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711

RHYTHM SCENE

NEW REALITIES:
AN INTERVIEW WITH IVAN TREVINO

RHYTHM! SCENE™

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SUBMISSIONS

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

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 start a new year, I am pleased to note that 2018 marks the start of our 5th year producing *Rhythm!Scene*, and I am excited to be able to share with each of you the new and exciting content we have planned. *Rhythm!Scene* is just one of the many free resources we provide at PAS for you, our members and readers. You can check all past issues for free [here](#).

2018 is shaping up to be another exciting year at PAS. We are already working hard to make sure PASIC18 is once again an experience not to be missed. I am also extremely impressed with the ongoing PAS Days of Percussion. If you have not been to a DoP, I encourage you to get involved with your local chapter. To find out more, go to <http://www.pas.org/get-involved/chapters>.

In the next few months, many of you will have the opportunity to apply for scholarships and competitions. Don't miss out on these opportunities. You can read about all these opportunities by visiting www.pas.org and going to the Get Involved section.

Finally, as we start 2018, I want to hear from you, our members. You are students, educators, parents, hobbyists, both young and old, from every U.S. state and over 30 countries around the world. You may call yourself a drummer, a percussionist, a musician, a fan, or many other things. But, to me, you are family. PAS is a family welcome to all.

I look forward to continuing to help lead this amazing organization, and with your help, support, and dedication, we will continue to be a world-class organization dedicated to the inspiration, education, and support of percussionists and drummers throughout the world.

Very Best,



Joshua Simonds
@simondsjoshua



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NEW REALITIES:

AN INTERVIEW WITH IVAN TREVINO

BY JOSH GOTTRY

Ivan Trevino's blog post "My Pretend Music School" caught the attention of many within the academic music community. His non-traditional ideas and practical priorities for music curriculum were inspiring to students and teachers alike. But Trevino also practices what he preaches. As a performer, he is overtly open to innovative performance venues and unique chamber instrumentation, while also striving to fully utilize the medium of social media distribution. As a composer, Trevino seems to envision and realize new possibilities constantly, particularly within the world of contemporary percussion solo and ensemble compositions. His works are being performed by hundreds of colleges, universities, high schools, middle schools, and percussion professionals because of their creativity and appeal to both performers and audiences.

So how does an innovator like Ivan continue to find new ways to innovate? I had the opportunity to ask him that question, along with a few others, in an effort to provide insight into how he

works, and hopefully to also inspire new innovation from within our percussion community.

Josh Gottry: *Let's start by giving our readers context of where you are now and what you are doing for your "day job."*

Ivan Trevino: Right now, I'm sitting in a hipster coffee shop in Spokane, Washington, catching up on what appears to be a soul-crushing amount of emails. But it will be okay! It's 25 degrees today, and I'm just trying to stay warm and catch up on life. I really love coffee. I try to scope out the local shops in every city I visit. I've been in Spokane all week with my cello rock band, Break of Reality. We are guest artists at a music festival, performing concerts, teaching, and performing outreach initiatives in the community.

Yesterday, I was a guest of the percussion studio at Eastern Washington State University and gave a master-class for students there. The cello band has two more evening concerts



before I return home to Austin. During this week's down time, I've been doing my best to keep up with my composing and self-publishing duties, and also helping launch The Big Trouble, a new percussion + vox + rock band with my friend Drew Worden. Drew and I have been emailing each other like crazy, getting our music on iTunes and Spotify, promoting Facebook posts, writing proposals, and just trying to get our music out there.

Weeks like this have become normal for me. I tell people I make my living writing and performing music, but it's a little more involved than that. I don't have a traditional job by any means, and it isn't easy, as there's always so much to do and lots of things to manage. But I'm happy this way.

When I'm not traveling, I split a normal work day up into two parts: "creative time" vs. "business time." During creative time, I may be composing for a particular project or commission, or practicing for an upcoming

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"The Big Trouble"

performance. During business time, I essentially run my own publishing company. Specifically, I handle the distribution, marketing, and licensing of my compositions. I make my music available through an online store on my website and have distribution deals with sheet music vendors like Steve Weiss Music and Lone Star Percussion. I work closely with an engraver who prints and ships my music to these distributors [Diana Jaensch from Limes Music Printing], and I also write and send invoices to these distributors. In addition, I occasionally draft contracts for the licensing of my music for film, television, and marching activities, and I email scores to people who purchase music on my website.

For performing, some weeks I'm a percussion soloist, the next week I'm a rock drummer, and the next I'm a guest composer. Basically, life is a little neurotic and crazy. It's fun.

JG: *Did you ever desire a steady, full-time job or academic position, or is that counterintuitive to your picture of life as a musician?*

IT: When I was younger, I had no idea what I wanted to do. I would practice soft snare for hours and find joy in that. I would write music all day and find joy in that. I do recall some advice I got from Bill Cahn of Nexus that gave me some clarity as I was sorting it all out.

A military band job opened up during my mid-twenties and I was seriously considering taking the audition. There are a handful of jobs that open up every year, so this seemed like the logical thing to do. My composing career was just starting and not bringing in much income, so I thought I'd go for something steadier. My chances were low to win, but why not take a shot at it? Bill got wind of this and took me out for coffee. He asked, "Do you really want to do that kind of job?"

I had never really thought about what I wanted to be doing, only what I thought I *should* be doing, and the traditional paths already laid out for me by others in the field. Then he sort



of matter-of-factly said, "I don't see you doing that kind of gig." It was a moment of clarity for me. Bill was so right. I didn't want to be in a military band or even an orchestra. I was just going through the motions. I wouldn't be happy doing that kind of job, and I think Bill knew that before I did. Can you imagine me in the military? Obviously, that kind of work is very important and performed at the highest musical level, but my life would be completely different if I followed that path. I'm grateful that Bill took the time to have a moment of mentorship with me.

I have done some part-time teaching, most recently as a collegiate professor. This gave me a glimpse into college teaching life, like working closely with wonderful colleagues and students on a regular basis, which is something I truly miss. It was an adjunct position, which is a collegiate topic we could have an entirely separate discussion on! Ultimately, I decided to move on, but am very close with those colleagues and students and continue to root them on from afar.

Who knows, though? Maybe a more traditional situation is something that could happen in the future. I'm not ruling it out. Right now, I'm really happy doing what I'm doing, and I'm lucky to have found steadiness within the chaos.

JG: *Did any specific observations inspire "My Pretend Music School"?*

IT: I remember moving to New York City with Break of Reality after my undergraduate degree and thinking to myself, "How are we going to make this work?" I had very little skills in promotion, and I didn't know how to book a gig. I had very little website experience, I knew little about sound engineering, and I knew nothing about video recording and editing. And I had never organized my own concert. That's the craziest part to me! How could I get a degree from a school for performing music while never actually marketing, promoting, and self-presenting my own concert? Sure, I played a few recitals, but I never presented a concert outside of the school, where normal people exist.

So my bandmates and I had to learn by doing. We built our skills up and were able to survive in New York City, which was difficult in many ways. Going through the ups and downs of this process was really the catalyst for writing "My Pretend Music School." Our music world is so tough! I want music students to at least have a chance at making a living at this music thing. In addition to a good education, I think music schools should provide students with at least some of the skills necessary to survive as a musician. That's not too much to ask, I think.

JG: *Are the circumstances improving? Do you see music schools and students doing a better job of adapting to contemporary demands and opportunities in the music field?*

IT: At certain schools, yes, things are improving. Some schools are starting to offer required courses in music business and entrepreneurship, which is a great step forward. Others are developing more independent projects that allow students to explore musical activities away from the school. There are still many schools that are stagnant or moving at a snail's pace, even though the music world is moving at light speed. For example, the tenure track process at universities is truly antiquated, in my opinion. Many colleges request that professors have music published, and some even request that candidates have an album released through a record label. This is absolutely crazy to me, because these requests are antithetical to 21st-century music survival. We should not expect a professor to give up 90 percent of sheet music sales and 90 percent of album income, not to mention the actual ownership of their music and recordings, to get tenure. Instead, I hope music schools begin to realize how important it is to have faculty members who are also entrepreneurs.

JG: *What activities were part of your academic experience or were adopted since then that have specifically contributed to your success as a performer and composer?*

IT: I was extremely lucky that my former teacher, John Beck, encouraged and nurtured my compositional interests. I remember going to a lesson with Mr. Beck and not preparing my timpani etudes, because I was obsessed with writing music. Rather than saying, "Come back next week after you practice timpani!" he said, "I'm happy you are composing. Show me what you are working on. Maybe I can help." This gave me relief and helped me realize that my interest in composition was a good thing, something I shouldn't hide or shy away from. Without a flexible



teacher like Mr. Beck, I'm not sure I'd be writing music today.

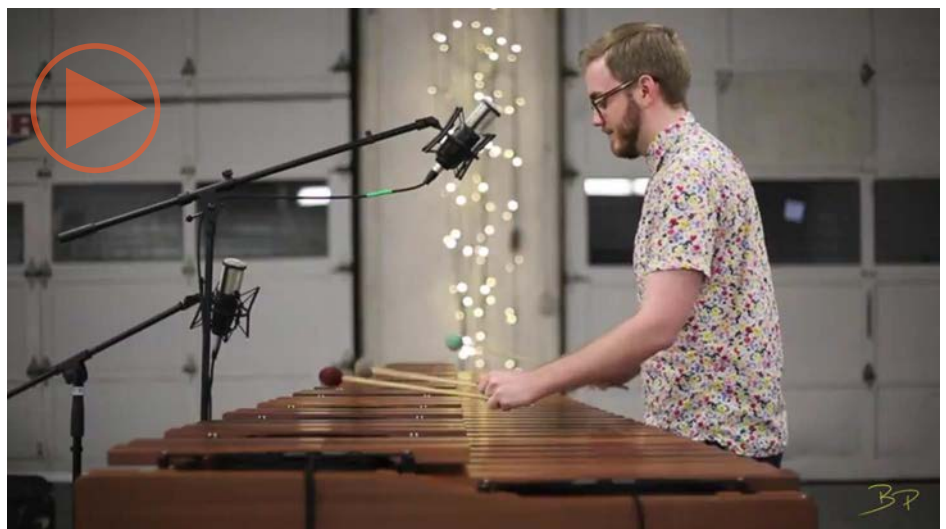
JG: *How much of what you compose is on commission? To what degree are those commissions relatively open to you as far as what you choose to write?*

IT: Most of my pieces have been written via commissions, but I do write music just to write, too. For commissions, I try to be open-minded about the instrumentation and general vibe of a piece. I want the commissioning person to be part of the process and add input to the piece—in modera-

tion, of course. For example, Michael Burritt recommended that I explore a vocal part in the middle section of my "Catching Shadows" sextet. I was initially hesitant, but stayed open about the idea. Had I shut him off from the process, I never would have added voice to that section, which is now my favorite part of the piece.

JG: *You recently released "Song Book vol. 2" for the singing marimbist. This was part of a commissioning consortium, but I wonder if you could elaborate a bit about the how the seeds for this idea were planted.*

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"Bird's Eye View" performed by Ben Pitt

IT: My dad is a guitar player and songwriter, so singing and playing is something I've always gravitated to. I really started songwriting in high school, on guitar, for some punk bands I used to play in. I would write about all sorts of teenage stuff, like girls I liked that didn't like me back, etc. Once I started to live in the percussion world, I missed the songwriting part of my life, and had an idea of utilizing the marimba as a singer-songwriter instrument. This idea was always in the back of my head, and then I met Ben Pitt at the Chosen Vale International Percussion Seminar a couple of years ago. He sang and played some beautiful arrangements of pop tunes on marimba and introduced me to a whole new world of singing and playing, which I found out was already prevalent in the Boston percussion scene. Ben and I sat down, had coffee and cereal, and talked about collaborating on something for voice and marimba. That's how "Song Book, Vol. 2" came about. I'd like to add that singing and vocalizing is such an important part of our musicianship, but also something many percussionists aren't comfortable with. I hope projects like this help people find the courage to go outside of their comfort zone and explore their voice.

JG: You also recently published a 5-octave marimba solo titled "Immigrant Song" along with a YouTube video of your performance. What inspired this project?

IT: "Immigrant Song" means a lot to me. It wasn't a commissioned work, just something I felt I needed to write. It's dedicated to my mother, Rosie Trevino, who immigrated to the U.S. from Mexico in her teenage years. I am really proud of her. She is an amazing woman who grew up in poor conditions in Mexico and made a life for herself here in the U.S. She is a business owner, helped put me through college, and is a shining example of how great immigrants can be for our country. Given the political climate we currently live in, I felt compelled to share her story through music.

