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RHYTHM SCENE™

HAMILTON'S
ANDRES
FORERO



RHYTHM! SCENE™

Cover Photo by Clinton Brunson

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R!S STAFF

Josh Gottry Rhythm! Scene Editor

Rick Mattingly Senior Editor

Hillary Henry Publications Production Manager

Marianella Moreno Publishing and Digital Media Operations

R!S ADVERTISING

Amanda Goedde advertising@pas.org

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CONTACT PAS

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

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

E-mail: percarts@pas.org • Web: www.pas.org



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SUBMISSIONS

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

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

SOCIETY UPDATE

BY JOSHUA SIMONDS

Summer is finally here in Indianapolis, and with it comes a number of events held by our incredible Strategic Partners!

Recently, PAS traveled to Dayton, Ohio for **WGI Sport of the Arts** World Championships, the hub of indoor Marching Percussion creativity. From elaborate costumes and props to intricate music executed at the highest level, WGI continues to push the boundaries of the marching activity. We couldn't be happier supporting the organization and its efforts.

The summer heat reminds us that the 2018 DCI season has begun! **Drum Corps International** provides world-class experiences for its audiences and membership throughout the summer, all of which culminates in the 2018 Drum Corps International World Championships held here in Indianapolis August 9–11. If you haven't experienced one of these events, I strongly encourage you to find a show near you and check it out! www.dci.org/events.

Towards the end of the summer, the marching community will begin gearing up for the Bands of America Marching Championships. This event is the highlight of the fall marching band season and another outstanding event held here in Indianapolis. All of our Strategic Partners go above and beyond to elevate the marching arts, and we couldn't be more pleased than to stand among them.

With inspiration from our strategic partnerships, PAS has taken the steps to bring more of the marching arts to **PASIC**. I am pleased to announce that PASIC 2018 will now include **MarchingFest**! The PASIC 2018 MarchingFest will be the place to see all aspects of the marching arts in one location. From Arcadia High School representing WGI Sport of the Arts to **Boston Crusaders Percussion** bringing you up close and personal with DCI, PASIC 2018 has you covered. One-time-only clinics and events, individual and small ensemble competitions, drumline battles, and interactive clinics are just a sampling of what you can expect to see during MarchingFest at PASIC 2018!

Over the next few months I encourage you to experience some of these events held by our Strategic Partners, and I hope to see you at PASIC 2018 November 14–17 in Indianapolis, Indiana!



Joshua Simonds





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THE DRUMMER FOR HAMILTON: AN INTERVIEW WITH ANDRES FORERO

STORY BY BRIAN ZATOR . PHOTOS BY CLINTON BRUNSON

"How lucky we are to be alive right now" is a line from the musical *Hamilton*, and it is the perfect way to describe Andres Forero and his attitude towards life, playing drums for *Hamilton*, and how he has arrived at this point. Meeting Andres at PASIC17 was inspiring for me because, admittedly, I am a huge fan of the musical. His clinic was also an extremely well-organized and well-performed session, and after meeting him, I knew that Andres was much more than an incredible drummer; he is an equally incredible and inspiring person.

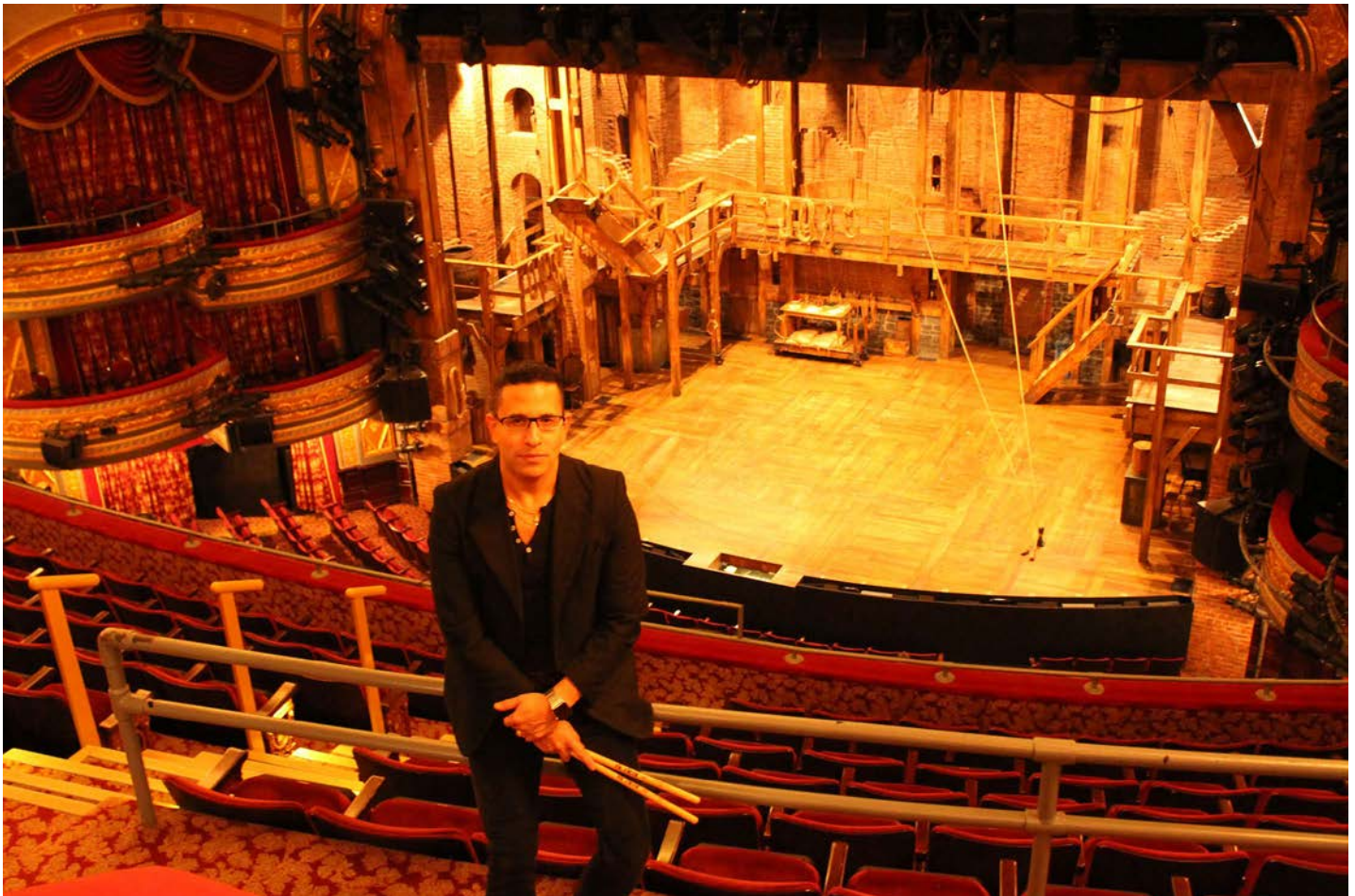
While Andres is best known for being

the original drummer for *In the Heights* and *Hamilton*—both written by Lin-Manuel Miranda, orchestrated by Alex Lacamoire, and receiving the Tony award for best musical (2008 and 2016, respectively)—he was also the touring drummer for the *Book of Mormon* as well as the Broadway and touring drummer for *Bring It On*.

Throughout his journey to be the drummer for one of Broadway's biggest shows, Andres has remained humble, appreciative, and grateful for the opportunities that have shaped him to be the man and musician he is today. In several

conversations before this interview, and even once during the interview, he said, "*Hamilton* is bigger than any of us and for me; this is important for me to provide for my family and for me to leave a legacy."

I had the privilege of sitting beside Andres during the show, meeting other musicians and cast members, then enjoying an incredible piece of pizza from Patzeria Pizza while interviewing Andres across the street from the Richard Rodgers Theatre.





Excerpts from the show

Brian Zator: *Before Broadway, what were some of your other performing experiences?*

Andres Forero: When I graduated high school, I joined the circus when I got called to play at Ringling Brothers. I was filling in for their drummer, which I had never done before. I was reading music and doing all of these tricks. Since the timing was great, I went on tour with them. My debut performing for a musical was at 19 years old with *Jelly's Last Jam*, filling in for Eli Fountain playing percussion and drumset. Within days of getting the call, I got my union card, learned the music, and hopped on a plane to St. Louis. I worked so hard after every show to get better. It served as a great lesson. It was a starting point that required so much sophistication, organization, and stuff that I didn't know about.

BZ: *After playing on the Jelly's Last Jam tour, you got out of the musicals scene. What were you doing and how did you get back into Broadway?*

AF: After about six months of the tour, I stopped and didn't do much Broadway for a bit. I was a double major, classical and jazz, at Manhattan School of Music. That didn't work out, and I started

traveling and going on tour with different Latin jazz artists: Clark Terry, Paquito d'Rivera, and also working for Max Roach. Max had an incredible assortment of materials that I cataloged and are now in the Smithsonian. I spent hours working on those materials and would love to finish the project and be part of having Max's materials available and published. This was such an incredible part of my career. After that, the Broadway thing turned out to be a huge gift to me.

BZ: *We know that you took some time off of playing, but when you came back to performing in musicals, you pretty much hit a home-run with In the Heights. Tell us about the experience of getting the gig.*

AF: When Lin (Manuel-Miranda) came out of Wesleyan in 2002, he was working on *In the Heights*. Rolando Morales-Matos, one of the original drummers for *The Lion King*, called me and said there was a reading for this show and that he couldn't go, so he asked me if I could play. I played percussion, drumset, and a bucket. At that time, it was a different story, which was later workshopped with another drummer, Doug Hendricks, an

amazing percussionist, who worked out the Broadway part.

Then, when they took the show to off-Broadway, I was asked to audition. I hadn't really been playing a whole lot, but I received some great encouragement and went for it. It was a great day for me; I knew what I needed to do, I was so focused, and I made a connection with Alex Lacamoire. Truth be told, I didn't think I was going to get it. I felt good and I was just happy I didn't drop the sticks, so that was already a big victory. Alex called later that night and offered me the gig. I was in tears. I'm crying now just thinking about it. I didn't expect to play ever again—much less in that setting, with that show. *In the Heights* will always be a special show for me; it saw me through a bunch of life events. The music is so incredible, and we had so much to do with the music.

BZ: *After performing with In the Heights, you went on tour with the Book of Mormon. What was the touring experience like?*

AF: Being on the road is so difficult. When I was on tour, I was playing



eight shows a week and didn't have a sub. If you are sick, you are playing. I was hospitalized one day with kidney stones, and that night I was playing. I did two years of the tour and had only a few days off to be with my wife when our baby was born. I would have done anything to be part of a show here in New York. You have to be willing to sacrifice more than you've ever sacrificed in your life to make something like that work. Out of all that, the stars align and you get a phone call asking if you want to come home, and that day is magic.

BZ: *You mentioned how hard it was being on the road and away from your family. How did you get back to New York and off the road?*

AF: While I was on tour with the *Book of Mormon*, Sean McDaniel was workshoping the drumset part for *Hamilton*. Sean chose not to continue with the show, so I got a call from Alex asking me if I wanted to play drumset for the show. I started looking at the music. While still on tour with the *Book of Mormon*, after every show, I checked into a studio in Detroit from midnight to 8:00 A.M. to work on the music for *Hamilton*. I did 16-hour days

on my off-days for about three weeks learning the final versions of the show. I didn't want to let down Lin and Alex. When I played my first show for *Hamilton*, I literally got off the plane, went to the Public Theatre Off-Broadway for one rehearsal and then the performance—I've never worked so hard for anything in my life.

BZ: *Hamilton has taken the Broadway world by storm, but what other performing opportunities do you have?*

AF: I've been working with a visually impaired guitar player, Raúl Midón, who is another life-changer for me. Funny thing about him is that my wife of ten years already had his music on her iPod before we ever met. She uses his music for her dance classes, and when I was on tour with the *Book of Mormon*, the sound guys would play one of Raul's most popular songs, "State of Mind," for soundchecks. He has this incredible technique that sounds like a drummer playing the guitar, with a mouth trumpet, and it sounds like there are three people playing. Richard Hammond, our bass player for *Hamilton*, has been recording with Raul for years and invited me to play with them.

When I started learning the music, I connected with him instantly. I don't think I've ever connected with any music like I've connected with Raul's music. Not even the musicals. This took it to another level and really changed my life. Of course, I love the music of *Hamilton*, but Raul's music reached into my heart and my soul and really resonated with me.

BZ: *What are some differences between playing with Raul and playing a Broadway show?*

AF: There are more similarities than differences, which is really bizarre. The biggest differences are that I get to stretch out more with Raul's music, and there is more of a jazz element. But even in *Hamilton*, there is communication allowed between the players, and it allows them to bring their own personality into the show.

Broadway shows are not ever finished being composed. Each musician, the rhythm section in particular, has their own thing to continually compose their own style for the show. If you work with people who allow and nourish that opportunity for change, that's when the magic happens. Not every show is meant for that, but *Hamilton* happens to be one that continues to grow. There is a lot of trust between the musicians. The show has a life of its own and it continues to be composed; it's not a machine. This is one of the things I truly enjoy.

BZ: *As physical as it is to be a drummer, what are some healthy habits and routines you use to get through each week? After seeing you play, I'm worn out, and I didn't play a note!*

AF: I have to do a lot of things to stay healthy. My diet is pretty special: no dairy, sugar, or pasta; lots of vegetables and fruits. Carrying my kids around is the exercise I usually get and is plenty of a workout. I'm probably not the best poster-child for working out. Steve Smith came to one of my shows and said to me, "Do you warm up?" and I was like "Oh my, I should be warming up for my three-hour show."

▶ Tap to play Video



"Post-show" music

I do that quite a bit now, and it is part of my routine.

This is important: there is a disconnect of sorts between me and my instrument. I've never seen myself as a "drummer's drummer." That's just never been my vocabulary. I feel really lucky to have the facility to play the instrument; it's much less now than what it used to be, but I have the ability to do what I do, and I am grateful for that. Guitar is my first love, my first instrument. My heart is really with the guitar, but when I have people come see me play drums, I'm reminded how important this instrument is in my life, and it's been so good to me. Drums have seen me through the worst times in my life, and sometimes I need to have this reminder. But this year, one of my goals is to work on my warm-up routine and dexterity. I play like a loose cannon; I'm not much of a soloist, and I love playing a great groove that makes you feel like you want to dance because it feels so good.

BZ: *You have such a positive view of life and want to encourage people. What inspires you?*

AF: Alex Lacamoire continually inspires



Andres Forero with Brian Zator

me. Even playing today, he is the voice counting off charts during the show. I get inspired by the fact Alex spent an incredible amount of time orchestrating the show, and he did it by himself. Alex's orchestrating is so specific. He writes very personally for each instrument. It reminds me of the process that composing titans such as Bach, Brahms, or Beethoven used. He literally is sitting with a particular story line and lyrics, and he has to create an identity for 10 people in the *Hamilton* orchestra. Each person and their instrument plays a very critical role in each song. Alex had to consider the story, melody, and then the musicians that would be taking each part, not to mention all the singers on stage. My feeling has always been that the music is very much the leading role you do not see, but you hear it and its personality from song number 1 to song number 54.

I've also had the opportunity to get to know Shep Gordon, and I was invited to be his guest at his fundraising event in Maui earlier this year and got to play with Michael McDonald. I thought, "What is my life right now? Why am I here? How did I get to this place of my life?" Thoughts were going on in my head about how blessed I am to be here and I told myself to shut up and just have fun! Everyone, including Shep, noticed how happy I was, and the only regret I have is that my wife and kids weren't there with me. But overall, I was so happy to be in the presence of someone I admire more than anyone and was getting to play with Michael, whom I've respected my whole life.

