

Vol. 5, No. 5, October 2018

# RHYTHM! SCENE™

## THE PERCUSSION COLLECTIVE



Audition Tips • Hidden Drummers of Iran • Cymbalisms

# RHYTHM! SCENE™

## FEATURES

- 6 The Percussion Collective  
by Josh Gottry
- 9 Cymbalisms  
by Frank Epstein
- 10 Why Not Do Both? The Symbiotic Nature of Timpani and Percussion  
by Matthew Strauss
- 12 Audition Quick Tips  
by Brad Meyer
- 14 Hidden Drummers  
by Ruairi Glasheen
- 16 What I Wish I Had Known Earlier, Part 2: Timpani Basics  
by Alex Fragiskatos
- 18 Hotlicks: Countdown Dissemination  
by Josh Gottry
- 24 R!Solo: Klarg for Four Timpani  
by Matthew Richmond
- 26 In Memoriam: Elliott “Ellie” Mannette
- 28 2018 Drum Corps International World Championships  
Strong Vanguard Drum Line Helps Santa Clara Win Championship  
Story and photos by Lauren Vogel Weiss
- 36 PAS China International Percussion Festival  
by Brian Zator

## COLUMNS

- 38 PAS Profile – Julie Davila
- PAS Hall of Fame Spotlight
  - 40 George Gaber
  - 41 Roy Burns
  - 42 Al Payson
- 43 Tech Scene #3: Portable Recording Devices
- 44 People and Places
- 46 Upcoming
- 48 Product Showcase
- 50 Industry News
- 54 From the Rhythm! Discovery Center Collection:  
Ringer Timpano

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

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

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# THE PERCUSSION COLLECTIVE

BY JOSH GOTTRY

Start with a roster that includes performers from the Chamber Music Society of Lincoln Center, the Camerata Pacifica, and the Pittsburgh New Music Ensemble, features faculty members from universities such as Miami's Frost School of Music, Michigan State University, the University of Massachusetts, Vanderbilt's Blair School of Music, and the University of Kansas, and is comprised of featured percussionists from Europe, Asia, and the U.S. As artistic director, envision Robert van Sice, widely considered one of the foremost performers of contemporary music, instilling his characteristic approach highlighted by precise execution, sonic refinement, and dynamic onstage communication. Complete the formula with commissioned works by award-winning composers and you are immersed in the performance of the newly-formed Percussion Collective.

After officially launching on March 3, 2018, and on the heels of a successful ten-concert inaugural tour of the United States, the Percussion Collective is poised to launch their 2018–19 season, which will include a tour to China and a performance in the new Shanghai Symphony Hall, an orchestral showcase in March 2019 with the Oregon Symphony directed by Carlos Kalmar premiering a newly-commissioned work titled "Drum Circles" by Christopher Theofanidis, and

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the Friday evening showcase concert at PASIC18. Having already premiered "Seaborne," a captivating multimedia work by Emmy Award-winning composer Garth Neustadter and videographer Kjell van Sice that celebrates the beauty of our oceans, and preparing new works by Martin Bresnick and Alejandro Viñao, this ensemble seeks to redefine what is possible within the percussion ensemble genre.

One of the more distinctive elements of The Collective, other than the obvious prestige in its roster, is the ensemble's flexibility. The Percussion Collective, an assembly of 18 potential players, is designed to vary in size and personnel to allow it to offer finely customized programs for a wide variety of venues

and settings while still facilitating the independent professional careers of its members. For example, "Drum Circles" was commissioned by a consortium including the Aspen Music Festival, Baltimore Symphony, Colorado Symphony, Curtis Institute Symphony Orchestra, Hartford Symphony, and the Oregon Symphony, and features four members of The Collective along with an orchestra's own percussion section surrounding the orchestra in a circle creating a spatial and theatrical effect. For their Yellow Barn Music Festival performance in Dallas' Nasher Sculpture Center, The Collective will perform Martin Bresnick's "Caprichos Enfaticos," a powerful work based on Francisco Goya's etchings depicting the horrors of war, and joining





the collective for that performance will be Yellow Barn's Artistic Director Seth Knopp. "Stress and Flow" by renowned Argentinian composer Alejandro Viñao, is a new work for percussion ensemble and electronics that will be premiered in New York City by a quartet selected from the Collective's membership. Each concert varies based on the personnel available, and each performance varies slightly as each individual brings a unique voice to that night's ensemble.

