

Vol. 4, No. 5, October 2017

# RHYTHM! SCENE™



**BLUE MAN GROUP:  
AN INSIDER'S PERSPECTIVE**



# RHYTHM! SCENE™

Cover Photo courtesy Lindsey Best

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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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# SUBMISSIONS

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

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

# BLUE MAN GROUP: AN INSIDER'S PERSPECTIVE

BY RION SMITH

I've been a drummer for Blue Man Group for 10 years. Of course, that means I'm pretty much a newcomer compared with some of the guys who have been with the company since the early days of its now 25 years of performances. The history of this very unique company is riddled with the names of those who have been there since the early days. These legends helped to make Blue Man Group what it is now, and continue to inspire the newer generations of Blue Man drummers through both their playing and their stories.

## THE BAND

For those unfamiliar with Blue Man Group or who have never seen a show, here's a brief bit of information. First, there is a difference between being a Blue Man and being a drummer for Blue Man Group. The Blue Men are the bald blue trio who are on the front lines, on the stage and beyond, breaking down the barriers between audience members and performers. Looming over the stage in a band loft, or lofts, is the neon-clad, black-light-lit Blue Man band. The

smaller shows, which were the first to open in New York, Boston, and Chicago, all have three-piece bands that consist of a drummer and two string players—one on Chapman stick and one on a 96-stringed electric zither—all coexisting in a single band loft. At larger shows, like the one I play in Orlando and the touring operations, we use a four-piece band, which includes the same instrumentation as in the smaller shows along with a standing percussionist. This four-piece band is split into two lofts on either side of the stage, with one drummer and one string player in each. The Las Vegas show has the largest band, further expanded into a six-piece ensemble.

The outfits for the band are black with black-light reactive appliqués in futuristic tribal-inspired designs. We paint our faces with black-light reactive paint, also with tribal-inspired designs. The band is meant to look otherworldly, and yet rooted in something deeper and tribal. We are meant to sound this way as well.

## THE DRUMMING

Since I was first hired as a Blue Man

drummer in 2007, I've been taught over and over again how our drumming is meant to be tribal and ritualistic. But what does that mean? We are not actually playing African patterns, nor are we playing music from Santeria rituals. The music we play is not a direct derivative of any one tribe's music, but at the same time, it is deliberately representative of our current tribe of humanity. It is otherworldly, yet connects to something deep inside each one of us.

It's difficult to describe exactly what it is that we do play, but I can say this: we play a lot of beats and patterns on the toms, and most times we play them loudly and aggressively. It's an aggression that comes from a place of passion and utter commitment, at times to the point of total abandon. I never had calluses on my hands from drumming until I started playing for Blue Man, but I sure do now, if that tells you anything.

One thing I appreciate about playing drums in this show is that, most of the time, we are not on a click. This means that the drummer, and the drummer's human sense of time, is carrying the





show. The few times we do play to a click is to keep us synced to video, and during those times, we are listening to each other more than the click itself. Also, worth noting is that most of the drummers know and play both the kit role and the percussion role, often switching roles every other show. It is amazing how much awareness has developed in my own playing by sitting in the percussion role and riding copilot to the drummer who is piloting the show. Because there are so many great drummers in the company, I've learned tremendous amounts by having the privilege of riding copilot to these great players. Then, the very next show, I get to sit in the pilot's seat and apply what I've learned. The cycle of switching from kit to percussion, from pilot to copilot, is a great formula for growth. Plus, as a result of this, all of the other musicians have a very high standard for the kit player, which keeps all of us on our game. Over the course of 10 years, my musicality, timing, ensemble sense, and musical self-awareness have all grown immeasurably because of the tribe of musicians I play with every night.

#### READ OR ROTE

Through the years, many people have asked me, "So, you guys are reading all of that music?" Actually, the truth is quite the opposite. In fact, none of the Blue Man music has ever been written down (at least not officially). This is to keep the nature of Blue Man drumming as tribal as possible. The beats, rhythms, and patterns are all passed from one drummer to another, one Blue Man to another. Of course, because our Blue Man tribe has expanded to all parts of the globe, often separated by long distances, technology does help us pass along the music in the form of video and audio recordings. So much of what we do is "between the cracks" and such a visceral thing, that it really must be experienced to be understood. Music, after all, is kinetic energy—energy in motion. I still remember the first time I saw the show's opening pattern demonstrated for me, on a kit that I had just been playing. It was heavy, guttural, intense, fiery—and yet words just can't do it jus-

▶ Tap to play Video



PHOTO BY LINDSEY BEST

**Blue Man Group**  
Thursday, Nov. 9, 2:30 P.M.  
Ensemble Clinic/Performance





tice. But seeing and hearing *that* made it click for me. Of course, I couldn't do it right away, and I actually spent years working on it. In fact, I've been playing that pattern for 10 years, and I still work on it.

Because of the nature of the Blue Man character, the creators of the show wanted the drumming aspect to be raw and primal, whether it was the Blue Men themselves, or the drummer in the band loft. Blue Man has taken the utmost care to see that the music is passed on first hand as much as possible. This means that from the very first Blue Man drummer to today, as shows are performed across the globe, we are still all directly connected as one big tribe.

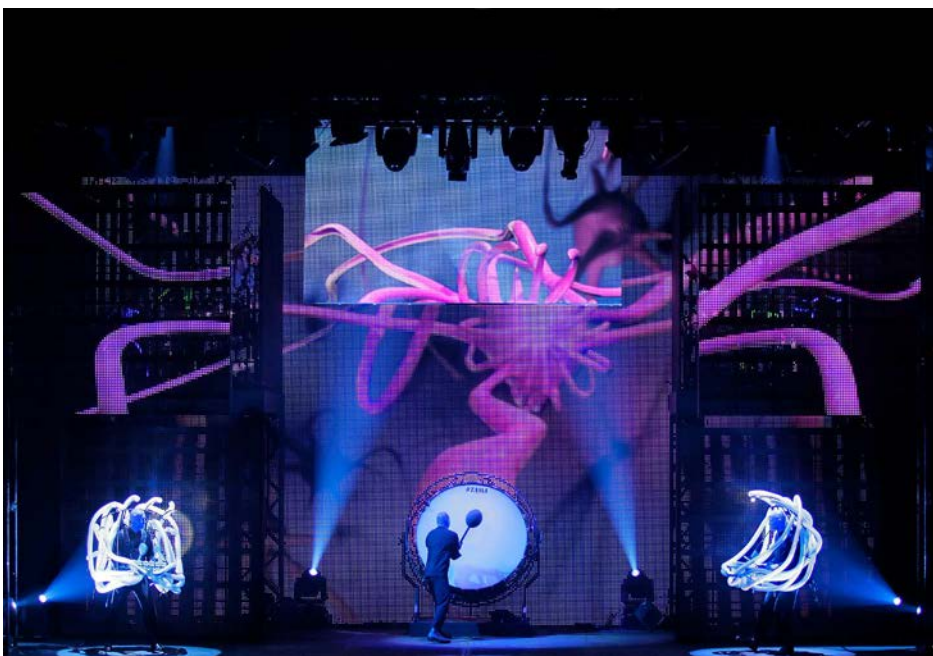
### IDENTITY

Drumming, or rhythm, is our first language. As a baby in our mother's belly, the first sounds we hear are of rhythmic nature: our mother's heartbeat, her breathing, her cycles of activity and rest. When we go out into the world, oftentimes we lose sight of our primal nature and the fact that we are all rhythmically entwined.

When the ordinary people who portray Blue Man get bald and blue, and the ordinary people who play in the Blue Man band don their outfits and paint their faces, they strip away their normal everyday identity in order to reconnect to that primal place within, in hopes to help the audiences reconnect with themselves and, in turn, everyone else.



PHOTO BY LINDSEY BEST



**Rion Smith** has been drumming for over 30 years. He is a graduate of the University of Arizona where he received his bachelor's degree in Percussion Performance. Through the years, Smith has played with Blue Man Group, Cirque Du Soleil, the Sam Rivers Rivbea Orchestra, Shak Nasti, Absinthe Trio, the EPCOT Jammitors, Bobby Lee Rodgers, DRIP, and many others. **RIS**





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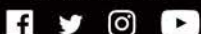
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# TALKING DRUMSET AND DRUMLINE WITH KEITH DUDEK

BY ERIC C. HUGHES

**K**eith Dudek is a drumset artist and teacher from Nashville, Tennessee. He is also an in-demand judge for both regional and national marching and drumline contests. In that light, Keith will be presenting a PASIC clinic about the Drumset and Drumline Connection on Thursday, Nov. 9.

**Eric C. Hughes:** *How did you get started playing percussion/drums? What was the spark?*

**Keith Dudek:** On the strong suggestion of my middle school principal, I joined the band program. I agreed, but only if I could play the drums. It was definitely divine intervention, because it allowed me to meet my lifelong music mentor and band director, Lewis Wilson. He taught me how to drum and, more importantly, showed me the love of music!

**ECH:** *Who were some of your memorable teachers?*

**KD:** Obviously Lewis Wilson, the man who changed my life. Because of his extraordinary spirit, he was the music teacher who inspired me to love playing and teaching music for a lifetime. Drumming, singing, and anything music—I owe it all to Mr. Wilson! Thank you, sir! Another would be William Root, my university band director, who had a great attitude towards living and music. He shared his whole life of music with me. Rupert Kettle was a great drum teacher, player, and writer and he taught me many things. Lastly, Chris Thompson, an inspiring musician, percussion teacher, arranger, and mentor. I had a very high level musical experience in drum corps with him.

**ECH:** *Why did you decide to march drum corps? How did that help shape you as player?*

**KD:** I saw my first drum corps show at around 12 years of age, and I was immediately hooked. I turned to my mother and said, “I don’t know exactly what they are doing down on that field, but someday I’m gonna do it.” After that show, listening to drum corps and following the activity became a normal part of my life. The more I learned about it, the more I realized how much it could help me as a musician and really develop my hands for the drumset! Following high school and a couple of years of music college, I decided to audition for the Madison Scouts. To my delight, I made the snare line, marched three seasons, and aged out a DCI World Champion in 1988! What a wonderful experience, which I will never forget and for which I am extremely grateful.

Marching drum corps shaped me as a player and person



**Keith Dudek**

Thursday, Nov. 9, NOON  
Drumset Clinic/Performance

in many ways. More discipline, concentration, focus, chops/hands, rudimental vocabulary, listening skills, coordination, social skills, learning how to tour, preparation, developing one show over many months, teamwork, mastering traditional grip, timing, rehearsal/performance routine, scheduling, professionalism, consistency, sacrifice, commitment, uniformity, problem solving, tuning, arranging, teaching, marching, got me way closer to 10k hours of drumming, competition, winning/losing, brotherhood, and putting others first—there are many more things but this is a good start toward the long list of benefits. As a drumset performer, consistency is the most valued of all the things I received from drum corps. Marching in drum corps has been one of the best musical experiences of my life. If you are reading this and have even a bit of interest in marching, go for it!



**ECH:** *What do you like most about teaching?*

**KD:** It is very enjoyable and rewarding to teach music. All of the time, practice, sacrifice, and preparation I've put into developing my music playing can be shared instantly with any student who is open to receiving it. Teaching has always come naturally, although I never thought I'd teach. It chose me and I'm glad it did. I have to give credit to my main inspiration, Lewis Wilson; he was such a selfless, inspiring teacher and man.

**ECH:** *What do you like most about performing live music?*

**KD:** I love performing music live as a way to inspire people, to share my love of music, and to use the skills I've developed over a lifetime of playing. I love meeting new people on tour and enjoy seeing new places as often as I can. It's always exciting to meet new musicians from all over the globe and fun to see family and friends while on the road.

**ECH:** *Do you have any advice for someone that would like to make a career in music?*

**KD:** If you would like to make a career in music there are many things to study and learn. Think about what you'd like to do in the music industry. Seek out people who are already successful at what you'd like to be doing. Study what they do and how they do it. Find mentors who are already successful and learn as much as you can from them about the industry. People will help you if you are nice and you ask. Once you start learning about your career path it's important to set specific goals and write them down; this is a huge key to your future success. Do what you love, but know what you are working towards and look at your goals daily. Review them and rewrite them if necessary. Very few people write out their goals and very few people are highly successful. Take lessons, practice your craft, take classes, study, work hard, and stay positive. Hang around with supportive people; they will help you greatly. Shoot for the top of your industry. You can do this!

**ECH:** *Who are some of your drum heroes and why?*

**KD:** Buddy Rich for the technique, attitude, power, intensity, and fire he played with. Neil Peart for his creativity, style, beautiful kit, and arranged drum parts. John Bonham for his sound, feel, power, swagger, and boldness. Vinnie Colaiuta for his groove, touch, flow, technique, and mastery in all styles. Fred Sanford, one of the fathers of modern marching percussion. There's a reason why the DCI High Percussion Award is named after him. Thom Hannum, for his simple and straightforward approach to technique and how it relates to musicality and quality of sound; he's also a great arranger. Ralph Hardimon, who has created some of the most musically expressive drumlines in the history of the activity. Paul Rennick, for his ability to seamlessly connect solid uniform technique with wonderful arrangements. Scott Johnson, for his rock solid technique program and competitive fire; he knows how to win.



**ECH:** *When did you attend your first PASIC? Who did you see? What was your experience like?*

**KD:** I remember being so excited to attend my first PASIC in 1996 in Nashville, Tennessee, the city I now call home. On the marching side it was an incredible year for the University of North Texas; what a fantastic drumline! I will never forget experiencing Akira Jimbo, Horacio "El-Negro" Hernandez, Ignacio Berroa, JoJo Mayer, Charlie Adams, Tom Aungst, and many others! I was impressed by the number of great clinics and talent all in one convention, and I've been attending ever since. Attending PASIC annually has been a game changer for my playing, teaching, and musical growth!

**ECH:** *What do you like most about attending PASIC?*

**KD:** I really enjoy seeing friends, colleagues, mentors, and clinics, and being inspired. In one word, "Growth!"

**Eric C. Hughes** is the PAS Drum-set Committee Chair. Eric is also a full-time percussion specialist and performer in the Houston and Austin area. His current musical project is The High Roller, a Cheap Trick tribute band. Eric also plays with The Allen Oldies Band, The El Orbits, and Houston icon Archie Bell. **RIS**



# BERNIE DRESEL: SWINGING FOR THE FENCES

BY ERIC C. HUGHES

**B**ernie Dresel is an in-demand studio drummer and percussionist in Los Angeles. Bernie will be presenting a PASIC clinic on Friday, Nov. 10. He will be performing with the Airmen of Note Big Band and performing tunes he regularly plays with his big band, The BBB featuring Bernie Dresel.

**Eric C. Hughes:** *We are obviously excited to have you perform at PASIC this year. Have you been to many PAS conventions before?*

**Bernie Dresel:** My first PASIC was in Los Angeles. Chuck Silverman and Ron Powell did a great Latin clinic. Allen Otte was there from the Cincinnati Conservatory and The Black Earth Percussion Group. I think I also went to one in New York City when I was in college. I remember going to a recording session that was part of it—like onsite at some studio. Ralph McDonald was on percussion, and I don't remember who was on drums! I'm bad with song titles and I'm bad with PASIC history [laughs]!

**ECH:** *When did you get started playing drums?*

**BD:** By hitting the backset of our '59 Cadillac as we went for a Sunday drive in my hometown of Sharon, Pennsylvania. I was probably about two then. I distinctly remember seeing the Beatles on *The Ed Sullivan Show*. My dad bought me all the toy drumsets, and I would immediately destroy the paper heads that were on the drums. I don't remember if they were from Sears or (JC) Penney's. Then he bought me a vintage drumset when I was three; I don't remember what brand it was. I do remember it looking huge! As you might imagine, even a 22-inch bass drum looks huge to a three-year-old. I started taking lessons when I was four-and-a-half. I was supposedly too young at three, three-and-a-half, four, so finally at four-and-a-half I started taking lessons. They thought I might be too young, but I was so quiet and shy, and I listened and took directions well. I wasn't scattered or jumping around a lot, so I was a good student.

**ECH:** *Who was your first teacher?*

**BD:** My first teacher was the same teacher I had all the way through my junior year in high school. His name was Bob Bydell, and that was in Farrell, Pennsylvania at a place called Mark's Music, although they moved to Hermitage, which is all right near my hometown of Sharon. They are still open after 70 years and keeping music alive and well in



**Bernie Dresel**

Friday, Nov. 10, 1:00 P.M.  
Drumset Clinic/Performance

people's lives. My teacher moved away my senior year as I was preparing for my college audition on snare drum, timpani, and mallets, so I took lessons with Joe Parlink from Youngstown State for that last year. We didn't do any drumset, just orchestral percussion to prepare for auditions. I auditioned at Eastman and at Cincinnati because of PASIC and seeing Alan Otte there. I thought that he was great and I loved what he had to say. I also auditioned at Youngstown State University. I was certain I'd get into Youngstown, and I was banking on Cincinnati or Eastman. I thought Eastman had the stronger jazz program, but I liked Cincinnati, too.

I was accepted everywhere and, in the end, I chose Eastman. I got a Music Ed. degree and a performance degree—a four-year double major. I studied with John Beck



and any of the jazz drumset teachers and clinicians that came through. At the time, they didn't have an undergrad jazz program, only a master's program in jazz. They needed students to fill the classes though, because there weren't enough master's students. We, as undergrads, made it a priority even though it wasn't going towards our degree program. Then I moved straight out to Los Angeles after graduating.

