

Vol. 4, No. 6, December 2017

# RHYTHM! SCENE™



**PLASIC 17**  
**HIGHLIGHTS**



# RHYTHM! SCENE™

## FEATURES

- 5 Dear Diary: PASIC Edition By Josh Gottry
- 12 Highlights from PASIC17
- 28 DrumFest
- 30 PASIC17 Marching Festival By Mark Reilly
- 33 PAS 2017 Solo Artist Competition
- 34 2017 Percussive Arts Society Awards
- 35 Concert Chamber Ensemble
- 36 2017 PAS Drumset Competition
- 37 PAS 2017 Scholarship Recipients
- 38 Why Should I Learn Drumset, Part 1: The Secondary School Student  
By Tracy Wiggins
- 42 Caixa Trio: Craft, Courage and Camraderie By Heather Sloan
- 46 Introduction to the Art of Drum Circle Facilitation, Part 5  
Orchestra Conductor, Orchestrating the Group's Music and Spirit  
By Arthur Hull
- 48 Hotlicks: Polyrhythmic Permutations By Dr. Andrea Venet
- 53 12 Tips On How To Practice By Paul Buyer and Josh Gottry
- 54 R!Solo: Oscillator For Multiple Percussion By Francisco Perez
- 56 Dave Samuels Honored At Birdland Concert  
Story and Photos By Lauren Vogel Weiss
- 58 In Memoriam: Mitchell Peters (1935–2017)

**On the Cover: Sō Percussion**  
**photo by Warren LaFever**

## COLUMNS

- 4 Society Update
- 60 PAS Profile – Marianella Moreno
- PAS Hall of Fame Spotlight
  - 62 Siegfried Fink
  - 63 Hal Blaine
  - 64 Leigh Howard Stevens
- 66 Upcoming Events
- 68 App Scene: Part 5
- 70 People and Places
- 72 Product Showcase
- 76 Industry News
- 80 From the Rhythm! Discovery  
Center Collection:  
Marimba Grande

## R!S STAFF

Josh Gottry Rhythm! Scene Editor

Rick Mattingly Senior Editor

Hillary Henry Publications Production Manager

Marianella Moreno Publishing and Digital Media Operations

## R!S ADVERTISING

Amanda Goedde [advertising@pas.org](mailto:advertising@pas.org)

## PAS BOARD OF DIRECTORS

Dr. Brian Zator President

Dr. Chris Hanning President-Elect

George Barrett First Vice President

Dr. Paul Buyer Second Vice President

Julie Davila Secretary

Dr. Julie Hill Immediate Past President

Gary Bolinger

Michael Kenyon

Karl Leffler

Jeff Nelson

Mark Stempel

Joshua Simonds Executive Director

## CONTACT PAS

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

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

E-mail: [percarts@pas.org](mailto:percarts@pas.org) • Web: [www.pas.org](http://www.pas.org)



## JOIN PAS TODAY

The Percussive Arts Society is the world's largest percussion organization and is considered the central source for information and networking for drummers and percussionists of all ages, skill levels, and interests. By joining PAS, you'll gain access to valuable resources, educational opportunities, great discounts, and a global network of drummers and percussionists. Visit [bit.ly/JoinPAS](http://bit.ly/JoinPAS) for more info.

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

COPYRIGHT © 2017 by the Percussive Arts Society, Inc. Reproduction of any part of this publication without permission from PAS is prohibited by law.

# 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.**

# SOCIETY UPDATE

BY JOSHUA SIMONDS

As we come to the end of 2017, I want to thank each of you for your participation in PAS. Through PASIC, Days of Percussion, membership, reading *Rhythm! Scene* and or *Percussive Notes*, visiting Rhythm! Discovery Center, or many of the other programs and services we offer, we could not do what we do without you!

As we round out the end of 2017, and bask in the success of our 42nd PASIC attended by nearly 5,500 people, we're reminded that PASIC, though extremely important, is one part of what the Percussive Arts Society does and who we are.

PAS is a music service organization that promotes percussion education, research, performance, and appreciation throughout the world since 1961. We are currently more than 5,000 members strong with chapters in 47 states and an additional 21 international chapters in Europe, Asia, South America, Australia, and Africa. As the largest percussion organization in the world, PAS is considered the central source for information and networking for percussionists and drummers of all ages, skill levels, and styles of music.

**As you finish your year, please consider supporting this art form we all know and love in 2017 by making a tax-deductible donation to Percussive Arts Society by December 31. <https://pas.formstack.com/forms/donate>**

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

- Supporting our worldwide membership with quality educational content and materials;
- Planning the hundreds of concerts, clinics, master classes by industry leaders and artists from around the world at PASIC18 and beyond;
- Maintaining Rhythm! Discovery Center's world-class instrument collection and developing exciting new exhibits;
- Growing *Find Your Rhythm!*—the PAS community outreach program.

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

I wish each of you Happy Holidays and a Happy New Year!

Sincerely,



Executive Director





# DEAR DIARY: PASIC EDITION

BY JOSH GOTTRY

PASIC 17

In an effort to provide an opportunity to roam the halls of PASIC for those unable to attend, four members of the PAS University Committee agreed to keep a daily journal of sessions attended, experiences enjoyed, and insights gained. Hopefully, these insider perspectives will inspire a desire to attend PASIC18 or any future PASIC, and for those who did attend, the brief glimpses may provide a little reminder of what was seen or a few notes on what you might have missed (since there is never enough time to attend everything PASIC offers!).

## WEDNESDAY

Wednesday's evening concert opens the convention while also providing a kick-off to the annual Focus Day sessions sponsored by the New Music Research Committee. This year's focus was Percussion Works Since 2000 and featured evening performances by She-e Wu and the Northwestern Symphonic Band, Sandbox Percussion with Elspeth Davis, and Steven Schick.

**Charlie Mogen:** I arrived Wednesday afternoon, checked into my hotel, and got my PASIC badge from the registration area. Easily the highlight of my day was witnessing Steve Schick perform "The Mathematics of Resonant Bodies" by John Luther Adams. It was amazing seeing a musical idol

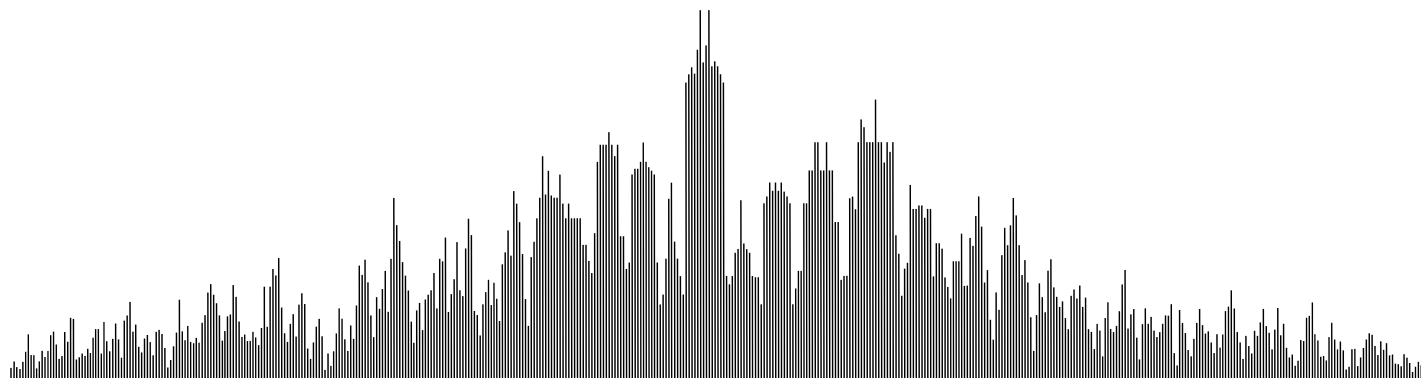


Steve Schick

PHOTO BY EMORY HENSLEY



PHOTO BY TED SOMERVILLE



PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION | NOV 8-11, 2017 | INDIANAPOLIS

hone his craft and pour himself into a rigorous 75-minute work of art. After the concert, it was great to hang with a few of my colleagues from around the country.

## THURSDAY

Thursday kicks off the first full day of PASIC, including Focus Day concerts on the odd-numbered hours, the opening of the Exhibit Hall, and two or three additional sessions every hour. The evening culminated with the PASIC Hall of Fame presentation and a concert by the Chad Wackerman Trio.

**Michael Metz:** The PAS Solo Artist Competition was impressive! Three fantastic performers played a bunch of great rep including “Velocities” (Shwantner), “Loops II” (Hurel), “Rebonds B” (Xenakis), “Le Corps a Corps” (Aperghis), and “Tantrum” (Bobo).

**Charlie:** It was inspiring to watch the guys in the symphonic emeritus percussion section. These gentlemen have played these pieces hundreds of times, and I got to hear them roll this program out for another performance. It’s interesting to see how styles have changed over the last 60 years, yet this music still works the same.

**Michael:** Two sessions that were really valuable to me in terms of performance approach were the Rob Knopper Mallet Lab and Chris Deviney’s Symphonic Clinic. Several students played excerpts for Rob Knopper (of the Met), and he offered some great advice and ideas. Chris Deviney gave a very insightful presentation based around *The Inner Game of Tennis* and how it relates to percussion auditions and our preparation and mental processes.

**McKayla Phillips:** I was extremely excited to sit in on the Education Committee meeting as the University Committee’s liaison. I was able to listen and comment on all of the inner workings of PAS, as well as have meaningful conversation with those already established in the percussion education field. I plan to keep in touch with various committee members and keep



Chad Wackerman

PHOTO BY WARREN LAFEVER



Rob Knopper

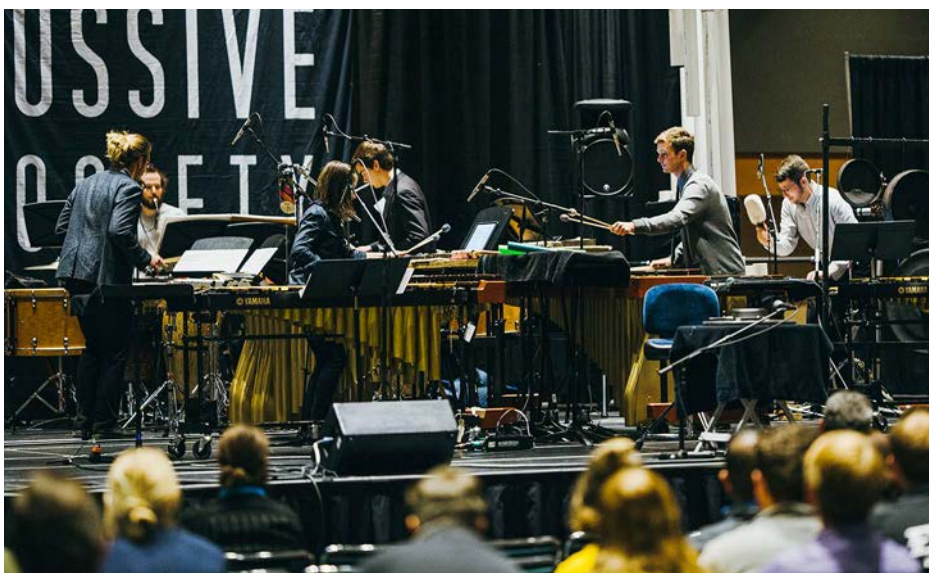
PHOTO BY EMORY HENSLEY



Blue Man Group

PHOTO BY KEN PORTER





Ensemble Knox

PHOTO BY EMORY HENSLEY



Valerie Naranjo and Africa -> West Percussion Trio

PHOTO BY TED SOMERVILLE



Living Room Music Composer's Collective

PHOTO BY EMORY HENSLEY

an open dialogue about education in PAS.

**Michael:** The Blue Man Group was a packed and exciting session with demos and playing/acting from Blue Man Group artists, along with a question-and-answer session with them about their jobs.

**Jennifer Hotz:** I attended two different committee meetings and the percussion specialist meeting today. I heard, and had the opportunity to comment on, a variety of ideas about percussion pedagogy, interactive drumming/drum circles, and health and wellness. It was a great chance for me to meet and network with percussionists from around the nation who are interested in those topics. I also moderated the University Committee panel discussion on entrepreneurship. The diverse panelists—Brian Nozny, Mark Stempel, and George Barrett—discussed topics such as tax deductions, philosophies, business plans, and resumes.

**Charlie:** The 3 P.M. Focus Day Concert was full of incredible music, from the less frequently heard “beFORE JOHN2” to Juri Seo’s piece for cast-iron pan. The pieces, performers, and audience all put forth an exuberant energy that seemed excited about new music and those pushing its limits. Valerie Naranjo’s 4 P.M. clinic was equally amazing. Valerie is a master of her craft, and it showed in her performance with the West Africa Trio. The quartet seamlessly switched from style to style, and they were incredibly authentic and generous in their music-making.

**McKayla:** I was able to attend the 3 P.M. Focus Day concert also, which included some friends and colleagues of mine from the Nief-Norf Summer Festival. The performance introduced me to two new percussion works that I fell in love with and never would have heard otherwise: Ken Thomson’s “Catapult” and “All Your Thens for Now” by Lawton Hall. As a lover of new music, the Living Room Music Composer’s Collective performance was another great way for me to be exposed to new



works by some of my favorite percussion composers, as well as witness stellar live performances. After the session, I got the chance to reconnect with composers I've worked with or met in the past, as well as meet the artists who performed.

**Michael:** Chad Wackerman's trio played the evening show and sounded great—lots of cool original music.

**Charlie:** After the induction ceremony, I went to a Cincinnati Conservatory of Music hang at RAM (excellent drinks, good vibes) to celebrate the Percussion Group Cincinnati's induction into the PAS Hall of Fame. This was definitely the highlight of my day, as I got to meet so many alumni and hear about all the cool things they are doing.

**McKayla:** Thursday evening I was able to catch up with some friends and colleagues from the Nief-Norf Summer Festival over dinner and drinks at the Yard House in downtown Indianapolis. I can confidently say that without PASIC, I would not have had the opportunity to reconnect and spend time with these amazing people.

## FRIDAY

Friday reaches the mid-point of PASIC, featuring four or five sessions every hour, the PASIC17 DrumLine Battle, and an evening concert by Sō Percussion.

**McKayla:** Emily Tannert's session, "The Total 6–12 Percussion Program: Structure for Success," outlined the highly successful method of instruction in her Texas percussion program. This session helped me revisit my lesson-teaching process and gain new perspective on teaching strategies for younger percussion students.

**Jennifer:** Shane Shanahan and Todd Roach gave a great world percussion session, performing some of their compositions together on instruments such as riq, tar, and dombek. This was a great opportunity for me to get a close-up view and insight on some of the techniques they were using and incorporate them in my own practice.



Sō Percussion with college students

PHOTO BY EMORY HENSLEY



Shane Shanahan and Todd Roach

PHOTO BY EMORY HENSLEY



Mike Rosen

PHOTO BY EMORY HENSLEY





Dr. Lamon Lawhorn

PHOTO BY TED SOMERVILLE



Bernie Dresel with the Airmen of Note

PHOTO BY EMORY HENSLEY



Airmen of Note Late Night Hang

PHOTO BY KEN PORTER

**Charlie:** I wasn't planning on buying another tambourine this PASIC, but Kevin Harlan's (Harlan Percussion) beautiful instruments were irresistible and I ended buying a lush, crisp, and light 12-inch tambourine from him.

**Michael:** I decided to catch another lab session, and this time it was Mike Rosen's Snare Lab. Several students played for and along with Mr. Rosen, and he talked a lot about musicality and phrasing on snare drum, including things like making a melody, shaping the line, and putting in agogic accents appropriately.

**McKayla:** Dr. Lamon Lawhorn's session on "The Evolution of Contemporary Gospel Drumming" was great for gathering resources, transcriptions, and information that I never would have been exposed to outside of PASIC. Dr. Lawhorn and I also attended school together at the University of North Carolina at Greensboro, so it was great to reconnect with him and learn from his research. During lunch (and dinner) on Friday, I was able to catch up with some additional friends from UNCG (my undergrad).

**Michael:** Bernie Dresel's clinic/performance with the Airmen of Note was extraordinary. Bernie is playing for tons of television shows and movies, and he was the drummer for the Brian Setzer Orchestra and Gordon Goodwin's Big Phat Band. It was clear why he got all those gigs; his skills were insane, and he is a truly amazing and thoughtful big band player. Of course, the Airmen of Note were phenomenal as well.

**Charlie:** It was great to attend the New Music Research Committee Meeting and interesting to hear about the process of planning for a Focus Day, from brainstorming and clarifying a topic to discussing the logistics involved in such a large undertaking. I also didn't know about the peer-reviewed PAS academic journal before the meeting and will definitely be using that as a resource in the future.

**Jennifer:** Whenever I attend PASIC I have one item in mind that I want to purchase. This year I was looking at



cajons. In the expo hall I was able to play on a variety of instruments from different companies and find the cajon I liked the best. I also took some time to visit the publishing companies and look through some beginning method books and solos that I can use with students.

**Michael:** Sō Percussion's evening concert was an awesome show featuring classic quartet repertoire like Reich's "Mallet Quartet" and Cage's "3rd Construction."

**Jennifer:** It was truly inspiring to see such prominent performers play these staple compositions in the percussion literature.

**McKayla:** The performance of Jason Treuting's "Amid the Noise" showcased what makes PASIC and percussion special: community. I am so grateful that I was able to witness it in-person.

**Charlie:** The program was amazing from front to back! The group gave off an energy that was enthralled, laid-back, and professional, all wrapped around a warmth that informed the audience of the quartet's graciousness.

**Michael:** The 10 p.m. Airmen of Note Late Night Hang was a very cool experience. The Airmen played with rotating drummers including Steve Smith, Bernie Dresel, and Peter Erskine at the Indianapolis Arts Garden. It had more of that traditional "jazz hang" feel, especially because it was later at night after the rest of the day's events.

## SATURDAY

Saturday is the closing day for PASIC. The day features multiple clinics each hour including the Education Committee sponsored FUNdamentals clinics. Participants could also join in on a conference closing Mass Drum Circle and enjoy the evening concert with Steve Smith and the Airmen of Note.

**McKayla:** At the morning PAS University Committee meeting, we were joined by PAS President Dr. Brian Zator. He spoke with us concerning our committee and its role within PAS, as well as a general overview of the inner workings of PAS. By being a member of



Steve Smith and the Airmen of Note

PHOTO BY WARREN LAFEVER



Eastman Percussion Ensemble

PHOTO BY EMORY HENSLEY



The Gufeng Percussion Ensemble

PHOTO BY EMORY HENSLEY

the University Committee, I've had the opportunity to learn more of how PAS really works behind the scenes.

**Jennifer:** I attended the World Panel Discussion and listened to Dan Piccolo, Julie Hill, Kaoru Watanabe, and Karolyn Stonefelt discuss how to finance a study abroad trip. They discussed both their successful and unsuccessful grant projects and what they learned from the experiences. The panelists also provided a packet with links to each of their successfully granted projects as well as tips on the process.

**Michael:** The Jeremy Epp Timpani Lab was one of the best labs I've seen. Students played for Jeremy and he played the excerpts as well, providing great suggestions and advice along the way. Between students, he also talked about common issues and concepts in timpani playing—lots of great information from a fantastic player.

