

Vol. 5, No. 2, April 2018

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



## HEARTLAND MARIMBA

# RHYTHM! SCENE™

On the Cover:  
HMQuartet: L-R: Joe Millea, Matthew Coley, Andrew Veit, Michael J. Jones

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# SUBMISSIONS

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

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



# THE PAS INFLUENCE

BY DR. BRIAN ZATOR, PRESIDENT, PERCUSSIVE ARTS SOCIETY

**T**he Percussive Arts Society is built around relationships, experiences, and telling our story. It is exciting to see PAS thriving within our own community, but when we have opportunities to reach beyond the “percussion world,” we are making a difference in the lives of all musicians, teachers, and students.

## PAS CONSORTIUM PROJECT

One of these opportunities is the PAS Consortium Project, which we started in 2017 with a new marimba solo composed by Keiko Abe, “The Song of Trees.” This year, we have Paul Lansky as our featured composer, who wrote an incredible work, “Metal Light,” for vibraphone, four metals, and suspended cymbal.

The mission of this project is to commission established composers to write new works for the Percussive Arts Society and encourage PAS chapters, performers, teachers, and students to join the consortium and perform their regional/supporter premiere. This is a great way to join other PAS members around the world in commissioning new works, furthering the reach of percussion. You can join the 2018 PAS Consortium Project at <http://www.globalpremiere.org/lansky/>.

## GROUP MEMBERSHIPS

While the Consortium Project brings established composers into the PAS community, the PAS Group Memberships is a way to push PAS out into the music education community. Falling in line with the PAS Four Priorities, the Group Membership concept is thriving after being active for just one year. Any school or non-profit organization that serves students through 12th grade can become a Group Member, allowing *all* of their students to be PAS members and their director to receive an Individual All Access membership. An exciting aspect is that we have seen non-percussion band directors

utilize this unique resource and opportunity to connect their students to all that PAS has to offer.

Additionally, the PAS leadership and staff are committed to providing all groups access to PAS Board of Advisors, Directors, chapter officers, and committee members through masterclass and mentorship opportunities. This is a high priority for PAS so Group Members can have unique interactive experiences with PAS leaders.

## PAS INDIVIDUAL INFLUENCE

Overall, the PAS influence is extended by the *people* making an impact in the communities around them. We are thrilled to welcome two new members to the Board of Directors: Marcia Neal (President, Music Education Consultants, Inc.) and Kathryn Ahearn, CPA, CGMA (Director, Barnes Dennig). Their experience, leadership, and big-picture view will help PAS move forward with our Four Priorities. Many of you, PAS leaders and members, are making an impact in your communities as well, one of whom is PAS Board of Advisor member Dr. Brian Mason, who was recently awarded the Kentucky Music Educators Association College/University Teacher of the Year Award. Thank you *all* for your continued passion and influence!

## PAS FOUR PRIORITIES

As I have stated throughout this message and in my end-of-the-year video (<https://vimeo.com/248211143>), the PAS Board of Directors have established our Four Priorities to provide focus, direction, and influence. More details will be released throughout 2018, but PAS is in a great position to bring relevancy to all aspects of our organization.

1. PASIC
2. Rhythm! Discovery Center
3. Educational Resources
4. Interactive Experiences



Through social media, phone calls, texts, and emails, I am humbled by the amazing things that *you*, the PAS community, are doing for percussion. Continue to be a positive influence and encourage others to jump on board to enjoy the PAS experience.

Percussively yours,

Brian Zator  
President, Percussive Arts Society

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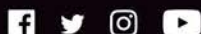


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# HEARTLAND MARIMBA

BY JAIME ESPOSITO

Celebrating classical marimba year-round with community, artists, and students, Heartland Marimba is the creation of internationally acclaimed artist and executive director Matthew Coley. Matthew has performed as a marimba, dulcimer, and percussion soloist with ensembles throughout the United States and abroad, including Clocks in Motion, Sudar Percussion of Croatia, San Francisco Sinfonietta, Kurpfälzisches Kammerorchester Mannheim, and the Moldavian Philharmonic and Teleradio Symphony Orchestras.

In 2014, Matthew founded Heartland Marimba (HM) to support and advance the classical marimba art form, its music, and its composers and performers by reaching diverse audiences. As executive director, Matthew oversees the four key components of this broad

artistic mission: community outreach, educational experiences, generating new repertoire, and opportunities for professionals. Heartland Marimba is made up of five ancillary initiatives that serve the overall mission: the Heartland Marimba Quartet, the Heartland Marimba Festival, the Heartland Marimba Ensemble, Heartland Marimba Publications, and SoundW.A.Y.S.

The seed for Heartland Marimba was planted when Matthew, after finishing his doctorate degree, decided to plan a summer festival. The first annual Heartland Marimba Festival, held in 2014, was a five-day festival for students with four concerts, local guest artists, and a composer in residence (Steven Simpson). Established in that first summer, and continuing today, each student plays in multiple ensembles, and participants prepare

a full concert program in less than one week. The faculty is made up of the quartet members, who commit to creating a welcoming work and learning environment. All faculty members and guest artists strive to learn about each student and offer help and guidance even after the festival is over. Guest artists at the academy have included such notables as Michael Burritt, Gordon Stout, Lynn Vartan, and Clocks in Motion.

After the success of his first festival, Matthew decided to expand Heartland Marimba beyond a one-time annual event. In 2015, he created HMEnsemble, a “pop” ensemble, that performs in June and December. The primary focus of HMEnsemble is to give young professionals and graduate students unique performance opportunities. The members include various accomplished artists and apprentices from the immediate region and beyond. The music spans many genres including classical arrangements, jazz, tango, ragtime, Americana, pops, holiday favorites, and circus. The apprentice program exposes members to the schedule of a touring marimba artist. The program repertoire is always ambitious and the expectations demanding, including hours of rehearsals, driving to multiple gigs, loading and unloading marimbas, etc. This group also seeks to make connections with local communities within the heartland, creating opportunities for people to experience percussion and marimba music for the first time.

Also in 2015, Matthew added Heartland Marimba Publications (HMP) to the organization. HMP specializes in distinctive 21st-century solo, concerto, and chamber music for



HMQuartet recording for their album release at Iowa State University



Artists and students of the HMFestival 2017, Scarabocchio Art Museum, Stevens Point, Wisconsin

▶ Tap to play Video



[Click here to see a video of the HMQuartet](#)

percussion and hammered dulcimer. The pieces available through HMP range from, but are not exclusive to, solo marimba transcriptions, new marimba and dulcimer solos, percussion and dulcimer concertos (with chamber and large ensembles), marimba orchestra

transcriptions, and a variety of mixed ensemble and percussion chamber music.

HMQuartet was the natural next step for the organization. In 2016, Matthew reflected on the mission of Heartland Marimba and its existing

components and decided to create a group that would represent the core of the organization. HMQuartet, a professional marimba quartet, would travel the nation performing marimba quartet repertoire. The HMQuartet members became the primary faculty for the HMFestival and the main voice for the mission of the organization. Currently, HMQuartet is comprised of Matthew Coley, Michael J. Jones, Joe Millea, Andrew Veit, and the ensemble's first-call alternate, Abby Fisher. The group maintains a busy tour schedule in the spring and fall with educational and community outreach, recording projects, and performing their standard repertoire, new works, and concertos. HMQuartet focuses on modern music, and occasionally transcriptions for marimba quartet, showcasing the marimba in an accessible way to audiences across the country. HMQuartet has several projects in the works for premieres and collaborations, as well as a full tour schedule that includes the West Coast in February and March 2018, Iowa in May 2018, the broader Midwest in Fall 2018, and the Southeast in Spring 2019.

The most recent addition to HM is SoundW.A.Y.S., described as a perfect summer experience for children (ages 4–13) to learn music and expression through percussion and movement in a group setting. Programs are coming soon to communities that are underserved with opportunities in the arts for children.

Ultimately, Matthew's vision for Heartland Marimba is to grow to serve even more of the percussion world outside of the university system, employing people in both full-time careers and part-time work. The next step is to expand and diversify the educational component of the organization, which includes bringing back the community ensemble model, developing elementary music programs in various communities, and launching a touring ensemble similar to HMQuartet for young professionals right out of school.

Matthew wants HM to model a





Matthew teaching an Orff ensemble, Virginia Day of Percussion 2017



HMEnsemble 2016

sustainable future for the percussion field. He believes that the current model of higher education for percussion is unsustainable. Every year, more and more percussionists receive advanced degrees focused in solo marimba, with no current market in the country to support a performance career. For the future of performers and the instrument, Matthew has focused on the need to cultivate innovative

approaches to building a market outside the university. Future is the key word here. There is a lot of talk and concern about how much the general population doesn't know about this instrument, but that concern isn't paired with movement towards creating extra opportunities to extend marimba visibility. Matthew is looking beyond the stereotypical job for a percussionist by creating a self-sustaining organization that is

expanding the marimba's visibility, creating jobs within the percussion community, and engaging the masses.

### Jaime Esposito

serves as subcommittee lead for LGBTQ issues on the PAS Diversity Committee and is tasked with showcasing LGBTQ contributions to the percussion community at large. Jaime is a percussion performer and educator based out of Dallas, Texas, who has been an artist with the Heartland Marimba Collective, the World Percussion Group, and Britten-Pears Festival Orchestra. Jaime frequently plays with Las Colinas Symphony Orchestra, the Texarkana Symphony, and the Abilene Philharmonic. Jaime graduated from the University of North Texas with a master's degree in Percussion Performance and received a bachelor's degree from Northwestern University's Bienen School of Music. **RIS**





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# THE 20-YEAR BENEFACTOR

## BENEFITS OF WINTER INDOOR PERCUSSION ENSEMBLE

BY TERRY SANDERS

Over the years there have been many barbershop-style debates among music educators about whether a competitive high school indoor percussion ensemble improves the overall high school percussion program. Our percussion program at Escambia High School, located in Pensacola, Florida, made the leap into the WGI Percussion activity in 1997, and we have not looked back. Twenty-five years ago, in 1993, an activ-

ity came along that not only welcomed every percussion instrument available, but encouraged creativity in using varied surfaces, sounds, timbres, and technology to do what percussionists do best: STRIKE!

Winter Guard International kindly provided an additional outlet for the marching percussion and concert percussion ensembles to continue a competitive season well past November.

This competitive structure, established by WGI to bring innovative percussion ensembles together, is in large part why I am still teaching percussion today.

The amount of teaching that is happening within WGI marching and concert percussion ensembles is astonishing. My percussion students, as well as the thousands of other performers around the country, work tirelessly on permutations, timpani tuning and technique, triangle beater selection, clave and tambourine techniques, etc., and take a deep dive into computer technology with apps such as Mainstage, Logic, or Native Instruments.

The WGI percussion activity has exposed my students to a plethora of percussion literature, clinicians, performers, top-notch adjudicators, and even diverse world percussion instruments. On my own, I could never hope to provide my students with such an abundance of resources. A hundred classroom lesson plans could not match the exposure, motivation, and just plain old “how to” provided by attending a WGI regional or world competition. The Escambia High School percussion instrument inventory has quadrupled over the years we have participated in WGI. Not only are we inspired to incorporate every possible instrument and object with percussive qualities into our performances, but our parent booster organization is motivated by what they see at competitions to do everything they can to provide the students with the resources they need to achieve at the highest level possible.

The most noticeable effect of having a winter indoor percussion ensemble is the growth of the individual percussionists. The interest level for learning is





at an all-time high due to the intensity and creativity of the indoor percussion program. I consistently see a tangible increase in the will to prepare, the desire to perform, the standard of what is an acceptable performance, the sense of personal self-esteem, and (my favorite) the realization of individual accountability. These are just a few qualities that are a direct result of our percussion students' participation in the indoor program. The students all exhibit a heightened awareness of punctuality, personal health, eating and drinking



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habits, exercise, and academic achievement, and I get to watch this transformation happen every year.

When an activity means a great deal to individuals, they quickly understand the quid pro quo between individual and group success. Knowingly or unknowingly, the individual success of each student directly affects the success of the group, and they push themselves and each other to higher levels of achievement. In this day and age many kids have become disconnected from other humans and connected to smart devices, virtual programs, and social media. It's refreshing to see so many high school kids around the country still thriving in a musical activity that requires physicality, mental toughness, and, above all, human interaction.

Usually, a few years after high school graduation, my former students begin to realize the magnitude of the impact that the indoor activity had on their lives. I see the evidence of that realization in the many cards, letters, and social media

posts I receive from former students, as well as their grateful parents and guardians.

These are just a few of the reasons why I, and thousands of other percussion directors and band directors, have made the leap into the WGI percussion arena. The dramatic benefits to our percussion students are just too valuable to miss. It isn't necessary to attend WGI World Championships to be successful or even win a local circuit championship. The success comes in the bonding of the ensemble through tireless work toward a common goal. In fact, the best and most memorable moments in my 20-plus year indoor teaching career have all happened in rehearsal!

### Terry Sanders

is the Director of Percussion at Escambia High School in Pensacola, Florida. Under his direction, the Escambia High School percussion section has won over 40 Best in Class trophies. Terry is also the Program Coordinator for the 2017 WGI PIO Bronze Medalist Freedom Indoor Percussion Ensemble. Sanders received his degrees in Music Education and Computer and Information Science from Troy State University and studied percussion under Dr. Samuel Frederick, while marching with the "Sound of the South" Trojan Band. He is a member of Phi Mu Alpha music fraternity, serves on the PAS Marching Percussion Committee, and is a past member of the WGI Advisory Board. **RIS**



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# FROM MARIMBAS TO TIN CANS EVERY INSTRUMENT IS EQUALLY IMPORTANT IN THE PAGEANTRY ARTS

BY SHILO STROMAN

Percussion ensemble is an engaging and exciting activity with its variety of instruments and clear demonstration of communication and ownership of the art form in a multitude of settings. The pageantry arts, one particular venue for percussion ensemble, specifically and effectively provides performers with an outlet to incorporate every aspect of the percussive art form: rudimental, world, orchestral, drumset, and keyboard percussion are all represented many times in the same show. This also makes the activity very challenging. Ensemble members are required to perform and communicate at the highest level on a variety of instruments using multiple different idiomatic techniques.

No single instrument is more important than another on the floor. The concert bass drum must be played with as much technique and musicality as the first marimba part or the snare line. The cymbals are as much a part of the performance as the tambourine, xylophone, or bass line. Quality in the percussive arts requires each performer to think about his or her individual part in the following ways: Am I making a great sound? Am I fitting in correctly with the rest of the ensemble? Am I approaching the instrument in a way that communicates the show idea or composer's intent to the audience?

## A GREAT SOUND

A great sound is the first trait noticed in any quality musician. While there are several ways to make sounds on each percussion instrument and a variety of factors that influence this sound, there are a few key elements that must be considered.

### Technique

Make sure to use the correct muscle groups, stroke velocity, and appropriate amount of firmness in the grip. Listen to your instructors and follow their specific technical guidelines. Then, and most importantly, listen to your sound! As percussionists, we often don't listen enough or deeply enough to our sound. As you listen, make adjustments to your technique to find the sound you and your instructors are seeking.

### Instrument

The quality of your instrument plays a large factor in determining the quality of your sound. As a student, you are not in

charge of the instrument purchase. However, you *are* in charge of how well you take care of the instrument. Do your job! Be sure to cover the instruments, inform your instructor of any issues with missing or broken parts, keep heads tuned and screws, nuts, etc. appropriately tightened, and transport the instruments with care. For the record, keyboard instruments are not rolling tables! Even though it might save you a trip, don't place a speaker on the top of the vibraphone on the way to the competition floor.

### Touch

This is a deeper level of technique. Should a given note or phrase sound *marcato*, *legato*, dark, bright, etc.? A dark, warm sound is preferable most of the time because it blends well with other instruments and is pleasing to the ear. However, there are times when a bright sound is required. For example, your show might contain an effect similar to a car slamming on its brakes. That would require a brighter sound. Generally, creating the difference between dark/bright is about velocity and grip pressure. A different instrument can also be a means to achieve a brighter or darker sound (a 20-inch hand hammered cymbal is darker than a 16-inch machine lathed cymbal).

Touch can also be part of the visual element of percussion and is useful in how the audience perceives your sound. Never forget that we play a visual instrument! If you hear someone play a long note on concert bass drum, you should also see a stroke that looks long. Yes, this is a long-debated issue in the percussion world, but for the pageantry arts, the visual component of sound production adds greatly to the performance and general effect of the show.

## FITTING IN WITH THE ENSEMBLE

With the exception of solo performance, a focus on blending, balancing, aligning, and generally "fitting in" with your ensemble is a critical skill for every musician to develop. For the pageantry arts, this skill is essential for creating a clean presentation of the music. Here are a few concepts to consider as you learn your part and begin placing it within the ensemble rehearsal context.



### Know your role

Is your part the melody, accompaniment, groove, or an added color within the ensemble? The **melody** should speak above everything else in the ensemble and define the character of each phrase. When you listen to your favorite songs, you gravitate toward the melody first. As you perform, the same perspective should apply. Imagine a spotlight that moves around to each section as they have the melody. Remember, in this activity, the “melody” can be performed on snare drums, bass drums, or even flower pots! Melody as percussionists doesn’t always mean a melodic instrument.

The **accompaniment** is in the background dynamically but must support the phrasing of the melody. The rhythm guitar part in a pop tune can often be one of the more interesting parts of the song. However, its role is still dynamically underneath the melody and must be handled in a supportive way.

The **groove** and feel or style established by the ensemble defines each phrase and also supports the context, phrasing, and direction of the melody. The difference between salsa, funk, and Mozart is drastic! In large part, that is due to the groove each style of music demonstrates. Groove should also engage the audience in the performance. Think of an experience where you couldn’t help but tap your foot or move to the music. You should strive to create that same effect in your performance! Again, in our activity, groove doesn’t always mean drumset or hand drums. It can be a marimba part or the tenor line. Great pipe band snare lines have an incredible groove; check it out!

The **color** role within the ensemble is often the least noticed part in rehearsal but can be the most important in communicating the show concept or composer’s intent. Tin cans add color; a well-placed triangle note adds color. Consider for a moment how your composer/arranger has orchestrated your music. Glockenspiel and marimba have a different color than vibes and marimba. Snares in unison with bottom bass have a different color than snares followed by bottom bass. Everything we strike can be a percussion instrument and should be treated as such. Performing on a tin can, marimba, tenors, etc. must have the same level of intensity and expression so that the orchestration color can come through in performance.

### Know your direction

How are you adding to the dynamics of each phrase? If you’re playing an impact instrument (concert bass drum, cymbals, etc.), know how powerful your final addition to a crescendo or impact can be. Focus on your timing and don’t peak early! A great crescendo that doesn’t arrive correctly is a missed effect. On the flip side, a decrescendo is just as important. Did you carry the audience with you all the way to the end of the phrase? Remember to keep excellent time as you change dynamics; softer doesn’t mean slower and louder doesn’t mean faster. Regardless of the instrument you are playing be sure to balance within each dynamic level and think about how your instrument fits within that dynamic spectrum. Obviously, a tambourine has a different dynamic range than a concert bass drum.