JG: "Dear Musicians, Perform for poor people..." is the start of one of your blog posts from May 2017. That certainly doesn't indicate a striving for Carnegie Hall or similar venues. How do you think our music community can benefit from seeking out non-traditional performance spaces and audiences?

IT: There are so many layers to this question, but there are a couple of things I want to get across with this. First, we as musicians have the ability to heal,

to challenge people, and to cultivate change. In my opinion, that change happens where art and culture are truly needed the most. Big concerts in big cities for traditional classical audiences are wonderful, but if any part of our mission is to use music for the betterment of our fellow humans, then we need to try harder to reach a more diverse group of listeners, especially listeners who can't afford to go to Carnegie Hall, much less live in New York City. Secondly, we have to remember that the traditional classical music audience is 55 years of age or older. If we aren't actively trying to cultivate the next generation of music listeners, our audience will be gone before we know it. This is why social media is so important, why playing in non-traditional venues is so important, and why we should continue to think beyond ourselves.

JG: So, how is it that you continue to innovate in your field?

IT: I try my best not to segregate my different interests. For example, I like percussion and I like songwriting. Why not write a piece where the two can co-exist? I like to be informed about politics. Why not write a piece that reflects that? I like to write stories and poetry. Why not combine those with music? This approach has really helped me continue to find inspiration with writing and performing music, and is something I encourage young musicians to think about. If we embrace our own unique interests and passions and allow them to co-exist, then maybe we'll each find our own paths within, and outside of, the percussion world. **RIS**

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"Immigrant Song"

MAKING TIME CLICK

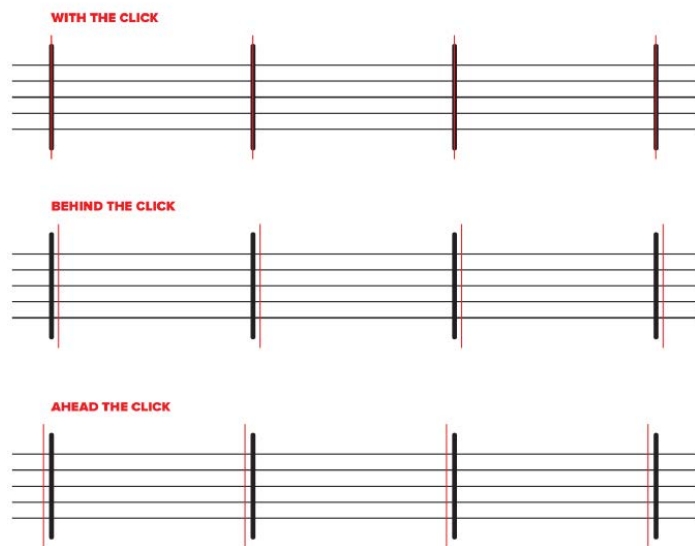
BY STEPHANE CHAMBERLAND

As drummers, we can learn so many chops and crazy things to play around the set, but with experience we all come to the same conclusion: it's really all about the music and about playing for the song, which means respecting the other musicians and doing what's necessary to support the ensemble. One of the most important things to develop in this regard is a solid sense of time.

TIME IS GROOVE

First of all, it is critical to understand the precision aspect of the game. The click is a guide and we basically have three options: play with the click, a little bit ahead, or a little bit behind. Every drummer must be comfortable with all three and, depending on the style of music or the feel, be able to apply any one of those in context.

Start developing this facility by turning on a click and practicing a simple groove with it. You should be able to stop hearing the click whenever you are exactly aligned. Next, play the same thing, but relax, lay back a bit, and feel what it's like to play behind the beat. Finally, start using more of your body to push and dance a bit and you will find yourself playing ahead. I recommend recording yourself with the click trying each of these placements, then listen critically afterwards.



Obviously, it's hard to completely describe this idea because you need to be able to feel it. Mark Kelso's DVD, *Musician First, Drummer Second*, and Benny Greb's DVD, *The Art and Science of Groove*, are great resources to help you get a better grasp of this concept.

MOVING THE CLICK AROUND

The click puts equal distances between two sounds, but you aren't required to use the click exclusively as quarter notes. Instead, practice placing the click on the upbeats ("&"), or perhaps on the second and fourth sixteenth notes ("e" and "a"). Experiment with triplet subdivision values or even quintuplets. The best part of this exercise is that you don't need a drumset to practice. Turn on the click (at any value) and tap on your legs, use your feet, or even your voice. By playing along with the click using a variety of subdivisions and partial beats, you will develop a strong sense of spacing.

CHANGING TEMPOS WITHOUT STOPPING

Another thing occasionally needed in freelance situations is the ability to change tempo on the fly, without stopping the groove. For example, in a medley, play two songs without stopping, starting the first song at 130 bpm and the second one at 105 bpm. You must start the click, play the groove, stop the metronome while playing the groove, prepare the next tempo, and hit the button on the first beat of the next song. You have to be with the click right away. It's obviously something you need to practice before getting to the rehearsal or the gig. Even in a situation where you might be faced with sight-reading a new chart in a live situation without rehearsal, developing this general skill in practice sessions will put you in the driver's seat, and the musicians around you will love you for being prepared.

WHY THE METRONOME?

The click is necessary in many situations. For example, a click is used if a show includes sequences, if the band wants to make the live performance more on time and easier to dance to for the audience, or to be precisely aligned with the screen action for film or television. In the studio, it's common to use the click because the drums will later function as the click to allow the band to play together.

I took some lessons with Joe Bergamini in New Jersey. Joe is playing tons of Broadway shows in New York City, and he taught me how to even follow a metronome visually—no sound, only the lights. This is a valuable tool when you need no noise, when the sound of your in-ears monitor could disturb the performance.

DEVELOPING AN INNER SENSE OF TIME

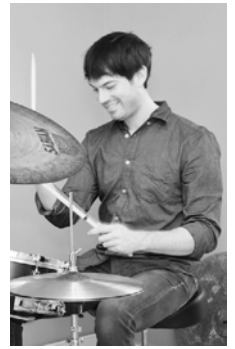
Ultimately, you want to use the metronome as a tool; you don't want to depend on it. You should be able to start it, stop it, and then, when you start it again, still be locked in time.

Program four bars of click and four bars of no click. When it comes back to the click, try to be at the same place. Develop an understanding of your tendencies to either rush or lag. This is a big part of your success as a drummer for any musical situation.

CONCLUSION

Remember, your job is to do what's necessary to support the ensemble and make the music work. For all the minutes and hours you work on licks or chops, spend at least that long working on your time. You, and those you play with, will be glad you did.

Stephane Chamberland is an internationally recognized drummer, clinician, educator, and author who has performed and recorded with numerous musicians playing hundreds of live shows. Known to be a versatile drummer—performing, reading, and writing all styles of music—Stephane is currently playing with his own jazz quartet while freelancing with about 30 bands per year. Stephane maintains a busy private teaching schedule on Skype and in-person, coaching students from 12 countries. He is the co-author of the books *The Weaker Side*, *Drumset Duets*, and *Pedal Control* with Dom Famularo and Joe Bergamini. He also edited the latest editions of *Stick Control* and *Accents and Rebounds* by George Lawrence Stone. **RIS**



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WHY SHOULD I LEARN DRUMSET, PART 2: THE COLLEGE YEARS

BY TRACY WIGGINS

In Part 1 of this series, we examined why pre-college students should spend time working to develop basic drumset performance skills. Reasons included four-limb independence, feeling the beat, multi-percussion applications, isolation and identification skills, and playing in community. Part two includes these same aspects, applied to the college or pre-professional student, and introduces a few additional benefits of drumset study and performance.

ALL FOUR LIMBS TO FEEL THE BEAT

Continuing with the independence and feel concepts from Part 1, this idea can be expanded beyond making the limbs work together for fundamental grooves. In college, a student is expected to feel and comprehend rhythms that extend beyond basic and fundamental rhythms—particularly polyrhythms. At a drumset, a student can start to explore how multiple different rhythmic groups feel when layered over each other, going beyond simply playing a rhythmic pattern with a metronome. Independence is directly related to coordination, and drumset is a great place to challenge the mind from a coordination standpoint.

In a clinic by Pablo Rieppi, I first saw the idea of using a shaker to keep time in one hand (creating a different physical motion than by keeping time on a cymbal), putting a pattern in the feet (for example a samba), then playing a snare etude of some sort (e.g., something from Ted Reed's *Syncopation*) with the remaining hand. Combining all of these skills can really take your sense of time, feel, and independence to new levels.

Another fun thing to do in this regard is to take Casey Cangelosi's book *Techni-*

cal Timing, put what he has as the metronome part in the feet, then play the hands part on the kit. Jonathan Ovalle does a wonderful job of putting solos like those by Pratt over various bass drum patterns and even some left-foot clave. All of these ideas add another layer to the understanding of rhythm and time, while also greatly developing physical and mental coordination and independence.

MULTI-PERCUSSION AND REPERTOIRE

In college, much of the performance repertoire for various ensembles will include multiple percussion setups. This includes band, orchestra, chamber ensembles, and more. Increased familiarity with drumset can help students conceptualize different ways to set up their pieces for an easier flow around the setup. It can help them to be more creative when thinking about where instruments can be placed as well as full use of the lower limbs by incorporating pedal instruments (e.g., hi-hat, cowbell, woodblock, etc.). Many pieces in the chamber percussion repertoire are even designed with a drumset concept (pedal bass drum, for example) as an aspect of the piece. The ability to use a kick pedal as part of a piece can be the key to navigating much of today's repertoire. Beyond that, some wonderful solo literature exists that makes the drumset an appropriate instrument for student recital performance, beyond just being used in a combo setting of some form.

COMMUNITY MUSIC AND TEAMWORK

In the professional world, much of a performer's work is in chamber ensembles of various sizes. These settings re-

quire performers to have both excellent time and the ability to adapt to time and musical shifts initiated by performers around them. One of the best examples of this is getting together with a bass player and learning how drumset and bass work together to establish the time, rhythm, and groove for an ensemble, much in the same way that the percussion and lower instruments can do that for an orchestra. It can be very useful to develop the skill of how our rhythmic contribution can partner within the context and direction of the bass line.

THE JOB MARKET

For many students, drumset is one of the first areas in which they can start working professionally. Many students will have opportunities to play drumset gigs, local musicals, and more before they get the opportunity for professional (or even semi-professional) orchestral playing. Drumset gig settings include rock, Latin, country, jazz bands, and more. As contemporary worship services grow in churches, there are numerous calls for drummers in those settings (be sure you are extremely comfortable playing various feels in the 70 to 80 bpm range!). In addition, our industry is seeing a dramatic increase in orchestral work for drumset. There are many more "pops" shows requiring drumset, as well as more mainstream orchestral scores that include drumset. Being comfortable playing those parts will equate to more opportunities to work. The ability to perform on drumset is also key to many military band auditions and the work those ensembles do on a regular basis.

MUSIC HISTORY

To truly understand much of the history of American music, it helps to study the worlds of jazz, country, rock, and other popular forms of music. This is a large portion of the American contribution to the music world, and drumset is the primary backbone instrument to these art forms. In addition, studying drumset allows us to learn how the music of so many diverse cultures is constructed. Drumset can serve as a gateway to these styles and history, and further encourage students to expand the palette of music they listen to as they start to engage with a broader cultural sampling.

MUSIC THEORY AND EAR TRAINING

One may not think of theory skills in relation to the drumset. In reality, however, there are many correlations and applications. Every theory class involves elements of musical dictation. Dictation and transcription are also major components of many programs of drumset study. Writing out the styles and solos of some of the great drummers helps develop a student's ears as well as an understanding of how rhythm works and is

constructed. Properly learning the music in these contexts can also include working to read and harmonically follow lead sheets, understanding how form and harmony work (to know how to properly set up different parts of a piece), and much more that specifically engages the ear and theory comprehension in performance practice.

PHRASING AND SHAPING

Many times, if we are having issues trying to figure out a shape for a music phrase, it can be helpful to orchestrate the phrase around a drumset to see if that sparks creativity, or to even sing the phrase while placing a groove underneath it. One can even play the shape of a musical phrase from a marimba solo on a kit using high to low sounds. This can greatly assist in opening up new concepts of how a phrase can work or feel.

I truly hope that these two articles have given you some ideas of how and why you could increase your study of drumset, both at the pre-collegiate and college levels. Besides all of these pedagogical reasons, I might remind you that it is just a lot of fun! Happy drumming!

