Berklee College of Music, and rack up numerous film and television scoring credits.

Given the continuing emergence of composing for media and the drum corps activity, two of Fred's primary compositional outlets, I thought it would be fun to catch up with him and talk about how all these things relate and how his path took him to where he is now.

**Josh Gottry:** *How did you get started with and move up in the drum corps activity?*

**Fred Smith:** I started by playing snare drum in my high school marching band, which was directed by Mark Richardson. He went on to start the Academy Drum and Bugle Corps, so during their first year out in 2001, I played snare drum for their standstill performances. I loved that experience and wanted to be a part of the drum corps that made a profound impact on me, the Santa Clara Vanguard. The first time I tried out for SCV I didn't make it, but I did make their Cadets corps. So I did that for one year (2002) and the following year I made the SCV snare line. I marched there for three years (2003–05). After aging out, I went on to teach the Colts, Cavaliers,

and Academy. Since 2013, I've been the music coordinator and arranger for the Vanguard Cadets.

**JG:** *Were you composing that whole time?*

**FS:** Yes, I've been composing almost all my life. I started composing at eight years old, but I really started to take it seriously during my senior year of high school. I then went on to Berklee College of Music as a film scoring major.

**JG:** *Since you were an accomplished performer going into college, what steered you toward a career in composing?*

**FS:** I initially came to Berklee wanting to be a performance major. But after auditing a film music class, a big lightbulb went off for me. I've always composed music and have had a love for films as well as film scores. Once I figured out that I could combine music and film, well, game over.

**JG:** *How did your college classes and activities prepare you for what you are doing currently in your career?*

**FS:** I think they helped instill a passion for music and a constant yearning to grow and learn that goes beyond the boundaries of the classroom. They also taught me that a composer's life is hard work and usually entails a very demanding schedule. I was very fortunate to have incredible teachers and mentors along the way to help guide me in my musical pursuits, as well as some amazing experiences. As part of my Berklee conducting classes, I was able to sit in on closed Boston Symphony Orchestra rehearsals. I was regularly invited to play drums for many student recording projects, and I taught theory, ear training, and sight-singing at the tutoring center. I was also invited to compose for various chamber ensembles and have my pieces recorded with professional ensembles. All these experiences had





a profound impact on me as a composer and musician.

Sometimes though, even in school, you run into situations where you are driven to create your own opportunities. In my case, with the generous help from faculty and advisers, I was able to start Berklee's first orchestra, and by the time I graduated, we were able to integrate the group into a class. This was one of the greatest learning experiences I've ever had. Being able to work first hand as a conductor was invaluable. As a composer who was constantly in front of an orchestra, this was absolutely the best way for me to learn about instrumentation and orchestration.

I certainly learned a great deal about the art of composing in my studies, but even more so in the area of self-motivation. This career is extremely hard, and no one can do the work for you. You have to push yourself every step of the way.

**JG:** *What are some of the television and film projects you are involved in?*

**FS:** I've recently finished the second season of *Halfworlds* for HBO. I currently work on *Penn Zero: Part-Time Hero* for Disney and ABC's *Agents of Shield*. I'm just starting a new film called *Rock-n-Roll Eddie* and will be recording the orchestra in Poland, which I'm very excited to about! I am working on a few trailer albums as well and also some really exciting projects that I'm not yet unable to discuss. Of course, it is also drum corps season now, and we are getting the Vanguard Cadets' show all dialed in for their tour.

**JG:** *How does scoring for film/television relate to writing and arranging for drum corps?*

**FS:** I think they relate in so many ways. One way that they are similar is how much of a team effort it is. In film, you are a part of the director's team. Your job is to work together to make sure the vision of their film is clearly articulated. The same is true with drum corps. You have the director or some



kind of creative director in charge of guiding the show's concept. As an arranger, you have to take their concept and work with other arrangers and designers to come up with a show that clearly articulates that vision. Teamwork is absolutely key.

**JG:** *What are some of the tools/technology that are critical to your success?*

**FS:** Outside of a great understanding of composition, theory, and orchestration, some of the biggest things are computer skills, specifically in the areas of notation and sequencing music. That and time manage-

ment. Knowing how to sequence music using software programs like Logic, Digital Performer, or Cubase is an absolute must. Having the skills to create your music on the computer is so important. I use Digital Performer and use every sample library available to me to make my compositions come to life. For a working composer these days, there is nothing more vital.

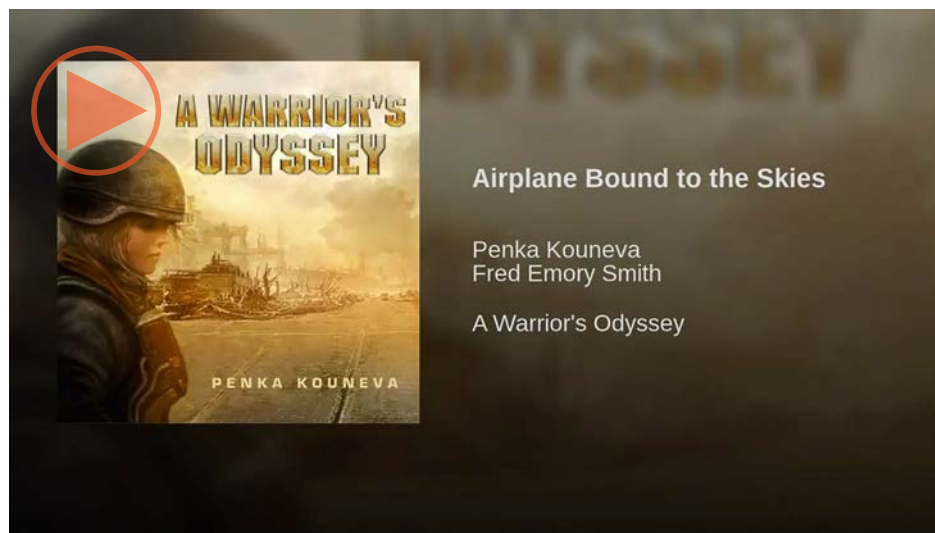
Knowing Finale and/or Sibelius is also very important. With the Vanguard Cadets, we use Sibelius to write our show. I then take that Sibelius file and sequence the music in Digital Performer and create many

▶ Tap to play Video



Wendy's commercial scored by Fred Emory Smith

▶ Tap to play Video



*A Warrior's Odyssey*

▶ Tap to play Video



*Vanguard Cadets 2017 Show Concept*

of the synth sounds we use for the show. We also use Mainstage to house all our sounds for our synth players. Mainstage is a great piece of software for keyboard players in various musical arenas (band shows, Broadway shows, concert works, church services, drum corps, marching band, etc.). These are extremely critical for my success in composing for the screen as well. A few shows I write for do not record live players; instead, we use all the sampled sounds for the final mix. Obviously, having a masterful un-

derstanding of sequencing music is mission critical.

**JG:** *How much of a role do your professional connections, both in drum corps and in film scoring, play in job opportunities you receive?*

**FS:** They play a very big role. In these industries, having connections with people is a primary source of finding work. Always do your best work no matter what and let that speak for itself. Also, actively being available for other people is incredibly important.

In both industries, you need to make yourself available and to be a team player. Be ready to help, be a problem solver, and always be prepared to go above and beyond the specified expectation. I think it comes down to how you want to live your life and what kind of person you want to be. People will see that, and those are the types of people that decision makers want to have surrounding them. **RIS**



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# TWO MUSCLES EVERY MARCHING PERCUSSIONIST NEEDS—BUT DOESN'T KNOW

BY ELLIOT CLEVELAND

**M**arching-band season has returned! If you haven't worn a drum recently, you know those first few days are going to be difficult on your body, regardless of most things you might do to prepare. During my drumline days I would get ready for fall with all of the most popular ab exercises I could find on YouTube, including the latest P90X and Insanity workouts, but this form of conditioning never seemed to translate to the marching band field.

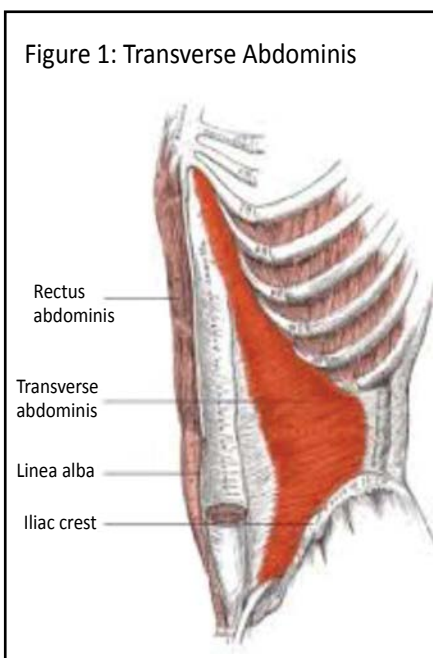
What I did not know at the time was that my workouts were lacking the involvement of two muscles that are key to the development of a strong, stable core: the transverse abdominis (TrA) and the multifidus muscles. These muscles are vital to both static stability, such as maintaining proper carriage of a drum, and dynamic stability, the actual movements of the body during marching. In people with low back pain, these muscles have been shown to have delayed activation during physical activity. As marching percussionists, our goal is to properly train TrA and multifidus prior to the season so that the back is protected and our activity isn't limited.

## TRANSVERSE ABDOMINIS

Transverse Abdominis (TA) is a lesser-known abdominal muscle, but it is typically the first abdominal muscle to contract during activity to stabilize your spine. I used to think that when visual instructors would tell me to "tighten my core," they were referring to the muscles that make up "6-pack abs." However, those muscles, called rectus abdominis, are actually not the primary stabilizing force that we need as marching percussionists. The rectus abdominis muscles

are only present in the middle of your core, and they are responsible for flexing your torso forward. This motion is completely negated by the drum carrier during marching, rendering it useless in this context. On the other hand, TrA wraps around your entire abdomen and attaches onto your rib cage and pelvis on your backside. It takes up a much greater surface area to give you support.

Compare Figure 1 to Figure 2. Notice how TA conveniently has the same shape as the "belly plate" of a drum carrier. By sustaining a transverse abdominis contraction, you can stabilize the belly plate and drum when marching. When properly activated, this muscle will help you move more smoothly and reduce or remove any stress on the back. Check out this video for how to properly activate transverse abdominis: <http://tinyurl.com/n4yymsg>.



## MULTIFIDUS

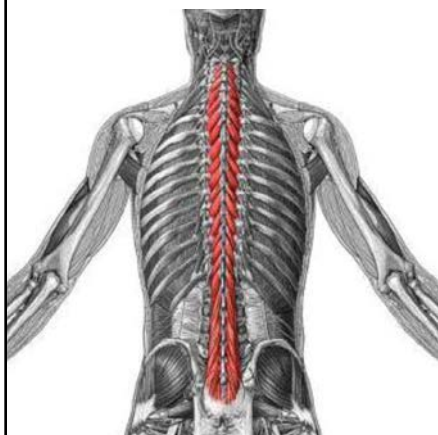
Multi-what? Multifidus is a muscle that connects each vertebrae in your spine to the vertebrae above it (see Figure 3). The main job of multifidus is to keep each vertebrae aligned properly in relation to the vertebrae above it. This muscle is a major stabilizer during the dynamic movement of marching. With every step you take, multifidus is activated to allow controlled mobility and make sure each of your vertebrae stay vertically aligned to those segments above and below it. In people with pain in the low back and sacral region (area between the pelvic bones), multifidus is delayed in activation. It is crucial for marching percussionists to develop and

Figure 2: Drum Carrier





Figure 3: Multifidus



maintain proper control with this muscle to decrease risk of injury.