**ECH:** *What was the drive to get out to L.A.?*

**BD:** It was a white Chevrolet station wagon... [both laugh]. After graduation I thought, "Where am I going to go?" I would have discussions with my college roommate, Mike Davis, who is a trombonist in New York City and doing very well as a session player. He even played trombone with the Rolling Stones for years; you'd never think the Stones had a trombone player, right? So we'd talk about where should we go—Los Angeles, New York, Nashville. At the time, Dallas was a new possibility in the jingle scene, and Chicago was strong with the jingle scene. As cool as it was with the school and the scene, we wanted to get out of Rochester. It was time to move up to a bigger pond. I decided to move to Los Angeles. I had been to New York and Chicago but not L.A. I thought it would be a good fit with all the different types of music and culture. Safety and weather were factors as well. One of my best friends, a bass player I played

a lot with at Eastman, had moved out a year before me. His name is Rick Shaw and he plays with Johnny Mathis now and played with me in Gordon Goodwin's Big Phat Band. I think I got a better start there because I knew someone in the scene who was a rhythm section player. In reality, it was a crap shoot; I think that's true about a lot of places where people decide to move. Of course, it's a different story if you have a job waiting for you.

**ECH:** *Did you think you'd be a jazz player or were you open to all styles when you started in L.A.?*

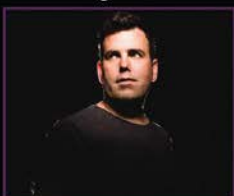
**BD:** I knew I'd be doing all styles. You think that New York has that East Coast jazz vibe, but L.A. had a nice jazz scene and a very strong pop music scene. One of my goals was to get into the studio scene playing drumset and orchestral percussion. I remember seeing Steps Ahead at a club in Rochester when I was in college, and Peter Erskine was playing drums. He was living in Los Angeles at that time. I managed to talk to him on the break and he mentioned that if you could play drumset and percussion you would do well in L.A. This was 1982, and I felt good about knowing that when I moved out here. I knew I was going to be a player no matter what, so I had to be up to snuff on all my percussion: timpani, marimba, xylophone, just like any other performer. As a Music Ed. student, I also wanted to teach. I like teaching; I teach private lessons in L.A. and

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A few of the BSP Artists & Educators appearing at PASIC this year.

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**Jb Leclère**  
National Opera of Paris

teach drumset at UNLV a couple of days a month. I'm a player first, and that's what you think when you see the Beatles on Ed Sullivan, Buddy Rich up on the bandstand, or the Chicago Symphony. That's what drives them and that's what drove me. Fortunately, it has all worked out.

**ECH:** *Talk about some of the studio work you've done.*

**BD:** It does not happen overnight but I look back on my career and I've done it! I did orchestral percussion on *Star Wars: Rogue One*, I did drumset and percussion on *Zootopia*, *Up*, *Ratatouille*, a couple *Star Trek* movies, a couple of *Mission Impossible* movies, a couple *Planet of the Apes* movies, and most recently I did *Spider-Man: Homecoming* and *Coco*. The fact that I play drumset, orchestral percussion, and hand percussion allows me to have my own "slot," because I can do all that and because I'm a good reader. They want to hear it right the first time so they can adjust it and make changes and then record it by the second pass. We're human and we're allowed to make mistakes, but there's a lot of pressure there and you don't want to make a 100-person orchestra have to do another take. You have to have that field-goal kicker mentality; this is my job, I step up and I do it. I do it strong and musically, in time with a click usually, and with the orchestra. I think a lot about the orchestral side of it.

**ECH:** *What advice can you give a young player looking to make a career in music?*

**BD:** Some things never change: you have to give it time. You cannot move to a new city and think "I'm going to give this six months or a year." You need to get out there and see music performances and meet people. Give it some time for you to move up the ranks. Pay your dues. It can be frustrating and make you sad, but if you want it you have to stick with it. On the other side, if you have steady work it's hard to find work because you are always playing and can't get out to see anything else. Recommendations are so important; cold calling is tough. If you have a contact in a city who has played with you and can recommend you, then that might be a better town to move to. Be willing to do anything, even move someone's drums for them. People will see you out and meet you and maybe once they get to know you they might recommend you for a gig. One gig leads to another. If you play well, you'll do well, but the opposite is also true. I had a student sit in on a blues gig. He played all kinds of fills on an Elvis tune. When he came off I asked, "What are you doing?" He said, "Well, I knew I only had one or two songs to play, so I wanted to show people what I could do!" I said, "You showed them what you can do; that you can't play." Of course, by that I meant that he couldn't play properly for the gig. I remember when I first moved here, I was able to sit on a few gigs, and the stuff I was hearing was very much in the style of Vinnie [Colaiuta] with a lot of fills and maybe some sevens in there. Coming from Rochester and Steve Gadd territory I thought, "I don't

play like that; I may not fit in." So I played down a Steve Gadd-style shuffle and the band went, "Oooohhhh! We do like that!"

One thing that is different these days is that people hang on to gigs longer. In the old days people would leave a gig and go on to the next one. There's a lot more stability in gigs these days, which means there are less full-time gigs out there that open up. I quit Brian Setzer's band 10 years ago, and people said, "Why did you do that?" I had been playing that gig for 15 years and I wanted something different. When you're doing a gig, it's hard to get other opportunities. I wasn't quitting the only thing I had, but I wanted something else. I started a funk band to show people that I wasn't on the road, that I could play something else besides rockabilly/swing, and that I was back in town. In L.A. if you're gone for a little while they think you're gone for good. People started seeing me around town and thought, "Oh he's still around!" So eventually, I quit my own band, started The BBB featuring Bernie Dresel, we recorded a live album called *Live N' Bernin'*, and I decided it was safe to be back in the big band genre again. I love the variety of not being the master of just one thing. That's what the percussion world is all about. I might play congas, I might play marimba. Tabla is a weird one; I had to play tabla for *The Simpsons* one time, and I can make a sound on the tabla but I was hoping no one in India would hear it!

**ECH:** *What will be the focus of your PASIC clinic?*

**BD:** At my jazz big band drumming clinic I want to talk about time and groove and laying down a groove that is strong and not weak. I'll be playing with the Airmen of Note and talking about the different types of grooves that people need to understand, the meat and potatoes about what people miss when you play at different tempos. Bands need a strong leader, and the drummer is the leader of the time and can make or break the band.

**Eric C. Hughes** is the PAS Drumset Committee Chair. Eric is also a full-time percussion specialist and performer in the Houston and Austin area. His current musical project is The High Roller, a Cheap Trick tribute band. Eric also plays with The Allen Oldies Band, The El Orbits, and Houston icon Archie Bell. **RIS**







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# THE ORCHESTRAL PERCUSSIONIST: A BEGINNER'S GUIDE

BY KEVIN MEYER

The process of becoming an orchestral percussionist and preparing for an audition can be daunting. There are hundreds of years of repertoire to learn, and new compositions are constantly being written. In addition, each orchestra requires different excerpts from the various percussion instruments, including snare drum, marimba, xylophone, bells, tambourine, triangle, etc. Rather than allowing yourself to be overwhelmed by everything at once, focusing on repertoire that is most commonly asked for in auditions can make a seemingly insurmountable task much more attainable.

## THE LIST

The following list is a representation of excerpts that are currently being requested and can be considered “standard repertoire.” The data was compiled using 24 percussion audition lists from 2009–2017. This includes lists for principal percussion, section percussion, and assistant timpani/section percussion auditions.

### Principal/ Assistant Principal Percussion

San Francisco Symphony (2013)  
Orlando Philharmonic (2014)  
Detroit Symphony (2014)  
North Carolina Symphony (2014)  
Fort Worth Symphony (2015)  
National Symphony Orchestra (2016)  
Louisiana Philharmonic (2016)  
Guangzhou Symphony Orchestra (2016)  
Calgary Philharmonic (2017)  
Charlotte Symphony (2017)  
Atlanta Symphony (2017)

### Section Percussion

Hong Kong Philharmonic (2011)  
Oregon Symphony (2012)  
San Diego Symphony (2013)  
Utah Symphony (2014)  
Cleveland Orchestra (2015)  
Indianapolis Symphony (2015)  
Northwest Indiana Symphony (2015)  
Los Angeles Philharmonic (2016)  
Atlanta Symphony (2017)

### Timpani/Section Percussion

New York Philharmonic (2009)  
Utah Symphony (2013)  
Milwaukee Symphony (2016)  
Detroit Symphony (2016)

Note: For this article, timpani repertoire has been excluded.

## THE REPERTOIRE

The following list is a compilation of the audition repertoire for the above ensembles, from most to least frequently requested. Only pieces requested by at least half of the orchestras is included, with an exception granted in the marimba, vibraphone, bass drum, triangle, and drumset categories due to the relatively small number of excerpts.

### Snare Drum

- Rimsky-Korsakov: “Scheherazade” (24 times)
- Prokofiev: “Lt. Kije” (23)
- Rimsky Korsakov: “Capriccio Espagnol” (21)
- Shostakovich: “Symphony No. 10” (19)
- Bartok: “Concerto for Orchestra” (17)
- Schumann: “Symphony No. 3” (14)

Other frequently requested excerpts and etudes include: Delecluse: “Douze Etudes,” Etude 9 (10 times) and the Nielsen “Clarinet Concerto” (10).

### Marimba

- Bach: “Fuga from “Violin Sonata No. 1 in G minor” (7 times)
- Bach: “Lute Suite No. 1 in E Minor – Allemande” (5)
- Player’s choice of solo, usually Bach (5)

### Xylophone

- Gershwin: “Porgy and Bess” (22 times)
- Copland: “Appalachian Spring” (21)
- Kodaly: “Hary Janos” (17)
- Schumann: “Symphony No. 3” (17)
- Kabalevsky: “Colas Breugnon” (16)
- Stravinsky: “Firebird” (14)
- Gershwin: “An American in Paris” (14)
- Messian: “L’Oiseaux Exotique” (“Exotic Birds”) (13)



### Bells

- Respighi: "Pines of Rome" (23 times)
- Dukas: "Sorcerer's Apprentice" (22)
- Mozart: "Magic Flute" (17)
- Debussy: "La Mer" (15)
- Tchaikovsky: "Sleeping Beauty, Op. 66, Waltz" (12)

### Vibraphone

- Bernstein: "West Side Story Symphonic Suite" (20 times)
- Williams: "Escapades for Alto Saxophone and Orchestra"

(7)

### Bass Drum

- Mahler: "Symphony No. 3" (21 times)
- Stravinsky: "Rite of Spring" (21)
- Stravinsky: "Petrouchka" (1947) (10)

### Cymbals

- Rachmaninoff: "Piano Concerto No. 2" (24 times)
- Tchaikovsky: "Romeo and Juliet Fantasy Overture" (23)
- Tchaikovsky: "Symphony No. 4" (22)
- Mussorgsky: "Night on Bald Mountain" (12)

### Tambourine

- Dvorak: "Carnival Overture" (21 times)
- Stravinsky: "Petrouchka" (1947) (18)
- Britten: "Four Sea Interludes" from "Peter Grimes" (16)
- Bizet: "Carmen, Suite No. 1: Aragonaise" (13)
- Bizet: "Carmen, Suite No. 2: Danse Boheme" (13)
- Chabrier: "Espana" (12)

### Triangle

- Brahms: "Symphony No. 4" (11)
- Bizet: "Carmen Suite no. 2, Danse Boheme" (10)
- Dvorak: "Symphony No. 9 (New World)" (9)
- Liszt: "Piano Concerto No. 1 in E-flat Major" (9)

### Drumset

- Bernstein: "Symphonic Dances from West Side Story" (3)
- Trading four bars time and four bars solo in various styles

(2)

### PREPARATION

Knowing *how* to practice is just as important as knowing *what* to practice. Even though this repertoire list is valuable, it is a long list and the approach to preparing this material is also worthy of discussion.

First, get comfortable playing the notes correctly, with accurate rhythms, appropriate dynamics, and a steady tempo. Start slowly, using a metronome to develop a good sense of time. Try playing with the metronome on beat one of each measure, on beat two of each measure, on beat one of every other measure, or even on upbeats. Rather than being a crutch, the metronome should be a tool to help you develop a good sense of time. Using metronome techniques such as these, you will learn your tempo tendencies for each excerpt and be able to make the appropriate adjustments.

Secondly, listen to numerous recordings of highly regarded orchestras for each excerpt. Tempos for many excerpts will vary, so keep a log of the different recordings with the name of the orchestra, the conductor, and the tempo for the excerpt. For excerpts that have a wide range of tempos, learn how it feels to play at the various speeds logged. This will develop flexibility when preparation begins for specific auditions.

Third, determine the character of sound that is to be created. While listening to each recording, make notes regarding the sound quality and function of the instrument in the context of the ensemble. Decide whether the excerpt is a solo passage or whether it accompanies other instruments. Your notes could include the perceived type of snare drum used, tuning, type of sticks, type of head, muffling, sticking, playing area, etc. While listening to recordings of mallet excerpts, pay attention to the hardness or softness of mallets used, and note that mallet choices may change depending on how the parts are orchestrated. For the accessory percussion instruments, determine the size and weight of cymbals, size of the tambourine and type of jingles (dry, wet, bright, etc.), and the size of triangle and beaters used. To establish an approach for any marimba solo prepared, listen to a large number of original recordings to discover common phrasings, tempos, and an appropriate mallet choice.

Once you have learned the notes and chosen appropriate instruments, mallets, and beaters, the next step is to spend a large amount of time recording yourself playing the excerpts. While listening to your recordings, use a metronome to identify tempo fluctuations. If using recording software, watch the waveforms to see and hear dynamic consistency (or inconsistency). Ask yourself: "Can I hear the orchestra playing while listening to my performance of the excerpt?" If the answer is no, determine why not. Are you playing too loud, too soft, too fast, or with an uneven tempo or inconsistent dynamics?

In addition to recording yourself, play mock auditions for as many people as possible, including non-percussionists, and in several different locations. Try performing on different instru-

ments in diverse environmental conditions (hot, cold, when you are tired, without a warm-up, etc.). Mix up the order of excerpts for different performances. This kind of preparation will help you be ready for a variety of audition scenarios.

## RESOURCES

Orchestra auditions are extremely competitive. Listening to excerpts, practicing, and recording yourself are vital components of learning orchestral excerpts, but there is no substitute for studying with a good teacher. If possible, find a teacher who has won a position in an orchestra. Some professionals offer online lessons through Skype, FaceTime, or other video conferencing platforms. An experienced teacher can guide you through the process and help you prepare for the mental aspect of auditioning.

Many additional resources are available to help you become more comfortable playing these excerpts. The following list of websites, books, and dissertations can be helpful. A quick search in the *Percussive Notes* archives will bring up a number of articles related to auditions. The following list is by no means exhaustive but a good place to start.

## WEBSITES

**[www.robknopper.com](http://www.robknopper.com):** Rob Knopper is a percussionist in the Metropolitan Opera. His website contains many resources to help students, including audition tips and practice tips, and helpful techniques.

**[www.williamjamespercussion.com](http://www.williamjamespercussion.com):** William James is the principal percussionist for the St. Louis Symphony Orchestra. His series, "The Repertoire," contains performance video and tutorials for standard percussion excerpts.

**<https://www.blackswamp.com/>:** Black Swamp makes great percussion instruments and they have a lot of educational videos on their website and YouTube channel from some of the top professional percussionists in the world.

**<http://vicfirth.com/education-resource-library/>:** The Vic Firth Education Resource Library may not contain excerpt specific material, but it does have videos on fundamentals of playing various orchestral percussion instruments.

**<https://www.youtube.com/user/FreerPercussion>:** Freer Percussion's website contains drumstick and mallet demonstrations as well as performances of various orchestral excerpts to use as reference.

## BOOKS

**Raynor Carroll Orchestral Repertoire books:** This series of books contains complete parts for many of the excerpts listed in this article. Carroll has created a book for snare drum, xylophone, glockenspiel, bass drum, cymbals, tambourine, triangle, and castanets. Every serious orchestral percussionist should have these books in their personal library.

***Modern School for Xylophone, Marimba and Vibraphone* by Morris Goldenberg:** This book contains some of the mallet excerpts. Many percussion lists state that sight-reading may be asked. This book is a great resource to use to improve sight-reading on mallet instruments.

**Anthony Cirone's Symphonic Repertoire Series:** These books contain complete parts as well as annotations and practice tips for the excerpts.

## DISSERTATIONS

Emory Alford, "Identification of Percussion Performance Techniques in the Standard Orchestral Percussion Repertoire," DMA diss., University of Oklahoma, 1983. Dr. Alford lists what is considered standard orchestral repertoire through analyzing audition lists. He also discusses various problems in performing excerpts.

Richard MacDonald, "A Pedagogy for Ten Standard Orchestral Excerpts," DMA diss., University of Northern Colorado, 2000. Dr. MacDonald interviewed professionals in major symphony orchestras regarding performance practices of ten standard excerpts. These professionals include Doug Howard, Ted Atkatz, Fernando Mesa, Brian Mount, John Kinzie, Norm Fickett, Daniel Florio, Jason Arkis, James Ross, and Michael Udow. He discusses five perspectives for each excerpt: 1. Auditory perspective through recordings, 2. Study of the original part, 3. Score Study, 4. Study of published sources, and 5. Observations of professionals' approach. These observations include stickings and other performance techniques for each excerpt.

Richard Puzzo, "Not Just to Win Auditions: Playing Orchestral Percussion Excerpts for Pedagogy and Enrichment," DMA diss., University of Arizona, 2017. Dr. Puzzo analyzed percussion excerpts using the Kodaly song method. "The Orchestral Percussion Excerpt Retrieval System" is an index of more than 100 percussion excerpts derived from 35 audition lists. His database of excerpts includes recommended recordings, internet links, average tempi, and practice tips.