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**



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PASIC17 VIDEOS



Videos from PASIC17 are now online. Log in to your PAS.org account to watch the full session videos from PASIC, and visit the PAS YouTube channel for additional highlights!

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PASIC Slideshow Recap

Over 5,400 drummers, percussionists, and music enthusiasts returned to Indianapolis, Indiana this year for PASIC17. The annual convention featured over 120 concerts, clinics, workshops, and presentations given by the finest drummers and musicians from all over the world.

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Blue Man Group

Making their PASIC debut, the Chicago-based Blue Man Group presented a never-before-seen clinic and performance titled "Tribal Nature of Blue Man Drumming" to a standing-room-only crowd of enthusiastic attendees. The cast went "unmasked," taking questions from the audience and even performing one of their classic show tunes throughout the floor of Room 105. Re-watch this clinic to get a unique insight on the tribal nature of Blue Man drumming and what it takes to become a Blue Man.

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The Blue Devils

The much anticipated 18-time World Champion Blue Devils, directed by Scott Johnson, gave a thorough behind-the-scenes look at their rehearsal techniques, warm-up routines, and discussed how drum corp has evolved over the years. Thinking about marching drum corp? This clinic is a must-watch!

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TRIO SR9

The French Trio SR9 made their PASIC debut presenting a Daytime Showcase Concert, performing the works of Johann Sebastian Bach, Alexander Borodine, François Tashdjian, Compagnie Kahlua, and Camille Rocailleux.

Yamaha Timpani

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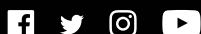
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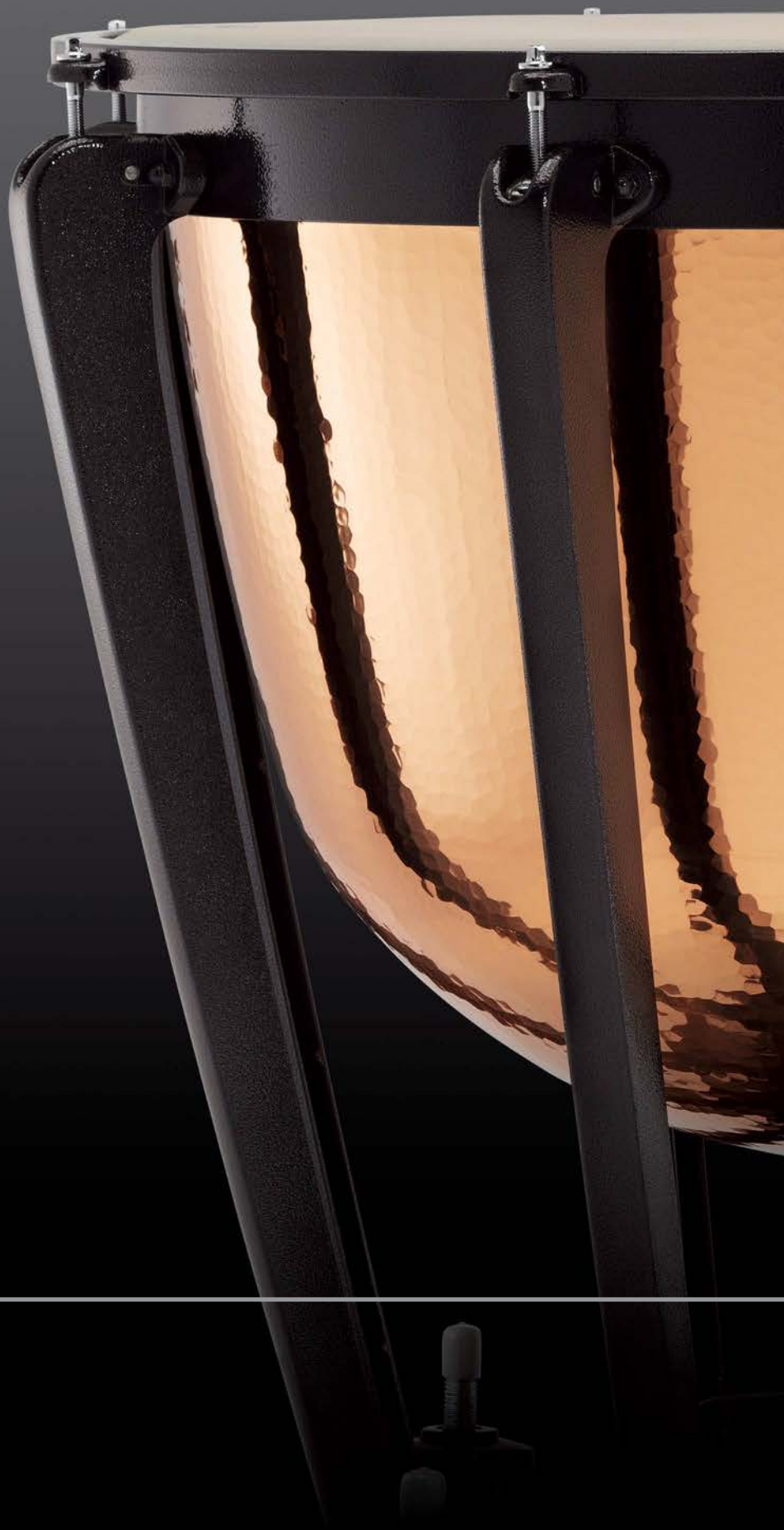
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THE SILKY SMOOTH SOFT ROLL

BY PHILLIP O'BANION

HOT LICKS

These simple exercises, consistently and intelligently applied, will transform your soft concert roll into a thing of unspeakable beauty. They were originally shown to me about twenty years ago by Douglas Howard, principal percussionist of the Dallas Symphony.


♩ = 52-66

A  repeat ad infinitum


R L R L

B  slur each note to the next

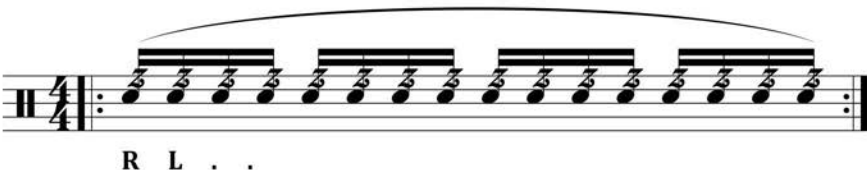
R L R L R L R L

C  maintain consistency

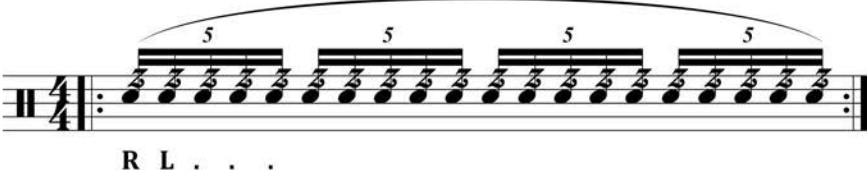
R L . . .

D  avoid accents

R L . . .

E  each hand identical

R L . .

F  stay relaxed

R L . . .

For the uninitiated, the orchestral or concert roll is a multiple-bounce roll. The quality of the roll is determined by the number of bounces and the space (or lack thereof) between them. The appropriate number of rebounds is determined primarily by the desired roll volume. For shading rolls of the softest variety, strive for the maximum number of rebounds the stick and head will allow. A larger stick tip with a rounded or elongated bead will provide more natural bounce than a smaller headed stick, but either can work.



Here are your keys to success:

- Think long, smooth strokes.
- Tempo is quarter note = 52–66.
- Repeat Exercise A for at least five minutes, constantly trying to lengthen the time each hand stays in contact with the head (literally increasing the number of rebounds). You may not achieve filling the entire half note at this slow tempo, but that is the goal.
- Try starting at a comfortable *piano* dynamic (stick height of about half an inch), then gradually lower your stick tips over the course of time by increasingly smaller increments.
- Your grip should be very loose, with minimal skin contact from the first three fingers only (thumb, index, middle fingers).

Once you successfully begin to lengthen each motion, focus on the following three elements to ensure a perfectly smooth roll:

1. **ATTACK:** The attack is the beginning of the sound—that first sound you hear when the stick initially makes contact with the head. The trick here is that both hands should match in every aspect: stick height, stroke weight, and pressure.
2. **TEXTURE:** Texture is another name for roll density. Listen not only to the number of bounces after the initial attack, but also to the space between them. If you start with the stick tip very close to the head, you should be able to blend the bounces and the space between them in such a way that the individual rebounds are indiscernible to the ear and impossible to count. If there is significant space between the first two or three bounces, either you are starting too far from the drumhead, or you need to apply the slightest pressure to squeeze the rebounds a bit closer together. Strive for one long sound!
3. **DURATION:** The length of each R and L stroke needs to match. If one hand plays a sound consistently longer or shorter, the roll will sound uneven, like it's limping. Try practicing with the snares off to hear every tonal nuance. Once the length of both hands are in the ballpark, listen for an exactly similar final taper and decay.

As you progress to Exercises B through F (or beyond to faster note values), each stroke should actually overlap the entrance of the next note in the opposite hand. This is the only way to achieve a continuous sound as each hand retakes. Don't stop the R motion just because the L hand must now begin; you don't need to lift the R hand from the head until just prior to its next entrance. Finally, remember to start with the left hand occasionally, too!

Try these exercises daily over a period of weeks, 10 to 15 minutes per day. It's certainly okay to do longer sessions on some days to give your muscles time to fully relax, your fingers to gel with the stick and head feedback, and to build endurance. But the best way to ensure long-term success is to revisit these skills on a regular basis. You'll be on your way to a silky, smooth, incredibly soft roll in no time.

Phillip O'Banion is Associate Professor and Director of Percussion Studies at Temple University in Philadelphia. He has performed for the past decade as an extra percussionist with the Philadelphia Orchestra and numerous other orchestras and new music groups on the East Coast. His solo debut album, *Digital Divide*, was released in 2016 and features new works for percussion and electronics. He serves as co-chair of the PAS Symphonic committee, and has appeared at numerous PASICs as clinician, performer, and conductor. **RIS**



EKPHRASTIC FOR CONCERT SNARE DRUM

BY GREG JACKSON



This imaginative solo for snare drum is meant to challenge the dramatic abilities of the performer. Often times, odd time signatures might seem confusing or difficult, but playing in various time signatures can help with timing, phrasing, and focus. This piece will help develop dexterity and should also help with forming correct practice habits.

If you are having trouble with a section, isolate the phrase or measure. First, try to play the rhythm correctly with a metronome. Next, add in dynamics, articulations, phrasing, and the rubato feel. During all practice, take your time to learn the piece slowly and carefully, even if you only add, for example, one or two sixteenth notes at a time. Here are a few other tips to consider:

- Focus on your technique and strive for quality of sound. This includes the correct playing zones, implement control, and developing the proper touch.
- During practice sessions, isolate each measure and strive for consistency.
- Work on timing and musicality. The piece is written to develop a performer's expression, so have fun with it!

 Tap to play Video



Dr. Gregory Jackson is the Director of Bands at Saint James School, and a well-recognized percussionist, composer, educator, and author. With over 100 compositions completed, including four symphonies, his works have been performed across the world at major conferences. Jackson is a member of Broadcast Music, Incorporated (BMI).

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!



Ekphrastic

G. J. Jackson

Rubato (♩. = c. 116)

Op. 123

Handwritten musical score for Ekphrastic, Op. 123, by G. J. Jackson. The score is in 12/16 time, marked Rubato (♩. = c. 116). The piece begins with a forte (f) dynamic and ends with a pianissimo (pp) dynamic. The notation includes various rhythmic values, slurs, and fingerings. The score is divided into measures, with measure numbers 3, 7, 9, 12, 16, 19, 21, and 23 indicated. The dynamics range from f to pp, with markings for cresc. and dim. The piece concludes with a final measure marked pp.

Handwritten musical score for Ekphrastic, Op. 123, by G. J. Jackson. The score is in 12/16 time, marked Rubato (♩. = c. 116). The piece begins with a forte (f) dynamic and ends with a pianissimo (pp) dynamic. The notation includes various rhythmic values, slurs, and fingerings. The score is divided into measures, with measure numbers 3, 7, 9, 12, 16, 19, 21, and 23 indicated. The dynamics range from f to pp, with markings for cresc. and dim. The piece concludes with a final measure marked pp.