Check out this video for an exercise to develop multifidus control: <http://tinyurl.com/nx4qjup>.

### CONTROL AND STABILITY

When training these muscles, it is important to focus on control rather than achieving a powerful contraction, especially since their goal is to provide prolonged stability during extended activity. For training of the transversus abdominis, start with 10 repetitions of 10-second contractions. Once you feel the muscle building endurance, increase the time to mimic the demands of a marching band show. With multifidus, you want to focus on maintaining core control throughout the bird dog exercise demonstrated on the video. Once you achieve quality movement and technique, progress to anywhere between 30–50 reps of this exercise per set. A high number of reps will better prepare your body for band camp and extended rehearsals.

### START NOW

The best thing you can do is to start working these muscles now. It takes muscles six to eight weeks to truly grow (termed muscles hypertrophy). If you are just beginning your band season, starting these exercises right away will help you be at your best by season's end. With consistency and a little patience, you can enjoy lasting results

from your hard work to improve your core stability.

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### Dr. Elliot Cleveland

is a physical therapist based out of Mt. Pleasant, S.C. He also teaches the marching percussion section for the Bands of America Grand Nationals Finalist Wando High School Band. Dr. Cleveland has performed in DCI Finals and WGI Finals with the Spirit of Atlanta Drum and Bugle Corps and Palmetto Percussion, respectively. He has also started his own health and injury prevention consulting business for the marching arts activity called Marching Health. He posts insightful health and wellness videos on his social media pages and blog to better the marching activity. Check out his page on Facebook, follow him on Instagram, and enjoy his blog on [marchinghealth.com](http://marchinghealth.com). **RIS**



# A NOTE TO POTENTIAL COMPOSERS

BY BRIAN BLUME

I never set out to be a composer, but composing and arranging music has become a big part of who I am and what I do as a musician. In fact, over the years I have come to really enjoy the process and the result of composing and sharing new music. Since I have gradually come to include writing music as part of my career and musical fulfillment, I expect there are many others who, if they gave it a shot, may come to enjoy it as much as I have, and may even perhaps be brilliant composers whom the world needs to write music!

So where do you begin? Here are a few thoughts to help get you started down the path of composing music yourself.

## WHY SHOULD I COMPOSE?

First, because it's fun! There is something invigorating and perhaps cathartic about creating something that has never before existed. Second, it offers you a chance to contribute to our repertoire. You might even look at it as a way to give back to the music community and provide others with new music that only you can create. I think it's pretty cool to be able to put my tiny little stamp on the (relatively new and young) world of percussion music through my compositions and maybe even fill a few small gaps by writing music that meets a need.

Remember that composing, whether with words, colors, music, or anything else, is about learning to communicate and express yourself through your chosen medium. This ability can be powerful, and some people discover that they are able to better express themselves through music than in any other way.

One other thing I believe, and many others agree with, is that composing makes you a better player and overall musician. When you put yourself in a composer's mindset, you often come to understand form, phrasing, structure, musical markings, etc. on a deeper level. Then, when you go back to being the performer, you view these instructions from the composer from a fresh perspective and are better able to realize what was intended.

## WHERE DO I START?

Start with what you know. If you're a drumset player, write for the drumset. If you're steeped in the marching world, write for a drumline or compose a front ensemble tune. Write for the instruments, styles, and genres you know the most about. This will increase your comfort level and get you started with confidence.

For your first attempts at composing, keep it simple. Instead of setting out with an entirely blank slate, set parameters for yourself that provide structure. For example, if you're writing a marimba solo, you may limit yourself to 36 measures, for two



mallets only, in 3/4 time, with rhythms up to sixteenth notes in value, in a major key with no accidentals, and mostly step-wise motion. It may not be a groundbreaking piece, but that's not the goal yet. The goal is to get you writing something, and parameters help make it happen.

One great first compositional avenue is to write exercises to creatively practice technical skills (this is particularly great if what you "know" is drumline!). Many pieces published and performed today evolved from a technical study or etude. Ney Rosauero, Gordon Stout, Michael Burritt, Kevin Bobo, Mark Ford, and many others have specifically written concert etudes that focus on certain four-mallet skills or permutations. You might take something as simple as a paradiddle and apply it to the drumset in various creative ways, shifting one hand to different instruments, then the other hand, then both. Experiment and improvise with what cool sounds and grooves you can come up with from just one basic sticking pattern!

Another option is to arrange or orchestrate existing music for percussion. Of course, this means choosing music in the public domain or securing permission to arrange, but there is so much great music out there already that may work beautifully for your chosen instrumentation. For example, solo piano music (which, in my opinion, includes some of the best music on the planet) often works well transcribed or arranged for keyboard percussion duo. Another idea is to take a melody and use it to guide a snare drum or other non-pitched percussion solo. When arranging existing music, the composer has already done the hard work for you, but it still provides practice in thinking through how to get what you want down on paper, and it allows you a chance to add your own voice into the music.



## HOW DO I GET BETTER?

Write more music! When reading the program at a colleague's piano recital, I noticed the Mozart sonata included the Köchel catalogue number K. 400-something (I can't recall which sonata it was), and it hit me: Mozart wrote a ton of music! Before he died at age 35, he had composed well over 600 pieces, including at least 50 symphonies, 50+ concerti, and 40+ sonatas for various instruments. Some of that music may not be amazing, and there's likely a reason only a handful of his symphonies continue to get played today. The point is that we must write a lot of music (including a lot of not-so-good music) in order to get to the good music. We learn by doing, not by just hoping and wishing.

Along the way, take time to study and learn music theory, including written and aural theory skills. The more we understand the makeup of music and how it works, the better we can be at wielding the tools of music in order to compose great music. Developing your ear will not only facilitate improvement as a performer, but will also significantly streamline the critical process of transferring a melody or rhythm from your head to paper.

Don't forget to also listen to great music and learn from great composers. And "great music" includes not just Western art music (aka "dead white people music"), but any great music from any genre or era—from Led Zeppelin to Snarky Puppy, Bach to Bartok, Indonesian gamelan to Native American pow-wow music, mbira music of Zimbabwe to taiko drumming of Japan, or even the complexities and excitement of Hindustani or Carnatic Indian music. Listen deeply to music, seek out the elements that make the music great, and see if you can incorporate concepts drawn from the music you listen to into your compositions.

Finally, consider taking lessons and gathering feedback from experienced musicians. This could be accomplished with formal composition lessons from a professor at your university, or it could involve simply taking a composition to a colleague or friend who understands music and can offer helpful feedback. Note that it is often very valuable to gain input from a performer's perspective, not just from other composers.

## WHAT ABOUT PUBLISHING?

Publication is simply making your music publicly available. There are two main routes to take when it comes to publishing music: traditional publisher and self-publication, each with its benefits and drawbacks. The traditional publisher will handle most or all of the work for you in terms of marketing, printing, distributing, etc., and can potentially reach a wider audience than you might be able to on your own. However, most publishers pay only a small percentage of their sales back to the composer, and most take over the copyright when you agree to publish with them, which means you no longer own the piece of music. The self-publishing route means you are responsible for all marketing, printing (if you print), distributing, communication with customers, etc. It means you have to pay for all of the up-front costs and do all the legwork, but you get to keep

every dollar from your sales. You also maintain complete ownership and control over every aspect of your music.

If you choose to use a publisher, I recommend finding a publisher who shares your artistic vision and aesthetic. It is not a great idea to just send a piece of music to five publishers and hope one bites. Rather, research and find one who publishes music like the piece you have written and who might be excited about taking on your piece. There is great value in the relationships developed with publishers, and I enjoy being able to get behind a publisher, not just because they sell my music, but because I believe in their approach to music, art, and education.

Whether you self-publish or send to a publisher, clean music and good recordings may not be deal makers/breakers, but they help immensely. Edit carefully and clean up your score to make it as visually appealing and clear as possible. If you can record a performance of your work (video is best!) before sending to a publisher, the folks on the other end get to experience a realistic expression of what you intended in your music. Great music is great music, and perhaps it may be recognized as such without a recording or in a sloppy score, but the chances are much higher with a sharp score and a quality recording.

## WANT EVEN MORE IDEAS?

For further insights and instructions covering specific musical techniques of composition (rhythm, harmony, melody, texture, and form), please check out *Rhythm!Scene*, vol. 3, in which members of the PAS Composition Committee share wisdom on each of those individual elements. Between that volume and some further ideas here, I sincerely hope that you will take a shot at composing some music. Perhaps the world is waiting for exactly what it is *you* have to offer.

**Brian Blume** is an Assistant Professor of Percussion at Southeastern University (Lakeland, Florida), where he teaches percussion, world music, and the SEU Fireline. As a composer, Blume has published more than 30 works for percussion, and his music has been performed at PASIC, the Midwest Clinic, and at universities and high schools around the world. **RIS**

# INTRODUCTION TO THE ART OF DRUM CIRCLE FACILITATION, PART 3

## DIRECTING THE GROUP TOWARDS MUSICALITY

BY ARTHUR HULL

This is the third article of a continuing series based on the Village Music Circle [VCM] video *The Art of Drum Circle Facilitation*. 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*. The second article, “[Facilitation Signals for a Drum Circle](#),” appeared in the June 2017 issue. By using this VMC protocol, you will be able to take a circle of drummers from a group playing consciousness, to an ensemble playing consciousness, and finally into orchestrational consciousness, where drum rhythm grooves are turned into music.

Once you use the facilitation techniques in the video to facilitate a community drum circle, you then can adapt these techniques to facilitate almost any kind of rhythm-based event with any kind of population—from school kids to well elderly to corporate team-building events.

The first step in the Village Music Circle drum circle facilitation protocol is called “Dictator” (explained in Part 2 of this series). At 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 throughout your drum circle event. Through this facilitation process you educate the players about the facilitator’s body language. In doing so, you set up a basic platform from which you can go into the “Director” mode of the drum circle facilitator protocol and begin to direct the players’ attention to the music that they are making but are not yet aware of.

As the “director,” you are using your facilitation skills to direct your group’s attention towards the elements that make “musicality” happen in a drum circle event. You do this through a facilitation process called “teaching without teaching.” In actuality, you are doing “experiential training.” You are creating experiences of the different kinds of musical elements by sculpting out and showcasing those elements.

Here are some of the elements being sculpted and showcased by a number of different facilitators in this video.

- Low, medium, or high pitched drums. Mary Tolena sculpted and showcased all the low drummers in the circle and stopped everyone else for listening.

- Drum types. In the video, you see me sculpting and showcasing all the djembes in the circle, and then I do accent notes

with the rest of the players in the circle for listening, before bringing the whole group back into the groove.

- Percussion timbre. You can sculpt out all the all hand percussion players, and then stop all the drummers to revel the “percussion song.” Or you can sculpt out and showcase individual timbres, such as all the bells, all the woodblock instruments, or all the shakers to unveil that particular “timbre song.”