**Charlie:** Rebecca Kite gave an intriguing talk on her new method of teaching beginner percussion and demonstrated the advancement that students have achieved under her system. What resonated with me from this session was the focus on ear-training and aural music. Adding these foundational elements allows students to be better prepared to learn and retain music.

**Jennifer:** Rebecca Kite has been working on her Brainstorming Pedagogy project for at least two years, so I was very interested to see her results. My biggest takeaway was the pedagogical framework that she gave us for what beginning through high school percussionists should know.

**Michael:** The exhibit hall featured tons of awesome gear to look at and purchase. There were booths with virtually anything you could want: music, mallets, marimbas, drums, triangles, tambourines, cymbals, booths for schools, and much more. This was also a great place to run into old friends or congratulate a performer or artist.

**McKayla:** At the Eastman Percussion Ensemble concert, I got the chance to see multiple new works premiered,

as well as hear some colleagues and friends perform on an international stage. I was absolutely blown away by the precision, artistry, and execution of this ensemble.

**Michael:** The Symphonic Mock Audition featured six collegiate players auditioning for a panel of professional orchestral percussionists. This was a great event, and the comments from the panelists were insightful and informative.

**McKayla:** On Saturday afternoon I was able to explore the exhibit hall and purchase a doumbek, some sheet music for the pieces I heard at the Focus Day concert, and a new set of congas. By purchasing these items at PASIC, I was able to play the instruments before making the purchase, as well as chat with the vendors and merchandisers about their products.

**Charlie:** The Gufeng Percussion Ensemble inspired me with their musicianship, sense of ensemble, and energy. They played together and off of each other, they enjoyed the performance, and they were grateful to be performers at PASIC. Hearing any music from around the world is an excellent reminder that despite instruments, cultural history, training, or implements, artistry can shine through in any percussionist's performance.

Instead of attending Saturday night's concert (which I heard was excellent), I got dinner and drinks with a few friends and spent the night catching up, sharing, and making a few new memories. Saturday's highlight (and possibly the highlight of every PASIC I've attended) was spending time with other musicians who share a passion for artistry and the drive to do whatever it takes to get there.

**Michael:** Steve Smith with the Airmen of Note on Saturday night was a crazy concert! It was a Buddy Rich tribute, with the band performing a bunch of tunes Buddy's band used to do a lot. Steve Smith even did a mind-blowing hi-hat solo he called "Mr. Hi-Hat" with all kinds of stick tricks, amazing finger

dexterity/control, and some really great showmanship. This was a really fun end to PASIC!

**Jennifer Hotz** is the music teacher at Centerville School in Sand Coulee, Montana. She graduated from Winthrop University this past May with a masters degree in percussion performance and received her undergrad in music education from the University of Tennessee at Martin. Jennifer is chair of the PAS University Committee and an active performer in the Great Falls, Montana area.

**Michael Metz** is pursuing a bachelor's degree in Percussion Performance at the Indiana University Jacobs School of Music, where he has studied with Profs. Tafoya, Bobo, Houghton, and Spiro. In addition to the IU Philharmonic Orchestra, he performs as a member of the Columbus Indiana Philharmonic as well as the Terre Haute Symphony. Michael has studied for two summers at the Aspen Music Festival and School in Aspen, Colorado and has studied with such teachers there as Thomas Stubbs, Doug Howard, Jonathan Haas, and Frank Epstein, among others. When not engulfed in music, Michael enjoys hiking and playing billiards.

**Charlie Mogen** is a graduate student at the University of Cincinnati's College-Conservatory of Music. Originally from Sioux Falls, South Dakota, Charlie is passionate about new music, orchestral timpani, and steel pan.

**McKayla Phillips**, a native of Greensboro, North Carolina, is pursuing a Master of Music in Percussion Performance degree at Indiana University Jacobs School of Music. She received undergraduate degrees in Percussion Performance and Music Education at the University of North Carolina at Greensboro (UNCG) in 2016. McKayla has performed at PASIC with the 2015 PAS All-Star Ensemble, as well as with the 2015 UNCG Percussion Ensemble.

# HIGHLIGHTS FROM PASIC17





# EXHIBIT HALL



PHOTO BY EMORY HENSLEY



PHOTO BY KEN PORTER



PHOTO BY EMORY HENSLEY



PHOTO BY KEN PORTER



PHOTO BY TED SOMERVILLE



PHOTO BY TED SOMERVILLE



PHOTO BY KEN PORTER



PHOTO BY EMORY HENSLEY



# EXHIBIT HALL



PHOTO BY TED SOMERVILLE



PHOTO BY TED SOMERVILLE



PHOTO BY KEN PORTER



PHOTO BY TED SOMERVILLE



PHOTO BY EMORY HENSLEY



PHOTO BY TED SOMERVILLE



PHOTO BY EMORY HENSLEY



PHOTO BY EMORY HENSLEY



# EXHIBIT HALL



PHOTO BY KEN PORTER



PHOTO BY EMORY HENSLEY



PHOTO BY KEN PORTER

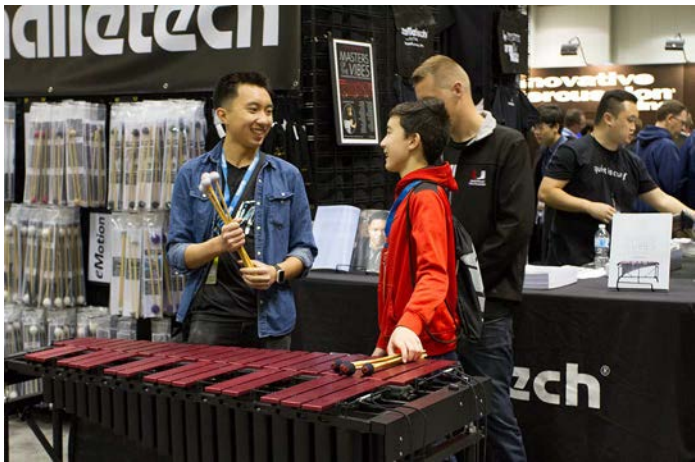


PHOTO BY KEN PORTER



PHOTO BY TED SOMERVILLE



PHOTO BY WARREN LAFEVER



PHOTO BY WARREN LAFEVER



PHOTO BY WARREN LAFEVER



EXHIBIT HALL



PHOTO BY TED SOMERVILLE



PHOTO BY KEN PORTER



PHOTO BY KEN PORTER



PHOTO BY TED SOMERVILLE



PHOTO BY TED SOMERVILLE

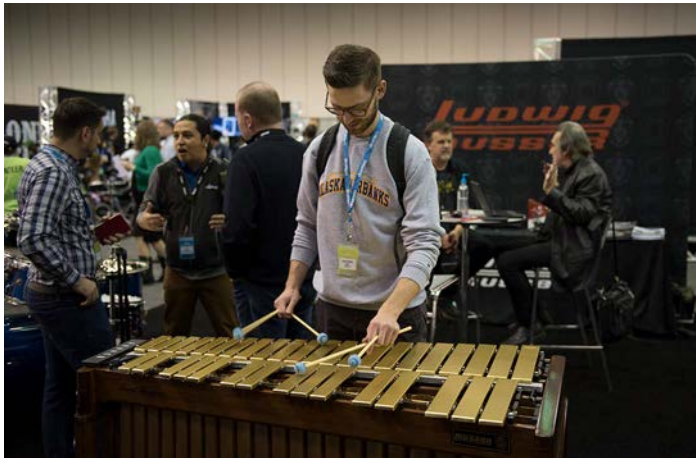


PHOTO BY TED SOMERVILLE



PHOTO BY WARREN LAFEVER



PHOTO BY TED SOMERVILLE



# FOCUS DAY

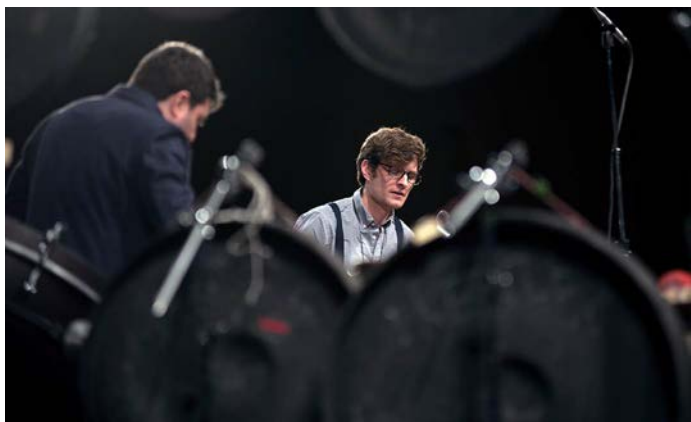


PHOTO BY WARREN LAFEVER

Sandbox Percussion



PHOTO BY WARREN LAFEVER

She-e Wu



PHOTO BY EMORY HENSLEY

Performance of Andrew Worden's "Escape"



PHOTO BY EMORY HENSLEY

Joseph Van Hassel



PHOTO BY EMORY HENSLEY

Transient Canvas



PHOTO BY EMORY HENSLEY

Lee Hinkle



PHOTO BY EMORY HENSLEY

Architek Percussion



PHOTO BY EMORY HENSLEY

Katelyn King



# FOCUS DAY



PHOTO BY EMORY HENSLEY

New Morse Code



PHOTO BY EMORY HENSLEY

Colin Hill



PHOTO BY EMORY HENSLEY

Hamiruge—The LSU Percussion Group



PHOTO BY EMORY HENSLEY

Fabrice Marandola



PHOTO BY EMORY HENSLEY

Sam Houston Percussion Group



PHOTO BY EMORY HENSLEY

Dustin Donahue



PHOTO BY EMORY HENSLEY

Mark Eichenberger



PHOTO BY EMORY HENSLEY

Abby Fisher



## FOCUS DAY



PHOTO BY EMORY HENSLEY

Douglas Perkins



PHOTO BY EMORY HENSLEY

Oberlin Percussion Group with Adam Rudolph



PHOTO BY TED SOMERVILLE

Tatiana Koleva



PHOTO BY TED SOMERVILLE

Fernando Rocha

## RESEARCH



PHOTO BY EMORY HENSLEY

Bill Sallak



PHOTO BY TED SOMERVILLE

David Harvey

# DRUMSET



PHOTO BY WARREN LAFEVER

Keith Dudek

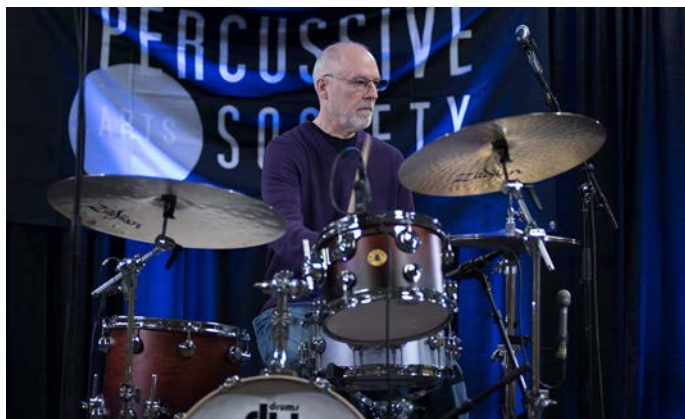


PHOTO BY WARREN LAFEVER

Bruce Becker



PHOTO BY WARREN LAFEVER

Christiano Galvão



PHOTO BY WARREN LAFEVER

Brian Ferguson



PHOTO BY WARREN LAFEVER

Daniel Glass and Kelli Rae Tubbs: "SoundOff!, a recreation of Silent Film-era trap drumming"



PHOTO BY WARREN LAFEVER

Wayne Salzmann II



# ENSEMBLES



PHOTO BY WARREN LAFEVER

Marimolin: Sharan Leventhal – violin & Nancy Zeltsman – marimba



PHOTO BY EMORY HENSLEY

University of Texas at Arlington



PHOTO BY TED SOMERVILLE

LAPQ



PHOTO BY EMORY HENSLEY

Kultur Grenade featuring Michael Gould and Malcolm Tulip

# MARCHING



PHOTO BY TED SOMERVILLE

Blue Devils



PHOTO BY WARREN LAFEVER

Anastasiya "AJ" Kostromina

# KEYBOARD



PHOTO BY KEN PORTER

Tony Miceli at the Late Night Hang



PHOTO BY EMORY HENSLEY

Anders Astrand



PHOTO BY EMORY HENSLEY

Yurika Kimura and Bob Becker



PHOTO BY TED SOMERVILLE

Brasilian Vibes featuring Arthur Lipner & Nanny Assis



PHOTO BY TED SOMERVILLE

TRIO SR9



PHOTO BY TED SOMERVILLE

T. Adam Blackstock



# TECHNOLOGY



PHOTO BY TED SOMERVILLE

Scott Deal



PHOTO BY EMORY HENSLEY

Dr. Mark Cook



PHOTO BY TED SOMERVILLE

Ray Dillard with guest artist Escape Ten



PHOTO BY EMORY HENSLEY

Brady Harrison and Andy Thierauf

# PROFESSIONAL DEVELOPMENT



PHOTO BY EMORY HENSLEY

Sean Paddock

# SYMPHONIC



PHOTO BY EMORY HENSLEY

Bill Wiggins



# WORLD



PHOTO BY KEN PORTER

Shawn Mativetsky with Neeraj Mehta



PHOTO BY EMORY HENSLEY

Acrópolis Percusión Honduras



PHOTO BY KEN PORTER

Gilú Amaral



PHOTO BY KEN PORTER

Kaoru Watanabe



PHOTO BY EMORY HENSLEY

PASIC17 Mass Steel Band



PHOTO BY TED SOMERVILLE

Daniel Tatita Marquez (R) with John Wooton (L)



PHOTO BY EMORY HENSLEY

Jonathan Scales



# INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION



PHOTO BY TED SOMERVILLE

Highland Park High School



PHOTO BY TED SOMERVILLE

Michigan State University



PHOTO BY EMORY HENSLEY

Northwestern University



PHOTO BY EMORY HENSLEY

Bak Middle School of the Arts



PHOTO BY EMORY HENSLEY

Putnam City North High School



PHOTO BY EMORY HENSLEY

William J. Brennan High School



PHOTO BY TED SOMERVILLE

The University of Kansas



# INTERACTIVE DRUMMING



PHOTO BY KEN PORTER

Robert J. Damm

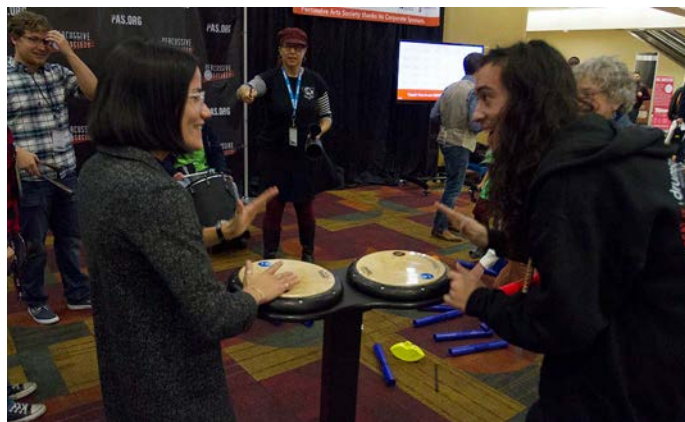


PHOTO BY KEN PORTER

Flash Mob



PHOTO BY EMORY HENSLEY

Cameron Tummel



PHOTO BY KEN PORTER

Rhythm! Discovery Day: Shake That Thang and Boom Whacka Boom



PHOTO BY KEN PORTER

Rhythm! Discovery Day: Drums Alive



# FUNDAMENTALS



PHOTO BY WARREN LAFEVER

Sergio Bellotti



PHOTO BY TED SOMERVILLE

David Collier



PHOTO BY EMORY HENSLEY

Oliver Molina



PHOTO BY TED SOMERVILLE

Mike List



PHOTO BY KEN PORTER

Neil Grover



# DRUMFEST



PHOTO BY WARREN LAFEVER

Steve Smith



PHOTO BY WARREN LAFEVER

Stanley Randolph



PHOTO BY WARREN LAFEVER

Daru Jones



PHOTO BY WARREN LAFEVER

Kaz Rodriguez



PHOTO BY WARREN LAFEVER

Helly



PHOTO BY WARREN LAFEVER

Adam Deitch





PHOTO BY WARREN LAFEVER

Eric Moore II



PHOTO BY WARREN LAFEVER

Andres Forero



PHOTO BY WARREN LAFEVER

Matt Greiner



PHOTO BY WARREN LAFEVER

Johnny Vidacovich



PHOTO BY WARREN LAFEVER

Annapurna "AP" Tobler



PHOTO BY WARREN LAFEVER

Hannah Welton



PHOTO BY WARREN LAFEVER

Bernie Dresel



PHOTO BY WARREN LAFEVER

Nikki Glaspie



# PASIC17 MARCHING FESTIVAL by Mark Reilly

PASIC17 brought forth an international flavor of marching percussion rarely witnessed. From the amazing performances of the world-champion Concord Blue Devils, to Scottish pipe band champion Jim Kilpatrick, the Norwegian Army Band of the North, Rob Sanderl's Bridge to Basel clinic, Nick Angelis and Leigh Howard Stevens' interactive clinic sessions, to Joseph Tompkins' French-American rudimental drumming clinic, PASIC attendees were treated to a world-class musical experience. The Marching Percussion Committee worked tirelessly to find and craft a balanced program that showcased top American and international marching elements.

I have been humbled to chair the PAS Marching Percussion Committee for the last two years and have collaborated with some of the world's best minds in marching percussion. Our committee is made up of drummers from various marching percussion backgrounds such as Drum Corps International, Winter Guard International, traditional fife and drum, and Highland pipe band drumming. This year the committee held 13 events including concerts, individual competitions, interactive drumline clinics, panel discussions, and the PASIC17 Drumline Battle.

Starting on Thursday, Nov. 9, the PASIC17 competitions began with categories in high school and college level keyboards (marimba), snare drum, tenor drum, timpani, small ensemble, and multi percussion. Students from all over the United States competed for top honors. The judging panel included Pius Cheung, Charlie Poole, Ken Green, Tim Greene, Ian Moyer, Jason Ihnat, Brad Halls, Joe Hobbs, Mike Eagle, Jesse Willis, and several other top percussionists.

The events from Thursday evening served as a wonderful aperitif to the Friday Marching Festival events, which included the Drumline Battle, the Drummer's Heritage Concert, and the interactive clinic sessions.

Friday morning's excitement began with the announcement of the Drumline Battle judges: Her Majesty's Royal Marines Corporal Stuart Warmington, Old Guard snare drummer Jeremy Marks, and Scottish Pipe Band World Champion Jim Kilpatrick. Drumlines from across the United States took part in the battle. Dressed as frightening skeleton and zombie drummers, the Cutting Edge Corps from Fort Worth, Texas was crowned the PASIC17 Drumline Battle champions.

The Drumline Battle acted as the precursor to the Drummer's Heritage Concert, in which the late U.K. drumming legend Bob Armstrong was honored. Cpl. Stu Warmington of Her Majesty's Royal Marines spoke on behalf of the Armstrong family and those who Bob taught, touched, and inspired over his tenured career as performer and instructor. The Drummer's Heritage Concert included the WVU Mountaineer Fifes and Drums, Dominick Cuccia and the PAS Allstars, a duet of John Wooton and Daniel Marquez, Jim Kilpatrick, the Norwegian Army of the North Percussion section, Bill Bachman, Nick Angelis, and the 2017 DCI World Champion Concord Blue Devils battery section.