## CONCLUSION

This is just the beginning of a journey toward becoming an orchestral percussionist. Once you have learned the most requested excerpts in this article and decide to take an orchestra audition, there may only be a few excerpts you will need to learn from scratch. With the right resources, a good teacher, hard work, and determination, you can become an orchestral percussionist.

**Kevin Meyer** is a percussionist in the United States Naval Academy Band. He holds a Bachelor of Music Education degree from Brigham Young University, Master of Music Percussion Performance degree from East Carolina University, and is pursuing a Doctor of Musical Arts degree from the University of Maryland. He is an active educator and performer in the Baltimore/Washington D.C. area. **RIS**





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# THE UNIVERSITY DIFFERENCE

BY GORDON HICKEN

If you're a junior or senior percussionist in high school, and you are seriously thinking about studying music in college, that's awesome! This is a fantastic career path with many options for employment, including, but definitely not limited to, music educator, performer, composer, recording engineer, industry specialist, etc. You will take many classes focused on your career, and you will be surrounded by people who are just as excited about percussion and music as you are. For many reading this article, you may think this sounds very different from your high school experience, and you're right! Here are a few other things to consider that will help you prepare for that university difference in your study of percussion.

## NO MORE SEASONS

When I was in high school, and now when I visit high schools throughout Texas, I still hear about the "seasons" of the band year: marching season, concert season, indoor season, and others. College music isn't about seasons. The university orchestra and wind ensemble meet all year, as do jazz ensembles and many other traditional and diverse music ensembles that you can join. The percussion ensemble will meet throughout the year, and the drumline is a completely separate entity, sometimes with a different teacher. You'll be taking weekly private lessons throughout the school year as well.

Depending on the size of the school you attend, the experiences within these ensembles may be different as well. The marching band may learn one show per year like your high school competition show, but at larger schools, you might learn as many as seven different shows during one football season. Or perhaps you might attend a conservatory or a school where there is no marching band. The concert bands and orchestras may meet anywhere from one night a week to three times a week, but you'll likely present multiple concerts each semester. Rarely will you be enrolled in fewer than two or three ensembles in a given semester, and while that may sound like a lot to balance, it is meant to broaden your horizons and expose you to as many opportunities as possible. It's actually a lot of fun to play all sorts of music in ensembles throughout the year, and the experiences in these different groups will certainly influence your playing for the better!

## PLAN YOUR DAYS

When you first receive your college class schedule, you'll probably notice something different than your high school days: you may actually have some open time between classes, and in

fact, you might only have one or two classes on certain days of the week. While this might lead you to believe that you'll have more free time than you did in high school, it actually means that you need to plan your days more intentionally and use all of that time wisely. I'm not suggesting that you won't have time for activities other than practicing and homework, but if you spend all of your free time taking naps and playing video games, your colleagues who manage their time wisely will pass you by.

One of the most effective ways to make use of this newfound "free time" is to establish a structured daily schedule for practicing, studying, and any other necessary activities (like eating, sleeping, and maybe a few minutes of those video games). You should treat each scheduled practice session as if it were a class. You can't afford to miss or arrive late to class because you'll fall behind on the material. If you show up late to a practice session, you may lose your practice room to someone who was there waiting for that time.

Practice hours aren't the only thing that you need to schedule. Reserve an appropriate amount of time to read, write, and study for your classes. It doesn't matter how great you are as a musician, if you fall behind in your core academic or music classes, you'll have to spend extra time and money in order to complete your degree. Also, many scholarships are tied to a certain GPA requirement. Once you're enrolled in school, it's very difficult to earn back a scholarship you've lost.

## ALWAYS BE PREPARED

As a college musician, you're going to participate in a large number of ensembles. In addition to those commitments, you will be expected to learn a large amount of repertoire and technical exercises for your lessons. Especially as a new college music student, the amount of material that you're expected to learn may seem daunting. And here's the catch, it's all extremely important! You can't spend all of your time working on exercises out of Stevens' *Method of Movement*, then try to sight-read the first movement of "Trio Per Uno" in percussion ensemble because you didn't practice. That won't work. Again, this is one of the reasons why establishing a daily practice routine is extremely important. Learning new music and technical skills is like training to run a marathon. You wouldn't train for a few hours the day before the big race and hope for the best. It is critical to develop a plan to gradually build strength and stamina over a long period of time before attempting to complete that marathon. The same is true for preparing pieces and training as a musician. Steady and consistent work over a long



period of time will yield greater success than cramming practice time in the day before a lesson or rehearsal.

Rehearsals are also very different in a collegiate setting. In high school, you probably had band class or percussion class every day where you would learn music for your marching show, an upcoming concert, or solo and ensemble festival. In college, you're expected to arrive at each rehearsal with your music already prepared. Collegiate ensembles meet fewer times and play more concerts than most high school ensembles. These rehearsals are where you learn how your part fits along with all of the other parts. When you are prepared for every rehearsal, you'll have the opportunity to truly learn each composition, which will lead to high-quality and enjoyable performances.

### LEARN AS MUCH AS YOU CAN

While we all have our favorite instruments and our favorite genres or styles of music, one of the most important things that you can do in college is to become a well-rounded percussionist. No one wants to turn down a gig because "I can't play that style of music" or "I'm not familiar with that instrument." Your music department will offer many performance and learning opportunities, and you'd be well-advised to take advantage of as many of these as possible. I realize that it's nearly impossible to learn how to play every percussion instrument and every style of music from every country, but percussionists at the university level should avoid having to say "no" to subbing in an orchestra because they are only comfortable behind a drumset,

or to pass on teaching a marching band camp because they are not familiar with modern rudimental drumming. It's much better to be known as a well-rounded player than a specialist on one instrument.

Strive to use every opportunity as a learning experience while you're in school. Don't just expect to learn from your professors; you can learn as much or more from your colleagues as well! The main goals of your collegiate musical experience are to broaden your horizons and to provide opportunities for you to grow as a musician and as a person. Whether you plan to work as a music therapist or to win an orchestral percussion job, take every opportunity you have during those few short years to experience as much percussion and music as possible.

**Dr. Gordon Hicken** is the Assistant Professor of Percussion and Associate Director of Bands at Midwestern State University in Wichita Falls, Texas, and a member of the percussion faculty at the Interlochen Arts Camp in Interlochen, Michigan. He serves as the Principal Percussionist of the Wichita Falls Symphony Orchestra and he is part of the saxophone and percussion duo Rogue Two. Dr. Hicken holds degrees from Florida State University, the University of South Carolina, and Furman University, and he is a member of the PAS University Pedagogy Committee. **RIS**



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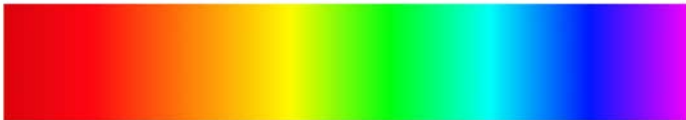
Burma Bells

# DON'T RUSH CHANGE

BY IAN SIKORA, DPT

**A**mong non-musicians, I frequently see injuries directly related to change. For example, it is common to treat a patient for foot pain related to a new pair of shoes, or for elbow problems resulting from a change in tennis rackets. Almost every day I encounter a patient who complains of pain after starting or advancing an exercise program too quickly. None of these alterations are by themselves dangerous, but the speed at which they are implemented often contributes to the painful conditions that I am called on to treat. To put it simply, when change happens too quickly, activities that would otherwise not provoke discomfort can often become the source of a great deal of pain and aggravation. Given that reality, it is important for us as percussionists to manage the changing elements of our practice and playing habits accordingly, in order to maximize our health and minimize injury.

To visualize this concept, I often have patients use a picture of the visible light portion of an electromagnetic spectrum. You might even consider printing a few copies of this picture to place near your practice space to give yourself a handy visual cue for the concepts discussed below.



From this picture, it is clear that distinct colors are present. However, there are no specific areas that one can point to and say, "That's where red becomes orange," or "That's where green becomes blue." Practice and playing habits should ideally follow this same visual model: a slow, progressive change that looks a little like what came before and a little like what is to come.

Of course, utilizing the concept of slow, graded change requires forethought, planning, and patience. Many musicians falter with this approach, not because they lack these attributes, but due to an abundance of enthusiasm and passion. After hearing or seeing something inspiring, they dive into practice headfirst, often ignoring the pace of change they are asking their bodies to withstand. The accelerated pace of change that occurs can often become the critical factor in pain and injury. Instead, consider how this model of moderating change could and should operate in application.

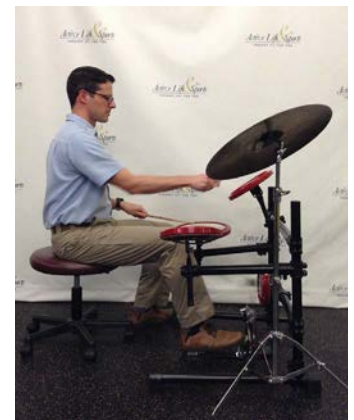
## KEYBOARD PERCUSSION

Imagine you are relatively new to mallet-keyboard percussion, but decide to tackle your first four-mallet solo. The tendons and muscles of the forearm and hand are fairly resilient, and playing with two mallets in each hand is well within the capabilities of most healthy individuals. But if you move from one side of the spectrum ("red," or little experience with these techniques) to the other ("violet," or over two hours a day of four-mallet practice) too quickly, even a benign activity can provoke tenderness and aggravation. A better approach would be to incorporate 10 minutes of four-mallet practice a day, increasing in 5 to 10 minute increments every few days. Obviously, this takes patience. On the other hand, it is not nearly as much patience as is required when taking a few months off from playing and practicing altogether, something that can be necessary if you develop a problem.

This same idea should be employed when changing mallets. If you have played with a certain mallet length or weight for a while, make the jump to a different model slowly. Try alternating new and old mallets for a few weeks before you make the permanent change.

## DRUMSET

Imagine you have just seen a band perform live and you were blown away by the drummer. You rush home to incorporate all the ideas and characteristics of that drummer's playing as quickly as possible. Maybe your new favorite player sat quite a bit lower (at the "red" end of the spectrum) or higher than you do (at the "violet" end of scale), and so you quickly adjust your throne height to match. However, changing the height of your seat asks the neck, arms and back to adapt to significantly different positions in order to comfortably play the instrument.





While most shoulders and spines that have not sustained serious injury can readily handle these demands, changing these stresses overnight is likely to lead to discomfort or injury. Instead, break the transition into four or five small changes, spread out over a couple of weeks. This gives all the muscles, tendons and joints in the back, neck, and shoulders time to acclimate to new demands, therefore decreasing the likelihood of pain and disability.

### MARCHING PERCUSSION

Perhaps you plan to try out for your high school drumline or one of the summer drum corps. There are many aspects of that particular style of playing to which you would want to acclimate before you begin your playing in earnest. Carrying a weight in front of your body (for example, a set of marching quints) necessitates standing with the shoulders slightly behind the hips, resulting in a backward bend of the spine. Most reasonably healthy backs can tolerate standing this way, but pain can still present itself if a back that has not been in such a position for prolonged periods is asked to do so for hours at a time.



Your preparation for this type of playing should not only include hours of practicing rudiments, but also progressive acclimation to standing in this manner. Again, visualize the color spectrum and map out a plan that includes the eventual goal and the incremental steps necessary to achieve it.

### CONCLUSION

Many factors influence music-related injuries. These include overall health, genetics, technique, strength, etc. One factor that all players can easily control, however, is the pace of change in their practice and playing habits. Using a visual cue (such as the visible light spectrum) can help percussionists keep this critical factor in mind, thereby minimizing the risk for injury. Remember, you should not take your playing directly from “red” to “violet.” Rather, you should endeavor to travel through all the “colors” in between.

**Ian Sikora**, a member of the PAS Health and Wellness committee, is a physical therapist at Active Life and Sports Physical Therapy in Perry Hall, Maryland. Formerly a full-time professional drummer, his performance credits include Frank Mantoath, Kevin Mahogany, and Sheila Jordan. Questions or comments regarding this article can be sent to [isikora@activelivesports.com](mailto:isikora@activelivesports.com). **RIS**



# INTRODUCTION TO THE ART OF DRUM CIRCLE FACILITATION, PART 4

## FACILITATING THE DRUM ENSEMBLE TOWARDS ORCHESTRATIONAL CONSCIOUSNESS

BY ARTHUR HULL

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

If you have been following this series of articles, you have gone through the basic Village Music Circle protocol that will help you get a drum circle started through facilitating interactive experiential rhythmical playing actives. I have introduced to you the process of facilitating a “Drum Call” experience that will educate your drum circle playing group about itself and the collaborative musical potential that exists in any group rhythm event.

By completing the Drum Call process, you have also completed the job descriptions of (1) the Dictator, dictating to the players in the circle the basic body-language signals that you will be using throughout your whole drum circle event, and (2) the Director, directing the group towards ensemble consciousness and musicality through experiential activities.

The key to knowing when to stop being the Director and start being the Facilitator (the third job description in the Village Music Circle facilitation protocol) is when the players in your drum circle are turning their drum rhythm grooves into interactive music expressions. Now that your rhythm ensemble is offering you some musical elements to facilitate, the real drum circle facilitation experience begins.

The basic elements that make a musical rhythm ensemble are “platformed” in the following order:

**1. Rhythm Connection.** This must be in place before any other musical element can appear in any rhythm groove. If you don’t have rhythm connection, you won’t have a group rhythm groove to work with.

**2. Interactive Dialogue.** A connected group rhythm groove becomes the foundational platform for interactive dialogue to occur between your drum circle players and their different instruments. There are many ways to facilitate interactive dialogue amongst your players, but the fundamental role of the fa-

cilitator is to help the players use their notes to make space for other people’s creativity.

**3. Melody Line.** Once you have your players listening and talking to each other in their interactive rhythmical dialogue, you have set the foundation for a particular melody line, or Rhythm Song, to appear in the totality of the group’s interactive playing. These melody lines in your drum circle group’s playing will constantly evolve and change throughout the event. Sculpting and showcasing the particular players who are the fundamental contributors of any “dialogue melody line” is the key to facilitating your playing group into higher and more sophisticated forms of musicality.







**4. Harmonics.** Once a melody line appears in your interactive drum circle music, then many different types of harmonics will manifest itself in between the activities of different timbral contributions offered by your players. We call this “Angels In the Music.” You will swear that you can hear chorus voices or a flute or saxophone in the sound mix when there isn’t anyone singing or playing a wind instrument in the circle. Angels In the Music is a manifestation of the harmonies created in your drum circle.

These are the musical elements in your drum circle ensemble that you can facilitate, select, and showcase, which will allow you to raise the group’s level of musicality. This style of facilitation will help you to guide the players in your group towards “orchestrational consciousness.”

My experience is that the best facilitators who follow the Village Music Circle facilitator drum circle protocol, do two things:

- Follow the people who are following you!
- Work with what they give you!

This means that while facilitating a drum circle group, you’re listening deeply to what contributions the players are offering to the music, and then you facilitate and showcase those contributions and connections in such a way that you are guiding the players in the direction they want to go—towards spirited music making while creating the Angels In the Music.

Sculpting and showcasing rhythm “songs” of mixed timbers and drum pitches and then stop-cutting the rest of the players will educate those non-playing people in the circle about “orchestrational consciousness” while they are listening to that particular sculpted “song.” Sculpting these elements in the circle as a platform for more sophisticated musical interaction is your intention as a facilitator.

In the accompanying 12-minute segment of the one-hour VMC Facilitation video, you will find examples of song sculpting as a music platform for inviting deeper listening and more sophisticated music interaction. Throughout this video you will see me, and many other Village Music Circle facilitator graduates, demonstrate facilitation techniques 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 as much as possible. This allows the players to connect with each other to explore and express their collab-

orative 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 “STOW”: Stay Out Of the Way. Let the rhythm go until the drummers 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**

# BLUES OVER DORIAN

BY TONY MICELI

HOT LICKS

The great thing about playing the vibes is its history integrated with improvisation. Vibe players are improvisors, which means we learn through improvisation, we work on technique through improvisation, and our ears grow through improvisation. As an extension of that foundation, we can take a simple concept, play it, and each time it can be different. This approach can be applied to anything we practice—octaves, thirds, scales, chords, or whatever else you want!

In this HotLick, we're going to apply this idea of learning through improvisation to a simple scale-based combination.

The left hand will play a Dorian scale, and the right hand will play a blues scale. The left hand is the accompaniment, and the right hand is the melody or solo.

▶ Tap to play Video



▶ Tap to play Video



Here's a quick list of the benefits earned from tackling this exercise in all keys:

1. You'll learn two scales: the blues scale and the Dorian scale.
2. You'll work on your mallet technique (holding two or four mallets).
3. You'll work on hand/mallet independence.
4. You begin to see ways to accompany yourself, understanding the role each hand plays.
5. You'll be training your ears. As you listen to the melody notes against the harmony and as you try to create interesting melodies, you'll be doing "real world" ear training.
6. You'll work on your time (always the most important thing as a musician!).

Here are a few things to do as you practice to get the most out of your time and effort:

1. Record yourself and listen back to make sure your time is rock solid. All great musicians have great time. Time and greatness go together; you don't have one without the other.
2. Perform the exercise with all quarter notes first, then gradually add rhythmic interest to your ideas.
3. Pretend that your right hand is a trumpet player. Trumpet players can't play two notes at the same time, so don't let your notes ring together. This means pedaling to your right hand, not your left hand.