In contrast to the remarkable first impression this ensemble is already making in these few short months, the formation of The Percussion Collective was based on a fairly simple question. Given the prestige of the Yale Percussion Group and the professional accomplishments of van Sice's students, why not create an ensemble for continuing high-profile performance opportunities for these players? A necessary compromise was created in inviting a large pool of players, allowing each of the ensemble's 18 members to additionally continue their own professional activities as symphony members, professors, and soloists. The performers are all former students of van Sice from Peabody and Yale and span over 20 years of program graduates. For their PASIC show, 13 members of The Collective are expected to participate, the largest group of players used for any one performance.

For the PASIC Friday evening concert, the ensemble has selected "Seaborne"



## The Percussion Collective

Friday, Nov. 16, 8:30 P.M.

Evening Concert

to open their program. According to van Sice, "This is one of the finest pieces ever written for me." A multi-movement duet of sorts for percussion sextet and ocean video footage, the score and multi-media elements have been so effectively paired so as to retain ambiguity as to which was created first. Intentionally, "Seaborne" was orchestrated to serve as a sister piece to Steve Reich's "Sextet," utilizing two pianos, two marimbas, and two vibraphones.

Another notable component of The Collective is their use of a singular footprint for each performance. Like a string quartet, brass quintet, or many

other chamber ensembles, this allows the focus to be on the music and performance, rather than the adjustments, logistics, and furniture moving. Following "Seaborne" and "Sextet," the ensemble will give a sneak peak of portions of two upcoming premieres. They will perform the first movement of Viñao's "Stress and Flow" followed by approximately five minutes of a Piazzola transcription by Neustadter. Part of a larger project to present a possible answer to the eternal question of how would some of the master composers of the past have written for percussion, van Sice has commissioned several 15-minute works that will start as transcriptions of historical works, but shift during the latter half to a new work in the style of the given composer.

What does the future hold for this new ensemble? "I want to be part of music that touches people on a more profound level," answers van Sice. The Collective is already on the subscription series for seven orchestras this season and is actively commissioning new works from established and accomplished composers for performances scheduled three to four years out. They have hired two individuals to manage the ensemble with experience booking world-class soloists and ensembles in the best of professional halls. One recent audience member commented to van Sice, "Ten

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lesson studio, and his performance record includes professional orchestras, musical theater, worship teams, jazz combos, community and chamber ensembles, as well as solo performances and recitals. Gottry is an ASCAP award-winning composer whose works have been performed at universities, junior high and high schools, and multiple national conferences, and he serves as editor for *Rhythm!Scene*. **RS**



minutes into that concert, I forgot it was percussion.” This codifies excellently the vision of this ensemble to go beyond being outstanding “for a percussion ensemble,” but rather to be the best of musicians playing the best music in the best concert halls.

So will van Sice also be picking up a pair of mallets and joining the ensemble as a performer? From time to time it may happen, but given the prestige of his former pupils, it isn’t likely. According to van Sice, “If you aren’t hoping that your students eventually surpass your own performance accomplishments, don’t teach.”

**Josh Gottry** is a respected educator, accomplished percussionist, and internationally recognized composer who has been working with, and creating music for, the next generation of percussionists for over twenty years. He has served as part of the music faculty on college and university campuses around the Phoenix metropolitan area, works regularly with ensembles and students at all grade levels as a clinician and within his private





# CYMBALISMS

BY FRANK EPSTEIN

Having the good fortune of playing with the Boston Symphony Orchestra for 43 years, it is with pleasure that I can pass on some of the things I have learned. Much of what I have learned is due to the flexibility offered by a music director (in this case Seiji Ozawa), the amazing supportive acoustics of Symphony Hall, and the wonderful orchestra that is the BSO. Having the Zildjian company within a half-hour drive of Symphony Hall and the wonderful people there—including the Zildjian family themselves, who have been so supportive over the years—is another important ingredient. All these things have helped me grow as a cymbalist. However, nothing happens without a creative impulse, a desire to try things out with an eye for discovering new sounds, and techniques to help make music more interesting, more real, and stylistically and more musically correct.