As the Friday portion of the Marching Festival came to an end, the interactive clinic session provided high school and collegiate marching ensembles with a 30-minute block of instruction in which they received critique and constructive comments. The interactive session clinicians, Leigh Howard Stevens and *Blast* soloist Nick Angelis, worked with students and directors to improve their musical product.

PASIC17 also included several clinics and "hands on" sessions. The marching percussion clinics highlighted at this year's convention included Rob Sanderl, "A Bridge to Basel"; Joseph Tompkins, "French-American Rudimental Drumming"; Chelsea Levine, "Teaching and Designing for Modern Marching Cymbals"; The Blue Devils Battery Section; and a panel discussion with Vince Wallace about "The Rise and Influence of Professional Sports Drumlines."

In recent years one of the largest hands-on sessions has been the PASIC Rudiment Training. This session allowed attendees to perform their rudiments in a five-minute session in front of some of the top rudimental



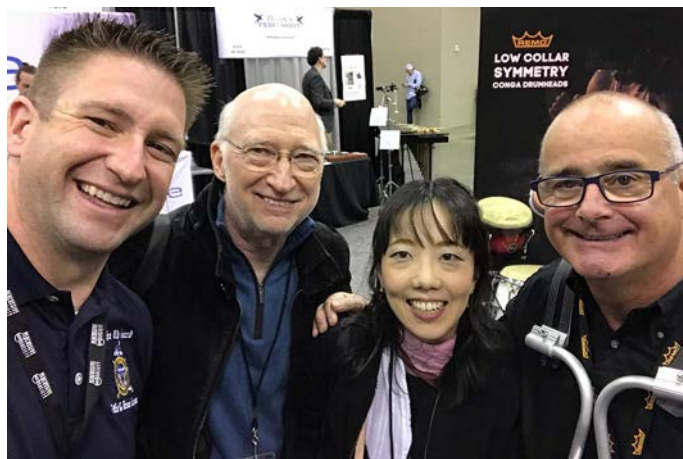
PHOTO BY LAUREN VOGEL WEISS

(L to R): Nick Angelis and Leigh Howard Stevens, clinicians for the marching percussion interactive clinic, along with Marching Percussion Chair Mark Reilly



PHOTO BY EMORY HENSLEY

Rudiment Training with Jeff Queen



(L to R): Mark Reilly, Bob Becker, Yurika Kimura, and Jim Kilpatrick

players in the world. Attendees have the chance to achieve a bronze-, silver-, or gold-level certificate while interacting with some of the world's best.

If you have never made the trip to PASIC, I highly recommend it. Please take this as a personal invitation to come and experience one of the most amazing drumming experiences in the world. If you have any further questions, check out the PASIC website or email me at [pasmarchingpercussionchair@gmail.com](mailto:pasmarchingpercussionchair@gmail.com).





DrumLine Battle champion: Cutting Edge Corps (Fort Worth, TX)

# DRUMLINE BATTLE™



PHOTO BY LAUREN VOGEL WEISS

Archbishop McNicholas High School (Cincinnati, OH)



PHOTO BY LAUREN VOGEL WEISS

Ball State University (Muncie, IN)



PHOTO BY LAUREN VOGEL WEISS

Bloomington High School South (Bloomington, IN)



PHOTO BY LAUREN VOGEL WEISS

Elkhart Central High School (Elkhart, IN)



PHOTO BY LAUREN VOGEL WEISS

Lorena High School (Lorena, TX)



PHOTO BY LAUREN VOGEL WEISS

Marian University (Indianapolis, IN)



# DRUMMER'S HERITAGE



Top Row (L to R): WVU Mountaineer Fifes and Drums, Norwegian Army of the North Percussion section  
 Second Row (L to R): John Wooton, Blue Devils tenor soloist Miles Kenobbie, Blue Devils snare soloist Ryan Ellis, Jim Kilpatrick  
 Third Row (L to R): Mark Reilly and Nick Angelis duet, John Wooton and Daniel Marquez duet, Nick Angelis. Fourth Row: Blue Devils battery.  
 Photos by Lauren Vogel Weiss



# PAS 2017 SOLO ARTIST COMPETITION

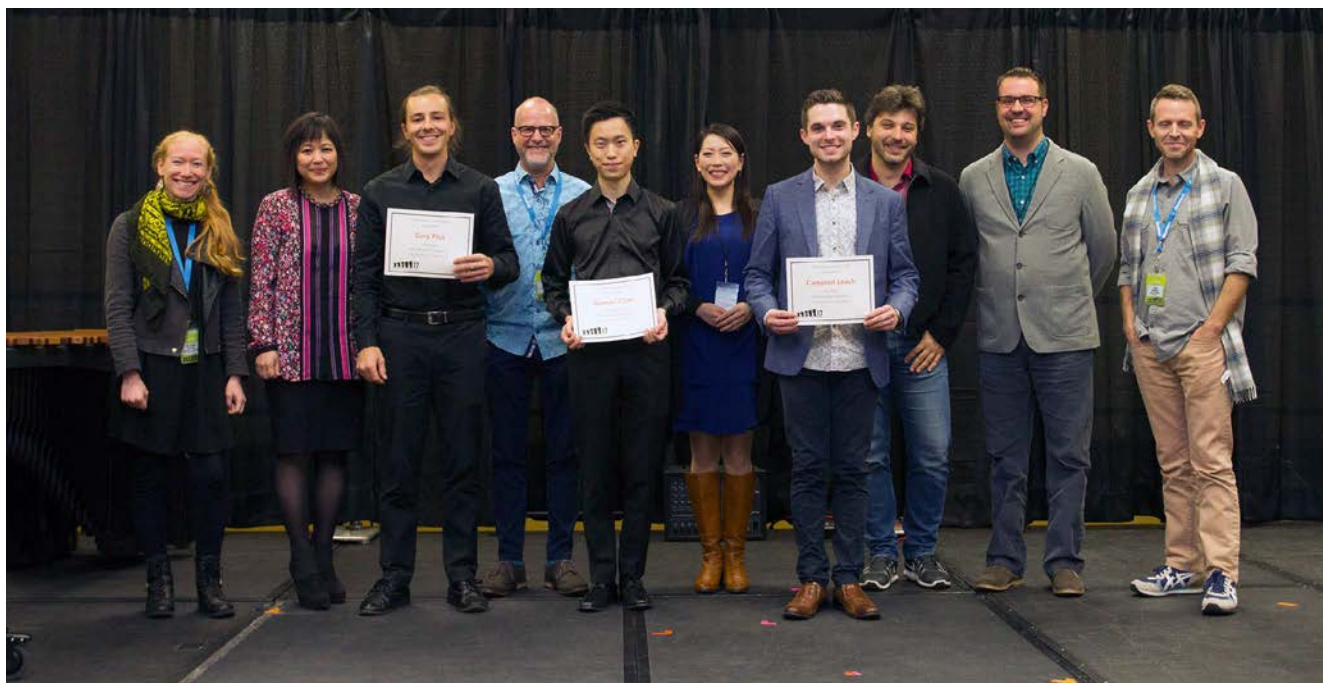


PHOTO BY KEN PORTER

FROM LEFT TO RIGHT: Bonnie Whiting, She-e Wu, Cory Fica (3rd place), Terry Longshore, Samuel Chan (2nd place), Erika Daimo, Cameron Leach (1st place), Svet Stoyanov, Andy Bliss, and Todd Meehan.

1st Place: Cameron Leach (\$2,000)

2nd Place: Samuel Chan (\$250)

3rd Place: Cory Fica (\$250)

4th Place: Marc Rivet (\$250)

The Solo Artist Competition Preliminary Judges were Megan Arns, Joe Gramley, Andy Harnsberger, Lee Hinkle, Bev Johnston, Jennifer Torrence, and Angie Zator Nelson.

The Solo Artist Competition Live Round Judges were Andy Bliss, Erika Daimo, Terry Longshore, Todd Meehan, Svet Stoyanov, Bonnie Whiting, and She-e Wu.

Thank you to the following companies for the use of their instruments for the 2017 Solo Competition: Pearl, Sabian, Yamaha, and Grover Pro Percussion.

Thank you to the following companies for 2017 Solo Competition prizes: Dynasty, Sabian, Encore Mallets, Vic Firth, Innovative Percussion, Freer Percussion, Grover Pro Percussion, Mike Balter Mallets, Heartland Marimba Festival, and University of North Texas Keyboard Percussion Symposium.



# 2017 PERCUSSIVE ARTS SOCIETY AWARDS



Jason Nicholson and Adam Snow accepted the Outstanding PAS Service Award on behalf of recipient B. Michael Williams with PAS Second Vice President Dr. Paul Buyer (L) and PAS Immediate Past President Dr. Julie Hill.



Lauren Vogel Weiss (R), recipient of the Outstanding PAS Supporter Award, with PAS Secretary Julie Davila.



Ron Samuels (R) accepting the PAS President's Industry Award, with PAS President Dr. Brian Zator.



Richard Gipson, recipient of the PAS Lifetime Achievement in Education Award, with Dr. Brian Zator (L) and PAS President-Elect Dr. Chris Hanning (R).



Dr. Julie Hill accepted the Outstanding PAS Chapter Award on behalf of the Brazil Chapter, with PAS President-Elect Dr. Chris Hanning.



Dr. Brian Zator (R) accepted the Hall of Fame Award on behalf of Bobby Hutcherson, with PAS Executive Director Joshua Simonds.



Javier, Oscar and Norberto Nadayapa accepted the Hall of Fame Award on behalf of their father.



Andy Narell (R), accepting the Hall of Fame Award with Dr. Brian Zator.



Percussion Group Cincinnati accepting the Hall of Fame Award with Dr. Brian Zator. (L to R: James Culley, Dr. Brian Zator, Allen Otte, Russell Burge)

*Photos by Warren LaFever*



# CONCERT CHAMBER ENSEMBLE COMPETITION



PHOTO BY LAUREN VOGEL WEISS

Northridge High School, first place



PHOTO BY TED SOMERVILLE

Virginia Tech, first place



PHOTO BY LAUREN VOGEL WEISS

Harrisonburg High School, second place



PHOTO BY TED SOMERVILLE

University of Texas at Austin, second place



PHOTO BY LAUREN VOGEL WEISS

North Lamar High School, third place



PHOTO BY TED SOMERVILLE

Sam Houston State, third place tie

The Concert Chamber Ensemble Competition, High School Division judges were Megan Arns, Casey Cangelosi, and Chris Whyte.

The Concert Chamber Ensemble Competition, University Division judges were James Campbell, Mark Ford, and Dane Richeson.

Thank you to ProMark for 2017 prizes.



PHOTO BY TED SOMERVILLE

California State University, Long Beach, third place tie



# 2017 PAS DRUMSET COMPETITION

## Senior Division

Zachary Hudson, 1st Place Senior Division. *Photo not available.*



Marco Cirigliano  
2nd Place, Senior Division



John Moore  
3rd Place, Senior Division

## Junior Division



Brett Buxton  
1st Place, Junior Division



Nic Kubes  
2nd Place, Junior Division



Jordan Proffer  
3rd Place, Junior Division

The 2017 PAS Drumset Competition judges were Chet Doboe, Keith Dudek, Jason Gianni, Donny Gruendler, Chris Hanning, Jeni Hoeft, Jim Mola, Lamon Lawhorn, Trey O'Toole, Mark Powers, Larry Rodbell, David Segal, David Stanoch, Dave Stark, Jason Sutter, and Rodrigo Villanueva.



# PAS 2017 SCHOLARSHIP RECIPIENTS



**AVEDIS ZILDJIAN CO.  
PASIC SCHOLARSHIP**  
Alyssa Resh  
*Temple University*



**CLOYD DUFF  
PASIC SCHOLARSHIP**  
David Riccobono  
*Thornton School of Music*



**ED SHAUGHNESSY  
PASIC SCHOLARSHIP**  
Taylor Keown  
*Texas Christian University*



**GEORGE P.  
CONTRERAS, JR.  
PASIC SCHOLARSHIP**  
Henrique Batista  
*Bowling Green State University*



**JACK H. MCKENZIE  
PASIC SCHOLARSHIP**  
Noah Petti  
*University of Missouri*



**JAMES SEWREY PASIC  
SCHOLARSHIP**  
Hannah Viquesney  
*Arizona School for the Arts*



**JIM COFFIN PASIC  
SCHOLARSHIP**  
Rachel Wallmann  
*Mansfield University of Pennsylvania*



**LUDWIG INDUSTRIES  
PASIC SCHOLARSHIP**  
Abram Portales  
*Texas A&M University – Commerce*



**REMO/ARTHUR HULL  
PASIC SCHOLARSHIP**  
Jeni Swerdlow



**REMO, INC.  
PASIC SCHOLARSHIP**  
Olanrewaju Ilesanmi  
*University of Texas*



**STEVE ETTLESON  
PASIC SCHOLARSHIP**  
Nia Devetzis



**THOMAS SIWE  
PASIC SCHOLARSHIP**  
Travis Goffredo  
*freelance percussionist*



**THOMAS SIWE  
PASIC SCHOLARSHIP**  
Wanning Chen  
*Boston University*



**VAL AND VENUS  
EDDY PASIC  
SCHOLARSHIP**  
William Brown  
*University of South Florida*



**WILLIAM F.  
LUDWIG JR. PASIC  
SCHOLARSHIP**  
Mario Perez  
*Cleveland State University*



**SABIAN PASIC  
SCHOLARSHIP**  
Fraser Krips  
*University of Saskatchewan*



**PASIC  
INTERNATIONAL  
SCHOLARSHIP**  
Lemuel Davis



**LONE STAR/  
TEXAS PAS PASIC  
SCHOLARSHIP**  
Makana Jimbu  
*University of North Texas*



**TEXAS PAS CHAPTER  
PASIC SCHOLARSHIP**  
Bryce Turner  
*Baylor University*



**CALIFORNIA  
PAS PASIC  
SCHOLARSHIP**  
Samuel Chan  
*Colburn School*



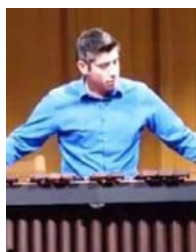
**ARMAND ZILDJIAN  
PERCUSSION  
SCHOLARSHIP**  
Gloria Yehilevsky



**FREDDIE GRUBER  
SCHOLARSHIP**  
Annalie Durbin  
*West Virginia University*



**JOHN E. GRIMES  
TIMPANI  
SCHOLARSHIP**  
Mario Perez  
*University of Maryland*



**REMO, INC. FRED  
HOEY MEMORIAL  
SCHOLARSHIP**  
Jeremiah M. Guillen  
*Carnegie Mellon School of Music*

## NOT PICTURED:

**MAPEX DRUMS/MAJESTIC PERCUSSION/TEXAS PAS PASIC SCHOLARSHIP**  
Sarah Vasquez

**TEXAS PAS CHAPTER PASIC SCHOLARSHIP**  
Chandler Long

**VICTOR C. GONZALEZ/TEXAS PAS PASIC SCHOLARSHIP**  
Spencer Jones



# WHY SHOULD I LEARN DRUMSET, PART 1: THE SECONDARY SCHOOL STUDENT

BY TRACY WIGGINS

**R**hythm and time. These are two of the most fundamental aspects of being a percussionist and of music in general. Ask any professional musicians and they will tell you that the ability to play in time (and groove) are more important than pure chops. For many percussion teachers and performers, drumset was where it all began. In numerous interviews, the greats discuss learning to play by sitting at the set and playing with the latest and greatest records. They talk about the listening skills involved in figuring out the great grooves of popular music. In addition, they talk about learning how to stay with the groove as they played along.

With the growth of indoor and outdoor marching activities, however, it is becoming more common to see students with far less or even no drumset experience. Many of these students are coming to auditions with rudimental and keyboard skills that far surpass those of prior generations. What is often missing, though, is that inherent sense of feel. This is one of the many reasons why drumset study should be included at all levels of percussion study, but the benefits go even further for pre-collegiate percussion students.

## ALL FOUR LIMBS

Drumset is one of the first places where multiple limb coordination is developed, something that is a critical component of percussion performance (including when moving up the marching percussion ranks!). The ability to foster independence in the limbs allows students to be able to take on more advanced musical ideas and develop balance and control between those multiple limbs, while placing an emphasis on feeling time with the full body.

## FEEL THE BEAT

To that end, drumset is also very important to learning to feel, understand, and internalize time. While the ability to perform with a metronome is vital for any percussionist, many students are merely reacting to a metronome when they play, rather than fully understanding how the metronome relates to what they are playing, and beginning to feel that pulse internally. The ability to truly lock in a bass drum and/or snare drum with a ride or hi-hat pattern can help a student understand rhythm and time at a more fundamental level.

## MULTI-PERCUSSION

Often thought of as a single instrument, the drumset is truly a multiple-percussion setup. Studying and playing drumset provides students an opportunity to learn how to create and balance sounds on a multitude of instruments from an early stage. Cultivating this ability to listen to varied sounds and timbres early in musical study helps students to be sensitive to the balance and blend of various sound combinations as they approach music in the future.

## ISOLATION AND IDENTIFICATION

Drumset is also a great tool for isolating rhythms of other music. For example, take a basic rudimental snare drum etude. Put one hand on the snare drum and one on the hi-hat. Now, play the etude. You can now hear the individual rhythms of the snare drum hand more clearly, allowing you to really delve into the accuracy of each hand. Add a bass drum to it and now you are your own metronome!

## COMMUNITY MUSIC

Drumset is a communal instrument. One of the advantages to developing drumset proficiency is the opportunity to play with groups. Being a drumset player gives you a greater chance to perform with more musicians in more venues. In this way, you gain experience playing in what essentially amounts to a chamber ensemble (something that is a huge part of future opportunities in classical percussion), and the more performing experience you gain, the more comfort you acquire with performance practice, expectations, and general professionalism!

These are just a few of the benefits to playing drumset. In Part 2 of this series we will look at why drumset proficiency is important for the college music student. In the meantime, check out the drumset etude I use to evaluate incoming percussion students and enjoy the tongue-in-cheek reading. Being able to play these few styles and fills is a great starting point for evaluating proficiency!



# UNA Percussion Drumset Audition Etude

Ride  
Hi Hat  
High Tom  
SD  
Low Tom  
BD

Drum Set

$\text{♩} = 110$

5 

10 

14 

19 

22 

25 

28 

30 

## A READING

(shameless credit to *Monty Python and the Holy Grail* for the inspiration) from the *Book of Rock*, Chapter 4, Verses 16 to 20:

Then did he raise on high the Stick of Drum, saying, "Bless this, O Lord, that with it thou mayst groove thine fans to tiny bits, in thy mercy."

And the people did rejoice and did feast upon the groove and breakfast cereals...

Now did the Lord say, "First thou lift the Holy Stick. Then thou must count to Two and Four. Two and Four shall be the number of the clapping and the number of the clapping shall be Two and Four.

One and Three shalt thou not count excepting that thou then proceedeth to two and four.

Five is right out, unless thou ist Harry of the Connick and thou must return thine fans to the two and the four.

Once the number four, being the number of the clapping, be reached, then playeth thou the Holy Drum Fill in the direction of thine fans, who, being naughty in my sight, shall air drum it."