▶ Tap to play Video



4. The bass is not nearly as important as the melody. In fact, don't worry about the bass notes ringing for the whole bar; they don't have to. It's fine to hit a bass note, then lift the pedal to accommodate the melody and let the bass note disappear. It is there in the listener's mind regardless of it is still audible or not.

5. Don't let dampening impede your feel or your rhythm. Practice your pedaling and dampening technique so they don't become a distraction.

6. Try doing some repetitions with the hands completely separate and independent. Don't let one hand help the other with its melodic or bass line. In this situation, keep the lines simple and make sure your rhythms sound great.

7. Play the lick in all keys. This gives you a global perspective for these scales, and it forces you to think about making music in potentially unfamiliar keys.

▶ Tap to play Video



▶ Tap to play Video



**Tony Miceli** has been playing vibes around the world for 40 years. He runs [vibesworkshop.com](http://vibesworkshop.com), an extensive collection of vibraphone lessons and articles, and teaches at University of the Arts, Temple University, University of Southern Mississippi, and the California Jazz Conservatory. He has performed with numerous great musicians and recorded many CDs, the latest being *The Jost Project — Can't Find My Way Home* and *Peace and Love*. His personal website is [tonymiceli.com](http://tonymiceli.com). **RIS**



# THE LEGEND OF BILL FOR THREE TIMPANI

BY TIM CORPUS



**"T**he Legend of Bill" is a short work for three timpani. The three pitches (A, D, E) will fit best on 29-, 26-, and 23-inch drums. Here are a few other performance elements to consider:

- Work consistently with a metronome. Measures 9–11 and 15–22 are particularly easy to rush. Take your time and pay attention to dampening and dynamics.
- Consider your sticking carefully. There are multiple options for sticking, but make sure that you are using the best sticking for sound quality. Start slowly and make sure all arm motions are smooth.
- Dynamics are important! Take your time in the crescendo and make sure you give yourself the range needed for the change in dynamics. Also, be careful not to accent notes that have no accent marking.
- The "X" markings between notes indicate dampening the drum. All other notes should be allowed to ring. The dampening in measures 9–11 should be smooth, stopping the first note as the second note speaks.

 Tap to play Video



**Timothy A. Corpus** is an internationally performed composer whose music has been performed in Europe, Asia, South America, and in the United States at the Kennedy Center, Museum of Modern Art, and Carnegie Hall. His music has also been featured on *CNN Money* and 98.7 WFMT, Connecticut Historical Society, and *Classical King FM: Second Inversion*.

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





# The Legend of Bill

Timothy A Corpus

(♩. = c. 90)

A,D,E

*f* *mp*

5

*f* *p* *f*

9

*mf* *mp* *f*

14

*mf* *p* *mp*

21

*mf* *p* *f*

25

*mf* *p* *mp*

28

*mf* *p* *mp*

# 2017 DRUM CORPS INTERNATIONAL WORLD CHAMPIONSHIPS

## BLUE DEVILS WIN RECORD-BREAKING 18<sup>TH</sup> TITLE

## SANTA CLARA VANGUARD WINS SECOND CONSECUTIVE “HIGH DRUM” AWARD

STORY AND PHOTOS BY LAUREN VOGEL WEISS

As Drum Corps International (DCI) celebrated its 45th Anniversary, two member corps marked major milestones as well. The Blue Devils (Concord, California) won its 18th DCI World Championship during its 60th anniversary season while the Santa Clara Vanguard (Santa Clara, California) capped off its golden anniversary with a silver medal and high drum award. A record 23,342 drum corps fans watched finals in Indianapolis's Lucas Oil Stadium on August 12.

Already the most decorated corps in DCI history, the **Blue Devils** added another gold medal to its collection, along with the Donald Angelica Best General Effect Award and the John Brazale Best Visual Performance Award. (The caption awards are determined by averaging the scores from all three nights of World Championship Competition.)

“The corps’ performance [on Saturday night] was absolutely

amazing!” exclaimed Scott Johnson, Director of Percussion for the Blue Devils, who has been involved with all 18 championships during his 38 years as a Blue Devil, including three as a marching member (1976, ’77 and ’79) before he joined the staff. “The drum line came off the field with big smiles, so I knew that was a good sign.”

The Blue Devils celebrated its diamond anniversary with a program that covered the past, present, and future of the drum corps activity in the production “Metamorph.” The show featured music by BD Music Director and Arranger David Glyde (“Birth of Eternity, Dreamscape, Facing Future”), Peter Graham (“The Triumph of Time”), Nikolai Rimsky-Korsakov (“Flight of the Bumblebee”), Benard Ighner (“Everything Must Change”), and Simon Dobson (“Crystal”). Astute listeners also heard snippets of Chuck Mangione’s “Legend of the One-Eyed Sailor” (per-



*Eleven of the 16 snare drummers playing together in the opening of the Blue Devils’ “Metamorph.”*



formed by the corps in the mid-'70s) and Rihanna's "Diamonds" (alluding to the corps' "diamond" anniversary).

"The show opened on the old starting line," says Johnson, "just like we did back in the day! One of our drum highlights was when we used 16 snare drums at the beginning. It was based on the 'Crazy Army' [snare drum solo by Ed Lemley] rudimental vocabulary that Steve Gadd used as the drum beat in 'Legend of the One-Eyed Sailor'—the same Rick Odello parts that I played over 40 years ago! We used our four tenor players, plus three of our [five] bass drummers, in addition to our nine snare drummers. We decided to stay 'old school,' so they worked their butts off to play traditional grip for the first two minutes of the show.

"The biggest difference between now and then is the equipment," Johnson explains. "Back when I marched, we had 15-inch snares with plastic heads. We could get away with a lot of tap errors because you couldn't really hear them down in that range. Nowadays, with the Kevlar heads, you hear every note. So it's been a major challenge trying to teach 16 people to play together."

Although the staff didn't talk about the "u-word," the Blue Devils managed to have an undefeated season for the seventh time in the corps' history—the other undefeated seasons were in 2014, 2012, 2010, 2009, 1994, and 1982—although one victory (on July 29) was by a scant thirteen-thousandths of a point! "We don't really think about it until the season is over, and then we ask, 'Did we just....?!'" Johnson says with a smile. "It was a *phenomenal* way to end our 60th anniversary!"

Not only did the **Santa Clara Vanguard** capture a medal for the first time since they won the title back in 1999, they also won the Fred Sanford Best Percussion Performance Award for the second consecutive year (and third time in four years), and their 13th overall drum title. (The corps also captured the George Zingali Best Color Guard Award.) This was also the sixth "high drum" award for Paul Rennick, Percussion Caption Manager for SCV since 2011, and his wife and co-arranger Sandi Rennick.

"The energy level of the last two shows was over the top," Rennick exclaimed moments after they won the Sanford trophy.



Santa Clara Vanguard performed "Ouroboros" to win a silver medal.

"I thought it was *outstanding*! It's pretty rare to hit three good performances in a row at finals, but we did, which was great.

"We tried to defend [the drum title] by being really prepared and having a consistent approach to our performance quality," Rennick explains. "We had an entertaining show with a great sense of pacing. One of my favorite parts was 'Song of Eight Unruly Topsy Poets' by Chinese-born composer Zhou Long. It's a quirky, cool piece, with lots of variety, that always got an enormous response from the audience."

Other music in their "Ouroboros" program included "Interplay for Piano 4-Hands & Orchestra" by David Gillingham, "The Triumph of Time" by Peter Graham, Amin Bhatia's "Into a Virtual World," and "Remembering the Future," the third part of Stephen Melillo's *WAIT of the WORLD*.

In addition to incorporating electronic sounds and samples, Rennick added a Moog Theremini (an electronic instrument controlled by the performer's hands via antennas) to the front ensemble. "We also had a new sound technician this year, Tom Moffitt, who did a terrific job," says Rennick.

"One of the things that made our drum line strong is that we had a core of people who have played together for years and speak the same musical language," Rennick adds. "They not only have experience, but they have experience *together*."

Winning the bronze medal and Jim Ott Best Brass Performance Award for the second year in a row, **Carolina Crown** (Fort Mill, South Carolina) performed "It Is." From opening with Bach's "Little Fugue in G minor," through a vocal performance of Stephen Schwartz's "For Good" (from *Wicked*), to "No one To kNOW one" by Andy Akiho, a percussion composer and Crown alumni, the corps deconstructed and then reconstructed the musical and visual elements. (Much more can be found about Crown's 2017 show in the August issue of *Rhythm! Scene*.)

A strong third-place percussion performance on Saturday night helped **The Cavaliers** (Rosemont, Illinois) move up from fifth to fourth, the only Top 12 placement shift of Championships week, as they squeaked by the Bluecoats by less than four-hundredths of a point. "Men Are From Mars" featured "space" music such as Richard Strauss's "Also Sprach Zarathus-



Carolina Crown won its second consecutive bronze medal with its program "It Is."

tra,” “Little Green Men” by Steve Vai, and, of course, Gustav Holst’s “Mars.” One of the percussion highlights was the “spinning tenor drums.”

Last year’s champions, the **Bluecoats** (Canton, Ohio) brought a Z-shaped stage to the 50-yard line for its program “Jagged Line,” which expanded the height of their performing space. Using music from the progressive rock band Thank You Scientist to Frank Zappa, the Bluecoats pushed the visual boundaries again this year. During one percussion feature in “One Study One Summary” by John Psathas (originally written for solo marimba and “junk” percussion), the tenor drums were spread more than 20 yards wide as well as deep, and they used in-ear monitors to hear themselves. The four “pods” of the front ensemble



*The Cavaliers placed third in drums during Championship week.*



*Defending champions Bluecoats front ensemble featured “jagged line” marimbas and vibes in four locations across the front sideline.*



*The Cadets’ front ensemble featured ten marimbas and ten vibes plus church bells.*

were spread across more than 50 yards and also used the in-ear monitors to hear each other.

Finishing in sixth place, the highest in the corps’ 77-year history, the **Boston Crusaders** (Boston, Massachusetts) performed their popular production of “Wicked Games,” complete with burning a Salem witch at the stake. Their musical selections included Beethoven’s “Moonlight Sonata,” “Wicked Game” by Chris Isaak, “Toccata” from Alberto Ginastera’s “Piano Concerto No. 1,” and original compositions by corps’ arrangers Ryan George, (Percussion Director) Colin McNutt, (Front Ensemble Arranger) Iain Moyer, and (Electronics Designer) Michael Zellers.

In conjunction with the the Bernstein Office, Inc. of New York City, **The Cadets** (Allentown, Pennsylvania) presented “The Faithful, The Fallen, The Forgiven” to the music of Leonard Bernstein’s “Mass.” Unlike the first time the corps performed this music in 1983, The Cadets, who placed seventh, were able to incorporate an eight-voice choir on the field in 2017. Their 14-member front ensemble also featured ten marimbas and ten vibraphones, set up at 90-degree angles to each other, so the performers could play on both instruments at once.

The **Blue Knights** (Denver, Colorado) placed eighth with their program “i,” which featured music by Beck (“Wave”), Björk (“107 Steps”), Imogen Heap (“Hide and Seek”), and Joseph Schwanter’s “Concerto for Percussion and Orchestra.” Even their uniforms had an eye-shaped pattern on them. During a percussion feature, one of the snare drums was miked, which triggered electronically altered sounds.

**Phantom Regiment** (Rockford, Illinois) performed “Phantasm” to earn ninth place. Known for their classical music interpretations, the Regiment played excerpts from “Finlandia” by Jean Sibelius, Dmitri Shostakovich’s “Symphony No. 12,” “Entering the Nightmare” from Maurice Jarre’s *Dreamscapes*, Sergei Rachmanioff’s “Piano Concerto No. 2,” and “Symphony No. 3” by Aram Khachaturian. The sound and look transitioned from a dark “phantasy” (black helmets and plumes) to a bright reality (white helmets and plumes).

The **Blue Stars** (La Crosse, Wisconsin) interpreted the tales of three literary lovers (*Romeo and Juliet*, *The Great Gatsby*, and *Moulin Rouge*) in “Star Crossed.” Using music from Baz Luhrmann films, along with Sergei Prokofiev’s “Romeo and Juliet,” the corps placed tenth. Even the snare drums—one of only two Top-12 corps (along with Madison) to wear them on a “traditional tilt”—were covered with literary passages from the stories.

The **Crossmen** (San Antonio, Texas) finished in eleventh place with its production of “Enigma,” featuring music from the film *A Beautiful Mind* (“A Kaleidoscope of Mathematics” by James Horner), Radiohead’s “Exit Music (For a Film),” and original music from corps’ arranger Andrew Markworth. This was their fifth finals appearance in six years.

Returning to the Top 12 was the **Madison Scouts** (Madison, Wisconsin) who presented “The Last Man Standing.” Their post-apocalyptic program (based on the 2015 film *Mad Max: Fury Road*) included music of Béla Bartók (“Miraculous Manda-



rin”), Karel Husa (“Music for Prague 1968”), and original compositions by Scouts’ designers and arrangers Scott Boerma, Nick Pourcho, and (Percussion Director) James Sparling.

### DCI World Class Finals - August 12, 2017

CORPS	SCORE (out of 100 pts.)	DRUM SCORE* (out of 20 pts.)
1. Blue Devils	<b>98.5375</b>	19.525 (2nd)
2. Santa Clara Vanguard	97.60	<b>19.65 (1st) **</b>
3. Carolina Crown	96.575	18.95 (4th)
4. The Cavaliers	95.20	19.10 (3rd)
5. Bluecoats	95.1625	18.825 (5th)
6. Boston Crusaders	92.9625	18.525 (7th)
7. The Cadets	91.675	18.30 (8th)
8. Blue Knights	90.40	18.65 (6th)
9. Phantom Regiment	88.125	17.85 (9th)
10. Blue Stars	87.9375	17.575 (10th)
11. Crossmen	86.825	17.55 (11th)
12. Madison Scouts	85.25	17.10 (12th)

Drum judges: Mike Leitzke/field and Chris Romanowski/ensemble (prelims), Martin Griffin/field and Julie Davila/ensemble (semifinals), and Jeff Prosperie/field and Alan Dunn/ensemble (finals)

\* *The drum score listed above is from Saturday night and is based on a 20-point total averaged between two judges. That number is then divided by two and only a maximum of 10 points is added into the total possible overall score of 100 points.*

\*\* *The percussion caption award was determined by averaging the scores from all three nights of World Championship competition*

The Mandarins (Sacramento, California) almost made the Top 12 for the first time in the corps’ history, placing 13th. The rest of the “Top 25” corps were last year’s 11th-place corps The Academy (Tempe, Arizona), Colts (Dubuque, Iowa), Open Class Champion Vanguard Cadets (Santa Clara, California), Troopers (Casper, Wyoming), Spirit of Atlanta (Atlanta, Georgia), Blue Devils B (Concord, California), Oregon Crusaders (Portland, Oregon), Pacific Crest (Diamond Bar, California), Legends (Kalamazoo, Michigan), Genesis (Austin, Texas), Music City (Nashville, Tennessee), and Spartans (Nashua, New Hampshire).

On August 8, the Open Class Championship was held at Ames Field in Michigan City, Indiana as corps from the West Coast took the top two places for the fifth year in a row, swapping placements from last year. **Vanguard Cadets** returned to first place with a score of 80.725 and swept the caption awards. Last year’s Open Class Champion **Blue Devils B** (79.625) took the silver medal, while **Legends** (Kalamazoo, Michigan) scored a 77.25 to capture the bronze medal for the second year in a row. And sixth-place **Louisiana Stars** (Lafayette, Louisiana) was named



*The Vanguard Cadets won the DCI Open Class Championship with its performance of “In Pieces.” Members of the battery also played kick drums on the field.*

the “Most Improved Open Class Corps” for the second year in a row.

Following the semifinals on Friday night, there was a special exhibition performance by the Santa Clara Vanguard Alumni Corps in honor of the organization’s 50th anniversary. Comprised of more than 200 members (including 15 snares, 4 tenors, 6 bass drums, 5 cymbals, and 11 front ensemble players), representing every year between 1967 and 2016, they played some of the corps’ greatest hits, including Dmitri Shostakovich’s “Festive Overture,” Benjamin Britten’s “Young Person’s Guide to the Orchestra,” and a finale of the iconic “Bottle Dance” (from *Fiddler on the Roof*) and Stephen Sondheim’s “Send in the Clowns.”

The 2018 World Championships (August 9–11, 2018) will return to Lucas Oil Stadium in Indianapolis, Indiana. For more information on joining or viewing drum and bugle corps, visit [www.dci.org](http://www.dci.org).

### DCI PERFORMERS SHOWCASE

With competitors from both World and Open Class drum corps, the DCI Performers Showcase (formerly known as the Individuals & Ensemble Competition, or “I&E”) was held on August 9. Sponsored by System Blue, the educational division of the Blue Devils, performances were in the Indianapolis Convention Center.

Ten percussion ensembles (in three categories) and 44 individuals competed, representing 11 World Class corps (Blue Devils, Blue Stars, Colts, Madison Scouts, Mandarins, Oregon Crusaders, Pacific Crest, Pioneer, Santa Clara Vanguard, Spirit of Atlanta, and Troopers) as well as 11 Open Class corps (The Battalion, Blue Devils B, Diplomats, Gold, Impulse, Legends, Louisiana Stars, Raiders, River City Rhythm, Shadow, and Spartans). The winning percussionists came from six different corps and two were second-time winners.

For the second consecutive year, **Bryce Gardner** of the Santa Clara Vanguard won Best Individual Snare and marched in the



Bryce Gardner of the Santa Clara Vanguard won Best Individual Snare.



Best Individual Multi-Tenor was awarded to Miles Kenobbie of the Blue Devils.