PAS PROFILE – PAUL BUYER

Paul Buyer is Director of Percussion, Director of Music, and Professor of Music at Clemson University. Featured in *Success* magazine's Achiever's Series, Dr. Buyer is the author of *Working Toward Excellence: 8 Values for Achieving Uncommon Success in Work and Life* (Morgan James Publishing), *Marching Bands and Drumlines: Secrets of Success from the Best of the Best* (Meredith Music Publications), and co-author of *The Art of Vibraphone Playing: An Essential Method for Study and Performance* (Meredith Music Publications). He serves as Second Vice President of the Percussive Arts Society and Career Development Editor for *Percussive Notes*.

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

Paul Buyer: I signed up for summer band in 4th grade and was told I would not be successful playing a wind instrument because I wore braces. I rented a Ludwig snare drum in a hard, black case with a Billy Gladstone practice pad. My parents scheduled a few lessons at a local music store called The Music Lab in Lansing, Illinois, and I used a book called *Here's the Drum*. In addition, I

had a second cousin named Mike Balter who was always encouraging me. As I got older, I realized who he was and began taking lessons with him in high school.

RIS: So was he your percussion idol growing up?

PB: Without question! My lessons were at his house in Northbrook, Illinois, in his basement studio where his incredible inventory of instruments lived. Closets full of snare drums, tambourines, and accessories lined the walls, and his marimbas, vibes, bells, and Sonor drumset were arranged like an IKEA. Watching and listening to Michael play was mesmerizing. My lessons were always challenging and nurturing, and he always pushed me to reach my potential.

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

PB: Erwin Mueller (Ball State University), Gary Cook (University of Arizona), and Dennis Delucia, Thom Hannum, Matt Savage, John Evans, and Lalo Davila (Star of Indiana).



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

PB: It would have to be my DMA solo recital at the University of Arizona. It was one of those special experiences when I was completely in the zone and played better than I ever had. I owned the stage, my hands felt great, I stayed focused and present in the moment, had fun, and felt exhilarated when it was over. I remember opening with Peter Klatzow's "Dances of Earth and Fire" and closing with Red Norvo's "Dance of the Octopus."

RIS: What is your favorite percussion instrument and why?

PB: I am not sure I have a favorite and have always taken pride in being well-rounded because my teachers emphasized how important that was. But if I had to pick, I'd say vibraphone, timpani, drumset, and crash cymbals. I enjoy vibraphone, in part, because of the time I've spent with it of late, co-authoring *The Art of Vibraphone Playing* with Josh

 Tap to play Video



Clemson Drumline; Lance Curry, Instructor

Gottry. I enjoy timpani because of the opportunity I had to study with two professional timpanists: Erwin Mueller (Indianapolis Symphony) and Gary Cook (Tucson Symphony). I enjoy drumset because of the experience I had playing in jazz band, pep band, and show choir in college. I enjoy crash cymbals because of how undervalued they often are, especially in marching percussion.

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

PB: My job is primarily teaching and administration, though I play when I can and try to practice every day. I just finished recording with the Clemson University Faculty Jazz Quartet, playing vibraphone, congas, and accessories. When I was teaching the Clemson Drumline from 1998–2009, I arranged all their music, and I have arranged several tunes for the Clemson Steel Band as well.

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

PB: It would have to be an 8 x 11-inch framed poster of Nexus hanging in my office from when they were at Clemson in 2001 for the South Carolina PAS Day of Percussion. It is signed by Bob Becker, Russell Hartenberger, Bill Cahn, Robin Engelman, and John Wyre. At the bot-



tom it says, “To Paul, with best wishes! Clemson and Golf forever.”

RIS: What was your introduction to PAS?

PB: Mike Balter, who served on the PAS Board from 1988–2014, introduced me to PAS and invited me to work his booth at PASIC 1989, my first convention. It was an amazing experience to learn about his business, brand, and incomparable ability to build relationships. I worked his booth for almost 30 years and valued the opportunity.

At my first PASIC as a college freshman, my roommates and I were standing in line waiting to check in to our hotel when we noticed Louie Bellson standing directly in front of us. We turned to each other, star struck, and whispered, “That’s Louie Bellson!” Mr. Bellson turned around, introduced himself, and began talking to us. That defining moment—in the Stouffer Hotel lobby in Nashville, Tennessee—changed my life and set the tone for my future involvement in PAS.

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

PB: New Percussion Literature and

Recordings in *Percussive Notes*. I am always looking for new music and books that can help my students improve.

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

PB: I am usually writing, reading, exercising, watching sports, or spending time with my wife, April, and 5-year-old son, Jackson.

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

PB: Lately I have been listening to podcasts in my car, especially *The Brendon Show*, *Finding Mastery*, and *Success Talks*. The radio is usually on Classic Rock or Sports Talk, and the most recent music playing is Andy Narell’s new album, *We Kinda Music*.

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

PB: Take piano lessons and work much harder to understand music theory.

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

PB: The ESPN app.

▶ Tap to play Video



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

PB: I wish all student percussionists knew that above all else, PAS is about the *people*. The long-term relationships one can build as a PAS member by attending PASIC, serving on a committee, or becoming a chapter officer are life-changing. I also wish they knew that as a PAS member, the ownership and empowerment to make a difference in the organization is real. The question is never, "What can PAS do for you?" but "What can you do for PAS?" As my dear friend and colleague B. Michael Williams says, "The magic is in the service." **RIS**

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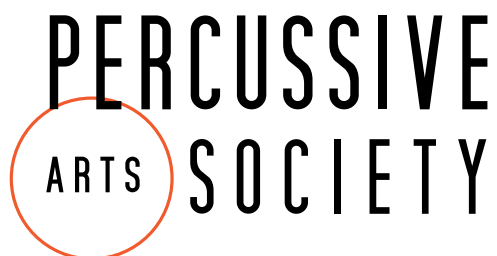
Audition Dates: January 20, 2018 & February 3, 2018

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

2018



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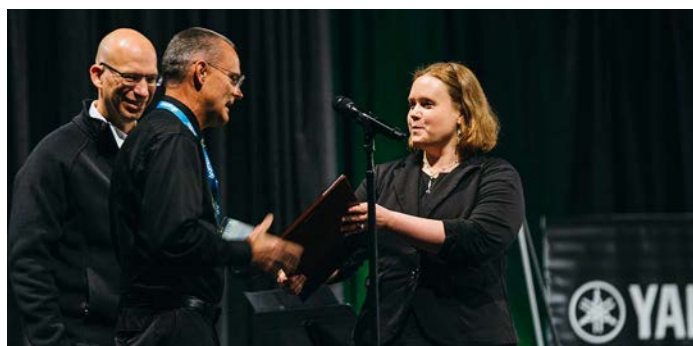
PASIC 2018

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HALL OF FAME SPOTLIGHT

GENE KRUPA, JOHN CAGE, SAUL GOODMAN

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](#).

GENE KRUPA

BY FREDERICK FAIRCHILD

The first major “drum star,” Eugene Burtram Krupa was born in Chicago in 1909. Drumming since the age of 12, and influenced by such drummers as Baby Dodds, Zutty Singleton, and Chick Webb, he joined a group of young musicians called the Frivolians, working summer jobs in Wisconsin. At sixteen he entered St. Joseph’s College to study for the priesthood, but he quit after one year to pursue a career as a drummer.

He joined a group of musicians known as the “Austin High School Gang,” which included Benny Goodman, Eddie Condon, Bud Freeman, and Jimmy McPartland, among others. He became associated with the “Chicago Style” of music during the 1920s, and in 1927 he made his first recording with the McKenzie-Condon Chicagoans. During the eight years that followed this session, Krupa played in Chicago and New York with the bands of Red Nichols, Mal Hallet, Irvin Anderson, Russ Columbo, and Buddy Rogers.

In 1935, he began his association with Benny Goodman, playing in the Goodman big band as well as in the Benny Goodman Quartet with Goodman, vibist Lionel Hampton, and pianist Teddy Wilson—the first integrated group to achieve widespread success. Krupa quickly achieved fame for his solo work on “Sing, Sing, Sing” at the famous Carnegie Hall Concerts in 1937. Thanks to his showmanship, he became the first major jazz soloist on drums.

In 1938 he left Goodman to form his own band, surrounding himself with sidemen like Charlie Ventura, Roy Eldridge, and Gerry Mulligan, and vocalist Anita O’Day.

In 1944, he was voted America’s outstanding drummer. He toured with Tommy Dorsey and then formed a new big band of his own. The band worked until 1951 when Krupa began three years of touring with the Jazz at the Philharmonic troupe. He later went on to lead trios and small combos, and his “Drum Battles” with Buddy Rich are now legendary. Sal Mineo starred as Krupa in a Hollywood movie, *The Gene Krupa Story*. He became a favorite performer in movies and on television.

As a teacher, he inspired thousands of drummers through clinics, workshops, and through the school he and Cozy Cole operated in New York.

Krupa announced his retirement in 1967, but three years later he went back to work, making appearances with the original Benny Goodman Quartet. His last public appearance was at Saratoga Springs, New York. He died in 1973.



▶ Tap to play Video



Gene Krupa playing “Sing, Sing, Sing” with Benny Goodman

JOHN CAGE

BY DAVID REVILL

Beginning in the mid-1930s, John Cage's pieces for percussion ensemble liberated the genre from its supportive role in the orchestra of giving emphasis to the activity of other instruments, and its role in popular music as rhythmical. Pieces such as the "Quartet" (1935), "Trio" (1936), the three "Constructions" (1933–41), "Living Room Music" (1940), the second and third "Imaginary Landscapes," and "Credo in US" (all in 1942), and "Amores" (1943) were among the first of their kind in the west.

Cage was born in 1912 and was drawn to a kind of music in which percussion was central. In writing for percussion, Cage could invent sound-sources, such as the water gong (where the pitch of a resonating gong is modified by lowering the instrument into the water), and use industrial ready-mades such as spring coils or brake drums. Cage also saw percussion music as a way to liberate noise from its subordination to pitched sound.

Cage also became interested in duration—time. In the late 1930s, he began to explore what he called "micro-macrocosmic rhythmic structure" in which the grouping of units of time was the same on the small and the large scale. After a first try in "Imaginary Landscape no. 1" (1939), rhythmic structure reaches textbook clarity in the "First Construction (in Metal)," premiered nine months later.

Cage's early percussion pieces are not technically difficult; the challenges come from their rhythmic complexity. "There's none of this boom, boom, boom business in my music," Cage wrote. For him, a measure was literally a unit of time, "not a one two three four—which I fill with various sounds." Arguably, this permits some leeway with tempo, away from metronomic precision, toward a more relaxed sense of time.

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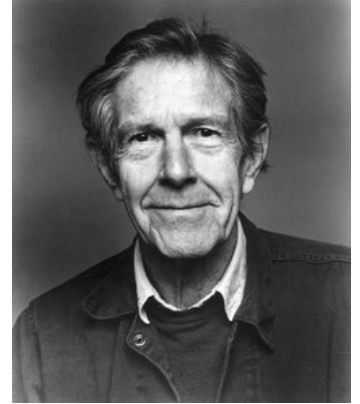


University of Michigan Percussion Ensemble performing John Cage's "Second Construction"

In the mid-1940s, Cage received instruction in traditional Indian music, and his teacher told him that, "The purpose of music is to sober and quiet the mind, thus making it susceptible to divine influences." The question was then how best to embody the revelation in music.

Cage worked out the "how" once he began to study Zen Buddhism. Musical rules and aesthetic standards, he concluded, bolster and nourish our preferences; for music to help us toward pure experience, we need to give them up. Beginning with works such as "Music of Changes" (1951), Cage began to ascertain the details of his pieces through chance operations, "making my responsibility not the making of choices, but the asking of questions." Using chance, Cage maintained, was not an abdication of responsibility, it was a discipline. Cage's central chance method involved the *I-Ching*, the traditional Chinese book of wisdom. The chance pieces are, again, not necessarily technically difficult—although "17'10.554" for a percussionist" (1956) is so impossibly complex that Cage invites players to read the pages "in any focus"—that is, matching their realization to the limits of their technique.

In the 1950s, Cage began to reject the idea of improvisation. From the 1970s onwards, though, Cage began to develop his own version of improvisation. It was one of many syntheses on which Cage embarked in the last 20 years of his life: an expansion and re-incorporation that preserved the basic approach he had developed, but extended it to integrate aspects he had excluded. Cage died in 1992.