Cymbal playing is fun, often physically demanding, and consistently exhilarating. Playing a leading role in leading a musical climax and finishing up with a massive crash at the peak of that climax is wonderful, yet figuring out how a simple splash helps send a musical message to a listener is often challenging. The endless variety of sounds, impuls-

Cymbal playing is fun, often physically demanding, and consistently exhilarating.

es, and musical and physical gestures required in the job make it a wonderful way to pass the time.

Performing in a hall where every possible sound is heard keeps one's attention focused. Realizing and dealing with specific issues of a ringing instrument and figuring out how long a note should ring in context of a musical moment is not easy. I have spent years developing strokes that help me achieve a number of short and shorter sounds. The process became a kind of obsession for me—that the cymbal sound should not be the last sound heard in any moment of a rest. Rests (musical silence) are sacrosanct. Listening to myself play via recordings provided feedback of what was happening in the hall.

I enjoy playing a rhythmic passage even though cymbals are not really rhythmic instruments by nature; I refer to these moments as “tutti play.” This occurs whenever my notes and rests are the same as that of the brass section, which is a frequent occurrence in many pieces: Tchaikovsky, Rossini, and Suppé come to mind, but there are moments in virtually all pieces where tutti play occurs.

Another important factor in cymbal performance is pitch. Cymbals selected must be pitched to help support the moment. Both crash cymbals and suspended cymbals must be selected so that they sound “in tune.” If a cymbal is pitched too high or too low, it can sound out of tune. This requires the accumulation of a cymbal collection, allowing the performer to quickly solve a pitch issue by simply choosing another cymbal.

I have discussed all of the above in my book, *Cymbalisms*. My PASIC clinic will focus on discussing and demonstrating many of these “cymbalisms,” as I choose



**Frank Epstein**

Saturday, Nov. 17, 1:00 P.M.  
Symphonic Lab

to call a variety of strokes used in the orchestral repertoire. Join me in exploring cymbal sound and the orchestral cymbal repertoire.

**Frank Epstein** has been a percussionist with the world-renowned Boston Symphony Orchestra since 1968. He has been a member of the Tanglewood Music Center, and until this year the chairman of the Percussion and Brass departments at the New England Conservatory. As one of the founders of the Collage New Music Ensemble, he served as their musical director for over 25 years, and has recently authored the book *Cymbalisms*, a complete guide for the orchestral cymbal player. **RIS**

# WHY NOT DO BOTH?

## THE SYMBIOTIC NATURE OF TIMPANI AND PERCUSSION

BY MATTHEW STRAUSS

As a performer who has taken numerous orchestra auditions for both timpani and percussion positions, I've made note of the small percentage of players attending both types of auditions. As an educator, I have seen many percussion students choose not to pursue the highest level of timpani playing while witnessing quite a few aspiring timpanists make the decision to weaken their commitment to orchestral percussion. I will present a class at PASIC18 encouraging the audience to delve deeply, simultaneously, and successfully into the worlds of timpani and percussion. The relationship between the two disciplines isn't just symbiotic, but advantageous in the quest to becoming a complete musician. Following are a few examples of why it is beneficial to pursue both disciplines with determination.

### SOUND CONCEPTS

Experienced timpanists often experiment with different stroke types, mallet choices, and beating spots to achieve a particular sound. Their intuitive nature allows for a considerable amount of flexibility that enables them to produce a wide range of colors at the appropriate time to support the music being performed. My percussion playing greatly benefited from this level of timbral exploration by adding qualities to

the music that went above and beyond the fundamental expectations of solid rhythm and placement, steady time, and note accuracy. I increased my sound palette by opening up my ears to a larger array of stick and mallet choices while discovering an ever-growing library of colors through a variety of newly adopted stroke types and techniques.