Shown performing in the Blue Stars front ensemble, Michael Kern was named Best Individual Keyboard.



Best Individual Timpanist was Kaleb Hascall from the Troopers.



Zack Hudson from the Blue Devils won the Best Individual Multi-Percussion award for the second time in his drum corps career. He was also a member of two winning ensembles, making him the first person to win three "I&E" awards in one day.

winning drum line. The 19-year-old is a sophomore music education major at the University of North Texas. Scoring a 96.5, his original snare solo, "Release the Kraken," was named after the legendary Norwegian sea monster. His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=WeG7wvYAbpM>.

"The highlight of this past season was performing for my friends and family at the DCI Denton show," Gardner stated. "Their support helped me push to the end and put forth my best efforts to make Vanguard's show the best it could be."

**Miles Kenobbie**, a 21-year-old second-year age-out with the Blue Devils, was named Best Individual Multi-Tenor. His original solo, "Carbon Fiber," earned him a score of 94.0. He is a senior majoring in digital culture with a music concentration at Arizona State University. His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=05udhTnUiz0>.

For the second year in a row, a member of the Blue Stars front ensemble won Best Individual Keyboard. **Michael Kern**, a 20-year-old third-year member of the corps, is a junior music education major at Missouri State University. He played his arrangement of Emmanuel Sejourne's "Concerto for Marimba and Strings," earning a score of 93.0. His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=ebcdTbiNJLc>.

**Kaleb Hascall**, a second-year member with the Troopers, earned the Best Individual Timpani award. He scored an 85.0 for his original solo "Listen," which included excerpts from Debussy and Mozart. The 20-year-old is a junior music education major at Northwest Missouri State University.

**Zack Hudson**, the drumset player in the Blue Devils' front ensemble, won the title of Best Individual Multi-Percussion. The 21-year-old is a music industry and jazz major at Middle Tennessee State University. His original solo, "The Five Second Rule," earned him a score of 93.0 and his second award in this category. (He also won in 2015 when he was a member of the Spirit of Atlanta.) His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=Jcb8TlGh97M>.

Two Open Class drum corps won two of the percussion ensemble categories, a first-time win for each group. The **River City Rhythm** (Anoka, Minnesota) Bass Drum Ensemble won with a score of 95.0 for their original composition "The Davenport Report." Members of the ensemble were **Eric Dunnigan** (age 20), **Sam Hoffacker** (18), **Madison Holmbert** (17), **Zach Rhodes** (20), and **Sydney Waldner** (20). Patrick Lyons was RCR's bass drum instructor. A run-through of their winning performance can be viewed at <https://www.youtube.com/watch?v=-za-M-sWsWq0>.

**Legends** (Kalamazoo, Michigan) won Best Cymbal Ensemble for its performance of "Splits and Flips," which scored a 93.0. Under the direction of Ryan Cade and Jen Pesch, performers included **Anna Koh** (17), **Thomas Ollier** (20), **Brooklynn Pundt** (19), **Alex Sweedyk** (22), and **Linden Waling** (21). Their winning performance can be viewed at <https://www.youtube.com/watch?v=3Y-mNdc-vIA>.

For the second year in a row (and sixth out of the past seven





*The Blue Devils Rhythm Section won Best Percussion Ensemble; (L-R) Garrison Goodwin on synth, Zack Hudson on drumset, and Michael Tran on xylophone.*



*The five bass drummers from River City Rhythm (L-R: Zach Rhodes, Eric Dunnigan, Madison Holmberg, Sam Hoffacker, and Sydnie Waldner) won Best Bass Drum Ensemble.*



*Legends won Best Cymbal Ensemble. (Clockwise from top: Thomas Ollier, Alex Sweedyk, Brooklynn Pundt, Anna Koh, with Linden Waling in the center.)*

years), the Best Percussion Ensemble award went to the **Blue Devils**. The Blue Devils Rhythm Section, **Zack Hudson** on drumset, **Michael Tran** (19) on xylophone, and **Garrison Goodwin** (20) on synth, performed their own arrangement of Frank Zappa's "The Black Page." The trio scored a 97.5. Their winning performance can be viewed at <https://www.youtube.com/watch?v=Sskh6PVhQoA>.

The Best Mixed Ensemble (consisting of brass and percussion) award also went to the Blue Devils, the "Blue Devils Big Band." The same three percussionists—Goodwin, Hudson, and Tran—performed with 14 members of the BD horn line in



*Cymbal players from the Santa Clara Vanguard Alumni Corps formed their traditional "V" during an exhibition performance at the end of semifinals.*



*The United States Marine Drum and Bugle Corps – the "Commandant's Own" – performed their field show before the finals competition on Saturday night.*



Sammy Nestico's "Wind Machine," which was popularized by the Count Basie Orchestra. (A video of this performance may be viewed at <https://www.youtube.com/watch?v=Don-UuvPee8>.) Since Hudson played in both winning ensembles, he became the first person to win three "I&E" awards in one day.

"Out of the three I&E performances I did, the one that meant the most was the mixed ensemble 'big band,'" Hudson explained. "I started planning in February, before the season even started. I bought the score, transposed the saxophone parts to be played on mellophone, and scheduled rehearsals. I was so happy to see how far we got for being entirely run and taught by the members from the corps."

Judges for the Performers Showcase were Jeff Prosperie (snare, multi-tenor, and timpani), Gifford Howarth (keyboard and multi-percussion), and Allan Kristensen (ensembles).

### DRUMLINE BATTLE

The fifth-annual DrumLine Battle was held on August 12 in Pan Am Plaza, a few blocks from Lucas Oil Stadium. The

SoundSport competition (for ensembles of any size, any instrumentation, or any age) was taking place in the nearby Pavilion. Local food trucks were parked on Georgia Street, providing



*The 7th Regiment won its third consecutive DrumLine Grand Championship.*

## DCI HALL OF FAME

Paul Rennick, percussion director and arranger for the Santa Clara Vanguard, was inducted into the DCI Hall of Fame on August 9.

Rennick, who joined the Vanguard in 2011, began his drum corps career with the 27th Lancers (Revere, Massachusetts), where he marched in 1985 and 1986. The following year, he taught at drum camps for the Bluecoats while still a college student.

After earning his bachelor's degree in music education from Indiana University of Pennsylvania in 1988, he attended the University of North Texas in Denton, where he received a master's degree in performance. Rennick joined the UNT faculty in 1991 and is currently an Assistant Professor of Percussion. He has written and designed competitive shows for the perennial PASIC Marching Percussion Festival champion North Texas Drumline and is also the percussion coordinator for the UNT Green Brigade Marching Band.

During 1991, Rennick served as a drum tech for the Blue Devils following a staff turnover. In 1992 and '93, he wrote music and taught the Sky Ryders (DeSoto, Texas) before moving to the Velvet Knights (Anaheim, California) in 1994 and '95.

In 1998, Rennick joined the staff of Carolina Crown and taught there for five years, although he wrote their percussion book for two years after that. Paul joined the staff of the Phantom Regiment in 2003, which was the beginning of an eight-year tenure that resulted in three "high drum" awards (2006, 2008, and 2010), along with a DCI World Championship in 2008 for "Spartacus."

Rennick became the Percussion Caption Manager and Music Coordinator for the Santa Clara Vanguard in 2011. He added three more Fred Sanford Best Percussion Performance Awards in 2014, 2016, and 2017, bringing his total to six "high drum" titles in 12 years.

"The Hall of Fame induction was a very big deal—and we worked hard to win drums for the second year in a row!" Rennick says with a laugh. "To be included with all those other percussion greats is humbling, to say the least. I'm inspired to live up to that honor and will try to earn it every year." Rennick also credits his wife and co-arranger, Sandi Rennick, for her support throughout his long drum corps career.



*Paul Rennick, percussion director and arranger for the Santa Clara Vanguard, was inducted into the DCI Hall of Fame*

the flavors for the SoundSport International Music and Food Festival. Exhibit booths from D'Addario (Evans and ProMark), Lone Star Percussion, Mapex, Pearl, Remo, and others ringed the performance area, and Ed Gaus from Bongo Boy Music led



*Gran Banda from Medellin, Columbia won the International Division of the DrumLine Battle.*



*Shadow (Oregon, Wisconsin) competed in its first DrumLine Battle competition*

an interactive “fan drum circle” (presented by Remo). PAS was also represented with a booth for Rhythm! Discovery Center.

Master of Ceremonies Brad Bell presided over the DrumLine Battle as eight drum lines, including two from Canada, one from South America, and one from the U.K., battled each other through several rounds of a tournament-style bracket. Judges for this event were Michael Beyt (Randall May International), Brian Calhoun (founder and director of FREE Players Drum Corps), and Jason Littleton (Winter Guard Tarps). Technique and presentation are important qualities during a DrumLine Battle, but entertaining the audience may be just as important, if not more important.

National Division winner **7th Regiment** (New London, Connecticut) defeated International Division champ Medellin Gran Banda (Medellin, Columbia) to capture its third consecutive



*Displaying the Velvet Knights fashion of sunglasses and a beach chair, VK alum and PAS Executive Director Joshua Simmonds accepted a plaque on behalf of the Percussive Arts Society “in appreciation for your outstanding support” from Drum Corps International’s John DeNovi. (Photo provided by DCI)*

DrumLine Battle Grand Championship. The East Coast drum line brought plenty of attitude, and lots of rubber ducks, to the competition floor.

Placing second in the National Division were the Raiders (Burlington, New Jersey), followed by Black Star Drum Line (Madison, Wisconsin) and Shadow (Oregon, Wisconsin). The International Division included The Company (Chesterfield, England), the Diplomats (Windsor, Ontario, Canada), and McMaster Marching Band (from McMaster University in Hamilton, Ontario, Canada).

DrumLine Battle events will continue to be held throughout the fall and winter, including one planned for PASIC17 in Indianapolis on November 10. For more information, visit [www.drumlinebattle.com](http://www.drumlinebattle.com). **RIS**



# PAS PROFILE – BRIAN ZATOR

**A**long with serving as President of the Percussive Arts Society, Dr. Brian Zator wears many hats. He is starting his 17th year as the Director of Percussion at Texas A&M University – Commerce, serves as a School Board member for Royse City ISD, and plays drumset at the church his family attends. He is proud to be a life-long Texan, having grown up in Spring, Texas. He attended Baylor University for his undergrad, University of North Texas for his doctorate, and has only lived outside of the state for a year in Japan, studying with Keiko Abe, and two years earning his masters at the University of Michigan.

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

**Brian Zator:** My older sister was in band and she said the “cool” people play percussion or trumpet. Since I wasn’t really “cool” back then, I decided that if I was going to be in band, I should play the coolest instrument of them all: percussion!

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

**BZ:** I gravitate towards marimba, primarily. I enjoyed playing keyboard in junior high and high school, then I played marimba for three years in the front ensemble with the Cavaliers from 1994–1996. I was later able to study marimba with Keiko Abe in Japan, which solidified my love for this instrument.

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

**BZ:** I had two percussion instructors during my junior high years who made an indelible impact on my future path: Gregg Rinehart and Lamar Burkhalter. They pushed me to reach my highest potential, even as a junior-high kid. These two individuals have impacted

so many students over their incredible careers and I am honored to have worked with them during my formative years.

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

**BZ:** This is a tough question, because I was very fortunate and blessed to be part of so many incredible performances and groups as a student. Performing with Keiko on seven concerts around Japan was incredible, but my time with The Cavaliers was just as memorable. The performance we had in 1995 to win the DCI World Championship and earn the High Percussion award is one of those moments that I will never forget.

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

**BZ:** Without a doubt, Dr. Larry Vandalingham was my most influential teacher and mentor for so many years. I met him after seventh grade during a Baylor summer music camp, and I saw him several times more during additional summer camps and solo and ensemble contests. When I finally decided to be a music major, in March of my senior year, I called Dr. V and he offered me a scholarship without having to audition.

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

**BZ:** Sometimes my job has nothing to do with any of those things. Still, I love every minute of it! Everything I do is to help my students, alumni, and future students. I work hard to foster relationships, develop well-rounded percussionists, and mentor young professionals to be successful in whatever



career they choose. We conducted a strategic plan for the studio and have a vision, “Empowering Excellence,” for the program. I strive to help my students through my teaching, performing, putting students in places to be successful, and giving them resources to grow.

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

**BZ:** I didn’t know much about PAS until college when I began my studies with Dr. V, who was a PAS Past-President. He encouraged us, the students, to be members of PAS, and a group of us attended PASIC ’95 in Phoenix, Arizona. Like many other first-time PASIC attendees, I was completely overwhelmed by the incredible concerts and artists.

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

**BZ:** I usually check out the cover story for each of these publications. I enjoy the interactive aspect of *RIS* with the

variety of audio and video options. For *Percussive Notes*, I always look through the New Literature section. I was a contributor for quite a few years, and it is great to read about new pieces that are available.

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

**BZ:** I have two of these. First, I was very fortunate to meet Minoru Miki while I was in Japan and then work with him in the early 2000s until his passing in 2011. While I was working on my dissertation on two of Miki's works, he mailed me one of his working scores for his "Concerto for Marimba and Orchestra," which has some of his pencil and pen markings for changes to the music. Secondly, Keiko gave me some of the original programs from her three seminal recitals in 1968, 1969, and 1971.

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

**BZ:** I spend time with my beautiful family: my wife of 18 years, Trina, and our kids, Dylan and Haley. Our son is a freshman in high school, and we are excited to be band parents, as he is a percussionist and playing vibraphone in the front ensemble. Our daughter is in fifth grade and is involved in a dance studio; she is constantly doing cartwheels around the house. I am also quite involved in our community, where I am serving my second term as a School Board Trustee for Royse City ISD, and I am the Chair of the Royse City Community Plan Action Committee. I also play drumset for our church praise team, and I am a co-leader for our church Connect Group. While it is percussion-related, I am also the Chair of the Texas Prescribed Music List (PML) Percussion Committee.

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

**BZ:** I enjoy listening to 94.9 KLTY, which plays praise and worship music. But I have a variety of programmed stations I flip through including NPR, ESPN,

▶ Tap to play Video



Brian Zator with Miki



Brian Zator with Keiko Abe



pop, '80s, and classical. But I thoroughly enjoy listening to books on tape during my 30-minute drive to and from school.

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

**BZ:** Outlook. It seems like there are always emails I need to read, respond to, or take action on.

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

**BZ:** It is never too early to become involved in the organization: attend PASIC, read *Percussive Notes*, reach out to artists to ask them questions, and become a Student Delegate. Know that your membership dues aren't just a way to gain knowledge, but are an investment into the future of percussion as a whole. PAS is not just a repository of information; it is the global connection of percussion and percussion artists.

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

**BZ:** Although my son isn't 18 years old, he is in the high school band as a percussionist, so I'll tell you what I try to tell him, in my "#notyourteacher-notyourfather" kind of way: "Have patience and practice the basics more than you think you should. It will help everything you do." **RIS**

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# HALL OF FAME SPOTLIGHT

BOBBY CHRISTIAN, JOHN CALHOUN DEAGAN, CHICK WEBB

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. To read the full articles about all PAS Hall of Fame inductees, [tap here](#).

## BOBBY CHRISTIAN

**B**obby Christian had an illustrious career that included a wide variety of musical styles and experiences. Born in 1911, he began drum lessons when he was six, and before age ten he was also playing timpani and marimba. As a teenager he played with the Louis Panico band and the Paul Riker band.

He spent some time in Hollywood playing in a studio band at Warner Bros, as well as for MGM, Universal, and Republic Studios. An important break came when he played with Paul Whiteman's orchestra in the late 1930s. Other highlights of his career included playing percussion with the NBC Orchestra in Chicago and with the Chicago Symphony on occasion in the 1960s, as well as with the Toscanini Symphony of the Air and the Percy Faith Orchestra.

Christian's association with the Dick Schory Percussion Pops Orchestra allowed him ample opportunity to play a large number of percussion instruments at one time—something he was known for. Percussionist Duanne Thamm described Bobby's one-man-band act as follows: "He played 'Sabre Dance' sitting down, two right mallets on the xylophone, left hand playing two timpani, bass drum with the right foot, and bells in front of the xylophone. He brought the house down!"

In addition to his energetic performances, Christian was a talented arranger, composer, conductor, and clinician. His enthusiasm for these other facets of his musical life is remembered by many who came in contact with him.

Christian is also remembered as a loving family man. He had four daughters, two sons, 25 grandchildren, and 14 great-grandchildren. John Nasshan, Jr., Christian's eldest grandchild, who

delivered the eulogy at his funeral in 1991 recalled, "All you ever have to do is mention the name Bobby Christian to anyone who has ever known him and their eyes light up. Each musician that knows him well has a favorite story to tell, and they are all about an impossible chart that he sight-read perfectly, a lesson they took with him, how much they learned playing in his band or how big his family is.... I have been lucky to feel his love for both music and family."



# JOHN CALHOUN DEAGAN

BY JAMES A. STRAIN

One of the most recognizable names in the field of mallet percussion is John Calhoun Deagan. Trained as a concert clarinetist, Deagan's dissatisfaction with the intonation of the glockenspiels used in theater orchestras with which he performed led him to experiment with the acoustics and tuning of the instrument. As a result of these experiments and his study of the German physicist Hermann Helmholtz's doctrine on acoustics, *On the Sensations of Tone as a Physiological Basis for the Theory of Music* (1862), Deagan developed the first scientifically tuned glockenspiel. This was the beginning of a career that affected every musician and percussionist for the past 120 years.

Deagan made significant contributions to the world of music, many of which are directly related to percussion. The mere mention of a vintage Deagan "Round-top" glockenspiel or "Artist's Special" xylophone for sale continues to bring an immediate rise in pulse to those who perform on or collect these valued instruments.