[Click here to read John Cage's full PAS Hall of Fame bio.](#)

SAUL GOODMAN

BY RICK MATTINGLY

With every instrument, certain players become the model to which all others are compared. Saul Goodman set that standard for timpani performance. Born in Brooklyn in 1907, Goodman's first exposure to percussion came at the age of 11 when he joined a Boy Scout drum-and-bugle corps. When he was 14, he began studying timpani with New York Philharmonic timpanist Alfred Fries. He started playing with a variety of groups and occasionally subbed with the New York Philharmonic. As a result, he was offered the timpani position at age 19 when Fries retired.

During his 46 years with the New York Philharmonic, Goodman also had the opportunity to play in chamber music settings, including the first performance of Bela Bartok's "Sonata for Two Pianos and Percussion" with Bartok and his wife.

Goodman taught at The Juilliard School for 41 years. Among his students were Vic Firth (Boston Symphony), Gerry Carlyss (Philadelphia Orchestra), Roland Kohloff (who took Goodman's place in the New York Philharmonic), Rick Holmes (St. Louis Symphony), Eugene Espino (Cincinnati Orchestra), Barry Jekowski (San Francisco Symphony), Bill Kraft (Los Angeles Symphony), and many others.

Goodman also taught some of the great jazz drummers, including Gene Krupa, Louie Bellson, and Cozy Cole. "Cozy Cole was the first black drummer to get on the staff of a major radio station," Goodman recalled. "He played with a conductor named Raymond Scott. One day Cozy said, 'Raymond wants to know if you'll write a piece for you and me.' That's how I came to write 'Timpiana.'"

When Goodman taught at Deerwood Music Camp, the head of the dance department asked him to write a piece for dancers, and "Ballad for the Dance" was the result. The dance department at Juilliard also asked Goodman to write a piece for them, so he composed "Proliferation Suite."

Goodman is perhaps best known for his *Modern Method for Tympani*. "Most of the things I've written have been to educate my students," he explained. "I wanted to make the exercises not only technically instructive, but also musically enlightening."

He is also known for his timpani sticks. "From the very beginning of my career, I made my own slicks," he explained.

"Of course, there weren't too many good sticks available then. You were practically forced to make your own. I designed them with a definite purpose in mind—mainly for the different pieces in the repertoire."

Other products to find favor with percussionists were Goodman's chain-tuned timpani and suspended-shell snare drums.

Goodman always stressed musicality. "Most percussion people don't think of what they're doing in a musical sense," Goodman said. "Another thing that is often neglected is the tone quality that you can produce from percussion instruments. And then there's an important element of balance. How do you balance with different ensembles? Do you just go in there and knock the devil out of something or do you listen and try to adjust your balance so you are well-coordinated with the group you're playing with? Those are the important elements of adjusting yourself to percussion instruments."

Goodman died in 1996.



[Click here to read Saul Goodman's complete PAS Hall of Fame bio.](#) **RIS**



Tap here to hear a recording of "Timpiana."

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

South Windsor, CT, 06074

Info: 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/

ThisWorldMusic Cuba Study Abroad, Winter Session

When: February 17–25, 2018

Where: Cuba

Info: thisworldmusic.com/cuba-study-abroad-dance-music-winter

Nebojsa Jovan Zivkovic Concert and Master Classes

When: February 19–25

Where: Sochi, Russia

Info: www.zivkovic.de/homepage.htm

Your Drum Circle Hoots

When: February 20, 7:30–9:15 A.M.

Where: The Packing House, 156 River Road, Willington,
Willington, CT 06279

Contact: Bob Bloom (bb@drumming-about-you.com)

Minnesota Day of Percussion®

When: February 22–24

Info: <https://www.facebook.com/MNPAS>

MARCH 2018

Sō Percussion @ Richardson Auditorium

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

Where: Richardson Auditorium, Princeton University

Info: sopercussion.com/events/

Alabama Day of Percussion®

When: March 3

Info: <https://www.facebook.com/Alabama-Chapter-of-the-Percussive-Arts-Society-482646275121674/>

Hartt Graduate Percussion Group

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

Where: University of Hartford

Contact: btoth@hartford.edu

Rhode Island Day of Percussion®

When: March 3

Info: <https://www.facebook.com/RhodyPAS>

KoSA Cuba

When: March 4–11

Where: Havana

Info: 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/

Day of Percussion in Zwolle

When: March 9–10

Where: Conservatorium, Aan de Stadsmuur 88, Zwolle,
8011 VD, NL

Info: <http://members.home.nl/percussion/>

Kentucky Day of Percussion®

When: March 10

Info: <http://kypas.org/>

Sō Percussion @ the John F. Kennedy Center

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

Where: Washington D.C.

Info: sopercussion.com/events/

Illinois Day of Percussion®

When: March 17

Info: <http://community.pas.org/illinois/home>

Utah Day of Percussion®

When: March 17

Info: <http://community.pas.org/utah/home>

Trinidad and Tobago Day of Percussion®

When: March 17

Contact: jmw83d@yahoo.com

Virginia/DC Day of Percussion®

When: March 18

Info: <https://www.facebook.com/pages/Percussive-Arts-Society-VA-DC-Chapter/151882168183806>

Russia Day of Percussion®

When: March 18–23

Contact: nikita31may@gmail.com

Sō Percussion @ Samford University

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

Where: Samford University

Info: sopercussion.com/events/

Your Drum Circle Hoots

When: Mar 20, 7:30–9:15 A.M.

Where: The Packing House, 156 River Road, Willington, Willington, CT, 06279

Contact: Bob Bloom (bb@drumming-about-you.com)

Arizona Day of Percussion®

When: March 23–24

Info: <http://community.pas.org/arizona/home>

Iowa Day of Percussion®

When: March 24

Info: <http://community.pas.org/iowa/home>

South Carolina Day of Percussion®

When: March 24

Info: <https://www.facebook.com/SCPAS>

APRIL 2018

UConn Percussion Ensemble

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

Where: University of Connecticut

Contact: 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/

Germany Day of Percussion®

When: April 5

Contact: mycka@marimbasolo.com

Minnesota Day of Percussion®

When: April 7

Info: <https://www.facebook.com/MNPAS>

Percussion in Zwolle

When: April 7

Where: Conservatorium

Info: members.home.nl/percussion

Sō Percussion @ the Modlin Center for the Arts

When: April 7

Where: Richmond, Virginia

Info: 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

Ontario Day of Percussion®

When: April 8

Contact: michellebethcolton@gmail.com

Kingswood Oxford School Presents: Sō Percussion

When: April 13

Where: West Hartford, Conn.

Info: 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/

Hartt Steelband

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

Where: University of Hartford

Contact: btoth@hartford.edu

Indiana Day of Percussion®

When: April 14

Info: <https://www.facebook.com/IndianaPAS/>

Louisiana Day of Percussion®

When: April 14

Info: <https://www.facebook.com/LouisianaPASChapter>

Washington Day of Percussion®

When: April 14

Info: <https://www.facebook.com/washingtonpas>

Your Drum Circle Hoots

When: April 17, 7:30–9:15 A.M.

Where: The Packing House, 156 River Road, Willington, Willington, CT, 06279

Contact: Bob Bloom (bb@drumming-about-you.com)

Arkansas Day of Percussion®

When: April 21

Info: <https://www.facebook.com/Arkansas-Percussive-Arts-Society-400634489953488/>

Pennsylvania Day of Percussion®

When: April 21

Info: <http://community.pas.org/pennsylvania/home>

Pulse! by Heartbeat Percussion

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

Where: Sacred Heart University

Info: www.edgertoncenter.org

Hartt Percussion Ensemble

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

Where: University of Hartford

Contact: btoth@hartford.edu

Tennessee PAS Chapter Day of Percussion®

When: April 21, 9:00 A.M. –7:00 P.M.

Where: Natalie L. Haslam Music Center, 1741 Volunteer Blvd.,
Knoxville, TN, 37996-2600

Info: community.pas.org/tennessee/new-item

SHU Percussion Ensemble

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

Where: Sacred Heart University

Info: www.edgertoncenter.org

Oklahoma Day of Percussion®

When: April 27–28

Info: <https://www.facebook.com/okperc/>

Connecticut PAS Day of Percussion®

When: April 28

Contact: 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

MAY 2018**New Jersey Day of Percussion®**

When: May 3–4

Info: <https://www.facebook.com/New-Jersey-Chapter-PAS-167295299993475/>

Your Drum Circle Hoots

When: May 15, 7:30–9:15 A.M.

Where: The Packing House, 156 River Road, Willington,
Willington, CT, 06279

Contact: Bob Bloom (bb@drumming-about-you.com)

**2018 John Philip Sousa National Young Artists Solo
Competition and Scholarship Opportunity**

Application Deadline: May 18, 2018

Info: getbanded.us1.list-manage.com/track/click?u=fde34fcf1646716b2d059bbf5&id=1afa4c9b3a&e=5a9136fcb6

Nebojsa Jovan Zivkovic Concert and Master Class

When: May 19

Where: Győr, Hungary

Info: www.zivkovic.de/homepage.htm

Sō Percussion @ 92nd Street Y

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

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

Info: sopercussion.com/events/

JUNE 2018**Nebojsa Jovan Zivkovic Percussion Camp**

When: June 16–17

Where: Teneriffe, Canary Islands

Info: www.zivkovic.de/homepage.htm

Sō Percussion @ Caramoor Center for Music and the Arts

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

Where: Katonah, N.Y.

Info: 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

JULY 2018**Nebojsa Jovan Zivkovic Concert and Master Classes at
Marimba Festival**

When: July 2–4

Where: Pleven, Bulgaria

Info: www.zivkovic.de/homepage.htm

**Eighth Annual Summer Tabla Workshop with
Shawn Mativetsky**

When: July 2–8

Registration Discount: April 1

Where: Schulich School of Music of McGill University
Montreal, Canada

Info: <http://www.shawnmativetsky.com/annual-summer-workshop-atelier-annuel>

New Orleans Traditional Jazz Camp

When: July 22–28, 2018

Where: New Orleans, LA

Info: www.neworleanstradjazzcamp.com

ThisWorldMusic Ghana Study Abroad, Summer Session I

When: July 4–16, 2018

Where: Ghana

Info: 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

Nebojsa Jovan Zivkovic Concert at Percufest

When: July 14

Where: Valencia, Spain

Info: www.zivkovic.de/homepage.htm

Nebojsa Jovan Zivkovic Master Classes at Percufest

When: July 15–17

Where: Valencia, Spain

Info: www.zivkovic.de/homepage.htm

Zivkovic's Summer Academy for Marimba & Percussion

When: July 29–August 5

Scholarship deadline: June 1 (zivkovic.de/stipendium.htm)

Where: Germany

Info: www.zivkovic.de/summeracademy.htm

AUGUST 2018

Poland Day of Percussion®

When: August 1–10

Info: <http://www.percussion-art.pl/>

SEPTEMBER 2018

Italy Day of Percussion®

When: September 18–23

Info: <http://italypas.it/>

OCTOBER 2018

Nebojsa Jovan Zivkovic Concert and Master Classes at Shanghai Percussion Festival

When: October 1–7

Where: Shanghai, China

Info: www.zivkovic.de/homepage.htm

Nebojsa Jovan Zivkovic Concert and Master Class

When: October 26

Where: Cardiff, England, UK

Info: www.zivkovic.de/homepage.htm

NOVEMBER 2018

PASIC18

When: November 14–17

Where: Indianapolis, IN

Info: www.pasic.org **RIS**



PASIC18
November 14–17 | Indianapolis, Indiana

120 concerts, clinics, master classes, labs, workshops, panels, and presentations.

International Drum and Percussion Expo

Marching Percussion Festival

Ensemble & Solo Competitions

Scholarships Available

Registration Opens Spring 2018
pasic.org

PERCUSSIVE SOCIETY
ARTS

f 

APP SCENE: PART 6

BY MICHEAL BARNES AND PETER SOROKA



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

APPS FOR HEARING HEALTH

Hearing safety and hearing loss prevention should be a top priority for every musician. Knowing when to wear hearing protection can be difficult for musicians because the instrument volumes experienced on stage or in the practice room are normally at or above the safety threshold. The apps below allow you to easily monitor the sound levels around you or provide hearing tests that allow you to monitor your hearing health.

Sound Level Meter Pro

by Mint Muse

iOS

\$19.99

With this app, you have one of the most detailed decibel meters available on any app store. Sound Level Meter Pro offers a high peak range of 110dB, five frequency weightings, and is specifically calibrated for 36 Apple devices. Meter performance is comparable to some of the most expensive analog meters on the market. It also includes detailed graphs, readings over time, and the ability to capture photos of your sound sources.