BZ: *What advice would you give a high school or college student looking to pursue a career in Broadway or music in general?*

AF: Don't do it unless you really want to do it. Don't do it unless you want to see it through. Don't do it to get rich or be famous. Do it because you love playing your instrument and you love making music. If nothing else happened, the reward you got was for

yourself from that instrument, and to be able to share your music, whether you are a composer or instrumentalist. Don't do it for any other reason. I went through so much to get here, and I would do it all over again.

BZ: *Any final thoughts?*

AF: None of what we do is worth anything if we can't share it with people. I'm human, I've made a ton of mistakes, and I've learned from those things and continue to grow. I'll never stop learning about life, about music, but every day is about falling down and getting up again. That is part of the business; learning how to get up gracefully. I play the show and make mistakes, but that is what makes the show so special. It's real. It's human. It's not programmed. If you take anything from the show or what I have been able to give to it, it's okay to make mistakes.

Dr. Brian Zator is the Head of Percussion at Texas A&M University-Commerce, having joined the faculty in 2001. He is currently President of PAS and will complete his two-year term at the end of 2018. Dr. Zator is also heavily involved in his community, currently serving his second term as a School Board Trustee for the Royse City Independent School District. **RIS**



CAL TJADER: CULTURAL AMBASSADOR, MUSICAL INNOVATOR

BY RÚBEN ALVAREZ

The use of the vibraphone in jazz was pioneered by New Orleans drummer Paul Barbarin in 1929. He can be heard on the Louis Armstrong recording of “Rockin’ Chair” recorded in December 1929 for the Odean recording label. On October 16 of the following year, Lionel Hampton established the instrument’s popularity by performing an extended vibraphone introduction on the Louie Armstrong recording of “Memories of You.” The instrument has defined the iconic careers of such jazz masters as Lionel Hampton, Milt Jackson, and Gary Burton. Legendary Latin percussionist and composer Louie Ramirez was also a master vibraphonist. Tito Puente, *El Rey Del Timbal* (the king of the timbales), also featured the vibraphone prominently in his compositions and arrangements. And then, there is Cal Tjader.

Callen Radcliffe Jr., aka Cal Tjader, was born in St. Louis, Missouri on July 16, 1925. Born to Swedish American parents, his mother, a pianist, and his father, a dancer, were professional vaudevillian performers. Tjader’s career as an entertainer began when he was a young boy. He followed in his father’s footsteps and was a tap dancer known by the stage name “Tjader Junior.” Tjader’s childhood performance credits also include a brief, non-speaking role dancing alongside Bill “Bojangles” Robinson in the movie *The White of the Dark Cloud of Joy* (1932). During his career as a professional musician and bandleader, Tjader appeared in the movies *The Big Beat* and *For Singles Only* and composed the soundtrack for the movie *Hot Car Girls*.

Although he gained international acclaim as a vibraphonist, Tjader was an accomplished drumset artist. He was the drummer with the Dave Brubeck trio from 1949–51. Tjader’s early collaborations with Brubeck and saxophonist Paul Desmond contributed to the formation of the Dave Brubeck Quartet. He also toured with the George Shearing trio as a drummer and vibraphonist from 1953–54. Shearing’s bassist, Al McKibbin, helped spark Tjader’s and Shearing’s love of Latin jazz. Tjader’s passion for Latin jazz was also further inspired by his informal study with the master percussionist Armando Peraza.

In addition to playing vibraphone and drumset, Tjader was also a bongocero, conguero, timbalero, timpanist, pianist, and composer. During his career as a bandleader, he performed and recorded with such legendary congueros as Cándido Camero, Ramon “Mongo” Santamaria, Ray Baretto, and Poncho Sanchez, who began his international performance career with Tjader’s band.

Tjader was undoubtedly the most famous and successful non-Latino leader in Latin jazz. His successful career as a leader

was inspired by his unique blend of harmonic, rhythmic, and stylistic elements of American jazz and Afro-Latin music. He performed as a sideman and as a leader with some of the greatest names in jazz and Latin music, and he performed on 81 albums. Tjader’s 1965 Grammy nomination for his most commercially successful album, *Soul Sauce*, and his 1980 Grammy award for the album *La Onda Va Bien* were the recording highlights of Tjader’s career as a professional entertainer. Tjader was just 56 years old when he died on May 5, 1982, while on tour in the Philippines.

The study and performance of Tjader’s body of work offers much to those who desire to learn the history and performance techniques utilized in Afro-Latin jazz. The study of his compositions and arrangements can serve as a multi-disciplinary music lesson. Social studies can be integrated by discussing the social and cultural climate of the era. Improvisational skills and techniques are enhanced by studying the performance techniques and stylistic nuances in audio and visual recordings. Transcribing the arrangement and individual performances on his recordings serve as an introduction to the harmonic and rhythmic elements of the styles utilized.

The *Soul Sauce* album was recorded for Verve records and produced by jazz music producer Creed Taylor in New York City in November 1964. The album features many notable musicians, including the Latin percussionist and conguero Armando Peraza, timbalero Willie “Bobo” Correa, Latin drumset artist Johnny Rae, jazz drummer Grady Tate, pianist Lonnie Hewitt, bassist Richard Davis, trumpeter Donald Byrd, and saxophonist Jimmy Heath. The songs on *Soul Sauce* are stylistically and rhythmically based on the Cuban mambo, cha-cha, bolero, Afro 6/8, the Brazilian samba, and the R & B-tinged style known as boogaloo. Tjader’s use of non-traditional instrumentation in his ensembles, compositions, and arrangements makes his body of work iconic.

The following musical examples are transcriptions of the compositional components of “Soul Sauce,” the title track of the album. “Soul Sauce” is a retitled arrangement of the Dizzy Gillespie/Chano Pozo composition “Guarachi Guaro.”



PAS members click [here](#) to read this article in traditional Chinese, simplified Chinese, Polish, Spanish, or Italian.



Musical Example 1: Based on the Cuban cha-cha, “Soul Sauce” features Tjader on vibes, Lonnie Hewitt on piano, and Richard Davis on upright bass, Latin percussionists Armando Peraza on congas, Willie “Bobo” Correa on timbales, güiro, and quijada, each playing a classic cha-cha pattern. The quijada is the lower jawbone of the skeletal remains of a donkey’s jaw. The LP Vibraslap was later designed to emulate this instrument.

Pattern #1

Pattern #2

Pattern #3

Pattern #4

(Played on "mouth" of cha-cha bell)

(Played on "hembra," large drum)

SCRAPE STRIKE

Legend:

- P = Palm Stroke
- FT = Finger Tap
- S = Slap Stroke
- O = Open Stroke
- M = Muffled Stroke
- W = Weak Hand
- ↑ = Up Stroke
- ↓ = Down Stroke

Musical Example 2: For the novice musician, it is important to understand that the rhythms and melodies of Cuban music are based on a rhythm known as the clave. There are two standard clave patterns: son clave pattern and rumba clave. The instrument known as the clave consists of two sticks that are struck together. “Soul Sauce” is based upon the son clave pattern. The son clave pattern can be played or silently implied in a 3/2 or 2/3 pattern “direction,” as illustrated:

3/2 Son Clave

2/3 Son Clave

Musical Example 3: A cha-cha arrangement does not traditionally include the actual clave instrument. The direction of the clave pattern is implied by the rhythms and melodies of a composition/arrangement. “Soul Sauce” is built upon a son clave pattern played in a 2/3 direction. This transcription is of the opening riff and its rhythmic relationship to the 2/3 son clave pattern.

Vibraphone

2/3 Son Clave

Gua-chi wa-ro

wa-ro

Musical Example 4: The rhythm of the repeated melodic riff that occurs before the solo is based on the rhythm of the timbale pattern played on the side of the hembra (the small timbale). This rhythm is called the cascara. The cascara pattern is a traditional rhythm used in up-tempo styles. In the 1950s, it was played in the mambo. This fusion of the influence of the cascara rhythm over a cha-cha pattern works well compositionally and this is an excellent example of Tjader’s innovative composition style.

Vibraphone

Cascara (3/2)

Musical Example 5: For the novice soloist, the notes of the G-minor pentatonic scale may be used to improvise over the chords of “Soul Sauce.” In addition, when a D-flat is played between the C and D natural, the G-minor blues scale is created and can be utilized to solo over the chords.

G minor Pentatonic Scale

(Opt: “Blue Note”)

C13(sus4)

C13

Piano

Bass

Cal Tjader was a culturally and musically innovative entertainer, virtuoso, multi-instrumentalist, composer, and bandleader. Teachers and students should all listen to, learn, teach, and perform his music. For further study, the book by S. Duncan Reid, *Cal Tjader, The Life and Recording of the Man Who Revolutionized Latin Jazz*, would be exceptionally valuable. As the book’s preface states, Tjader was a musical and cultural innovator whose international legions of fans were proof of the universality of his music.

Cal Tjader’s impact on American jazz culture has not been given the attention it deserves. I hope our percussion community will change that!

Special thanks to my fellow band members James Wenzel, Alejandro Cortés, Collin Clauson, and Jarrett Hicks for their assistance in preparing the musical examples used in this article.

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LATIN MUSIC INSTRUCTIONAL RESOURCES

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Rubén Alvarez teaches drumset and Latin percussion and directs Latin music ensembles at Roosevelt University, Columbia College Chicago, and Prairie State College. He has served as a residency artist for Chicago area elementary and high school students for over 30 years, and 12 years as a faculty member for the Jazz Institute of Chicago Jazz Links Master Artists Residency Program. He was a Latin Grammy nominee for his work as a drummer/timbalero on the Chuchito Valdés CD *Made in Chicago*. Rubén is a founding member and has served on the board of directors of the Jazz Education Network, the Board of Governors of the Chicago Chapter of the Recording Academy, and as Vice President of the Illinois PAS chapter. He serves on the PAS World Percussion Committee. Rubén was recently named the 2018 Educator of the Year by the Jazz Institute of Chicago. **RIS**



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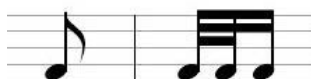
BY MARK SMITH

Double bass drum playing is often seen as a textural device used simply for playing long extended rolls in styles such as heavy metal. Many students fail to seek out creative ideas for practicing double pedal in a way that would develop a more comprehensive skill set with the feet. An approach to double-pedal playing that fosters an ability to lead with either the left or right foot and applies the methods used with hands to the feet is ideal.

To that end, challenging technical exercises can be combined with learning to phrase on a double pedal in such a way that allows one to balance the feet equally and learn to play interesting and modern rhythmic figures. In order to achieve this combination of phrasing and technique, I use phrases from Ted Reed's *Progressive Steps to Syncopation for the Modern Drummer*. In this Hot Lick, we will use a specific one-bar phrase from that book and apply a specific rhythmic interpretation to it. Here is the phrase:



The phrase contains a combination of eighth notes and quarter notes. The interpretation we will use in this instance is as follows: every time you see an eighth note, play two thirty-second notes and a sixteenth note.



R L R
L R L

Every time you see a quarter note, = play two thirty-second notes and three sixteenth notes:

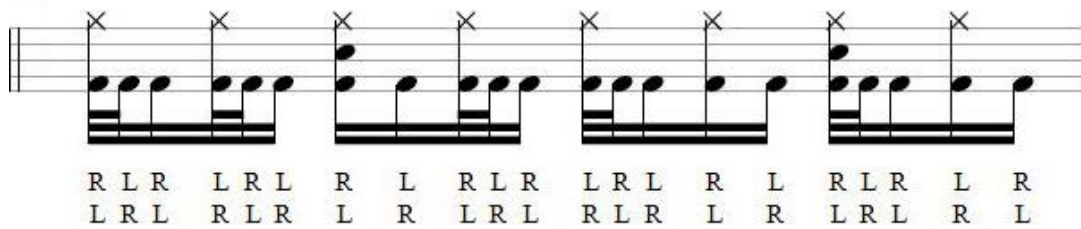


R L R L R
L R L R L

Once you have applied that interpretation to the bar it will look like this:



One thing that is immediately apparent is that there is a lot of swapping between the left and right foot. As such, take some time to practise this pattern on its own. Once that is comfortable, to place the pattern in context, we can add eighth notes on the hi-hat along with beats 2 and 4 on the snare drum, creating a simple rock beat.



Since this exercise contains rhythmic phrasing, it is quite easy to hear and remember. Start by practicing this pattern at 60 beats per minute, heels down, and work your way up to around 180. Take it slowly and enjoy!

▶ Tap to play Video



Bass Drum Only

▶ Tap to play Video



Double Bass with Hands

Mark Smith has been a professional drummer for 20 years. Studying at MI London in 1996, Mark was fortunate to study under Thomas Lang, and his interest in double pedal became an obsession. Mark currently runs two teaching studios in south London and has performed clinics and workshops with drummers such as Mark Mondesir (John McLaughlin), Craig Blundell (Steven Wilson), and Mel Gaynor (Simple Minds), among others. Mark currently plays for the death metal act Spearhead and has his own jazz fusion trio. Mark can be contacted at www.drumnosis.com. **RIS**



JAZZ COMPING

BY RAUL VARGAS

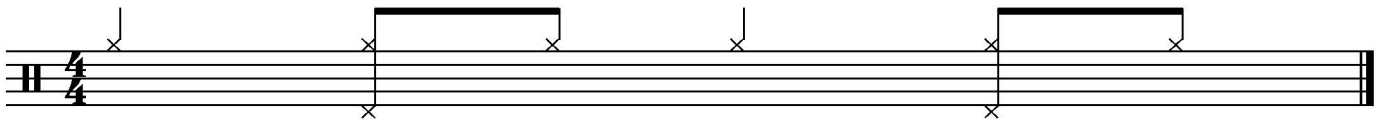
HOT LICKS

The musical concept of “comping” is a fundamental element of jazz drumset playing. Comping is the rhythmic accompanying of, or conversation with, a soloist or band, primarily using the snare drum and bass drum over a constant jazz pattern on the ride cymbal and hi-hat. Below you will find a series of phrases to help you develop this comping approach.

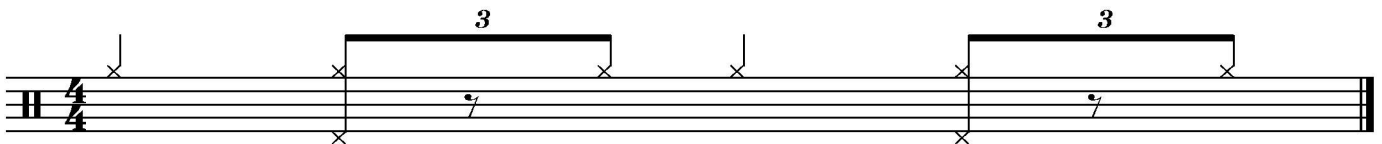
When we look at notated drumset parts in the swing style, we often see them notated like Example A, but it should always be interpreted as notated in Example B. The eighth notes are interpreted as “swung,” placing the second note of each pair on the third note of an eighth-note triplet grouping instead. The same concept applies to the notated comping rhythms.