### Know your partners

Are you playing the same part as someone else in the ensemble? It’s important in any ensemble to know if you’re performing a part with others within the group. It is your responsibility to match articulation, phrasing, and dynamics with those other musicians. In a case where the tambourine is adding color to a marimba ostinato, if you’re the tambourine player, make sure you know the marimba part well enough to listen and phrase it the same way. Think about different ways to perform on the tambourine to match the marimba. Should you use fingers or fist, dampened or open, finger rolls or shake rolls?

### Know your message

How are you communicating with the audience? Communication to the audience is a large part of what we do as musicians. In fact, everything presented thus far culminates in this category. Technique, sound, and fitting your part correctly into the ensemble is about communicating with the audience. This is why we perform music in the first place! This is why it is important to work on your technique, sound, etc. Is the show dark or light? Comical or serious? Aggressive or relaxed? The way you phrase a part can contribute to how the audience perceives the music. If your program is dark and aggressive, playing concert toms might require you to consider using a stick instead of a mallet. You might use more weight in your stroke. Maybe you would dampen the drums? Remember, when you personally stop making sound, someone else is still likely playing. Make sure you stay in the performance and continue communicating for the entire program, regardless of your musical contribution at a given time.

### CONCLUSION

Everything we perform on in percussion is a musical instrument and should be treated with attention to detail in every aspect of what has been presented above. The next time you’re in rehearsal, try to apply these concepts and really open your ears to what’s happening in the ensemble. Good luck and have fun performing on those tin cans!

**Shilo Stroman** is special assistant professor of Percussion and Jazz at Colorado State University, the Artistic Director and Front Ensemble Arranger for the Battalion Drum and Bugle Corps, and composer for Dakota Ridge High School, the WGI Concert Open Class Gold (2015) and Silver (2016) Medalists. He is also an active performer on all things percussion and bass guitar. **RIS**



# HOT LICK #2

BY ROBERTO PAZ

HOT LICKS

Here's "Hot Lick #2" for RIS (check out August 2017 for "Stick Tricks"). It is another fun, short, and rapid-fire collection of visual effects, sticking patterns, and rudimental permutations. As you can tell, there are multiple individual elements squeezed into this brief passage, but with the aid of a two breakdown exercises, you can easily and consistently execute the entire lick.

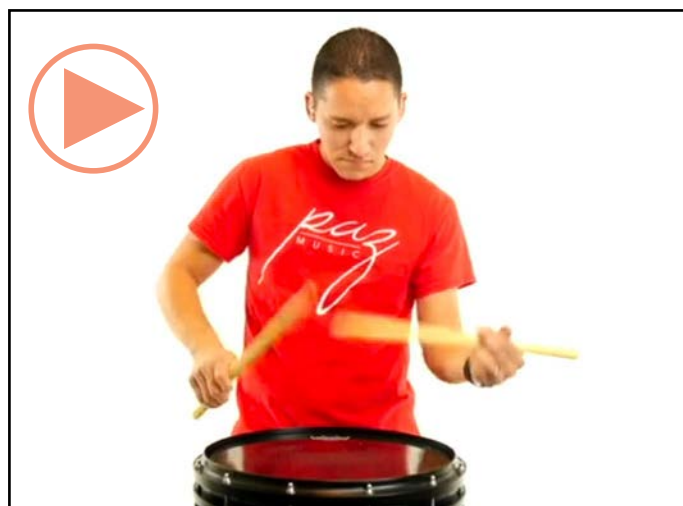
♩ = 140

R l r r l r r L R l R r L l R l r L r L r L r l R L r r l l

R l r l r l r l r l r l R R r r r L r r r L r r R L r l r l r l r l r L

*f* *p*

▶ Tap to play Video





### Breakdown # 1

By removing the visual we can focus on the quality of the rhythm.



 Tap to play Video

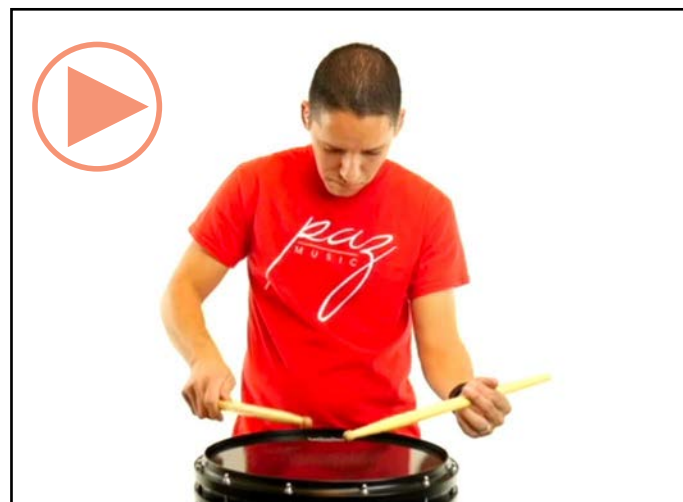


### Breakdown #2

Fast singles can prove difficult to clean. By isolating the hands, we can better hear our quality.



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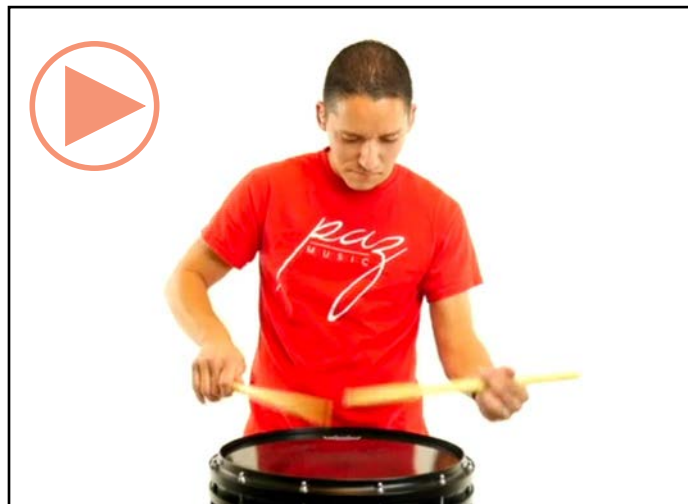
## Tempo, Tempo, Tempo

Remember that successfully executing any lick, exercise, rudiment, musical passage, etc. requires starting with a slow, controlled tempo. Here's the Hot Lick again at two slower tempos as an example.

▶ Tap to play Video



▶ Tap to play Video



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





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# PEACE INTERMEZZO FOR VIBRAPHONE

BY GREG HAYNES



**M**y goal in writing “Peace Intermezzo” was to create a short vibraphone solo with a long melodic line and full harmony using just two mallets, two textures, and a couple of dampening techniques. While pedaling in vibraphone literature can sometimes be ambiguous or left to the discretion of the player, the score for “Peace Intermezzo” details all the pedaling exactly as it should be performed. The use of mallet dampening allows the player to preserve the continuity of a melodic line without either cutting off the harmony or allowing tone clusters to build up around the moving parts. The occurrences of mallet dampening are marked with a small “x” subsequent to the pitch that should be dampened. Mallet dampening should be executed by pushing into the bar with the mallet opposite the hand striking a new pitch.

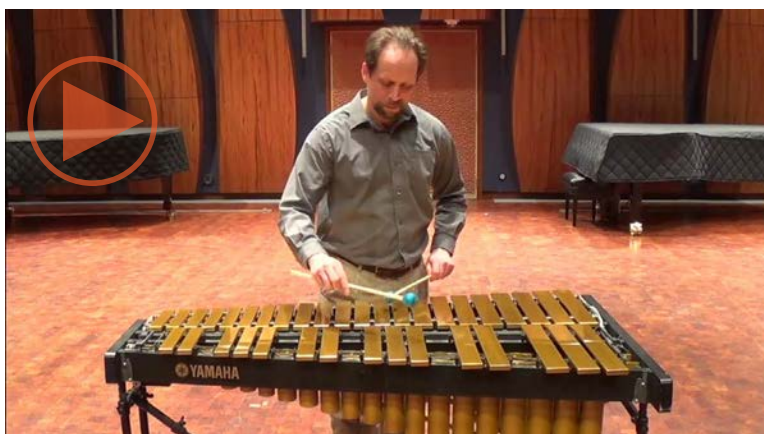
“Peace Intermezzo” consists of a very simple melody harmonized over five phrases in a form reminiscent of an open-ended round-ed binary. Although an authentic cadence never occurs, the piece is most easily considered in e minor.

The following points may be helpful in preparing the piece for performance:

- Part of the challenge in mallet dampening is keeping track of which bars are currently ringing. Choreograph your movements precisely when shifting to dampen bars.
- When mallet dampening, try to stay very close to the bar to avoid extra contact noise, and consider using a mallet with a rattan shaft.
- The B section features the melody accompanied by a sixteenth-note texture. Use the tenuto markings as an indicator of which pitches to emphasize, and don’t let the combined ring of the harmonizing bars build up over the level of the melody.
- Also in the B section, the phrases should be played expressively in a way that uses the push/pull of slight tempo adjustments and dynamic phrasing within the context of the marked dynamics. Take liberty to stretch the sixteenths to highlight the phrasing indicated in the score.

An intermezzo, loosely interpreted, is a piece of music occurring in the transition between other larger entities. Perform it as a breath of fresh air or a moment of peace amongst the larger concerns of life and music.

 [Tap to play Video](#)



**Dr. Greg Haynes** is a Connecticut-based percussionist, educator, and composer. Haynes is active internationally as a soloist and a chamber player, having performed concertos by Keiko Abe, Allan Bell, Michael Daugherty, Craig Fitzpatrick, Ney Rosauero, and Kerwin Young, in addition to other works. Haynes serves as Assistant Professor of Music at Western Connecticut State University. Previously, Haynes served on the faculties of Western State Colorado University, Missouri Western State University, and Missouri Southern State University. Haynes is the owner of Strikeclef, LLC, a publishing company for percussion compositions, and also works as a film and media composer through GHM Scoring. Haynes received his Doctor of Musical Arts degree from the University of Kansas in 2009.



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!



# Vibraphone

x = mallet dampening

## Peace Intermezzo

for Pablo

Greg Haynes

$\text{♩} = 80$

*p* Ped. *quicker, espressivo* *mf* Ped. *rit.* *f* *long* *a tempo* *rit.*

# TMEA 2018

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Percussion and the Percussive Arts Society were highly visible at the 2018 edition of the Texas Music Educators Association (TMEA) Convention in San Antonio, February 14–17. With attendance close to 29,000, PAS reached out to music educators from the Lone Star state as well as across the country. Almost 500 different companies and more than five dozen “College Fair” booths filled the enormous exhibit hall, which remained open late on Friday evening for the first “Night at the Exhibits.” Promoting the new group membership program (serving students through the 12th grade), the PAS booth was staffed by PAS Executive Director **Joshua Simonds** and PAS Membership Services Manager **Justin Ramirez**.

Sixteen percussion events during the nation’s largest music education gathering covered topics from snare to marimba to drumset—plus not one, but two “bucket” clinics!—and that doesn’t count all the elementary-focused clinics that also utilized percussion.

Thursday featured four percussion clinics, plus two showcase concerts. **Rick Astorga**, Associate Director of Bands and Director of Percussion at William Howard Taft High School in San Antonio, presented “Beginning 4-Mallets for the Non-Percussion Director.” His session included the basics of grip, strokes, exercises, and repertoire. Astorga also directed the **Taft High School Steel Band** in its showcase concert Friday morning.

Texas PAS sponsored the clinic “My Jazz Band Drummer Needs Help but I Don’t Play Drums!” by **Arjuna Contreras**, percussion instructor at Fowler Middle School and Liberty High



The William Taft High School Steel Band, under the direction of Rick Astorga, played a music showcase concert on Friday morning.



Arjuna Contreras demonstrated jazz drumset techniques.



PAS Executive Director Joshua Simonds and Membership Services Manager Justin Ramirez at the PAS booth in the exhibit area.

School in Frisco. Also aimed at non-percussion music educators, Contreras covered common jazz band beats such as swing, jazz shuffle, rock, funk, bossa nova, samba, cha-cha, and mambo.

“Bucket Band Basics” was presented by **Chris Crockarell** and **Chris Brooks** of Row-Loff Productions. This hands-on session allowed audience members to learn how to play and teach “bucket technique.” Examples were drawn from their publications *Bucket Beats*, *Bucket Worx*, and *Bucket O’Cadences*.

**David LaClair** and **Patrick Anderson**, Assistant Band Directors and Percussion Specialists from Los Fresnos High School,

shared their approach to preparing percussionists for college in "Compete Percussionists: No Private Lessons...No Problem!" They explained their daily drill exercises for snare drum, keyboard, timpani, and drumset.

The **Midwestern State University Percussion Quartet** (Garry Boyd, Ricardo Forester, Alvin Waldon, and Tim Yap), under the direction of **Dr. Gordon Hicken**, performed a joint concert with the MSU Saxophone Ensemble, in the first of five showcase concerts featuring percussion ensembles from Texas. They played Rudiger Pawassar's "Sculpture in Wood" and also covered the percussion parts in Bagley's "National Emblem" march.

The **South Texas College Percussion Ensemble** performed five pieces on Thursday afternoon under the direction of **Ron F. Schermerhorn III**, Director of Percussion Studies. Their concert opened with Schermerhorn's "Journey," followed by "Nalu" by Francisco Perez, Steve Reich's "Clapping Music," Pawassar's "Sculpture 2" (arr. by Peter J. Saleh), and "Triple Threat" by Chris Brooks. Members of the ensemble included Andrew Peynado, Brian Gonzalez, Rene Peynado, Joey Riojas, Alexa Jolet, Rene Zamora, and Jesus Mariscal.

The "Reading with Row-Loff" clinic on Friday morning featured the **Canyon High School Percussion Ensemble** from New Braunfels. Under the direction of **Brad Arnold** and **Rene Gonzalez**, the ensemble performed 11 pieces from the UIL list, including David Steinquest's arrangements of "County Clare" and Zoltan Kodaly's "Viennese Musical Clock."

The second clinic sponsored by Texas PAS was "A Foundation for Practice: Snare Drum Fundamentals" by **John Lane**, Director of Percussion Studies at Sam Houston State University. He discussed an "organic" technique, control, expression, and motion as well as the technical aspects of rudiments, rolls, and ornaments.

Arlington's **Sam Houston High School Percussion Ensemble**, under the direction of **Jesus Martinez**, performed a noontime Music Showcase concert, including "IMAGE for Percussion Orchestra" by Dr. Martin Blessinger, Martinez's "Dimension of a Dream," and "sVatura" by Dr. Michael Varner.

**Jerriald Dillard**, percussion specialist at Oak Ridge High

School in Conroe, presented "It Fits! New UIL Percussion Ensemble Music for Any Program." During the session, the **Oak Ridge High School Percussion Ensemble** performed ten ensembles, from ragtime quintets to a snare drum trio. Each ensemble was defined as "chamber music," and the students performed without a conductor.

**Lamar Burkhalter** (Percussion One) led students from the **Spillane Middle School Percussion Ensemble** in Cypress in a demonstration of several easy "novelty" pieces published by Row-Loff Productions. The "Student Jamz with Novelty Jamz!" session featured the students playing on chairs and stools as



Members of the Canyon High School Percussion Ensemble posed with Chris Brooks (left) and Chris Crockarell (right) from Row-Loff Productions before their clinic/concert "Reading with Row-Loff."



John Lane, Director of Percussion Studies at Sam Houston State University, explained snare drum fundamentals.



Ron F. Schermerhorn III (center) performed with members of the South Texas College Percussion Ensemble in Schermerhorn's "Journey."



well as bottles and plates! Burkhalter is the author of both "Novelty Jamz" and "Novelty Jamz Too!"

A Friday evening clinic featured **Tony Edwards**, Principal Timpanist with the Austin Symphony Orchestra and Lecturer in Percussion at the University of Texas at Austin. Edwards demonstrated a new Web system in "Artistry of Music: An Innovative Web Company Designed for Musicians' Needs."

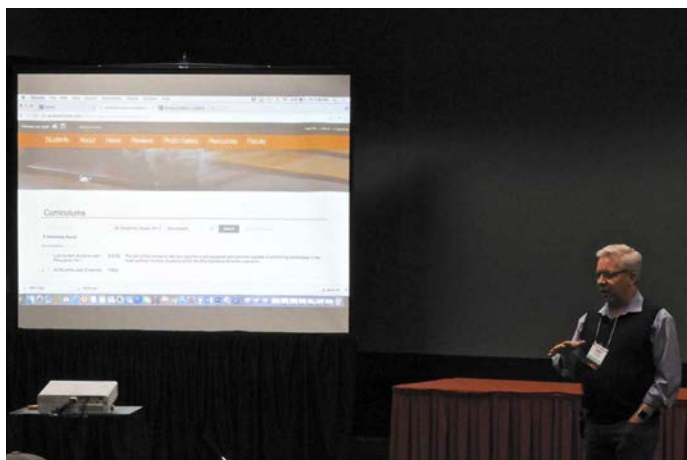
Saturday brought two more percussion clinics: **Mark Shelton**, a member of the Texas Commission on the Arts Touring Roster, presented "Bucket Drumming Basics" to an enthusiastic audience at 8 A.M. From single bucket grooves to a salsa,



The Sam Houston High School Percussion Ensemble, under the direction of Jesus Martinez.



Lamar Burkhalter (fifth from left) with his students from Spillane Middle School, who performed "Sitz" for chairs and stools.



Tony Edwards demonstrated a new web system designed for musicians.



Mark Shelton (standing) played along with volunteers from the audience in a "bucket drumming basics" session.

Shelton demonstrated several of his compositions for "random stuff" (published by Heritage Press Music).

**Frank Chapple**, Assistant Director of Bands at Keller High School, discussed strategies to keep percussion students engaged, involved, and improving in "Idle Hands Are the Devil's Workshop." He explained how the Keller percussion program created positive traditions and established standards of excellence.

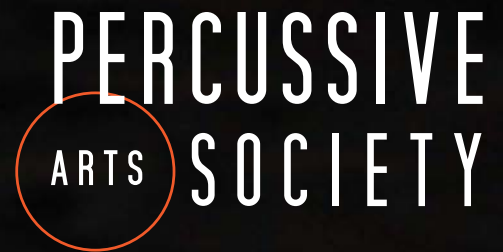
The final percussion showcase concert was by the **Karen Wagner High School Percussion Ensemble** from San Antonio, under the direction of **Jeremy Chapman**. Their program included "Sharps" by Brian Nozny, Georges Bizet's "Farandole" (arr. Green), "Dreadnought" by Caleb Pickering, and "Sharpened Stick" by Brett William Dietz.

Texas PAS also held its annual business meeting, presided over by recently-elected President **Stephen Crawford** (University of Mary Hardin-Baylor in Belton). Other officers in attendance were Treasurer **Genaro Gonzalez** (Texas State University in San Marcos) and Secretary **Michael Huestis** (Prosper High School in Prosper). PAS President **Brian Zator** (Texas A&M University-Commerce) and PAS Executive Director **Joshua Simonds** also spoke during the meeting.