Sculpting out one side of the circle for showcasing, while stopping the other side of the circle for listening and appreciation, is a form of “directing.” It educates the non-playing side that there are other people playing on the other side of the circle with whom they can do “rhythm dialogue.”





▶ Tap to play Video



*Directing the group towards Musicality through Experiential Training*

As the “director” in the VMC drum circle facilitator protocol, you are directing the group’s attention to the musical elements that help the music sound good by sculpting and highlighting various sub-groups. By creating more awareness in your players of the elements that make music in a drum circle, you help them make more and better music.

A reminder: Softer volume means more listening, and more listening means more music.

Throughout the video you will see me, and other VMC facilitator graduates, demonstrate different facilitation tech-

niques based on 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 they need your help.

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

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**

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# STICK TRICKS

BY ROBERTO PAZ

HOT LICKS

This is a fun, short, and rapid-fire collection of visual effects, sticking patterns, and rudimental permutations. There is quite a bit crammed into this brief passage, but with a few breakdown exercises, you can easily and consistently execute the entire exercise and its individual components.

♩ = 170

Over the Hand Backstick edge

4/4

*f* *p*

center

3 3 3 3 3 3

R.H. FLIP

*mp* *mf* *f* *p*

1 R L r r 1 R L r r 1 R 1 1 R 1 r r 1 1 R 1 r r L r 1 1 r r L r 1 1 R 1 1 r 1 r

1 r 1 r 1 r 1 r 1 R L R L R r L 1 R L 1 1 1 1 1 r

▶ Tap to play Video



170 BPM

▶ Tap to play Video



140 BPM



### Breakdown 1: Over the Hand

The “Over the Hand” technique is achieved by turning the left hand over the right hand. The goal here is to strike the center of the head (or get as close as possible) to achieve the best sound.

 Tap to play Video



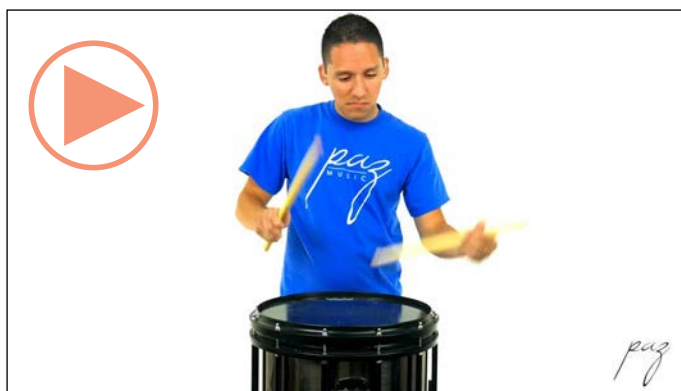
Over The Hand



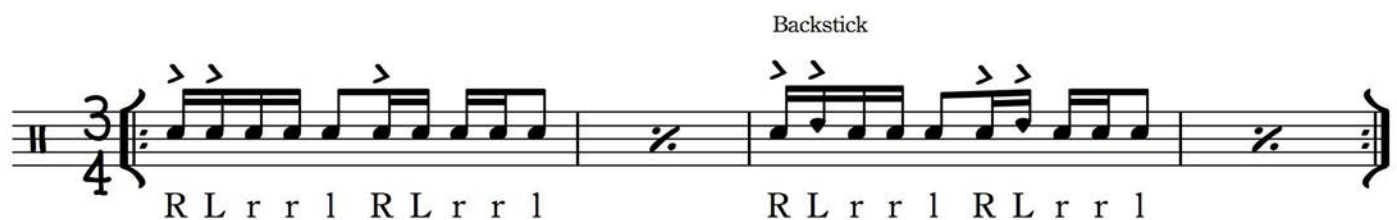
### Breakdown 2: Backstick

The “Backstick” works the same as the “Over the Hand” technique. How similar can you make the sound to that of a normal stroke?

 Tap to play Video



Backstick



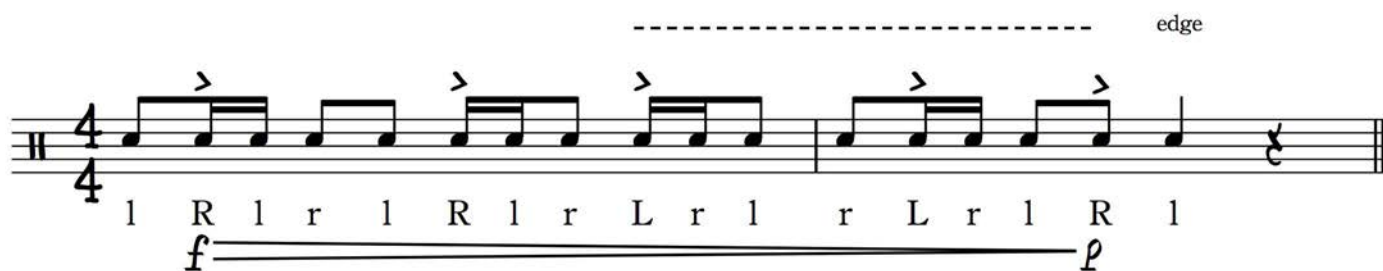
### Breakdown 3: Paradiddles

By removing the diddles, we are able to isolate the real control that it takes to play a paradiddle. What does the rhythm sound like without the sticking?

 Tap to play Video



----- edge



4/4

1 R 1 r 1 R 1 r L r 1 r L r 1 R 1

*f* *p*

Detailed description: Musical notation for Breakdown 3: Paradiddles. The notation is in 4/4 time. It consists of two measures. The first measure contains four eighth-note pairs (beams) with accents (>) over the first note of each pair. The second measure contains four eighth-note pairs with accents (>) over the first note of each pair. Below the staff, the sticking is written as: 1 R 1 r 1 R 1 r L r 1 r L r 1 R 1. A dynamic marking of *f* (forte) is at the beginning and *p* (piano) is at the end. A dashed line labeled 'edge' is above the staff.

### Breakdown 4: Triplet Rolls

If you play the start and ending note of each triplet roll, you can hear the underlying rhythm. Once you have that in your head, you will be able to place the rolls exactly where they need to be within the eighth-note grid.

 Tap to play Video



4/4

R R R R R

RLRL RLRL RLRL L

Detailed description: Musical notation for Breakdown 4: Triplet Rolls. The notation is in 4/4 time. It consists of two measures. The first measure contains four eighth-note pairs (beams) with accents (>) over the first note of each pair. The second measure contains four eighth-note pairs with accents (>) over the first note of each pair. Below the staff, the sticking is written as: R R R R R. A dynamic marking of *f* (forte) is at the beginning and *p* (piano) is at the end. A dashed line labeled 'edge' is above the staff.



### Breakdown 5: Flam-Tap Breakdown

If you keep the right hand as a constant, you should be able to hear the eighth notes within the quarter-note triplet as you add the left hand. Again, can you hear the rhythm before you play it with the rudiment? In this case, the flam-taps create a rhythm, and not the other way around.

▶ Tap to play Video



**Roberto Paz** is a graduate of Arizona State University with a Bachelors of Music Education degree. He is a former member of the Academy Drum and Bugle Corps and the Concord Blue Devils, and he was the percussion section leader with the Blue Devils when they earned their title as Undefeated World Champions in 2010. Roberto is the Director of Marching Percussion at Arizona State University, where he teaches, writes, and coordinates for their drumline and front ensemble. Roberto is an active clinician and arranger as well as the owner of Paz Music, which offers online lessons. **RIS**



# RHYTHM! RONDO

## FOR RUDIMENTAL SNARE DRUM

BY LUIS RIVERA



“**R**hythm! Rondo” is a solo that focuses on musicality for the rudimental drummer. Very often young rudimental drummers want to emulate their favorite drumlines, which is a great thing. Sometimes, however, young drummers do this while sacrificing universal music fundamentals. It is important to treat rudimental music as you would any other type of music in terms of dynamics, shaping, phrasing, and articulation. Below are some helpful hints to consider when preparing “Rhythm! Rondo.”

- **Form:** The *rondo* is a musical form in which a single theme repeats throughout the work. Between repetitions of this theme are various phrases that can serve either as musical extensions or contrasts to the primary theme. In “Rhythm! Rondo,” the opening eight measures contain the recurring musical theme. It is presented four times (measures 1, 15, 31, and 47) with three musical phrases inserted between the repetitions. This is important to know because you should strive to perform the theme the same way for each repetition.
- **Dynamics:** You will notice that there are several dynamics within the work. Strive to make the piece sound as musical as possible by observing these indications.
- **Phrasing:** The key to making this solo really pop is the phrasing. As essential as it is to play the recurring theme the same way each time, it is equally important to show dynamic and musical distinction in the three contrast phrases (beginning in measures 9, 23, and 39). Each starts significantly softer than the primary theme, and they all employ several *crescendi* and *decrescendi*. Accents should be heard clearly over all other notes, at all dynamics! Tenuito markings (dashes above the notes) should be interpreted as light accents. Do not be afraid to really go for it with the final statement of the primary theme!
- **Tempo:** The specified tempo range is to accommodate players of various levels. Do not go faster than what you are capable of playing.
- **Rudiments:** Obviously, this solo includes rudiments. Make sure you work on clear execution of each rudiment and any other sticking combinations that might not come so easily, both before starting and while working on the solo. Remember, start SLOW!
- **Extra Sounds:** Please refer to the video on how to execute all sounds notated in the music legend. Rimshots should not be struck harder than when you strike the head. The “stick-on-stick shot” requires a lot of pressure in the left hand fulcrum to create a very tight buzz followed by a sound resembling a rim knock or woodblock when the sticks strike together.

“Rhythm! Rondo” legend



The great thing about this solo is its flexibility. Do not feel pressured to only perform this piece on a marching snare drum, or only with traditional grip. “Rhythm! Rondo” can be played on a marching snare drum, a field drum, a concert snare drum, or even a piccolo snare drum, and it can be played using traditional or matched grip. The most important thing to remember about preparing this solo is to have fun and be musical!



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# Rhythm! Rondo

Luis C. Rivera  
(b. 1983)

♩ = 138 - 152 with focused determination, yet relaxed

The musical score is written for a single staff in 4/4 time. It consists of eight measures, each containing rhythmic notation and dynamic markings. The notation includes eighth notes, quarter notes, and rests, with various articulations such as accents, slurs, and breath marks. The dynamics range from *f* (forte) to *p* (piano). The score is divided into sections by measure numbers 4, 7, 11, 15, 18, 21, and 25. The first section (measures 1-3) starts with *f* and transitions to *mp*. The second section (measures 4-6) starts with *mp* and transitions to *f*. The third section (measures 7-9) starts with *mp* and transitions to *f*. The fourth section (measures 10-12) starts with *f* and transitions to *mp*. The fifth section (measures 13-15) starts with *mp* and transitions to *f*. The sixth section (measures 16-18) starts with *f* and transitions to *mp*. The seventh section (measures 19-21) starts with *mp* and transitions to *f*. The eighth section (measures 22-24) starts with *f* and transitions to *mp*. The final section (measures 25-27) starts with *mp* and transitions to *f*. The score includes various articulations such as accents, slurs, and breath marks. The notation includes eighth notes, quarter notes, and rests, with various articulations such as accents, slurs, and breath marks. The dynamics range from *f* (forte) to *p* (piano). The score is divided into sections by measure numbers 4, 7, 11, 15, 18, 21, and 25. The first section (measures 1-3) starts with *f* and transitions to *mp*. The second section (measures 4-6) starts with *mp* and transitions to *f*. The third section (measures 7-9) starts with *mp* and transitions to *f*. The fourth section (measures 10-12) starts with *f* and transitions to *mp*. The fifth section (measures 13-15) starts with *mp* and transitions to *f*. The sixth section (measures 16-18) starts with *f* and transitions to *mp*. The seventh section (measures 19-21) starts with *mp* and transitions to *f*. The eighth section (measures 22-24) starts with *f* and transitions to *mp*. The final section (measures 25-27) starts with *mp* and transitions to *f*.



move to Center

Center

29 *f* *mp*

32 *f* *mp*

35 *f* *mp*

38 *f* *p* gradual cresc.