SWING PATTERN

Example A



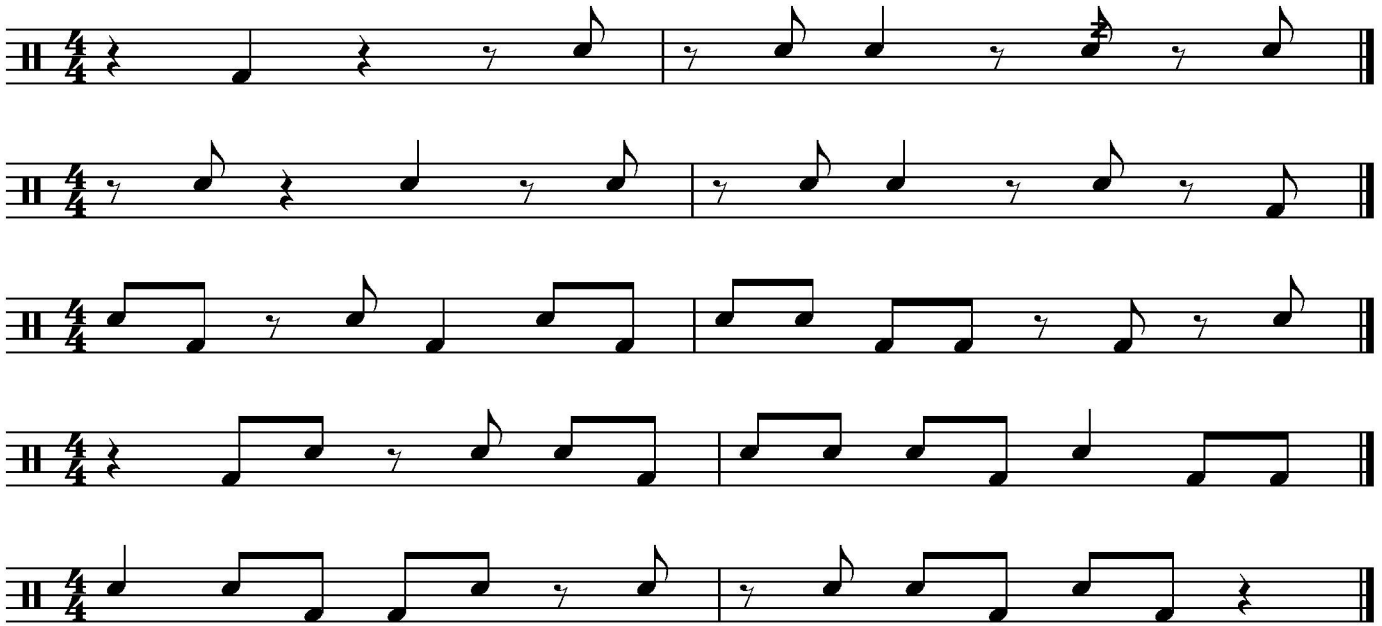
Example B



As you begin working out the comping patterns provided, consider the following:

- Repeat, repeat, repeat! As you work on each pattern, remember that repetition is the key to comfort. The more you play any given pattern, the more likely you can apply it successfully in a performance or rehearsal setting.
- Isolate the bass drum and the snare drum as written first, then partner it with the jazz pattern on the ride cymbal and hi-hat.
- It is acceptable to work these patterns first without a metronome, but once you begin to get comfortable, lock them in with a metronome and practice at faster and slower tempos.
- Every two-bar comping phrase should have a musical idea or motive. After completing these examples, create your own musical phrases.

COMPING PATTERNS



▶ Tap to play Video



Raul Vargas is a full-time music educator providing private drum lessons, clinics, masterclasses, and drum camps in various cities and states around Victoria, Mexico. He started his studies at age 13 and concluded his formal education at Berklee College of Music in Boston. Raul works with his online drum lesson platform (Spanish language), teaching almost 400 drummers around Latin America. Raul has been featured in international magazines including *Modern Drummer*, *Digital Drummer*, and *Berklee College of Music Magazine*. **RIS**



ROLL FOR DRUMSET

BY JAMIE WIND WHITMARSH

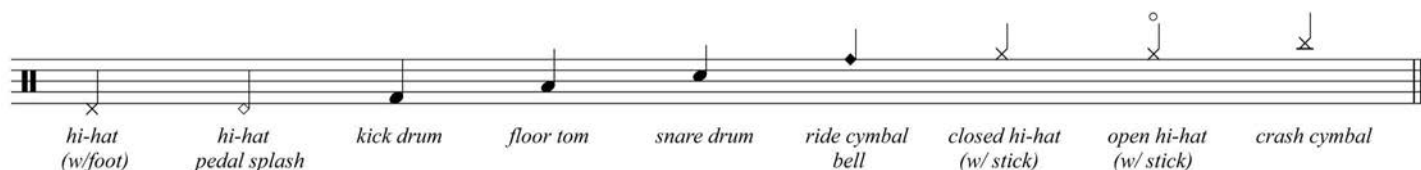


“**R**oll” is primarily an etude for the feet. The kick drum and hi-hat should be the most prominent sounds throughout, particularly in measures 23–28. There are no rolls in this piece; the title comes from the moments in the piece when the bass drum and/or snare drum seem to roll forward ahead of everything else (e.g., measures 19–20 and 27–28).

Consider the following as you prepare this piece for performance:

- Work consistently with a metronome.
- Practice just the feet first; this is the primary focus of the work, but these are typically the most underutilized limbs.
- Work each phrase independently, particularly measures 15–22, to make sure the groove is solid and all the voices work well together.

Here is the notation guide for the solo:



Tap to play Audio

Jamie Wind Whitmarsh is a percussionist and composer on faculty at Oklahoma City University. He frequently performs with clarinet/percussion group Duo Rodinia with clarinetist Dr. Lisa Kachouee, and he is a founding member of the Great Plains Percussion Group.



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!

ROLL

Jamie Wind Whitmarsh
(ASCAP)

Rolling Forward (♩ = 100)

p *poco a poco cresc.* (splash with foot) *mf*

4

7

f

10 1. 2.

13 *mp* *f* *mf*

18

23 *p* *poco a poco cresc.*

26 *f*

29 *pp*

JABON

TRANSCRIBED BY RAPHAEL PANNIER

AS COMPOSED & PERFORMED BY JOJO MAYER
FROM THE 2005 MODERN DRUMMER FESTIVAL



▶ Tap to play Video



This transcription features two distinct parts:

- A groove part with all the D'NB vocabulary (beginning to 5:10)
- The solo part (5:10 to the end)

Enjoy!

DRUMSET

JABON

TRANSCRIBED BY RAPHAEL PANNIER
PERFORMED AND COMPOSED BY JOJO MAYER
2005 MODERN DRUMMER FESTIVAL

A $\text{♩} = 190$

(continue eighth notes on ride until B)

The drumset notation for 'JABON' is written on ten staves, each representing a 4-measure phrase. The notation includes various drum symbols: a double bar line with a cross for the snare, a single bar line with a cross for the hi-hat, and a single bar line for the ride. The notation is in 4/4 time and features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The notation is written in a style that is easy to read and understand, with clear markings for each drum and its rhythm.

6

11

16

26

32

37

42

47

52

56

JABON - 2

60

64

68

72

77

81

86

90

95

100

104

108

JABON - 3



JABON - 4

The musical score for 'JABON - 4' is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The score is divided into measures, with measure numbers 171, 175, 180, 185, 189, 193, 199, 206, 211, 216, 220, and 224 indicated at the beginning of their respective staves. The notation features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note figures, and rests. Some measures contain multiple beams connecting notes, indicating complex rhythmic structures. The score concludes with a double bar line and a repeat sign at the end of the final staff.

B

JABON - 5

3 B R

228

235

240

245

250

253

256

260

263

266

269

272

A musical score for a piece titled 'JABON - 5'. The score is written on ten staves, each representing a measure of music. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are several markings: '3' (triplets), 'B' (a boxed letter), and 'R' (a letter). The staves are numbered on the left side: 228, 235, 240, 245, 250, 253, 256, 260, 263, 266, 269, and 272. The music appears to be a complex rhythmic exercise or a short piece, given the variety of note values and the presence of triplets and other rhythmic markings.

JABON - 6

275

278

281

285

289

292

295

298

301

304

307

313

R L R L L R L L

R L

3 3 3 3

(continue tom pattern)

JABON - 7

(continue eighth notes on china)

317

322

327

332

337

340

343

347

Rr. 3

The musical score is written on seven staves, each beginning with a double bar line and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth notes, sixteenth notes, and triplets. Some notes are marked with an 'x' above them. The score is divided into measures by vertical bar lines, with some measures containing a double bar line and a repeat sign. The piece concludes with a final measure marked with a double bar line.

Raphael Pannier is a 27-year-old drummer and percussionist based in New York City. Born and raised in Paris, France, he started playing drums at age 5 and was playing professionally at age 13. At 18, he was awarded the European scholarship to study at the Berklee College of Music in Boston. He graduated with a Performance Degree, studying with some of the best teachers in the world: Terri Lyne Carrington, Ralph Peterson Jr, Hal Crook, Ian Froman, Dave Samuels, Tiger Okoshi, Dave Santoro, Bob Gullotti, and many others. Raphael has played in international jazz festivals including Montreal (Canada), Baku (Azerbaijan), Paraty (Brazil), Paris (France), Tokyo (Japan), Las Palmas (Spain), Tallinn (Estonia), and venues such as Carnegie Hall (NYC), The Kennedy Center (Washington D.C.), the Lincoln Center (NYC), the Kursaal of Berne (Switzerland), the Apollo Theater (NYC), and more. From 2015 to 2017, Raphael completed his master's degree at the Manhattan School of Music under the wing of renowned educator John Riley. He just released a new album as a co-leader of The Euro-American Jazz Quartet. Visit raphaelpannier.com for more information. **RIS**



THE “E” WORD: BUILDING AN ENTREPRENEURIAL SKILLSET IN MUSIC

PART 1: PITFALLS

BY DREW WORDEN

Some words are used so often they start to lose their meaning. “Entrepreneurship” and “Innovation” are words we hear a lot, and they mean many different things depending on who you ask. By the time they reach us in music, it’s easy to minimize or dismiss them as part of the “business world” or just for “sell-outs.” I’m not interested in the debate on the words themselves, but I *am* interested in the ways young musicians can build a life in music.

Two years ago, I took a job at the New England Conservatory, where I get to help students start building that life. Working in our Entrepreneurial Musicianship Department, I’ve helped students earn more than \$60,000 in grants and paid performances and led 500 student advising sessions in project creation and career support. Leading 250 advising sessions per year really brings clarity to certain patterns that emerge in terms of common pitfalls as well as common traits of success for building a career in music. This installment will be used to highlight and illustrate a few pitfalls. In the next issue, I’ll explore the most common success traits.

PITFALL NO. 1

Holding an idea too long before testing it in the real world

“One of the greatest tragedies of mankind is the fact that we hold wrong opinions in our head that could so easily be tested.”
—Ray Dalio

Students often wait way too long before they try, simply because they believe they are not “ready.” Perhaps this comes from the way we typically teach and learn music; we prepare music until it meets our expectations (or our teacher’s), and only then is it okay to share with the world. This isn’t a bad model for music making, but it’s problematic when it becomes our model for getting things done in our music career. For getting projects or new ideas off the ground, I recommend setting an easily achievable deadline and launching a Minimal Viable Product (MVP).

The MVP is the simplest version of your idea that you can create with the least amount of money and time. It’s a business-y term, but a good one for musicians to know. In the tech industry, this might mean spending two weeks and \$500 to develop a working prototype of your app instead of one year and \$10,000. For musicians, this might mean recording a single

before you record the full album, or perhaps making that three-day festival concept a one-day event.

What are the benefits of the MVP? First, you are able to see what people are really interested in (not what you *think* they’ll be interested in). Second, you are able to iron out any wrinkles in your own process. I would much prefer to start learning this with an investment of \$500, rather than \$10,000. Plus, if the idea totally flops, you’ve lost significantly less time and money than if you started with the dream version.

When I started The Big Trouble with Ivan Trevino, our original goals were to start a 12-member band that created music for percussion plus vocals, record a full-length album, release music videos, and take the project on the road. Before we started tackling those large-scale goals, we first needed an easy-to-achieve action step to help focus our energy and our band’s sound concept. Instead of sitting down to write an entire record, our MVP was to write and record a 60-second teaser of one song that showcased the kind of music we wanted to create. Rather than gathering a group of 12 musicians for this, Ivan and I recorded and mixed all of the parts ourselves in one afternoon at no cost. We published our video teaser to Facebook, were encouraged by positivity from listeners, and generally felt good about moving forward with our idea. If we were unable to create 60 seconds of music that we were both happy with, the chances of creating a band, recording an entire record, etc., would be low. Our MVP allowed us to explore, but at the same time focus our energy into something clear and attainable through a process that was affordable and low risk.

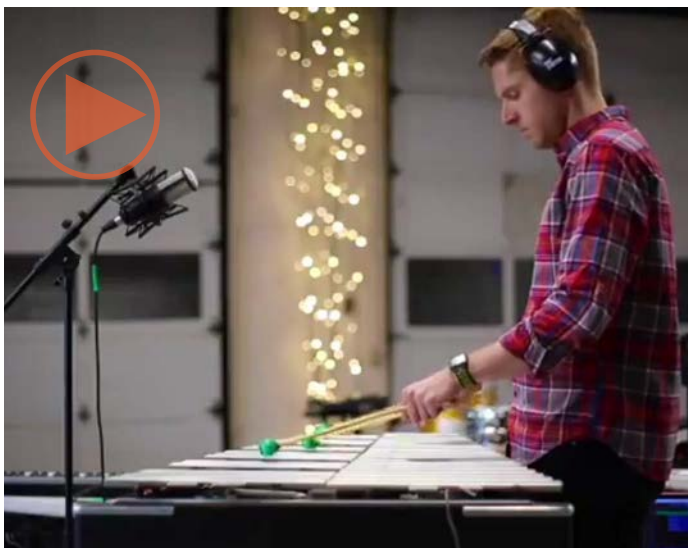
The MVP can work with any idea and on any scale. What’s an idea you’ve had floating around recently? Maybe private teaching? Or starting a new band? If you had to do a version of that idea next weekend with \$100, what would your idea look like?

PITFALL NO. 2

DIY ≠ DIY (Do It All Yourself)

I’m constantly reminding students, and myself, that it’s okay to ask for help. As a project creator or leader, what are the things that only you can do? And what are the things that anybody can do? Are you really the only one who can design that poster or is there a student with graphic design experience

▶ Tap to play Video



who would be willing to do this for a portfolio or a small fee? I would much rather invest time and money in hiring an expert than spend three frustrated hours trying to do it myself and only getting 75 percent of the way there.

Additionally, I often hear from musicians who burn out when their projects are Do-It-All-Yourself for too long. Delegating tasks and asking for help are skills just like anything else; the more you do it the more natural it becomes. If you don't have

experience delegating or asking for help, now is a great time to start! What's something on your to-do list that would benefit from someone else's expertise? It doesn't have to be music-related. Make a list of three people you could ask for help, and then ask them. See what happens.

P.S.: If the people you're asking are not peers and are on "another level" (teachers, pro musicians, etc.), Google your question before you ask them personally. They'll be able to tell if you did or did not.


PITFALL NO. 3

Not using real numbers

Almost all of us want more money. Fewer of us know specifically how much. I hear from many musicians who are worried about what their income will look like after school, but very few of them have actually set a specific goal for how much money they'd like to make per year (or more importantly, how much they *need* to make). I recommend plugging in real numbers here, even if just as an exercise. Check out the formulas I use when talking to students about this.

Dream version: Money you want to make per year, divided by the number of months you want to work per year, divided by four weeks, and divided again by 40 hours equals your hourly rate (assuming a 40-hour work week).

$\text{Dream income} \div \text{number of months you want to work per year} \div 4 \div 40 = \text{your hourly rate.}$



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Reality check: Total monthly expenses, divided by four weeks, and divided again by 40 hours equals your minimum hourly rate to make ends meet (again, assuming 40 hours of work per week).