Indicating that the future of percussion in Texas is in good hands, 56 young percussionists earned a spot in one of six All-State ensembles. **RIS**

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# CELEBRATION HONORING MITCHELL PETERS

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Joyous memories and music filled Schoenberg Hall at the University of California – Los Angeles on Jan. 27 as friends and family gathered to celebrate and honor Mitchell Peters. The longtime member of the Los Angeles Philharmonic was remembered by former students and colleagues through their recollections and performances.

Peters, who passed away at the age of 82 on Oct. 28, 2017, joined the Dallas Symphony Orchestra, then a part-time ensemble, in 1960. He began his 37-year career with the Los Angeles Philharmonic in 1969, becoming Co-Principal Percussionist in 1973 and Principal Timpanist in 1982 before retiring in 2006. In addition to teaching at UCLA, Peters also taught at California State University – Los Angeles and the Music Academy of the West in Santa Barbara.

The event was organized by Raynor Carroll, Percussion Area Head at UCLA's Herb Alpert School of Music, and Neal Stulberg, Chair of the Music Department. Carroll played with Peters in the Philharmonic for more than two decades and began teaching at UCLA when Mitch retired from the university in 2012. They were assisted by several Los Angeles-based freelance percussionists who had close ties with Peters: Lorry Black, Timm Boatman, Scott Higgins, Aaron Smith, and Mark Zimoski.

Although the darkened stage was full of percussion instruments, only a pair of timpani, mallets, and music was brightly lit on the front right corner, accompanied by a beautiful floral arrangement and one of Peters' personal stick cases. A large screen above the stage displayed pictures of Mitchell Peters and his friends and family as audience members entered the hall.

The afternoon began with a welcome by Stulberg, who served as host for the event. The first percussion ensemble performance on the program was Peters' "A La Nañigo." Written as a percussion quintet in 1967 to introduce students to the unusual 6/8 African rhythm, the piece was performed by a dozen current UCLA students: Meenah Alam, Isaac Caldas, Stanley Cascone, Erin Freise, Diana Greenwood, Christopher Hightower, Daniel La France, Dante Luna, Kevin Needham, Ari Shiller, Jessie So, and Jazmine Stringfellow.

The next speaker was Boatman, a longtime percussionist with the L.A. Opera. He reminisced about studying with Mitch when they were both in Dallas in the 1960s. The audience then listened to a recording by the Los Angeles Philharmonic of "Cool" from Leonard Bernstein's *West Side Story*, featuring Peters on drumset.



A pair of timpani were illuminated on the stage at UCLA's Schoenberg Hall while pictures of Mitchell Peters and his family were shown on a large screen overhead.



Lorry Black performed "Firefly" by Mitchell Peters.

Black, a 2009 UCLA graduate, performed Peters' 2005 composition "Firefly." This was his final work for solo marimba, written in honor of his grandchildren.

Stulberg then read a letter from Stanley Leonard, former Principal Timpanist with the Pittsburgh Symphony Orchestra and a 2010 inductee into the PAS Hall of Fame. Peters and Leonard attended the Eastman School of Music together in the mid-1950s where they were both members of the world-renowned Marimba Masters. This tribute was followed by rare footage of the Marimba Masters performing on *The Ed Sullivan Show* on Jan. 12, 1958, including several closeups of a young Mitch Peters.



The next speaker was William Kraft, a 1990 inductee into the PAS Hall of Fame. Kraft, a member of the Los Angeles Philharmonic for more than a quarter-of-a-century—eight years as a percussionist and the last 18 as Principal Timpanist, plus several years as the orchestra’s Composer-in-Residence—regaled the audience with several stories about his orchestral percussion colleague.

“Yellow After the Rain” (1971) may be Peters’ most well-known composition, played by generations of young marimbists all over the world. On this special occasion, it was performed by four former students: Doug Chin (UCLA 2009), Mariam Kaddoura (UCLA 2016), Aaron Smith (UCLA 1994), and Jamie Strowhiro (UCLA 2008).

Following this piece, five other musicians spoke about their connection to Peters. Theresa Dimond, Lecturer of Percussion at UCLA, percussionist with the L.A. Opera, and PASIC ’97 host, remembered her colleague: “Mitch Peters was, and is, percussion royalty.” She was followed by Higgins, a freelance percussionist in Los Angeles, and Greg Goodall, Principal Timpanist with the L.A. Opera.

A tearful Aaron Smith, currently teaching at Loyola Marymount University and CSU-Northridge, said, “Studying with Mitch Peters was transformative.” (Smith wrote Peters’ “In Memoriam,” which can be found in the December 2017 issue of *Rhythm! Scene*.) Joe Mitchell also remembered his teacher and colleague.

The next musical selection was Peters’ 1969 composition “Piece for Percussion,” performed by seven former students: Timm Boatman (El Centro College/Dallas 1968), Greg Goodall (UCLA), Scott Higgins (CSUN 1975), Ken McGrath (UCLA 1991), Joe Mitchell (UCLA 1988), Danielle Squyres (CSULB 1988), and Mark Zimoski (USC 1978).

The final “reflection” was by three members of Mitchell Peters’ family: son-in-law (and percussionist) Harley Feinstein, daughter Michelle Peters Feinstein, and son Mitchell Peters II. “He was our father,” Michelle said. “The man behind the timpani.” Then his grandson Andrew performed on the piano.

The finale was a mass snare drum ensemble performance of “Etude No. 6” from Peters’ *Advanced Snare Drum Studies*



PAS Hall of Fame member William Kraft remembered his colleague from the Los Angeles Philharmonic.



Theresa Dimond thanked Peters’ family “for sharing him with the musical community.”



Scott Higgins called Mitchell Peters his teacher and friend: “He was the best you could ask for in both.”



Greg Goodall said that “Mitch was a profoundly positive mentor who I think about every time I pick up the sticks.”

(1971). Twenty-three former students and colleagues filled the stage with a moving rendition of the popular etude.

In honor of keeping his legacy alive at UCLA, the Herb Alpert School of Music has established the Mitchell Peters Scholarship Fund, which will support percussion students in the department of music. Anyone interested in making a contribution can contact Valentina Martinez, Associate Director of Development,



Aaron Smith was one of four former students who played Peters’ “Yellow After the Rain.”



(L–R) Danielle Squyres, Aaron Smith, Scott Higgins, Lorry Black, and Raynor Carroll performed in tribute to Mitchell Peters.



Almost two dozen former students and colleagues played Peters "Etude No. 6" for the finale of the celebration.

at (310) 825-3629 or visit [giveto.ucla.edu/school/herb-alpert-school-of-music/](http://giveto.ucla.edu/school/herb-alpert-school-of-music/).

The lobby outside Schoenberg Hall was filled with photos of Mitchell Peters playing different instruments over his lifetime, along with a framed montage of his books. There was also a guestbook filled with memories from those in attendance. "I had a truly unique relationship with Mitch," wrote Raynor

Carroll, who played alongside Peters in the L.A. Phil for 23 of his 33 years. "He was my teacher, mentor, colleague, and friend. In effect, he was a second father to me."

"It will forever be a blessing to have gone from 'Mitch Peters' student' to colleague and friend," added Dimond, her sentiment echoed by dozens of others. Mitchell Peters left a lasting legacy, through both his music and fellow musicians. **RIS**



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# IN MEMORIAM

## LEON NDUGU CHANCLER

BY RICK MATTINGLY

**D**rummer, percussionist, producer, composer, clinician, and educator Leon Ndugu Chancler died on February 3, 2018 after a battle with cancer.

His website states that the name “Ndugu” is Swahili for “brother, family, kinsman—for us it means togetherness.” Judging by the huge outpouring of tributes on social media following his death, it was obvious that Ndugu exemplified those terms, and everyone who knew him will miss his positive energy and radiant smile.

“Ndugu’s passing leaves the world a poorer place, with a giant hole at USC’s Thornton School of Music, where he taught for so many years,” said Peter Erskine. “I can’t think of anyone who made bigger musical marks and in so many different genres—George Duke, Miles Davis, Carlos Santana, Weather Report, Michael Jackson, Patrice Rushen, plus countless gigs as the drummer in jazz festival all-star bands, and I know I’m leaving out many, many names. But it was in his work as an educator and advocate for technical achievement that set him apart. Ndugu was tireless in his insistence that drummers know their rudiments. That combination of old-school strictness with his open musical mind (plus experience) resulted in a steady stream of excellent players coming out of his studio, and a world-wide group of inspired drummers who benefitted from his gospel. He long-served as a vital conscience to our drumming world.

“I’ll miss him on campus,” Erskine said. “I’ll miss him at PASIC. I’ll miss his exuberance, both on and off the drums. I’ve been a fan since his 1975 recording of George Duke’s *I Love the Blues*, *She Heard My Cry* album—first time I ever heard such hip drumming like that. It was some new stuff.

“On second thought, Ndugu left the world a far greater place. We are all going to miss him. Condolences to his family, friends, and everyone who knew him. RIP, Ndugu, and thank you for all of the passion and the music.”

Ndugu was born in Shreveport, Louisiana, on July 1, 1952. His family moved to Los Angeles in 1960, and Ndugu attended Locke High School where, at the age of 13, he began to play the drums. During his high school years, he worked with Willie Bobo and the Harold Johnson Sextet. Upon graduation, Ndugu studied music education at California State University, Dominguez Hills.

While in college he performed with the Gerald Wilson Big Band, Herbie Hancock, Hugh Masakela, Eddie Harris, Thelonious Monk, Miles Davis, and Freddie Hubbard. In 1972 he began working with George Duke, with whom he played intermittently

from 1972 through the 1990s. Ndugu toured with Carlos Santana from 1974 to 1976, during which time he also recorded with Weather Report. He worked with Hancock again from 1977–80 and led the Chocolate Jam Company from 1979–81, but he spent much of his time in the recording studios.

Chancler was well known for playing on three songs from Michael Jackson’s 1982 *Thriller* album, including “Billy Jean.” He received a Grammy Award nomination for co-writing the song “Let It Whip” for the Dazz Band in the same year. Ndugu co-wrote “Dance Sister Dance” for Santana and “Reach for It” for George Duke. Ndugu also played on a number of movie soundtracks, including *An Officer and a Gentleman*, *Indecent Proposal*, and *The Color Purple*.

He produced albums for Flora Purim, Bill Summers, Toki, and his own solo recordings. He co-produced recordings for Santana, The Crusaders, George Duke, Tina Turner, Joe Sample, Wilton Felder, and The Meeting, a group he co-led with Patrice Rushen and Ernie Watts.

“When one becomes a musician, one is not just a drummer or a composer,” Ndugu said in 2012. “You train to be diverse. You train to arrange, write, play, and produce. All of it goes together for me. I simply call myself a musician, and these are all just things I do.”

As a clinician, Ndugu did extensive clinic tours. He was on staff at the United States Percussion Camp at Eastern Illinois University, the Stanford University Jazz Workshop, Jazz America, and the Thelonious Monk Foundation.



PASIC15. Photo by Warren LaFever

Chandler taught in the Jazz Studies and Popular Music programs at the USC Thornton School of Music since 1995. “As the first and only drumset teacher in the Popular Music program, he was fundamental in creating the musical and professional climate in that department,” said USC Thornton Dean Robert Cutietta. “We will miss his smile, optimism, and ‘can-do’ attitude. Our students will miss his dedicated teaching and mentoring personality. He was dedicated to the Thornton School and his students until the end.”

DrumStrong founder Scott Swimmer echoed many people’s sentiments, calling Ndugu an “Other-worldly drummer. Driven, dedicated, and caring teacher. Compassionate human and friend.”

---

## DEAN WITTEN

**D**ean Witten, Professor of Percussion and Director of Percussion Studies at Rowan University in Glassboro, New Jersey, since 1979 died on March 16, 2018, after a battle with cancer.

Witten gave the world premiere performances of more than 40 works for percussion. He had served as principal percussionist of Lincoln Center’s Mostly Mozart Festival Orchestra and performed with the American Symphony Orchestra, American Composers Orchestra, New York Chamber Orchestra, NY Virtuosi, New York Pops, Queens Symphony Orchestra, Metropolitan Opera Guild, and many Broadway theater orchestras.

As a performer on Baroque timpani, he recorded the Haydn “Creation” with the Pro Artis Ensemble, a New York ensemble specializing in the use of period instruments. Dean was a member of the percussion sections of the Rochester Philharmonic Orchestra, the San Antonio Symphony, and the Opera Companies of Philadelphia and Boston. He performed at two PASICs, hosted PASIC ’90 in Philadelphia, and served four years on the PAS Board of Directors.

He toured the world as a member of Frank Sinatra’s orchestra for almost eight years and performed with the Count Basie Orchestra, the Buddy Rich Band, and the Mel Lewis Jazz Orchestra. He played in the Broadway pit orchestras of *Porgy and Bess*, *Les Miserables*, Baz Luhrmann’s production of Puccini’s *La Boheme*, *A Catered Affair*, *Sweet Charity*, *Sunset Boulevard*, *Jekyll and Hyde*, *Beauty and the Beast*, *The King and I*, *Cyrano the Musical*, *The Secret Garden*, *Oklahoma*, *Tommy*, *Promises Promises*, *Dracula the Musical*, *City of Angels*, *An Inspector Calls*, *The Drowsy Chaperone*, *Blood Brothers*, and *Grand Hotel*.

Witten appeared on recordings by Frank Sinatra (*Duets*), Frank Sinatra Jr., Harry Connick Jr., Celine Dion, Denis DiBlasio, Betty Buckley, Linda Eder and others, as well as on the movie soundtracks to *Femme Fatale*, *Lucky Numbers*, *Snake Eyes*, and *Godfather 3*. Dean was a member of the staff orchestras at Resorts International, Tropicana, and Sands Hotel Casinos in



Gordon Stout (L) with Dean Witten. Photo courtesy of Gordon Stout.

Atlantic City, where he performed with Peter Allen, Paul Anka, Susan Anton, Frankie Avalon, Burt Bacharach, Charlie Callas, Diahann Carroll, Perry Como, Petula Clark, Rosemary Clooney, Bill Conti, Vic Damone, Sammy Davis Jr., Dom Deluise, Jose Feliciano, Fifth Dimension, Aretha Franklin, Mitzi Gaynor, Robert Goulet, Joel Grey, Joey Heatherton, Clint Holmes, Lena Horne, Englebert Humperdink, Lanie Kazan, Carol Lawrence, Jerry Lewis, Liberace, Gloria Loring, Patti Lupone, Rich Little, Melissa Manchester, Dean Martin, Johnny Mathis, Maureen McGovern, Liza Minelli, Anthony Newley, Wayne Newton, Tony Orlando, Patti Page, Lou Rawls, Don Rickles, Joan Rivers, Neal Sedaka, Frank Sinitara, Steve and Edye, Keely Smith, Connie Stevens, Leslie Uggamms, Ben Vereen, Dionne Warwick, Barry White’s Love Unlimited Orchestra, Paul Williams and others. He was also heard on nationally broadcast television commercials for Smith Barney, Right Guard, Visa, the U.S. Postal Service, and NBC Nightly News. **RIS**

# LOS ANGELES PHILHARMONIC PREMIERES NEW PEREIRA PERCUSSION CONCERTO

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Although percussion concertos performed with a major orchestra are not as unusual as they once were, it is still an important milestone when a new piece joins the classical repertoire. On Jan. 25, the Los Angeles Philharmonic, under the baton of Music and Artistic Director Gustavo Dudamel, premiered “Threshold” by Joseph Pereira. The concerto for three percussionists featured the composer, who is also the Principal Timpanist with the L.A. Phil, and the British percussion duo Maraca2, comprised of Tim Palmer and Jason Huxtable. Repeat performances were held at Disney Hall on Jan. 26 and 28, and an additional concert was performed at the Granada Theatre in Santa Barbara on Jan. 27.

Commissioned by the L.A. Phil, with generous support from Marcia and Gary Hollander, the concerto was written with Palmer and Huxtable in mind. “Maraca2 contacted me and wanted to do a piece with the principal timpanist from the orchestra,” Pereira explains. In this case, he did double duty as both the composer and soloist.

Pereira has written numerous compositions, including a percussion concerto that was premiered in 2012 in Los Angeles with Colin Currie as soloist. The piece was programmed again the following season, this time with Pereira as the soloist with the Los Angeles Philharmonic.

Although this was Maraca2’s first American concerto premiere, they hope to perform this piece with other orchestras around the world. Currently teaching at the Royal Birmingham Conservatoire in England, Palmer and



(L–R) Soloists Tim Palmer, Joseph Pereira, and Jason Huxtable backstage after the concert in Santa Barbara.



Maraca2 (L–R, Jason Huxtable and Tim Palmer) perform in “Threshold” with the Los Angeles Philharmonic.



Huxtable met while studying there as students. They perform regularly at festivals and concert halls around the world, including PASICs in 2009, 2013, and 2016.

The soloists utilized a plethora of percussion instruments scattered across the stage. Palmer and Huxtable were set up in front of the orchestra on the left and right sides of the stage while Pereira, playing on six timpani, was just behind the conductor in the center, much further forward than the timpanist's usual position.

As explained in the program, a threshold looks both backward and forward, can separate and connect, as well as open and close. "Music is really about creating space, and the thresholds within that space are what really interest me," Pereira states.

The 25-minute piece is not divided into movements but starts slowly and softly with all three soloists playing on gongs placed on timpani. "The atmospheric sounds are somewhat improvised," explains Pereira. "The spatial elements that begin the piece are a groove of thirty-second notes that we bounce off each other with crescendos, decrescendos, and hairpins."

Not only do the drums act as resonators for the gongs, but using the pedals creates more unusual sound effects. "Generally, when we're playing *forte*, the pedal is a quick motion and



Gustavo Dudamel conducts "Threshold" at The Granada Theatre in Santa Barbara. The percussion concerto featured (L-R) Jason Huxtable, Joseph Pereira, and Tim Palmer.



Jason Huxtable plays a temple bowl with loose sleighbells inside.



Joseph Pereira did double duty as soloist and composer in "Threshold."

when it's *piano*, it's slower," Palmer explains.

"Tim, Joe, and I are playing these almost improvised stickings on different places on the gongs," adds Huxtable. "It's like fills popping out across the stage."

In addition to traditional percussion instruments normally found in an orchestra, such as bass drums, cymbals, and vibraphones, the soloists also play tom-toms, Roto-toms, congas, bongos, thunder sheets, spring coils, spiral cymbals, temple bowls with loose sleighbells inside, rocks, and ceramic tiles.

"That was partly by accident," Pereira says of the ceramic tiles. "I was hearing something, but I didn't want to use metal plates. I originally had some bell plates set up, but they were too ringy. I tried putting them on foam, but that was too muffled. One day I was at Home Depot, doing something completely different, and I saw an aisle filled with beautiful tiles—all these different natural stones and porcelain. I started tapping on some of them and, two hours later, I decided I had to have all these tiles. That was it!"