**Tracy Wiggins** is coordinator of the percussion program at The University of North Alabama. He has a Doctor of Musical Arts degree from the Hartt School, University of Hartford. Dr. Wiggins holds a Master's Degree in Percussion Performance from the University of New Mexico and a Bachelor's Degree in Music Education from Oklahoma State University. **RIS**



## West Virginia University Graduate Assistantship in Percussion 2018–19

Primary duties include assisting in Percussion ensemble, Percussion lessons, and Percussion pedagogy. Students will be provided with extensive training in the areas of teaching and performing. Duties will also include equipment maintenance and percussion department administration.

Full and partial graduate assistantships are awarded for two years (max) for Masters Degree students, or for three years (max) for Doctor of Musical Arts students. Full assistantships include full university tuition waiver, stipend of at least \$12,400 and health benefits. Partial assistantships include full university tuition waiver, stipend of at least \$6,200, and partial health benefits.

Audition Dates: January 20, 2018 & February 3, 2018

Audition requirements can be found at <http://ccarts.wvu.edu/audition-and-portfolio-review-day>

Deadline: To ensure full consideration, application and all materials must be received by March 1, 2018.

For more information contact: George R. Willis Director, Percussion Department,  
West Virginia University, P.O. Box 6111, Morgantown, WV 26506  
Tel: (304) 293-5274; Email: [george.willis@mail.wvu.edu](mailto:george.willis@mail.wvu.edu)



# Under. One. Roof.



**Innovative  
Percussion<sup>®</sup>  
Inc.**

# CAIXA TRIO: CRAFT, COURAGE AND CAMRADERIE

BY HEATHER SLOAN

Caixa Trio is comprised of three unique and talented percussionists, all of whom have distinguished themselves in numerous ways: as performers, educators, adjudicators, scholars, administrators, and more. As a chamber ensemble, they have been playing together for more than 20 years. I recently had the opportunity to spend some time with the trio, hear their story, and learn what it takes to keep an ensemble alive and thriving over the long haul.

Caixa Trio is: Dr. Julie Hill, Chair and Co-Director of Percussion Studies at the University of Tennessee Martin (UTM), Immediate Past-President of PAS, and Associate Editor of *World Music for Percussive Notes*; Julie Davila, Percussion Faculty, Middle Tennessee State University, PAS Secretary, and member of the WGI Percussion Steering Committee; and Amy Smith, Director of Orchestra, Mariachi, and World Percussion Ensembles, Young Women's Leadership Academy, El Paso, Texas.

As we chatted one morning this past June, the members of Caixa Trio were seated in Hill's home office, a cheery room filled

with vibrant, funky folk art. The percussionists were clearly enjoying their time together face-to-face, a somewhat rare occurrence now that their home bases are geographically distant. Julie Hill and Julie Davila live in Tennessee but travel extensively, and Amy Smith works in Texas. Throughout the interview, the three women shared the conversational space as comfortably as they share a stage, each thoughtfully absorbing the others' comments and adding their own observations in a way that felt very organic, with easy laughter erupting regularly.

Caixa Trio came together from a desire to carve out time to just get together and play. Playing drew them all to percussion in the first place, but their busy teaching schedules left little time for it. As Julie Hill observed, "Julie [Davila] and I started having those conversations where we remarked on the fact that we were teaching more than we were playing, and we missed playing."

It's clear from their stories, and their lengthy tenure as educators, that they all love teaching and coaching, and that they

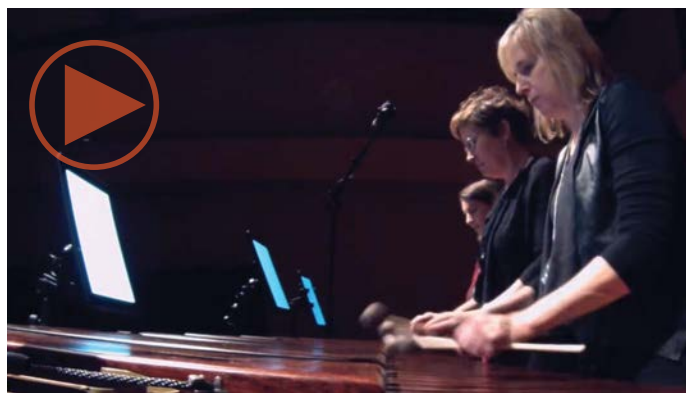


Caixa Trio (L-R): Amy Smith, Julie Hill, Julie Davila





▶ Tap to play Video



*"The Atmos Clock" by Brian Nozny, performed by Caixa Trio*

are very good at it. But making the time to do their own thing helped balance their careers, nurture their artistic growth, and, as Julie Hill jokes, gave them the strength to shepherd multitudes of middle-schoolers through rousing versions of "Hot Cross Buns."

Though it manifests itself in different ways, balancing career demands with artistic desires is a challenge that most professional percussionists will face at one time or another. It may not surprise readers that the first Caixa Trio rehearsals were scheduled after 10 P.M., in the few hours of the day left over after work and other tasks were completed. This is an important takeaway for all aspiring ensemble members: forming a group and keeping it going requires personal sacrifice. No doubt it would be easier, and perhaps more enticing in the moment, to head home for some couch time and binge-watching. But one of the things that all three Caixa members affirmed was that the trio represented a really important piece of their identities as artists, and that any sacrifices they made to nurture it and keep it going were well worth the rich rewards of playing together.

Julie Davila might not (I say *might* not) arm wrestle or put her dukes up outside the corner bar to protect her Caixa Trio time, but she was clear that the group was a touchstone in her artistic life, and that she would fight to keep it going. Amy added that she couldn't imagine her life without Caixa Trio in it, and the other Caixa members emphatically agreed. In addition to the investment of time and energy, this kind of unwavering commitment is another important component of the group's long-term success.

As Julie Hill said, "There are different types of chamber groups. There are groups that are a corporation, such that they have management, and when one of the members has a baby or moves, they hire someone else. We're sisters. We've decided that the Caixa Trio is the three of us, and if one of us can't be in it, then we won't be a trio anymore."

The three artists have maintained that commitment through the busy decades of career development, child-rearing and relationship-building, and other realities that can challenge performing groups' ability to endure.

In practice, this means that sometimes the trio needs to make space for life events, or accommodate a member's need to focus significant attention elsewhere. Says Julie D., "I feel so blessed that we all continue to give each other grace when we need the time, but we also make [the trio] a priority." Remark- ing on what it took to bring them all together on the day we spoke, Julie D. observed, "Amy flew here with her two kids to make this weekend work, so she had to get three [plane] tick- ets. It's pretty remarkable. Whether it's in Union City, Tennessee or Seoul, Korea, we try to make the best of our time."

Adds Amy, "We don't live in the same place anymore, so we really have to be strategic in planning for gigs. We book gigs a year out, sometimes two years in advance to work with our schedules, and I always look forward to [when] we get to per- form again."

### LEADERSHIP, CAIXA STYLE

When asked about leadership strategy, the group's collec- tive answer served as a perfect demonstration of their shared leadership style. Amy began, "The three of us are very involved in the decision-making." Julie D. added, "We try to maximize where our strengths are." She continued, trying to articulate how each group member keeps an eye out for ways to help the trio when going about their solo careers. When she momen- tarily struggled to find the right words, Julie H., who had been listening carefully, summed it up: "Capitalizing on opportunities individually that could translate to opportunities for the trio."

"I think we all realized it was serendipitous and beautiful, and we embraced it fully."



The Caixa Trio and members of the Jean-Didier Hoareau Ensemble exchange techniques of “Maloya” music from their home island of Réunion.

To which Julie D. replied, “There you go. Perfect!” and the trio erupted in laughter.

Another way they share group responsibilities is in identifying the right member to perform a task at any given time. For example, when they submitted a grant to Chamber Music America to commission a work by Dennis DeSantis, the bulk of the grant-writing responsibility fell to Amy. During the grant-seeking period, she had been writing some other grants in her role as a public-school educator, so it made sense for her to oversee the submission process. This ultimately resulted in the successful commission of the work “Snake Oil” (2011) and a fruitful collaboration with the relatively high-profile composer. At other times, Hill or Davila might take the lead on a trio endeavor, depending on who is best suited to the task and has the time.

### KEEP IT GOING, KEEP IT GROWING

It’s quite an achievement to keep an ensemble going for 20 years; it’s even more extraordinary to keep the experience fresh and new for players and audiences alike. Julie Hill stresses the importance of giving each Caixa member the space to evolve as individual artists: “You have to grow together and realize that you’re going to have exposure to different things along the path, and your musical tastes are going to change. Just knowing it’s okay to keep stretching yourself, be a life learner; we’re always willing to go down that road.”

The group agrees that, after so much time playing together, they all realize almost simultaneously when repertoire is ready to be retired. And they keep adding pieces, having commissioned over 20 works over the years. Caixa Trio is very excited about their latest commission, which they expect to have in hand in early 2018. Working with Cayenna Ponchione, a composer whose style and sound delighted Julie Hill when she was exposed to it some years back, the group has envisioned a work with a political message at its core: the practice of tolerance and celebration of diversity as a challenge to what Julie Hill describes as “the tumultuous world around us right now.” She



describes the piece as a “double win,” because it is not only an opportunity to offer up a positive message, it is also the trio’s first opportunity to commission work from a woman composer.

### ROLLING WITH THE CHANGES

Caixa Trio has developed the type of deep understanding of each other as people and as musicians that only those who have worked together over a long period of time can do. Over 20 years of Caixa Trio concerts, workshops, and presentations, these three percussionists have also touched the lives of countless others.

Would Caixa Trio have guessed they would still be playing together 20 years after their first late-night session? Probably not. But they won’t be stopping anytime soon, and they joke about what they’ll be playing when they are 75 and 80 and maybe starting to get rickety. Julie Hill’s solution? “We’ll commission new works to make that work!” They can’t wait. And their advice to players who might just be starting ensembles together: Don’t wait! Says Julie H., “I think you can wait a long time to try and get a perfect scenario. Just find like-minded people, passionate about the kind of music you want to play, without any ultimate goal in mind.” Adds Julie D., “Stay creative!”

**Heather Sloan** received her DMA in Percussion Performance at the State University of New York at Stony Brook. She is a Fulbright scholar with a specialization in Caribbean music, especially afro-Caribbean folkloric expressions of the Dominican Republic. She performs and presents regularly in the U.S. and elsewhere; recent work includes a Spanish-language research presentation on the changing symbolic roles of women in Dominican bachata music at the Seventh Congress of Caribbean Music, Identity & Culture in Santiago, Dominican Republic. Currently serving as the Inaugural Chair of the PAS Diversity Committee, her research often centers on matters of social justice. She works at Indiana University. **RIS**



# NEW Total Percussion Series

Sound. Quality. Design.

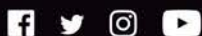


At Yamaha, we believe that the first instrument in one's musical journey must provide excellent quality and tuning consistency. With that in mind, the new YX-230 xylophone is designed for the beginning percussion student. Featuring professionally tuned Padauk wood bars, this instrument produces a beautiful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

## YX-230 Xylophone



@YamahaMusicUSA



Visit [4wrd.it/TotalPercRHY2](http://4wrd.it/TotalPercRHY2) for complete details

# INTRODUCTION TO THE ART OF DRUM CIRCLE FACILITATION, PART 5

## ORCHESTRA CONDUCTOR, ORCHESTRATING THE GROUP'S MUSIC AND SPIRIT

BY ARTHUR HULL

This is the final chapter 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, which takes you through the four basic stages of how to successfully facilitate a family-friendly community drum circle experience. In this final installment, your drum circle has been in progress for around one hour. You have already facilitated your drum circle from the early stages of individual and group playing consciousness towards ensemble playing consciousness. Your group is at a place where the participants have reached a high level of listening and collaboration, resulting in rhythm connections that go beyond creating good grooves together. There is music in the rhythms.

Through your facilitation, you have guided them to a place where “Rhythm Connection” has become a platform for interactive rhythm and musical dialogue between the players. That “interactive dialogue” can easily be facilitated as a platform to help them create identifiable “melody lines” amongst the drums and percussion being played. Sculpting and showcasing those musical melody lines raises the musicality of the whole group, step by simple step. Even though there are no stringed instruments or horns in your drum circle, your players are playing beyond ensemble consciousness and creating music together. You have facilitated them to Orchestration Consciousness. Now what?

Now it is time for you to move from acting as their Drum Circle Facilitator to being their Musical Orchestra Conductor.

The focus in this last segment of the video is directed towards earning the group's trust in order to take them further into musicality, as you facilitate more sophisticated compositional rhythm sequences. Some of those sequences can be seen in the video. While creating a supportive relationship with your group, at this stage of the group's progress, you should be trusting them as much as you want them to trust you. With their permission as their Orchestra Conductor, you want to play with and orchestrate their music by “following the people who are following you” and by “working with what they give you”!

Sometimes you don't have to make a facilitation plan in the drum circle. All you have to do is listen deeply to the music being created in the circle and the music will tell you what to do next. Remember that by this time in your event, your drum

circle group is well connected and fully collaborating in making spirited rhythm music together. If you have done your job well, you have facilitated “self facilitation” in the group. That means that you have successfully facilitated yourself out of a job.

So if they don't need you at any particular musical moment and the groove is solid, then GOOW—Get Out Of the Way—and let them play.

If you have read all the articles in this series and watched the whole video, then you realize that by following the simple four-step Village Music Circle DC Facilitation Protocol, facilitating a drum circle does not have to be rocket science. To me, the most important thing you can do to facilitate a group of drum circle





▶ Tap to play Video



participants to the magic of music-making with drums and percussion is for you to Share Your Spirit!

The Village Music Circle motto is, "Facilitating Human Potential Through Rhythm." You can do it, one beat at a time.

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**

## Explore your sound with Malmark Percussion



"I was enchanted by sound of Malmark cymbells from the start. They add to my sonic color palette in a beautiful way, whether in a solo recital or with my working group. I love them!"

Joe Locke: Vibes Master



"I was totally blown away by the rich and varied tones and craftsmanship of the Malmark Cajons, from subtle, deep, low sounds to mid range and high tones. These Cajons are truly a work of art in sound and construction"

Doc Gibbs: Acclaimed Touring Pro, Bandleader - Emeril Live

  
**Malmark**  
BELLCRAFTSMEN

[malmark.com](http://malmark.com) | 1-800-handbel



Cajons



Cymbells



Burma Bells

# POLYRHYTHMIC PERMUTATIONS

BY DR. ANDREA VENET

HOT LICKS

A regular and consistent warm-up routine is essential to an active musician for mental and physical conditioning. Often, the focus in this part of our practice is on technique, building speed and endurance, and reading skills, and it is driven by a healthy repetition of the same repertoire such as exercises, etudes, or scales.

While this approach is very important in calibrating yourself for all the musical endeavors that lie ahead, creativity in practice is critically important and often overlooked. Being adventurous in the practice room engages improvisation, providing a freeing component to your regular routine. By incorporating creativity, you can build upon the consistent exercises and skills that you have diligently mastered, while also challenging yourself mentally and physically in a unique and fun way.

This HotLick represents some of the things I do in my own warmup routine. I regularly jam on one of my favorite chord progressions, inspired by the song “The Eraser” by Thom Yorke. I typically start with double-verticals in both hands, then slowly manipulate the technique by using different stroke types and rhythmic aspects to challenge myself and to learn various polyrhythms and polymeters. By making decisions in the moment, and then trying to figure it out within the framework and vocabulary of this familiar progression, I am improvising—and you can too!

The benefits are two-fold: I am conditioning my chops physically (in this case really working on single-hand independence), and I am challenging my mental chops, building an audio vocabulary that I can draw from when learning contemporary percussion music (like music written by composer Alejandro Viñao, as an example).

This first example demonstrates how I can work out a two-over-three rhythmic relationship in four-mallet double-verticals and sticking permutations. The first step is to establish a block chord tempo as the pulse, which will serve as the consistent foundation from which we will work. The second step is to find the composite groove with double-verticals; in this case, the left hand represents the “2” and the right hand represents the “3” for every half-note.

Double Vertical Progression

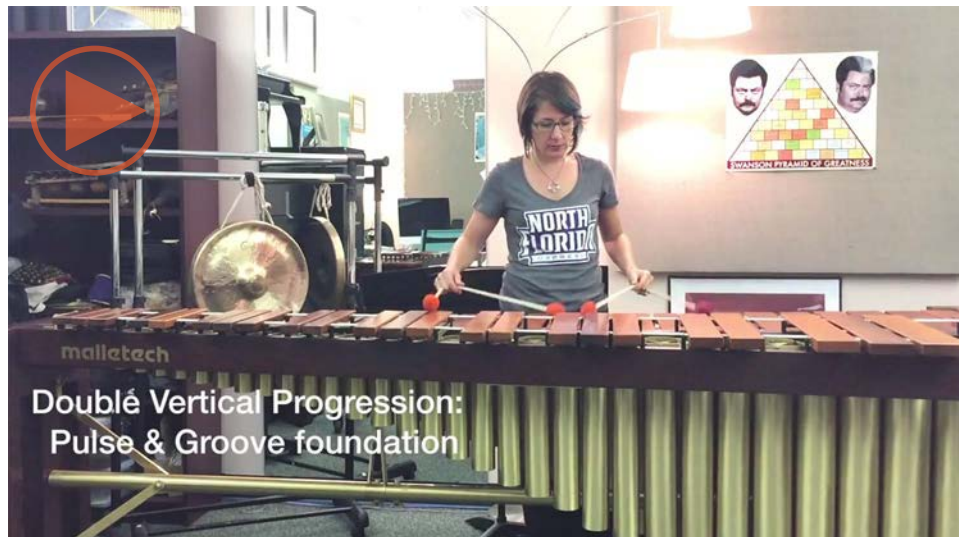


Double Vertical polyrhythm 2:3





▶ Tap to play Video



After we've established the fundamental groove firmly at the half-note level, the next step is to split each subdivision between both mallets in each hand. In this case, I start by playing the designated subdivision with alternating strokes, one hand at a time, against the opposite's double verticals. Note the vertical alignment points between hands on beat 1 and 3.

Double Vertical + Alternating Stroke 2:3

The image shows two systems of musical notation. The first system is titled 'Double Vertical + Alternating Stroke 2:3'. It consists of a treble staff and a bass staff. The treble staff contains eighth notes and triplets, while the bass staff contains eighth notes and triplets. The second system also consists of a treble and bass staff, with eighth notes and triplets. Some notes in the second system are marked with accents (>). The notation is in 4/4 time, with a key signature of one sharp (F#).