### PRACTICE APPROACH

Successful orchestral percussionists are often correctly referred to as being super organized and methodical. Their diligent approach to practicing is necessary in order to gain control over the extensive number of instruments to play, vast amount of notes to learn, and wide-ranging techniques expected from a well-rounded percussionist. Having experienced this level of meticulousness and efficiency in my own preparation for percussion auditions, I felt empowered to bring this level of diligence over to my development as a timpanist. I created exercises and practice routines that cultivated a high level of consistency while forging a clearer understanding of appropriate sound production.

### STROKE TYPES

Like all determined percussion students, I spent a large part of my studies trying to find the best way to play soft



**Matthew Strauss**

Saturday, Nov. 17, 3:00 P.M.  
Symphonic Clinic

snare drum passages with great consistency. It seemed that the harder I tried, the less consistent my soft playing became. I finally discovered that by relaxing my grip and minimizing my stroke intensity (velocity and tension), I was able to simply "drop" the stick onto the head with great ease and produce steady

### Beethoven, Symphony No. 1, Third Movement, mm. 66 - 79

Use Drop Stroke -----| (Drop Stroke no longer needed in the louder dynamic)



rhythms with a homogeneous sound. In turn, this revelation on snare drum influenced my soft playing on timpani. Why not employ this “drop stroke” to various soft passages in the timpani repertoire? A perfect example of the utilization of this stroke on timpani is during the 3rd movement of Beethoven’s First Symphony. It is important that the volume and color of both drums are balanced throughout the written crescendo. This is easily achieved by using an effortless drop stroke during the softer dynamics in that excerpt.

At PASIC, I look forward to sharing, in greater detail, some additional thoughts and personal experiences in melding the worlds of timpani and percussion into a lifelong artistic pursuit; it is totally worth it!

**Matthew Strauss** has been a percussionist with the Houston Symphony since 2014; he has recently been appointed to the position of Associate Principal Timpanist/Section Percussionist. He is an Associate Professor at the Shepherd School of Music at Rice University and teaches at the Frost School of Music at University of Miami and at the Texas Music Festival in Houston. **RS**

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# AUDITION QUICK TIPS

BY BRAD MEYER

**F**or many musicians, the college/university audition is a first-time experience not just for them, but for their parents as well. It allows university faculty to evaluate how well the student plays, as well as numerous other professional and personal factors. Because admission, scholarships, etc. are all riding on a successful audition, and there isn't really a test-run opportunity, following is a bit of helpful information about the process, intended to give high school percussion students clear and concise tips on how to present the best possible version of themselves at the audition.

## DRESS FOR THE JOB YOU WANT

What you wear matters! Dress as if you were going to a job interview (aka your "Sunday best"). Men should wear slacks, a button-up dress shirt or nice polo shirt, and nice shoes. Women should wear dress pants, a dress shirt or appropriate blouse, and nice shoes. Whatever you choose to wear, make sure it is something you have practiced in, that it is comfortable, and that you can play the instruments for your audition without any concerns. Do not wear jeans, T-shirt, baseball cap, or tennis shoes. Choosing your clothes professionally demonstrates that you consider the audition a professional experience.

## BE PREPARED

Always bring extra copies of your music. Originals are expected—you should own the music you play!—but bring at least one copy of your music to the audition that the professor or audition panel can read while you play. If you can find out how many faculty members will be evaluating your audition and bring that number of copies, neatly organized, that's even better.

## BE EARLY

Arriving early to your audition has several benefits. It shows you know how to plan and manage your time effectively. It gives you time to relax and warm up without feeling rushed. It allows you to talk with other students and faculty members about the university. Most importantly, it gives you a time buffer in case you have trouble finding the audition location.

## CONFIRM YOUR AUDITION

Send an email to the professor approximately three to five days before your audition, just to confirm your audition's date, time, and location. This is also a great time to ask any questions you have about the audition experience. Sending a last-minute email on the night before or day of your audition to ask a question can make you appear unprepared and unorganized.