In addition to the three soloists up front, the orchestra was "surrounded"

by three more percussionists—in these performances, Matthew Howard, James Babor, and Perry Dreiman—at the rear of the stage. Their instruments included more ceramic tiles, plus almglocken, suspended cymbals, wind chimes, glockenspiel, octobons, tam tam, ratchet, crotales, bell plates, and more gongs. They even played a bass drum with a scrub brush!

“Originally I had no percussion in the orchestra,” Pereira explains, “because I felt a triple concerto was already so overwhelming. But with the soloists playing more thunder sheets and other metal objects, it was just too much physical space—and we were already taking up a lot of space—so I thought it was more practical to just have the section do it.”

When asked his favorite part of the concerto, the composer quips, “I finished it on time and no one in the orchestra wanted to kill me! But seriously, that’s a tough one because it’s all tied together. Generally speaking, I like being able to have this kind of atmospheric material but, within that, give Maraca2 the flexibility to do what they really like to do. There is a groove that goes through the whole piece, whether it’s obvious or not.”

“My favorite part is that it is such a unique piece,” responds Palmer. “It combines timpani and solo percussion

as an entity, which, as a percussion concerto, hasn’t been done before. Plus, there are not many percussion duo concertos around.”

“I quite like the more active rhythmic bits,” adds Huxtable. “There’s a section in the middle for two vibraphones where we fade in and out with accents, and the accents are doubled with members of the wind section. That’s always fun when the mallets are flying—gets the adrenaline going a little bit!”

Palmer agrees with Huxtable about that section. “The vibes is definitely one of the trickiest parts, sort of like running side by side. A little bit minimalist, but then it breaks down with the orchestra into this sort of organized chaos, which works well.”

“The whole piece is about not only finding new instruments and combinations,” Pereira says, “but also technically pushing us. Even the timpani part has some things that are not considered standard, like playing in the center of the head. I also wrote especially for calf heads, which allows me to gliss down to the low B on the bottom drum to match the basses. I also have two piccolo drums that are tuned high for the more delicate parts. At the end of the piece, I’m playing the lowest note while the strings are playing the highest possible sounding artificial harmonics. It’s all about texture.”



Tim Palmer bows a Chinese cymbal in “Threshold.”

“With one sonic surprise after another, ‘Threshold’ had no trouble holding my attention over its 25-minute span,” wrote Richard S. Ginell in his review for the *Los Angeles Times*.

Did Pereira think of himself more as a composer or performer? “At first, it was just as a composer,” he replies, “thinking not so much about myself, but of other principal timpanists having to play it. Because of my background as a percussionist [Pereira was a member of the New York Philharmonic percussion section from 1998–2008 and also plays percussion regularly on the L.A. Phil’s Green Umbrella New Music Series], I didn’t want to purposefully give myself, or the timpanist, a lot of percussion.”

Palmer appreciates the piece in its entirety. “Sometimes it’s very straightforward and you can just enjoy playing it. Other times, you have to be very focused and composed because of all that’s going on.”

“The idea of the piece is that we’re one big instrument and all blend together,” summarizes Pereira. “Not like the old tradition of the soloist as the hero battling the orchestra. This time, it’s a collective.”

A video from a rehearsal of “Threshold” is available on the LA Phil’s new “Intermission” series ([https://youtu.be/WUC\\_\\_C7OcY](https://youtu.be/WUC__C7OcY)) which lets viewers see a behind-the-scenes look at the preparation for the world premiere. **RIS**

▶ Tap to play Video



Intermission Ep. 1: Behind the Scenes of Joseph Pereira’s World-Premiere Composition, “Threshold”



# PAS PROFILE – HILLARY HENRY

**H**illary Henry serves as Publications Production Manager for the Percussive Arts Society. She is primarily responsible for *Percussive Notes* and *Rhythm!Scene*, unless it is PASIC season, in which case it is full throttle PASIC and publications. Hillary ensures timely delivery of all PAS publications (from processing and warehousing articles to final layout), apps, and promotional materials.

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

**Hillary Henry:** In 4th grade. I am not sure if that is how schools do it now, but that is when someone “tested” me and recommended an instrument based on those results. My consultant recommended the cello, so that’s what I went with.

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

**HH:** My private teacher, John Duckwall; he always made time for his students. He and his wife, who taught violin and viola, would host studio performances at their home several times per year. That was a great, safe place to start performing in front of others. He charged very little for private lessons,

and his passion for music motivated him to continue teaching well into his 80s.

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

**HH:** I played in Chicago Youth Symphony for two years. I was fortunate enough to go on a European tour with the group. I also spent a few weeks in Austria performing with the Wheaton Symphony. Definitely, both were memorable events.

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

**HH:** I read a classified ad in Lawton, Oklahoma, looking for a graphic designer. That was in September 1997, and I’ve been going strong with the society ever since!

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

**HH:** Playing duplicate bridge. Most people don’t know this about me, but I am ranked as an American Contract Bridge League Bronze Lifemaster. As of late, I have been playing exclusively online. I like competing worldwide instead of just playing in local games or tournaments. During the fall, I spend time watching college football. Anyone who lives in Oklahoma is either a Sooners or Cowboys fan. It is unlike anything I have experienced in my life. During the warmer months, I enjoy mowing the yard. We live on five acres, and nothing is better than soaking up sun, listening to music, and mowing on full speed!

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

**HH:** I would say drumset, especially when listening to music through my headphones.

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



**HH:** Community. If all they do is attend PASIC annually, they will be part of the percussion community. I guarantee friendships will be forged that are lasting.

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

**HH:** The first article that I receive for layout!

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

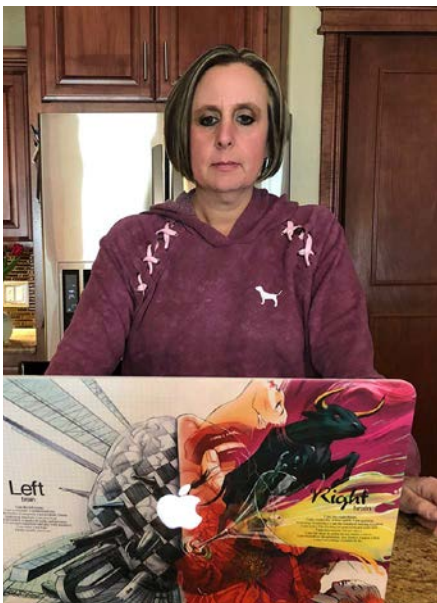
**HH:** There is absolutely no telling! Who was driving my car last? Seriously, if I am driving a short distance and alone, I surf channels. I have set favorites with satellite radio including Lithium, ’80s on 8, ’90s on 9, Pop 2K, Hair Nation, Classic Rewind. If I am driving a longer distance, Howard Stern is my driving companion.

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

**HH:** BBO (Bridge Base Online). I check to see how I placed in the previous day’s Day Long Tournaments. After that, straight on to emails.

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

**HH:** Love what you do. **RIS**





# HALL OF FAME SPOTLIGHT

JOE CALATO, ALAN DAWSON, EMIL RICHARDS

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](#).

## JOE CALATO

BY LAUREN VOGEL WEISS

The man who first put nylon tips on wooden drumsticks was Joe Calato. What led him to one of the most radical changes to a drumstick in the 20th century? “I couldn’t afford to buy drumsticks,” he recalled. “Top [ride] cymbals would wear out the tips of the sticks. I used to sand the tips down, dip them into fingernail polish to put a coating on them, and use that pair again. One day I thought I should try to put a plastic tip on the stick. So I got a screwdriver with a yellow plastic handle, cut out a piece, whittled out a tip, and stuck it on a stick.” That was the beginning of the Regal Tip drumstick.

Born in 1921 in Niagara Falls, New York, Joe D. Calato followed in his father’s footsteps. “My father was a pit drummer in the days of vaudeville. I started to play when I was 13 years old, because you could make 50 cents to two dollars a night, which was a lot of money for a teenager back then!” Calato says.

After serving in the military during World War II, Calato returned to New York and opened his own shop building kitchen cabinets. Soon after, he combined his woodworking talents with his love of music and began making drumsticks in his basement. Once the local drummers heard about his new sticks, they would give him their sticks so he could replace the wood tips with plastic. In 1958, he placed a small ad in the Musicians Union newspaper offering the sticks for \$1.95.

“The mailman came back with a bag full of orders,” remembers Calato. “They would ask for different models, but I sent them all 7As with a nylon tip and nobody complained! I built my own machinery to make the sticks, and soon I started making five models.”

Calato eventually borrowed money from the bank to buy out the George W. Way Company in Chicago and brought their machinery to Niagara Falls. His fledgling business moved out of his basement and into the location where his cabinet shop had been.

Brushes became another of Regal Tip’s innovations. The first Regal Tip brushes (model 550W on a wood handle) were introduced in 1962, and the company patented retractable-handle brushes in 1975. Blasticks was added to the line in 1982.

Regal Tip became a family business. Joe’s wife, Kay, managed the bookkeeping duties in the early years, and all three of Joe’s children—Carol, Cathy, and Joe Jr.—have been involved at one time or another.

“My business was not about the profit,” Joe Calato said. “From the beginning, we made a quality product that you could be proud of. And we made it affordable because I couldn’t afford to buy drumsticks when I started out. I was always concerned about the player; the player comes first.”



[Click here to read Joe Calato’s full PAS Hall of Fame bio.](#)

# ALAN DAWSON

BY DEAN ANDERSON

His performance credits are staggering, like reading a who's who in jazz: Oscar Peterson, George Shearing, Charles Mingus, Woody Shaw, Phil Woods, Sonny Stitt, Dave Brubeck, Lionel Hampton, Reggie Workman, Quincy Jones, Dexter Gordon, Tal Farlow, Earl Hines, Rahsaan Roland Kirk, Frank Morgan, Hank Jones, Frank Foster, Phineas Newborn, Charles McPherson, Jaki Byard, Teddy Wilson, Booker Ervin, James Williams, Phil Wilson, Terry Gibbs, and many others. Equally impressive are his former students who have gone on to become innovators: Tony Williams, Terri Lyne Carrington, Steve Smith, Joe LaBarbera, Joe Corsello, Kenwood Dennard, John "J.R." Robinson, Casey Scheuerell, Harvey Mason, Vinnie Colaiuta, Keith Copeland, Jake Hanna, Bobby Ward, Akira Tana, and many others.

George "Alan" Dawson was born in 1929 in Marietta, Pennsylvania and raised in Boston's Roxbury neighborhood. He studied drumset for four years with Charles Alden before serving in the Army for Korean War duty. During the mid-'50s Dawson returned to Boston where he maintained an active recording career and did clinics and some brief tours. In 1957 he became the house drummer at Wally's Paradise in Boston and also began an 18-year association at the Berklee College of Music.

From 1963–70, Dawson was the house drummer at Lennie's On the Turnpike, in Peabody, where he performed with many leading artists. In the 1960s, Dawson's New York recording experiences reached full gear with saxophonist Booker Ervin's recording *The Freedom Book*. Additionally, Dawson's work with Jaki Byard on piano and Richard Davis on bass for Pres-

tige records was substantial between 1963–68. From 1968–75 Alan worked with the Dave Brubeck Quartet.

In 1975, Dawson suffered a ruptured disc and needed surgery. He stopped all touring, ended his tenure at Berklee, and returned to limited teaching at his home.

Dawson had planned to be a performer first and foremost. But in 1954 he began an informal imparting of information to Clifford Jarvis, and shortly afterwards, he began teaching in a more formal manner by taking on Tony Williams and others. Alan started teaching at Berklee and began to analyze everything he was playing. He developed to a point where he felt comfortable as a professional player thinking like a teacher, and as a teacher who could readily impart his performance secrets to others. Dawson was well noted for a teaching concept of four-way independence via a musical approach by using Ted Reed's *Syncopation for the Modern Drummer* and George Stone's *Stick Control*. He went beyond using exercises, books, and rudiments for technical purposes, pursuing musical ways to utilize those materials.

Dawson advocated the use of brushes for all sticking and rudimental exercises. He felt that by using brushes, one wouldn't be getting much rebound, thereby giving one the sense of "picking up" the sticks. Dawson also stressed posture at the drumset and relaxation in body movements.

"Alan Dawson was one of the best drummers in the world," said Tony Williams. "That's a fact, not just my opinion. I met Mr. Dawson when I was nine years old. He went out of his way to encourage me, help me, and to see that I had opportunities to develop my meager skills. Mr. Dawson didn't only teach me to play the drums, he taught me how to conduct myself as a musician and as a man."

On Feb. 23, 1996, Dawson died of leukemia at the age of 66.

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



▶ Tap to play Video



Alan Dawson drum solo

# EMIL RICHARDS

BY RICK MATTINGLY

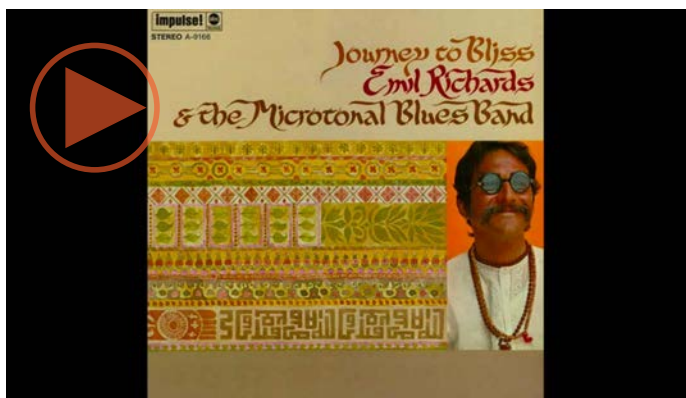
He is best-known as a first-call L.A. studio musician whose playing has graced countless movie and TV soundtracks, albums, and jingles, and who can be depended upon to come up with exactly the right percussion sound from his extensive collection of instruments.

A longtime supporter of the Percussive Arts Society, Richards donated 65 of his instruments to the first PAS museum in Lawton, Oklahoma when it was built in 1992, including his entire collection of Thai gamelan instruments and a Leedy “Octarimba,” which is similar in concept to a 12-string guitar in that it has bars mounted in pairs and pitched an octave apart that are played with a double-headed mallet. Richards has also helped PAS acquire other instruments, such as one of Shelly Manne’s drumsets, and those instruments are now housed in the Rhythm! Discovery Center in Indianapolis.

Born in Hartford, Conn. in 1932, Emilio Joseph Radocchia began studying xylophone at age six and was playing with the Hartford Symphony by the time he was in tenth grade. He attended the Hartt School of Music from 1949–52, and after being drafted he played in an Army band in Japan, where he worked with pianist Toshiko Akiyoshi.

After getting out of the Army, Richards settled in New York and soon became a member of George Shearing’s group, with which he stayed for three years. In 1959 he moved to Los Angeles, where he worked with Paul Horn and Don Ellis, eventually leading the Microtonal Blues Band. He also worked with instrument innovator Harry Partch, toured with former Beatle George Harrison, and recorded with artists ranging from Frank Sinatra to Frank Zappa.

▶ Tap to play Video



A track from Emil Richards’ album *Journey to Bliss* with the Microtonal Blues Band

Meanwhile, Richards became active in the L.A. studio scene, playing on everything from the original Flintstones cartoons to TV series such as *Mission Impossible* (he played the bongos on the theme song), *Falcon Crest*, and *Dynasty*, to movie soundtracks for such films as *Star Wars*, *Indiana Jones and the Temple of Doom*, *Ghostbusters*, and the various *Planet of the Apes* films.

Richards prides himself on being able to come up with the proper sound for any situation, and many composers depended on his knowledge of world percussion when scoring films set in exotic locations. Richards, in turn, especially enjoys working with composers who use instruments in creative ways.

Richards says he has learned is to be selective about the instruments he uses. “When I first started, I was very proud of all of these instruments I had collected,” he told writer Robyn Flans in a 1985 *Modern Percussionist* interview. “I had a tendency to pull everything out of the bag. I’ve noticed this happens to a lot of percussionists when they play live: They don’t let eight bars of music go by before playing on a different instrument. They don’t give one instrument a chance to do something. Naturally, if five instruments provide the colors and help the music, fine, but in most cases, you can’t really play in a rhythmical context if you’re trying to play congas and then jump to a shaker or hit a cowbell.

“I hope to someday come back as an octopus, but for right now I only have two hands and two feet, and there’s just so much one can do.”



[Click here to read Emil Richards’ full PAS Hall of Fame bio.](#) **RIS**



# APP SCENE: PART 7

BY MICHEAL BARNES AND PETER SOROKA



**T**oday, most students have access to a smartphone or tablet. However, these devices may not be fully utilized while in the practice room or during lessons. Apps for smartphones are generally inexpensive and can be extremely valuable to college-age musicians. The 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 MISCELLANEOUS USES

In our seventh and final App Scene column, we're highlighting a few handy apps that may not fit neatly into a category, but still are worth a look and a download for most percussion students!

### *Rhythm!Scene*

by PAS (Percussive Arts Society)

iOS and Android

FREE

If you have been accessing *Rhythm!Scene* from the PAS website, be aware that there is also a *Rhythm!Scene* app that will help you stay up to date with news from PAS, the percussion industry, and new articles from PAS.

### Oxford Dictionary of Music

by MobiSystems, Inc.

iOS and Android

\$9.99

Have you ever come across a musical term that was unfamiliar? Instead of translating the phrase in Google Translate and getting an answer that does not make much sense in the context, look it up in the Oxford Dictionary of Music app. This app contains 12,500 entries for music terminology, composers, compositions, and more. The "A Word of the Day" feature helps to continue expanding your musical knowledge. This is a must-have for students.

### Steve Reich's Clapping Music – Improve Your Rhythm by Amphio Limited

iOS

FREE

Taking frequent breaks during practice sessions is important to refresh your mind. Playing the Steve Reich Clapping Music app can be a fun way to relax for a few minutes in between reps.

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



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



*Check out all the previous APP SCENE columns in the Rhythm!Scene archives*

# UPCOMING EVENTS

## APRIL 2018

### UConn Percussion Ensemble

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

Where: University of Connecticut

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

### Eriko Daimo Recital

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

Where: NYU Percussion Penthouse, 35 West 4th Street,  
13th Floor, New York, NY 10012

Info: [events.nyu.edu/#!/view/all/groups/steinhardt-music](http://events.nyu.edu/#!/view/all/groups/steinhardt-music)

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

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

Where: John F. Kennedy Center for the Performing Arts

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

### Germany Day of Percussion®

When: April 5

Contact: [mycka@marimbasolo.com](mailto:mycka@marimbasolo.com)

### Minnesota Day of Percussion®

When: April 7

Info: [facebook.com/MNPAS](https://facebook.com/MNPAS)

### Percussion in Zwolle

When: April 7

Where: Conservatorium

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

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

When: April 7

Where: Richmond, Virginia

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

### MD/DE Chapter PAS Day of Percussion®

When: April 8, Noon–5:00 P.M.

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

### Ontario Day of Percussion®

When: April 8

Contact: [michellebethcolton@gmail.com](mailto:michellebethcolton@gmail.com)

### Josh Ryan Recital

When: April 10, 7:00 P.M.