41 *mp* *mf*

44 *f* *ff* *mp*

48 *ff* *mp*

51 *ff* *mp* *fff*

▶ Tap to play Video



“Rhythm! Rondo” performed by Ryan Boehme

**Luis Rivera** serves as Assistant Professor of Music and Director of Percussion Studies at the University of South Alabama, where he conducts the Jaguar Drumline, Percussion Ensemble, World Music Ensemble, and Steel Band. He earned his Doctor of Music degree from Florida State University, a Master of Music degree from the University of South Carolina, and a Bachelor of Music Education degree from the University of Central Florida. Dr. Rivera performs regularly with the Mobile, Pensacola, Gulf Coast, and Sinfonia Gulf Coast Symphony Orchestras, and he is a front ensemble consultant with the Cadets Drum and Bugle Corps. Dr. Rivera serves on the PAS Composition Committee. More information at [www.luisriverapercussion.com](http://www.luisriverapercussion.com).



**Ryan Boehme** graduated from the University of South Alabama with a degree in music education. In addition to his scholastic ensembles, Ryan was a private teacher in the Mobile area, performed with the Mobile Symphony Orchestra, and was an undergraduate teaching assistant with the USA Jaguar Marching Band. Ryan was a participant in the 2014 Atlanta Symphony Orchestra Modern Snare Drum Competition and earned Third Place at the PASIC15 Individual Marching Snare Drum Competition. He is a graduate teaching assistant at the University of Central Florida. **RIS**



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# PAS PROFILE – JOSHUA SIMONDS

Joshua Simonds is just beginning his second year as Executive Director of PAS. Before moving to Indianapolis, he lived and worked in Chicago for nearly 15 years. There he worked at the Chicago Youth Symphony Orchestras, becoming Executive Director in 2013. He holds a Masters in Arts Management degree from American University in Washington, D.C. and a bachelor's degree from California State University, Long Beach.

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

**Joshua Simonds:** I started playing piano in 4th grade. When the junior high school band came to my school when I was in 6th grade, I asked if I could join. The teacher said yes and asked if I played anything. I told her I played piano, and she said I could play xylophone and bells. I said, great, and then asked, "What are those?" The rest is history.

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

**JS:** Once I finally got into drums and percussion I was in high school, and by that time it was all about Neil Peart. I collected every Rush CD, and I could air drum all the songs.

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

**JS:** That is a hard question. I love timpani, and was actually pretty good at it, although I would let Raynor Carroll, my former teacher, confirm or correct that assessment. I also love playing steel pan and wish I could play the pandeiro.

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

**JS:** During my junior year of college, I studied abroad at Kingston Universi-

ty, just outside of London. It was an amazing opportunity, and while I was there we were lucky enough to get to perform Elgar and Walton at the Royal Albert Hall. I also marched drum corps with the Velvet Knights, and anyone who has marched drum corps knows just how memorable that is.

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

**JS:** I was lucky to have great teachers from elementary school all the way through college. But my junior high band teacher really pushed me, and without her I would not have followed music as a path. Thank you, Mrs. Clauss!

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

**JS:** Be confident!

**RIS:** *What was your introduction to PAS?*

**JS:** In 1997 PASIC was held in Anaheim, California. That was both my first PASIC and my intro to PAS.

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

**JS:** I read all the lists to make sure they are correct. I obviously would rather not have to call and apologize to anyone! It is important to me, in my position, to make sure the Board of Directors, Board of Advisors, Past Presidents, Sponsors, and Donors lists are printed correctly. I also always look at all the advertisements, and so should everyone reading this!

**RIS:** *What sort of music activities are part of your job: performing, teaching, composing, recording, engineering, other?*

**JS:** The largest part of my job having to



Joshua with Dame Evelyn Glennie



Joshua with Vic Firth





Joshua with Emil Richards



Joshua with Gregg Bissonette and Jim Riley



Joshua with Steve Smith



Joshua with BYOS



Joshua with Glenn Kotche



Joshua with Chad Smith

do with music activities is programming, whether it is a new program or event at Rhythm! Discovery Center, a new PAS project or initiative, or the exciting task of putting PASIC together.

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

**JS:** I know it is a stretch, but I have a photo with my college teacher, Dr. Michael Carney, who passed away a few years ago. It was taken the day I graduated from college. He was very supportive of me doing something other than performance or education, but always told me I needed to be a good player no matter in what field I worked. I do not think I would be here at PAS if not for him.

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

**JS:** I love spending time with my daughter, Audrey, and wife, Jaclyn. We have only been in Indianapolis for a year, so we are still exploring. I am also a huge sports fan, so I like to follow all my teams year-round.

**RIS:** What music or station is playing when you turn on your car?

**JS:** That depends on a few things: (1) What is my mood?, (2) Is my 6-year-old playing with the stations?, or (3) Am I researching something? Otherwise, it is typically '80s music or whatever pops in my head. I'm thankful to Spotify for letting me listen to anything, anytime.

**RIS:** What's the first app you open on your phone or first program you start on your computer each morning?

**JS:** The first app I open is my iPhone e-mail app, and the first program I open at work is Outlook. Hmmmm... it appears that I might have an e-mail addiction.

**RIS:** On that note, if you could send an e-mail to all student percussionists, what is one thing you would tell them about PAS?

**JS:** There is a place here for you, and your voice matters. Get involved in your local chapter. Become a student delegate. PAS is here for you and for those who will come after you. **RIS**

# HALL OF FAME SPOTLIGHT

WARREN BENSON, JIMMY COBB, TITO PUENTE

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](#).

## WARREN BENSON

BY LAUREN VOGEL WEISS

He's the composer of "Three Dances for Solo Snare Drum," performed on dozens of concerts every year. Gordon Stout dedicated "Mexican Dances" to him. And he is the author (and illustrator) of a clever book of limericks, *...And My Daddy Will Play the Drums*. But who exactly is Warren Benson?

A native of Michigan, Benson attended the Detroit Public Schools and played in the High School All-City Orchestra and did a few performances with the Detroit Symphony Orchestra. Upon graduation, he enrolled at the University of Michigan in Ann Arbor, where he taught percussion.

Benson was invited to become Detroit Symphony timpanist in 1946. "Since it was the 50th anniversary of the automobile," he recalls, "all the major radio broadcasts used our orchestra for the celebration, and every conductor who was anything came to Detroit that year. I played with 17 different conductors in a short time."

Following a surgery that ended his playing career, Benson returned to the University of Michigan in 1947 to major in music theory. He then headed to Europe on two Fulbright teaching fellowships.

In 1953, Benson began a 14-year tenure at Ithaca College in New York, where he taught percussion and composition. Among his students was Robin Engelman, who later became a member of Nexus, and Ruth Komanoff Underwood, who became a mallet percussionist with Frank Zappa.

While at Ithaca, Benson wrote several pieces for percussion, including "Three Dances for Solo Snare Drum," "Streams," and "Symphony for Drums and Wind Orchestra." By 1965, Benson had stopped teaching percussion (while continuing to teach composition) to focus on writing music. One of his first published compositions was "Trio for Percussion" (1957), which was also used for the ballet "Sky Chant." "'Three Pieces for Percussion Quartet' was commissioned by Schirmer publishers," Benson says. "They wanted to know if this 'percussion ensemble thing' would sell. And it did—1,200 copies in six months!"

In 1967, Benson was invited to become Professor of Composition at the Eastman School of Music. There, he coached two

young percussionists who were interested in composition: Bob Becker and Bill Cahn (both founding members of Nexus). Another Eastman student during the mid-1970s was Gordon Stout, Professor of Percussion and Chair of the Performance Studies Department at Ithaca College. "The first 'Mexican Dance' was originally the ninth etude for marimba in my second book of etudes," Stout explains. "Warren thought that piece had a Mexican quality to it. Since it didn't fit with the other etudes in the collection, he suggested that I write another and call them 'Two Mexican Dances'."

Did percussion influence Benson's compositions? "I know more about what [percussion instruments] can do than most composers," Benson says. "I also use them differently than most people do. I don't write for them as drums; I write for them as colors."

Read Warren Benson's full PAS Hall of Fame bio at <http://www.pas.org/about/hall-of-fame/warren-benson>.





# JIMMY COBB

BY RICK MATTINGLY

If the only album Jimmy Cobb ever played on had been Miles Davis's *Kind of Blue*, he would have earned his place in jazz history. "The first time I heard Jimmy was on *Kind of Blue*," said PAS Hall of Fame member Jack DeJohnette, "and what got my attention was his touch and keen sense of dynamics. You can always count on Jimmy to provide the right support for whatever the music or musicians call for."

Cobb is the last surviving member of the *Kind of Blue* band—which included Davis, saxophonists John Coltrane and Cannonball Adderley, pianists Wynton Kelly and Bill Evans, and bassist Paul Chambers—and one of the last drummers who defined the post-bop style of the 1950s and '60s. Although *Kind of Blue* is the best-selling jazz album in history, Cobb is not as widely known by the general public as some of his contemporaries. But as his extensive discography confirms, countless musicians wanted his solid, swinging timekeeping. Cobb can drive a band harder with quarter notes on a ride cymbal or brushes on a snare drum than many drummers can with fast and furious cymbal patterns enhanced with syncopated snare and bass drum punches.

Wilbur James "Jimmy" Cobb was born in 1929 in Washington, D.C. and bought his first set of drums when he was 13. He studied briefly with National Symphony percussionist Jack Dennett, started playing drums in his school band, and soon landed a gig with saxophonist Charlie Rouse. In Washington, Cobb also played with Leo Parker, Benny Golson, Billie Holiday, and Pearl Bailey. When Cobb was 21, he went to New York and worked with Earl Bostic, and then worked with singer Dinah Washington for three and a half years. Cobb then joined the quintet of Cannonball and Nat Adderley for about a year, during which time they made an album called *Sharpshooters*.

When that band broke up, Cobb worked with Stan Getz and



PHOTO BY RICK MATTINGLY

Dizzy Gillespie and recorded with Tito Puente. Meanwhile, Cobb sometimes filled in for Philly Joe Jones with Miles Davis's band, including some of the sessions for *Porgy and Bess*. Soon, Cobb joined the Davis band full time. He appeared on several Davis albums, including *Sketches of Spain*, *Someday My Prince Will Come*, *Live at Carnegie Hall*, and *Live at the Blackhawk*, along with *Kind of Blue*. During the time Cobb was with Davis, he also recorded with other prominent jazz artists, including Cannonball Adderley, John Coltrane, Kenny Dorham, Wayne Shorter, Art Pepper, Bobby Timmons, Donald Byrd, and others.