## DO YOUR RESEARCH

When you are auditioning for a school, it is important to know about the professor and the studio. You should be able to give knowledgeable answers as to why you want to attend that school or study with that professor. If you do not know anything about the professor or his/her studio, it can seem as if you are not truly interested in the program.

## SCHEDULE A VISIT

Schedule a visit to the university/college a month or two before your audition to meet with the professor and students, and to see the facilities. Audition days are very hectic, so having a visit at an earlier time will give you a more relaxed opportunity to explore, and likely result in more accurate insights about the program.

## DON'T GO ALONE

Typically, every audition will end in a meeting with you, your parent(s)/guardian(s), and the professor. Bringing your parent(s)/guardian(s) will allow them to talk with the professor and vice versa. This is important because your parents will play a large role in your college selection process and parent(s)/guardian(s) often have very different questions about the program, scholarships, and the general college/university experience.

## HOT.DRUMMER@GMAIL.COM

Make sure your email address is appropriate. Having an immature email address like BestDrummerEverAndYouShouldKnowIt@yahoo.com can make a bad first impression on professors. If you have a questionable email address, either use your parents' email address or create a more basic email address such as: (first name or initial).(last name or initial).(instrument}@emailprovider.com.

## KNOW THE AUDITION REQUIREMENTS

Make sure you know what is expected of you in terms of audition music/materials. Some universities ask for a small amount of required material, for example "only a snare drum solo and marimba solo are required; however, other types of solos are encouraged." In cases like these, I would recommend having a snare drum solo, a memorized four-mallet marimba solo, and a timpani solo prepared. Small multi-percussion solos can be performed in a live audition, but those with larger setups might better be shared by video. If a drumset is available, demonstrating various styles and fills may be part of the audition, or this could also be submitted via a YouTube link before or immediately following the audition.

If a university has very specific audition requirements, it is critical that you prepare everything requested. If a school asks for scales, inquire ahead as to how they would like them played, for example: two octaves, ascending and descending, at quarter-note equals 80 bpm playing straight sixteenth notes. Knowing the exact way that the professor would like to hear your scales can avoid an unnecessarily awkward situation.

### SIGHT READ EVERY DAY

Percussionists are notoriously bad sight readers, and typically every university will ask you to sight read on at least snare drum and mallets. Set yourself apart from the other auditionees by working on your sight-reading skills as soon as possible for at least 15 minutes a day, every day, until your auditions. Either consider using an app like SightReadingMachine or just grab any piece of music you can find and sight read it. Also, work with your private lesson teacher on strategies to help you sight read more efficiently. You would be surprised at how sight reading well can increase your odds of being accepted into a program as well as increasing your chance for scholarship offers.

### PAPERWORK, PAPERWORK

Every university has an entire office dedicated to scholarships and grants provided by the university, each based on different criteria. If you search the internet for the university's name and "scholarships" or "financial aid," you will find a list of scholarships, grants, and other funding for which you can apply. Be sure to complete any applications before your audition to expedite the process of review and awards.

### HIT THE BOOKS

Most universities will have some type of "academic excellence" scholarship for incoming students ranked in the top 15–20 percent of their graduating class. Getting great grades in high school does not just help you get into college; it helps you earn academic scholarships for college. With today's cost of higher education, every scholarship helps!

**Dr. Brad Meyer** ([www.Brad-Meyer.com](http://www.Brad-Meyer.com))

is a percussion educator, artist, and composer. He is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, Tex.) and a composer with several compositions for snare drum, multi-percussion, and percussion ensemble published through Bachovich Publications. **RS**



# HIDDEN DRUMMERS

BY RUAIRI GLASHEEN

We percussionists are a fortunate bunch. There is an entire planet of exciting drumming traditions waiting to be uncovered. Almost every culture on the face of the earth has an indigenous music alongside its own unique drum or percussion instrument, and it's all there for us to explore, learn about, and fall in love with. It's why I fell into percussion in the first place as a kid growing up in Cork, Ireland, and why I started my life-long pursuit of all things percussive. It's also the driving force behind my latest project, *Hidden Drummers*, a series of documentary films that will uncover and explore lesser known percussion traditions, and the incredible young people who are drumming new life into them.