Sound Meter Pro

by Mobile Essentials

Android

FREE

This is a simple decibel meter that shows you the current decibel level of your surroundings. Also, the app can provide a graph of the noise levels over time. In addition, the app can provide comparisons of your results to similar sound sources (e.g., the sound of an alarm clock at 80 dB). However, this app doesn't provide as much detailed information or the accuracy of the higher-end apps.

SPLnFFT Noise Meter

by Fabian Lefebvre

iOS

\$3.99

With this app, making a judgement call about whether or not to wear earplugs is easy. A color-coded bar in the app turns green when the sound level is safe, yellow when it is becoming destructive, and red when hearing protection is needed. The app also keeps track of the maximum and minimum sound levels per session, and you can read the results in a scale setting, bar graph, or histogram.

uHear

by Unitron Hearing Ltd.

iOS

FREE

This app allows you to take various hearing tests to see if you have hearing loss. These tests can measure your hearing in certain frequencies, measure your ability to comprehend conversations in noisy environments, and provide suggestions for doctor consultation based on your answers to a brief set of questions. The tests appear to be quite accurate, but results depend on your available headphones and the quietness of your testing environment.

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

Test Your Hearing
by EpsilonZero
Android
FREE

This app provides two hearing tests to determine if you have hearing loss. One test presents 25 tones in a frequency range and asks if you can hear them. The other test presents 25 tone pairs and asks if you can hear a difference between them. Then the app displays your results and shows an animal with your same hearing abilities.

Many musicians worry about losing the subtleties of their ears when wearing ear protection, but with a pair of musician earplugs, the sound quality is not compromised. By visiting with an audiologist, you can have your hearing tested and be fitted for custom molded earplugs for musicians that come with a variety of filter levels to reduce a range of decibel levels.

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. **RS**



The University of Utah School of Music Graduate Teaching Assistantship

The University of Utah School of Music announces multiple Graduate Assistantships in and for Percussion students wishing to pursue the Masters or Doctoral Degree in Music Performance or Music Education. Graduate Assistants in the program are given numerous opportunities for personal and professional development by working directly with the percussion faculty:

- Assist with Percussion Methods Course – Fall Semester
- Assist with Utah Marching Drumline (arranging opportunities included)
- Assist with Honors Youth Percussion Ensemble (HYPE) – Spring semester
- Coaching / Conducting Opportunities with the U Percussion Ensemble
- Performance / Coaching Opportunities within Jazz Area
- World Music Area / General Studies
- Administrative duties with camps, festivals and clinics
- Assist in program operations

Full and/or Half Assistantships available. Students obtaining a Graduate Assistantship in the program receive a full tuition waiver. Full time GTA Positions receive a \$13,500 (est.), nine-month stipend. Graduate Assistants are expected to audition for and participate in large ensembles (Orchestra and/or Wind Ensemble and Percussion Ensemble), assist in the daily operations of the percussion program and maintain an acceptable grade point average in the masters or doctoral program.

For more information, visit: www.mikesammons.com

In addition to the graduate application, please send (electronic submission) supplemental materials consisting of video / audio of representative percussion ensemble and/or marching percussion group performances that you directly coached and/or conducted as applicable, as well as sample marching percussion arrangements (collegiate and/or high school) to: Dr. Michael Sammons, Percussion Area Head, E-mail: Mike.Sammons@utah.edu

Please visit our websites at www.music.utah.edu and www.uofubands.org and for additional information regarding the U of U music programs, ensembles, faculty and admissions.

The University of Utah is an Equal Opportunity Employer that actively seeks diversity among its employees.

PEOPLE AND PLACES

CHINA

The first PAS China International Percussion Festival was held Aug. 2–6, 2017 in Beijing. More than 500 percussionists from throughout China attended over 20 master classes and concerts. It was the first PAS event in China.

The festival included master classes, concerts, and competitions. International artists and ensembles included Adam Mason (Canada), Joe Porter (Canada), University of Lethbridge Globe Drums Steel Band (Canada), Philippe Spiesser (France), Lucas van Merwijk (Netherlands), Juanjo Guillem (Spain), Aly N'Diaye Rose (Senegal), Jojo Mayer (Switzerland), Leigh Howard Stevens (USA), Tracy Thornton (USA), Benjamin Toth (USA), and Dr. Brian Zator (USA). Young Chinese artists Jianpeng Feng, Qingshan Lu, Fei Wang, and Dongliang Xu also gave master classes.



Brian Zator and Jianpeng Feng at Brian's clinic



Brian Zator, Ben Toth, and some enthusiastic festival-goers!



Closing Ceremony

During the four-day event, more than 300 students from major Chinese conservatories and extramural music schools participated in competitions for solo marimba, snare drum, drumset, and chamber ensemble. The age of the competitors ranged from elementary school through college level.

The festival was co-hosted by Colorful Theatre at the Xicheng District Cultural Centre and Beijing No. 35 High School, and it received major media coverage, including national and local television, newspapers, and websites. PAS president Dr. Brian Zator spoke at the opening and closing ceremonies.

The PAS China chapter was founded in January 2016 and held a “pre-event” in August, 2016. At that time, PAS International Committee Chair Adam Mason announced the official establishment of the China chapter. Since then, the China chapter has been pursuing the PAS mission to inspire and educate students throughout China.

The Second PAS China International Percussion Festival will take place in Beijing in the summer of 2018.

GERMANY

A new documentary presents German composer **Matthias Schmitt** in his own words and shows many of his musical activities. We hear about his first attempts in composing, playing in bands, and recording in the studio with Juergen Gerner in Hirschfeld, where he is still working on percussion compositions and pop songs. Schmitt recorded a special version of “Ghanaia” and two more songs. We see him singing and playing piano, drums, guitar, bass, and percussion. The marimba is played by **Evgeniya Kavalzhieva**.

Schmitt studied at Musikhochschule Wuerzburg, Germany with Professor Siegfried Fink. He composed numerous musical



Matthias Schmitt

pieces for percussion instruments and “Agnus Dei” for choir and marimba, which was, after the first performance in Wuerzburg, also presented in New York at St. Michael’s Episcopal Church. Subsequently the composition toured the world and was performed by choirs in England, Austria, Luxembourg, Argentina, and Spain.

After an incubation time of 10 years “Ghanaia” was published in 1997. The player uses four mallets to play the composition, which was recorded by **Katarzyna Myćka**, who tells how she presented “Ghanaia” at different festivals around the world. Schmitt soon got requests from all over the world. The composer had to find a way to get the then self-published composition in marimba players’ hands, so the Norwegian publishing house Norsk Musikforlag took care of it. The more than 150 interpretations of “Ghanaia” on YouTube show the immense impact of the composition. It’s a hit for many marimba players because it combines driving rhythm with nice harmonies and a flowing melody. The documentary can be seen at https://www.nicolasunger.com/en/ghanaia20_english_blog_entry/ and <https://www.youtube.com/user/nicolasunger>.

USA

Illinois

Drumset artist **Gregg Bissonette** was one of the guest soloists with the University of Missouri – St. Louis Jazz Ensemble, under the direction of Jim Widner, during their performance at The Midwest Clinic in Chicago on Dec. 20, 2017. His appearance was made possible by Dixon drums, Sabian cymbals, Vic Firth drumsticks, Remo heads, DW pedals, LP accessories, and Direct Sound headphones. Later that afternoon, Bissonette gave a clinic “The Complete Drumset Player: Well-Rounded from the Start,” sponsored by Hal Leonard. The clinic was based on the newly-released publications *Drumset Method 1* and *Drumset Method 2* and also featured the books’ co-author, **Kennan Wylie**.

New York

ROC Drummers is an after-school hand drumming program that provides an opportunity for grade school students in the City of Rochester to experience the joy of making music, while simultaneously gaining the acquisition of valuable life skills—setting and achieving personal goals, and working with



The ROC Drummers rehearsing at the David F. Gantt Community Center

others towards common goals. The ROC Drummers rehearse and perform drum music derived from contemporary original and African-based sources. They meet once a week during the school year at the David F. Gantt Community Center on North Street in Rochester.

The ROCmusic Collaborative, modeled after the *El Sistema* program, is the host organization for this free, after-school music program. All of the ROC Drummers receive instruction on string instruments through the Collaborative. The ROC Drummers program began in September 2015 and is open at to all City of Rochester students—public, private, and home schooled. No prior musical experience is required

The facilitator for the ROC Drummers is **Bill Cahn**, a 2005 Grammy Award recipient, who has performed worldwide with the Nexus percussion ensemble since 1971. From 1968–95 he was also the Principal Percussionist in the Rochester Philharmonic Orchestra—a supporting organization of the ROCmusic Collaborative. He currently serves on the RPO’s Education Committee and Honorary Board of Directors. **RIS**

PAS ITALY DAYS OF PERCUSSION

BY ROSA ANNA BUONOMO

The PAS Italy Days of Percussion Festival and Contest, a weeklong event at the Serena Majestic Hotel in Montesilvano, concluded on Sept. 24 with a concert given by the winners of the competition. This major percussion competition is considered one of the most significant percussion contests at an international level. The event was organized by the Italian PAS cultural association, chaired by **Antonio Santangelo**.

The fifteenth edition saw among the participants the prestigious **Jianli Percussion Ensemble**, the most influential percussionist ensemble of China. **Dom Famularo**, the American drummer known as the “World Drumming Ambassador,” also honored us with his presence. The concert given by **Claudio Santangelo** and **Stefano Delle Donne** successfully fused together the sounds of the violin and the marimba, creating something special. The audience was thrilled to hear their music, consisting of classical and light classical music that all were familiar with. A standing ovation was enthusiastically given by the entire audience. Claudio has a prodigious technique on marimba, which always serves the musical expression. His encore was a solo arrangement of “The Flight of the Bumblebee,” which brought the house down in thunderous applause. The innovative performance of France’s **Philippe Spiesser** was truly amazing and highly appreciated by all present.

On the closing night of the festival, marimbist and composer **Gordon Stout** was awarded a lifetime career achievement award for his contributions in the field. Gordon was also present in Italy for the first time. “The Santangelos put together an absolutely incredible week, which I was very fortunate to be a part of,” Stout said. “The guest roster was filled full of percussion artists from

around the world, and we all became very close with each other, like a fine family. The competition in marimba was also wonderful. It was great working with and getting to know **Carolina Alcaraz** (Spain) and **Jeanni Zhang** (China). There were some amazing performances, including 14-year-old **Hedi Yang** from China, the overall winner of the marimba competition. You will see more of her in the marimba world in the future, I am sure of it.”

Over 220 people registered for the weeklong festival this year, and they came from over 33 countries around the world; this figure is up by more than a 100 registrants compared to last year. The numbers have grown in part due to the addition of a jazz vibraphone section.

JURIES AND WINNERS

Marimba

Jury: Gordon Stout, Carolina Alcaraz, Jeanni Zhang

Winners: **A** 1st Prize abs. 100/100 **Hedi Yang** (China), 2nd Prize **Jinwei Zhang** (China), 3rd Prize **Sara Merisca** (Romania). **B** 1st Prize **Nežka Prosenjak** (Slovenia), 1st Prize **Jingxue Ren** (China), 3rd Prize **Gaku Ueno** (Japan). **C** 1st Prize no winner, 2nd Prize **Pereira Tristan** (France), 3rd Prize **Ling Lu** (Taiwan).

Vibraphone

Jury: David Friedman, Philippe Spiesser, Alexey Chizhik

Winners: **A** 1st Prize abs. **Adam Świątulski** (Poland), 2nd Prize **Kajetan Skoneczny** (Poland) and **Jeremias Zöhrer** (Austria), 3rd Prize **Petr Nikonov** (Russia). **B** 1st Prize no winner, 2nd Prize **Gloria Yehilevsky** (USA), 3rd Prize **Edoardo G. Parente** (Italy). **C** 1st Prize no winner, 2nd Prize **Tomi Emilov** (Bulgaria) and **Arthur Bechet** (France),

3rd Prize **Louis Lebreton** (France). **Jazz** 1st Prize **Lucas Dorado** (Switzerland), 2nd Prize **Michał Puchowski** (Poland) and **Marcin Pater** (Poland), 3rd Prize no winner.

Snare Drum

Jury: John Wooton, Markus Leoson, Frédéric Macarez

Winners: **A** 1st Prize **Marco Santos** (Portugal), 2nd Prize **Sang Min Oh** (South Korea), 3rd Prize **Anna Wojtas** (Poland). **B** 1st Prize abs. **Ririko Abe** (Japan), 2nd Prize **Daniel Araújo** (Portugal), 3rd Prize no winner. **C** 1st Prize **Salvador Ribes Mut** (Spain), 2nd Prize **Kolics Máté** (Hungary), 3rd Prize **Gioele Balestrini** (Italy) and **Tomi Emilov** (Bulgaria).