$\text{Monthly Expenses} \div 4 \div 40 = \text{your hourly rate}$

Remember, this is just an exercise to get you thinking about real numbers. It could be a whole other article on financial planning for musicians (saving for retirement, budgeting, emergency funds, investing, taxes, etc.), but that's for another time. If you want to get really crafty here, reverse engineer these formulas. Assess the skills you have that you could monetize and see what they look like plugged into a week's worth of work. Use conservative estimates for this exercise (when budgeting, it's best to over-estimate your expenses and underestimate your income). Here's an example:

Jimmy just graduated from college and is teaching private lessons, gigging occasionally, and working part time in a recording studio. Here's what a work week looks like for Jimmy:

- 10 hours of teaching @ \$40 per hour = \$400
- 2 hours gigging @ \$50 per hour = \$100
- 20 hours in the recording studio @ \$10 per hour = \$200
- \$700 per week = \$2,800 per month = \$28,000 per year

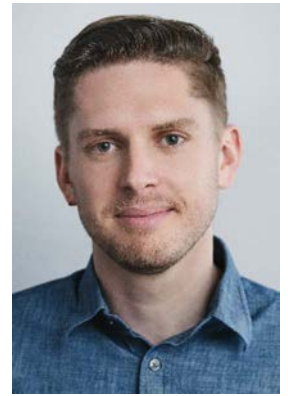
(assuming a 10-month work year)

For ten students, eight hours of gigging per month, and a part-time job, that's not bad! Jimmy eventually wants to start a family though, needs to save for a downpayment on a home, and he can't stay on his parents' health insurance forever. In that respect, he may start looking towards a full-time job at an institution, which would help with his health insurance costs and provide a more stable income. Or he might choose to grow his teaching studio and increase his fees. Or he might get promoted at the recording studio, or get a different job, or develop a new skill he can monetize. Eventually, he'll probably be looking for more money and/or a more secure job. But for just starting out? Not too bad, Jimmy.

CONCLUSION

Building an entrepreneurial skillset is a process; it will take some time and the actual experience of executing ideas! Hopefully, this article helps you avoid some of the most common pitfalls as you work on your next project. In the next issue, I'll highlight a few success traits that I've found are consistent among thriving entrepreneurial musicians. In the meantime, I'd love to hear about your projects and what you think about the ideas shared above. And if there's anything I can do to help, or if you have questions about one of your own projects, drop me a note and say "hi" on social media. You can find me at [@D_Worden](#) or [drewworden.com](#). Cheers and happy drumming!

Drew Worden is a percussionist, drummer, and composer in Boston, Mass. where he is Faculty and Program Manager of Entrepreneurial Musicianship at the New England Conservatory. Alongside composer Ivan Trevino, Drew recently started The Big Trouble, a band focused on creating music for percussion and vocals in an indie-rock aesthetic. The Big Trouble was the recipient of a Boston Foundation Arts Grant in 2017 and has since released their debut album on Spotify and iTunes. As a composer, Drew has written for the Paris Percussion Group, Michael Burritt, Escape Ten, the Virginia Tech Percussion Ensemble, and the Eastman Percussion Ensemble. His percussion music is programmed frequently around the world with recent performances in France, Greece, Germany, Switzerland, Japan, Malaysia, Colombia, and across the United States. Drew earned the MM and Certificate in Arts Leadership from the Eastman School of Music, where he studied with Michael Burritt, and the BM from Northern Arizona University, where he studied with Steve Hemphill. **RIS**



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IN MEMORIAM

ROY BURNS, JOHN “JABO” STARKS, BERNARD WOMA

ROY BURNS

BY RICK MATTINGLY

PAS Hall of Fame member Roy Burns died on May 5, 2018 after a distinguished career as a drummer, educator, author, and founder of Aquarian Accessories. He also seemed to know more musician jokes than anyone!

Born in 1935 in Emporia, Kansas, Roy began taking drum lessons at age seven from the director of the music department at Emporia State College. Roy then took lessons from the drummer in a local dance band. When that drummer went back to college, he sold his drums to Roy, and Burns became the drummer in the band. “I was 14,” Roy said, “so I was playing with all these older guys, and it was a great experience. They demanded that I be as professional as a 14-year-old can be. It was a good training ground.”

When he was 17, Roy began traveling to Kansas City to study with a drummer named Jack Miller. One day, Louie Bellson came by the studio and heard Roy play. Bellson then told Burns, “Kid, you’re as good as you’re going to get if you stay in Kansas. Go to New York or L.A. and study.”

Two years later, after spending six months in New Orleans playing with a Dixieland band, Roy headed for New York, where he took some lessons from Jim Chapin. Burns was soon doing freelance gigs and club dates around New York City. His first professional jazz gig involved subbing for Cozy Cole with Sol Yaged’s group at the Metropole.

Burns also attended Juilliard for a semester, but he left when offered a chance to go on the road with Woody Herman. After three and a half months with Herman, Roy was invited to audition for Benny Goodman. He got the gig. “Benny was the best musician I ever played with,” Roy said. “When we went to Brussels to play the 1958 World’s Fair, they recorded it, and the Westinghouse television network was one of the sponsors of the tour. They made a promotional album, *Benny Goodman at the World’s Fair*, that they sold for a dollar. ‘Sing, Sing, Sing’ was on it, which was my drum solo. Benny let me do what I wanted on it; he was pretty free with me in that regard. They played it on the radio a lot, and a lot of people had it because it was only a buck, so that got my name out there. That was my big break.”

Roy stayed with Goodman for over three years, and then started freelancing around New York, at one point working several weeks with Charles Mingus and Roland Hanna at the Half Note and leading his own group at Birdland. He also played at the Metropole quite a bit, often with Sol Yaged.

During that time, Roy became a staff musician at NBC. “Sonny Iggoe, who was a mentor of mine, asked me to sub for him on *The Merv Griffin Show*,” Roy said. “Sonny eventually went to CBS, so I became the regular drummer on Merv’s show. Then I had a chance to do a show called *Saturday Prom*, and I would occasionally do *The Tonight Show* if Bobby Rosengarden took a night off. This was when Jack Paar was doing the show and Skitch Henderson led the band.”

One of the guests on the Griffin show was Lionel Hampton. After the show, Hampton told Roy he was going to Las Vegas and invited Roy to be his drummer. “I did that gig for about six months,” Roy said. “It was great because Hamp was one of my heroes.”

Back in New York, Burns did any gig he could to make a living. He started teaching, and that led him to writing instructional drum books. “I would be working with students, and we’d get to a certain point and there would be no material available that I wanted to put them through,” Burns recalled. “So I would write out exercises. Then one day I thought I should put them in a book. So all the books I wrote came about as a result of teaching.”

Burns became an endorser of Rogers drums, which led to more books and eventually to drum clinics. In 1966 Roy went to Hawaii to play with Joe Bushkin, and they stayed for two years. When that gig ended, Rogers offered Burns a full-time job doing clinics. So in 1968, Roy moved his family to Dayton, Ohio, where Rogers was located, and became an in-house clinician and artist. After one year in Ohio, Rogers (and Burns) moved to California. Roy stayed with Rogers until 1980.

Burns also became associated with Paiste when Rogers



became the U.S. Paiste distributor. Roy particularly remembers a Paiste clinic tour he did with Jack DeJohnette. "One thing I quickly learned about Jack was that he was going to play something different every night; we weren't going to do a routine. He is a very creative guy; I've always described him as a musician who plays the drums."

While working for Rogers in the 1970s, Roy also taught through the Dick Grove school and continued writing drum books. He also kept busy as a player and served as house drummer for the Monterey Jazz Festival for nine years.

One day, Roy told his wife that he was going to quit Rogers and start his own business. Along with a partner, Ron Marquez, Roy started Aquarian Accessories. "It was a lot harder than I expected," Roy admitted. "But we stuck to it and things worked out. We try to not come out with products just for the sake of a gimmick. We get a lot of good information from our endorsers, because they see a need for something and they relate it to us, and we take those ideas very seriously."

Aquarian's first product was the Cymbal Spring, and the company also made graphite drumsticks, which were quite popular in the 1980s. In the meantime, quite a few of Roy's friends in the industry were encouraging him to make drumheads. "We took some calf drumheads and tried to duplicate the shape and dimensions as much as possible, hoping we would get similar results using modern-day materials. After some tries it worked out and we carved out a niche for ourselves." Burns was always accessible. If you phoned Aquarian, as often as not, Roy answered the phone himself.

During the first years of Aquarian, Roy was still teaching.

He also did clinics for Sabian. In 1977, Roy appeared on the cover of the second issue of *Modern Drummer* magazine. A couple of years later, he began writing a regular column for the magazine called "Concepts," which ran for 12 years. *Modern Drummer* also hosted Roy's final appearance as a drummer. At the Modern Drummer Festival in 1997, Roy joined with Vic Firth, MD publisher Ron Spagnardi, DW's Don Lombardi, and Pro-Mark's Herb Brockstein in a percussion quintet dubbed The Originators.

Burns continued writing books until shortly before his death, including several with New Orleans drummer Joey Farris. In 2012, Kendor Music published three news books by Burns: *Relaxed Hand Technique*, *Solo Secrets of the Left Hand and Bass Drum* and *The Creative Drum Set Workbook*. And just a few months ago, Alfred Music published Roy's *Single Strokes Made Easy: A Drummer's Approach for Developing Speed and Endurance*.

"I've seen quite a few changes in my years," Burns said in his 2008 PAS Hall of Fame profile. "There are more good drummers out there today than ever before. The drum business was different when I started out. It was a little more innocent and a time of development for many things. Magazines like *Modern Drummer* and groups like the Percussive Arts Society created more interest in drumming and made more information accessible to people, and that led to somewhat of an explosion in drumming over the years I've been observing it. They used to talk about 'nine musicians and a drummer,' but I think that joke has pretty much been put to rest."

JOHN "JABO" STARKS

Drummer John "Jabo" Starks, who played on many of James Brown's hits, died on May 2, 2018 at age 79.

For much of the time he was with Brown, Starks played alongside drummer Clyde Stubblefield. Both drummers played on such Brown songs as "I Got the Feelin'," "Say It Loud — I'm Black and I'm Proud," and "Cold Sweat." Starks drummed on "Get Up I Feel Like Being a Sex Machine," "Super Bad," and "The Payback." Many of those drumbeats have been sampled by such hip-hop artists as L. L. Cool J, Kendrick Lamar, A Tribe Called Quest, the Roots, the Black Eyed Peas, and Kool Moe Dee.

Starks was born in Jackson, Ala., on Oct. 26, 1938. He grew up listening to gospel and blues and became interested in drums after seeing a marching band in a Mardi Gras parade. He was mostly self-taught, and after graduating from high school he started playing with such blues artists as John Lee Hooker, Smiley Lewis, Howlin' Wolf, and Big Mama Thornton.

Starks joined Bobby "Blue" Bland's band in 1959 and played on some of his hits, including "Turn On Your Love Light," "I Pity the Fool," and "That's the Way Love Is." He joined Brown's band

in 1965 and stayed with him until the mid-1970s, when he began touring and recording with B. B. King.



Jabo Starks (R) performing with Clyde Stubblefield at PASIC 2002.



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BERNARD WOMA

African gyl master and teacher Bernard Woma died April 27, 2018.

Woma was born in Northwestern Ghana, near the border with Burkina Faso. He began playing the gyl when he was two years old. At age five, Bernard was introduced to Ziem Tibo, a xylophone maker and player who became Bernard's mentor and guide. Bernard soon became known for his musical abilities and was asked to play at funerals and weddings throughout the Upper West Region of Ghana.



In 1982, when Bernard had almost finished his schooling, he had no means to continue paying school fees and moved to the capital city of Accra to earn money. There, he found a job as a steward with a wealthy Ghanaian family. On Sunday evenings, he would go to Mamobi, a section of Accra where many Dagara people live and gather. There, he played the gyl for traditional Dagara dancing and became well-known in the community.

From these performances, he came to the attention of Professor Apoku and Frances Nii-Yartey, former and current directors of the Ghana Dance Ensemble, Ghana's National Dance Company. In 1989, Bernard was offered the position of solo xylophonist.

In 1990, he was honored with the "Drummer of the Year" award, the only time such an award has been given to a percussionist. Through his work with the Ghana Dance Ensemble, he traveled widely and developed proficiency with other traditional Ghanaian instruments. In 1992, the company moved from the University of Ghana to the National Theatre. Bernard retained his title as solo xylophonist and was also appointed as the master drummer of the company.

In January 1999, he was invited to become a guest lecturer at the State University of New York at Fredonia. He gave workshops, lectures and private lessons with musicians throughout Europe and America. He also continued to be a principal member of the National Dance Company of Ghana. Bernard was the ceremonial Atumpan Drummer for Ghanaian State functions.

For many years, Bernard owned and operated a school of traditional African music and arts in a northern suburb of Accra, called the Dagara Music Center. **RIS**



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RON BROUGH RETIRES AFTER 34 YEARS AT BYU

BY LAUREN VOGEL WEISS

Dozens of former percussion students returned to Brigham Young University on Sept. 28, 2017 to celebrate the final faculty recital of longtime BYU Professor of Percussion Dr. Ron Brough. The concert brought past and present students, colleagues, family, and friends together on the stage and afterwards at a reception that seemed more like a family reunion.

"When I first started planning this concert, I had no idea it would blossom into such an event," explained Brough. "Students I hadn't seen in 20 years or more made the effort to attend, either as audience members or as performers. It was an evening I won't soon forget. Reading the book they put together for me of their memories of our experiences in lessons, rehearsals, and concerts made me laugh, cry, and marvel at what a great experience it has been to teach at BYU these past 34 years." His official retirement date will be June 30.

Each of the seven pieces on his recital had special meaning for Brough and the

performers. "I wanted to open the recital with a duet on marimba," he explained. "Doug Wolf [Professor of Percussion at the University of Utah] and I had a duo for many years, and we often performed the Safri Duo's version of Maurice Ravel's 'Alborada del Gracioso.' Matt Coleman [BYU Assistant Professor of Percussion] was kind enough to work that up so we could start the evening off with something familiar for the audience.

"The second piece, 'Where Is Little Emma Rae?' for flute and marimba, was written by my son, Regan," Brough continued. "He and his wife had been trying for eight years to have a second child, hopefully a little girl. Interestingly enough, two months *after* my recital they announced they were expecting this spring!" BYU Professor of Flute, April Clayton, accompanied Brough during the performance.

The third piece was Dave Maric's "Shapeshifter." "I was introduced to Maric's music when Colin Currie came to our campus," explained Brough. "I

always wanted to play that piece, but didn't have a colleague who was willing to tackle it until we hired Matt two years ago.

"I also wanted to perform with all of my colleagues on at least one piece and thought of Bob Becker's 'Away Without Leave' as an opportunity for me to play with Jay Lawrence, Fred McInnis, Jeremy Grimshaw, and Matt. Since there were five of us, I thought, why not do a ragtime solo as well?" Brough was the xylophone soloist in Becker's arrangement of "Charleston Capers."

"When considering whom I would invite to play on my recital," Brough continued, "a student alumni group came to mind. Our alumni association provided contact information for the students I taught over the last three decades. I didn't think the response would be as positive as it was, nor did I realize what was going on behind the scenes with the Facebook page Regan put together. I thought it would be wonderful to have him play electric bass and my colleague, Steve Lindeman, join us on piano for Mark Ford's arrangement of Billy Barber's tune 'Invention'." Thirteen BYU alumni joined in as well: Darren Bastian, Tanya Dorius, Spencer Frohm, Nate Haines, Adam Holdaway, Clark Loftus, Peter McClanahan, Jenne Murphy, Amanda Meyer, Chris Nelson, Colin Pinto-Martin, Jesse Quebbeman-Turley, and Matt Tippetts.