The genesis for this project all started with the tonbak. This is Iran's national drum and, alongside the daf, the most popular percussion instrument found in Iranian classical music. I was fascinated by the furious and frenetic rhythmical intensity found in Persian music and wanted to learn more. I went online to see what was available and stumbled across some incredible players from Iran on Instagram. Whilst Google, Facebook, and Twitter are banned in Iran, Instagram is permitted, and I found that it provides a perfect haven for young Iranian players to share their music. Blown away at their talent, I struck up a dialogue and, inspired by many months of tonbak chat, I decided



Photo by Clara Mill



Photo by Robert Piwko

to go to Iran myself and document my trip to unearth the roots of this instrument, the music, and the lives of these compelling young players.

Visa, check. Tickets, check. Cameras, check. We were off! While there is always a lingering sense of trepidation when venturing off the beaten track, I was excited for my Iranian expedition. I am fortunate to have travelled extensively for work, and despite the often-negative narrative of Iran portrayed in the media, I was well informed from insiders that visiting Disneyland is more dangerous; just watch out for the driving! We touched down to the most incredible hospitality and, despite the social demonstrations taking place against the government (January 2018), Tehran was an ideally cosmopolitan situation in which we could begin.

I started to learn things about Persian music from the moment we arrived. We went to concerts, met instrument makers, collaborated with musicians, shared techniques, and I was even lucky enough to have lessons with some incredible percussionists who were exceedingly generous as I immersed myself into their tradition. In the ethos of sharing, I had decided to bring a token of my own Irish heritage for our new Iranian friends: several bodhrans, which I presented as gifts to the players we met. It was a great way to introduce my own percussive culture and, as you can imagine, many mighty tonbak/bodhran jam sessions followed!

The passion for drumming was our common ground, but the life for players in Iran couldn't have been more different than mine in the U.K. Because of the strict restrictions on what musicians are allowed to do and on travel, it is much harder for these individuals to develop and further their creative ideas



and initiatives. That being said, there are so many who are determined, and not in an egotistical way. Music in this culture is spiritual and an important part of the player's identity, which became even more evident in the time I spent with these dedicated and talented musicians.

As we travelled from place to place, I also began to realize the vastness of Iran's landscape. The sophistication and stillness of the desert was a huge contrast to the active city of Tehran and casual 1970s throwback culture of the other regional cities. In this, I was struck by the obvious relationship between music and place and how the indigenous music of Iran reflects that contrast that we experienced on the road. Two weeks and over 24 hours of footage later, we returned to London inspired and energized by our experiences.

▶ Tap to play Video



There are, of course, challenges in approaching a project of this scale alongside the chaotic nature of managing a busy freelance career in London that encompasses playing, teaching, composing, leading courses, and running corporate sessions. Having not directed or produced a documentary before, I've had to learn many new skills and draw on others to help me along the way. What has been an exciting journey so far is only the beginning as the project continues to grow and plans for a second and third instalment develop. In all of this, it still feels instinctive for me as a musician to be branching out into new areas and testing my skills and creativity in this project that matches my passions so closely.

The *Hidden Drummers* project has received healthy interest from broadcasters and production companies, but a decision was made that the best way to honour the music and the musicians was to crowdfund the post production costs. An independent release allows the focus to remain on the players and their stories. Hopefully, the partners who come alongside will also share in my passion, and this will be simply the first in many projects to bring a vast planet of percussion instruments and music home to anyone interested in further study and wider experiences. Perhaps my project will also inspire others to seek out first-hand experiences, immersed in the culture and instruments they have only see in pictures, videos, and websites.

For more information on the Hidden Drummers project and crowdfunding campaign, visit [HiddenDrummers.com](http://HiddenDrummers.com).