Timpani

Jury: Frédéric Macarez, John Wooton, Markus Leoson

Winners: **A** 1st Prize **Xida LU** (China), 2nd Prize **Anna Wojtas** (Poland), 3rd Prize no winner. **B** 1st Prize **Latypov Allaïar** (Russia), 2nd Prize **Simon Landqvist** (Sweden), 3rd Prize no winner. **C** 1st Prize no winner, 2nd Prize **Tamas Szalai** (Hungary), 2nd Prize **Aleksander Raknes Ulriksen** (Norway), 3rd Prize no winner

Drumset

Jury: Dom Famularo, Rick Laatham, Marco Iannetta

Winners: **A** 1st Prize abs. **Luca Cravero** (Italy), 2nd Prize **Oscar Martin Del Rio** (Italy), 3rd Prize **Manuel Pierangeli** (Italy). **B** 1st Prize abs. **Alessio Del Ben** (Italy), 2nd Prize **Emanuele Giorgetti** (Italy), 3rd Prize no winner. **C** 1st Prize abs. **Michele Santoleri** (Italy), 2nd Prize **Emanuele Cossu** (Italy), 3rd Prize **Stefanos Meletiou** (Cyprus).

Composition

Jury: Eckhard Kopetzki, G. Stout, F. Macarez, M. Leoson, Richard LeVan (HoneyRock Pub.)

Winners: A 2nd Prize **Fumihiro Ono** (Japan) and **José Antonio Moreno Romero** (Spain). D 2nd Prize **Anzalone Bradley Michal** (USA), 3rd Prize **Maxime Bassa** (France), 3rd Prize **Hamit Yokus** (Turkey). B, C, E no winners.

The first prizes received the total sum of €8,000 offered by Adams (Holland), and instruments were donated by various sponsors for a value of €5,000.00. The winner of the Jazz Vibraphone category, **Lucas Dorado**, received a beautiful vibraphone from Bergerault (France) for a value of €6,500. The winning compositions will be released and distributed by HoneyRock (USA). The competition received the patronage of the Ministry of Foreign Affairs, the President of the Senate, the Abruzzo region, and the contribution of the PescaraAbruzzo Foundation.

Sponsors

Adams, Valmusic, Bergerault, Yamaha, Bison, HoneyRock, Encore Mallets, Pustiens Percussion, Angelini Mallets, Istanbul Cymbals, TreeWorks, Alternate Mode I., Italy Percussion Edition, RAWI, Innovative Percussion, Sempiternus Snare Drum, Southern Percussion, Italian Tambourines, TreeHouse, Morleo Edition, AP Instruments, Zildjian, Mike Balter, Peter's Marimba bags, Buffalo Marimba, Koala Percussion, Sabian, Evans, Palladium Music. **RIS**



Career award awarded to Gordon Stout



All the first prize winners with the President of the PAS Italy

PRODUCT SHOWCASE

CRX

AIR Series Low-Volume Cymbals

The new AIR Series low-volume cymbals from CRX offer all the advantages of similar cymbals, but at an affordable price point. These high-quality, low-volume cymbals are available in a wide selection of sizes and a choice of two, full-size box sets. CRX AIR are recommended for studios, schools, and practice rooms. Visit trxcymbals.com to learn more.

CYMPAD

Chromatics SE Available in Camouflage Color Option



Cympad has announced its new Chromatics SE (Special Edition) cymbal washers are now available in a special-edition camouflage color. Developed to reveal the sound of cymbals and enhance the look of your drumset, the Camouflage Chromatics are 40 x 15mm and come in convenient 5-packs.

INNOVATIVE PERCUSSION

Luisito Quintero Timbale Sticks



The LS-LQ timbale sticks were designed by master percussionist Luisito Quintero. The LS-LQ is constructed of hickory, measures 16 inches in length, 1/2-inch in diameter, and features a natural finish.

Christopher Lamb Orchestral Xylophone Mallets



This series allows the player to experience the colorful, comically clever side of the xylophone's character, as well as the cutting edge, powerhouse presence required in a concert hall. To view the Christopher Lamb Xylophone Mallet Series product video, visit youtube.com/playlist?list=PLn2JmOgUfx-0wk-8tQ3rYxlrpUrmDIIMSv.

Breithaupt Drumset Models



The BB-1 and BB-2 were designed to the specifications of Bob Breithaupt, Professor of Music, Department Chair of Jazz Studies/Music Industry, Director of Percussion at Capital University. The Breithaupt models are available in either maple (BB-1) or hickory (BB-2) and feature a medium taper with a teardrop bead. To view Bob's video series, *The Stick & the Cymbal*, visit youtube.com/watch?v=VG_U48Dk2l0&list=PLn2JmO-Ufx-2vQew8t2lIJQdisGuMI544.

All-State Audition Tutorials

Matthew Cook, from the Los Angeles Percussion Quartet, has compiled a set of tutorials to assist with the California All-State Audition Etudes. These include Keyboard, Snare Drum, and Timpani etudes for the high school level. Visit innovativepercussion.com/matthew_cook_2017_cbda_all_state for the tutorial and performance videos, as well as some additional helpful materials.

Thomas Burritt Marimba Mallets



The Thomas Burritt Series marimba mallets feature five models with synthetic cores built on walnut-stained handles and loosely wrapped with a unique, very soft yarn. Perfectly weighted, all three elements contribute to a superior look and feel allowing the player to subtly control timbre and minimize attack.

Bundlz Sticks



The Bundlz models are made of small bamboo dowels fixed around a larger wooden dowel core, which provides definition on cymbals and great dynamic range.

Lalo Davila Timbale Sticks



The LS-LD Series of timbale sticks are designed by Lalo Davila, percussionist and singer for the Salsa Band Orkesta Eme Pe, as well as percussionist with Take-6 and Vickie Carr. All three models are constructed of hickory and are 16 inches in length. They are available in three diameters: LS-LD1 "Azúcar," 3/8-inch; LS-LD "Caliente," 7/16-inch; and LS-LD3 "Mambo," 1/2-inch.

She-E Wu Series Concerto Models Redesigned



The She-e Wu Series features three concerto models, which have been redesigned for improved performance. Made with plastic cores that create a bright tone quality, the improved concerto models are wrapped with a durable polyester cord and include top and bottom circle stitching, increasing the mallets' lifespan while providing ultimate clarity in a concerto setting. The She-e Wu Series Concerto Models are available with either natural birch or rattan handles.

Models include WU4C and WU4CR, Medium Hard: warm sonority, yet focused sound for general playing; WU5C and WU5CR, Hard: multi-tonal characteristics for wider tonal options; and WU6C and WU6CR, Very Hard: bright timbre in order to project over an ensemble.

Pius Cheung Series with Birch Handles



Initially introduced in 2014, the Pius Cheung Series is now available with unfinished birch handles. Just like the original models, the Pius Cheung Series on birch are constructed with rubber cores of varying hardness and wrapped with a unique, alpaca-blend yarn.

Models include PIUS1B, Soft: powerful bass mallet for solo playing; PIUS2B, Medium Soft: bass mallet for ensemble or concerto playing; PIUS3B, Medium: general mid-range mallet for solo playing; PIUS4B, Medium Hard: high-range mallet for solo playing; PIUS5B, Hard: high-range mallet for ensemble or concerto playing; PIUS6B, Very Hard: Allows for the player to cut through an orchestra/ensemble when needed; and PIUS-GSB, Graduated Series: for general solo playing (models 1, 3, 3, 4).

John "JR" Robinson Signature Products

The John "JR" Robinson signature model (JR-1) is a full 17 inches in length with a diameter of .570 inches. The oval bead and quick taper assist in creating bold sounds on cymbals and toms. Designed by legendary drummer John "JR" Robinson, the JR-1 in white hickory is a well-balanced drumstick that is suitable for a wide variety of musical styles.



The BR-JR1 is a telescoping (retractable) medium-gauge wire brush that is substantially longer than a typical wire brush (14.5 inches). Built on a rubber handle, the BR-JR1 also features a felt ball on the butt end that can be used for cymbal swells, and a nylon tip at the end of the pull rod that helps provide an additional articulation choice on cymbals.

The BR-JR2 Martini Brush is a 16.5-inch non-retractable brush with heavy plastic red filament, producing a darker sound on drums and cymbals. Designed for more articulate brush sounds, it falls between the volume of a drumstick and the softer quality of a standard wire brush.

Seth Rausch Signature Model



The SR-1 white hickory signature sticks were designed by Seth Rausch, the Nashville-based drummer currently backing Keith Urban. The SR-1 is similar to a 3A, but slightly larger in diameter (.598 inches) and shorter in length (16 inches). Additionally, the quick taper and round bead provide a bit more front weight, which creates a warm sound at high volumes and helps facilitate the quietest of ghost notes.

Lenny Castro Timbale Sticks



The LS-LC model timbale stick was designed by percussionist Lenny Castro. The length is 16 inches with a diameter of .5 inches. The white hickory stick features a 14.5-inch black-lacquer finish for a distinct look. The barrel shaped bead creates bold yet clear cymbal sounds.

Nashville Model

The BNA-1 Nashville Model was designed in conjunction with Brian Fullen, Nashville-based drumset educator and studio drummer. The BNA-1 has a length of 16.5 inches with a diam-



eter in the hand at .626 inches but expanding slightly to .630 inches at the shoulder, creating a powerful sound while maintaining player control. The stick is made of white hickory, and the barrel-shaped bead creates bold yet clear cymbal sounds.

PEARL malletSTATION



Pearl has introduced the malletSTATION Adjustable Range Electronic Mallet Controller. Designed in partnership with Keith McMillen Instruments, the malletSTATION brings next-generation technology to the 21st-century mallet percussionist. The malletSTATION model EM1 is a full-sized, 3-octave, adjustable range electronic mallet controller designed for all players in any genre, from the beginning student through the gigging professional. The adjustable low-note range function allows you to set the fundamental diatonic note of the instrument to whatever you might need. The malletSTATION is powered exclusively by Mac, PC, iPad, iPhone, and Android devices through USB Bus Power, allowing performance almost anywhere with minimal set-up and equipment.

Designed in collaboration with Keith McMillen Instruments, malletSTATION's tech-forward design features KMI's Smart Fabric Sensor technology, allowing the silicone bar material to have an extremely sensitive, natural response, including mallet dampening and aftertouch control, and all can be easily tailored to your individual playing style.

The EM1 features a master control section, with three programmable faders, four programmable buttons, and the fixed function low-note and octave-shift buttons. In addition, three assignable pedal inputs allow for flexibility in performance such as sustain, expression, or any MIDI parameter of your choice. These controls are fully programmable through a software editor, so changing your configuration is as easy as clicking a mouse. The ultra-thin, lightweight chassis allows for easy portability, and the flexible mounting options provide many different ways of using your instrument.

ROLAND

PM-100 and PM-200 Personal Monitors



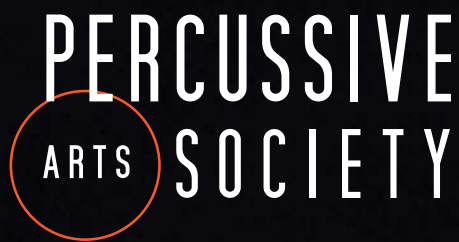
Roland has introduced the PM-100 and PM-200 Personal Monitors, two new amplification systems designed for use with V-Drums electronic percussion products. These compact, all-in-one monitors are specially optimized for Roland's V-Drums, providing the ultimate full-range monitoring experience for playing and practicing at home with any V-Drums set.

The PM-100 features 80 watts of power, a custom 10-inch speaker, and a tweeter, while the PM-200 features 180 watts of power, a custom 12-inch speaker, and a horn tweeter. Each monitor is designed to be placed on the floor, and the front face is angled to provide ideal sound coverage for a seated player. A full-width bar handle on top offers a convenient way to carry the monitor and adjust its floor position.

Each monitor includes an integrated mixer with a dedicated V-Drums input, plus 1/4-inch and 1/8-inch line inputs for connecting additional devices like electronic percussion pads, smartphones, and music players. Independent volume controls are provided for the V-Drums and line input sections, and there's a two-band equalizer for shaping the overall sound.