Where: NYU Percussion Penthouse, 35 West 4th Street,  
13th Floor, New York, NY 10012

Info: [events.nyu.edu/#!/view/all/groups/steinhardt-music](http://events.nyu.edu/#!/view/all/groups/steinhardt-music)

### Kingswood Oxford School Presents: Sō Percussion

When: April 13

Where: West Hartford, Conn.

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

### Coastal Concerts Presents: Sō Percussion

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

Where: Bethel United Methodist Church Hall

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

### Hartt Steelband

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

Where: University of Hartford

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

### Indiana Day of Percussion®

When: April 14

Info: [facebook.com/IndianaPAS/](https://facebook.com/IndianaPAS/)

### Louisiana Day of Percussion®

When: April 14

Info: [facebook.com/LouisianaPASChapter](https://facebook.com/LouisianaPASChapter)

### Chin Cheng Lin Recital

When: April 17, 7:00 P.M.

Where: NYU Percussion Penthouse, 35 West 4th Street,  
13th Floor, New York, NY 10012

Info: [events.nyu.edu/#!/view/all/groups/steinhardt-music](http://events.nyu.edu/#!/view/all/groups/steinhardt-music)

### 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](mailto:bb@drumming-about-you.com))

### NYU Percussion Chamber Music Ensemble

When: April 19, 8:00 P.M.

Where: Frederick Loewe Theatre, New York University–  
Steinhardt

Info: [events.nyu.edu/#!/view/all/groups/steinhardt-music](http://events.nyu.edu/#!/view/all/groups/steinhardt-music)

**Arkansas Day of Percussion®**

When: April 21

Info: [facebook.com/Arkansas-Percussive-Arts-Society-400634489953488/](https://facebook.com/Arkansas-Percussive-Arts-Society-400634489953488/)

**Pennsylvania Day of Percussion®**

When: April 21

Info: [community.pas.org/pennsylvania/home](https://community.pas.org/pennsylvania/home)

**Pulse! by Heartbeat Percussion**

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

Where: Sacred Heart University

Info: [edgertoncenter.org](https://edgertoncenter.org)

**Hartt Percussion Ensemble**

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

Where: University of Hartford

Contact: [btoth@hartford.edu](mailto: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](https://community.pas.org/tennessee/new-item)

**Washington Day of Percussion®**

When: April 21, 9:00 A.M.–9:00 P.M.

Where: University of Washington – Meany Hall, 4140 George Washington Ln., Seattle, Washington 98105

Info: [facebook.com/events/122478491758289/?active\\_tab=about](https://facebook.com/events/122478491758289/?active_tab=about)

**Connecticut Vintage & Custom Drum Show**

When: April 22, 10:00 A.M.–5:00 P.M.

Where: Sphinx Shriners Center, 2066 Berlin Turnpike, Newington, CT 06111

Info: [ctdrumshow.com](https://ctdrumshow.com)

**SHU Percussion Ensemble**

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

Where: Sacred Heart University

Info: [www.edgertoncenter.org](https://www.edgertoncenter.org)

**NYU Contemporary Music Ensemble**

When: April 23, 8:00 P.M.

Where: Frederick Loewe Theatre, New York University—Steinhardt

Info: [events.nyu.edu/#!view/all/groups/steinhardt-music](https://events.nyu.edu/#!view/all/groups/steinhardt-music)

**Michael Downing Recital**

When: April 24, 7:00 P.M.

Where: NYU Percussion Penthouse, 35 West 4th Street, 13th Floor, New York, NY 10012

Info: [events.nyu.edu/#!view/all/groups/steinhardt-music](https://events.nyu.edu/#!view/all/groups/steinhardt-music)

**Oklahoma Day of Percussion®**

When: April 27–28

Info: [facebook.com/okperc/](https://facebook.com/okperc/)

**Nevada Day of Percussion®**

When: April 27–28

Info: [facebook.com/nevada.pas?lst=1104384379%3A10000367666640%3A1520001669](https://facebook.com/nevada.pas?lst=1104384379%3A10000367666640%3A1520001669)

**Connecticut PAS Day of Percussion®**

When: April 28

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

**Ancient Future Duet featuring Matthew Montfort (Guitar) and Abbos Kosimov (Uzbek Percussion)**

When: April 28, 8:00 P.M.

Where: Watermelon Music, 1970 Lake Blvd, Suite #1, Davis, CA 95616

Info: [watermelonmusic.com/advanced\\_search\\_result.php?keywords=042818ticket&GeneralSearch=1&search=](https://watermelonmusic.com/advanced_search_result.php?keywords=042818ticket&GeneralSearch=1&search=)

**ECSU Percussion Ensembles Concert**

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

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

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

**MAY 2018****Jisu Jung Recital**

When: May 1, 7:00 P.M.

Where: NYU Percussion Penthouse, 35 West 4th Street, 13th Floor, New York, NY 10012

Info: [events.nyu.edu/#!view/all/groups/steinhardt-music](https://events.nyu.edu/#!view/all/groups/steinhardt-music)

**NYU African Gylil And Percussion Ensemble**

When: May 3, 8:00 P.M.

Where: Frederick Loewe Theatre, New York University—Steinhardt

Info: [events.nyu.edu/#!view/all/groups/steinhardt-music](https://events.nyu.edu/#!view/all/groups/steinhardt-music)

**New Jersey Day of Percussion®**

When: May 3–4

Info: [facebook.com/New-Jersey-Chapter-PAS-167295299993475/](https://facebook.com/New-Jersey-Chapter-PAS-167295299993475/)

**NYU Steel (with special guests Kendall Williams, Gerion Williams, and Casym Steel Orchestra); Josh Quillen, director**

When: May 5, 8:00 P.M.

Where: Frederick Loewe Theatre, New York University—Steinhardt

Info: [events.nyu.edu/#!view/all/groups/steinhardt-music](https://events.nyu.edu/#!view/all/groups/steinhardt-music)



**NYU Percussion Ensemble with special guests: Elliot Cole and Peter Ferry**

When: May 7, 8:00 P.M.

Where: Frederick Loewe Theatre, New York University–Steinhardt

Info: [events.nyu.edu/#!/view/all/groups/steinhardt-music](https://events.nyu.edu/#!/view/all/groups/steinhardt-music)

**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](mailto:bb@drumming-about-you.com))

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

Application Deadline: May 18

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

**Nebojsa Jovan Zivkovic Concert and Master Class**

When: May 19

Where: Gyor, Hungary

Info: [zivkovic.de/homepage.htm](http://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/](http://sopercussion.com/events/)

**JUNE 2018**

**NYU Broadway Percussion Seminar**

When: June 10–14

Priority Application Deadline: April 13

Application Deadline: April 30

Where: New York University–Steinhardt

Info: [steinhardt.nyu.edu/music/summer/percussion](http://steinhardt.nyu.edu/music/summer/percussion)

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

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

Where: Katonah, N.Y.

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

**ThisWorldMusic Cuba Study Abroad, Summer Session**

When: June 23–July 3

Where: Cuba

Info: [thisworldmusic.com/study-abroad-cuba-music-dance-summer](http://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: [zivkovic.de/homepage.htm](http://zivkovic.de/homepage.htm)

**Nebojsa Jovan Zivkovic Concert at Percufest**

When: July 14

Where: Valencia, Spain

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

**Nebojsa Jovan Zivkovic Master Classes at Percufest**

When: July 15–17

Where: Valencia, Spain

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

**NYU Sandbox Percussion Seminar**

When: July 29–August 4

Priority Application Deadline: April 13

Application Deadline: April 30

Where: New York University–Steinhardt

Info: [steinhardt.nyu.edu/music/summer/sandbox](http://steinhardt.nyu.edu/music/summer/sandbox)

**Zivkovic's Summer Academy for Marimba & Percussion**

When: July 29–August 5

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

Where: Germany

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

**AUGUST 2018**

**Poland Day of Percussion®**

When: August 1–10

Info: [percussion-art.pl/](http://percussion-art.pl/)

**SEPTEMBER 2018**

**Italy Day of Percussion®**

When: September 18–23

Info: [italypas.it/](http://italypas.it/)

**OCTOBER 2018**

**Nebojsa Jovan Zivkovic Concert and Master Classes at Shanghai Percussion Festival**

When: October 1–7

Where: Shangai, China

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

**Nebojsa Jovan Zivkovic Concert and Master Class**

When: October 26

Where: Cardiff, England, UK

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

**NOVEMBER 2018**

**PASIC18**

When: November 14–17

Where: Indianapolis, IN

Info: [pasic.org](http://pasic.org) **RIS**

# SUMMER WORKSHOPS

## CANADA

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

July 2–8

Hosted by the Schulich School of Music of McGill University, Montreal, Canada

**Course of Study:** During this intensive hands-on workshop, participants will learn tabla in the tradition of the Benares (Varanasi) gharana. The workshop is open to all levels (beginner, intermediate, advanced). The schedule includes daily group practice sessions, group classes, and listening/repertoire sessions. Classes are scheduled during the daytime and a detailed schedule will be made available to participants in June. Students will live and breathe tabla for the duration of the workshop!

**Application Deadline:** June 1, 2018.

Register by April 1 and benefit from a reduced tuition rate of \$300.

**Tuition:** \$350 (Canadian dollars).

For participants from out of town, reasonably priced accommodations are available at the McGill Royal Victoria College (RVC) residences, conveniently located next door to the Schulich School of Music.

**More Info:** [shawnmativetsky.com/annual-summer-workshop-atelier-annuel](http://shawnmativetsky.com/annual-summer-workshop-atelier-annuel)

## GERMANY

### **Zivkovic's International Summer Academy for Marimba & Percussion 2018**

July 29–August 5

Jugendherberge Bingen (southwest Germany, directly on the Rhine river)

**Course of Study:** This is a full week of marimba and percussion music intended primarily for advanced marimba students, percussion teachers, professionals, as well as marimba enthusiasts (Passive only). Intermediate through less advanced players are welcome to enroll in the course if they prepare a minimum

of two pieces of moderate difficulty. The academy will have six full days of practicing, lessons, master classes, and chamber music. Selected participants will perform in public concerts on tour right after the course.

**Special Guest:** Special guest artist for the academy will be Prof. Benjamin Toth from University of Hartford, USA. All participants will have percussion ensemble as well as additional lectures with Prof. Benjamin Toth.

**Application Deadline:** June 1

**Active Tuition:** 620 Euro (all inclusive)

**Passive Tuition:** 400 Euro (all inclusive)

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

### **13th Tamburi Mundi Festival**

July 27–August 5

E-Werk, Freiburg (Germany)

**Course of Study:** Tamburi Mundi, known as the central festival for frame drums world-wide, will open its doors again in 2018 at the E-Werk in Freiburg. For a period of ten days the festival offers a wide-ranging, intercultural program of workshops, concerts, and join-in activities with excellent musicians and important frame drum masters from all over the world. The Frame Drum Academy offers workshops for beginners as well as professionals, including: different playing techniques for a large variety of frame drums, traditional rhythms and modern grooves, body percussion, rhythm language, dance, improvisation, composition, and vocals. The first-class concerts with international line-ups will be among the highlights at Tamburi Mundi. Additional interactive events like a drum parade in the city, a drum circle, and sessions as well as an exhibition of percussion instruments make the festival an exciting experience!

**Lecturers:** Zohar Fresco (Frame Drum and Riqq), Reza Samani (Daf), Nora

Thiele (Frame Drum), Andrea Piccioni (Frame Drum and Tamburello), Paolo Rossetti Murittu (Tamburello), Philipp Kurzke (Frame Drum), Dave Boyd (Irish Bodhran), Matthias Haffner (Pandeiro), Berkant Çakıcı (Darbuka, Turkish Rhythms), Samir Mansour (Choir project), Jonas Völker (Drum Your Song!), Ramesh Shotham (Orchestra), Peer Kaliss (Composing), and more.

**More Info:** [tamburimundi.com](http://tamburimundi.com)

## GHANA

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

July 4–16

Kopeyia, Ghana

**Course of Study:** Study abroad in Ghana with ThisWorldMusic and UMass Amherst and experience life in an African village! Enrollment is open to students and professionals worldwide, as well as to the general public. You do not need to be enrolled at UMass or any other college or university to participate in this study abroad program. In this 11-day summer study abroad program, participants are introduced to a wide range of topics related to African culture, philosophy, and daily life, with an emphasis on West African dance and drumming. Led by one of ThisWorldMusic's program leaders, the group lives for 1 week in the Dagbe Institute's on-campus dormitory. The Ghana study abroad program also explores the capital city of Accra, where participants take an exclusive tour of a master drum maker's workshop, visit a famous live music club, and sample Ghanaian cuisine. While in Accra, participants shop at the National Arts Centre and are treated to a private performance and workshop with the acclaimed Ghana National Dance Ensemble.

**Tuition:** \$2,450 (all inclusive)

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

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

July 4–26

**Tuition:** \$3,550 (all inclusive)

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

**MEXICO**

**Tam Tam Mandingue Djembe Academy**

July 23–28

Monterrey, Mexico

**Course of Study:** Founded by the legendary Mamady Keita, TTM Djembe Academy is the world's leading entity in teaching traditional djembe and dunun rhythms, with several diverse programs and a comprehensive learning system for any rhythm enthusiast to follow.

**More Info:** [ttmda.com/workshops/summer2018](http://ttmda.com/workshops/summer2018)

**ALABAMA**

**Auburn Summer Marching Band Camps  
Yamaha "Sounds of Summer" Marching  
Percussion Camp**

June 5–6

**Marching Leadership Camp**

June 13–16

**Course of Study:** The Auburn University Bands proudly sponsors multiple Summer Marching Band Camps for high school students. Drum majors and section leaders will benefit from our Marching Leadership program, which emphasizes leadership training and conducting, as well as marching and music pedagogy. High school percussionists can take advantage of our Marching Percussion program, which includes master classes, section rehearsals, and large ensemble rehearsals. All Summer Marching Camp participants will take part in a combined Finale Concert at the end of the week-end, open to parents and the Auburn community.

**More Info:** [band.auburn.edu/event/summer\\_camps/index.htm](http://band.auburn.edu/event/summer_camps/index.htm)

**CALIFORNIA**

**Mallet Madness**

July 16–29

California State University

**Course of Study:** This camp is for advanced beginners to expert level players. Students should know major and minor

scales and have a working knowledge of music theory through diatonic harmony. This is an opportunity to raise your game and transform your artistry under the guidance of a world-class roster of incredible keyboard mallet artists and composers. Expand and improve your technique and abilities on your instrument, improve your reading and small ensemble playing, practice and hone improvisational skills, create original works for solos, duos, and larger mallet ensembles, and perform newly composed works and standards at a public student showcase.

**Guest Artists:** Waren Wolf, Nick Mancini, John Magnussen, Lindsey Eastham and Hiromu Nagahama, Ivan Trevino, and Escape Ten.

**Tuition:** Tuition ranges from \$1,685–\$4,478. More fee information available at [www2.calstate.edu/SummerArts/Courses/Pages/feesandpayments.aspx](http://www2.calstate.edu/SummerArts/Courses/Pages/feesandpayments.aspx). Scholarships are also available and all CSU Summer Arts 2018 courses offer three to six units of transferable college credit.

**Application Deadline:** May 14

**More Info:** [www2.calstate.edu/SummerArts/Courses/Pages/Mallet-Madness.aspx](http://www2.calstate.edu/SummerArts/Courses/Pages/Mallet-Madness.aspx)

**ILLINOIS**

**Northwestern Percussion Seminar**

July 30–August 4

**Course of Study:** Distinguished percussionists from New York Philharmonic, Chicago Symphony Orchestra, Cleveland Orchestra, Philadelphia Orchestra, San Francisco Symphony Orchestra, and many more will gather at this percussion "think tank" to discuss styles, sound production, phrasings, listening sessions, body movements, strokes, brain in music, memorization, performing, delivery, physical execution, practicing, auditions, instruments, daily technical lab classes on all percussion instruments, and performances in master classes. This program is led by She-e Wu, associate professor of percussion at the Bienen School of Music.

**Tuition:** Participant: \$650; Full Program Auditor: \$400; Day Auditor: \$80

**Deadlines:** Performer applications: April

16, 2018. Auditors are encouraged. The deadline for participant registration with full tuition due is June 1, 2018.

**More Info:** [music.northwestern.edu/academics/summer-session/institutes-masterclasses-symposia/percussion-symposium.html](http://music.northwestern.edu/academics/summer-session/institutes-masterclasses-symposia/percussion-symposium.html)

**INDIANA**

**Indiana University Summer Percussion  
Academy & Workshop**

July 8–14

**Course of Study:** This intensive six-day event is offered to talented percussionists. Applicants in grades 7 through 12 are invited to apply for the Pre-College Session, and applicants over 18 years of age are invited to apply for the Adult Session, with both offerings running concurrently. Master classes, clinics, and performances will be presented by internationally-renowned performers. Sessions will include: audition techniques (for college and professional auditions), chamber music, sight reading, orchestral timpani and percussion, marimba, drum-set, accessories, world percussion, career development, and much more! Students will also perform in the IU Summer Percussion Ensemble. No audition is required; however, all summer percussion academy/workshop participants must be able to read music (medium level difficulty or higher). If you have questions/concerns, please contact Professor John Tafoya, Director at [iuspaw@indiana.edu](mailto:iuspaw@indiana.edu)  
**Faculty:** Kevin Bobo, Steve Houghton, Michael Spiro, John Tafoya  
**Registration Deadline:** June 1  
**Tuition:** \$725. Enroll by March 19 and save \$50! Youth Room & Board: \$505. Adult Dorm without Meal Plan: \$355. Adult Dorm Housing with Meal Plan: \$505

**More Info:** [music.indiana.edu/precollege/summer/percussion/](http://music.indiana.edu/precollege/summer/percussion/)

**LOUISIANA**

**New Orleans Traditional Jazz Camp**

July 22–28

New Orleans

**Course of Study:** This camp includes ensemble time, sectionals and private lessons, evening jam sessions at the hotel, sit-in opportunities at jazz clubs,



a performance at Preservation Hall, as well as a chance to march and play in a second line parade through the French Quarter and perform in a Friday concert in the Ballroom of the Bourbon Orleans Hotel. Also available is an optional extra day to play at a continuous jam session at a local venue on July 21, 11 A.M.–3 P.M.  
**Tuition:** \$2,100. Includes 6 nights housing (Sunday through Friday) and breakfast & lunch Monday through Friday.  
**More Info:** [www.neworleanstradjazz-camp.com](http://www.neworleanstradjazz-camp.com)

## MAINE

### Ted Atkatz Percussion Seminar—East Coast

June 10–16

Snow Pond Music Festival in Sidney, Maine

**Course of Study:** The Ted Atkatz Percussion Seminar is a week-long percussion seminar covering a wide variety of musical styles, instruments, and approaches. Our faculty will each give master classes, performances, and private lessons. Each participant will receive two private lessons from the faculty members. Students will participate in percussion ensemble rehearsals with a public performance at the end of the week. A mock audition will take place, with the winners receiving prizes from our sponsoring companies. Students will have an opportunity to get to know our faculty through working together musically, but also through shared meals and social outings.