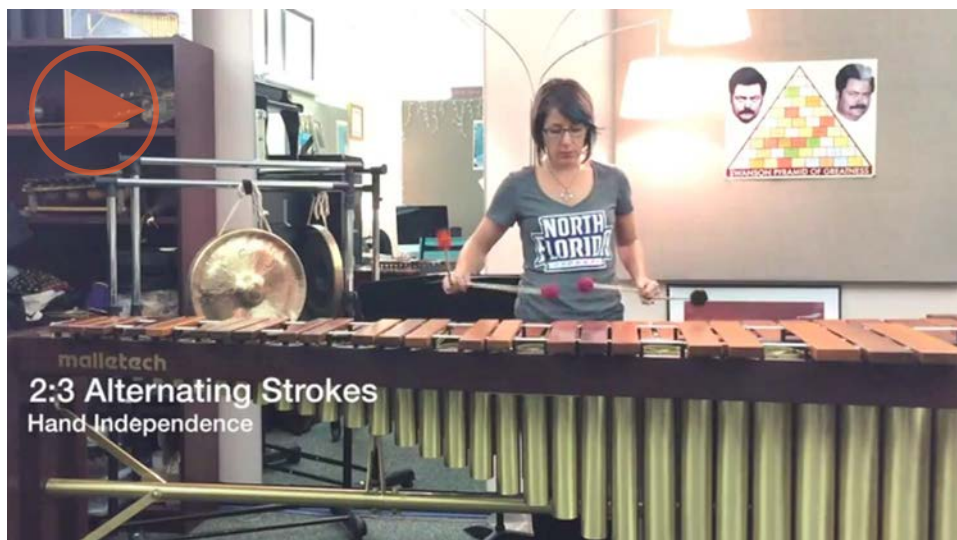
▶ Tap to play Video



Next, break up each half of the polyrhythmic groove into alternating strokes simultaneously in each hand, creating a more elaborate texture built off of the fundamental polyrhythm.

2:3 Alternating Strokes

▶ Tap to play Video



For more of a brain-twister, the next few videos demonstrate variations on five-over-four (one measure subdivided into five parts and four parts simultaneously). Fortunately, the two divisions share the sixteenth note as a common subdivision. Starting with a macro approach by establishing a basic 5:4 polyrhythm, I work towards a polymetric feel of 5/16 against various groupings of four at the quarter-note and half-note level. From here, I can deconstruct these permutative rhythmic textures to eventually simplify and isolate outside voices, which outline the initial 5:4 groove. (I know, my brain hurts too!)

The first video demonstrates five-over-four in double verticals, with the left hand providing the consistent pulse in 5/4.

5:4 Double Verticals

etc.



▶ Tap to play Video



Second, I flesh out the basic polyrhythm by breaking up my right hand into groupings of three and two sixteenth notes against the left-hand quarter note using double verticals. Essentially, the left hand is playing every four sixteenth notes, while the right hand accents groupings that emphasize every five sixteenth notes.

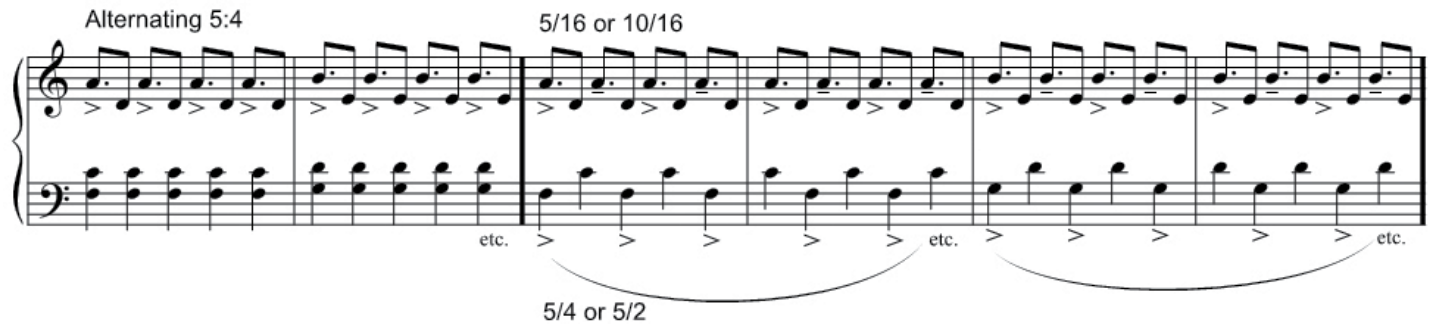


▶ Tap to play Video



At this point, as I did in the third 2:3 video, I add independence within each hand by splitting its respective subdivision into alternating strokes between both mallets, creating a more interesting and intricate rhythmic texture. Following this, I deconstruct the permutations into their skeletal form of the groove, which at this point is easier to hear and be perceived in a different way.

These techniques are particularly effective when trying to bring out certain voicings within the harmony, which can also highlight different composite grooves. In the video, I've used a graduated set of mallets to highlight this facet.



▶ Tap to play Video



One final note I will say about exploring polyrhythmic patterns on a pitched instrument is that it can provide an aural reference of the groove, composite rhythms, and groupings, much like we would remember a tune or melody. Moving accented notes melodically within the grouping patterns provides a sort of rhythmic melody that may be more easily memorable to the player. Don't hesitate to get creative in the practice room by challenging yourself in an engaging way. Improvise, and happy polyrhythmic permutating!

**Dr. Andrea Venet** is the director of percussion studies at the University of North Florida. She is active as a soloist, chamber musician, arranger, and composer whose research includes historically informed Baroque performance practice techniques for Bach on marimba, classical improvisation, and pedagogy. Andrea's percussion duo, Escape Ten (with Dr. Annie Stevens, Virginia Tech), remains active commissioning new works and performing around the country as featured artists. Andrea's arrangements and compositions can be found through KPP and Tapspace. **RIS**





# 12 TIPS ON HOW TO PRACTICE

BY PAUL BUYER AND JOSH GOTTRY

1. Be **consistent** and make practicing part of your daily routine. As author John C. Maxwell writes in his book *Today Matters*, “The secret to your success is found in your daily agenda.”
2. Make your **warm-up** a priority. Begin every practice session with stretching and slow-tempo exercises to prepare the muscles and get the blood flowing.
3. Use a **metronome**. This will help develop your sense of time, tempo, rhythm, and rests. Start slowly and gradually increase tempo.
4. Practice **slowly** as a matter of habit. Slow practice leads to fast progress. Fast practice leads to slow progress.
5. **Focus** when you practice. Be aware, notice, and pay attention to the details of your craft.
6. Use a **mirror** or **video recorder**. Watch your hands. Watch your sticks/mallets. Do they look, sound, and feel the same?
7. Practice in **chunks**. “Chunking” refers to learning or practicing one section of music at a time, whether individual measures or a whole phrase, before moving on to the next chunk.
8. Average players play. Excellent players **play and listen**. Remember that *how you sound* is just as important as *what you play*.
9. **Repeat** everything you play. Whether you vamp a passage or exercise without stopping between repeats, or play, stop to evaluate, and then play again, repetition is the key to creating consistent success.
10. Practice **backwards**. Practice the last phrase of a piece first, then practice the previous phrase, and so on.
11. Practice with **hands separate** as appropriate. For a given musical passage (measure, phrase, section), start by practicing stroke types, shifting, and permutation(s) one hand at a time.
12. **Begin with the end in mind**. To become a great player, you need to have a great semester every semester. To have a great semester, you need to have a great lesson every week. To have a great lesson every week, you need to have a great practice session every day.

**Paul Buyer** is Director of Percussion, Director of Music, and Professor of Music at Clemson University and is the author of *Working Toward Excellence: 8 Values for Achieving Uncommon Success in Work and Life* and *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*. He is also a contributing author to the second edition of *Teaching Percussion* by Gary Cook, and his articles have appeared in *American Music Teacher*, *Teaching Music*, *Jazz Education Network*, *Percussive Notes*, and *The PAS Educators' Companion*. He serves as Second Vice President of PAS and Career Development Editor for *Percussive Notes*. Dr. Buyer's website is [paul-buyer.com](http://paul-buyer.com).



**Josh Gottry** is a respected educator and internationally recognized composer who has been working with the next generation of percussionists for over 20 years. He has taught courses in percussion, music theory and composition, music business, and music humanities at several Phoenix-area colleges and universities in addition to maintaining a successful private percussion studio. Gottry is an ASCAP award-winning composer whose works have been performed extensively at universities, junior high and high schools, and multiple national conferences. He has been published in *Percussive Notes*, *Rhythm!Scene*, and *The PAS Educators' Companion*, and currently serves as editor for *Rhythm!Scene*. Gottry's website is [gottrypercussion.com](http://gottrypercussion.com).



Buyer and Gottry co-authored the recently published method book *The Art of Vibraphone Playing*, available from Meredith Music. **RIS**

# OSCILLATOR FOR MULTIPLE PERCUSSION

BY FRANCISCO PEREZ



Inspired by a variety of Afro-Cuban styles and rhythms, “Oscillator” is a short, upbeat solo for the intermediate multi-percussionist. My recent obsession with Afro-Cuban All Stars’ album, *Absolutely Live II*, Michel Camilo Big Band’s *Caribe*, and Snarky Puppy’s *We Like It Here* clearly manifests itself in this short composition.

- To get a sense of the slight lilt needed from the performer, listen to the percussionists in the Afro-Cuban All Stars’ “El Cuarto de Tula” and Snarky Puppy’s “Tío Macaco.”
- Work consistently with a metronome. The syncopation can make it easy to distort tempo, so in addition to listening to the click, purposefully subdivide to account for the exact placement of each note.
- Consider your sticking carefully. As with any multiple percussion solo, there are multiple options for sticking, so making those decisions early and carefully can significantly accelerate the learning process. As you play, start slowly and make sure all arm motions are smooth.

▶ Tap to play Video

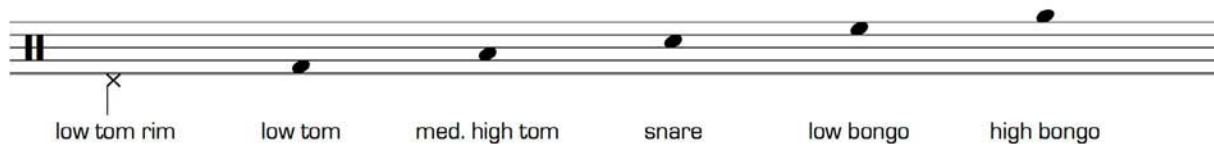


**Francisco Perez** is a percussionist, composer, and educator. He is the Visiting Assistant Professor of Percussion at Lamar University in Beaumont, Texas, where he oversees all aspects of the percussion studio. As an active composer, Francisco has a wide variety of published works with several ensemble commissions from the University of Kentucky, Texas Christian University, University of Texas at Arlington, as well as solo commissions for a variety of artists throughout the U.S. His works are published by C. Alan Publications and Tapspace Publications. For more information about Francisco, visit [www.perezperc.com](http://www.perezperc.com).

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!







# OSCILLATOR

FOR SOLO MULTI-PERCUSSION

FRANCISCO PEREZ

Driving!

♩ = 104-108

*f* *p* *f* *p* *f*

*f* *p* *f* *p* *mf* *ff* Fine

*mp* *p* *f*

*mp* *p* *f* D.C. al Fine

COPYRIGHT © 2017 PEREZ PERCUSSION

# DAVE SAMUELS HONORED AT BIRDLAND CONCERT

STORY AND PHOTOS BY LAUREN VOGEL WEISS

**A** Tribute Concert to Dave Samuels" was held at the Birdland Jazz Club in New York City on October 12. Although Samuels was not in attendance, the program honored the Grammy-winning vibraphonist and 2015 PAS Hall of Fame inductee, who was diagnosed with early-onset Alzheimer's in 2014. The event was organized by percussionist Rolando Morales-Matos and featured musicians from Caribbean Jazz Project and Spyro Gyra.

The concert opened with performances by Mario DiCuitiis on MalletKAT and Stefan Bauer on vibes. Bauer also played a duet with pianist and vocalist Eileen Kozloff. Morales-Matos took the stage as the vibe soloist in Richard Rogers' "My Favorite Things" and was joined by Allen Farnham (piano), Oscar Feldman (sax), Joel Mateo (drums), Victor Pablo (congas), and Ruben Rodriguez (bass).

The Caribbean Jazz Project "reunion" began with Andy Narell sharing the story of how he joined Samuels and saxophonist Paquito D'Rivera for a 1993 gig at the Central Park Zoo, which evolved into CJP. Narell and D'Rivera were joined onstage by Farnham, Mateo, Roberto Quintero and Morales-Matos (congas), and Rodriguez. They played Narell's "Kalinda"—the band's usual opening number, which they never recorded—and then vibist Erik Charlston joined the band for Samuels' arrangement of Dizzy Gillespie's "A Night in Tunisia."

Next on the program was a Spyro Gyra "reunion." Drummer Joel Rosenblatt and guitarist Julio Fernandez reminisced about Dave and his role in Spyro Gyra, after which they played a couple of tunes, including "Morning Dance," with D'Rivera, Farnham, Morales-Matos



*Over a dozen musicians came to celebrate the music of Dave Samuels at a tribute concert at Birdland: Back row (L–R): Andy Narell, Joel Mateo, Victor Pablo, Stefan Bauer, Ruben Rodriguez, Allen Farnham, Roberto Quintero, Erik Charlston, Joel Rosenblatt; Front row (L–R): Mario DiCuitiis, Oscar Feldman, Rolando Morales-Matos, Julio Fernandez, Paquito D'Rivera*



*Allen Farnham (piano), Paquito D'Rivera (sax), Julio Fernandez (guitar), Ruben Rodriguez (bass), Joel Rosenblatt (drums), and Rolando Morales-Matos (congas) played some Spyro Gyra tunes at Birdland*





*Andy Narell (pans), Paquito D’Rivera (sax), Ruben Rodriguez (bass), Joel Mateo (drums), Erik Charlston (vibes), and Roberto Quintero (congas) played “A Night in Tunisia”*



*Tribute organizer Rolando Morales-Matos played vibes in the final number*

(playing congas and vibes), and Rodriguez.

Following a duet between Morales-Matos on hang drum and Narell on pan, everyone returned to the stage for a final number.

The audience responded enthusiastically to the 75-minute concert. Among those in attendance were Samuels’ daughter Sarah and his brother Jeffrey, along with Morris “Arnie” Lang (retired New York Philharmonic percussionist), Eugene Novotney (Humboldt State University), and Leigh Howard Stevens (Mallettech).

“It’s painful to talk about a friend with Alzheimer’s,” explained Andy Narell. “Nothing but contradictions come to mind. I catch myself speaking of Dave in the past tense, though he is still with us. When I saw him in August, he was, and was not, there.

“We came to Birdland to celebrate the life and music of an extraordinary person who is/was our friend,” Narell continued. “It was a sad, and joyous, occasion. We were reminded of his spirit and intellect, and the joy with which he played music—and of our loss. We came there to reaffirm that the music will go on, and that none of us will forget the impact Dave had on our lives.”

For those who would like to contribute to research on this debilitating disease, contributions may be made in Dave Samuels’ name to the Connecticut Chapter of the Alzheimer’s Association, 200 Executive Blvd. Suite 4B, Southington, CT 06489, or call (800) 272-3900, or visit [www.alz.org/ct](http://www.alz.org/ct). **RIS**

# IN MEMORIAM

## MITCHELL PETERS (1935–2017)

BY AARON SMITH

Most percussionists have likely played or at least heard “Yellow After the Rain.” While not everyone may know the composer, it is probably the best-known work by Mitchell Peters. Even today, 46 years after its publication, “Yellow After the Rain” remains the solo most students and teachers view as the threshold to cross from two-mallet to four-mallet playing; mastering it means you have arrived.

Born in Red Wing, Minnesota, Mitchell Peters began his percussion studies in high school and went on to attend the Eastman School of Music, where he studied with William Street, earning his bachelor’s and master’s degrees as well as the Performer’s Certificate. He was a member of the famed Marimba Masters from their first performance in 1954 until he completed his studies in 1958. After graduation, Peters was a member of the 7th U.S. Army Symphony, stationed in Stuttgart, Germany.

In 1960, Peters joined the Dallas Symphony Orchestra as principal percussionist. As the DSO was then a part-time ensemble, Peters worked as a freelance musician and began teaching privately. He worked as a percussionist and drumset player in all manner of settings, from the Dallas Summer Musicals to nightclubs and shows. One memorable engagement was at a rodeo: Peters was playing drumset in a band backing a singer who came in from Los Angeles. During the band’s rehearsal

in the middle of the arena, some of the livestock were let out and ran around the stage, causing the musicians to fear for their safety.

In 1969, Peters won the audition for the Los Angeles Philharmonic. He became co-principal percussionist in 1973 and retired as principal timpanist in 2006. During his tenure at the LAPO he performed under music directors Zubin Mehta, Carlo Maria Giulini, André Previn, and Esa-Pekka Salonen, as well as with many of the world’s leading conductors, including John Adams, Leonard Bernstein, Pierre Boulez, Kurt Sanderling, Michael Tilson-Thomas, and John Williams. Peters made numerous recordings with the DSO and LAPO, as well as for the soundtracks of movies and television shows.

In Los Angeles, Peters was an active educator, teaching first at California State University, Los Angeles, then later at the University of California, Los Angeles (UCLA). He also was on the faculty for the Los Angeles Philharmonic Institute and the Music Academy of the West in Santa Barbara. He retired from teaching in 2012. His former students have gone on to successful careers in orchestras and as freelance musicians and teachers.

Peters began composing in the 1960s to satisfy the needs of his students, and soon after started a publishing company for percussion works. He wrote solos, ensemble music, and etude and method books. The solos and etudes have

become staples of juries, recitals, festivals, and auditions. He once remarked, “No one goes into publishing music to make money.” The successful titles in his catalog allowed him to keep many other solos, including some by other composers, in print.

In 1992, Dave Black of Alfred Publishing approached Peters with the idea of co-authoring a comprehensive book on cymbals, as applied to both orchestral and drumset playing. As a joke, Mitch came up with the title, *Cymbals: A Crash Course*, which soon stuck. This was the beginning of a fruitful relationship with Alfred and Black, which led first to *Fundamental Method for Timpani*, followed by *Fundamental Method for Mallets*, vols. 1 & 2, as well as two supplemental books of solos. Black remembers that when he asked Peters to write the timpani book, he didn’t hesitate at all; the idea had long been in the back of his mind, but he had never had the opportunity to write a book of this scope.

Peters’ etude and method books have become required parts of curricula around the world. All of his compositions are both musical and practical, attacking technical problems in a logical way. Not only are they musically satisfying, they *feel* good, too. Even the books that work primarily on technique, like *Developing Dexterity* and *Odd Meter Calisthenics*, remain engaging via a logical progression and challenging and varied material. Peters admitted that he wrote his two drumset books in part to persuade students who might not otherwise practice to work on different combinations of accents and stickings.

Peters’ playing was both musical and functional; he was always aware of his role relative to the rest of the orchestra. While he often talked about musicality, he rarely spoke of artistry, and I viewed much of what he did as craftsmanship. Growing up in Red Wing he worked in Peters’ Palace of Sweets, the family candy shop and soda fountain. He and his family went to work every day making candy, ice cream, and other confections. The work was a process, with attention to detail very important. This attitude was reflected in his preparation, compositions, and teaching. No detail was too small to be considered, defined, and polished. As a result, he played every note with clear intention.

In lessons and ensemble rehearsals he was meticulous, sometimes isolating the smallest group of notes, making us repeat things until we understood how they should be played. He had high expectations, but he was always patient and

▶ Tap to play Video



See a video of “Yellow After the Rain” performed by Jisu Jung.



kind. Once I asked him what it was like to hear students make the same mistakes year after year in excerpts and etudes. He said, "That's a good question," then chuckled and trailed off without saying anything more. He would regularly walk around the studio while I was playing, filing, or organizing music or instruments, and I'd be sure he wasn't paying close attention; then when I'd finish, he would walk over to the music stand and point out all the spots where I'd made mistakes, or at least where I could play better. The highest praise one could expect was, "It sounds like you worked on that," and you knew you were in trouble when he said, "I'd like to hear this again next week. What else do you have?" Years later I realized not only had Peters taught me how to play, he had modeled how to teach.