## Highlights of Deagan's career

- Created the first scientifically tuned glockenspiel, beginning manufacture in 1880.
- Researched and selected the most satisfactory wood (Honduras Rosewood) for use in xylophones and marimbas. This is still regarded as the preferred wood for these instruments.
- Developed numerous musical instruments, including the xylophone, organ chimes, aluminum chimes, aluminum harp, Swiss handbells, marimba, marimbaphone, vibraharp, drawn tubular cathedral chimes, dinner chimes, tubular bell carillon, pipe-laphone, and electrically amplified una-fon.
- Charter member of the American Federation of Musicians.
- In 1910, persuaded the American Federation of Musicians to adopt A=440 as the standard universal pitch for orchestras and bands.
- Provided the U.S. Bureau of Standards with a set of tuning forks providing accurate measurements of 100 to 2,000 vibrations per second for use in radio research.
- Invented the Deagan-o-meter, the first tuning mechanism for band and orchestra instruments (serving the same purpose that a Strobocorr or electronic tuner does today).
- By 1912 had constructed the Deagan building in Chicago, which was advertised at that time as the largest manufacturing facility for musical instruments in the world.
- Authored numerous articles and publications, among them two books: *Fundamentals in Tone Production*, *Good and Bad Quality of Musical Tones Proved by Mathematics* (1916), which illustrates tuning principles for cathedral chimes, and *Funda-*

*mentals in Pitch and Tuning Musical Instruments* (1916), which illustrates his functioning Deagan-o-meter.

- Composed music for his percussion instruments, including *Deagan Musical Dinner Chime Music* and *Deagan Military Chime Music* (1916).

- Commissioned and inspired many musical pieces for his percussion instruments by name composers and arrangers such as Henri Klickmann and Clair O. Musser, including a work titled "In a Nutshell, Suite for Orchestra, Piano, and Deagan Percussion Instruments" by Percy Grainger.

- Received dozens of patents for musical tuning, manufacturing processes, and construction of his musical instruments.

Deagan died on April 28, 1934. Following his death, the company continued to thrive under the leadership of first his daughter-in-law (Ella Smith Deagan), then her son, "Jack" Deagan, and daughter, Jayne Deagan Evans. In 1978, the company was purchased by the Slingerland Company, and then sold to Larry and Sandra Rasp (Sanlar Corporation) in 1984. Today, Deagan glockenspiels and chimes are marketed by the Yamaha Corporation based on the trademark and patented designs of the "Grand Old Man" of musical percussion instruments.





# CHICK WEBB

BY JAMES ROBBINS

There was a fine house band at the Savoy Ballroom during the 1930s. They weren't widely known in the first half of the decade, but in 1935, after their leader, drummer William "Chick" Webb, discovered and hired singer Ella Fitzgerald, their fortunes began to change. In 1936, their record "A Little Bit Later On" was one of *Metronome* magazine's records of the year. In 1937, they got a regular radio spot on NBC, played successfully at a major downtown theater, and toppled the Benny Goodman Orchestra in "battles of the bands." More records of the year followed in 1938 (including the novelty hit "A Tisket, a-Tasket"), and the New York gigs became more prestigious; they played at the Paramount and became the first black band to be hired at the Park Central Hotel.

Half a year later, on June 16, 1939, Webb died at age 30 of tuberculosis of the spine. Without his leadership and strong, tasteful drumming, the band lost its spark; they broke up in 1941.

Webb was "a crazy drummer" (Mary Lou Williamson), "the most luminous of all drum stars" (Gene Krupa); "the greatest drummer living today" (Dave Tough in 1937). Webb started playing professionally at age 11 with the Jazzola band, in and around his hometown of Baltimore. He became friends with Jazzola guitar player John Trueheart, and they played together throughout most of Webb's short life, forming the heart of one of the best rhythm sections ever to propel a big band. The lift of that rhythm section is evoked by Webb's own poignant definition of swing: "It's like loving a gal, and having a fight, and then seeing her again."

But it wasn't only the powerful swing of the Webb-Trueheart combination that gained the loyalty of the fans at the Savoy (and their "happy feet," as the band's famous theme song has it). Webb was, according to Cootie Williams, "perhaps the greatest natural bandleader jazz has ever known... Any musician that worked with Chick...became a great musician." Although Webb was never a particularly good score reader, he had an ear and a memory that enabled him to pick out and correct mistakes in the often intricate arrangements played by the band. Edgar Sampson (who wrote many of those arrangements) recalled how, after a good night, Webb would draw attention to any unusually good solo improvised by one of his sidemen by singing it back from memory.

If he had a fault as a leader, it was that he was too trusting; he became an easy mark in the cutthroat music business. So during his first few years as a leader, he had to scuffle for work and lost a number of sidemen during dry spells. Despite advice to the contrary, he refused to replace the "brilliant but unpredictable" Benny Carter; Carter quit the band and took half of

the other members to start his own band. But Webb persevered, despite bad luck. In the words of his one-time boss, Duke Ellington, he had "taken it on the chin for a good long time. Webb was never a quitter and in the end got the success he was after."

Webb led a band noted as "the least appreciated band in the country." After his death, he was recognized as a "great man" and one of the "immortals of jazz." *DownBeat* magazine, providing the latter accolade, predicted that, "Chick and his talents long will be remembered by musicians." **RIS**



# UPCOMING EVENTS

## OCTOBER 2017

### Connecticut Music Educators Association Clinic by WCSU

When: October 9, 1:00 P.M.

Where: Western Connecticut State University Campus

Contact: [greg@greghaynesmusic.com](mailto:greg@greghaynesmusic.com)

## NOVEMBER 2017

### UConn Percussion Ensemble

When: November 15, 5:00 P.M.

Where: University of Connecticut

Contact: [robert\\_mcewan@me.com](mailto:robert_mcewan@me.com)

## FEBRUARY 2018

### ThisWorldMusic Cuba Study Abroad, Winter Session

When: February 17–25, 2018

Where: Cuba

Information: [thisworldmusic.com/cuba-study-abroad-dance-music-winter](http://thisworldmusic.com/cuba-study-abroad-dance-music-winter)

## MARCH 2018

### Hartt Graduate Percussion Group

When: March 3, 7:00 P.M.

Contact: [btoth@hartford.edu](mailto:btoth@hartford.edu)

## APRIL 2018

### UConn Percussion Ensemble

When: April 3, 5:00 P.M.

Where: University of Connecticut

Contact: [robert\\_mcewan@me.com](mailto:robert_mcewan@me.com)

### Percussion in Zwolle

When: April 7

Where: Conservatorium

Information: [members.home.nl/percussion](http://members.home.nl/percussion)

### Hartt Steelband

When: April 14, 7:00 P.M.

Contact: [btoth@hartford.edu](mailto:btoth@hartford.edu)

### Pulse! by Heartbeat Percussion

When: April 21, 7:00 P.M.

Where: Sacred Heart University

Information: [www.edgertoncenter.org](http://www.edgertoncenter.org)

### Hartt Percussion Ensemble

When: April 21, 7:00 P.M.

Contact: [btoth@hartford.edu](mailto:btoth@hartford.edu)

### SHU Percussion Ensemble

When: April 22, 3:00 P.M.

Where: Sacred Heart University

Information: [www.edgertoncenter.org](http://www.edgertoncenter.org)

### Connecticut PAS Day of Percussion

When: April 28

Contact: [ctpas@pas.org](mailto:ctpas@pas.org)

### ECSU Percussion Ensembles Concert

When: April 29, 2:30 P.M.

Where: Eastern Connecticut State University, Fine Arts Instructional Center, Concert Hall

Contact: [calissij@easternct.edu](mailto:calissij@easternct.edu)

## JUNE 2018

### ThisWorldMusic Cuba Study Abroad, Summer Session

When: June 23–July 3, 2018

Where: Cuba

Information: [thisworldmusic.com/study-abroad-cuba-music-dance-summer](http://thisworldmusic.com/study-abroad-cuba-music-dance-summer)

## JULY 2018

### New Orleans Traditional Jazz Camp

When: July 22–28, 2018

Where: New Orleans, La.

Information: [www.neworleanstradjazzcamp.com](http://www.neworleanstradjazzcamp.com)

### ThisWorldMusic Ghana Study Abroad, Summer Session I

When: July 4–16, 2018

Where: Ghana

Information: [thisworldmusic.com/ghana-study-abroad-summer](http://thisworldmusic.com/ghana-study-abroad-summer)

### ThisWorldMusic Ghana Study Abroad, Summer Session II

When: July 4–26, 2018

Where: Ghana

Information: [thisworldmusic.com/ghana-study-abroad-summer](http://thisworldmusic.com/ghana-study-abroad-summer)  
**RIS**



# APP SCENE: PART 4

BY MICHEAL BARNES AND PETER SOROKA



**T**oday, most students have access to a smartphone or tablet. However, these devices may not be fully utilized 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 VIDEO AND AUDIO STREAMING

Listening to and watching other musicians is vital to the growth and development of young musicians. Today, students are lucky enough to have access to virtually any piece of music from any time period or culture. The following apps are excellent resources for listening to and watching music.

### YouTube

**by Google, Inc.**  
**iOS and Android**  
**FREE**

A quick Google search of a piece in many cases will pull up a YouTube video. Many videos on YouTube are of high quality and show a wide variety of interpretations and representations of a piece. That being said, since anyone with access to a computer can upload a video, the quality of recordings can vary greatly. When using YouTube, one should exercise caution against listening to or watching a video that does not accurately represent the piece.

### Naxos Music Library

**by Naxos Digital Services Ltd.**  
**iOS and Android**  
**FREE**

The Naxos Music Library is an invaluable resource and contains more than 130,000 albums and over two million tracks of music. The library also offers biographies of over 40,000 artists and composers in addition to over 700 opera libretti and synopses. In this app, you can create and save playlists. Naxos also offers a music library app dedicated to jazz. Although access to the Naxos Music Library requires a subscription, many university libraries pay an

institutional licensing fee to allow students to access the site for free.

### Spotify

**by Spotify Ltd.**  
**iOS and Android**  
**FREE (Basic Plan)**

This app offers the ability to create playlists and to share them with your friends on Spotify. Use Spotify to listen to non-Western Classical as well as Western Classical music. Student premium subscriptions are available for \$4.99.

### Medici.tv

**by MUSEEC**  
**iOS and Android**  
**FREE (Basic Plan)**

This app offers the ability to watch live-streamed concerts from the most prestigious concert halls in the world. The ability to have an inside look into a full-length, live concert of the Berlin Philharmonic or the New York Philharmonic is a night well spent. Premium subscriptions offer unlimited access for \$19.99/month.

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



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



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

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Percussion students have the opportunity to play in large ensembles, athletic bands, and opera and musical theatre productions. There are also numerous small ensembles including the Contemporary Percussion Ensemble, Percussion Jazz Ensemble, Arizona Contemporary Music Ensemble (ACME), Latin Marimba Ensemble, Pan Devils Steel Band, World Percussion Ensemble, Gamelan, Concert Jazz Band and many jazz combos.

## Percussion Faculty

**J. B. Smith**, coordinator of percussion studies

**Simone Mancuso**, contemporary repertoire, recital coaching

**Dom Moio**, drumset, concert snare, Latin percussion

**Shaun Tilberg**, orchestral repertoire

**Learn more!** [music.asu.edu/degree-programs/percussion](https://music.asu.edu/degree-programs/percussion)

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# PEOPLE AND PLACES

## CANADA

The KoSA International Percussion Workshop and Drum Camp celebrated its 22nd edition in Montréal, Québec this past June. KoSA co-founders and directors **Aldo Mazza** and **Dr. Jolán Kovács** did not disappoint individuals who came from all over Canada and the United States to attend this event.

The jam-packed schedule included a total percussion immersion of instruments and styles offered to all students regardless of age or level of ability. An unforgettable time was had in the energetic West African classes of **Billy Konaté**. **Beverley Johnston** performed an exuberant duet with Mazza, featuring the compositions of former KoSA Faculty Julie Spencer and Christos Hatzis. Mazza continued on with his own class on Southern Italian frame drum techniques, where he introduced his “tamburino” signature frame drum, exploiting its applications for the drumset. He then gave an additional class on hybrid drumset playing for the percussionist, mixing African drumming, Cuban drumming, hand percussion of all types, electronic percussion, and looping within a live performance.

**Mario DeCiutiis** wowed the participants with his latest innovation: the JamKAT’R: a banjo-shaped electronic hand percussion instrument with incredible sounds and surprises. A surprise class was inserted in the schedule by **Jerry Mercer** of the Canadian group April Wine, which was inspirational for those who know the history of this legendary group. The week continued with **Glen Velez**, who taught Asian and Arabic frame drum techniques and hypnotized everyone with his interactive vocalization and Central Asian overtone singing. Brazilian master percussionist **Vovo Saramanda** taught Brazilian rhythms and worked with the participants on Brazilian batucada ensemble.

As the week progressed, KoSA reserved another surprise for the participants: a special concert/presentation by **Nanny Assis**, an award-winning singer/songwriter, percussionist, and drummer. He was accompanied by his trio members, Leonardo Lucini on bass and **Arthur Lipner** on vibes and marimba.

And what can be better in KoSA’s “drum heaven” than being in the intimate company of masters like **Horacio Hernandez**, who clearly showed why he is known in the industry as “the octopus” as he effortlessly instructed and performed his multi-level independence techniques on the drumset.

Participants were inspired to showcase their own talents on Friday afternoon. There were many memorable performances including a West African djembe ensemble, various trios featuring participants on drumset accompanied by KoSA’s rhythm section: Reinaldo Gomez Ruiz from Cuba on bass and Montreal artist Yoel Diaz. The icing on the cake was attending the mind-blowing concert of **Mark Guiliana** and **Donny McCaslin** at the Montreal Jazz Festival. KoSA donated Jazz Festival tickets to all registered KoSA 22 participants. Guiliana then arrived early the next day to share stories with the participants, to perform, and to give priceless music educational advice to all.

This year’s theme, “Hey. Change Your Life. DRUM,” was a fitting message about having the power to change one’s current circumstance in life by making the choice to live life to the fullest through the power of music. Mazza and Kovács urged participants to actively change the fast-paced, over-worked nature of our lives and breathe; to listen to one another and to free themselves through the proven magic of drumming.

KoSA awarded Lifetime Achievement awards to two very deserving KoSA Faculty members: Horacio Hernandez, for his



KoSA



KoSA



tremendous contribution to bringing Cuban music to modern-day drumset performance and jazz improvisation, and Mark Guiliana, a first-time KoSA Faculty member, for his creative and innovative drumming concepts and techniques that continue to inspire the next generation of drummers and percussionists worldwide.

KoSA 22 was graciously sponsored by Ludwig, Sabian, Evans, Promark, PinchClip, Gon Bops, Pearl, Gretsch, Istanbul-Mehmet, Remo, KAT, Vic Firth Co., Alfred, Marimba One, Cympad, and Mike Balter Mallets.

For information on all things KoSA, visit [www.kosamusic.com](http://www.kosamusic.com) and at [facebook.com/kosamusic](https://facebook.com/kosamusic).

## POLAND

On August 8, the Polish PAS Chapter Day of Percussion was held during the VII International Percussion Workshop in Warsaw. The event included such presenters as **Jacek Wota**, **Stanisław Skoczynski**, **Karol Szymanowski**, **Stanisław Halat**, **Sylwia Żytyńska**, **Andrzej Kaczmarczyk**, **Andrei Verishka Bielarus**, and **Cezary Konrad**. During the evening there was a students' concert, **Marta Ptaszynska** (University of Chicago) gave a

lecture about percussion orchestra, **Mariusz Mocarski** demonstrated Roland Hybrid Percussion, and **Mariusz Mocarski** and **Stanisław Skoczynski** gave a presentation about PAS and PASIC.

## USA

### Tennessee

The University of Tennessee at Martin hosted their 13th Annual Drumline Tune Up Day on August 26. UTM hosted six Tennessee high schools and had hundreds of visitors and participants. **Julie Davila** was the guest clinician and took these students and their directors to new levels of musicianship with her personality and art in teaching. **RIS**



*Poland Chapter Day of Percussion*



*Julie Davila, University of Tennessee at Martin Drumline Tune Up Day*



*University of Tennessee at Martin Drumline Tune Up Day*



# DARE TO DRUM DOCUMENTARY RELEASED

BY LAUREN VOGEL WEISS

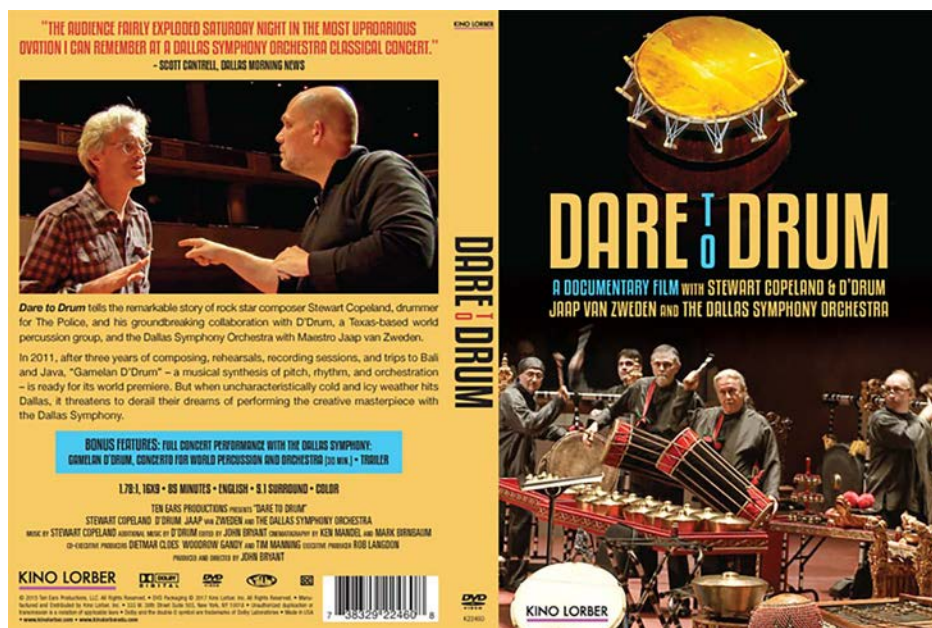
**D**are to Drum, an 85-minute documentary about the creation and premiere of Stewart Copeland's concerto "Gamelan D'Drum," was released to the public on September 19. The film features behind-the-scenes views of composing, rehearsing, recording, and performing with the Dallas-based percussion ensemble D'Drum (Ron Snider, John Bryant, Doug Howard, and Ed Smith, as well as former member Jamal Mohamed) and the composer. The other featured performers in the film are the Dallas Symphony Orchestra and Maestro Jaap van Zweden.