**Faculty:** Ted Atkatz, George Nickson, Jason Haaheim, Shaun Tilburg

**Tuition:** \$1,295

**More Info:** [tedatkatzpercussionseminar.com/east-coast-2017](http://tedatkatzpercussionseminar.com/east-coast-2017)

## MASSACHUSETTS

### Zeltsman Marimba Festival On Tour

May 25–28

Boston, Mass.

**Course of Study:** Zeltsman Marimba Festival On Tour, a branch of ZMF, consists of short festivals (four or six days) that capture the enthusiastic atmosphere and musical focus of ZMF's longstanding two-week festivals and serve marimbists who are available only for a few days.

This event in Boston, the first ZMF On Tour to be held in the U.S., is generously co-sponsored by Boston Conservatory at Berklee. Our hope is to provide every participant maximum access to the faculty over four days. Participants will have many opportunities to perform for faculty in master classes as well as small-group lessons. This allows all participants to learn from each other. The focus is on concert music, contemporary works as well as adaptations, for marimba, vibraphone, and other percussion. Some participants may be invited to perform on an evening concert open to the public. Tuition includes access to all concerts, master classes, small-group lessons, Alexander Technique sessions, and one catered lunch and final party. Parents, guardians, or teachers of participants under 18 years of age may also register and attend/observe all sessions.

**Faculty:** Fernando Chaib, Theodor Milkov, Jack Van Geem, Laurent Warnier, Nancy Zeltsman, and Xi (Rachel) Zhang

**Registration Deadline:** April 1 (*Rhythm!Scene* readers may register until April 4. Just note on your registration form that you saw this in *Rhythm!Scene*!)

**Tuition:** \$650 includes attendance at 4 full days of classes plus 4 evening concerts. Past Participant Discount: \$60 (if you previously attended a ZMF or ZMFOT)

**More Info:** [zmf.us/zmf-on-tour-boston-2018.html](http://zmf.us/zmf-on-tour-boston-2018.html)

## MICHIGAN

### Interlochen High School Percussion Institute

June 16–22

**Course of Study:** The percussion institute offers opportunities for highly motivated students in grades 9–12 to work with world-class faculty in many different percussion disciplines. During the week, students will have master classes and ensemble opportunities on marimba, timpani, world percussion, drumset, and orchestral percussion. The goal of the percussion institute is to prepare young percussionists for further serious study, in high school and beyond. Participants will perform in master classes, have indi-

vidualized learning opportunities with a faculty member, and play in a variety of percussion ensembles.

**Tuition:** \$1,230

**More Info:** [camp.interlochen.org/program/music/hs/percussion](http://camp.interlochen.org/program/music/hs/percussion)

## MINNESOTA

### MACPHAIL PERCUSSION CAMPS

**Course of Study:** For ages 11–14. Build skills on all percussion instruments in this intensive and fun five-day camp. Each day, participants will play exciting music in small percussion ensembles with other students of similar ability and skill level on a variety of instruments. Students will have the opportunity to select clinics that focus on specific instruments such as drumset, snare drum, timpani, and mallet keyboard instruments. Students will also learn practical skills such as making their own mallets and tuning their own snare drum. All student ensembles will perform for family and friends on the last day of camp. Students must have one year of band or a year of private instruction in preparation for this camp. Students outside of the age range but who have had comparable experience may contact the camp coordinator, Bob Adney, at (612) 767-5410, for placement.

### MacPhail Percussion Camp—Apple Valley

June 18–22

**Registration Deadline:** June 8

**Tuition:** \$370

**More Info:** [www.macphail.org/courses/?id=12925](http://www.macphail.org/courses/?id=12925)

### MacPhail Percussion Camp—Minneapolis

July 16–20

**Registration Deadline:** July 6

**Tuition:** \$370

**More Info:** [macphail.org/courses/?id=12927](http://macphail.org/courses/?id=12927)

### MacPhail Percussion Camp—Chanhassen

July 23–27

**Registration Deadline:** July 13

**Tuition:** \$370

**More Info:** [macphail.org/courses/?id=12926](http://macphail.org/courses/?id=12926)

### MACPHAIL STRINGS AND STICKS CAMP

July 30–August 2

Austin, Minn.

**Registration Deadline:** July 30

**Tuition:** \$150

**Course of Study:** For ages 10–15 (with one or more years of playing). This is an exciting opportunity for string and percussion students to come together to sharpen their skills and explore new areas of learning. Camp will include sectionals, orchestra participation, small ensemble experience, and daily lectures on the camp theme. Lunch is provided daily and outdoor activities are included. Percussion track will include technique building, traditional ensemble arrangements, drumline, and novelty ensembles.

**More Info:** [macphail.org/courses/?id=12936](http://macphail.org/courses/?id=12936)

### MACPHAIL ROCK WEEK

**Course of Study:** For ages 12–16. Attend MacPhail's most popular and longest running camp for a week of jammin' with new friends and creating your own original songs. Rock out with other musicians in a band coached by MacPhail faculty, performing both cover songs and original songs. Attend workshops on songwriting, how to rehearse, and an instrument specific class. Perform at the legendary 7th St. Entry on the final day of the camp. This camp is for singers, guitar, bass, drums, and keyboard players looking to meet new people and have fun playing rock music. No self-contained bands are accepted; take what you learn at Rock Week back to your band. Participants must supply their own drums, guitar, bass, and amps and have had at least one year of lessons on their instrument.

**Tuition:** \$435

### MacPhail Rock Week—Minneapolis

June 18–June 22

**Registration Deadline:** June 8

**More Info:** [macphail.org/courses/?id=12933](http://macphail.org/courses/?id=12933)

### MacPhail Rock Week—Chanhassen

July 16–June 20

**Registration Deadline:** July 6

**More Info:** [macphail.org/courses/?id=12944](http://macphail.org/courses/?id=12944)

### MACPHAIL PERCUSSION CAMP FOR ABSOLUTE BEGINNERS

July 16–July 20

Minneapolis, Minn.

**Tuition:** \$246

**Registration Deadline:** July 16

**Course of Study:** For ages 9–11. Experience the fun of laying down a basic rock groove or the joy and energy of a large ensemble of mallet instruments. In this fantastic new camp, students will get a chance to try a variety of percussion instruments while building basic playing skills that will help prepare them to play in their school band or orchestra. Any student can join this camp, even if you have no previous experience playing an instrument. After five, fun-filled days packed with lots of playing time on a variety of instruments, students will have a chance to show off their new skills for family and friends at a recital at the end of camp.

**More Info:** [macphail.org/courses/?id=12928](http://macphail.org/courses/?id=12928)

### MACPHAIL ADVANCED JAZZ CAMP

June 9–July 13

Minneapolis, Minn.

**Course of Study:** For ages 14–18. Join the finest young jazz musicians for a new, intense, and advanced summer jazz camp. Students will hone their improvisational skills in small combos led by some of the Twin Cities leading jazz musicians. Through in-depth study of both jazz theory and history, students will enhance their own performances while improving their arranging and composing skills. Family and friends are invited to attend a final concert in MacPhail's Antonello Hall. All students are asked to submit a video audition by June 1.

**Tuition:** \$390

**Registration Deadline:** June 1

**More Info:** [macphail.org/courses/?id=12901](http://macphail.org/courses/?id=12901)

### MACPHAIL JAZZ CAMPS

**Course of Study:** For ages 12–18. Summer is the perfect time to focus on your jazz playing. This five-day camp will cover improvisation techniques, jazz history sessions, instrument specific seminars, and best of all, jazz combo rehearsals

and performances. All instruments can participate; we especially encourage bass players to join the fun. Participants must have the willingness to take musical chances on their instruments. Minimum requirement: 2 years of playing experience.

### MacPhail Jazz Camp—Apple Valley

June 18–22

**Instructor:** Erik Schee

**Tuition:** \$395

**Registration Deadline:** June 8

**More Info:** [macphail.org/courses/?id=12920](http://macphail.org/courses/?id=12920)

### MacPhail Jazz Camp—Chanhassen

July 23–27

**Instructor:** Adam Meckler

**Tuition:** \$395

**Registration Deadline:** July 13

**More Info:** [macphail.org/courses/?id=12921](http://macphail.org/courses/?id=12921)

### MacPhail Jazz Camp—Minneapolis

July 30–August 3

**Instructor:** Adam Meckler

**Tuition:** \$395

**Registration Deadline:** July 20

**More Info:** [macphail.org/courses/?id=12922](http://macphail.org/courses/?id=12922)

### MISSOURI

#### The Strike Institute

June 4–8

**Course of Study:** The Strike Institute, LLC is an educational forum that provides middle and high school percussion students the opportunity to learn, share, and experience music through the medium of ensemble performance. Participants receive guidance and instruction from a diverse staff made up of the Midwest's finest educators and performers. Founded in 2009 by its director, Michael Faris, the Strike Institute is hosted on the campus of Clayton High School in Clayton, Missouri, a suburb of St. Louis. In addition to group classes in techniques and ensemble performance, students are also eligible for a number of honors including the prestigious Rick Holmes/Strike Institute Award, the "Fastest Hands" Award, and the World Percussion Award. The Strike Institute offers opportunities primarily during

the summer months through week-long camp experiences culminating in a final performance and awards ceremony.

**Faculty:** Michael Faris, Erin Elstner, Matt Henry, Kevin Gianino, Andrew Thalheimer, Kim Shelley, Chris Sakowski, Tim Crockett, Nathan Arata

**Tuition:** \$335

**More Info:** [strikeinstitute.com/strikeinstitute/Home.html](http://strikeinstitute.com/strikeinstitute/Home.html)

## NEW HAMPSHIRE

### Chosen Vale Percussion Seminar

July 2–14

**Faculty:** Colin Currie, Michael Burritt, Amy Garapic, Tim Feeney, Robyn Schulkowsky, Doug Perkins, Shane Shanahan, Nancy Zeltsman, Cynthia Yeh, Robert Honstein—Composer-in-Residence

**Tuition:** \$1,700

**More Info:** [chosenvale.org/application.html](http://chosenvale.org/application.html)

## NEW JERSEY

### Leigh Howard Stevens 39th Summer Marimba Seminar

June 4–15

Ocean Grove, N.J.

**Course of Study:** An intensive two-week marimba course and concert series including daily instruction with Leigh Howard Stevens, performance opportunities and day trips to New York City and the beach. This seminar will include an overview of all major grips and an intensive study of Stevens Technique. Musical issues and repertoire studies will include tone production, memorization systems, contrapuntal dynamics, phrasing, repertoire, and Bach style guide, plus practice techniques, career development, history, acoustics, and more. Includes 250 pages of supplemental course reading/study materials.

**Special Guests:** Michael Burritt, Ivan Trevino, John Parks, and Duo Tierra Fría

**Tuition:** \$900 (apply by March 15);

\$1,000 (apply by April 15). Hotel: \$600

**More Info:** [mostlymarimba.com/news-events/summerseminar.html](http://mostlymarimba.com/news-events/summerseminar.html)

## NEW YORK

### NYU Broadway Percussion Seminar

June 10–14

**Course of Study:** Hosted by the NYU

Steinhardt Percussion Studies Program, the Broadway Percussion Seminar offers classes with special guest percussionists, contractors, and conductors from the world of Broadway. There will be sessions presented on drumset, percussion, mallet percussion, timpani, and Latin percussion by the percussionists who developed the Broadway books! For high school, college, and professional percussionists, the NYU Broadway Percussion Seminar/Summit is a five-day intensive study of the skills, experience, and know-how of the world of Broadway percussion. Panel discussions will be held with leading percussionists, conductors, and contractors who are actively pursuing musical careers on Broadway. The students will have the opportunity to attend two Broadway shows, offering the opportunity for each participant to experience to sit in a live Broadway pit, during an actual Broadway show! They will also dine with the Broadway percussionists after a matinee performance.

**Application Deadline:** April 13 (priority); April 30 (final).

**Tuition:** \$55 application fee; \$850 tuition; \$425 housing and meal plan.

**More Info:** [steinhardt.nyu.edu/music/summer/percussion/apply](http://steinhardt.nyu.edu/music/summer/percussion/apply)

### Sandbox Percussion Seminar

July 29–August 4

**Course of Study:** Hosted by the NYU Steinhardt Percussion Studies Program, the Sandbox Percussion Seminar offers the opportunity to study, rehearse, and perform side-by-side with Sandbox Percussion and NYU Steinhardt Professor Simon Boyar. Through daily rehearsals, coachings, and workshops, participants will develop core chamber music skills, and learn to create a 21st-century musical career. This workshop is intended for high school (15 years and older), undergraduate, or post-college, graduate students and continuing professionals.

**Application Deadline:** April 13 (priority); April 30 (final).

**Tuition:** \$55 application fee; \$850 tuition; \$425 housing and meal plan.

**More Info:** [steinhardt.nyu.edu/music/summer/sandbox](http://steinhardt.nyu.edu/music/summer/sandbox)

## The Collective Summer Intensive Programs

**Course of Study:** A combination of class work, private study, and practice time, our intensive programs are designed for the determined student who wants a short but intense summer experience. These summer music programs offer an overview of styles and concepts relevant to today's music, and require intermediate level skills and rudimentary reading ability. Each intensive summer music program includes the following: a weekly reading class, a weekly instrumental technique class, six style-specific classes in every week including jazz, funk, rock/R&B, Afro-Cuban, Brazilian, and Caribbean, a weekly rhythm section with professional musicians, a weekly private lesson, and daily individual practice time. Class sizes are limited to five students per two-hour classes. The time for larger or smaller classes is pro-rated according to enrollment. Drummers need only bring sticks. It is recommended that all students bring a personal metronome, headphones, and a recording device.

**More Info:** [thecollective.edu/divisions/drummers-collective](http://thecollective.edu/divisions/drummers-collective)

### 5 Day Intensive

June 4–8

**Tuition:** \$900

### 2 Week Intensive

August 20–31

**Tuition:** \$1,800

### 3 Week Intensive

June 18–July 6

**Tuition:** \$2,700

### 4 Week Intensive

July 16–August 10

**Tuition:** \$3,600

## 2018 NY Jazz Intensive at the Drummers Collective, NYC

June 1–4

**Course of Study:** For four incredible days and nights, master drummer, author, historian, and educator Daniel Glass will lead you through a thrilling, immersive exploration of jazz drumming. This event will take place at the Drummers Collec-



tive in the heart of New York City, jazz capital of the world. Whether you're a novice or a more experienced player, the NY Jazz Intensive will present jazz drumming from a fresh perspective; it will elevate your chops, broaden your understanding of what to do on the bandstand, and get you swinging like never before. In addition to the intensive course of study, you will have the opportunity to jam and perform with a professional New York rhythm section, learn from all-star guest clinicians, and experience the legendary jazz clubs of Manhattan.

**Fees:** \$1,195 (\$1,095 early bird)

**More Info:** [danielglass.com/2018-ny-jazz-intensive/](http://danielglass.com/2018-ny-jazz-intensive/)

## OHIO

### Capital University Winds and Percussion Camp

*June 4–8*

**Course of Study:** Available to middle school students (grades 7–9 in August 2018). Participants will experience an awesome opportunity to perform with talented young musicians from many area schools. You will also have the privilege of working with four outstanding conductors, including Capital's head of music education, Dr. Ryan Shaw.

**Tuition:** \$250 includes instruction, lunch, and a camp T-shirt. Discount available for multiple children from the same immediate family.

**More Info:** [capital.edu/winds-percussion-camp](http://capital.edu/winds-percussion-camp)

## PENNSYLVANIA

### 2nd Annual Carnival Caravan Music Retreat

*July 27–29*

Rittenhouse Soundworks, 219 W Rittenhouse St, Philadelphia, PA 19144

**Course of Study:** Carnival Caravan Music Retreat, directed by drummer/percussionist Scott Kettner, offers a unique and intimate program where you will have the opportunity to explore Scott's hybrid approach to playing music from Brazil and New Orleans. This year we welcome accordion master Rob Curto to direct the forró ensemble and repertoire class for all instrumentalists. Whether you're an

instrumentalist seeking to improve your understanding of harmony, a drummer looking to expand your rhythmic vocabulary or a seasoned percussionist eager to improve your skills, CCMR will offer a unique musical experience unlike any other.

**Faculty:** Scott Kettner and Rob Curto

**Fees:** Extra Early Bird Discount: Now–April 15. Early Bird Discount: April 16–May 13. Tickets range from \$155–\$325

**More Info:** [carnivalcaravanretreat.com/?mc\\_cid=8722246f05&mc\\_eid=\[UNIQID\]](http://carnivalcaravanretreat.com/?mc_cid=8722246f05&mc_eid=[UNIQID])

## TEXAS

### University of North Texas Marching Percussion Camp

*June 10–14*

**Course of Study:** The UNT Marching Percussion Camp trains high school percussionists each summer in the tradition of the world renowned North Texas Drumline. Benefits include performance in a skill-level based ensemble, expert guidance from established teachers, and 10 hours a day of instruction.

**Faculty:** Paul Rennick and Matt Penland. Other UNT percussion faculty will present clinics as well. The teaching faculty is composed of UNT Drumline alumni who are instructors for high school, college, and Drum Corps International programs.

**Tuition:** Resident: \$470; Commuter: \$306.

**Deadline:** June 1

**More Info:** [percussion.music.unt.edu/marching-percussion-camp](http://percussion.music.unt.edu/marching-percussion-camp)

### UNT Keyboard Percussion Symposium

*June 11–15*

**Course of Study:** The UNT Keyboard Percussion Symposium is a five-day seminar designed to serve high school, college, and professional level keyboard percussionists. Activities include private and group lessons with world class instructors, master classes, clinics, student and faculty performances, and technique labs focused on all aspects of keyboard percussion performance including grip methods (Traditional, Stevens, Burton and Six-Mallet grip) and extended performance technique. High school partici-

pants will play in keyboard percussion ensembles directed by Symposium faculty. The Keyboard Percussion Symposium also includes a special jazz vibraphone track in which students will have lessons and master classes on improvisation and vibraphone technique with jazz vibraphone virtuoso Ed Smith (UNT and SMU Percussion faculty member). In addition, students who choose this jazz track will also attend the non-jazz KPS master classes, clinics, and performances presented by the entire KPS faculty throughout the week. This symposium offers three tracks of study: high school, college age and above, or jazz vibraphone intensive.

**Faculty:** Christopher Deane, Dr. Brian Zator, Michael Burritt, Ji Hye Jung, Sandi Rennick, Ed Smith

**Registration Deadline:** June 3

**Tuition:** Resident: \$815; Commuter: \$575.

**More Info:** [percussion.music.unt.edu/keyboard-percussion-symposium](http://percussion.music.unt.edu/keyboard-percussion-symposium)

## VERMONT

### The Stuart Saunders Smith Coaching Intensive

*July 2–6*

**Course of Study:** The Stuart Saunders Smith Coaching Intensive allows performers at any level of preparation an unusual opportunity to be coached by the composer in a small group setting. This five-day intensive will include individual and group coaching on any piece composed by Stuart Saunders Smith. Along with the coaching of specific pieces, there will be group courses that complement the repertory, including rhythmic training, notational issues and interpretation, esthetics, composition, and intense listening experiences. These courses will be co-taught by Stuart Saunders Smith and Sylvia Smith. Any age is welcome. Included into the schedule is a trip to Montpelier and opportunities for swimming and hiking nearby.