Cobb left Davis in 1962. He recorded *Boss Guitar* with Wes Montgomery, and shortly after that, Cobb, Paul Chambers, and Wynton Kelly formed a trio. In addition to performing and recording as the Wynton Kelly Trio, they toured with Montgomery and backed him on several albums, including *Smokin' at the Half Note* and *Willow Weep for Me*. They also backed J.J. Johnson and Joe Henderson.

In 1970 Cobb began working with singer Sarah Vaughan, with whom he stayed until 1978. Cobb cites the 1973 recording *Sarah Vaughan: Live in Japan* as one of his favorites. Afterward, Jimmy free-lanced with a variety of artists throughout the 1970s, '80s, and '90s. Cobb also led his own groups, often under the name Jimmy Cobb's Mob. In addition, he led the Jimmy Cobb "So What" band, celebrating the 50th Anniversary of *Kind of Blue*.

Read Jimmy Cobb's complete PAS Hall of Fame bio  
<http://www.pas.org/about/hall-of-fame/jimmy-cobb>.

▶ Tap to play Video



See a video of Jimmy Cobb playing "So What" with Miles Davis

# TITO PUENTE

BY JIM PAYNE

**T**ito Puente was known as the King of Latin Jazz. In 1948, he formed the Tito Puente Orchestra, which gave traditional Latin music a big band sound. In 1958 he released his best-selling album, *Dance Mania*, and he was the composer of such tunes as “Babaratiri,” “Ran Kan Kan,” and “Oye Como Va.”

Although primarily known as a timbale player, Puente started out on drumset. At an early age he won \$10 playing Gene Krupa’s “Sing, Sing, Sing” solo note-for-note in a music contest. During his early days he soaked up the big band music of Benny Goodman, Artie Shaw, Duke Ellington, Count Basie, and Chick Webb, along with the Latin music of his Afro-Cuban heritage—the music of Machito, Noro Morales, and Arsenio Rodriguez. Tito eventually melded these two musics together, adding big band instrumentation and jazz harmonies to Afro-Cuban rhythms.

By the time Puente was 15, some were calling him *El Nino Prodigio*—The Child Prodigy. He started playing drumset with Federico Paganí’s Happy Boys and learned about the authentic Cuban feel from the Happy Boys’ timbalero, Cuban-born José Montesino. Soon, Tito added timbales to his drum setup. Eventually the timbales became his main instrument. He brought them out front and played them standing up (now the accepted way of playing) so he could give cues more easily. Ultimately, he became the most famous and influential timbalero in the world: *El Rey de Timbal*.

At 16 Tito went on the road. At 19 he joined the Machito Orchestra, the premier Latin band of the time. At 20 he was

drafted into the Navy, where he played alto sax in a ship’s band. He learned arranging from a pilot on the ship. Eventually he became the ship’s bandleader. After Puente returned from the war, he put his own band together for Sunday afternoon gigs at a new place called the Palladium, which became the hugely popular “Home of the Mambo.”

In 1955, a skeptical record-company owner allowed Puente to go into the studio and record some music for drums only. Tito assembled percussionists Mongo Santamaria, Carlos “Patato” Valdes, Willie Bobo, and himself, along with bassist Bobby Rodriguez. The resulting album, *Puente In Percussion*, became one of the most famous percussion records of all time. The recordings continued, and when Puente died, he had 118 albums to his credit; the most popular was *Dance Mania*, which *The New York Times* listed among the “Top 25 most significant albums of the 20th century.”

When the Palladium closed and the Mambo era was over, Tito’s reputation was so firmly established that he kept working through the various dance crazes such as the boogaloo and the pachanga. He glided through rock ‘n’ roll and ignored disco. When the Salsa era dawned, Tito rode the wave once more along with all the newer stars: Eddie Palmieri, Larry Harlow, Ray Barretto, and Johnny Pacheco, to name a few. In 1971, Santana recorded “Oye Como Va,” which Tito had composed and recorded 1956. In 1980 Puente signed with Concord Records and turned his talents to recording adventurous Latin-jazz albums such as *El Rey*, featuring songs by John Coltrane, among others.

Tito died on June 1, 2000. A few months later, he was recognized at the first Latin Grammy Awards, winning for Best Traditional Tropical Performance for *Mambo Birdland*.

Read Tito Puente’s full PAS Hall of Fame bio.

<http://www.pas.org/about/hall-of-fame/tito-puente>. **RIS**



▶ Tap to play Video



Watch a performance of Tito Puente and his orchestra playing “Oye Como Va”



# UPCOMING EVENTS

## AUGUST 2017

### Scott Kettner's Carnival Caravan Drum Retreat

When: August 25–27

Where: Rittenhouse Soundworks, Philadelphia

## SEPTEMBER 2017

### 2017 Italy Day of Percussion®

When: September 19–24

### 2017 Russia Day of Percussion®

When: September 23–24

## OCTOBER 2017

### Jeff Calissi & Matt Bronson Faculty Recital

When: October 6, 7:30 P.M.

Where: Eastern Connecticut State University

## NOVEMBER 2017

### PASIC17

When: November 8–11

Where: Indiana Convention Center

## DECEMBER 2017

### Hartt Percussion Ensemble

When: December 2, 7:00 P.M.

Where: The Hartt School

### SHU Percussion Ensemble

When: December 2, 7:00 P.M.

Where: Sacred Heart University

### ECSU Percussion Ensemble Concert

When: December 3, 2:30 P.M.

Where: Eastern Connecticut State University **RIS**

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# APP SCENE: PART 3

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 PAS 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 PRODUCTIVITY

Maintaining a regular and well-balanced practice routine yields greater results when compared to irregular practice sessions that do not contain a healthy dose of warm-ups, technical exercises, and repertoire work. The following apps can help keep practice sessions organized and focused.

### Stopwatch/Timer

iOS and Android

FREE

Most smartphones have a stopwatch and timer. One way to use these is to limit practice to 10–20 minutes focused on one specific goal. After this block of time, move onto a different goal for another 10–20 minute time chunk. This approach to practice helps set specific goals for every minute at the instrument and can help combat burnout or lack of focus. It is also beneficial as it reengages the mind on a new, specific topic. Practicing in short periods of time also allows your hands and mind to recover better, as opposed to working over longer periods of time.

### Toggl Work Time Tracker by Toggl

iOS and Android

FREE

This time tracker helps keep your practice sessions organized and focused. With Toggl, you can keep track of specific projects and share your timesheet with others. This app is especially useful for educators who require their students to practice a minimum number of hours a week. With sleek weekly, monthly, and yearly reports, you can compare your progress to the time

invested and look for more areas to get the most out of your practice time.

### forScore by forScore, LLC

iOS only

\$9.99

With this sheet music app, you can easily store your sheet music library on your device and mark up your scores with ease. This app is also compatible with multiple Bluetooth pedals, such as AirTurn and PageFlip Cicada Bluetooth Page Turner Pedal, so you can turn pages with your feet without missing a beat.

### Notability by Ginger Labs

iOS only

\$9.99

This productivity app combines powerful hand-writing capabilities with typing and audio recording. The interface is simple and extremely pleasant to work in for all note-related activities. This app can be used to track student lessons, class notes, personal practice, and even to mark up documents to easily send as emails. Combined with the Apple Pencil, handwriting looks identical to pen and paper.

### Evernote by Evernote

iOS and Android

FREE (Basic Plan)

This productivity app allows you to stay organized across multiple platforms while recording, typing, and handwriting notes. Multiple notebooks allow you to sort your practice routines, classwork, and other projects. These notebooks can then be easily shared with anyone. The free version of Evernote allows a limited number of notebooks, but the various paid plans unlock the full benefits of the app.

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



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



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



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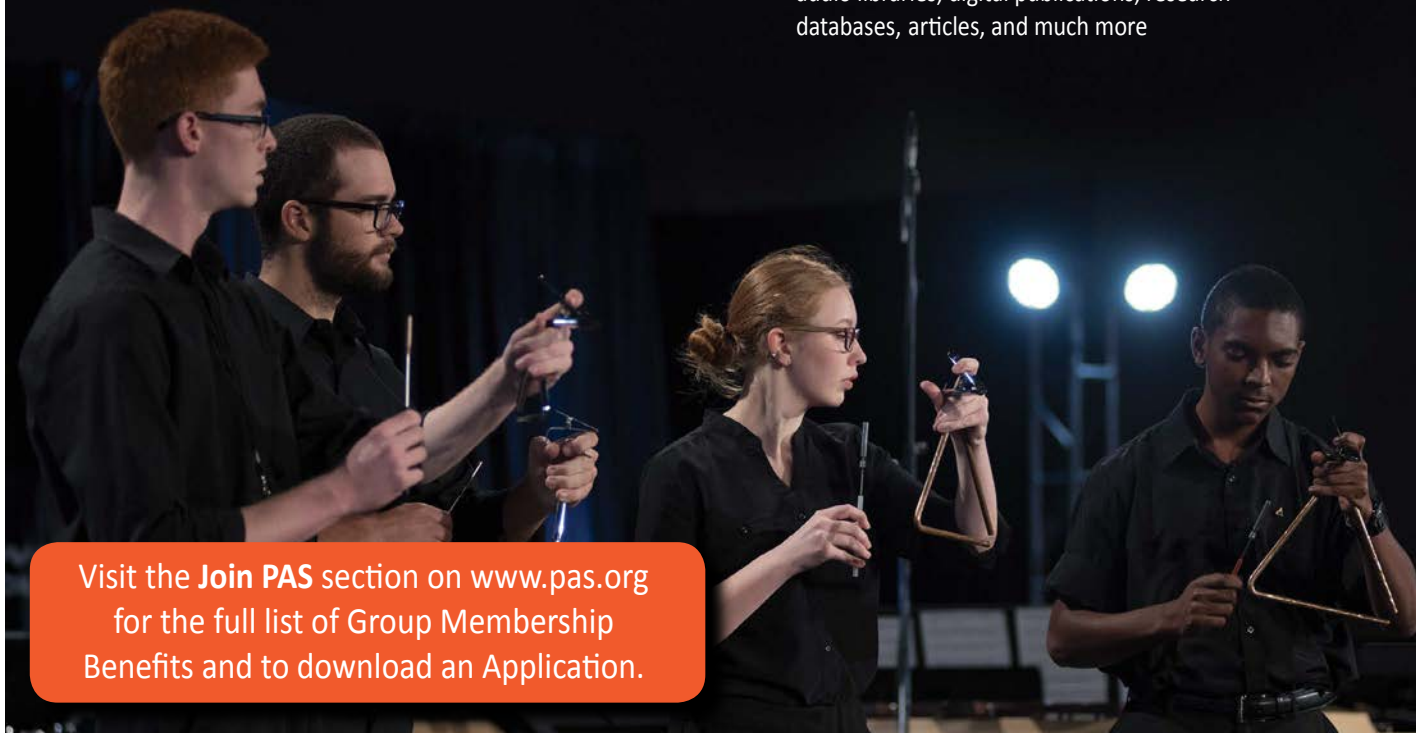
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# PEOPLE AND PLACES

## AUSTRIA

**N**ebojsa Jovan Zivkovic organized and hosted the fourth Schlagwerk Wien! Symposium on May 5 and 6, at the Musik und Kunst, Privatuniversitat der Stadt Wien (MUK), where he serves on the percussion faculty. The symposium featured an international roster of artists, including marimbist **Theodor Milkov** (Greece), drummer **Ralf Gustke** (Germany), percussionist **Tim Jones** (University of Nevada, Las Vegas, USA), instrument designer **Bernhard Kolberg** (Germany), **Lucid Duo** (Poland/Bulgaria), percussionist **Benjamin Toth** (The Hartt School, USA), and marimbist **Leigh Howard Stevens** (USA).