Brough decided to conclude the program with a "fun tune" for the steel band to play: his arrangement of "Yumbambe" by Joe Loco-Campos. Brough was joined onstage by Jed Blodgett, Becca Brimley, Roger Brough, Abby Bunn, Rebecca Burkey, Sharalyn Heath, David Hernandez, Paul Huff,



Matt Coleman (left) joined Ron Brough in Dave Maric's "Shapeshifter" photo by Lauren Vogel Weiss

Chelsey Johnson, Jayna Jones, Jihyoung Kim, Ashley Knudsen, Egha Kusuma, Kevin Meyer, Kathleen Nunnally, Jordan Nuttall, Rone Sparrow, Kandis Taylor, and Nate Watson.

One of the former students in attendance was Michael Huestis, Assistant Band Director and Percussion Instructor at Prosper High School in Texas, who received his master's degree in Music Performance from BYU in 2000. "Flying out to see Ron's retirement concert felt like a way for me to say thank you for everything he had done for me and for music in Utah," Huestis stated. "Ron was the most giving professor I ever had. He took a personal interest in me, my career, and my life.

It was also a wonderful opportunity to see old friends and connect with Ron's amazing family."

A native of Utah, Ron Brough spent three years in New Jersey before his family moved to Texas. Following his graduation from Lake Highlands High School in Dallas, he attended BYU for a year before and after his mission trip (for the LDS church). Ron and his wife, Ralene, moved back to Texas where he took some classes at Richland College, including lessons with Steve Houghton and Paul Guerrero, before he enrolled at North Texas State University (now the University of North Texas) in Denton. Brough earned a Bachelor of Music Education degree from NTSU in 1981

and a Master of Music in Performance degree in 1983.

Who was his most influential teacher at North Texas? "Bob Schietroma," he replied without a moment's hesitation. "He was very demanding and very creative. We never played an arrangement the way it was originally written, so I learned how to be creative with someone else's music. Another amazing thing about North Texas was just the associations I made with other people, many of whom are still teaching at music schools around the country. It was a phenomenal experience all the way around."

After graduating from NTSU, Brough taught percussion for one year at Indiana State University in Terre Haute before returning to his home state.

Brough came back to BYU in 1984 as the Assistant Director for the Cougar Marching Band and taught the percussion methods class for music educators, a freshman music theory class, directed the percussion ensemble, and taught percussion lessons to majors and non-music majors. "I was also teaching high school students on the side and took every freelance gig I could to make ends meet," Brough recalled. "It was a very busy time."

Over a third-of-a-century later, he was still very busy at BYU, directing the BYU Percussion Ensemble as well as the Panoramic Steel. During his tenure, Brough invited some of the best percussionists in the world to perform and teach his students. Some of his favorite guest artists included Nexus (1989), Brad Dutz (1991), Caribbean Jazz Project with Andy Narell, Dave Samuels, and Mark Walker (1997), Gary Gibson (2002), Leigh Howard Stevens (2005), Keith Aleo (2014), Jeff Hamilton (2015), and Maraca2 and the World Percussion Group (2016).

What were some of his most memorable concerts at BYU? "One of the first ones was in 1988 when our percussion ensemble performed George Antheil's 'Ballet Mechanique' with the BYU Faculty Piano Quartet, complete with dancers and choreography.

"Two years later, we performed 'Roll'



Ron Brough (left) is joined by BYU faculty members (L-R) Fred McInnis, Matt Coleman, Jay Lawrence, and Jeremy Grimshaw in Bob Becker's "Away Without Leave" *photo by Lauren Vogel Weiss*



Ron Brough (far left) on stage with his former students at the conclusion of the recital *photo by Lauren Vogel Weiss*

by Edwin London and Edgard Varèse's 'Ionisation' in the de Jong Concert Hall," recalled Brough. "Our concerts were so well-attended in the Madsen Recital Hall that we had to perform multiple concerts before we moved into the larger venue to accommodate the crowd. The students really got into the theatrical nature of 'Roll' as there are speaking parts along with the music. We even had costumes and props."

In the early 1990s, Brough asked PAS Hall of Famer William Kraft to write a percussion ensemble piece, but Kraft was immersed in several orchestral works.

"But when I pitched the idea of writing something for percussion orchestra and choir, he became excited and accepted the commission," Brough explained. They premiered Kraft's "Songs of Flowers, Bells, and Death" with the BYU Concert Choir that March 1994.

In addition to traditional percussion ensembles, BYU showcased its world music ensembles. "In 2006, we brought in Ray Holman to perform with our steel band, Panoramic Steel," said Brough. "We performed a couple of his tunes and paid tribute to Ellie Mannette, who built our pans, by performing a Panorama

version of his 'Dr. Mannette.' In 2009, Gamelan Bintang Wahyu joined the Percussion Ensemble and Panoramic Steel for our first Evening of Percussion. This is also when the Philharmonic Orchestra joined Panoramic Steel for our rendition of 'Rainorama,' arranged by Gary Gibson for orchestra and steel band.

"In 2012, I put together a chamber recital with two colleagues, Jason Nicholson from Utah State University and Doug Smith from Utah Valley University, and a former student, Jed Blodgett, who teaches band and percussion at Juan Diego Catholic High School," Brough said. "This 'Eight Hands Ensemble' performed a series of quartets, including works by John Cage, Paul Lansky, and Christopher Rouse."

Over the years, Brigham Young University hosted multiple Utah Days of Percussion, including one with David Friedman and Mark Walker. Brough also served for several years as President of the Utah PAS chapter.

Brough has also performed as the Principal Percussionist in the Utah Chamber Orchestra and a percussionist with the Pioneer Memorial Theater Orchestra, Ballet West, Utah Symphony and Opera, and the Salt Lake Mormon Tabernacle Choir, including performances not only in Utah, but throughout the U.S., Canada, Japan, Europe, Russia, Australia, and New Zealand. He continues to be active in the recording studios of nearby Salt Lake City, playing on movie scores and film trailers.

"I really enjoy watching students who 'get it,'" Brough summarized. "When the light goes on and they start to understand what it is you are trying to get them to see, do, hear, or accomplish. Just this semester, the steel band was rehearsing 'Sea of Stories' by Andy Narell. I was playing drumset and trying to get the students to play more relaxed and laid back. My drum fills were kind of 'out there,' but I could see students smile at some of the ideas I was playing, and that helped them to play in a more authentic Caribbean style. Those kinds of moments are what I'll miss the most once I retire." **RIS**



Brad Dutz and Ron Brough (circa 1991) *photo courtesy of Ron Brough*



The Eight Hands Ensemble featuring (L-R) Jed Blodgett, Ron Brough, Jason Nicholson, and Doug Smith (circa 2012) *photo courtesy of Ron Brough*

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FIESTA DEL TAMBOR AND KOSA CUBA

BY IAN TURNBULL

The complicated and elaborate rhythms of Cuban music have fascinated ethnomusicologists for decades. For the interested percussionist or educator, there is no better opportunity to experience these captivating patterns than to visit Cuba during the Fiesta del Tambor. However, as this festival features highly advanced performers, the task of attempting to understand a performance can be extremely challenging. Fortunately, KoSA Cuba, in its 17-year-old affiliation with the Fiesta del Tambor, presents a solution to that challenge.

The weeklong Fiesta del Tambor festival (held March 4–11, 2018 and scheduled for March 3–10, 2019) has three components: nightly festival concerts, a national youth drumming competition, and a daytime opportunity for non-Cuban participants to immerse themselves in a total percussion experience at the KoSA Cuba percussion workshops. The Canadian founder of KoSA, the internationally recognized percussionist and teacher Aldo Mazza, and its co-founder, Dr. Jolán Kovacs, were the principal facilitators. They organized the workshops as well as accommodation, meals, and transportation to classes for participants.

Participants studied with top percussion performers from the Havana Rhythm and Dance Festival. In the 2018 event, some of Cuba's top international performers were the instructors, including Amadadito Valdes (Buena Vista Social Club), Enrique Pla (Irakere), El Peje (Chucho Valdes), El Panga (top Havana studio musician), Adel Gonzales (Afro Cuban All Stars), and Miguelon Rodriguez. In addition, there was an opening lecture by the ethnomusicologist Dr. Olavo, in which he traced the origins and history of Afro-Cuban music. The hands-on workshops are daily events, and although they serve as an integral part of the festival, they are in a separate location in an English-speaking environment.



Conga hand technique being taught by Adel Gonzalez



Class in timbale technique being taught by Enrique Pla (original drummer with Irakere)



Havana Rhythm and Dance Festival featuring the “Havana Compass Dance”



Aldo Mazza (Director of KoSA Cuba) with Giraldo Piloto (Director of Fiesta del Tambor) and the winner of this year’s Sabian cymbal and Ludwig drumset (graciously offered by KoSA Music, Ludwig, and Sabian)

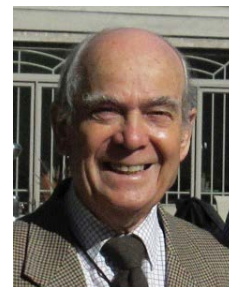


Some of the KoSA Cuba participants with Aldo Mazza (second from left) and the great Cuba Master “El Peje” (4th from the left).

Participants at KoSA Cuba are of all ages and abilities. In the 2018 event, ages ranged from 19 to 87 years old. The evening festival concerts were held in two major theatres in Havana, the Teatro Mella and the Teatro Karl Marx, organized by Giraldo Piloto (Klimax) in honour of his late uncle, Guillermo Barreto.

More information on KoSA Cuba can be found at kosamusic.com.

Ian Turnbull is a former military percussionist, percussion instructor to the Faculty of Music at the University of Western Ontario, Principal Percussionist



with the London Symphony Orchestra (Ontario), the founder of the Ontario PAS Chapter PAS, and a member of the PAS Board of Directors. He was the inaugural recipient of the PAS Outstanding Chapter President award and the first non-American recipient of the PAS Outstanding Service Award.

The author attended KoSA Cuba 2018 as a nonparticipant. The article contains, with permission to reproduce, excerpts from the KoSA Cuba Press Release by Dr. Jolán Kovacs and the *Cuba Plus Magazine* by Dominic Soave, Dr. Kovacs and Aldo Mazza. All photographs were taken by Aldo Mazza and are used with his permission. **RIS**

PAS PROFILE – CHRIS HANNING

Chris Hanning is Dean of the School of Music at West Chester University (WCU) in West Chester, Pennsylvania. Chris is the author of *Island Grooves* (Panyard Inc.), an educational drumset DVD that focuses on playing drumset in the steel band. He is an active freelance percussionist in the Philadelphia region including 12 years as a recording artist for NFL Films. He serves as President Elect for the Percussive Arts Society and has been a member of PAS since 1982

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

Chris Hanning: I played on my neighbor's drumset when I was 9 years old and was hooked for life! My parents bought a drumset for me when I turned 10, and I would spend countless hours playing along to any records I could get my hands on. After a year of being self-taught, I took lessons during the summer between 6th and 7th grade; we worked out of the Haskell Harr *Drum Method* book. After that summer of lessons, I joined the middle school band, and the rest is history.

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

CH: I always joke that my favorite instrument is the one I'm getting paid to play at the moment, but if I had to choose one, I couldn't live without playing my first instrument: drumset. To this day, after 40 years of playing drums, I still have to stop and stare every time I pass a music store window with a drumset prominently displayed.

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

CH: The first musician that I began to focus on as a young drummer was Peter Erskine. I would run home from school and put on Maynard Ferguson's

recording of "Airegin" from *New Vintage* and feebly attempt to copy what he was playing. I could listen to that recording all day long. Another influential moment was seeing Cloyd Duff perform with the Cleveland Orchestra when I was in high school. Attending his workshop years later was one of the most amazing experiences of my career.

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

CH: When I began studying at the University of South Florida I was fortunate to play as an extra percussionist with the Florida Orchestra. Playing snare drum on Tchaikovsky's "1812 Overture" in front of a crowd of twenty-thousand people in Clearwater Florida on the 4th of July was pretty amazing. My hands still sweat thinking about it!

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



CH: I have been blessed to have amazing mentors and teachers throughout my career: Robert McCormick from the University of South Florida, Larry Snider and Bob McKee from the University of Akron, and Doug Walter from



the University of Colorado. They all continue to be an inspiration to me. In the early '90s, I performed many percussion duo concerts with Drew Lang. Drew is an inspirational performer and I learned a great deal about playing percussion and chamber music from working with him.

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

CH: My goal since I was 23 years old was to land a teaching job in a metropolitan area where I could be an active player. I am lucky that in 1995 I landed near Philadelphia. I perform regularly with Opera Philadelphia, the Pennsylvania Ballet Orchestra, and many other chamber ensembles and orchestras. One of my favorite things to do is play drumset with the Philly Pops and record at NFL Films. Recently I recorded all of the percussion for the NFL Experience Theater in Times Square, which was a blast! Serving as a Dean has been a recent job that has allowed me to make an impact on all of our students at WCU, not just the percussionists. So, like a lot of my colleagues in the business, I wear many hats and stay very busy making a living in music and music-related activities.

RIS: *What was your introduction to PAS?*

CH: Bob McCormick introduced me to PAS when I began studying with him in 1982. I would frequently go to our university library and sit for hours reading articles in *Percussive Notes*. I did not

▶ Tap to play Video



attend my first PASIC until 1992, but I have attended every PASIC since 1995.

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

CH: There is truly a sense of community with PAS; there is no better place to feel connected to people who have the same interests as you. Through PAS I have made professional and personal relationships that would not have been possible without this organization.

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

CH: I always read the index first to see what is in the journal, but I usually start at the beginning of the magazine and work my way through every article. I enjoy learning about new repertoire and especially new gear!

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

CH: I wouldn't call my first professional drumset a souvenir, but I'll never forget the first time I tuned it up and began playing; what a great memory. I don't play on that kit much any more, but I'll never sell it, so I guess you could say my first drumset is a souvenir.

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

CH: Besides spending time with my family, I would have to say golf. Even though I only play a handful of times a year, I really enjoy the feeling of being out on the golf course. There are a lot of similarities between playing drums and golf.

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

CH: Typically, I am playing so much that when I'm in my car I don't really want to hear music. So, typically I am either listening to public radio or the local sports station in Philadelphia.

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

CH: As a recent full-time administrator, I'm sad to say that the first program I open is my Outlook email account. However, the second is usually Spotify.

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

CH: Appreciate every day you have the opportunity to make music; what a gift it is! After playing thousands of gigs, I still get excited when the phone rings or I receive an email asking me if I'm available to play. I believe performing music with others is a privilege, one that I'll never take for granted. **RIS**



HALL OF FAME SPOTLIGHT

MICHAEL BOOKSPAN, MARTIN COHEN, JACK DEJOHNETTE

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](#).

MICHAEL BOOKSPAN

BY JAMES A. STRAIN

Founded in 1900, the Philadelphia Orchestra is over 100 years old. For nearly half of the orchestra's history, from 1953 until his death in 2002, Michael Bookspan provided inspirational sounds from the stage to the audience.

Born in Brooklyn, New York, in 1929, Mickey, as his friends knew him, received his first toy drum at age three and began taking drum lessons at age ten, later studying xylophone and percussion with Fred Albright. While in high school, Bookspan performed with a USO troop and won the *Arthur Godfrey Talent Show* in 1948. After a year-and-a-half in the 657th AAF Band, Bookspan spent five years at Juilliard as a student of Morris Goldenberg and Saul Goodman. While in school, he performed with the Little Orchestra Society of New York, the New York City Ballet, the Xavier Cugat band, and the famed Goldman Band.