**Tuition:** \$400. The fee includes a vegetarian lunch each day. Room and board is the responsibility of the participant. We can assist you in finding low-cost accommodations nearby and help you with local travel arrangements.

**Application Deadline:** June 1

**To Apply:** Send a letter of intent to:  
Stuart Saunders Smith, 54 Lent Road,  
Sharon, VT 05065, (802) 765-4714

## VIRGINIA

### 2018 Heartland Marimba Festival & Orchestra

July 8–15

VA Tech University, Blacksburg, Vir.

**Course of Study:** Festival attendees will experience an intense rehearsal, lesson, class, and concert schedule. Through private lessons and chamber ensembles, attendees will learn from full-time performers and teachers, in a world-class facility. All participants will have the opportunity to perform as a soloist, chamber musician, and member of the marimba orchestra. High school and college/professionals (no age limit) will have the opportunity to learn in two tracks: performance-based track and performance/composition-based track.

**Faculty:** Matthew Coley, Nathan Daughtrey, Escape Ten Duo, Heartland Marimba Quartet, Heartland Marimba Ensemble, Eric Lyon

**Tuition:** College Participants: \$900; High School Participants: \$750

**Registration Deadline:** June 1

**More Info:** [heartlandmarimbafestival.com/festival](http://heartlandmarimbafestival.com/festival)

### Heartland Marimba Orchestra for Music Educator Participants and Marimba Orchestra Participants

July 13–14

**Course of Study:** For music educators and those who just want to participate in the marimba orchestra, a shorter two-day track is available (July 13 and 14 only).

**Participation Fee:** \$155 for music educator sessions only; \$175 for participation in marimba orchestra; \$195 for participation in both.

**Registration Deadline:** July 1

**More Info:** [heartlandmarimbafestival.com/festival](http://heartlandmarimbafestival.com/festival)

### Virginia International Pan Fest

Workshop: May 11

Competition for Steel Bands: May 12

**Course of Study:** Join world-class performers for a spectacular celebration of Caribbean music on the oceanfront in beautiful Virginia Beach!

**Fees:** Full Registration: \$48;

Festival Registration: \$38;

Individual Registration: \$55.

**More Info:** [vapanfest.org/registration2016](http://vapanfest.org/registration2016)

## WISCONSIN

### Birch Creek Percussion & Steel Band Academy

**Senior Track:** June 17–30. A two-week Percussion Intensive for Students Ages 14–19

**Junior Track:** June 17–23. A one-week Percussion Experience for Students Ages 13–15

**Course of Study:** Immerse yourself in a world of percussion and emerge a more confident performer, knowledgeable musician, and inspired person. Learn successful practice strategies, effective time management, and problem solving, hone your organizational and leadership skills, and get tips on auditioning and career guidance. Birch Creek is a fun, supportive, and challenging environment that helps students learn to do their best work. Areas of study include concert percussion, mallet percussion, percussion ensemble, steel band, composition, drumset, and world percussion.

**Faculty:** Dan Moore (Program Director), Liam Teague (Steel Band Director), special guest artist: Michael Burritt, special guest duo: Oregano Percussion, and additional faculty: Yuko Asada, Anthony Di Sanza, Vicki Peterson Jenks, Scott McConnell, Wesley Morgan, Peter Naughton, Brian Nozzy, Dane Richeson, Emily Roane, Brad Stirtz, Rodrigo Villanueva.

**Tuition:** \$2,100 for 2-week Session; \$1,100 for 1-week Percussion Junior Track Session

**More Info:** [birchcreek.org/academy/apply-now](http://birchcreek.org/academy/apply-now)

### UW-Whitewater Percussion Camp

July 29–August 3

**Course of Study:** The five-day Summer Percussion Camp is designed for middle and high school students (campers enter-

ing grades 5–12 in fall 2018) interested in enhancing their percussion skills. The staff will cover many styles of percussion with an emphasis on strong technical skills and campers will be exposed to percussion ensemble playing. In addition, campers will have the opportunity to attend a variety of master classes, explore various percussion instruments, and perform in a percussion ensemble directed by camp staff members. Each registrant will have the opportunity to attend master classes in grip and snare drum technique. Drumset registrants will have the opportunity to learn various techniques and styles used in drumset performance. They will also learn about the history of the drumset and its evolution over the past two centuries. Other topics may include: influential drummers, timekeeping, setup, drum selection, and equipment suggestions. Mallet Percussion registrants will learn strategies for improving reading skills and proper technique on mallet instruments. Four-mallet grips and techniques will also be covered. Symphonic Percussion registrants will be exposed to proper technique using cymbals, tambourine, castanets, and other accessory instruments. Timpani registrants will study tuning, proper playing techniques, sound production, and mallet selection. Hand Percussion registrants will have the opportunity to work on basic hand drumming techniques with conga and bongo technique as the primary focus. Other areas of instruction may include sessions on djembe, bodhran, and tabla.

**Camp Staff:** Tobie Wilkinson, Kelley Radowick, Derek Crawford

**Registration Deadline:** July 25

**Tuition:** Resident: \$525; Commuter: \$440.

**More Info:** [www.uww.edu/ce/camps/music/percussion](http://www.uww.edu/ce/camps/music/percussion) **RIS**

# PEOPLE AND PLACES

## CANADA

On Jan. 20, the Quebec PAS Chapter hosted its Day of Percussion® at the Université Laval in Quebec City. The day was jam packed with exciting percussive activities, including numerous performances by conservatory and university soloists and ensembles, masterclasses by **Emmanuelle Caplette** (drumset), **Dr. Brian Zator** (marimba), **Marc-André Lalonde** (timpani), and **Jean-Luc Bouchard** (polyrhythm), as well as performances by **Sixtrum**, **EP4**, **Ensemble Muet**, **Une Technique de Tricot**, **Studio Percussions du Monde**, and featured guest, Dr. Zator. The day was capped off with an amazing jazz vibes jam/hang, with the house band led by vibraphonist **Robert Pelletier**.



PHOTO BY CAROLINE TABAH

The National Film Board of Canada (NFB) has released Luc Bourdon's *La part du diable* (*The Devil's Share*), produced by Colette Loumède. The film, with music by **Nexus** on the soundtrack, has won in the Best Feature or Medium-Length Documentary category at the Festival international du cinéma francophone en Acadie (FICFA) in Moncton, New Brunswick.

Composed of excerpts from NFB films that offer a new and distinctive perspective on Quebec's Quiet Revolution of the 1970s, the film had its world premiere screening at Montreal's Festival du nouveau cinéma, where it got a standing ovation in a packed theatre. The feature doc was released in several Quebec cities starting Feb. 16, and audiences can view the trailer online.

The music of Nexus on the soundtrack was selected from another film, *Musicanada*, produced in 1975. Nexus, the internationally acclaimed, Toronto-based percussion quartet, has created several award-winning film soundtracks, notably including the 1975 Academy-Award-winning documentary film, *The Man Who Skied Down Everest*. The original music of Nexus was also featured on a 2007 documentary film, *Inside Time*, which tells the story of a notorious outlaw in his own words. This film was honored in Canada with the 2008 Robert Brooks Award for Doc-

umentary Cinematography and the 2008 Golden Sheaf Award in the Documentary-Social/Political category.

## POLAND

The Polish PAS Chapter held the 6th edition of the Integration and Groove Camp Feb. 8–9 in Blazowa. Teachers included **Mariusz Mocarski**, **Karol Nabozny**, **Pawel Larysz**, **Przemyslaw Bajer**, **Tomasz Machanski**, **Grzegorz Szymanski**, and **Bartosz Szetela**, who taught drumset, snare drum, rhythm section, and orchestral percussion classes for 30 students from throughout Poland. The 7th edition of the event is planned for this September.



## USA Florida

Drumset artist **Gregg Bissonette** presented a clinic at Seminole Music near Tampa on March 9. His visit was sponsored by Dixon drums, Sabian cymbals, LP accessories, DW pedals, and Direct Sound headphones.

## Texas

Dame **Evelyn Glennie** was the guest soloist with the East Texas Symphony Orchestra in Tyler on Jan. 20. She performed the "Percussion Concerto" by Jennifer Higdon at the Cowan Performing Arts Center at the University of Texas-Tyler. While in town, Dame Evelyn also gave a master class at Tyler Junior College on Jan. 19. The **TJC Percussion Ensemble**, under the direction of **Tom McGowan**, played Fisher Tull's "Sonatina." Members of the TJC Percussion Ensemble included **Isaac Bernardo**, **Ralph Deveraux**, **Austin Nelson**, **Angel Pineiro**, and **Luke Wingfield**.

Drummer **Steve Smith** was the guest artist at the 27th annual Spring Percussion Ensemble Concert at Marcus High School in Flower Mound on March 5. During his portion of the program, the ensemble played Airto Moreira's "Lua" (arr. McDona-ld), Mike Mainieri's "Beirut" (arr. Rennick), "Rio-Lize" by Gam-





Dame Evelyn Glennie (third from left) with the percussion section for the East Texas Symphony Orchestra, (L-R) Mike McNicholas, Principal Percussionist Roland Muzquiz, Deborah Mashburn, Greg White, and Principal Timpanist Christopher Deane. Photo by Lauren Vogel Weiss



Steve Smith (in blue shirt) with the Marcus High School Percussion Ensemble. Photo by Lauren Vogel Weiss

bale/Pleasure (arr. Rollins), and John Tesh's "Spanish Steps" (arr. Howell). Additional musicians in the rhythm section included Andy Timmons on guitar, Mike Medina on bass, Brian Piper on piano, and Marcus alum **Josh Jennings** on percussion. Smith's performance was co-sponsored by Sonor, Zildjian, Drum Workshop, Remo, and Vic Firth. The **Marcus High School Percussion Ensemble**, under the direction of **Kennan Wylie**, opened the concert with Jacob Remington's "Collide," "The Whole Toy Laid Down" by David Hollinden, Dave Hall's "Slide," and "Mag 7" by Michael Burritt, among others.

## Wisconsin

**P**AS Hall of Fame member **Bob Becker** visited three schools in the badger state this spring. On March 5, he taught a workshop on the music of Steve Reich at the University of Wisconsin-Stevens Point (**Brian Baldauff**, host). Becker then spent a multi-day residency at the University of Wisconsin-Oshkosh (**Dr. Alison Shaw**, host). During his stay, he taught several workshops and also performed with the **UWO Percussion Ensemble** on March 8. The concert included Becker's "Mudra" and Reich's "Music for Pieces of Wood." He was also the xylophone soloist in his arrangements of Ray Henderson's "Bye Bye Blackbird," Red Norvo's "Dance of the Octopus," and George H. Green's "Valse Brillante" as well as Yurika Kimura's arrangements of Dvorak's "Castle Valse Classique" and Woods/Caldwell's "The Graveyard Blues." The following day, Becker taught a xylophone workshop at the University of Wisconsin-Milwaukee (**Alex Weir**, host).



Bob Becker (third from left) with Dr. Alison Shaw and the students from the percussion studio at the University of Wisconsin-Oshkosh. Photo by Ryan Thomas

**I**n February, **Geary Larrick** presented four programs on Black History Month on solo marimba in Stevens Point. **RIS**

# PRODUCT SHOWCASE

## GROVER PRO PERCUSSION

### New Percussion Workstation

Grover Pro Percussion has unveiled an all-in-one storage, transportation, and performance solution for the active percussionist. Designed to serve the needs of professional concert percussionists, it functions as a portable trap table, multi-arm stand for percussion accessories including cymbals, lockable storage vault, and sturdy road case.



Containing padded surfaces throughout, the Percussion Workstation will safely store percussion items including tambourines, triangles, mallets, snare drums, and more than 20 cymbals. Features include two separate storage compartments for cymbals, snare drums, and more, a handy rack to store your bass drum or gong mallets, and a lockable slide-out drawer for tambourines, triangles, castanets, sticks, and mallets. The Percussion Workstation includes two suspended cymbal gooseneck arms that safely store inside the lid for transport or when not in use, as well as an Accessory Mounting Post: a strong, dual-ended brass mounting rod for blocks, castanets, triangles, and more.

A standard padlock (not included) can be used to lock the main latch. Four heavy-duty casters allow you to easily roll the workstation into position while the two rear locking wheels assure that it will stay put on stage. This innovative product is constructed to provide many years of trouble-free service in the concert hall and on the road.

## INNOVATIVE PERCUSSION

### 25th Anniversary Products

2018 marks the 25th Anniversary for Innovative Percussion Inc. To help mark that milestone, IP is proud to offer two special products: the 25th Anniversary IP240 and IP-1. Both limited-edition models will be offered throughout 2018 only and while supplies last.

The IP240 is the iconic Innovative Percussion marimba mallet used by countless players worldwide ranging from the young beginner to the seasoned professional. This mallet is highly versatile; it covers the entire range of the instrument and works for a wide variety of solo and ensemble literature. The IP240-XXV, like the original IP240, features a hard rubber core to create a full, rich tone with a warm fundamental and is wrapped with 100 percent wool yarn. The anniversary edition features black yarn with the Soloist Series signature teal yarn to complete the



stitching. The IP240-XXV is built on a birch handle that is polished with a classic looking walnut stain.

The IP-1 was the first concert snare drumstick offered by Innovative Percussion. This drumstick serves a wide variety of musical purposes and offers the player a valuable tool to have in his or her arsenal. The IP-1-XXV shares the same profile as the IP-1. However, the anniversary edition is constructed with a dark-stained laminated beech that presents weight and density characteristics that fall in between persimmon and rosewood. The elongated bead creates a darker sound, while the short taper puts more weight at the front of the drumstick, which enhances response at lower dynamic levels.

## PAISTE

### Gentle Masters



Paiste announces the launch of the new Masters models Extra Thin and Dark Splash, plus the Dark Crash Ride in a new 22-inch size.

Physically and acoustically, the 18-, 19-, and 20-inch Extra Thins are characterized by particular subtlety. Inspired by iconic studio master Jim Keltner's ideas for sound and function, Paiste's Sound Development created a warm, soft crash that unobtrusively and discreetly embeds itself in soft musical situations. Moreover, the swift decay supports even delicate ride playing. The Extra Thins feel incomparably soft, and their sensitive response allows hand playing and wonderful crescendos with mallets.

The 8- and 10-inch Dark Splashes exude a subtle whooshing effect sound with a round, even decay. They suitably complement eponymous Masters series models with their dark character, soft feel, and quick response, and otherwise work equally well for setups that call for light to moderate accents.

With the 22-inch Dark Crash Ride, Paiste adds a larger alternative to the popular 20-inch model. It features the same buttery feel, yet features an even deeper, darker wash that still allows the delicate stick sound to prevail with enough definition. The crash sound is rather forceful and mysterious, with complex layers.

Masters are made by hand from CuSn20 bronze using traditional methods that have remained unchanged in over half a century.

### Dry to the Max

Paiste announces the launch of the Masters models Dry Ride and Extra Dry Ride. The new models fulfill the desire of many





drummers for ride cymbals with absolute control that preserve full musical sound and harmonic atmosphere.

The 20-, 21-, and 22-inch Dry Rides are easily controlled cymbals with short harmonic decay that always stays articulated even with delicate, fast figures. The rapidly responsive stick sound is supported by a dry, dark, warm wash. The matted shimmer of the darkish surface suitably expresses the charismatic sound of these cymbals with a corresponding look.

The 20-, 21-, and 22-inch Extra Dry Rides are even drier and propel the stick sound further into the foreground. A much reduced yet even decay still exudes undiminished warmth and musicality. Extra Dry Rides thus incomparably combine a stimulating earthy character with immense precision and control.

Masters are made by hand from CuSn20 bronze using traditional methods that have remained unchanged in over half a century.

### Upgrade Your Box

Paiste announces the launch of the PSTX Cajon and Cajon Hats models. With the new PSTX series Cajon cymbals, the popular crate drum transforms into a complete drumkit. PSTX Cajon cymbals were developed to match the typical sound characteristics of the cajón, and are playable with hands, rods, brushes, or light sticks.



Due to a thin top, PSTX 12-inch Cajon Hats respond rapidly and accentuate each beat with a bright, dry sound and clear definition. The heavy bottom cymbal yields a crisp, clear chick. This hi-hat not only satisfies the needs of cajón players and percussionists, but also works for drummers as an auxiliary hi-hat.

The PSTX 16-inch Cajon is a multifunctional cymbal that reveals its strengths particularly with accents, as it responds quickly with an explosive, somewhat dirty crash sound that fades swiftly. The inner area of the surface features the characteristic PSTX style hole pattern of varying diameters, while the outer area does not, to ensure comfortable hand playing and to facilitate soft ride patterns with brushes or rods.

PSTX are made in Switzerland from a variety of copper alloys and aluminum using a combination of modern, innovative methods and traditional hand craftsmanship that has remained unchanged in over half a century.

## Musical Noise



Paiste announces the launch of the PSTX models 10-/8-inch and 12-/10-inch Splash Stacks as well as the 20-inch Swiss Medium Crash. Small, sharp, and nasty, these Splash Stacks enrich the sound arsenal for drummers and percussionists with short, biting accents. Splash Stacks consist of brass tops and 2002 bronze bottoms.

The tops feature the characteristic PSTX-style hole pattern of varying diameters that cause the trashy sound character. The smaller bottom cymbals feature an inverted bell, and the contact area between the two cymbals is minimal. Due to their dry, crisp sound, fast rhythmic patterns and fill-ins on Splash Stacks deliver definite elements of surprise. Splash Stacks also function well as a noisy X-Hat.

The 20-inch PSTX Swiss Medium Crash complements the PSTX series with an exotic trashy crash of medium weight for more volume and added attack.

PSTX are made in Switzerland from a variety of copper alloys and aluminum using a combination of modern, innovative methods and traditional hand craftsmanship.

## ROLAND

### Hybrid Drum Module

Roland announces the RT-MicS Hybrid Drum Module, an innovative new hybrid percussion product that makes it easy to trigger electronic sounds from any acoustic snare or tom. Offering all-in-one convenience, it combines a piezo trigger, microphone, and sound module in a small battery-powered device that mounts quickly, with no tools required. The RT-MicS comes loaded with eight high-quality sounds, and also supports loading user samples via USB.



The preloaded sounds in the RT-MicS include handclap and snare variations designed to layer with acoustic snare. Using the free RT-MicS Sender software on a Mac or PC, players can replace the factory sounds with custom WAV sounds. Each can be up to 10 seconds in length, enabling the triggering of sustained sounds like gongs, cymbals, timpani, and even sound effects. Via the software, sounds can be assigned for triggering from the rim only if desired.