On May 13, Zivkovic was the featured artist for the closing concert of the 2017 Internationales Halleiner Schlagzeug Festival, hosted by **Ivan Mancinelli**, in Hallein. He was accompanied by Toth and members of Schlagwerk Wien Ensemble **Aleksandra Suklar** and **Hannes Schooggl**.



Nebojsa Zivkovic and Benjamin Toth performing at the 2017 Internationales Halleiner Schlagzeug Festival.

## CANADA

**D**omaine Forget, in Saint-Irénée, Quebec, hosted an International Music and Dance Academy for young students and future professionals. Organized by Artistic Director **Paul Fortin**, the percussion division was held June 4–17. The faculty included Brazilian percussionist and composer **Ney Rosauro**; **Hugues Tremblay**, a professor at the Conservatoire de Musique de Montréal; **Julien Grégoire**, a professor at the Université de Montréal; and **Fabrice Marandola**, a professor at the Schulich School of Music. In addition to daily master classes and a clinic open to the public, Rosauro played his “Concerto No. 2 for Vibraphone” with the **Sixtrum Percussion Ensemble** during his recital on June 10. For more information on next year’s summer program, visit [www.domaineforget.com](http://www.domaineforget.com).



Ney Rosauro (second from left) with the students at Domaine Forget  
*photo courtesy of Ney Rosauro's Facebook page*

## SERBIA

**E**lemental Culture Collective performed in Kolarac Concert Hall (Belgrade) on June 21 for Make Music Day (Fête de la Musique). The concert program was designed to take the audience on a “world tour” while presenting six premieres in Serbia. The concert was filmed by National Television–Radio Televizija Srbije. The ensemble consists of international performers **Svetoslav Stoyanov** (Bulgaria/USA), **Dr. Ksenija Komljenović** (Serbia), **Kiril Angelov** (Bulgaria), **Dmitrii Nilov** (Russia), and **Peter White** (USA).

Prof. Stoyanov and Elemental Culture Collective presented a full-day master class for local percussion students on June 23 in Muzička galerija of Kolarčeva zadužbina.



L–R: Svetoslav Stoyanov, Peter White, Ksenija Komljenović, Kiril Angelov, Dmitrii Nilov





Master class participants and Elemental Culture Collective

On May 8, **Nebojsa Jovan Zivkovic** curated a concert in Novi Sad featuring **Benjamin Toth**, members of Schlagwerk Wien Ensemble **Aleksandra Suklar** (Slovenija) and **Hannes Schoggl** (Austria), along with students from MUK, the percussion duo **Beogradski Perkusionisti**, percussionist **Darko Karlecik**, and students from the Academy of Arts, University of Novi Sad, where Zivkovic serves as Professor of Percussion. The concert was recorded for broadcast by Serbian National Radio, Novi Sad.

## USA

### Georgia

The Emory Percussion Symposium (EPS) was held June 10 in Atlanta. Clinicians included **Dr. John Parks** (High School and College Percussion Ensemble clinics), **Scott Pollard** (Freelance Percussion), **Keith Aleo** (Complementary Percussion), **Johathan Ovalle** (Snare Drum), **MSgt Marc Dinitz** (Military Band), and **Jeff Mulvihill** (Music Business). The event concluded with a concert featuring all of the EPS artists. The symposium was sponsored by Adams, Black Swamp Percussion, C. Alan Publications, Dragonfly Percussion, Innovative Percussion, Majestic, Mallettech, Mapex, Pearl, the Percussive Arts Society, Remo, Vic Firth Co., and Zildjian.

### Illinois

The 27th Chicago Drum Show, held May 20 and 21, broke prior attendance records by over 20 percent. According to show producer **Rob Cook**, "Many of the exhibitors had record show sales, and the general energy level in the arena was amazing."

Clinic stage presentations included a roundtable moderated by **Daniel Glass** with **Kelli Rae Tubbs** and **Matt Brennan**. They discussed the daily life of professional drummers from 1900–1930 through photos of the era taken from a pending book on the topic by Glass and Tubbs. Ringo gear archivist **Gary Astridge** continued to draw crowds to his multimedia presentation. "Gary has been a part of the show for four years now," said Cook. "For many years, most Ringo gear knowledge was speculative; it is great to now have someone from Ringo's inner circle who can speak authoritatively on the topic."



Jeff Mulvihill

The 2017 clinician roster included **Gregg Bissonette**, **Jim Riley**, **Aldo Mazza**, and **Jim Payne**. All of the clinicians presented Master Classes that were well attended. The Master Class room also featured tuning workshops led by Remo's **Jeff Davenport** from the UK.

The show partnered with Mapex, Sonor, and Nfuzd to produce the "Drum Day Chicago" event. It took place in the clinic area and featured **Johnny Rabb**, **Nir Z**, and **Lee Pearson**.

Special booths at the 2017 show included tribute booths for the late Will Tillman and the late Johnny Craviotto. The Craviotto tribute booth featured a looping recording of a multimedia interview with Johnny that Rob Cook conducted at the 2004 Chicago Drum Show. **Les DeMerle** had a booth in which he gave private lessons. Lessons and tips were also offered at Aldo Mazza's and Jim Payne's booths.

The raffle program was tweaked so that more attendees could leave with prizes; raffle drawings were held throughout the show, with the grand prize drawings coming at the end of the show.

"More than ever before, the show felt like a drummer's family reunion," said Cook. "Many of our exhibitors have been regulars for many years. Hundreds of attendees have also been coming for decades. It is quite remarkable how quickly newcomers feel that they are a part of the drum show community. I have to give some of the credit for that to my staff, who are truly wonderful hosts. One longtime staffer, **Dave Simms**, presented me with a photo last year with a quote on the back: "I come for the people. The drums will always be there, the people won't." Those words echo back to me when we lose friends like Will Tillman, Johnny Craviotto, and Clyde Stubblefield. Every year we lose longtime friends but welcome many new ones to the Chicago Drum Show community."

Photos can be downloaded at <https://www.flickr.com/photos/142438573@N07/sets/72157682499928491>.

## Michigan

**A**nders Åstrand, Jeffrey Irving, and Ed Soph were featured Artists at the Interlochen Arts Camp summer program held in Interlochen, Michigan June 17–23. Each artist provided seminars, workshops, and performances for the Percussion Institute, which offers opportunities for highly motivated students to work with world-class faculty in many different percussion disciplines.

## Texas

**T**he University of North Texas Keyboard Percussion Symposium was held June 12–16. The five-day seminar was designed to serve high school, college, and professional keyboard percussionists. Activities included private and group lessons with world-class instructors, master classes, clinics, student and faculty performances, and technique labs focused on all aspects of keyboard percussion performance including grip methods. Faculty members included **Sandi Rennick**, **She-e Wu**, **Dr. Brian Zator**, and **Mark Ford**.

## Wisconsin

**G**eary Larrick had a book review in the Spring 2017 issue of the *National Association of College Wind and Percussion Instructors (NACWPI) Journal*, and is celebrating fifty years of writing articles and reviews for the publication.

## ON THE ROAD

**D**rumset artist **Gregg Bissonette** presented several clinics during the past couple of months. On May 18, he was at Seminole Music in Seminole, Florida before spending the next weekend at the Chicago Drum Show (May 20–21). On June 17, Bissonette was part of Sabian's Cymbal Weekend at Bentley's Drum Shop in Fresno, California, which is celebrating its 25th anniversary in 2017. The following week, he performed at two Ted Brown Music locations in Washington state—in Richland on June 21 and in Tacoma on June 22. Bissonette's clinics were

sponsored by Dixon drums, Sabian cymbals, Vic Firth drumsticks, Remo drumheads, LP accessories, DW pedals, and Direct Sound headphones.

Bissonette also participated in a Facebook Live event on May 17, sponsored by *Modern Drummer* magazine. A video of his solo can be viewed at <https://www.modrdrummer.com/2017/07/performance-spotlight-gregg-bissonette/>.  
**RIS**



Gregg Bissonette clinic at Ted Brown Music in Richland, Washington  
photo courtesy of Mike Smith



# IKMMA IN THE UNITED STATES

BY KATHLEEN KASTNER

For percussionists who are often engaged in playing a wide variety of instruments, it was refreshing to experience a community of marimba-focused students, performers, and teachers as part of the eighth International Katarzyna Mycka Marimba Academy. Nestled in the scenic community of Humboldt State University in Arcata, California, this was the first year that IKMMA has been held on the North American continent.

Thirty-one students from Germany, Poland, Switzerland, Sweden, Hong Kong, Taiwan, China, Costa Rica, Colombia, Canada, and the United States attended the Academy, and the faculty reflected a similar diversity: Katarzyna Mycka (Poland/Germany), Jean Geoffroy (France), Andreas Boettger (Germany), and Juan David Forero (Colombia), as well as composer-in-residence Arkadiusz Kątny (Poland). Assistant teaching and performance staff included Conrado Moya (Spain) and Filip Mercep (Croatia).

The Academy is the brainchild of Mycka, long-time marimba soloist originally from Poland and now living in Germany. "My aim is to create an environment in which students have a chance to play with and learn from people who are active in the field," explains Mycka. "Rather than do a masterclass where you have a group listening to one person, I set up a schedule so that every student gets an individual lesson every day."

The participants' schedule was packed with private and open lessons, several hours of daily private practice and two hours of chamber music rehearsal each day, as well as several lectures on various topics selected by the faculty. Scores for chamber music preparation were sent in advance to the participants so they could come prepared, since all concerts were open to the public. The public did not disappoint: the residents of Arcata were enthusiastic and supportive throughout the 10 days.

Each student performed in at least two chamber music groups, in which almost every player in each group was from a different country, which encouraged the students to find ways to communicate and helped build musical bridges between their cultures. Of great significance was the sharing of new marimba music between students from all over the world. This seasoned observer noted many composers/pieces not heard prior to these performances; this sharing of repertoire will no doubt enhance the art of the marimba across the world.

A total of eight concerts were presented featuring both students and faculty, and a wide variety of solo and chamber repertoire was heard throughout the ten days. Of note was an entire concert devoted to the music of composer-in-residence Arkadiusz Kątny. Students were fortunate to work with him on the three world premieres, as well as a variety of his primarily keyboard percussion ensemble works. Another highlight of the



week was the children's concert performance of an arrangement of Camille Saint-Saëns' "Carnival of the Animals." The music and spoken text was enthusiastically received by almost 800 children, most of whom stayed to get the performers' autographs after the concert!

All of these rehearsals and concerts were facilitated by host Dr. Eugene Novotney, Professor of Percussion at HSU, and IKMMA Manager and HSU graduate M.J. Fabian, who ably organized the schedules of the 31 participants and six teachers.