When Bookspan joined the Philadelphia Orchestra as Percussionist and Assistant Timpanist in 1953, the section consisted of Fred D. Hinger, James Valerio, and Benjamin Podemski. His tenure overlapped the careers of Charlie Owen, Alan Abel, Gerald Carlyss, Anthony Orlando, Don Liuzzi, and Angie Zator-Nelson, and he served as Principal of the section from 1972 until his death. Tony Orlando recalls that during his early years in the orchestra, Bookspan said to him, "If you hear anything I am doing that you think needs some correction, let me know." According to Orlando, "That is the way to run a section, and that is the kind of humble musical giant that Mickey will remain." One thing that all who heard Bookspan agree upon is that he had no peer in regard to his cymbal sound.

Although Bookspan appeared as soloist numerous times with the Philadelphia Orchestra, the highlight of his solo career was the commission and premiere of the Robert Suderberg "Concerto for Solo Percussion and Orchestra" in 1979.

As a teacher at the Philadelphia University of the Arts and the Curtiss Institute of Music, Bookspan mentored several generations of students. John Wyre, a founding member of Nexus,

recalled, "Bookspan was a very natural player and person. First as my mentor, then as a professional colleague, he always had a joyful, professional curiosity about our music making. His teaching was never pretentious, and he always offered the simplest solutions."

Carol Stumpf, Principal Timpanist of the Charlotte Symphony Orchestra, reflects that, "He had an uncanny ability to make each of his students feel special, as if they had a personal, special relationship with him. Michael had such a profound and lasting influence on my life, not only as a musician and teacher, but as a person as well. We define ourselves by our relationship in our community, to family, friends, mentors, what we do, how we live, and it is one of the proudest ways I define myself, saying 'I am a student of Michael Bookspan'."

Click [here](#) to read Michael Bookspan's complete PAS Hall of Fame bio.



MARTIN COHEN

BY RICK MATTINGLY

In 1956, when Latin Percussion founder Martin Cohen was 17, he wandered into the legendary New York nightclub Birdland, where vibraphonist Cal Tjader was leading a Latin-jazz band. “The music was so infectious that I never lost my love for it,” Cohen says. Although Cohen was an engineer, not a musician, he got the urge to participate. “I wanted to get a pair of bongos,” he recalls, “but the U.S. had initiated an embargo of Cuba, and that’s where the good bongos, congas, and cowbells had always come from. So I decided to make my own.”

Cohen started making bongos and putting them in stores on consignment. He maintained a day job as an engineer with a company that made medical equipment, but spent his nights and weekends making instruments and going to nightclubs to hear Latin music. “I did my most important research in Latin dance halls in the South Bronx,” he recalls. “I was the only non-Latino in these places that, frankly, were in the seamy side of town. A lot of people probably thought I was an undercover policeman. But I got by, primarily because I had such a love affair going with Latin music.”

As word spread about the quality of Cohen’s bongos, Specs Powell, a CBS staff drummer, asked Cohen to make a pair of bongos mounted on a stand. So Cohen devised a bongo mounting bracket that didn’t require drilling a hole through the bongo. Then studio drummer Bob Rosengarden asked Cohen to make a jawbone that wouldn’t break. “I had never seen a jawbone before,” Cohen said. “I found out that it was an animal skull that you would strike, and the sound would come from the teeth rattling in the loose sockets. So I invented the Vibraslap, which was my first patent.” Rosengarden then asked Cohen to come up with a cabasa that didn’t break. LP’s Afuché/Cabasa became one of Cohen’s most successful patents in terms of sales.

Cohen quit his engineering job in 1964 and started making sound effects for Carroll Sound, such as popguns, anvils, and Flexatones. At the same time, Cohen started marketing his own products under the name Latin Percussion. “It didn’t seem that LP had a prayer, because my stuff was truly esoteric,” he said. “At that time, there was no such thing as using Latin instruments in pop or rock music.”

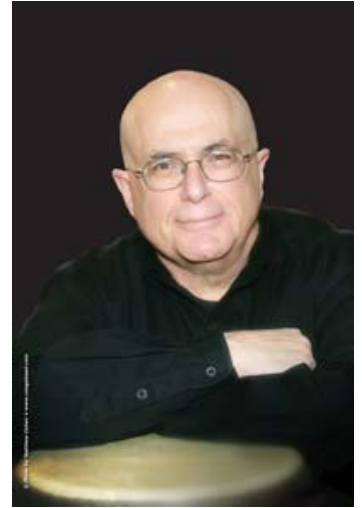
Nevertheless, Cohen expanded his line with conga drums. Although traditional congas had always been made of wood, Cohen made his drums from fiberglass. LP congas soon developed a reputation for durability and for being loud at a time when there wasn’t much amplification going on. Cohen then got involved with cowbells. “There are people who still remember me as the guy who would show up in the Latin clubs carrying a paper bag full of cowbells,” he says, laughing. “I was the first to

make black cowbells, which created an identity.”

As much as Cohen always strove for authenticity, he was quite willing to break the “traditional” rules to make a better product, as he did with the LP Jam Block—essentially a woodblock made of plastic.

In October 2002, Kaman Music Corporation purchased Latin Percussion. But for many years Cohen still oversaw LP and did a lot of what he did at the very beginning of LP’s history: going to Latin clubs, getting feedback from the musicians, and bringing that information back to the company for use in product development, marketing, and artist relations.

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



JACK DEJOHNETTE

BY RICK MATTINGLY

At his PASIC '95 performance, Jack DeJohnette started with the cymbals, combining rolls and crashes, swelling and retreating in the manner of ocean waves. Gradually he incorporated the drums—a tom roll here, a snare crack there. Soon he was bouncing rhythmic figures around the drumkit. He might play a rhythm on a cymbal, answer it with the snare drum, embellish it with the toms, counterpoint it on the bass drum. His solo had the finesse of jazz, the power of rock, and rhythms that crossed all musical borders. It was a perfect example of what DeJohnette calls his “multi-directional music.” “As a child I listened to all kinds of music and I never put them into categories,” he said.

DeJohnette is usually labeled as a “jazz drummer,” and gigs with Charles Lloyd, Miles Davis, Keith Jarrett, and others have put him at the top of the jazz elite. But he has also worked with rock and world music artists, and much of the music he has released under his own name defies easy categorization, save that there is always an emphasis on improvisation.

DeJohnette was born in Chicago in 1942. He began studying piano at age four, started playing drums in high school, and soon was leading his own groups and becoming in-demand as both a pianist and a drummer around Chicago. He moved to New York in 1966 and soon gained widespread exposure during his two years in the Charles Lloyd Quartet.

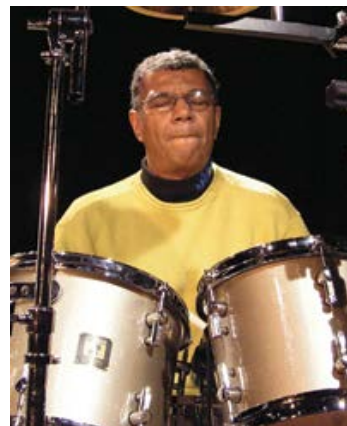
In late 1968 he joined the Bill Evans Trio. In 1969 DeJohnette replaced Tony Williams in Miles Davis's group,

appearing on the albums *Bitches Brew*, *Live/Evil*, and *Miles Davis at Fillmore*.

After leaving Davis in 1971, DeJohnette formed Compost, with which he primarily played keyboards and Bob Moses played drums. That same year, pianist Keith Jarrett and DeJohnette released the duet recording *Rutya and Daitya* on ECM. DeJohnette then worked with Stan Getz for a year before he formed Directions, which included guitarist John Abercrombie. DeJohnette and bassist Dave Holland also played with Abercrombie in the trio Gateway. Directions was followed by New Directions, which included Abercrombie, Gomez, and trumpeter Lester Bowie. DeJohnette's longest-lasting band was Special Edition, which featured a revolving cast of musicians.

Since 1983, DeJohnette has been a member of the Keith Jarrett Trio, along with bassist Gary Peacock. They are often referred to as the “Standards Trio” from the name of the group's debut album and their focus on playing classic jazz standards—but not necessarily in standard ways. In 1986, DeJohnette participated in an album called *Song-X* with Pat Metheny and Ornette Coleman.

In 1990, DeJohnette released the *Parallel Realities* CD, which included Herbie Hancock and Metheny. Another major collaboration was a CD called *Music for the Fifth World*, inspired by DeJohnette's studies with a Seneca native elder. This project included Living Colour members Vernon Reid and Will Calhoun, and guitarist John Scofield. DeJohnette has also performed and recorded with Bobby McFerrin, Don Byron, Danilo Perez, Gonzalo Rubalcaba, Meshell Ndegeocello, John Surman, Michael Cain and Steve Gorn, and Jerome Harris. In 2005, DeJohnette toured with the Latin Project, the Jack DeJohnette Quartet, and the Beyond Trio, a group celebrating the works of Tony Williams. Notable recent recordings include 2015's *Made in Chicago*, 2017's *Hudson*, and 2018's *After the Fall*.



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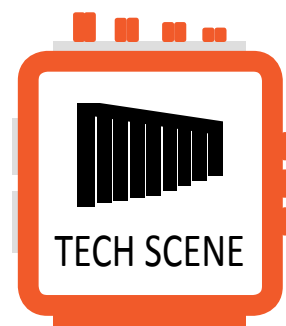


Click here to see a video of Jack DeJohnette's drum solo from the 1997 Modern Drummer Festival.

Click [here](#) to read Jack DeJohnette's full PAS Hall of Fame bio. **RIS**

RECORDING MARIMBA

BY CHASE BANKS AND PETER SOROKA



The need for percussionists to record themselves grows every day. Fortunately, the process is much easier than you might think. Utilizing free software programs and gear from your school or university can get you started in the recording activity for little to no money.

In an ideal situation, you would have two large-diaphragm condenser microphones, microphone cables and stands, a recording interface, and a computer. However, quality recordings can be created with less, more budget-friendly gear. In a future article, we will discuss recording interfaces as well as accessories, including cables and stands.

To record marimba:

- Position the microphone(s) about three feet above and three to four feet away from the marimba.
- Take into consideration the range you are recording. If the material you're performing only utilizes the upper or lower range of the marimba, center the microphones over your playing area.
- Use the "3 to 1 Rule," which states: when using two or more microphones to record one source, the distance between the two microphones should be three times the distance that the first microphone is to the source.

Experimenting with your gear, setup, and the overall sound is the best way to find out what works for you. Good luck and have fun!

Gear used in the video:

AKG C3000 microphones
Onstage Stands microphone stands
Pro Co microphone cables
Scarlett 2i4 recording interface

▶ Tap to play Video



The PAS Technology Committee is proud to produce this "Tech Scene" series. Graduate students Chase Banks and Peter Soroka will be consulting with professionals and performers in the fields of audio/video recording, live production, and post-production. This resource is intended help students, private teachers, and band directors learn the ins and outs of technology related specifically to the percussion world.

Chase Banks is a freelance educator and percussionist in South Carolina and holds a Master of Music degree from the University of South Carolina and a Music Education degree from Florida State University. Chase is the Assistant Drumline Instructor at USC, winner of the 2017 USC Concerto Competition, and has performed



with the South Carolina Philharmonic, Symphony Orchestra Augusta, and the Tallahassee Symphony Orchestra.

Peter Soroka is a percussionist with the United States Army Band, "Pershing's Own," in Washington, D.C. He holds performance degrees from the University of North Texas and Virginia Commonwealth University and is finishing a Doctor of Music degree at Florida State University. He has performed with the Tallahassee Symphony Orchestra and Sinfonia Gulf Coast in Destin, Florida. **RIS**



SUMMER WORKSHOPS

CANADA

KoSA 23rd Annual Camp

June 25–June 30

KoSA Music Academy, 2207 Beaconsfield Avenue, Montreal, Qc H4A 2G9

Course of Study: Study with the masters of the drumming and percussion world in an intimate setting, including hands-on classes in different styles and on a variety of instruments such as drumset, Cuban percussion, Arabic frame drumming, African drumming, etc. Enjoy daily rhythm section labs and jam sessions. A complimentary ticket to the Snarky Puppy concert at the Montreal Jazz Festival is included in the tuition price!

Faculty: Larnell Lewis (Snarky Puppy), Glen Velez (Grammy winning frame drum artist), Emmanuelle Caplette (Andy Summers), Jim Doxas (Oliver Jones), Mark Guiliana (David Bowie), Clave y Guaguanco (Rumba masters from Cuba), Yoel Diaz (piano), and Aldo Mazza (Repercussion).

Tuition: \$575. All final payments are due June 8.

More Info: kosamusic.com

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

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

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

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 tech-

niques 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

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

ThisWorldMusic Ghana Study Abroad, Summer Session II

July 4–26

Tuition: \$3,550 (all inclusive)

More Info: 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

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 weekend, open to parents and the Auburn community.

More Info: band.auburn.edu/event/summer_camps/index.htm

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

INDIANA

2018 Music for All Summer Symposium

June 25–30

Ball State University, Muncie, Ind.

Course of Study: Join us for the nation's most exciting summer music camp for band and orchestra students. The Music for All Summer Symposium is for high school band and orchestra students, with outstanding learning experiences for students of all levels of experience.

Jazz: The curriculum allows students to participate in an immersive big band experience while taking master classes/lessons with world-renowned jazz artists. Jazz faculty (drums): Sammy K

Percussion: Hone your craft, by working with some of the current "rock stars" of the marching, concert percussion, and drumset world. Percussion faculty: Michael McIntosh, Ian Grom, Steve Houghton, Jeff Queen, Tom Aungst, Dr. David Collier, Dr. Thad Anderson, Maria Finkelmeier, Keith Aleo, Dr. David Gerhart, Cristian Good, Thom Hannum, Neil Larri-

vee, John Mapes, Mike Scott, Lauren Teel, and Troy Wollwage.

Marching Band: Learn skills that are applicable to all band programs and take these skills back to your own bands to grow in a positive direction. Music for All is pleased to welcome Carolina Crown, corps-in-residence, to the 2018 Summer Symposium. Marching band students will work with Carolina Crown teaching staff, rehearse with the corps, and perform on the field for a combined presentation at the DCI Central Indiana drum corps show Friday night. Students will go "Inside the Circle" with Carolina Crown and experience the world-class champions in a way that few are allowed.

Tuition: Residential: \$760. Commuter \$640. Includes housing, meals, tickets to all evening concerts, a T-shirt, and a group photo.

More Info: camp.musicforall.org

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, drumset, 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

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/

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

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

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 individualized 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

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

MacPhail Percussion Camp—Minneapolis

July 16–20

Registration Deadline: July 6

Tuition: \$370

More Info: 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

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

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

MacPhail Rock Week—Chanhassen

July 16–June 20

Registration Deadline: July 6

More Info: macphail.org/courses/?id=12944

MACPHAIL PERCUSSION CAMP FOR ABSOLUTE BEGINNERS

July 16–July 20

Minneapolis, Minn.

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.