"This film is literally about going around the world, finding different percussive sounds and music, and bringing them back to incorporate into our group sound," states John Bryant, director of the documentary. From the early meetings discussing instrumentation, to the world premiere of the concerto for percussion quintet and orchestra on a snowy night in Dallas in February 2011, the film explores everything involved in bringing a project like this to fruition.

Why did Bryant, a respected drumset player, decide to direct a film? "I was surrounded by all these elements—Stewart, the Dallas Symphony, D'Drum, Maestro van Zweden. I thought this was an opportunity that *really* needed to be captured. Since I also worked in the film industry as a music producer and composer, I called up some friends who are cameramen, and the story just organically revealed itself.

"I was really more of an organizer, because the story was there," he said in a July 2015 *Percussive Notes* article about the documentary. "One of my editor friends really helped me when he said, 'Just let the music lead the way.' And I did." So Bryant the director became the editor and producer.

"When the concert was over," Bryant



(Standing L-R) Josh Jennings, Doug Howard, Ed Smith and (seated L-R) John Bryant and Ron Snider during a performance of "Gamelan D'Drum" with the San Antonio Symphony on November 14, 2015.

continues, "I had all this footage but no money to make the film, so we turned to Kickstarter. We launched a 35-day campaign in October 2013 and raised a little over \$95,000 from 348 people around the world. That was probably harder than making the film itself."

*Dare to Drum* premiered at the 2015 Dallas International Film Festival with the

composer and members of D'Drum in attendance. Viewers saw candid conversations between the composer and performers as they rehearsed different sections of the piece. There were also "travelogues" to Bali and Java, where the namesake gamelan was created. (A traditional gamelan is gongs tuned to a pentatonic scale, but D'Drum's custom





PHOTO BY LAUREN VOGEL WEISS

Stewart Copeland (left) and John Bryant on the red carpet at the Dallas International Film Festival on April 16, 2015.

reying is 25 chromatic gongs, tuned F to F, and set up like a keyboard.) As Copeland says in the film, “The journey is the event.”

“John did an amazing job of crafting together all of the footage that we had, going back to the very first meeting with Stewart Copeland,” said Doug Howard, Principal Percussionist with the Dallas Symphony. “The film has tension, and it has humor. It tells a great story, and people seem to identify with it in a positive way.”

According to Bryant, “One of my favorite scenes in the film is when all of us—Ron, Doug, Ed, Jamal, and myself—are in a rehearsal with Stewart. We were in the studio and started talking to each other, not with words, but in a drummer’s language, which meant we were articulating rhythms to each other. I called that section ‘The Language of Drummers.’”

“Concert music tends to be more complicated than score music because its purpose is to be the main event,” says Copeland. “All that cool, fiddly stuff can compete with dialogue, so John had to be pretty sparing when using the concert as his score.”

Bryant says the release date of September 19 was special. “It was the same date that Jaap van Zweden conducted his first concert as Music Director Designate with the New York Philharmonic in its opening performance of the 2017–2018

season.” Van Zweden is ending his decade-long tenure with the Dallas Symphony next year.

*Dare to Drum* is available for digital download from iTunes and Amazon as well as on DVD; the package includes the entire 30-minute concert performance of “Gamelan D’Drum.” Both films are also available to educational institutions for licensing. Not only are the companion films of interest to percussionists and composers, from performing and creat-

ing perspectives, but they are also informational to video production students who are learning their craft.

A trailer of the film can be viewed at <http://www.daretodrumfilm.com/trailer/>.

“Our complex minds are beguiled by complex rhythms,” summarizes Copeland, “and those D’Drum cats in Dallas are a machine of wheels within wheels of interlocking bombast. Drummers just love this stuff!” **RIS**

# 3 REASONS TO STUDY @ MASON GROSS

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# PRODUCT SHOWCASE

## A TEMPO PERCUSSION

### Angular Cajon

A Tempo Percussion adds to its line of handmade cajons built in Peru with the introduction of the Angular Cajon. Like all A Tempo cajons, it is made with a solid wood frame, in this case Peruvian hardwood Mohena, and utilizes furniture-grade construction, providing superior strength and fit. And, as with every cajon they make, the Angular Cajon is fronted with A Tempo's proprietary Tapa (playing surface) that brings out deeper bass tones and crisper highs.

The twist with this cajon is the angled front. By pushing out the bass section, it makes the reach to play those notes easier and more natural. No need for a sore back or to tip the cajon backwards. This cajon comes fitted with a flamenco style snare wire and features a translucent turquoise finish that is reminiscent of the color of the ocean off the shores of Lima, Peru. A deluxe padded gig bag is also included.



### Artesano Line Adds Bongos

Long a signature creation in the A Tempo line, the Artesano cajons have thrilled percussionists with their craftsmanship and good looks. A Tempo has now expanded both that quality and beauty into a new line of Artesano Bongos. Just like all A Tempo drums, these bongos are hand-made in Peru using the same hardwood inlay technique as the Artesano cajons.

Each drum utilizes a mixture of Mohena and Tropical Walnut or Requia woods to create the Escalando, Cascada, or Natural Woodblock designs. For an instrument that can be so rough on the hands, strength and beauty are nothing without playability. To that end, each bongo has low contact hardware and Remo Fiberskyn 3 heads that make playing a pleasure, to say nothing of the ease of tuning and durability. The three models include BG-ARTE-01 (Mohena and Tropical Walnut, Escalando Pattern), BG-ARTE-02 (Mohena and Requia, Natural Woodblock Pattern), and BG-ARTE-03 (Tropical Walnut and Mohena, Cascada Pattern).



### Cajoncito Line Expanded with Solid Hardwood Version

A Tempo has taken the compact convenience of its Cajoncito

and upgraded it to include the punchiness of a solid hardwood frame. While this cajon is smaller in size, its sound is not.

The Cajoncita Mohena is a scaled-down, Flamenco-style cajon with traditional, guitar-wire snares. At about three-fourths the size of A Tempo's other Peruvian cajons, it's perfect for a younger or smaller stature player or for traveling. The frame is made from solid Mohena panels with dovetail joints, utilizing furniture-grade construction, just like on A Tempo's larger instruments. Playing and resonant surfaces are made from the same great sounding, multi-ply Lupuna and Spanish Cedar found on their pro instruments.



### Cascada Cajon Fuses Function, Innovation and Beauty

A Tempo Percussion has introduced its new professional level Cascada cajon. Like all A Tempo creations, it is made with a solid wood frame, a cascading inlay pattern of the hardwoods Tropical Walnut and Mohena, joined using A Tempo's signature dovetail joints and furniture-grade construction, providing superior strength and fit. This cajon is topped off with a stunning gloss finish. As with every cajon they make, the Cascada is fronted with A Tempo's proprietary Tapa (playing surface) that brings out deeper bass tones and crisper highs.



### Performance Cajons

A Tempo's new Performance line of cajons includes three





new drums that come standard with pro attributes at a reasonable price. Like all of their drums, these cajons have solid wood frames, in this case Monterey Pine, and utilize A Tempo's signature dovetail joinery and furniture-grade construction to provide superior strength and fit. Another common feature throughout their line is A Tempo's proprietary Tapa (playing surface) that brings out deeper bass tones and crisper highs. These economically priced drums feature heavy-duty rubber feet, a deluxe bag, ergonomic cut-outs for more comfortable playing, and a choice of three different Tapa finishes. The three models include CJ-PERF-01 (Black Wood Grain), CJ-PERF-02 (Java Stripe), and CJ-PERF-03 (Black Stripe).

## BLACK SWAMP

### Legacy Bronze Triangles



Legacy Bronze triangles produce a refined musical sound full of overtones and lush sonorities. These triangles are specifically designed to retain shimmer at more delicate dynamics without peaking out at louder dynamics. Each one is handcrafted individually using the highest-grade bronze available. Four sizes include a 5-inch model (LBT5), 6-inch model (LBT6), 7-inch model (LBT7), and 8-inch model.

## INNOVATIVE PERCUSSION

### David Friedman Signature Series



David Friedman Series vibraphone and marimba mallets were designed for internationally acclaimed percussionist, composer, and educator David Friedman. The marimba mallets are cord-wrapped, while the vibraphone models are wrapped with a synthetic yarn, and all models are built on rattan handles.

### Ludwig Albert Series

Specifically designed for Belgium marimba artist Ludwig



Albert III, this eight-model series is offered on quality rattan and birch shafts. Wool-blend yarn is used to wrap weighted rubber cores of varying sizes and degrees of hardness.

### Nir Z Model



The NZ-1 was designed to the specification of studio drummer Nir Z. Constructed of white hickory, the NZ-1 features a Jewel Tip with integrated taper and no visible collar.

### Fundamental Packages



Fundamental Educational Packages are a set of three different educational products designed with input from today's leading percussion educators.

### Dipped Grip for Jimmy Degrosso Signature Drumset Model



The JD-1 Jimmy DeGrasso Signature Drumset Model has been updated to include a 7.5-inch rubber dipped grip for improved hold. This model is based on the IP-L1A, but slightly shorter in length.

### Chris Lamb Orchestral Series Concert Bass Drum Beaters



The bass drum mallets in this series have been carefully engineered with weight distribution thoughtfully considered. Some are designed to be nimble in the hand and snappy off the drum while others are intended to allow a lingering weight at impact. In all cases, they will address the feel you are looking for and the sounds you are imagining.

## Field Series Sticks and Mallets



The Field Series Marching Snare Drum Sticks are turned with white hickory and are offered in a variety of models. With an array of thickness, bead shapes, and tapers, ensembles can customize their rebound and response for any venue. Field Series Tenor Sticks and Mallets feature unique designs and balance, making them an essential tool for today's marching tenor player. They are available with heads of either hard synthetic, hard felt, or soft fleece. FBX Marching Bass Drum Mallets are constructed of white hickory with a tapered handle and hard felt heads. In addition, they feature a "fulcrum notched" heartwood hickory shaft and are graduated in length. FBX are also available with fleece covering for soft marching bass drum passages.

## Marching Keyboard Mallets and Concert Beaters



This line of Marching Keyboard Mallets is designed for durability and longevity, offering today's progressive front ensembles the most extensive variety of timbres. Whether concert bass, gong, timpani, or chimes, the Concert Beaters series has you covered.

## Practice Pads



IP practice pads are offered with two different surfaces. The RP-1R red gum rubber pad provides a hand-friendly playing surface while the CP-1R Corps style pad features a black life-like playing surface. IP Practice Tips can be added to any marching stick for individual practice or color change.

## NEW-YORK PERCUSSION

### Supersticks

With their high-quality hickory shafts and 5A diameter, Supersticks have a familiar look that's enhanced by a striking



wine-red finish. But their acoustic performance goes far beyond the familiar. Supersticks are fitted with oversized plastic tips in a unique barrel shape. These tips dramatically draw out fundamental pitches from drums, as well as producing phenomenal clarity and projection from ride cymbals. Different ride-cymbal pitches can also be obtained merely by angling the attack of the stick tip on the cymbal.

To keep their large tips from making the sticks feel front-heavy, Supersticks feature a gradual taper that provides exceptional balance and quick rebound. Simply put, Supersticks play loud without feeling big.

For more information, including a demo video, visit [new-yorkpercussion.com](http://new-yorkpercussion.com).

## ODERY DRUMS

### Two New Flavors Added to Fluence Fusion Line



Following up on the success of its Fluence Fusion line, Odery is adding two new colors, Blue Burst and Magma Vintage. In addition to the classy new looks, these two new sets utilize the same Maple hybrid 6-ply shells with a 7.2mm thickness (external) Maple/Maple/Bass Wood (internal) used in the rest of the line. They come complete with a kick drum, a snare, two rack toms, and two floor toms. A hardware pack with a hi-hat stand, snare stand, straight cymbal stand, boom cymbal stand, and a single bass pedal is also included.

## PROTECTION RACKET

### Revamped Nutcases

Protection Racket has revamped and updated their Nutcases. All new Nutcases include features perfected in the Protection Racket Proline range, making them super tough and light weight. Made of strong, abrasive resistant outer fabric that does not stretch or shrink, they are lined with a dense, light, and highly impact-resistant 20mm foam core. The interior is



finished with a 210-denier nylon interior to resist rips and tears. The high-quality zippers used in the Nutcases have brushed steel pulls, and the ergo dynamic handles are comfortable and hardwearing. All the new cases sport the distinctive PR man silicone badge. All snare and tom Nutcases are egg shaped to allow space for the snare mechanism and toms fitted with suspended isolation mounting systems.

There are 11 sets of Nutcases, in the most popular kit configurations. For more information, visit [protectionracket.com](http://protectionracket.com).

### Proline Drum Cases Upgrade

Protection Racket's upgraded and redesigned Proline range now features an improved, clearer labeling system, making drum identification simpler, and a highly practical egg-shaped tom case to improve packing.

Designed to significantly improve fit and reduce cases of misidentification, the new Proline lineup helps speed up packing and unpacking as well as assisting drummers to know exactly what they have and where it is. The main silicone label on each case now clearly states the type of drum and size it's designed to carry and protect. This information is now larger and easier to read, while continuing to feature the iconic PR man. Each luggage tab is now a silicone [protectionracket.com](http://protectionracket.com) label and incorporates the recognizable Protection Racket ovals. These are a more durable, hardwearing replacement for their woven predecessors. All relevant product and barcodes continue to be printed on a barcode sticker on the new swing tag applied to every Proline product.

Whether travelling or storing drum cases these discreet, important changes make drums easily identifiable at a glance, seriously reducing misidentification and loss. Built for the long haul, the fresh new appearance and shape of the Proline range of drum cases is the latest in a long line of road tested improvements. See the full Proline line-up at [protectionracket.com](http://protectionracket.com).

## SABIAN

### New XSR Models

Although it's only been about a year since Sabian launched XSR, three key new models have already been added to the line: 17- and 19-inch XSR Fast Crashes and a 22-inch XSR Ride.



These are professional-level B20 cast cymbals incorporating many of the same processes that have made HHX Evolution and AAX X-Plosion cymbals perennial best-sellers for Sabian.

The new 17- and 19-inch Fast Crashes are hammered and feature enhanced profiles. In addition, bells are shaped and designed to accelerate the overall sound, for a quick explosive response with penetrating definition and power. The new 22-inch Ride adds a big ride to the lineup, offering a tasty balance of stick definition and tonal wash, and a mid-size bell that's ideal for playing solid grooves.

XSR is not a budget series, but rather a line of smartly priced cymbals designed to better fit within the average drummer's cymbal budget. As a result, XSR delivers unprecedented sound and performance at this price point.

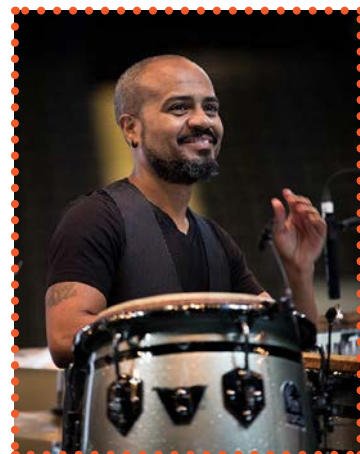
## TOCA PERCUSSION

### Eric Velez Signature Series Professional Congas, Bongos, and Timbales

Toca Percussion has announced the release of a new line of Eric Velez Signature Series pro-quality congas, bongos, and timbales, each adorned with a Gun Metal Glitter finish. The congas are Cuban style with three metal rings, finished in Black Mirror chrome, and have rubber bottoms. They stand at 28 inches tall. The accompanying bongos feature the same finishes, out-

fitted on 7- and 9-inch heads, and Easy Play hoops. The congas and bongos are both made with sustainable plantation grown Asian oak wood. The timbales feature a special glitter and Black Mirror chrome, 14- and 15-inch synthetic heads, a heavy-duty adjustable stand, and an adjustable cowbell mounting bracket.

Eric Velez is a world-renowned percussionist who has been paying with the Marc Anthony band since 2000. He says this new series "has some old school flair mixed with new school technology and design." **RIS**



# INDUSTRY NEWS

## AURALEX

### New Education Space at Drum Paradise Nashville



In 1989, Harry McCarthy established Drum Paradise Los Angeles, a cartage, storage, and rental company whose clients included many high-profile drummers. In 1994, McCarthy relocated to Nashville, where he expanded the venture with Drum Paradise Nashville. Last March saw the opening of Nashville-based The Drum Pad, a new teaching facility for drummers. The Drum Pad allows each student and teacher to benefit from the acoustical environment created by treatment products from Auralex Acoustics, Inc., which are used throughout the facility.