A day of sight-seeing included a hike through the extraordinary giant Redwood trees and a walk along the beautiful beach/coast of northern California. Students and faculty also had the opportunity to tour the Marimba One factory with owner and IKMMA co-sponsor Ron Samuels, which provided them a glimpse into his passion and the meticulous detail involved in the process of creating his marimbas and vibes.

As an observer of the Academy, the high level of performance was notable; the students were serious about learning, but they were also very friendly and supportive of each other. Likewise, the faculty were encouraging and approachable; it was extraordinary to witness the connections between cultures and between students and faculty through the art of the marimba. It was a delightful 10 days of the marimba on the northern California coast.

Be on the lookout for information regarding the next IKMMA; it will be held in Ljubljana (the capital of Slovenia) in the summer of 2019. **RIS**

# ZELTSMAN MARIMBA FESTIVAL'S 14TH SEASON

BY JOHN GAVIN

**Z**eltsman Marimba Festival (ZMF) 2017 at Rutgers University, co-sponsored by Mason Gross School of the Arts, was held July 2–15 in New Brunswick, New Jersey. Artistic Director Nancy Zeltsman's vision puts marimba as the centerpiece for ZMF's fantastic concert series and interactive educational experiences. However, it was ultimately a vehicle for focusing on quality music and musicianship.

An international event, ZMF connected faculty, guest artists, and 46 participants from the United States, France, Germany, Luxembourg, Croatia, Israel, South Africa, Japan, Malaysia, Hong Kong, and China. The 2017 faculty included Zeltsman, Jack Van Geem, Mike Truesdell, Svet Stoyanov, Christos Rafalides, Nanae Mimura, Ria Ideta, and Ivana Bilic (who

performed with Nikola Krbanyevitch as I.N.K. Experiment Duo). Showcase artists included Ian Rosenbaum (who performed with PUBLIQuartet), Yaniv Yacoby (with pianist Chase Morrin), Mark Haygood, and Sven Hoscheit. The festival's events and daily operations were meticulously organized and well-realized by Zeltsman, Operations Manager Truesdell, Production Manager Yu-Wei (Una) Cheng, Administrative Assistant Ayami Okamura, and designated participants who assisted with transport and logistics.

Each day began with a master class by a faculty member on a topic of his or her choosing, followed by afternoon rehearsals, open/group lessons, and private lessons occurring simultaneously. The welcoming atmosphere created a supportive environment for participants

to perform. They could play during master classes and open lessons to receive constructive feedback, and students enjoyed considerable contact time with faculty. Participants also had the option to practice in assigned practice rooms throughout the Rutgers facility. Evening sessions varied between master classes, roundtable discussions, and concerts.

ZMF curated eight concerts that were open to the public—each a virtuosic display of musicianship—performed by ZMF faculty, showcase artists, guest performers, and participants. Each concert began with a talk by the featured artists. The music performed during these concerts and throughout the festival was stylistically diverse, including Baroque, classical, contemporary classical, folk-influenced, jazz, and pop music. Most



ZMF 2017 at Rutgers University (week 1) L–R: composer Robert Aldridge; ZMF faculty Jack Van Geem, Nanae Mimura, Nancy Zeltsman, Ria Ideta, Mike Truesdell. Second row, Showcase Artists Sven Hoscheit, Mark Haygood, Yaniv Yacoby; guest pianists Chase Morrin, Karl Paulnack; ZMF assistants Ayami Okamura and Una Cheng



evenings consisted of two sets, each featuring a different artist who displayed a unique palette of compositions, all at a high caliber.

Highlights abounded (and naming a few isn't intended to slight any others), including Japanese marimbist Ria Ideta (now based in Berlin) demonstrating her complete control of the marimba through classical transcriptions, accompanied by Karl Paulnack on piano. Technically flawless and musically moving, Ideta's display was well deserved of its two encores. Christos Rafalides led an all-star jazz trio on vibes (joined by Mike Pope on bass and Mauricio Zottarelli on drums) that put a new twist on jazz standards from the American songbook and demonstrated consummate musical communication. Jack Van Geem gave the audience an all *attacca* musical journey through Argentina, with selected guitar works adapted for marimba. The I.N.K Experiment Duo presented a multimedia set including Lucas Guinot's gorgeous, uplifting piece "Musica Organica" for vibraphone, marimba, electronics, and video.

At the end of each week, ZMF participants performed ensemble works that had been coached by faculty. Perhaps the most ambitious of these (nearly an hour in duration) was Dutch minimalist composer Simeon ten Holt's contemplative "Canto Ostinato," led by Nanae Mimura, which had an exceptional blend throughout. Zeltsman gave a special performance of her composition "Woodcuts (After Satie)" for marimba solo, percussion septet, and vocalists. The festival culminated with ZMF's traditional participants' marathon concert featuring marimba literature performed by festival attendees and closing with Steve Reich's "Mallet Quartet" (which had been coached by Stoyanov).

Topics presented by faculty included musicianship vs. "marimba gymnastics" by Van Geem, phrasing on marimba by Ideta, the importance of groove by Rafalides, interpreting written music by Zeltsman, unusual challenges of freelance work by Truesdell, and arranging for multiple mallet players by Bilic. Mimura's talk on Japanese aesthetics



Simeon ten Holt's "Canto Ostinato" performed at ZMF 2017, L-R: Greg Riss, Gabriella Mayer, Nanae Mimura, Sven Hoscheit, Ayami Okamura

and wisdom included an unforgettable, in-depth look at interpreting silence in music. During his master class, Svet Stoyanov interviewed Alejandro Viñao live (over Skype) to discuss complexity in his percussion compositions.

Other festival highlights included a presentation by Joe Tompkins (New York City freelancer and head of Rutgers' percussion program) on taking calculated risks as a musician. Robert Aldridge, Head of Composition at Rutgers, discussed his compositions and collaborations with Zeltsman. Dr. Steven Rauch, Professor at Harvard Medical School's Department of Otolaryngology, discussed the importance of hearing health and the effects of hearing loss. Karl Paulnack, Dean of Ithaca College's School of Music, directed a workshop on developing a personal mission statement. Van Geem spoke on project management. Evan Chapman, of the percussion trio Square Peg Round Hole and Four-Ten Media, shared his experiences with composing, as well as integrating music technology and videography into his career. Dane Palmer presented an overview of the marimba in pop music.

At ZMF, the marimba is married with interdisciplinary principles concerning technology, project management, human expression, education, and career development. Recurring themes that were explored were careers in music, entrepreneurship, music technology, composer collaborations, transcribing,

musicians' health and wellness, and an emphasis on musicianship.

ZMF is a paramount percussion event that focuses on music education and performance. Participants are asked to listen on a deeper level in order to objectively focus on the sound produced. The atmosphere among all who attend is positive and supportive. Musical concepts experienced on mallet instruments such as a marimba can transform a percussionist's musical sensibilities. ZMF exposes students to brilliant performances, varied repertoire, and comprehensive methodologies. Developing marimbists of all levels can benefit from this immersive experience.

**John Gavin** is a Brooklyn-based drummer and percussionist. He received his Bachelor of Music Education degree from the University of Central Florida and is currently pursuing a Master of Music degree at New York University. **RIS**

# PRODUCT SHOWCASE

## BEWIMUSIC

### Mallet Practice Pad 3.0, 4.3 and 5.0



With the Mallet Practice Pad, you have the opportunity to rehearse whenever you want, wherever you need. As it can be rolled up easily, it is space saving and conveniently transportable. At any time of day or night, on a table, on the floor, or on your bed, as soon as the Mallet Practice Pad is rolled out it is ready to go. With the Mallet Practice Pad you have the opportunity to play and practice your technique as with a real instrument, simply minus the sound.

For ordering and general inquiries, visit [www.bewimusic.de](http://www.bewimusic.de) or e-mail [bewimusic@t-online.de](mailto:bewimusic@t-online.de).

## INNOVATIVE PERCUSSION

### Pius Cheung Series



The Pius Cheung Series Marimba Mallets feature six models with rubber cores of varying hardness. Constructed on rattan handles, each model is wrapped with an alpaca-blend yarn that allows the player to produce a beautiful tone at extreme dynamic ranges from the utmost *pianissimo* to *pesante fortissimo* with minimal effort.

### McHugh Sticks and Kick Drum Beater

The Chris McHugh Signature drumset model sticks and kick drum beater with yarn wrap were designed by one of the most sought after drummers in the Nashville recording scene. The Chris McHugh model stick is constructed of white hickory and features a quick taper with a bullet-shaped bead.



The KDB-1 is a uniquely designed kick drum beater featuring a solid core that gives an extreme enhancement of low-end frequencies. The yarn wrap cuts down attack and high-end frequencies, producing the lowest tone possible on a bass drum.

### Wylie Concert Sticks



The IP-KW Kennan Wylie concert model sticks were designed with the beginning percussionist in mind. Constructed of maple, the IP-KW features a slightly larger diameter of .665 inches with a round bead for a constant sound quality at every angle.

### LS-1 Timbale Sticks



The LS-1 Timbalero hickory timbale sticks feature a very popular profile, measuring 16 inches in length with a diameter of .485-inches.

## OVERTONE LABS

### The Tune-Bot Studio

Since the Tune-Bot from Overtone Labs brought drum tuning into the digital age in 2012, this unique electronic tuner has received rave reviews from American and international drumming magazines, has been touted as a “perfect gift purchase” by Musicians Friend, and has become essential equipment for thousands of drummers around the world.

Tune-Bot measures actual sonic frequencies, giving a true indication of a drum’s pitch. Thus it allows the drummer to tune musically instead of mechanically. With the Tune-Bot, drummers can quickly and easily achieve the same musical accuracy that guitarists have enjoyed for years. The original Tune-Bot has now been updated and re-introduced as Tune-Bot Studio. This new unit offers more reliable readings, a higher frequency range (better for tuning snare drums), a four-color display and streamlined keypad, and improved kit-saving options, all in a performance package that’s easier to understand and operate.

The Tune-Bot Studio offers a



wide a variety of tuning options. You can use it to get a drum in tune with itself, to tune any drum to a specific desired pitch, or to get an entire drumkit in tune using specific intervals. Once the perfect tuning of a kit has been achieved, the Tune-Bot Studio can memorize the setting for each drum, so that the same tuning can be recalled and re-established the next time the kit is played, a particularly useful feature when it comes time for drumhead changes.

The Tune-Bot Studio can be used with drums on or off the kit, with specific functional features tailored to each situation. It is compact and lightweight, with a rubberized black finish and an efficient clamp system for improved grip on a drum rim. The Tune-Bot Studio comes in a plastic case that's sturdy enough to fit in any stick bag. For more information, visit [www.tune-bot.com](http://www.tune-bot.com).

## PORTER & DAVIES

### TT6 Equipped Throne

Porter & Davies, developers and manufacturers of silent tactile monitoring systems, continues to expand its innovative range with the introduction of the TT6 Equipped Throne. The TT6 Equipped Throne contains the Porter & Davies bespoke 1,000W TT6 transducer, which was initially designed to power active staging. It has since been fitted in thrones for bands such as The Who, Anthrax, Royal Blood, and the Red Hot Chili Peppers.



The main advantage of the TT6 Equipped Throne is that it can be driven by a stage amp from the monitor desk position. Many touring bands and rental companies have requested the option to drive their Porter & Davies gear in this way.