Tuition: \$246

Registration Deadline: July 16

More Info: 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

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

MacPhail Jazz Camp—Chanhassen

July 23–27

Instructor: Adam Meckler

Tuition: \$395

Registration Deadline: July 13

More Info: 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

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

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

NEW YORK

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

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 Collective 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/

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

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: Tickets range from \$175–\$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 per-

cussionists 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

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 participants 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

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: heartlandmarimbanfestival.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: heartlandmarimbanfestival.com/festival

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 Nozny, 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

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 entering 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 **RIS**

PEOPLE AND PLACES

ENGLAND

Six percussion students from Birmingham City University's Royal Birmingham Conservatoire performed at the 2018 Gymnastics World Cup in the U.K. The global competition featured nine women and nine men representing eight countries as they aimed to take home the prestigious titles. The Royal Birmingham Conservatoire's **Millennial Percussion** performed in front of up to 15,800 spectators as part of the opening ceremonies on March 21 and 22.

Led by **Sophie Hastings**, Head of Drum Kit and World Percussion at Royal Birmingham Conservatoire, the ensemble performed an excerpt from "Apex" by Golden Globe-nominated composer Ben Wallfisch, who has worked on more than 60 feature films over the last decade, including *Blade Runner 2049*, *Dunkirk*, and *Hidden Figures*. **Adrian Spillett**, Head of Percussion, Royal Birmingham Conservatoire, said, "It's a real buzz to see the students playing to so many people; what an experience for them! The exposure at the Gymnastics World Cup showcased the Percussion Department's versatility whilst also presenting the students with a fantastic professional development opportunity."

THE NETHERLANDS

The Netherlands PAS Chapter held its 9th Annual Days of Percussion® March 10 and 16 in Zwolle. Sponsored by Artze Conservatory, Hedon, Pustjens Percussion Products, Adams Drumworld, Beurskens Music Edition, Pabo Music Productions, and Percussion Advice Centre, the DOP was a huge success. Musical host were **Peter Berk** and **Michel Mordant**.

Master classes, clinics, and concerts were held by **Niek Kleinjan** (marimba), **Traditional Collective Drum Corps** (rudimental drumming), **Jan Wolfkam** (drums and electronic percussion), and **Wim de Vries** and **Koen Herfst** (drumset).



PASNL, Artists and Sponsors

The opener was the drum corps from **Kamper Trompetter Korps** (KMK). In a flashing demo they performed in open air on the beautiful inner place from the conservatory. De Vries grooved around the drumset, talking about dynamics and building a solo. Wolfkamp (a Dutch drummer/percussionist/loopist who studied classical percussion and jazz at the conservatorium in Holland) extended his set with acoustic and electronic percussion and live looping.

Next was the Traditional Collective Drum Corps, four members playing in the Old Guard Fife and Drum Corps style. Kleinjan, virtuoso marimba player from the Netherlands, played a world premiere composition, "Nike Micro Iani," accompanied by the Britten Youth string-orchestra.

TRINIDAD AND TOBAGO

On March 17, percussionists from all over Trinidad and Tobago gathered for the second annual Percussive Arts Society T&T Chapter Day of Percussion® (DoP) hosted by UTT



Trinidad and Tobago Day of Percussion®

Percussion Studio. The day highlighted performances by UWI and UTT percussion ensembles and clinics by **Mikhail Salcedo**, **Everald Watson**, and **Josh Watkins**.

USA

Connecticut

The annual Connecticut Drum Show, organized by **Rick Smith**, was held April 22 at the Sphinx Shriners Center in Newington. Attendees were treated to two floors of more than 40 dealers and exhibitors, as well as the public premiere of drumsets by WFL III Drums. Headlining clinicians included **Richie Morales** (sponsored by Yamaha, Zildjian, Vic Firth, and Aquarian) and **Gregg Bissonette** (sponsored by Dixon, Sabian, Vic Firth, Remo, LP, DW, and Direct Sound). Bissonette also taught a master class on April 21 at The Woodshed in South Windsor.

Illinois

Liam Teague has been named a Northern Illinois University Presidential Research, Artistry, and Scholarship Professor. This is one of the highest honors that the university bestows on faculty. In awarding him this professorship, the university and the selection committee recognize Liam's artistic achievements, his unique and multi-faceted career path, and his deep impact on steelpan nationally and internationally.

New York

Drummer **Steve Gadd** and his mentor and former teacher **John Beck** were inducted into the 2018 class of the Rochester Music Hall of Fame on April 22 at Kodak Hall at Eastman Theatre in Rochester. This was the first time a former student and teacher were inducted together. Beck and Gadd are both considered masters in their field; both are tied intrinsically to the Eastman School of Music.

Beck declares, "Steve is the most revered and imitated drummer in the world. All over the world, wherever I go, they say, 'Did you really teach Steve Gadd?' I say yes, we sort of taught each other. I'm really proud to say, yes, he was my student. We

have remained together all these years, and now I can also call him my friend."

Gadd is equally effusive about John and his talent and work, stating, "He's really helped me throughout my life: get into college at Eastman, get into military band instead of going to Vietnam. I feel like I can always call him and he will do whatever he could to help me; he's always been that way."

Both were thrilled to be receiving this honor from the Rochester Music Hall of Fame together. According to Gadd, "It makes it twice as exciting that we're both getting inducted at the same time. I can't think of a more deserving person than John." Beck feels the same of Gadd, echoing, "It's one-of-a-kind for the teacher and the student to be inducted at the same time. It's really something special."

The 2018 SCMEA (Suffolk County Music Educators Association) Day of Percussion® was held April 20 at the Staller Center at Stony Brook University in Stony Brook. The event, hosted by **Dr. Thomas Marceau** and **Jason Giachetti**, was for the percussion students in Suffolk County as well as open to the public. The first clinician, sponsored by Malletech, was **Jonathan Singer**, who did a presentation on the xylophone. Following a dinner break and a chance to shop at the vendor booths, guest artist **Gregg Bissonette** gave a drumset clinic, sponsored by Dixon drums, Sabian cymbals, Vic Firth sticks, Remo drumheads, LP accessories, DW pedals, and Direct Sound headphones. He was followed by a special presentation by the **FREE Players Drumline**, under the direction of **Brian Calhoun**, and an evening concert by the **All-County Middle School and High School Percussion Ensembles**. Members of the high school ensemble were **Matt Batura** (Babylon), **William Fallon** (Huntington), **Cezanne Lojeski** (Port Jefferson), **Dean McCoy** (Elwood), **Matthew Minimizzi** (Babylon), **Jason Mueller** (Elwood), **Luke Pont** (Commack), **Jake Sausa** (Mt. Sinai), and **Sean Wilkinson** (Elwood). Members of the middle school ensemble were **Thomas Fitzpatrick** (Hauppauge), **Kaitlyn Foley** (Bellport), **Robin Gillespie** (Harbor Country), **Ashton Hopkins** (Minnesauke), **Michael Nesi** (Bellport), **Scott Vinski** (Bridgehampton), and **James Wicks** (Shoreham Wading River).



Gregg Bissonette at the SCMEA Day of Percussion in Stony Brook, New York

Ohio

Ike Jackson was inducted into the Class of 2018 Winter Guard International Hall of Fame on April 18 in Dayton. Known for his unique ability to navigate beyond the ordinary, his forward-thinking approach has resulted in 11 WGI Titles and 10 silver and bronze medals.

ON THE ROAD

BY LAUREN VOGEL WEISS

April showers did not dampen several weeks of concerts and recording sessions for world-renowned percussion ensemble **Nexus**: **Bob Becker**, **Bill Cahn**, **Russell Hartenberger**, and **Garry Kvistad**.

On April 14 at the Marriott Pavilion at the Culinary Institute of America in Hyde Park, New York, Nexus, joined by guest percussionist **Frank Cassara**, performed the Rodion Shchedrin arrangement of Bizet's "Carmen, Ballet for Strings and Percussion" with the Northern Dutchess Symphony Orchestra, under the direction of Kathleen Beckmann. With no woodwinds or brass playing the familiar music, the five percussionists played almost 50 different instruments. As an encore, they performed one of their signature compositions, "Tongues," with Becker on mbira and the rest of the ensemble on other African instruments.

On April 18, Nexus traveled south to New Jersey for a special Steve Reich celebration concert at the Richardson Auditorium in Princeton. "Six Decades of Reich" featured Nexus and Princeton University's Edward T. Cone Artists-in-Residence, **Sō Percussion**: **Eric Cha-Beach**, **Josh Quillen**, **Adam Sliwinski**, and **Jason Treuting**. The two percussion groups performed "Music for Mallet Instruments, Voices and Organ," along with Beth Meyers, Daisy Press, and Alex Sopp, followed by a special performance of Reich's "Drumming."

The concert also featured performances of Reich's "Mallet Quartet" (Sō), "Nagoya Marimbas" (Cha-Beach and Quillen), and "Quartet" (Sliwinski, Treuting, and pianists Orli Shaham and Cory Smythe).

Before the concert, Hartenberger participated in a panel discussion (with David Robertson, Simon Morrison, and Donnacha Dennehy) and following the program, there was a special talk with Reich, moderated by Sliwinski.

On April 22, Nexus performed as part of the Ulster Chamber Music Series' 50th anniversary season with a concert at the Redeemer Lutheran Church in Kingston, New York. The program began with Pauline Oliveros' "Greeting Prelude," featuring large Indonesian gongs and a giant tam-tam, placed at compass points around the hall. Next was Lou Harrison's "Solo for Anthony Cirone" performed

Wisconsin

Gary Larrick wrote a review of James A. Strain's new *Percussion Dictionary* in the Spring 2018 issue of the *National Association of College Wind and Percussion Instructors (NACW-PI) Journal*. **RIS**



(L-R) Garry Kvistad, Bob Becker, Russell Hartenberger, Bill Cahn, and Frank Cassara before their concert at the Culinary Institute of America.
Photo by Lauren Vogel Weiss.



Josh Quillen took this selfie of all the musicians who performed in Reich's "Drumming."

on Kvistad's newly-created metallophone, nicknamed "Lou's Tubes." Following an improvisation, Nexus performed "Tongues," and "Drumming, Part I." "Ancient Military Aires" opened the second half of the concert, followed by "Mallet Phase" and several ragtime selections, including "Caprice Valsant," "Castle Valse Classique," "Just A Kiss From You," and "Dotty Dimples."

During April, Nexus (and Sō Percussion) also did several audio and video recordings for upcoming projects. More information can be found at www.nexuspercussion.com.

UPCOMING EVENTS

JUNE 2018

Sō Percussion VIP Benefit and Night of Awesomeness

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

Where: (le) Poisson Rouge

158 Bleecker Street, New York, NY 10012

Info: <https://sopercussion.com/benefit-tickets>

Sō Percussion @ Caramoor Center for Music and the Arts

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

Where: Katonah, N.Y.

Info: sopercussion.com/events/

JULY 2018

Nebojsa Jovan Zivkovic Concert and Master Classes at Marimba Festival

When: July 2–4

Where: Pleven, Bulgaria

Info: zivkovic.de/homepage.htm

Nebojsa Jovan Zivkovic Concert at Percufest

When: July 14

Where: Valencia, Spain

Info: zivkovic.de/homepage.htm

Nebojsa Jovan Zivkovic Master Classes at Percufest

When: July 15–17

Where: Valencia, Spain

Info: zivkovic.de/homepage.htm

AUGUST 2018

Poland Day of Percussion®

When: August 1–10

Info: percussion-art.pl/

SEPTEMBER 2018

Italy Day of Percussion®

When: September 18–23

Info: italypas.it/

OCTOBER 2018

Nebojsa Jovan Zivkovic Concert and Master Classes at Shanghai Percussion Festival

When: October 1–7

Where: Shanghai, China

Info: zivkovic.de/homepage.htm

KoSA Cuba

When: Oct 23–30

Where: Holguín, Cuba

Info: kosamusic.com

Nebojsa Jovan Zivkovic Concert and Master Class

When: October 26

Where: Cardiff, England, UK

Info: zivkovic.de/homepage.htm

NOVEMBER 2018

PASIC18

When: November 14–17

Where: Indianapolis, IN

Info: pasic.org **RIS**

PRODUCT SHOWCASE

INNOVATIVE PERCUSSION

Educational Percussion Kits



IP Educational Percussion Kits are sold exclusively through St. Louis Music and are offered in three different configurations: Bell Kit, Snare Kit, and Combo Kit. All are ideal for the “back to school” season.

The IPC10T Combination Snare/Percussion Kit contains bells (21 notes with low F and F-sharp bars), snare drum (3.5x14-inch chrome plated, 10-lug piccolo snare drum), stand components, accessories (8-inch tunable practice pad, IP-LD drum sticks, F-12 mallets, detachable music rack, and drum key), and traveler bag (fully padded with interior accessory compartments).

The IPS1T Snare Drum Traveler Kit contains snare drum (5.5x14-inch 10-lug, steel drum with chrome finish), stand components, accessories (Gladstone-style rubber practice pad, IP-LD sticks, and drum key), and traveler bag (fully padded heavy-duty nylon bag with exterior compartments).

The IPB10T Bell Kit contains bells (21 notes with low F and F-sharp bars), stand components, accessories (8-inch tunable practice pad, F-12 mallets, IP-LD sticks, detachable music rack, and drum key), and traveler bag (fully padded with interior accessory compartments).

Ike Jackson Signature Models



The Signature FS-IJ snare stick and TS-IJ tenor stick are designed by Ike Jackson, Director of Percussion for Ayala High School and Program Coordinator/Percussion Consultant for the Sacramento Mandarins Drum & Bugle Corps.

The FS-IJ features a round bead and a diameter of .720-inch with medium taper and small collar, making this drumstick incredibly easy to play. The TS-IJ is a full 17-inches in length. This added length, along with the unique mushroom-shaped tip, produces a bold and articulate sound. Although the stick is larger, this implement is ideal in helping intermediate-level students create a quality of sound that is similar to advanced-level players.

Shane Gwaltney Signature Model



The FS-SG Field Series snare drum stick is designed to the specifications of Shane Gwaltney, visual designer and battery arranger for Music City Mystique. The FS-SG is constructed of white hickory. It features a medium taper that flows smoothly into the barrel-shaped bead without a defined collar. The large diameter makes the stick suitable for outdoor use while the bead provides a clear articulation, making the stick also appropriate for indoor playing.

ROLAND

Roland and Puma Announce Partnership

Roland Corporation has teamed up with the global sports brand Puma to unveil a new TR-808 inspired sneaker, the PUMA RS-0 Roland. Puma’s new RS-0 shoe is a reboot of their classic ‘80s Running System (RS).

The PUMA RS-0 Roland draws style from the future-retro look of the Roland TR-808’s multi-colored panel of switches, knobs, and LED lights. The sneaker features a premium leather black upper, micro perf vents, 6mm flat reflective laces, reflective midsole details, and signature TR-808 colors—red, orange and yellow—on the formstrip. Familiar notes like “Rhythm Composer” and “Bass Drum” accent the midsole and complement the orange-hued translucent rubber outsole. Puma and Roland branding are on the tongue label, footbed, and the anodized metal hangtag.

For more information, please follow [@roland_us](#) and [@PUMASportstyle](#) on social media.

SABIAN

Max Protect Case



Sabian introduced the Max Protect, a tour-grade ABS plastic case that takes cymbals from gig to gig quickly, easily, and safely. From the smallest splash up to a 22-inch ride, nearly any cymbal fits safely inside the Max Protect. In addition to the rock-hard ABS plastic, the Max Protect has a wide wheelbase to ensure stability when rolling and a telescoping handle for easy transport and storage.

TOCA

Bass Reflex Cajons

Building on their success with traditional instruments, Toca has introduced Toca Bass Reflex Cajons. "The problem isn't producing deep bass tones. To one degree or another, they're in just about any well-made cajon," states Lane Davy, RBI's Marketing EVP. "The problem we had to solve was how to project those tones." Toca's obsession led them to a surprising rediscovery: the stereo system. Speaker cabinets invoking bass reflex technology magnify low frequencies and ramp up levels across the board as much as 3dB.