Ruairi Glasheen is an award-winning percussionist, composer, presenter, documentary maker, and educator based in London. He performs with numerous artists and ensembles, collaborates with arts organisations to create high impact and inclusive education projects, and is in demand as a presenter, workshop leader, and facilitator. *Hidden Drummers* is the latest evolution of Ruairi's work and rooted in his core mission to make music accessible to all and give people the opportunity to experience the fascinating world of percussion and drums. Learn more about Ruairi at [RuairiGlasheen.net](http://RuairiGlasheen.net). **RS**

# WHAT I WISH I HAD KNOWN EARLIER, PART 2: TIMPANI BASICS

BY ALEX FRAGISKATOS

Far too often in early percussion education, timpani are neglected. With so much time spent on mallets, snare drum, and marching percussion, timpani are frequently regarded as misbegotten tubs that some unlucky student must inevitably play. However, timpani are arguably the most difficult and important of the percussion instruments, considering both the melodic and rhythmic capabilities and challenges. They can reinforce rhythms and harmony as well, and the ability to change pitches with each drum adds yet another element of complexity. It is no wonder that professional orchestras have a principal timpanist, solely responsible for playing timpani and no other percussion. Despite the intricacy, though, there are some basic considerations with which any percussionist can quickly become a better timpanist.

## PITCH RANGES

One of the most important pieces of information is the standard range of each timpano. This is especially important when no tuning gauges are provided to tell you which pitches should be achievable on a given drum. Timpani come in many sizes; however, the most common sets being sold today exist in the following four-drum arrangement. Next to each size is a suggestion for that drum's pitch range.

- 32-inch (largest): D to A (bass clef bottom space)
- 29-inch: F to C
- 26-inch: B-flat to F
- 23-inch (smallest): D to A (bass clef top line)

You will notice that each drum should have a comfortable range of a perfect fifth. Of course, with each make and model, variations can occur. Some might extend a step or a third on either side of the range; nonetheless, the above pitches should be achievable by any timpano of that size, and if not, chances are the drum needs maintenance. Recognizing this can help avoid unneeded frustration, as you (or whoever oversees instrument maintenance) can make the necessary fixes, rather than trying to play on timpani tuned to incorrect ranges.

## CHOICES, CHOICES

Now that the timpani ranges are set correctly, how does one choose on which drum to put a given pitch? Of course, practicality is of first importance; the timpano you choose needs to be able to reach the desired pitch. Also, you must consider how many and which pitches you need at a given time. For example,

if a passage of music calls for F, B-flat, and C (low to high), the most obvious option is to use the lowest three timpani. If the F was a high F above the B-flat and C, you would want to use the highest three timpani. These are the only combinations that give you the needed pitches simultaneously.

Beyond practicality, however, is quality of sound, as a timpano sounds best in its upper range. For example, a C played on the 29-inch timpano has a different timbre than the same C played on the 26-inch drum.



On the smaller drum, the head is looser, flabbier, and consequently the timbre is duller and tubbier. Because that same C is higher in the range of the 29-inch drum, the head is tighter, producing a more clear and focused sound. When possible, it is ideal to choose the timpano on which the specified pitch will sound best. Sometimes, depending on how many pitches are required simultaneously, you do not have the luxury. However, if fewer pitches are needed, or you have ample time to make tuning changes, you can and should exploit this principle.

## MALLETS

Lastly, let us consider mallet choice. One of the biggest myths in timpani playing, and often for percussion in general, is that a loud dynamic always requires a hard mallet while a quiet dynamic always entails a soft mallet. In truth, articulation should be the primary consideration. For example, staccato or fast rhythmic sections would benefit from a harder, more articulate mallet. Even if the passage is quiet, a softer mallet will not produce the short articulation required for rhythmic clarity.



Sections of music that call for a more legato sound or long rolls benefit from softer mallets. Again, whether it is a soft or loud dynamic, the smoother, less abrasive articulation produces a rounder sound. This is suited especially for helping to mask individual strokes of a long roll, creating the sensation of sustain on timpani. Rather than as a consequence of mallet choice, dynamics should primarily be a byproduct of technique. A variety of dynamics can be achieved with any mallet, soft or hard, so choose your mallet based on the characteristic of the passage first, and only secondarily consider the dynamic.