The PM-200 is also equipped with two XLR direct outputs that allow the user to pass sounds to a mixer or recording device, providing additional flexibility for using the monitor in stage, rehearsal, and studio applications. Via a panel switch, the outputs can be configured for either dual mono or stereo operation.

To learn more about the PM-100 and PM-200 Personal Monitors, visit Roland.com. **RIS**



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INDUSTRY NEWS

HIT LIKE A GIRL

2018 Theme, Schedule and Updates

Now entering its seventh year, the 2018 edition of the Hit Like a Girl international drum contest promises to build on the success and growing popularity of the program to expand public awareness of female drummers and grow the female drumming community. The 2018 theme, “Break Through,” is an acknowledgement of the progress already made in shattering barriers and stereotypes as well as a call to action aimed at empowering more women and girls to become players.

Hit Like a Girl 2018 runs from March through May. During the entry period there are six weekly competitions open to all contestants. The weekly contests are judged by top female drum-industry executives along with a female endorser from presenting sponsors. After the entry period there are two weeks of public voting followed by the selection of finalists and judging by an all-star panel of celebrity drummers. Winners will be announced during a webcast ceremony in mid-May.

This year, online entries will be accepted in the over-18 and under-18 age divisions of the drumset, concert, marching, and world percussion categories, as well as the new music technology category run by Beats by Girlz (www.beatsbygirlz.com). In addition, the updated HLAG website will offer links to professional backing tracks suggested by such artists as Anika Nilles and Kaz Rodriguez and sponsors including Drum Channel, Drumeo, and Drum Guru.

Other developments for 2018 include a version of Hit Like a Girl in China organized by the 9 Beats drum schools (www.9beats.com), expanded local contests in Mexico, France, the U.K., and other areas around the world organized through the HLAG Ambassadors program, and new alliances with educational organizations such as DCI, School of Rock, and Girls Rock Camps.

The lists of 2018 judges, prizes, and sponsors will be announced as they are confirmed. For more information visit hitlikeagirlcontest.com.

INNOVATIVE PERCUSSION

IP Welcomes Vegas Vanguard

Innovative Percussion announced the addition of Brian Howerton and the Vegas Vanguard organization to its family of artists. Under the direction of IP artist Brian Howerton, Vegas Vanguard Indoor reigns as a three-time medalist at WGI World Championships in Dayton, Ohio, and a 4-time medalist at SC-PA Championships in Southern California. Vegas Vanguard Indoor will begin using Innovative Percussion products exclusively during the 2018 season. Vegas Vanguard Entertainment (VVE) has performed in Las Vegas since 2006. Complete with LED

lighting and sound triggers, VVE performs for music awards shows, red-carpet events, movie premiers, private events, and more.

IP Welcomes Yoni Madar

Yoni Madar is an independent artist who creates and writes his own music. Born in Israel, he is a self-taught player, producer, and composer. Before the age of 14, Madar learned to play drums, guitar, bass, and piano, becoming fluent very quickly. IP artist Gordy Knudtson (Steve Miller Band) introduced IP to this amazing artist, who currently has thousands of followers on his YouTube page. Knudtson says that Yoni has mastered and utilizes Gordy’s “open-close” technique in a most musical way.

IP Welcomes Denny Seiwell

From respected jazz clubs to the largest concert stadiums to iconic recording sessions, Denny has established his place in drumming history. As an original member of Paul McCartney & Wings, he played on such huge hits as “Live & Let Die,” “Jet,” “My Love,” and “Band on the Run.” He has also worked with Billy Joel, James Brown, Janis Joplin, Art Garfunkel, and many others.

IP Welcomes David Rosenberg

From his beginnings as drummer-for-hire during the Punk and New Wave movement, to his status as first-call session ace on recordings with such artists as Bob Dylan, Alice Cooper, Chaka Khan, Carol King, Madonna, and Chris Botti, David Rosenberg has never slowed in his pursuit to grow and evolve as an artist. When the performing and recording climate changed, David moved into composing and cut a new path as an innovator, building lush soundscapes with computer-based technologies for all the major TV networks as well as advertising giants DDB, Grey, Ogilvy, and Lowe. Presently, David can be seen preforming in the U.S. and abroad with *Stoned Soul Picnic: The Laura Nyro Songbook*, and scoring soundtracks for documentary films.

PAISTE

Paiste Welcomes Alexandru-Zorn

Florian Alexandru-Zorn has set new brush playing standards through his publications *The Complete Guide to Playing Brushes*, *The Brush Secret*, and *The Brush Revolution*, as well as with his didactics, which led him on clinic tours throughout Europe, China, and the U.S. Florian has been invited to numerous renowned professional events like PASIC and the Montreal Drumfestival as a clinician. Alexandru-Zorn is also founder of the online music school onlinelessons.tv and lecturer at the



Florian Alexandru-Zorn

Popakademie Baden-Württemberg. To enhance his personal sound, he chose Paiste Masters, complemented by models from the Signature Traditionals and PSTX series. "Masters series offer an unbelievable sound for jazz, singer-songwriter, and world music. I am very happy to be a member of the Paiste family!"

Paiste is also excited to welcome the following additional new Paiste endorsees: Vladimir Ruzicic of Aleksandra Prijovic (Serbia), Matt de Vallejo of Mónica Naranjo (Spain), Christopher Smith of The Internet (USA), Jesse Boyle of Chase Atlantic (USA), Sean Friday of Dead Sara (USA), Jordan Harvey of Mason Grace (USA), and Michael Kelton of Zane Williams (USA).

PROTECTION RACKET

Blondie's Clem Burke Joins Protection Racket Family

When Protection Racket received a message from Blondie's Clem Burke asking them to, "Call me, call me any, anytime" they didn't leave him "hanging on the telephone!" Clem, drummer and longstanding member of the Grammy award-winning band Blondie, was recently included in Rolling Stone's 100 Greatest Drummers of All Time. Clem has also played with Bob Dylan, Pete Townshend, Iggy Pop, and Annie Lennox and Dave Stewart of the Eurythmics. Protection Racket decided they were going to be Clem's number-one choice for cases. Seeing Clem with all his new drum cases, Dean Bowdery, Protection Racket founder and CEO, said it was "A sight worth seeing."

For more information, visit protectionracket.com.



Clem Burke

TAMA

Partnership with the Oregon Crusaders

Tama Marching, the Oregon Crusaders Drum & Bugle Corps, and OC Indoor are thrilled to join forces for the 2018 season. The Oregon Crusaders Drum & Bugle Corps is a World Class corps, based in Portland, Oregon. The organization has a rich history of success in the form of an undefeated Division III championship in 2004, as well as an undefeated Open Class (formerly Divisions II & III) championship in 2012.

As excited as Tama Marching is for this partnership, we are even happier to hear the perspectives from the Oregon Crusaders on this joint venture. According to Executive Director Mike Quillen, "On behalf of the Oregon Crusaders, I am thrilled to begin this partnership with TAMA, and to be able to provide the members of OC and OC Indoor with such high-quality percussion instruments."

The Oregon Crusaders Drum & Bugle Corps is a premier organization committed to providing education to youth through their performance programs. Tama Marching is elated to have the opportunity to partner with them.

YAMAHA

Kite and Magadini Receive Legacy in Education Awards

Yamaha bestowed the company's prestigious Legacy in Education Awards on Rebecca Kite and Pete Magadini at PASIC17 in Indianapolis. Presented by John Wittmann, director of artist relations and education, Yamaha Artist Services Indianapolis, and Greg Crane, manager of artist relations, Yamaha Artist Services Los Angeles, the award recognizes distinguished Yamaha artists and music educators for their extraordinary service to, and impact on, the field of music education.

"Both as players and teachers, Rebecca Kite and Pete Magadini exemplify how music and music education change lives," said Wittmann. "They are among those special artists who can inspire audiences and students alike."

Kite's contributions as performer, recording artist, teacher, scholar, author, and inventor have touched percussion players of all levels. Her definitive biography of Japanese marimba



L-R: John Wittmann, Rebecca Kite, Pete Magadini, Greg Crane

virtuoso Keiko Abe, university-level clinics, and groundbreaking marimba arrangements have advanced percussion music at the highest levels. Throughout her career, Kite has also remained devoted to fostering new students. She was the first artist to record marimba pieces traditionally played by beginners, allowing them to hear how the music should be played. Her diverse performing career has included stints as an orchestral percussionist (Owensboro Symphony, Indianapolis Chamber Orchestra, Houston Grand Opera) and solo marimba artist playing both new music and adaptations of repertoire originally for lute, guitar, and violin. Equally significant has been her long tenure as Percussion Department Technician at Indiana University's Jacobs School of Music, which led her to design dozens of improvements for percussion instruments (four of which received U.S. patents). She joined the Yamaha artist roster in 1992.

A professional drummer since age 16, Magadini's credits include Diana Ross, George Duke, Bobbie Gentry, Mose Allison, Sonny Stitt, Chet Baker, the Don Ellis Band, Al Jarreau, and the John Handy Quintet. He has also performed as an orchestral percussionist at the Berkshire Music Festival at Tanglewood, Toronto Symphony, Oakland Orchestra, and the Fromm Festival of Contemporary Music. In addition to recording with Ross and others, he has released four albums under his own name. Magadini has published five books on drumset technique and polyrhythms, including 2017's *All-in-One Learn to Play the Drumset* (Hal Leonard Corp.). In addition to being a highly respected private teacher and mentor, he has served as an instructor at the Dave Brubeck Institute (University of the Pacific), the California Jazz Conservatory, Concordia University, McGill University, the Professional Drum Shop (Los Angeles), and the San Francisco Conservatory of Music. Magadini joined the Yamaha artist roster in 1987.

ZILDJIAN

Zildjian Acquires Balter Mallets

The Avedis Zildjian Company has entered into an agreement to acquire the Mike Balter Mallet Company, the world's largest percussion mallet manufacturer. "We've long respected Mike as a first-call percussionist and drummer who founded his own business to address a void in the marketplace, and he grew his company to become the leading maker of mallets worldwide," says CEO Craigie Zildjian. "Over the past 40 years, Mike has developed the broadest selection of mallets in the industry, including signature series models for such renowned artists as Louie Bellson, Joe Locke, Tony Miceli, Christos Rafalides, Keiko Kotoku, and Emil Richards. We look forward to bringing the Mike Balter brand into the Zildjian family and continuing its legacy of innovation."

According to Mike Balter, "I have built my company on two major attributes: quality products and great customer service. In addition, I have always taken personal pride in providing the player with a full palette of musical colors. The Avedis Zildjian Company stands for the same commitment to quality, customer service, and their own unique palette of musical sounds. So, I



Craigie Zildjian, Mike Balter and Debbie Zildjian

am extremely honored that the Mike Balter name will become part of the Zildjian Family."

The transition of the Balter brand to Zildjian, to include sales and marketing, will occur over the first half of 2018, allowing the company to offer, in conjunction with its Vic Firth line of products, the most complete and diverse line of mallets for percussionists of all ability levels. Balter Mallet manufacturing will be moving from Prospect Heights, Illinois to the Vic Firth factory in Newport, Maine. **RIS**

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION LUDWIG & LUDWIG, NATURAL-WAY, BALANCED-ACTION “PEDAL TUNED” TYMPANI

Donated by Steve Weiss 2010-07-01, 2010-07-02

Patented November 17, 1925 by William F. Ludwig and his brother-in-law, Robert C. Danly, Ludwig & Ludwig's Natural-Way, Balanced-Action “Pedal Tuned” Tympani revolutionized the use of timpani in the 20th century. Though two earlier patent dates for timpani appear on the pedal, the “patents pending” marking refers to two truly innovative designs for this drum: the “balanced action” tuning mechanism and a removable, adjustable base that maintains the fundamental tension of the head.

The “balanced action” pedal tuning system provided performers a simple, quick, and effective method of tuning the drums by foot that required no unlocking ratchet device or use of the hands. This simplification of the tuning process thus increased the ease with which performers could learn to play, as well as the time it took to change pitches during a performance, thereby promoting greater use of the instrument and more advanced tuning repertoire.

The removable base allowed players to easily pack the lightweight drums in two transport cases and is designed to adjust not only the height of the drum, but also the angle, thus allowing a performer to be seated while playing. These features greatly increased the use of timpani in popular touring bands and orchestras and encouraged drummers to add timpani to their “trap set” for both show and musical purposes.

The immediate popularity of the Ludwig & Ludwig timpani can best be illustrated by the fact that, by 1926, 56 orchestras in the Chicago area had adopted these instruments and nearly every major American symphony orchestra had purchased a set.