Peters was incredibly modest and reluctant to be in the spotlight. He went about his work in a matter-of-fact way. In a master class, a student asked him how he played his soft snare drum rolls. He seemed baffled by the question, then said, "Like this," and proceeded to play the most delicate, smooth roll I'd ever heard. When he finished, we all just sat there, not knowing what to say. It was several years before I realized his significance in the percussion world; I just assumed it was normal for your teacher to write books and solos. Then, when I was on tour in Mexico with a school ensemble, the percussionists who were hosting us at the conservatory were star struck. They couldn't believe we all studied with Mitchell Peters. A few years later I spent an afternoon with him at a NAMM show, and he seemed genuinely embarrassed every time someone recognized him.

Mitch Peters was deeply dedicated to his teaching and playing, but not one to give unsolicited advice. When I was about to complete my degree, I confided I was nervous about my future. He told me to never stop being a student. "The people I went to school with who thought they were done learning when they graduated aren't playing music anymore," he said. A few years later as Kevin Shah was about to graduate and leave for Juilliard, he asked for last-minute advice. Peters replied, pointing to his ears then his mouth, "Keep these open, and keep this closed."

Mitchell Peters was much-loved and admired by his students and peers. He impressed thousands who knew him only by sight and sound over a career that spanned more than 50 years. His compositions have transformed the nature of percussion education. He was a gentleman and a gentle man. He will be sorely missed. **RIS**

Let Rhythm! Discovery Center  
take you

## BEHIND THE GLASS

A tour of the Rhythm! Private Collection

Experience the special instruments and  
objects locked behind the glass wall

Drums — Keyboard — Kits — Timpani



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

317.275.9030

[rhythm@pas.org](mailto:rhythm@pas.org)

# PAS PROFILE – MARIANELLA MORENO

**M**arianella Moreno was born in Caracas, Venezuela, and soon moved to England for the first five years of her life in the 1970s. Later, she returned to Venezuela to attend school and obtained a bachelor's degree in mass media from Universidad Católica Andrés Bello in Caracas. In 1998, she moved to the United States to pursue a master's degree in new media and telecommunications from Indiana University. She was the Internet Manager for the American Legion for over seven years, prior to her appointment as I.T. and Interactive Media Director at PAS. She has devoted her career to contributions to the growth of non-profit organizations through technology implementations.

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

**Marianella Moreno:** I started music by playing the organ when I was four years old. Then, when I turned six, I enrolled in an intensive music program at Conservatorio de Música Juan José Landaeta until age 17, obtaining the diploma in advanced music studies and piano performance. The music school was my second home, since classes were daily and included six years of solfege, four years of harmony, two years of composition and improvisation, three years of music history, ten years of piano, and music calligraphy. It was very thorough and part of the world-known "El Sistema" program that was in its infancy at the time.

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

**MM:** My favorite instruments is the conga. Growing up by the Caribbean Sea, I recall the constant rhythms by the shore, played by the locals. To this date, Latin percussion is my absolute favorite, and the conga is just one of the many instruments I enjoy.

**RIS:** *Who was your one of the strongest influences on your career growing up?*

**MM:** My private English teacher. She was from London and had moved to Venezuela for a few years. She showed me the world through her eyes and always left me with the vision of leaving to explore and find my passions in any part of the world.

**RIS:** *What was one of your most memorable student experiences?*

**MM:** When playing the piano, my teacher would sometimes devote full lessons to talk about literature, philosophy, and about the future. It wasn't all about playing what I had practiced, and that made my lessons far more meaningful. We could sit for hours talking and listening to music.

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

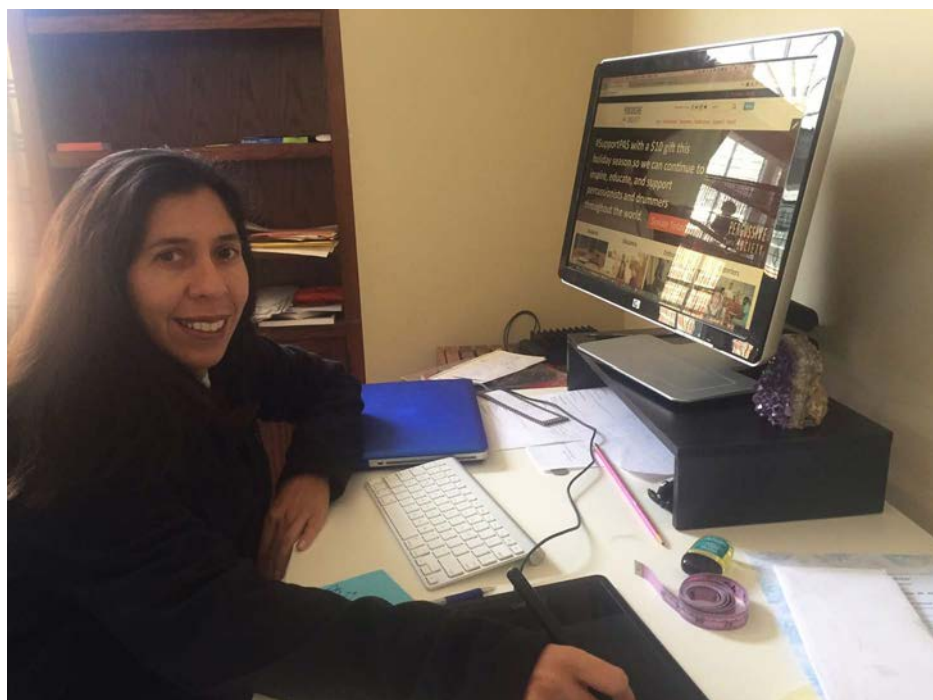
**MM:** There are too many to mention, but the ones that marked my path were Pauline Pallister, my English teacher,

and current professor at the University of London; César Rangel, my piano teacher, and former renowned performer; Thom Gillespie, director and creator of the MIME program (Masters in Immersive Media Environments), who served as my advisor throughout my graduate studies.

**RIS:** *What sort of activities are part of your job?*

**MM:** My job involves multiple layers of responsibility. Setting the vision for the required tech infrastructure to support PAS programs, deciding the most appropriate technology that aligns business objectives with budget, providing technical support at different levels of the organization, and producing interactive exhibits for Rhythm! Discovery Center, as well as interactive applications to support membership, fundraising, and PASIC, for web and mobile.

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





**MM:** I found the PAS job in the newsletter distributed by the Arts Council of Indianapolis. It felt like a good fit when I saw the combination of technology and the arts. Working in technology can make you forget the arts quickly, and this was definitely the right fit for me and continues to be. I am very fortunate to be able to have the arts present, even though my job is so tech-focused.

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

**MM:** The vast amount of resources and all the doors that PAS can open for them.

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

**MM:** This can vary. The cover story naturally catches my eye, but in general, I read these from cover to cover.

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

**RIS:** My house, over the years, has become filled with small items that people have given me at PASIC. I have a very special miniature drumset that was given to me one year. Another fun one that I ended up purchasing, and

that my family always enjoys, is a large rainstick.

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

**MM:** I enjoy the outdoors. I like camping, tandem bike racing, sailing, canoeing, and kayaking. I also spend time running and playing table tennis. Traveling is always on the list, and I also spend many weekends and evenings attending my kids' sporting events. They are involved in tennis, soccer, and baseball.

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

**MM:** I don't drive very often, but when I do, I find variety in my playlists: salsa, bossa nova, samba, jazz. Not a set station, unless my kids are in the car, in which case I would play the current hits station!

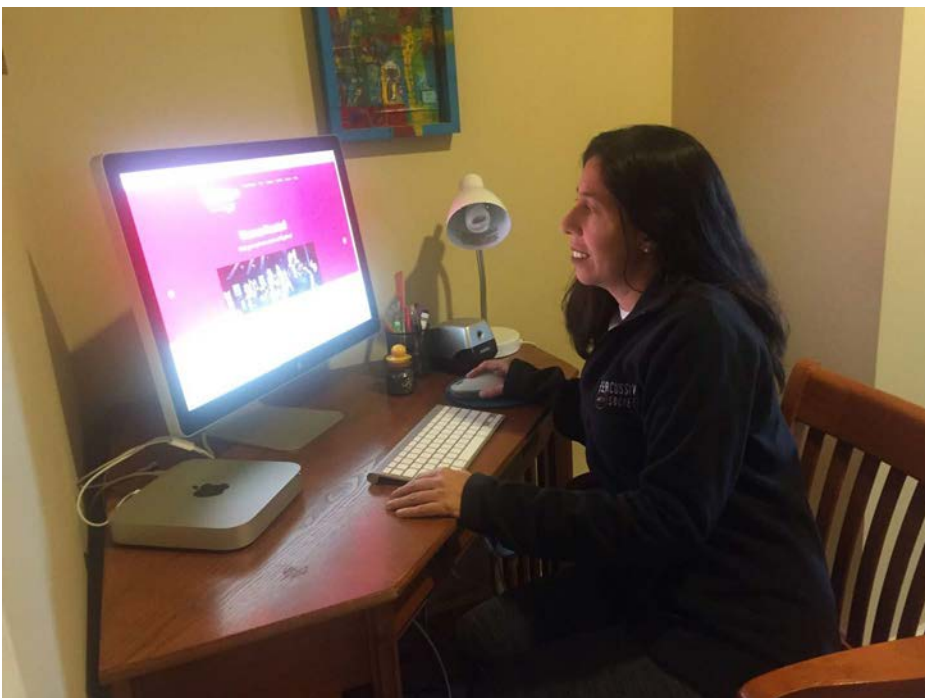
**RIS:** *What's the first app you open on your phone or first program you start on your computer each morning?*

**MM:** Google Chrome, but to ease into the day, I use Momentum, which is an add-on that helps me set the tone for my day. It shows a nice picture from a place in the world and asks about your daily intention every time you open a tab in the browser. I also open

Alexa, since I have an Amazon Echo, to help me set the mood for my day. WhatsApp and Twitter are part of this list to see what is going on around the world. I have lots of family and friends who live abroad.

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

**MM:** I would say to never give up or hesitate. The unimaginable is possible, and don't ever let your dreams take a detour. Yes, nobody said it was easy, but it is never impossible. **RIS**



# HALL OF FAME SPOTLIGHT

SIEGFRIED FINK, HAL BLAINE, LEIGH HOWARD STEVENS

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](#).

## SIEGFRIED FINK

BY MARK ANDREAS GIESECKE

Siegfried Fink was born 1928 in Zerbst/Anhalt (East Germany) and studied percussion and timpani as well as composition in Weimar. When people in the German Democratic Republic called his music, which was partly influenced by jazz, “decadent,” and when they wanted to force him to obey the official GDR guidelines, he fled Communism and went to West Germany, where he became a “Nestor” of solo and ensemble percussion. After 17 years of solo and orchestral work, he became a teacher, later professor and head of the percussion department, at the University of Music in Wuerzburg (West Germany).

Fink founded percussion series in many different European music publishing houses, and he became one of the most often published percussionists in the world. Among his publications one can find more than 150 compositions for percussion instruments as well as chamber music, music for ballet, movies, TV, method books for all percussion instruments, and many editions of works by other authors.

Fink has been an adjudicator for numerous competitions and percussion adviser for the Philharmonic of Nations and for the Institute for Talent Research and Talent Support in Music. He is the author of all articles on percussion instruments in the most important German language dictionaries and handbooks, such as *Handbook of Music Pedagogy*, *Dictionary of Music*, and *The Music School*. Fink produced numerous LPs and CDs as a composer, conductor of ensembles, and mentor for his students, and he has been guest soloist in numerous countries around the globe.

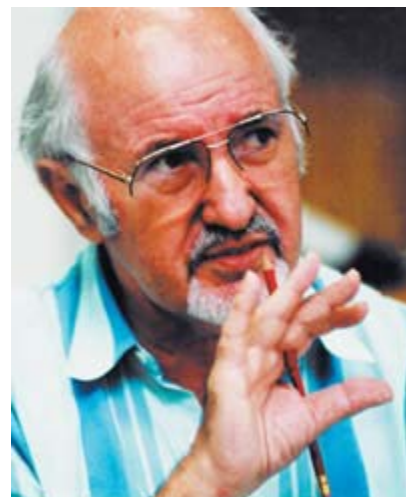
Under his leadership, Wuerzburg became a focal point for percussionists from all over the world. Many of his former students became internationally renowned solo percussionists, and many of his students have won national and international competitions.

Throughout his career, Fink gave about 500 concerts, among them premieres of about 300 new works. Many of his own works had a pioneering function, such as the “Trommel-Suite”

(for solo snare drum), the “Darabukka Suite” (for solo darabukka), and “Conga Negro” (solo conga), in which Fink exploited the sound possibilities of these instruments as solo instruments.

Fink’s *Studies for Snare Drum* in six volumes (Simrock) is one of the most popular methods for snare drum in Europe. With the *Solo Book for Snare Drum/*

*Solo Book for Timpani* (Benjamin), Fink provided the student with musical pieces for contests, exams, and recitals. In the “Suite for Solo Snare Drum” (Zimmermann), Fink was the first composer to make use of 17 different sound shapes this instrument is capable of, and he put these in a highly satisfying musical environment, including through-composed as well as aleatoric parts and playing demands. Works by Fink can also be found in *The Noble Snare* collections, edited by Stuart Saunders Smith. With the *Studies for Timpani* (Benjamin) in three volumes, Fink transferred the successful method for snare drum to timpani.



[Click here to read Siegfried Fink’s complete PAS Hall of Fame bio.](#)



# HAL BLAINE

BY RICK MATTINGLY

Anyone who has listened to popular music over the past 50 years has heard Hal Blaine play drums. Even though the bulk of his studio work was done in the 1960s and '70s, many of those recordings have become timeless classics, starting with the six consecutive Grammy Record of the Year songs he played on: "A Taste of Honey" by Herb Alpert and the Tijuana Brass (1966), "Strangers in the Night" by Frank Sinatra (1967), "Up, Up and Away" by the 5th Dimension (1968), "Mrs. Robinson" by Simon & Garfunkel (1969), "Aquarius/Let the Sunshine In" by the 5th Dimension (1970), and "Bridge Over Troubled Water" by Simon & Garfunkel (1971). In all, he played on 40 number-one singles and 150 records that made the Top Ten. In 2000, he was the first studio musician inducted into the Rock and Roll Hall of Fame.

Hal Blaine was born Harold Simon Belsky on February 5, 1929. When he was seven, Hal started playing along to songs on the radio with dowels he removed from the back of a chair. When he was 11, he joined a drum and bugle brigade. When he turned 13, Hal received his first drumset. When Hal was 14, his family relocated to California. When he turned 16 Hal joined the Army and became the drummer in an all-officer band. After his discharge in 1948, Hal played drums with several groups.

After moving to Chicago and studying at the Roy C. Knapp School of Percussion, Blaine moved back to California and took various drumming jobs before joining the backup group of singer Tommy Sands. A huge benefit of the Sands gig was that Hal played on Sands' recordings. Blaine became friendly with an arranger/composer who started using Hal for a variety of gigs, including studio work.

Hal became a first-call drummer for many rock sessions—in particular, those produced by Phil Spector. Blaine's "boom, ba-boom BOP" intro to "Be My Baby" by the Ronettes is one of the most recognizable drum beats in popular music history. Hal was part of a young group of musicians that he nicknamed "the Wrecking Crew" because some of the older studio musicians, who wore jackets and ties to sessions, complained that the young rock and roll musicians who showed up for sessions in jeans and T-shirts were wrecking the music business. Those young players also started doing sessions for such mainstream artists as Frank Sinatra and Dean Martin. But Blaine was best known for the recordings he made with Brian Wilson and the Beach Boys, Jan and Dean, Glen Campbell, the Mamas and the Papas, Sonny & Cher, Johnny Rivers, the Association, the Carpenters, John Denver, Simon & Garfunkel, Neil Diamond, Barbra Streisand, the Captain & Tennille, and many more.

One element that characterized Blaine's drum sound was the lower tuning he used, which became the standard drum sound

on rock recordings.

Blaine also expanded his kit beyond the standard four- or five-piece drumsets to a 12-piece kit. Hal's setup was marketed by Ludwig as the Octaplus.

As the 1980s progressed, Blaine's work on records gradually decreased as electronics came in and producers started using younger studio drummers to get contemporary sounds and feels, just as producers in the 1960s used Hal and his colleagues for a modern sensibility. But Blaine stayed busy doing commercial jingles for many years, until much of that work started disappearing. Today, Blaine is retired from playing.



[Click here to read Hal Blaine's full PAS Hall of Fame bio and see video clips.](#)

# LEIGH HOWARD STEVENS

BY LAUREN VOGEL WEISS

The influence of Leigh Howard Stevens extends beyond the marimba technique that is forever linked with his name. He is a performer, educator, composer, publisher, and inventor, as well as a successful entrepreneur.

He was born in Orange, New Jersey on March 9, 1953. As a young drummer, he studied with Gene Thyler, Glenn Weber, and Joe Morello. Leigh played drumset in various rock and jazz bands in the New York metropolitan area during high school.

His first exposure to marimba occurred when he was a junior in high school and realized he would have to play a mallet-keyboard instrument (and timpani) at his college auditions. "When I got to Eastman School of Music," Stevens says, "people seemed to think that I had a lot of talent on the marimba. I gradually began to realize that I had the potential of being a much better marimba player than I had of becoming a world-class drumset player." Stevens decided he needed to study with an experienced marimba performer: Vida Chenoweth. "Vida's biggest influences on me had to do with how to practice and how to memorize," Stevens says.

As a solo marimbist, he has performed hundreds of recitals around the world. As a performer and/or educator, Stevens has appeared at a dozen PASICs, starting with the first PASIC, in Rochester, in 1976. Stevens's innovative methods, mallets, and repertoire drew attention from marimbists all over, and he began teaching private lessons, first to fellow students in Rochester and then from his Manhattan apartment. "Some students asked whether we could get together in a master class format so that everybody could listen to each other's lessons, as well as perform for one another," he remembers. "That resulted in my first Summer Marimba Seminar in 1980."

Stevens served as Professor of Marimba at the Royal Academy of Music in London, England from 1997–2004. He established one of the first international solo marimba competitions in 1995 and became involved with commissioning new works for marimba. "Commissioning was necessary because there wasn't original music being written for the instrument," he says. "The first piece I commissioned was Raymond Helble's [first] 'Prelude'."

Stevens' book, *Method of Movement for Marimba*, is a compilation of the exercises Leigh customized for his students over the years, plus a detailed description of all aspects of his grip and strokes. Stevens was unable to find a publisher for MoM, so he decided to publish it himself, and thus Marimba Productions was created (later registered with ASCAP as Keyboard Percussion Publications). Keyboard Percussion Publications has also acquired the libraries of Studio 4 Music, M. Baker Publications, and CMP (Contemporary Music Project), more than doubling

the size of its keyboard publications catalog. The recording division (Resonator Records) was founded in 1998.

Mallettech Mallets was established in 1982 and soon carried not only Stevens's signature mallets but also those designed by leading keyboard players including Bob Becker, David Friedman, and Dave Samuels. Mallettech began making marimbas in 1992 and gradually added xylophones, vibraphones, and glockenspiels. Stevens was awarded his third U.S. patent in 1993 for an expanding resonator tuning plug, and his fourth for a suspension system for tone bars (used on Mallettech glockenspiels).