Bass reflex systems only deliver the goods when cabinets are ported properly. The same is true when porting a cajon. The percussionist is analogous to the speaker/driver. Depending on the velocity and type of stroke, the percussionist sets air moving, which combines with the tuning of both cabinet and port to enhance efficiency in projecting lower frequencies. Unlike a simple hole, the bass reflex tuned port works by reshaping air flow relative to lower frequencies, thus enhancing sustain. The Toca variation on the concept is so unique it has been granted a patent.

The flagship of the new series is the Toca Extended Range Cajon. The dimensions exceed those of standard cajons, inherently deepening the bass and expanding projection. Thus, it works hand-in-hand with the bass reflex system to promote smoking bass tones while offering a broad dynamic range. It is fitted with dual 8-strand flamenco-style adjustable snare beds and a tiger mask graphic.



The Flamenco Cajon: Mahogany represents the marriage of the folkloric Peruvian and Spanish traditions. The rich sheen of the cabinet and the provision of fixed-snare response embody simplicity and elegance. Fitted with snare-drum-style snare wires, the Toca Flamenco Cajon offers exceptional sensitivity and a shimmering high end.

The Corner Accent Cajon reflects the finesse of the joiner. The seamless joining of the blonde and walnut panels offers a fine example of the heritage craft. This cajon is beautifully detailed right down to the adjustable Flamenco snares.

The Workhorse Cajon lives up to its name by delivering an affordable instrument with a full tonal palette. The cabinet is made from highly durable MDF, an engineered wood product. Thanks to its density, MDF produces a rigid cabinet with excellent projection. It will hold its shape despite quick shifts in temperature and humidity and will suffer trauma gladly, making it the perfect drum for the road. It is available in a choice of walnut or mahogany stain.

Freestyle II Nesting Djembes and Tom Toms



Toca Freestyle II Nesting Djembes are unique, PVC drums similar to our freestyle djembes, but built upon the winning formula embodied in the original series by adding value. The most noticeable difference is the drumheads, made from reinforced composite synthetic material for added durability, and which can be removed and be played like a frame drum. The removal of the head also makes them instantly stackable, simply sitting inside of each other for ease of load, transport, and durability.

Available in three head sizes: 8, 10, or 12 inches, these drums are lightweight, always tuned, cleanable, stackable, space saving, weather-resistant, and maintenance free. "Due to these features," noted Lane Davy, Marketing EVP for RBI, "we see them being perfect for drum gatherings, classroom, education, and therapy!"

Freestyle II Nesting Tom-Toms take up where the djembes left off. Available in 12-, 14-, and 16-inch head diameters, they will yield startling bass tones. Available in the same two finishes as the djembes: Kente and Woodstock Purple, each Nesting Tom Tom comes with a pair of matching mallets. The Nesting Tom Toms are fitted with the same high-grade, pre-tuned synthetic heads that pop off instantly.

For more information, visit tocapercussion.com. **RIS**

INDUSTRY NEWS

CYMPAD

Josh, JR, and Jason Endorse Cympad Cellular Foam Cymbal Washers

Representing the highest level of drumming skills and a diverse range of drumming styles, Josh Baker (Mariah Carey), JR Robinson (studio legend), and Jason Bittner (Overkill, Shadows Fall) are among the latest drummers to endorse Cympad cellular foam cymbal washers. These players use a variety of Cympad Optimizers, Chromatics, and Moderators in live and studio situations.



Top Josh Baker, bottom (L–R) JR Robinson (photo by Suzanne Teresa) and Jason Bittner (photo by Krzysztof Zatyccki)

Cympads are advanced cymbal washers that provide greater consistency, a more comfortable feel, and a better sound from all cymbal types, sizes, and brands. In addition to Josh, JR, and Jason, Cympads are used and endorsed by Steve Smith (Journey), Antonio Sanchez (Pat Metheny), Aaron Spears (Arianna Grande), Matt Greiner (August Burns Red), Sean Fuller (Florida-Georgia Line), Anika Nilles (independent), and many more of today's top drummers and percussionists.

Visit an authorized Cympad retailer or cympad.com to learn more.

INNOVATIVE PERCUSSION

IP Welcomes Percussionist Edwin Sanz

Born in Venezuela, now residing in Switzerland, Edwin Sanz is currently the percussionist for rock icon Steve Winwood. Edwin has also worked with Rodrigo y Gabriela, Jason Rebello, Mike Lindup, and many others. His second solo album, *Overflow*, won

the U.K. Lukas award as Best Latin Production of the Year. IP is proud to welcome this versatile and exciting artist!

IP Welcomes

Deleon "Jubba" White

Deleon "Jubba" White is a household name in the reggae industry. He has recorded and/or toured with such legends as Burning Spear, Toots and the Maytals, Max Romeo, U-Roy, The Mighty Diamonds, and several other pioneers, as well as with such younger luminaries as Capleton, Junior Kelly, Richie Spice, Lutan Fyah, Bushman, Protoje, Jesse Royal, and many others. Teaming up with bassist Strickland

Stone, this dynamic drum and bass duo Jubba & Stone is often compared to Sly & Robbie. Like their mentors, they have also been featured on several hit riddims and albums worldwide. Jubba & Stone, founding members of Dubtonic Kru, were at the forefront and helped spark the reggae renaissance movement in Jamaica.



PERCUSSION MARKETING COUNCIL

"Roadie for a Day" Contest

"The Roadie for a Day event was a huge success," according to Sarah Hagan, the Percussion Marketing Council's Advisory Board Member overseeing the grand finale event from the 2017 International Drum Month campaign contest. Hosted by international drummer celebrity Matt Greiner, drummer with the August Burns Red Band, and Zildjian's Director of Artist Relations Sarah Hagan, this was a once-in-a-lifetime experience. The 25-year-old winner, Bobby Laflamme of Winchendon, Mass., witnessed a day-long event that culminated the search and review of over 500 contest entries for the PMC's 2017 Roadie Contest.

Hagan reported, "After the usual introductions, we went backstage to meet Matt Greiner and the entire August Burns Red band, and to present Bobby with his PMC Grand-Prize Package assembled from the many PMC Membership companies. After that it was time to for Bobby to start experiencing a day in the life of a professional high-visibility drummer. They spent time together talking about drums, the music industry, and life on the road with Matt and the band. The full-scale onstage soundcheck experience was next, which included a special in-



Roadie for a Day Contest winner Bobby Laflamme and August Burns Red drummer Matt Greiner pose on stage during soundcheck.

invitation to sit behind Matt's massive kit and play a favorite ABR song under the lights. Immediately following was the photo session with the band onstage, followed by a snack on the band's tour bus and sitting in on a drum lesson conducted by Matt. The day culminated with Greiner showcasing his amazing drumming talents in front of a packed house of happy fans! Contest winner Laflamme was at a loss for words in trying to describe the event and experience."

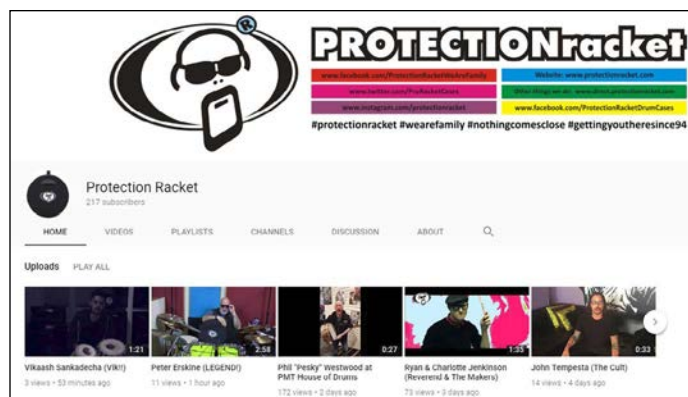
The PMC has been conducting the Roadie for a Day contest as part of the annual International Drum Month public awareness initiative for six consecutive years. Each year the number of participating percussion retailers and drummer "Roadie" contest entries increases significantly. International Drum Month remains one of the PMC's flagship market development efforts to grow the marketplace for all percussion instruments, accessories, and educational opportunities. By creating consumer and local percussion retailer connections, the all-volunteer nonprofit percussion industry trade association continues to create more drummers, customers, and interest in learning and playing drums.

Visit playdrums.com to learn more.

PROTECTION RACKET YouTube Channel Goes Live

Protection Racket's new YouTube video channel features a host of famous drummers, funny clips, and testimonials from life on the road using their cases. The channel already features almost 70 videos, including clips from studios to stages, a Lamborghini to a dressing room, 10 Downing Street to the beach, all with a wide variety of vital information and secret tips from the Protection Racket team, their endorsees, and distributors.

Ian Paice (Deep Purple), videoed in his drum room at home, talks about how he uses his Protection Racket cases to ensure his special kits are well taken care of. While making his short film, drum legend Peter Erskine wonders if he is the original model for the Protection Racket guy. Drumming stalwart Steve White reminisces about being one of the first to endorse these



tough cases. Ian Matthews (Kasabian) gives a polished performance before popping in to see a special friend, and John Tempesta (The Cult) is seen in the dressing room before a gig. Brookes Wackerman (Avenged Sevenfold) takes great comfort from his Protection Racket cases.

Drummers who love their gear can uncover more about Nutcases, Proline cases, and the company's many accessories. Investigation of the new YouTube videos exposes exactly what Robin Guy keeps in his cases, how many people can fit in a drum case, and how much hardware can be squeezed in a case. New and archived footage is added daily by the Protection Racket mob.

To find out more, visit youtube.com/ProtectionRacket.

TOCA

Toca Welcomes Mr. Slap, Jimmie Morales, to the Artist Roster

Jimmie Morales has cut over 300-salsa albums on congas. "I'm told there are many more," he says. "I'm just pleased to have played with so many great artists." When an opportunity came to join the Toca artist roster, he jumped at it.

Morales is not a flashy player and doesn't rely on big movements to get big sounds. As for the nickname Mr. Slap, Jimmie can coax an astounding range of tones simply by varying his finger positions low to the drum. His slaps can be so soft you hear flies buzzing. Then he'll rumble the room with his firm touch.

"I don't have to raise my hand high to get the sound," Jimmie says. "Often I'm working a few inches from the head to get open and closed tones. The Toca fiberglass conga 'reads' my strokes best." Meanwhile, the shape of the Toca fiberglass drum provides ample bottom. Morales' attention to detail explains why he appears on so many albums. Throw any style or genre at him in the studio and he'll get the right sound and deliver a track immaculately.

In 1978 he hooked up with Willie Rosario and toured extensively, booked alongside Latin greats including the band Batacumbelle, featuring a young Giovanni Hidalgo on congas. In 1986, Jimmie left Rosario and began a long ten-



ure with famed salsa singer Gilberto Santa Rosa. All the while he was working the studios and continues adding titles to that huge discography of 300-plus recordings.

For more information, visit tocapercussion.com.

YAMAHA

Yamaha Ensembles Win Seven Medals at 2018 WGI Championships

Yamaha-equipped performers made a strong showing at the 2018 Winter Guard International (WGI) Percussion and Winds World Championships, with 7 of the 18 awards going to groups exclusively using Yamaha marching instruments. The Championships were held at a number of venues located in and around Dayton, Ohio. Since 1998, ensembles using Yamaha equipment have won more than 120 medals in WGI competition.

The 2018 WGI gold medal winner in Scholastic World, for the second year in a row, was the Chino Hills High School Percussion Ensemble (Cal.). The silver medal in Scholastic World went to the percussion ensemble from the Dartmouth High School (Mass.), and Arcadia High School (Cal.) took the bronze medal. Broken City Percussion (Cal.) won the 2018 bronze medal in Independent World. The silver medal in Independent Open went to Spirit Winter Percussion (Mass.). Impact Percussion (Utah) took the gold medal in Independent A, and Florida International University Indoor received the silver medal in the Scholastic A category.

The gold medal winner for the Winds Championship Independent Open class was awarded to Chromium Winds (Ill.). The Independent World silver medal went to Crossmen (Tex.). Chromium Winds also took home the Independent Open Fan Favorite award as voted by fans during the weekend.

At the WGI World Championship Finals, Yamaha continued its tradition of awarding scholarships to two deserving WGI performers. The 2018 Yamaha/Dennis DeLucia Scholarship recipient was Colin Bradley from Orange County High School in Orange, Vir. This scholarship is named for the acclaimed teacher, arranger and clinician who continues to contribute both indoor and outdoor marching music. Jack Higham from Burleson Centennial High School in Burleson, Tex. won the 2018 Yamaha

Music Education Scholarship, which supports students pursuing careers in music education.

In addition to Yamaha providing instruments and sound equipment to many groups competing in WGI this year, dozens of Yamaha Performing Artists took part as instructors, judges, ensemble directors, and mentors throughout the season. Jeff Queen, former member of *Blast!*, provided rudiment lessons to all students and performers who attended the WGI Championships.

Other Yamaha artists included Ian Grom and John Mapes, who worked with Chino Hills and Pulse Percussion, Tony Nunez and Kevin Shah, who directed the award-winning ensemble from Arcadia, Tom Aungst who worked with silver-medalist Dartmouth, and Jason Ihnat who leads Spirit Winter Percussion.

For more information, visit <http://4wrd.it/percussionweb>.

University of Michigan Graduate Selected for Yamaha Internship Program

Yamaha Corporation of America, Band and Orchestral division, has selected University of Michigan graduate Chase Lancaster as the 2018 Spring intern for its percussion internship program. Lancaster was selected from a national pool of talented and accomplished applicants to provide marketing and artist relations support for its percussion products.

Lancaster has relocated to Placentia, Cal. for the duration of the internship, which runs through July.

A native of Calabasas, Cal., Lancaster graduated from Calabasas High School in 2013. He received a dual degree in Percussion Performance and Music Education from the University of Michigan in 2017 with high honors. At U.M., Lancaster performed as a member of the University Symphony Orchestra and Symphony Band, the Michigan Marching Band, Percussion Ensemble, and Vencedores Samba Bateria, the University's Samba Percussion Battery. He also attended a number of summer seminars including Chosen Vale and Alan Abel Percussion Seminars.

"It is a privilege to have been chosen to work as an intern with the Yamaha percussion team, and I am grateful for the opportunity to contribute to the success of the company. I look forward to learning from one of the top leaders in the industry," said Lancaster. **RIS**



Dartmouth High School

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

PINUCCIO SCIOLA SOUND SCULPTURE

Donated by Emil Richards 2002-10-01

A “sound sculpture” is an artistic creation that functions not only as art, but also as a musical instrument.

Pinuccio Sciola, a Sardinian artist born in San Sperate in 1942, has gained wide recognition for his innovative use of rock sculptures that also function as musical percussion instruments. Beginning with a selected basalt stone, Sciola modifies its shape by cutting patterned fissures with a circular stone-cutting saw. Other than the fissures, other aspects of the stone are left untouched. This process presents the rock in its most natural state, but brings to life a new meaning for the stone when the facets created by the fissures are struck.

When struck with a variety of implements, these facets can produce numerous timbres, which are often perceived as coming from deep within the stone. The sounds have been variously described as “metallic whispers, deep, hoarse laments, deaf hums, liquid sounds from ancient times, to unite with the voice of the present.”

Additional information on Pinuccio Sciola’s work is available at <http://www.pinucciosciola.it/>.



Sound Sculpture by Pinuccio Sciola. This stone measures 30 inches wide, 17¾ inches high, and 6½ inches deep. The stone rests on a base provided by the sculptor.