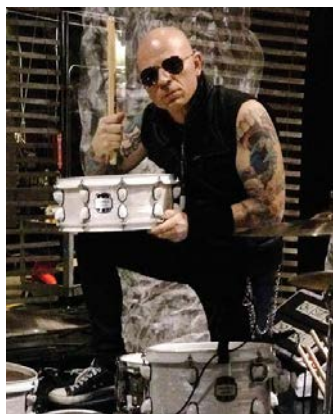
McCarthy and The Drum Pad operations manager Jon Michael Brady use two HoverDeck v2 drum isolation platform systems, one for a small private instruction booth and one for the larger classroom, where visiting professional drummers will offer masterclasses to Drum Pad students. Auralex Studiofoam Pro is used on walls and other surfaces, to minimize reflections and keep the sound highly focused, while LENRD bass traps provide a way to tame low-frequency room nodes. Auralex Geo-Fusors are used to enhance the openness and sonic accuracy of the rooms without removing acoustic energy and were easily installed into the existing drop-ceiling structure of the facility.

The Auralex treatment products help create engaging live performance spaces but also act as recording treatments, which will facilitate any later audio processing, if so desired. For more information, visit [www.auralex.com](http://www.auralex.com).

## BASS PLATE

### Bass Drum Pedal Dock

Sean Fuller (Florida-Georgia Line), Dave Mattacks (studio drummer), and Elijah Wood (Shania Twain) are among the latest studio and touring drummers to use and endorse the Bass Plate bass drum pedal dock. These players join many others who



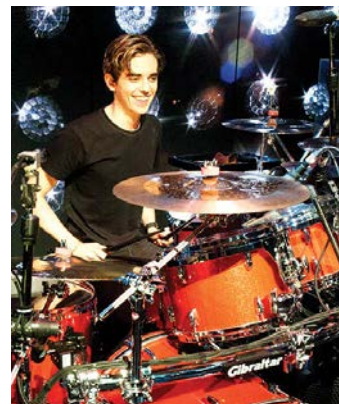
Sean Fuller



Dave Mattacks

have chosen to strengthen the foundation of their drumset with the patented drum accessory. Available for 20- and 22-inch bass drums, the Bass Plate attaches securely to the bass drum, protects the hoop from damage, improves the drum's sound, and provides 6-inches of lateral pedal positioning adjustment.

Visit [www.bass-plate.com](http://www.bass-plate.com) for more info.



Elijah Wood

## CYMPAD

### Additions to the Cympad Artist Roster

Scott Crago (Eagles), Carl Palmer (ELP, Asia), Devon Taylor (Justin Bieber), Rico Nichols (Kendrick Lamar), and Kaz Rodriguez (independent), along with top Chinese drummer/educa-



Scott Crago



Jin Yu



tors Da Liang, Jin Yu and Xu Yueming, are among the latest additions to Cympad's roster of international drum artists. These players, along with many others, prefer the musical and visual benefits of Cympad cellular foam cymbal washers to conventional felt washers.

Visit [www.cympad.com](http://www.cympad.com) for more information.

## EASTMAN SCHOOL OF MUSIC

### New Master's Degree in Music Leadership

The University of Rochester's Eastman School of Music has announced the launch of a new master's degree program to enable the next generation of music leaders to access artistic, creative, executive, and business skills in one place.

The Master of Arts in Music Leadership is designed for individuals who are musicians at their core, and who seek to lead both traditional and non-traditional musical arts organizations. The Master of Arts in Music Leadership degree builds on the opportunities available through Eastman's Arts Leadership Program, the first of its kind in the nation. This 14-month degree program uses an integrated approach to develop and hone artistic and managerial skills for the next generation of music leaders.

Following Eastman's history of providing a comprehensive musical education through the intersection of artistry, scholarship, and service, the program aims to prepare musical leaders to recognize and capitalize on new organizational modes and behaviors in the quickly evolving marketplace of the music arts.

For more information about the M.A. in Music Leadership degree, visit [iml.esm.rochester.edu/master-of-arts-in-music-leadership](http://iml.esm.rochester.edu/master-of-arts-in-music-leadership), or contact Jim Doser, Director, Institute for Music Leadership, Eastman School of Music, at [jdoser@esm.rochester.edu](mailto:jdoser@esm.rochester.edu) or (585) 274-1470.

## HIT LIKE A GIRL

### PASIC Showcase to Feature Champions from Global Drumming Contest

Three recently-crowned champions from the 2017 Hit Like a Girl female drumming contest will perform as part of a special event taking place on Friday, Nov. 10 during PASIC17 at the Indiana Convention Center in Indianapolis, Indiana. The HLAG Showcase highlights the expanding gender, musical, and social diversity of the drumming community, and it is open to all PASIC attendees.

Helly (Elisa Montin) is the 2017 Hit Like a Girl Champion in



Anastasiya  
"AJ" Kostromina

Helly (Elisa Montin)

Annapurna  
"AP" Tobler

the over-18 age group of the drumset category. Helly is from Venice, Italy. She is the first HLAG winner from outside the United States to perform at PASIC and the first Metal/EDM drummer to win the contest.

Anastasiya "AJ" Kostromina is the 2017 winner in the upper age group of the marching percussion category. AJ was born in Russia but grew up in and currently lives in Brooklyn, N.Y., where she works, teaches, and performs. The Marching, Concert, and World percussion categories were added to the contest for the first time this year.

Annapurna "AP" Tobler was born and raised in San Jose, Cal. The fiery 12-year-old is a 2017 finalist and the winner of the online public voting in the under-18 division of the drumset category. AP got her start at the San Jose School of Rock, and she also plays bass and guitar. She made a guest appearance on the 2017 HLAG Awards Show on [DrumChannel.com](http://DrumChannel.com).

For additional information visit [www.pasic.org](http://www.pasic.org), [www.hitlikeagirlcontest.com](http://www.hitlikeagirlcontest.com), or contact [info@hitlikeagirlcontest.com](mailto:info@hitlikeagirlcontest.com).

## INNOVATIVE PERCUSSION

### IP Welcomes Seth Rausch

Innovative Percussion is proud to welcome Seth Rausch to its artist family. Seth currently tours with country superstar Keith Urban. Seth has been working in the Nashville music scene for well over 20 years. He has performed or toured with such acts as Anna Wilson, SHeDaisy, Gary Allan, Joe Nichols, Julianne Hough, The Band Perry, Sheryl Crow, and Little Big Town. Additionally, he recorded on Little Big Town's albums *Tornado* and *Painkiller*.



Seth Rausch

### IP Welcomes Christopher Payne

Christopher Payne is a multi-faceted drummer and percussionist whose breadth of musicianship fuses ethnic hand percussion, classical batterie, and drumset repertoire. His expertise, versatility, and innovation enhances a multitude of musical genres that contribute to his active performing, recording, and teaching career. Christopher has toured with the Grammy nominated band DeVotchka, performed with jazz luminaries Charlie Haden, Bob Sheppard, Joe LaBarbara, Larry Koonse, Derek Oles, and Slide Hampton, as well as rock legend Mike Garson (David Bowie, Smashing Pumpkins), among others.



Christopher Payne

## IP Welcomes Kevin Hernandez

Like many great musicians who grew up in Louisiana, Kevin Hernandez was heavily influenced by the rich musical culture. He realized a deep love for music at a very early age and was fortunate to play and study with some of the best, including New Orleans legend Johnny Vidacovich. After relocating to south Texas, he was recognized as a serious player with an instantly identifiable southern feel. Over the past 20 years, he has performed and recorded many styles of music in various settings across the country and shared stages with several big-name artists. He is an in-demand live and session drummer in the San Antonio and Austin music scenes and maintains an active teaching roster.



Kevin Hernandez

## KELLEY DISTRIBUTION

Exclusive Distributor of Urban Percussion



Urban Percussion (UP) has announced that Kelley Distribution is now the exclusive, worldwide distributor for Urban Percussion instruments. Kelley Distribution, which is the U.S. distributor for Schlagwerk Cajons and several other top percussion lines, is one of the leading drum accessory distributors in North America and has recently expanded into the guitar and pro-sound markets.

"Urban Percussion is a new brand that specializes in creating instruments from and for Gospel, R&B, Hip-Hop, and other contemporary music genres," explains Kelley Distribution president Dave Kelley. "The UP collection currently includes tambourines, cowbells, and shakers, but additional instruments are in development and will soon be announced."

Contact Kelley Distribution at 888-285-7005, [sales@kelley-distribution.com](mailto:sales@kelley-distribution.com), or [www.kelleydistribution.com](http://www.kelleydistribution.com). Visit Urban Percussion at [www.urban-percussion.com](http://www.urban-percussion.com).

## MAJESTIC PERCUSSION

### Joe Doubleday Joins Majestic Percussion

Raised in Mustang, Oklahoma, Joseph Doubleday was the first vibraphonist accepted to the Jazz Studies program (MM '15) at the Juilliard School of Music in New York City. He has been co-leading Felix Peikli & Joe Doubleday's Showtime Band, which focuses on pre-bebop and swing-era music with instrumentation reminiscent of Benny Goodman's small groups. Their first CD, *It's Showtime!*, was released in Fall 2016, headlining major jazz festivals.

"I am always seeking new ways of engaging and entertaining the audience, with an emphasis on artistic clarity and self-expression. Majestic vibraphones and marimbas are my instruments of choice to help me on this search."



Joe Doubleday

In addition to being a band leader, Joe has toured with Chris Potter's Underground Orchestra, played at the Village Vanguard with the Kenny Barron Quintet, been a member of the Ralph Peterson Fo'tet, recorded for rap superstar Mac Miller, and was recently featured in a duo setting with Stefon Harris on his upcoming Mac Avenue record.

For more information, visit <http://www.majesticpercussion.com>.

## MUSIKVERLAG ZIMMERMANN

### Theodore Presser Company Named Exclusive Distributor for North America

Theodore Presser Company is pleased to announce exclusive distribution for the United States, Canada, and Mexico of the historic German publisher Musikverlag Zimmermann and its affiliated publishers, Robert Lienau Musikverlag, Edition Chantrelle im Allegra Musikverlag, and Edition Hieber im Allegra Musikverlag.

## RHYTHM BAND INSTRUMENTS

### World-Wide Day of Music

Rhythm Band Instruments partnered with Make Music Alliance for Make Music Day again on June 21. This is an international day that started in 1982 in France when Jack Lang and his staff at the Ministry of Culture dreamed up an idea for a day where free, live music would be everywhere. Since then more than five million people in over 120 countries have participated.

RBI donated over 4,000 Boomwhackers tubes this year to 16 participating locations across the country. In 10 of these locations, the tubes were used with "Mp3 Experiments," a free participatory audio adventure created by Improv Everywhere. Attendees downloaded an app on their smartphone and listened to synchronized instructions. People in the surrounding area who were unaware were surprised with a flash perfor-





mance and games with Boomwhackers. These colorful, musical tubes can be hit on any hard surface to create a pitched sound. They have been used in schools, at events, and even by professional musicians.

Rhythm Band Instruments has been a part of music education since 1961, partnering with music educators all over the country to bring rhythm and fun to students at any level or age. RBI is excited to have partnered again with Make Music Alliance. Visit the Make Music website ([www.makemusicday.org/partici-pate](http://www.makemusicday.org/partici-pate)) to learn more and plan for next year's event.

## TOCA PERCUSSION

### Rikki Rockett and Troy Luccketta Sign with Toca Percussion

Toca Percussion is pleased to announce the signing of two iconic rock drummers.

Rikki Rockett co-founded and is the drummer for Poison. The band has sold over 45 million records worldwide and has sold 15 million records in the United States alone. The band charted ten singles to the Top 40 of the Billboard Hot 100, including six Top 10 singles and the Hot 100 number-one, "Every Rose Has Its Thorn."

Troy Luccketta is the drummer for the metal band Tesla and started playing drums at 10 years old. He has a wide variety of musical tastes including Latin style percussion. In 1984 Troy joined Tesla. They have released seven studio albums and have sold over 14 million albums in the U.S. alone.



*Rikki Rockett*



*Troy Luccketta*

## TRX

### Multiple School of Rock Summer Tours

TRX Cymbals once again teamed up with the School of Rock to support some of today's most exceptional young musicians. This summer, TRX provided cymbal sets from its Special Edition and CRX lines for the music school's All-Stars and Continental tours. The bands feature dozens of musicians who toured the United States from early July through early August.

The three legs and 36 shows of the SOR Continental Tour brought some of today's top players and tomorrow's superstars to 30 major U.S. cities. The tour boasted 15 drummers from a network of two dozen School of Rock locations throughout the U.S.

This year's All-Stars tour featured seven bands that visited cities including Nashville, Atlanta, Memphis, Washington D.C., Orlando, Charlotte, Pittsburgh, Cleveland, Detroit, Phoenix, Albuquerque, Denver, Houston, Dallas, Brooklyn, Oklahoma City, Philadelphia, St. Louis, Indianapolis, Chicago and more, with special performances at the Hard Rock Café, Hoosier Dome, Rock and Roll Hall of Fame, Mo Pop Festival, and Lollapalooza. Musicians in the All-Stars bands represent all 200 School of Rock locations and were chosen through a challenging and competitive audition process.

Learn more at [www.schoolofrock.com](http://www.schoolofrock.com). For information about TRX Cymbals visit [www.trxcymbals.com](http://www.trxcymbals.com), email [marketing@trxcymbals.com](mailto:marketing@trxcymbals.com), or call 818-751-3257.

## YAMAHA

### Over 30 Years of Support for Drum Corps International

With the culmination of the 2017 DCI World Championship finals at Lucas Oil Stadium, Yamaha celebrates 33 years of collaboration with marching music's major league. It is the official drumline brand for 20 drum corps, representing an all-time high.

Yamaha corps have compiled an enviable record of accomplishments, including 17 DCI Championships and 14 Fred Sanford High Percussion Awards, more than any other manufacturer since Yamaha percussion entered the activity in 1985. In addition, corps that rely on Yamaha instruments have won a third of all gold, silver, and bronze medals bestowed in DCI competition over that time period.

This year's DCI World Class Silver Medalist Santa Clara Vanguard received the Fred Sanford High Percussion Award for the second straight year. The award was presented to the corps by Yamaha B&O Director of Marketing Lisa MacDonald. In addition, Carolina Crown won its sixth Jim Ott High Brass Award out of the last nine years.

For more information, visit <http://4wrd.it/usayamaha>. **RIS**

# FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

## PI PHAT ENSEMBLE

Donated by Emil Richards



*A creative vision of the* **PERCUSSIVE  
ARTS SOCIETY**



The Thai Pi Phat ensemble is similar to the better known Indonesian gamelan orchestra. The instruments here are the basis of the Pi Phat, including:

**Khong Wong Yai**—set of 16 pitched gong-kettles that surround the musician and are played with large, medium-hard mallets.

**Khong Wong Lek**—like the khong wong yai, but in a higher range.

**Taphon**—barrel drum that provides the more intricate rhythms. Both heads are played with the fingers and hands. The pitch of the heads is controlled by a flour paste applied to the center of the head.

**Ranat Ek**—xylophone with a single resonator for all pitches. The ranat ek provides the main melodic material for the ensemble.

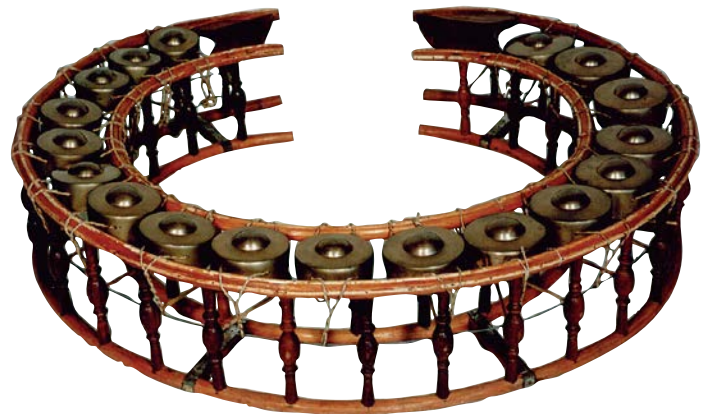
**Ranat Thum**—like the ranat ek, but in a lower range. It plays a supportive role.

**Ching**—tiny cymbals whose function is to keep time and indicate the pattern of a piece by the pattern of strokes they play.

Though the Pi Phat ensemble is many centuries old, its current instrumentation is only estimated to have been established in the 1800s. There is no standard pitch reference for Thai instruments; instead, each ensemble is tuned to itself. The Pi Phat ensemble is tuned to a seven-note, equidistant scale.



Taphon

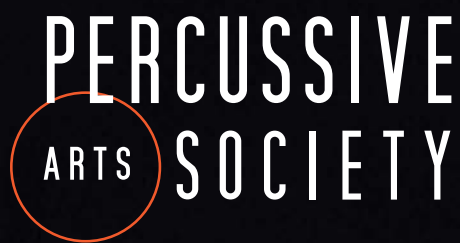


Khong Wong Yai



Ranat Ek





## NOW OFFERING GROUP MEMBERSHIPS


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A photograph of four percussionists performing on stage. From left to right: a young man with red hair and glasses, a man with a beard and glasses, a young woman with blonde hair and glasses, and a young man with dark hair. They are all wearing black shirts and are holding and playing various percussion instruments, including triangles and mallets. The background is dark with stage lights visible.

Visit the **Join PAS** section on [www.pas.org](http://www.pas.org) for the full list of Group Membership Benefits and to download an Application.