Electronic sounds are selected from the playing position with a large button on the RT-MicS. Sounds can also be muted/un-



muted easily, and a dedicated control is on hand to adjust the trigger sensitivity as needed. With its integrated microphone, the RT-MicS allows users to amplify their acoustic snare or tom sound through a P.A. without having to use a separate mic. Individual quarter-inch outputs are provided for the mic and electronic sounds, and it's also possible to blend the two sounds inside the RT-MicS and send them to a single output.

To learn more about the RT-MicS Hybrid Drum Module, visit [Roland.com](http://Roland.com).

### PRO Trigger Module

Roland introduces the TM-6 PRO Trigger Module, a compact and powerful device for professional hybrid drumming. The TM-6 PRO features 500 sampled sounds, including many newly recorded at world-famous studios, plus 268 expressive V-Drums sounds, 80 ready-to-use kits, and inputs for connecting up to 12 pads and/or drum triggers. Adding in user sample import, four assignable audio outputs, a click track, headphones monitoring, and more, the TM-6 PRO is the ultimate command center for bringing hybrid power and versatility to any acoustic drumming setup.

Today's popular music commonly incorporates electronic percussion sounds created in the studio, and acoustic drums are often enhanced in the mix with layered samples for bigger impact and fatter tone. The TM-6 PRO makes it simple for drummers to bring these electronic sounds and samples to their stage performances and control everything right from their kit.

From the TM-6 PRO's panel, players can easily assign, mix, and modify sounds, apply built-in effects, monitor trigger status, and more. It's also possible to play backing tracks directly from SD media and use the TM-6 PRO as a USB audio interface and trigger-to-MIDI converter for a computer DAW.

The TM-6 PRO features six dual-trigger inputs that can accommodate up to 12 trigger devices when using Y cables. Available Roland devices include V-Pads, RT-series acoustic drum triggers, the BT-1 Bar Trigger Pad, and more. There's also a hi-hat control input for connecting an FD-8 hi-hat pedal.

To learn more about the TM-6 PRO Trigger Module, visit [Roland.com](http://Roland.com).

### V-Drums Line Expands with New Drum Hardware

Roland announces the premium Noise Eater drum hardware, a new line of accessories for electronic drums that applies Roland technology to solve the age-old noise and vibration problem faced by electronic drummers. Designed specifically for electronic drums, the professional-level construction offers an



advanced built-in noise and vibration reduction system and offers a perfect hardware match for Roland's V-Drums lineup. Roland's Noise Eater technology is offered in an assortment of drum pedals and stands including single kick pedals, double kick pedals, and hi-hat stands.

The Noise Eater hardware's built-in anti-vibration system helps reduce unwanted noise and vibration sounds from electronic drums by up to 50 percent and works by using an air channel and rubber system to suspend the hardware off the ground. The new Noise Eater drum hardware delivers top-level performance in studios, apartments, condos or flats, and for practicing drummers of all levels.

Roland's new Noise Eater drum hardware will be available through authorized Roland V-Drums dealers. To learn more, visit [Roland.com](http://Roland.com).

### Melodics for V-Drums

Roland Corporation and Melodics announce the release of "Melodics for V-Drums," a dedicated desktop drum learning app for Roland V-Drums, compatible with Mac or PC.

Roland and Melodics collaborated on the release of the Melodics for V-Drums app to help Roland V-Drums users create and build up efficient drumming techniques. The app supports V-Drums equipped with a USB computer connector such as the TD-50, TD-30, TD-25, TD-15, TD-11, and TD-1 series, and features 40 free lessons onboard. V-Drums users can start taking lessons immediately after installing the app on their computer and connecting to the V-Drums via a USB cable.

Melodics for V-Drums is being offered currently as a free download. Paid subscribers can enjoy additional 60 lessons, with new lessons being added every week.

Roland Corporation CEO and Representative Director Jun-ichi Miki said, "The drum lessons available on Melodics cover various musical styles and help make learning to drum fun and efficient. The combination of using V-Drums and Melodics together is an ideal solution for both beginner and experienced drummers."

To learn more about the Melodics for V-Drums app, visit [melodics.com/vdrums](http://melodics.com/vdrums). **RIS**



# INDUSTRY NEWS

## HIT LIKE A GIRL

### 2018 Sponsors

Hit Like A Girl, the international contest for female drummers, has announced an extensive list of drum and percussion sponsors for its 2018 event. "Take a look at bands, orchestras, drumlines, drum schools, drum media, drum festivals around the world and you'll see a huge increase in the quantity, quality, and influence of female drummers," says Hit Like A Girl co-founder David Levine. "The companies sponsoring Hit Like A Girl are the companies that are supporting the growth of female drumming."

Presenting Sponsors for the 2018 edition of the HLAG contest are Zildjian/Firth, Ludwig, Sabian, Roland US, Drum!, and KHS America (Mapex/Sonor). Supporting Sponsors include D'Addario (Evans/Promark), PDP, Pearl, Remo, and Yamaha/DTX. Accessory-level sponsors are British Drum Co., Craviotto, Cympad, Direct Sound, Gibraltar, Innovative Percussion, Schlagwerk, SJC, TRX, Vater, and WFL III.

Media & Education sponsors for HLAG 2018 are Beats by Girlz, DCI, Digital Drummer, Drum Channel, Drumeo, Drummer's Journal, The Drummer's Resource, Girls Rock Camps, The Grid Book Series, Hudson/Drum Guru, Musician's Institute, PAS, Damani Rhodes/DrumTrax, School of Rock, The Sessions, Sick Drummer, Virtual Drummers School, and WGI.

In addition, several manufacturers, educators, media and dealers have signed on to support HLAG regional contests, including Batterie, Le Baguetterie, Drumming Lab, and Wikidrummers (France), 9 Beats (China), Drumatika and Musico Pro (Mexico), and Rhythm and Marching Band Activity UK (United Kingdom).

Sponsors for the new Rhythm Technology category are Ableton, Beats By Girlz, Roli, Sensel, and Sweetwater. To see the complete list of HLAG 2018 Sponsors along with links to their websites, visit [hitlikeagirlcontest.com/sponsors-2018/](http://hitlikeagirlcontest.com/sponsors-2018/).

### Rhythm Technology Category Added to 2018 Contest

Beats By Girlz empowers young girls to create their own beats and compositions using technology including drum pads, drum machines, loop stations, computers, and other electronic devices and software. BBG currently has chapters in six U.S. cities and is growing rapidly. HLAG will be collaborating with BBG to offer a new Rhythm Technology category for this year's Hit Like A Girl contest.

HLAG + BBG 2018 is the first annual global drum programming contest for female producers. Its purpose is to spotlight female beat makers/producers and encourage females to engage in music technology. The event is produced by Hit Like A Girl Contest in partnership with Beats By Girlz and made possible by support from Ableton, ROLI, and Sensel. For more information, visit [hitlikeagirlcontest.com/beats-by-girlz/](http://hitlikeagirlcontest.com/beats-by-girlz/).

### Celebrity Drumset, Technology and Guest Judges Announced

Organizers of Hit Like A Girl are proud to announce the initial lineup of all-star drummers who have signed on to judge the 2018 international contest. Judges for the upper and lower age divisions in the drumset category feature an impressive roster of leading professional players from around the world. In addition a group of today's top drum programmers, sound engineers, and music producers have been enlisted to judge Hit Like A Girl's new Rhythm Technology category presented in collaboration with Beats By Girlz. Visit [hitlikeagirlcontest.com/judges-2018/](http://hitlikeagirlcontest.com/judges-2018/) for a complete list of judges.

### Backing Tracks for 2018 HLAG Contest

Provided by Anika Nilles, Kaz Rodriguez, and Mark Colenburg, along with other top drum artists and educators, nearly three dozen "minus drums" backing tracks are now available to contestants in the 2018 Hit Like A Girl international contest for female drummers. The downloadable tracks can be accessed at [hitlikeagirlcontest.com/hlag-backing-tracks](http://hitlikeagirlcontest.com/hlag-backing-tracks), are recommended but not required, and are offered in a selection of easy, intermediate, and advanced difficulty levels.

Links to suggested backing tracks on iTunes composed by popular drummers Anika Nilles and Kaz Rodridguez include Anika's "Chary Cross," "Alter Ego," and "Pikalar," as well as "Gaia," "Strumming," and "Headline" by Kaz. Links to free tracks from Mark Colenburg and Hudson Music, DrumTrax, Drumeo, and Karl Perazzo, Gregg Bissonette, and Drum Channel are also listed.

### Hit Like A Girl and 9Beats Bring HLAG 2018 To China

With nearly four million female drummers in the country, it is said that there are more girl drummers in China than total drummers in the United States. To support these drummers, and to encourage more girls throughout the world to play drums, Hit Like A Girl and 9Beats have formed an alliance to bring the 2018 Hit Like A Girl contest for female drummers to China.

Hit Like A Girl China will be open to all female drummers and conducted by means of video entries uploaded to the 9Beats App. To obtain the QR code to download the App, visit [9beats.com](http://9beats.com). The China contest will feature Under 12, 13-18 and 18+ age divisions, and prizes will include a U.S. tour as well as a variety of drum gear. A combination of top Chinese and international drummers will be enlisted as judges for the program.

For more information, visit [hitlikeagirlcontest.com](http://hitlikeagirlcontest.com) or [hitlikea-girlcontest.com/9beats/](http://hitlikea-girlcontest.com/9beats/).

## INNOVATIVE PERCUSSION

### IP Welcomes Pete Korpela

Having worked with music's biggest names, including Michael McDonald, Danny Elfman, Seth MacFarlane, Robbie Williams, Ben Gibbered from Death Cab For Cutie, Randy Brecker, and many more, Pete Korpela is considered one of the world's most versatile players. He joined Josh Groban's band in 2011 and continues to work with him, along with countless session dates, including performing on the soundtrack for the highly acclaimed film *Straight Outta Compton*. Recently performing for the successful Broadway show *Hamilton*, Pete was also the percussionist on the first national tour of *The Lion King* and performed on Conan O'Brien with Disturbed, a performance that was Grammy nominated. We're very proud to welcome this fantastic, in-demand artist to our family.



### IP Welcomes Aviv Cohen

Drummer and producer Aviv Cohen, aka Sol Monk, was born and raised in Jerusalem and started playing drums at age 16. After graduating from Rimmon, a top Israeli jazz music school, Cohen moved to New York in order to sharpen his style and study with the greatest teachers. Quickly, Cohen established himself as an in-demand player through his formidable technique, deep groove, and strong individuality.



Cohen's project, Sol Monk, featuring new age grooves and beats, released two albums: *Beats, Not Words* and *Make Time*. On these projects, Cohen is featured as a drummer and producer. Also, Cohen is a part of Geshem, a new psychedelic electronic power trio formed in late 2015 by three instrumentalists/producers. The band fuses new and old songs from their different projects, beats, and modern compositions, as well as adventurous improvised soundscapes ranging from IDM and hip-hop to experimental impressionism. As a sideman, Cohen plays with Avishai Cohen, Eli Degibri, Marina Maximilian, Yemen Blues, Amos Hoffman, Daniel Zamir, Dana Leong, Kutuman, and Noa Drezner, among others.

## NAMM

### Hal Blaine Congratulated on his Grammy Lifetime Achievement Award

A special video was created by members of the NAMM staff to honor Hal Blaine, the studio drummer recently presented with a Grammy Lifetime Achievement Award. Visit [namm.org/library/oral-history/hal-blaine](http://namm.org/library/oral-history/hal-blaine) to check out the segment from NAMM's 2002 interview with Blaine, or view the video at [namm.org/library/blog/congratulations-hal-blaine](http://namm.org/library/blog/congratulations-hal-blaine).

## PERCUSSION MARKETING COUNCIL

### International Drum Month Celebrity Drummer Announced

This year's annual Percussion Marketing Council (PMC) All Member Meeting and Percussion Industry gathering, held during the January NAMM convention, provided the audience with a snapshot of what's in store for the organization's market development initiatives for 2018 and beyond. The highlight of the meeting was the announcement of international drum celebrity Rick Allen of Def Leppard as the PMC's spokesperson for the May 2018 International Drum Month (IDM) campaign.

PMC Executive Officer David Jewell introduced Allen by stating, "Rick Allen is one multi-talented individual encapsulating the human spirit as a photographer, artist, musician, and humanist." Allen attended the meeting and spoke briefly during the PMC's Board presentation. "Music is a gift we've all been given, and now we're able to share it and inspire other people to pick up an instrument. Everyone in this room does their part to pass that on." Allen will also host the Roadie for a Day grand prize contest winner for an all-inclusive full-day backstage concert experience, band soundcheck, and all-access Def Leppard concert attendance while Allen and the band tours throughout 2018.

At the annual meeting the PMC Board unveiled the life-size in-store cardboard stand-up of Rick Allen. This stand-up will be provided to the first 150 participating percussion retailers that sign up as official IDM merchants. The month-long public awareness campaign will be promoted via the [playdrums.com](http://playdrums.com) website.

International Drum Month, now in its 23rd consecutive year, has created broad audience awareness campaign impact, bringing the enjoyment and educational value of drums and drumming to existing players, while also growing the market through accessibility for everyone interested in playing drums.

Retailers are encouraged to register for participating in the 2018 campaign, at [playdrums.com](http://playdrums.com). Individuals entering the Roadie for a Day contest can also register on the site from May 1st through May 31st.



PMC Board Members announcing Rick Allen as 2018 International Drum Month spokesperson and Roadie for a Day host at a forthcoming Def Leppard concert. From left: Brad Smith, Dave Jewell, Stacey Montgomery-Clark, Rick Allen, Sarah Hagan, and Karl Dustman.

Photo credit: Kasia Fejklowicz, Music, Inc.



## REMO

### Music Center Opens in Valencia, Cal.



Nearly 20 years after opening the Remo Recreational Music Center in Los Angeles, Remo Inc. opened a new facility in Valencia, Cal. on Feb. 6. Dr. Ami Belli, owner of Remo Inc., continues the Belli Family mission to strengthen communities around the world. The Remo Music Center is a place where people from all walks of life, of all ages, with or without a musical background, can experience making music with others in a welcoming, friendly, non-challenging environment.

On Jan. 9, Remo Inc. invited members of the Santa Clarita Valley Chamber of Commerce, Santa Clarita City Council, local school districts, College of the Canyons Foundation, Henry Mayo Newhall Hospital, friends, and family to a ribbon-cutting event at the new Remo Music Center. Cheryl Ramirez from the SCV Chamber of Commerce led the event and introduced Brock Kaericher, Remo President, and Dr. Ami Belli while everyone enjoyed refreshments. Kaericher thanked the attendees for coming and providing a friendly and prosperous community for Remo Inc. to set down roots over 20 years ago. Dr. Belli also spoke about how grateful she was for the talented and hard-working Remo folks that made the new Remo Music Center possible. She said "Remo always said, you need a place for drummers to drum. I look forward to seeing our community connecting through the power of rhythm."

Immediately following the formalities everyone gathered in a drum circle to experience the joy in drumming. Mike DeMenno, Manager of Remo Music Center, Chalo Eduardo, Manager of World Percussion Products, and John Fitzgerald, Manager of Recreational Music Activities, took turns facilitating the drum circle. Comments from all attendees were positive and showed excitement for all that the Remo Music Center will offer.

The Remo Music Center features a weekly Community Drum Circle open to everyone, a Kids Rhythm Club every Saturday morning, and a soon-to-be-announced weekly Health RHYTHMS Group Drumming session. Visit [remomc.com](http://remomc.com) for more information. **RIS**

## PASIC International Scholarship



The PASIC International Scholarship is given to one or two recipients from outside of the United States to attend PASIC (cost of conference included), pay for flights from the recipient's home country, a small per diem for food, hotel and visa/passport fees. It is the responsibility of the recipient for any costs incurred over what is provided by the scholarship.

### Qualifications:

- Must be 18–26 years old.
- Enrolled in a University or College Music Program or active percussionist/drummer.
- Not available to continental U.S. Residents (including Hawaii and Alaska), but is available to residents of U.S. territories.
- Up to 2 Students from the same country will be selected (both must meet all qualifications)
- Must have a current passport and visa (if necessary)
- Must be a member of PAS (minimum of International Pass level).

### Provided:

- Roundtrip Airfare from recipient's home country
- Hotel room(s) near the convention site
- Standard per diem will be given to each recipient
- PASIC Convention Costs
- Passport and Visa Fees—PAS will cover the cost but each participant is responsible to apply for both the passport and visa on their own.
- It is the responsibility of the recipient for any costs incurred over what is provided by the scholarship.

### Opportunities/Benefits:

- 1 Year PAS Subscriber
- Network with percussionists from all over the world at PASIC
- Meet PAS Board of Directors and Advisors
- Be introduced to Industry Professionals
- Establish your career as a PAS Leader
- Be recognized at an Evening Concert and the President's Reception
- Announcement with short bio in Rhythm! Scene

### Service Component:

- Each winning recipient must become a PAS Student Delegate for your chapter for 1 year (or help start a PAS Chapter in your home country if there isn't one). <http://www.pas.org/community/get-involved/StudentDelegateProgram.aspx>
- Attend the International Committee Meeting at PASIC and become active student member for 1 year.

### Deadline:

- April 30, 2018

### Selections:

- Selections will be made by the PASIC International Scholarship Committee on May 1, 2018

### Application Materials:

- Personal website or music host such as SoundCloud (optional).
- 3–5 minute performance video (optional).
- Essay (required): We want to get to know you—tell us a little about yourself! You can include information such as why you would benefit from this Scholarship? You can address your own musical upbringing, education and interests. Anything else you want us to know? Two pages maximum. This can be written in your primary language.

### Apply:

- Apply online: <https://pasjudging.pas.org/pasic-international-scholarship/>



For more information contact Dr. Michael Gould: [gould@umich.edu](mailto:gould@umich.edu) and Dr. Julie Hill: [jhill@utm.edu](mailto:jhill@utm.edu)

# FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

## BARRY COLLAPSIBLE DRUMSET



Donated by George Lockett, Jr. and his family

The collapsible drumset was designed and produced by the Barry Drum Manufacturing Company of Philadelphia, Penn. in the early part of the 20th century. Recommended for use by traveling drummers in dance bands and vaudeville orchestras, the set is highly portable. The bass drum and its calfskin heads fold up so that they fit inside the elliptical case with the snare drum.

In addition to its unique portability, it was also the first calf-head bass drum to do away with the flesh hoop. Instead, the head is secured to the rim by means of a screw-tightened metal band that fits in a recessed groove in the rim, allowing for easy replacement of heads.



The drums were made in three sizes—26-inch, 28-inch, and 30-inch. According to the company's advertising, the drums were "light in weight, perfect in tone, durable in construction, beautiful in design, and simple in operation. You can set the drum up in three minutes and take it apart in less than one."

The set in the Rhythm! Discovery Center was built in 1919. Many of the "traps" included with this set were marketed by the Barry Drum Company; however, George Jr.'s son, Jim Lockett, says: "Old player pianos were often left on the streets to be picked up by the garbage men. Dad and his brother collected some of [the traps] from those old, broken-down player pianos and from a movie theater where they had been used for sound effects for silent films."