He has recorded two CDs for major labels: *Bach on Marimba* (Music Masters) and *Marimba When...* (Delos), which are now available through Resonator Records.



[Click here to read Leigh Howard Stevens' full PAS Hall of Fame bio.](#)





**NYU | STEINHARDT**

## Building Bridges into the Music Profession in the Arts Capital of the World

**BM, MM, and PhD**  
in Instrumental  
Performance

**Dual BM/MA**  
in Instrumental Performance  
and Music Education

### Percussion Faculty



**Simon Boyar**  
Simon Boyar School  
of Drums and  
Percussion



**Jason Haaheim**  
Metropolitan Opera  
Orchestra



**Valerie Naranjo**  
*The Lion King*,  
*Saturday Night Live*



**Jonathan Haas**  
Program Director,  
American Symphony  
Orchestra, American  
Composers  
Orchestra, Aspen  
Music Festival and  
School



**Josh Quillen**  
SO, Percussion



**James Saporito**  
New York City  
Ballet, Tony Awards  
Ceremony



**Sean Statser**  
Metropolis Ensemble,  
Cadillac Moon  
Ensemble,  
Iktus Percussion

### 2017/2018 Highlight Performances

- **Philip Glass Festival at NYU Skirball Center**, featuring the **NYU Contemporary Music Ensemble** performing *Fall of the House of Usher* and the **NYU Orchestras** performing *Symphonies No. 1 and 2*
- **Collaborations with the Program in Music Composition**, featuring the world premieres of over 20 new works for percussion and contemporary ensemble
- **Special guest artists** Pius Cheung, Eriko Daimo, Gene Koshinski, Jonathan Singer, Ed Roscetti, Philip Galinsky, and many more!

### Experience our breakthrough summer seminars

#### **NYU Broadway Percussion Seminar**

Jonathan Haas, Director  
June 10-14, 2018

#### **NYU Sandbox Percussion Seminar**

Simon Boyar, Director  
with special guests Jason Treuting and Robert Honstein  
July 29-August 4, 2018

Learn more at [steinhardt.nyu.edu/percussion-studies2018](http://steinhardt.nyu.edu/percussion-studies2018), call 212-998-5424, or email [jonathan.haas@nyu.edu](mailto:jonathan.haas@nyu.edu)

# UPCOMING EVENTS

## DECEMBER 2017

### Hartt Percussion Ensemble

When: December 2, 7:00–9:00 P.M.

Where: University of Hartford

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

### SHU Percussion Ensemble

When: December 2, 7:00–9:00 P.M.

Where: Sacred Heart University

Info: <http://www.edgertoncenter.org/>

### ECSU Percussion Ensembles Concert

When: December 3, 2:30–4:00 P.M.

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

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

## JANUARY 2018

### CMEA All State Percussion Clinic

When: January 8, 6:00–8:00 P.M.

Where: Cooperative Arts High School, 177 College St.,  
New Haven, CT, 06511

Info: [www.facebook.com/events/1905316949729183/](http://www.facebook.com/events/1905316949729183/)

### Tamburi Mundi Frame Drum Academy

Year-long Frame Drum seminar under the direction of  
Murat Coşkun

When: selected dates (see website)

Where: Freiburg (Breisgau), Germany

Info: [www.tamburimundi.com/index.php/  
frame-drum-seminar-2018.html](http://www.tamburimundi.com/index.php/frame-drum-seminar-2018.html)

### Sō Percussion @ James Madison University

When: January 19, 7:30 P.M.

Where: James Madison University

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

### Candlelight Concert Society Presents: Sō Percussion

When: January 20, 8:00 P.M.

Where: Smith Theatre, Horowitz Performing Arts Center,  
Columbia, Maryland

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

## FEBRUARY 2018

### Jay Wood Drumset Clinic

When: February 13, 6:00–8:00 P.M.

Where: South Windsor High School, 161 Nevers Rd.,  
South Windsor, CT, 06074

Info: [www.facebook.com/events/1492497364174930/](http://www.facebook.com/events/1492497364174930/)

### Sō Percussion @ University of Wisconsin

When: February 16, 8:00 P.M.

Where: University of Wisconsin

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

### ThisWorldMusic Cuba Study Abroad, Winter Session

When: February 17–25, 2018

Where: Cuba

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

## MARCH 2018

### Sō Percussion @ Richardson Auditorium

When: March 1, 8:00 P.M.

Where: Richardson Auditorium, Princeton University

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

### Hartt Graduate Percussion Group

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

Where: University of Hartford

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

### KoSA Cuba

When: March 4–11

Where: Havana

Info: [www.kosamusic.com/kosa-cuba/](http://www.kosamusic.com/kosa-cuba/)

### Sō Percussion with JACK Quartet @ Carnegie Hall

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

Where: Zankel Hall - Carnegie Hall Corporation

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

### Sō Percussion @ the John F. Kennedy Center

When: March 11, 7:30 P.M.

Where: Washington D.C.

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

### Sō Percussion @ Samford University

When: March 20, 7:30 P.M.

Where: Samford University

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

## 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)



**Fortas Chamber Music Concerts: Dawn Upshaw and  
Sō Percussion**

When: April 5, 7:30 P.M.

Where: John F. Kennedy Center for the Performing Arts

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

**Percussion in Zwolle**

When: April 7

Where: Conservatorium

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

**Sō Percussion @ the Modlin Center for the Arts**

When: April 7

Where: Richmond, Virginia

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

**MD/DE Chapter PAS Day of Percussion**

When: April 8, Noon - 5:00 P.M.

Where: Horowitz Center for the Visual & Performing Arts,  
Howard Community College, 10901 Little Patuxent Parkway,  
Columbia, Maryland, 21044

**Kingswood Oxford School Presents: Sō Percussion**

When: April 13

Where: West Hartford, Conn.

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

**Coastal Concerts Presents: Sō Percussion**

When: April 14, 8:00 P.M.

Where: Bethel United Methodist Church Hall

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

**Hartt Steelband**

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

Where: University of Hartford

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.

Where: University of Hartford

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)

**MAY 2018**

**Sō Percussion @ 92nd Street Y**

When: May 31, 7:30 P.M.

Where: 92nd Street Y, New York, N.Y.

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

**JUNE 2018**

**Sō Percussion @ Caramoor Center for Music and the Arts**

When: June 22, 7:30 P.M.

Where: Katonah, N.Y.

Info: [sopercussion.com/events/](http://sopercussion.com/events/)

**ThisWorldMusic Cuba Study Abroad, Summer Session**

When: June 23–July 3, 2018

Where: Cuba

Info: [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.

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

**ThisWorldMusic Ghana Study Abroad, Summer Session I**

When: July 4–16, 2018

Where: Ghana

Info: [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

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

**2018 Toronto Summer Music Academy**

When: July 9–21

Application Deadline: December 11, 2017

Info: [www.torontosummertime.com/academy/artofsong/](http://www.torontosummertime.com/academy/artofsong/)

**Zivkovic's Summer Academy**

July 29–August 5

Where: Germany

Info: [www.zivkovic.de/summeracademy.htm](http://www.zivkovic.de/summeracademy.htm)

**RIS**

# APP SCENE: PART 5

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 while in the practice room or during lessons. Apps for smartphones are generally inexpensive and can be extremely valuable to college-age musicians. The PAS University Committee has compiled a short list of curated apps to enhance musical growth in the practice room for the college musician. This list is not all-inclusive but focuses on some of our favorites. Most of these apps can be found on both iOS and Android platforms, and any deviations are noted. Hopefully this series of articles will allow you to get the most out of your smart device in the practice room!

## APPS FOR RECORDING AND PLAY-ALONG

Recording your practice and listening back can provide invaluable feedback, and it can also help guide future practice sessions to correct problem spots and polish pieces. Fortunately, smartphones and tablets have the ability to create audio and video recordings for just this purpose.

### Camera

iOS and Android

Free

A camera on your phone can be used to record video of yourself practicing. Watching these videos can reveal how you actually look and sound instead of imagining what you think you might look and sound like.

### Coach's Eye

TechSmith Corporation

iOS and Android

\$4.99

This unique app allows you to manipulate the playback of videos for analysis. With this app, you can pinpoint specific body movements for work on improving accuracy, fluidity, and overall musicality. Additionally, the ability to draw directly on the video to outline movement can be extremely useful to teachers who want to show their students a specific observation.

### Voice Memo

iOS and Android

Free

Using a standard voice memo app is a quick way to record improvisations and ideas, or to record various performance and practice sessions. The quality of this recording technology is improving with each new phone model, but it does not replace an investment into professional-level audio recording equipment.

### HandyRecorder

ZOOM Corporation

iOS

FREE

Paired with the attachable iQ5 microphone, this powerful app changes your Apple device into a high-quality recording device. You can produce recordings at a higher level than with your phone microphone, but without spending a fortune on recording equipment. This app has basic editing capabilities such as EQ, cutting and trimming, and sharing.

### Amazing Slow Downer

Roni Music

iOS and Android

\$14.99

This app makes playing along with any sound file a breeze. Simply input the file from your music library into the app, and you now have the ability to change the tempo, pitch, and start/stop areas of the track. You can use this to create practice loops, practice transposing melodies into new keys, practice with an mp3 of a piano accompaniment, or practice a concerto at a slow speed with an orchestral recording. This app is also useful when the slow track for a play-along groove is too slow and the fast tempo is too fast. You can adjust the tempo to fit your practice needs, then work up to the appropriate tempo. (Slow) practice makes perfect!

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



**Erskine Jazz Essentials**  
**Fuzzy Music Mobile, LLC**  
**iOS**  
**\$11.99**

This app from Peter Erskine is like having a jazz combo in your pocket! With the ability to mix the levels of the bass, piano, and drums, you can create the combo you want and practice as the drumset player or play a pitched instrument like vibes or piano. The app also includes chord changes for a variety of jazz standards. It is a must-have for jazz students!

**iReal Pro**  
**Technimo LLC**  
**iOS and Android**  
**\$12.99**

This app is also like having a jazz combo in your pocket! With the ability to change styles, instruments, and key signatures, you can truly customize your practicing experience. You also have access to chord changes and numerous ways to practice within the app. If you are looking for a robust practicing tool, this is the one.

**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 and has performed with the National Youth Orchestra of the United States of America, the Ft. Smith Symphony, and the Symphony of Northwest Arkansas. He was recently awarded a teaching fellowship to work with the National Youth Orchestra and Choir of Belize, as well as being awarded the Mary Grey Thompson Award for outstanding contributions to the University of Oklahoma College of Fine Arts. **RIS**



# PASIC 2018

## Artist Applications

The Percussive Arts Society will be accepting online artist applications for PASIC 2018 November 15.

The process takes approximately twenty minutes and is a requirement for any group or individual who wishes to be considered.

Applications will be accepted through January 15, 2018.

# PEOPLE AND PLACES

## USA

### Kansas

The Kansas PAS Chapter sponsored a performance of John Luther Adams' "Inuksuit" on Sept. 17 in Wichita at the Autumn and Art Festival. Over 80 percussionists performed this masterwork. The piece was performed again on Oct. 1 in Lawrence.



### Kentucky

**Diane Downs**, founder and artistic director of the **Louisville Leopard Percussionists**, is being named the 2018 John LaPorta Jazz Educator of the Year. Diane will be presented with the award by the Jazz Education Network (JEN), in partnership with Berklee College of Music, at the JEN18 Conference in January.

### North Carolina

On Oct. 24, **Jerry Tachoir** presented a mallet percussion clinic/performance at Western Carolina University in Cullowhee, sponsored by the university, Ludwig/Musser, and Innovative Percussion. On Oct. 26 he presented a clinic/performance at North Carolina State – Raleigh, sponsored by the university, Ludwig/Musser, and Innovative Percussion.



*Jerry Tachoir with Percussion instructor Adam Groh and a few of the percussion students at Western Carolina University*

### Ohio

On Sept. 25, **Jerry Tachoir** presented a clinic/performance at Capital University with Bob Breithaupt, sponsored by Ludwig/Musser, Innovative Percussion, Avita Jazz Records, and Capital University. On Sept. 26, Jerry presented a clinic/performance at Central University Ohio. Sponsors were Ludwig/Musser, Innovative Percussion, Avita Jazz Records, and Central University. On Sept. 27, he presented a clinic/performance at Ohio University in Athens, sponsored by Ludwig/Musser, Innovative Percussion, Avita Jazz Records, and Ohio University.

### Tennessee

The **UT Martin Percussion Studio** recently completed their annual Roots of Rhythm tour in which they gave seven performances for over 3,500 students and community members. The Roots of Rhythm show engages audience members in learning about the history of colonization and slavery, exploring concepts of diversity and cultural awareness through music of the African Diaspora.



### Texas

PAS Hall of Fame member **Gordon Stout** visited two schools during a recent visit to the Lone Star state. On Oct. 26 he taught a marimba clinic at the University of Texas in Austin, hosted by Dr. Thomas Burritt. The following day, Stout gave a clinic and performed a solo marimba recital at Texas State University in San Marcos, hosted by Genaro Gonzalez. The recital program included Stout's "Rumble Strips" (2000), "Afternoon Footprints" (2015), "Anthem" (2015), and "One Last Breath" (2017), along with "Choros Nos. 1, 3, and 9" by Augusto Marcelino.





Host Tom Burritt (far left) and guest marimbist Gordon Stout (front row, 7th from left) with the percussion studio at the University of Texas at Austin.  
photo courtesy of Gordon Stout's Facebook page

## On the Road

**Gene Koshinski** completed a nine-stop clinic/performance tour from October 17–27 and offered a presentation titled “The Art of Two-Mallet Solo Performance.” Koshinski worked with the percussion studios at Eastman School of Music (host Michael Burritt), Boston Conservatory (host Nancy Zeltsman), The Hartt School (host Ben Toth), NYU (host Jonathan Haas), Montclair State University (hosts Barry Centanni and Matt Smallcomb), the Juilliard School (hosts Daniel Druckman and Dan Pate), William Paterson University (host Payton MacDonald), Rutgers University (host Joe Tompkins), and the University of Minnesota Duluth. The tour was sponsored by Pearl/Adams, Innovative Percussion, Sabian, and Remo.



Gene Koshinski with Eastman School of Music percussion studio students.

# PRODUCT SHOWCASE

## BOSS

### DR-01S Rhythm Partner



BOSS announces the availability of the DR-01S Rhythm Partner, a fun instrument that provides percussion backing for acoustic guitarists and other acoustic musicians. The DR-01S features a powerful integrated sound system and comes equipped with ready-to-play rhythm patterns that complement unplugged acoustic instruments. Compact, battery-powered, and simple to use, the go-anywhere DR-01S makes playing acoustic music even more enjoyable and inspiring.

Unlike other rhythm machines that are designed for electronic and pop music applications, the DR-01S is specifically designed for acoustic music. The DR-01S contains a wide variety of organic acoustic sounds derived from high-end products. Via an intuitive interface, DR-01S users can access simple patterns and variations that are optimized for acoustic music styles. It's also possible to add or subtract instruments on the fly. Dedicated buttons are on hand to quickly adjust volume and tempo, and to add a count-in before the accompaniment starts. The DR-01S also includes a standard metronome for basic music practice.

The DR-01S is equipped with a sophisticated audio system that produces a big, full sound from a small footprint. An aux-in jack allows users to play backing music from a smartphone or other device, while a line-out jack enables connection to a larger sound system. The DR-01S also supports optional footswitches for start/stop, tap tempo, and triggering sounds.

To learn more about the DR-01S Rhythm Partner, visit [boss.info](http://boss.info).

## INNOVATIVE PERCUSSION

### Pedro Carneiro Series



The Pedro Carneiro Series marimba mallets are built with heavy synthetic cores specific to each model and its intended sound. Wrapped with 100 percent un-dyed natural wool, each mallet provides enhanced fundamental tone across all registers of the marimba.

### IP-1 General - Hickory



The IP-1 is designed for general concert snare drum use. The stick is constructed of heartwood hickory resulting in a denser and slightly heavier stick weight.

### Educational Percussion Kits



IP Educational Percussion Kits are sold exclusively through St. Louis Music and are offered as three different educational configurations: Bell Kit, Snare Kit, and Combo Kit.

### Rattan Series – Cord Models



The RS20C and RS30C marimba/vibraphone mallets are constructed with rattan handles and oval cores with tightly wrapped cord.



## JG-1 James Gadson Groovesicle



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

## Multi Percussion Sticks and Suspended Cymbal Mallets



IP Multi Percussion Sticks and Suspended cymbal mallets are designed with the percussionist in mind, whether for solo work, percussion ensemble, or the orchestral pit player.

## NEW-YORK PERCUSSION Supersticks Available Online



Supersticks are now available online, directly to consumers. Drummers can visit [new-yorkpercussion.com](http://new-yorkpercussion.com) to view demo videos of Supersticks in action and hear how the oversized barrel-shaped plastic tips draw out fundamental pitches from drums, as well as producing clarity and projection on ride cymbals. They can also hear how dramatically different pitches can be obtained on ride cymbals and hi-hats by angling the attack of the stick tip.

In addition to their unique tips, Supersticks feature a gradual taper that provides exceptional balance and quick rebound.

## PROPELLERHEAD Content Update in Reason 10

Propellerhead Software announced Reason 10, the biggest content update ever for Reason owners. Reason 10 features two brand-new synthesizers, three new live-sounding organic



instrument devices, a top-notch acoustic piano, creative modulation device, and 3GB of cutting-edge drum loops and samples.

Reason 10 includes two brand-new synthesizers: Europa Shapeshifting Synthesizer and Grain Sample Manipulator. Europa is a dynamically generated wavetable synthesizer with extreme flexibility. Grain opens up the world of granular synthesis for Reason users with immense sonic power and an inviting interface. In collaboration with Soundiron, Reason 10 includes three new sampled instrument collections. Klang Tuned Percussion includes 10 high-quality sampled melodic percussion instruments, perfect for spicing up modern pop and electronica. Pangea World Instruments includes 11 world instruments, adding a unique flavor to any genre of music. Humana Vocal Ensemble is a collection of choirs and solo vocals, perfect for a human touch or a bombastic film or game soundtrack.

Reason 10 also now includes Propellerhead's acclaimed Radical Piano instrument and Synchronous Effect Modulator—previously only available as Rack Extensions via the Propellerhead Shop. Radical Piano is an authentic, flexible, and bendable piano instrument that provides sounds for every situation and every song. Synchronous will bring your music to life. Create quick sidechain effects or draw your own LFO curves to control filter, delay, reverb, distortion, and level. In addition, Reason 10 comes with over 3 GB of sample content in Reason Drum Supply and Reason Loop Supply. These ReFills include a wealth of new drum samples and loops, from vintage drum machines to the sounds of the future.

## ROLAND SPD-SX Special Edition

Roland announces the availability of the SPD-SX Special Edition, an enhanced version of the popular SPD-SX Sampling Pad. The SPD-SX Special Edition offers all the functionality of the standard SPD-SX with greatly expanded onboard storage capacity. Users can store up to 16 GB of samples on board, eliminating the need to carry external memory. The SPD-SX Special Edition also features a distinctive Sparkling Red finish and includes an Ableton Live Lite software license to maximize music production and sample creation workflow with the instrument.