The new throne retains all the sensitivity, speed, dynamic range, and punch of Porter & Davies regular equipment and can deliver endless levels of power as required. It looks like the BC2 and BC Gigster, remaining extremely portable and capable of fitting into a standard snare drum case. Custom options include back rests and Airlift/Nitro brackets.

To find out more about or to purchase one of Porter & Davies tactile monitors, visit their website and online shop at [www.porteranddavies.co.uk](http://www.porteranddavies.co.uk).

## ROLAND

### SPD::ONE Series Percussion Pads

Roland has announced the SPD::ONE series, a new line of compact electronic percussion pads that can be played with drumsticks, hands, or feet. Offering features like built-in sounds, user sample import, intuitive operation, and more, the SPD::ONE series enables musicians to enhance their performances and expand their creativity with Roland's digital percussion technology.

Products such as V-Drums, the SPD-SX Sampling Pad, and

the Octapad SPD-30 are regularly used on concert stages by the world's top performers. Rugged, affordable, and convenient, the SPD::ONE series makes Roland percussion even more accessible to all types of music makers, from drummers and percussion players to guitarists, vocalists, DJs, and more.



The four models in the SPD::ONE series run on batteries or AC power and offer feature sets tailored for different musical needs. Common features include a versatile, highly responsive pad surface that can be played like a drum, hand percussion instrument, or foot-triggered stomp box. A simple knob-based interface provides quick access to sound selection, volume level, and other parameters, while side-mounted controls offer easy adjustment of the playing response. Each model includes separate main and headphones outputs.

The SPD::ONE Electro is equipped with a variety of electronic percussion sounds, including snare and handclaps from Roland's TR drum machines. The SPD::ONE Percussion comes with a wide selection of acoustic percussion sounds, from shaker and tambourine to gong and timpani. The SPD::ONE Kick offers sounds optimized for triggering by foot, including bass drums, stomp boxes, percussion, and more. Each of these models comes with built-in effects, and offers the ability to import user WAV samples up to five seconds long via USB.

Instead of onboard sounds, the SPD::ONE WAV Pad comes equipped with four GB of flash memory, enabling users to load their own custom WAV files via USB. With 12 memory locations and up to 360 minutes of stereo audio time available, the SPD::ONE WAV Pad can be loaded with everything from short one-shot samples and looped phrases to full-length backing tracks. A unique and useful feature is the ability for users to load click tracks to accompany their backing tracks, and to output them to the headphones output only for monitoring purposes.

Each SPD::ONE model can be used on a tabletop, floor, or be clamped to a drum or mic stand using the included mounting hardware. USB-MIDI is also supported, allowing musicians to use an SPD::ONE pad to input MIDI data and trigger sounds in music software.

To learn more about the SPD::ONE series, visit [www.Roland.com](http://www.Roland.com).

## UNIVERSAL PERCUSSION

### 457 Rock Cymbals

457 Rock Cymbals are driven by customer feedback and part of Universal Percussion's commitment to deliver the latest products. Visit [www.wuhancymbalsandgongs.com](http://www.wuhancymbalsandgongs.com) for sizes, information and sound clips. **RIS**



# INDUSTRY NEWS

## GROVER PRO PERCUSSION

### Grover Pro and Vancore Enter Distribution Deal

Grover Pro Percussion has been appointed the exclusive U.S. distributor for Vancore Percussion products. Vancore, based in Joure Holland, produces marimbas with the highest value-to-price ratio in the industry. By merging sleek European design with professional level American features, Vancore offers three models of 4.3-octave marimbas that provide outstanding playability and sound characteristics.

By utilizing renewable African padouk for their marimba bars, Vancore adopts a forward-looking view of wood sustainability. Grover Pro has started importing three models of Vancore marimbas: PSM-501, PSM-1001, and the PSM-2001. Every Vancore marimba features professional graduated bar sets, full height adjustment, Vancore's unique cord suspension system, and tuned resonators in an elegant black finish.

Vancore's new U.S. distribution agreement with Grover signals an expansion of their global marketing strategy. "We're thrilled to be offering Vancore marimbas to our customers," said Grover Pro President Neil Grover. "I have personally played and admired Vancore marimbas for many years. I know that percussionists here in America will really appreciate the fine craftsmanship and beautiful tonal quality that Vancore marimbas provide. Their price point is also very attractive." Vancore marimbas will be available through a select group of quality percussion retailers.

## INNOVATIVE PERCUSSION

### IP Welcomes John "JR" Robinson

Since the late 1970s, Grammy-winner John "JR" Robinson has been at the forefront of recorded music, and the sheer magnitude of hit records that he's played on is astounding. Just a few of the titles include "We Are the World," "All Night Long," "I'm So Excited," "Express Yourself," "Higher Love," and the list goes on. Robinson's playing on "Ain't Nobody," by Rufus & Chaka Khan continues to inspire countless drummers who are learning to play funk music, funkier.

His work on Michael Jackson's ground-breaking record *Off the Wall* established his place as the first-call session drummer, and to this day, he remains close with producer Quincy Jones. He has also appeared on soundtracks for such movies as *My Cousin Vinny*, *Independence Day*, *Anchorman*, and *Pirates of the Caribbean*. In



2016, JR made *Rolling Stone's* Top 100 Greatest Drummers of All Time, further cementing his legacy. We at Innovative Percussion are honored and thrilled to welcome John "JR" Robinson to our family of artists.

### IP Welcomes Adriaan Joaquin Correa

Netherlands' Adriaan Joaquin Correa is one of the most active and influential percussionists in Holland, having studied and performed alongside some of the world's greatest percussionists, including Giovanni Hidalgo, Luisito Quintero, and Edwin Bonilla. He is currently the creator of the Latin Society Foundation, a non-profit organization quickly becoming a household name in the European Salsa scene. We happily welcome him to the IP family of artists.



### Lenny Castro joins IP Artist Roster

For the past 40 years, Lenny Castro has remained one of music's first-call session and touring artists. His credits include some of the biggest names in music, including the Rolling Stones, Elton John, U2, Toto, Rickie Lee Jones, Eagles, Wayne Shorter, Adele, Fleetwood Mac, Kid Rock, Bette Midler, George Duke, Maroon 5, Rod Stewart, Joe Bonamassa, Al Jarreau, Little Feat, The Mars Volta, Diana Ross, Stevie Wonder, Quincy Jones, Joe Cocker, Justin Timberlake, Tom Petty, and the Red Hot Chili Peppers.

He is currently recording and touring with Toto, who in 2018 will be celebrating their 40th anniversary as one of America's most successful bands. Lenny is also currently working on his own project, "Hands of Silk and Stone." Watch for Lenny's new signature timbale sticks, coming soon.

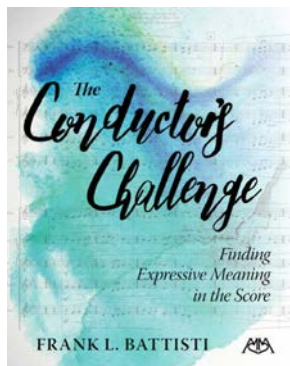


## MEREDITH MUSIC

### Paul Revere Award

Meredith Music is proud to announce that they have received first prize in the category of Cover Design Featuring Graphic Elements from the Music Publishers Association of the United States for *The Conductor's Challenge* by Frank Battisti. The

cover design by Shawn Girsberger was selected from a large field of entries and clearly illustrates the creativity of Girsberger's talent. Congratulations to Battisti and Girsberger for their outstanding work on this publication. Meredith Music Publications are exclusively distributed by the Hal Leonard Corporation.



## ROLAND

### Partnership with Playing for Change Foundation



Roland Corporation U.S. announced the formalization of its relationship as "Official Lead Partner" and "Official 10th Anniversary Sponsor" with the Playing for Change Foundation, a global nonprofit organization dedicated to creating positive change through music and arts education. The foundation develops and supports school music programs in underserved communities around the world, providing free classes in music, dance, and languages that combine cultural traditions with technology. As the first-ever official musical instrument partner of the organization, Roland will work closely with Playing for Change to provide a positive impact on the lives of children, their families, and their respective communities.

As part of this partnership, Roland will make its artist relations centers around the world available to the Playing for Change Foundation, to support them with their local events/activities, including supplying Roland, BOSS and V-MODA equipment, assisting them with video content capture, and supporting the upcoming Playing For Change Foundation 10th Anniversary celebration.

Roland's commitment to the Playing For Change Foundation underscores the company's ongoing initiatives for supporting global music education and the arts through partnering with charitable organizations.

### Roland Partners with Carnival Cruise Line

Roland Corporation U.S. and Carnival Cruise Line have established a relationship that will further elevate the popular cruise

line's award-winning entertainment options across its entire 25-ship fleet. Designed to coincide with the recently unveiled Carnival Studios, the new alliance will provide Carnival's bands and technical teams with world-class musical equipment and training and technical support solutions to provide unprecedented new entertainment choices for Carnival guests.

Carnival Studios is a 44,500-square-foot rehearsal venue that was built to provide the 500-plus entertainers across the cruise line's fleet with a dedicated space to rehearse and develop new entertainment offerings. The facility's multiple studios are equipped with 12 Roland RD-2000 stage pianos, 12 Roland TD-50KV V-Drums, and 28 Roland stools. These and other Roland products will soon be added onboard Carnival Cruise Line ships as well. The fleet's entertainers are also receiving both in-person and cloud-based product training support from Roland.

## SABIAN

### Panel at University of the Arts, Philadelphia



The Sabian Education Network recently brought its popular live series of events to Philadelphia, hosting a panel discussion for drum teachers at the University of the Arts in downtown Philly.

Moderated by SEN director Joe Bergamini and hosted by Marc Dicciani (Dean of the College of Performing Arts at University of the Arts), the event drew teachers from New Jersey, Pennsylvania, Delaware, and Maryland. The panel consisted of artist/educators and Sabian endorsers Sherrie Maricle and Jeremy Hummel, U Arts/Drummers Collective instructor Jason Gianni, and Dicciani. Each panelist gave a targeted presentation on a topic designed to assist drum teachers and interacted with the audience.

After the sessions, members mingled and networked with each other and the panel, and walked away with a special package of Sabian swag designed for educators. Drummer Rich Bradley won the grand prize of a free 18-inch AA Apollo cymbal.

To join SEN and find out about future live and online events, visit [www.sabian.com/joinsen](http://www.sabian.com/joinsen). **RS**



# FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

## FOUR-ROW XYLOPHONE



Donated by Emil Richards. 1993-02-26

*A creative vision of the* PERCUSSIVE  
ARTS SOCIETY

The Continental, or four-row xylophone, has existed since the late 1700s. It became extremely popular in Europe through performances by Josef Gusikow in the 1830s. The bars are arranged in four rows, from large to small, which produces a trapezoid arrangement. The performer stands at the end of the large bars, the smaller ones being farthest away, striking the bars with spoon-shaped beaters.

This instrument, manufactured ca. 1920, has a chromatic range of  $2 \frac{2}{3}$  octaves, E to C, with three pitches (C-natural, F-natural, and C-sharp) duplicated on either side of the instrument to assist with sticking.

The instrument has 36 bars (including the duplicated pitches) that have a slightly convex shape, which aids the performer in executing glissandos. Traditionally, the bars are placed on five tightly wound cords of straw, which support the four rows at the nodal points. This mounting system resulted in the often-heard name for the instrument "Holz und Stroh" or "Wood and Straw."