Roland's SPD-SX Sampling Pad is the professional touring standard for triggering custom samples, loops, and even complete backing tracks. It also supports real-time sample capture via its Multi-Pad Sampling function. With its expanded memory, the SPD-SX Special Edition supports up to 50 hours of mono sample storage. This allows busy players to load all the studio-quality WAV samples they need into the instrument, offering greater



convenience and versatility when using the sampling pad in different live performance and recording situations.

Integrating the SPD-SX Special Edition with the included Ableton Live Lite music software forms a highly flexible production and sample creation setup. Sounds played in Ableton Live Lite can be sampled in the SPD-SX Special Edition, and sounds played on the pads can be recorded into the software. The SPD-SX Special Edition can also be used as a MIDI pad controller for recording expressive MIDI tracks in Ableton Live Lite or any popular DAW. Connecting the sampling pad to a computer requires only a USB cable. The SPD-SX Special Edition also comes with Roland's SPD-SX Wave Manager software. Via a friendly interface, users can import audio files directly from the computer to the instrument, assign samples to pads, and easily organize a library with thousands of samples.

To learn more about the SPD-SX Special Edition Sampling Pad, visit [Roland.com](http://Roland.com).

### SPD::ONE Series Percussion Pads

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



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

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

Instead of onboard sounds, the SPD::ONE WAV PAD comes equipped with 4 GB of flash memory, enabling users to load their own custom WAV files via USB. With 12 memory locations and up to 360 minutes of stereo audio time available, the SPD::ONE WAV PAD can be loaded with everything from short

one-shot samples and looped phrases to full-length backing tracks. A unique and useful feature is the ability for users to load click tracks to accompany their backing tracks, and to output them to the headphones output only for monitoring purposes.

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

### WAVES AUDIO

#### Torque Drum Tone Shifter



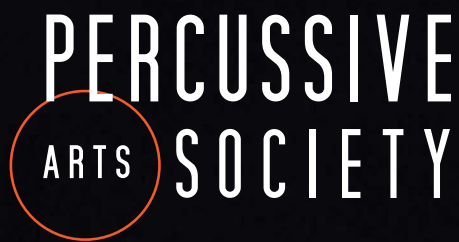
The key to a great-sounding mix is rooted in the tonal balance of the drums, yet mixers don't always get tasked with mixing tracks that were perfectly tuned or recorded. Waves Torque can enhance and re-pitch the tone of snares, toms, kicks or an entire kit, all with natural-sounding results that no traditional pitch shifter will allow.

The Waves Torque plugin is a precision drum tone shifter that will help users salvage mistuned drums, pitch them to a specific key and adjust their tone without retriggering or replacing, without the sonic artifacts introduced by traditional pitch shifters, and without losing body, timbre, resonance, or attack. Driven by Waves' Organic ReSynthesis technology, Torque detects and analyzes the drums' formant, amplitude, and carrier information, reassembles it, and allows users to manipulate the tonal and pitch characteristics, all while preserving the natural attack, resonance, and duration of the original sound.

With intuitive controls and zero latency, Torque is perfect for the studio as well as for live shows, where FOH engineers can now have the luxury of re-pitching problematic drum tone mid-show or even mid-song.

For more information, visit: <https://www.waves.com/plugins/torque>. **RIS**





## NOW OFFERING GROUP MEMBERSHIPS

PAS Group Memberships provide valuable resources to conductors, music teachers, percussion specialists, and their students. Any School or Nonprofit Organization that serves students through 12th grade can benefit from a PAS Group Membership—all for the low price of \$250 annually.

### Each Group Membership comes with:

- one (1) Percussive Notes subscription for the institution
- one (1) individual All Access membership (a \$105 value)
- unlimited Backstage student memberships

### Become a Group Member today to give those in your organization access to:

- PAS and PASIC® scholarships and discounts
- various contests and competitions
- resources on [www.PAS.org](http://www.PAS.org)—including video and audio libraries, digital publications, research databases, articles, and much more



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.

# INDUSTRY NEWS

## DRUM! MAGAZINE

### Doerschuk Announces Retirement

Andy Doerschuk, who founded *Drum* magazine along with publisher Phil Hood, has announced his retirement from the Editor-in-Chief position he has held for 27 years, effective December 31.

A longtime active performing and recording drummer, Doerschuk has been battling a degenerative spinal disease that limits his mobility and prevents him from playing. "I love editing *Drum* and working with the drum community, but I've decided to take time to take care of myself, travel, and see friends and family," Doerschuk said. "I'm especially pleased to leave *Drum* in the capable hands of Stringletter Media, to whom Phil and I sold the magazine and website in 2016."

During Doerschuk's tenure, *Drum* covered more than 3,500 artists and ensembles, created the prestigious Drummie Awards, co-launched the annual Hit Like a Girl competition, and introduced hundreds of up-and-coming musicians in its "Young Blood" column. Today, *Drum* serves an audience of more than 250,000 drummers, drum businesses, and educators through print and digital channels.

Doerschuk and Stringletter Editorial Director David Lusterman are engaged in a search for *Drum's* next Editor and expect to make an announcement soon. Established in 1986, Stringletter is a next-generation, family-owned media company headquartered in Point Richmond, California. Its other brands are *Acoustic Guitar*, *Classical Guitar*, *Strings*, and *Ukulele*.

## EASTMAN SCHOOL OF MUSIC

### Honorary Doctorates for Gadd and Corea

The University of Rochester's Eastman School of Music awarded Honorary Doctor of Music degrees to renowned drummer Steve Gadd (BM '68) and legendary jazz keyboardist

and composer Chick Corea. The awards were made to the duo, who have been on a world tour together during the past year, at their performance at Kodak Hall on Oct. 13 by President Joel Seligman and Joan and Martin Messinger Dean Jamal Rossi.

Rochester native Steve Gadd has been among one of the most popular and most widely recorded drummers, percussionists, and session musicians in the world. His work on such hits as Paul Simon's "50 Ways to Leave Your Lover" and Steely Dan's "Aja" are examples of his style. He has also worked with many of the world's great jazz and rock artists including James Taylor, Eric Clapton, Joe Cocker, Lee Ritenour, the Bee Gees, Al Di Meola, and Chick Corea, who said of him, "Every drummer wants to play like Gadd because he plays perfectly ... He has brought orchestral and compositional thinking to the drumkit while at the same time having a great imagination and a great ability to swing."

Chick Corea is one of the pioneers of jazz-fusion, and his musical career has travelled among many different musical styles: Latin jazz, avant-garde, rock, and funk. He has also composed several classical works, including a piano concerto and a string quartet. He has been nominated for 63 Grammy Awards and has won 22.

## INNOVATIVE PERCUSSION

### 2017 Nashville Artist Party

Innovative Percussion, Inc. hosted their 5th Annual Nashville Artist Party at Red Door Saloon in East Nashville. Those attending include Matthew Crouse, Ben Jackson, George Lawrence, Chris Long, Jeff Meleon, Mike Chiodo, Corey Boise, Phil Wilson, Natalie Wilson, Dann Sherrill, Steve Brewster, Matt Billingslea, Edward Freytag, Kayleigh Moyer, Bryan Brock, Julie Davila, Lalo Davila, Zack Stewart, Rick Wilkerson, Nir Z, Lonnie Wilson, Brian Fullen, Erik Johnson, Betsy Johnson, Tony Graci, Troy Wiggins, Dennis Holt, Beth Gottlieb, Henry Go, George Barrett, Jeremiah Bivins, Nick Phillips, Joe Meyer, Carol Carpenter, Rich Adams, and Rich Mangicaro. Not pictured are JD Blair, Jay Tooke, Tom Hurst, Jack White, and David Steinquest.

### Expanded Facility and Operations to Mark 25th Anniversary

2018 will mark the 25th Anniversary for Innovative Percussion, Inc., and the company has marked the occasion with the announcement of an expanded facility and production process. By adding an additional 5,000 square feet, the Nashville-based drumstick and mallet company created much needed space for current production, warehousing, and shipping facilities, while accommodating a newly added, state of the art, in-house drumstick turning operation that was carefully designed and developed over several years. The computerized wood turning





lathes are able to simultaneously cut and sand the drumsticks, while the addition of other proprietary manufacturing equipment allows for a much more efficient process. This added production capability highly complements the computerized weight and pitch sorting technology that Innovative Percussion has used since 2013, which has the tightest pairing tolerances within the industry. This expansion will allow Innovative Percussion to have all drumstick and mallet manufacturing under one roof, giving the company much greater quality control, in turn, producing an even better product for their customers.

### Lenny Castro Joins IP Artist Family

IP proudly welcomes one of the world's most successful and influential percussionists, Lenny Castro. For the past 40 years, Castro has remained one of music's 1st-call session and touring artists. His credits include the Rolling Stones, Elton John, U2, Toto, Rickie Lee Jones, Eagles, Wayne Shorter, Adele, Fleetwood Mac, Kid Rock, Bette Midler, George Duke, Maroon 5, Rod Stewart, Joe Bonamassa, Al Jarreau, Little Feat, The Mars Volta, Diana Ross, Stevie Wonder, Quincy Jones, Joe Cocker, Justin Timberlake, Tom Petty, and the Red Hot Chili Peppers. Castro is currently recording and touring with Toto and working on his own project, *Lenny Castro—Hands of Silk and Stone*.



### IP Welcomes Phil Maturano

Phil Maturano is the writer/producer of the world's top-selling Afro-Cuban instructional DVD *Afro Cuban Drumming*, which was hailed by *Modern Drummer* magazine as the must-have DVD of all time in the Latin category. Considered one of the world's authorities in this field, Maturano has performed on numerous recordings, has toured the world as a top clinician, has been a featured player at the world's top drum festivals, and was previously on the teaching staff at the Musician's Institute in Hollywood.



## PMC

### Winning Experience for Retailers and Young People Across the Country

For the sixth year in a row, Percussion Marketing Council (PMC) sponsored Free Drum Lesson Lab Tents at Vans Warped Tour (VWT) sites across the country. This year, retailers at six of the national VWT tour dates participated, connecting with huge youth-oriented markets in local communities by providing free beginner drum lessons. This grass-roots approach exemplifies PMC's mission to create and expand the next generation of drummers.

Each year the PMC Board reaches out to retailers offering



PMC Vans Warped Tour Free Drum Lesson Tent, Rhythm Traders Drum Shop, Portland, OR.

them the opportunity to manage a PMC Free Lesson Tent and provide drum lessons to the local area youth market attending VWT events. It's a win-win for the retailers as they get to connect with potential new customers in their market with very little investment. For young VWT fans, it's a rare opportunity to sit behind a real kit.

Plans are already developing for the 2018 PMC-VWT summer tour with dates and locations appearing on the PMC website in early spring. Interested percussion retailers are encouraged to contact the Percussion Marketing Council at [kbdustman@aol.com](mailto:kbdustman@aol.com) or by calling 440-582-7006.

## RHYTHM BAND INSTRUMENTS

### The Healing Power of Music for Children in Refugee Camps

Headquartered in Amsterdam, though rarely there, and invented and run by Bram Wassink and Annabel Jansen, The Boom Bus travels Europe with the mission of bringing music to children from conflict areas. Since the beginning of the refugee crisis, thousands have fled violence and have become stuck in camps and refugee centers across Europe. The children in these camps have experienced more hardship, devastation, and



violence than any child should have to. To make things worse, these children are deprived of any form of cultural education or stimulation.

"Along with the essentials for survival such as food and shelter, children need to play, express themselves, and interact with others in order to develop into healthy human beings," says Annabel. "Music is a very powerful tool for this development as it can help children to heal the emotional wounds of war, boost creativity, and stimulate compassionate communication."

The Boom Bus is named for the signature instrument that is used on this mission, Boomwhackers. According to Bram, "The refugee population in Europe includes children from West Africa to Central Asia; language cannot be a barrier. That is why we chose to work with Boomwhackers. These colorful, melodic percussion tubes are expressive, easy to play, cross cultural, portable, colorful and, most importantly, fun!"

While much of the initial funding for The Boom Bus was crowd funded, once they heard about the project, the manufacturer of Boomwhackers, Rhythm Band Instruments, stepped in and arranged for a donation of all of the instruments through their distributor in Germany, Bestacoustics Reinhardt GmbH. "The mission of The Boom Bus dovetails perfectly with our own principles and values and the overarching idea behind Boomwhackers," indicated Brad Kirkpatrick, President of RBI. "Once we saw what Boombus was up to we had to get involved!" Follows the travels of The Boom Bus on Facebook at <https://www.facebook.com/theboombus.eu/>.

## **YAMAHA**

### **50th Anniversary Celebration**

Yamaha Drums assembled nearly two dozen world-renowned drummers on Sept. 30 for some dazzling live music, a celebration of the company's innovation and success over the last 50 years, and an exploration of the company's plans for the future.

More than 400 people gathered at the Musicians Institute in Hollywood for the event, which began with an interactive exhibit of both current and legacy Yamaha drumsets and gear as they evolved over the decades, including the company's very first drumset released in 1967. Attendees, including students, dealers, professional drummers, hobbyists, media, and others, had the opportunity to test-drive all of the gear on display as they mingled with professionals from the Yamaha Drum Artist roster. Drum designers were on hand offering technical and historical perspective on the company's evolution.

The hands-on presentation was followed by stage performances by Larnell Lewis (Snarky Puppy), Dave Weckl (solo artist and session legend), and Tommy Aldridge (Whitesnake, Ozzy Osbourne). The Yamaha team took time out from the festivities to honor Bill Gibson and Rick Marotta with special appreciation awards.

Visit <http://4wrd.it/YAMAHADRUMS> for more information on the Yamaha Drums division, and [www.yamaha.com/artists/](http://www.yamaha.com/artists/) for more information on the Yamaha Artist roster.

## **David Smith Honored with Yamaha Legacy in Education Award**



In honor of his profound impact on the percussive arts and music education, Yamaha Artist Services Indianapolis has presented music professor David Smith with the Yamaha Legacy in Education Award. The award was presented during a percussion ensemble concert dedicated to Smith, at the Westside campus of Western Connecticut State University in Danbury, Connecticut.

Presented by Yamaha District Managers Chris Manners and Ian Wudyka, the award recognizes distinguished Yamaha Artists and music educators for their extraordinary service to, and impact on, the field of music education. Smith retired in early May, after an extraordinary musical education career spanning 50 years. A beloved faculty member of Western Connecticut State University since 1970, Smith previously taught instrumental music in Elmira, New York from 1967-1969, and served as a graduate assistant at East Carolina University in the 1969-70 academic year.

As a performer, Smith also served as the long-time Principal Percussionist with the New Haven Symphony Orchestra. Beyond the NHSO, Smith has performed with the Ives Symphony Orchestra as Timpanist and Principal Percussionist, the Bridgeport Symphony as Timpanist, and the Ridgefield Orchestra as Timpanist. An active solo recitalist throughout his career, Smith performed world premieres of two compositions by Milton Babbitt—"Beaten Paths" for solo marimba and "Homily" for solo snare drum—at PASIC '89 in Nashville. Smith has recorded with the New England Contemporary Ensemble and recorded David Amram's "Native American Portraits" for National Public Radio. He has performed with the Paul Whiteman Band throughout the United States and Italy.

Smith holds a B.S. Music Education from Mansfield State College and an M.M. in Percussion Performance from East Carolina University. He completed post graduate work at New York University and the Hartt School of Music. In 1995, he was selected as the Higher Education Music Educator of the year in Connecticut.



## Dr. Michael Varner Honored for Outstanding Contributions to Percussion Education



Yamaha Artist Services Indianapolis has honored Dr. Michael Varner, the former director of Percussion and World Music at the University of Texas at Arlington, in recognition of his lifelong contributions to music education and the percussive arts. Yamaha Regional Sales Manager David Suter presented the award to Varner at a UTA Percussion Ensemble concert this past spring. The concert featured a work commissioned by Yamaha Percussion Artist and fellow UTA percussion faculty member Andy Eldridge, and composed by Yamaha Percussion Artist Nathan Daughtrey.

Following a 36-year tenure, Varner officially retired from the University of Texas at Arlington in May. There, he taught all percussion and world music courses and served as a member of the Honor's College Faculty. He was also recently chosen as the university's Honor's Faculty Member of the Year. Throughout his career, Varner was an active clinician and marching percussion adjudicator. Under his guidance, the UTA drum line received national recognition for performances at numerous marching exhibitions, including the 1982, 1988, 1993, 2000, 2003, and 2008 PAS International Competitions. He has worked with renowned drum and bugle corps, including the DCI champion Chicago Cavaliers and the Toledo Glassmen.

For more than 40 years as a performer, Varner presented a diverse repertoire, encompassing a wide range of musical genres, including classical, contemporary, jazz, and world beat. He has performed both chamber music and studio works with the Fort Worth Symphony Orchestra and served as principal percussionist with the Kalamazoo Symphony Orchestra and principal timpanist with the Kalamazoo Chamber Orchestra.

Varner holds a Bachelor of Music Education degree from Bowling Green State University, a Master's degree in performance from the University of Michigan, and a Doctorate in performance from The University of North Texas. His dissertation, "An Examination of David Maslanka's Marimba Concerti," is available online and from the Percussive Arts Society.

## Young Performing Artists Competition Application Process Opens



Yamaha announced that the application process for the 2018 Yamaha Young Performing Artists (YYPA) competition is now open. Between now and Jan. 8, 2018, musicians aged 18–22 are invited to apply to the prestigious program, which has been recognizing outstanding young musicians from the worlds of classical, jazz, and contemporary music for three decades. Winners of the 2018 competition will be invited to attend an all-expense-paid trip to the YYPA Celebration Weekend, held at the Music for All Summer Symposium. There, they will have the opportunity to perform in front of thousands of students and music educators, participate in workshops designed to launch a professional music career, and receive national press coverage along with a recording and photos of the live performance. Winners will also enjoy many of the privileges of a Yamaha Artist, including services and communication with Yamaha Artist Relations.

The competition is open to students studying in the U.S. who are 18–22 years of age at the time of entry. Applications will be considered for piccolo, flute, oboe, bassoon, clarinet, saxophone, trumpet, French horn, trombone, euphonium, tuba, mallet or concert percussion, drums, violin, viola, cello, upright bass, and piano. For full details about applying, visit <https://app.getacceptd.com/yypa>. **RIS**

# FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

## MARIMBA GRANDE

Donated by University of Miami, Florida



*A creative vision of the* PERCUSSIVE  
ARTS SOCIETY

The marimba grande is the larger of the two instruments that make up the marimba doble (double marimba). Seven people are needed to play the two instruments, which are divided respectively into four and three parts or ranges. The four marimba grande players are the piccolo and tiple (who play the melody in octaves), the centro (who plays the harmony with three mallets), and the bajo (who plays the bass, also with three mallets).

This instrument was purchased in Honduras in 1957 and reflects the construction style representative of Guatemalan instruments. It is hand crafted entirely of various woods, although some metal reinforcement braces have been added to the frame. This instrument has a range of six octaves, from F-sharp to B-natural.

Decorating the frame are elaborate carvings reflecting Guatemalan art and the Mayan heritage of Central America. The resonators, called cajones, are made by gluing thin strips of wood together to form a rectangular chamber, pointed at the end. Near the base of each resonator is a small hole, which is covered by a membrane made of pig's intestine. When the bar is struck, this membrane produces the characteristic buzzing sound of the marimba grande, known as charleo.