#### CONCLUSION

Obviously, there is much more to playing timpani than what has been discussed here. It is a technically and musically demanding instrument, which is why some percussionists spend their later years of study solely focusing on timpani in order to specialize in it professionally. Timpani technique with respect to mallet grip, stroke, rebound, etc. can take many years to master. Nonetheless, knowing the basics like standard ranges, good tuning practices, and making informed mallet choices is a good start, and can bolster the confidence and ability of a percussionist who has had limited instruction on timpani.

#### Dr. Alexandros Fragiskatos is

Assistant Professor of Instrumental Music at Missouri Valley College. A proponent of contemporary music, he has commissioned, premiered, and performed new works across the U.S. and Europe. Alex also plays percussion and drumset for musical theatre, as well as steel pan, having directed the Arizona State University Pan Devils Steel Band while earning his Doctor of Musical Arts degree in percussion. For more information about Alex, visit [fragiskatospercussion.com](http://fragiskatospercussion.com). **RIS**



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# COUNTDOWN DISSEMINATION

BY JOSH GOTTRY



Along with Eight on a Hand and Double Beat, one of the more commonly utilized exercises in percussion technique development is Countdown. The concept is simple: play gradually decreasing sets of strokes in alternating hands followed by gradually increasing sets of strokes in alternating hands, then repeat. Here is the exercise in its basic form.

## Countdown

The musical notation for the Countdown exercise consists of four staves of music. Each staff contains a sequence of rhythmic patterns represented by eighth notes on a single line. The patterns are as follows:

- Staff 1: 4/4 time signature. Pattern 1: 8 R strokes. Pattern 2: 8 L strokes. Pattern 3: 7 R strokes. Pattern 4: 7 L strokes.
- Staff 2: 3/4 time signature. Pattern 1: 6 R strokes. Pattern 2: 6 L strokes. Pattern 3: 5 R strokes. Pattern 4: 5 L strokes. Pattern 5: 4 R strokes. Pattern 6: 4 L strokes. Pattern 7: 3 R strokes.
- Staff 3: 2/4 time signature. Pattern 1: 3 L strokes. Pattern 2: 3 R strokes. Pattern 3: 2 L strokes. Pattern 4: 2 R strokes. Pattern 5: 2 L strokes. Pattern 6: 2 R strokes. Pattern 7: 2 L strokes. Pattern 8: 2 R strokes. Pattern 9: 2 L strokes. Pattern 10: 2 R strokes. Pattern 11: 2 L strokes. Pattern 12: 2 R strokes.
- Staff 4: 3/4 time signature. Pattern 1: 6 R strokes. Pattern 2: 6 L strokes. Pattern 3: 7 R strokes. Pattern 4: 7 L strokes.

Tap to play Video



## EMBELLISHMENT

Anyone who has spent any time in drumline knows that the first thing you do with a simple exercise is to embellish it. As three quick examples, consider the following incorporation of flams, single diddles, and rolls.

### Countdown with Flams

The exercise consists of four staves of music, each with a drumline notation below it. The notation uses 'R' for right hand and 'L' for left hand. The first staff is in 4/4 time and contains two measures of R R R R R R R R followed by L L L L L L L L, then two measures of R R R R R R R R followed by L L L L L L L L. The second staff starts in 3/4 time with R R R R R R L L L L L L, changes to 5/8 time with R R R R R L L L L L, then to 2/4 time with R R R R L L L L, and ends in 3/8 time with R R R. The third staff starts in 2/4 time with L L L R R L L, changes to 3/8 time with R R R L L L, then to 2/4 time with R R R R L L L L, then to 5/8 time with R R R R R L L L L L. The fourth staff starts in 3/4 time with R R R R R R L L L L L L, changes to 7/8 time with R R R R R R R R, and ends in 4/4 time with L L L L L L L L.

 Tap to play Video



### Short Countdown with Diddles

Musical notation for 'Short Countdown with Diddles' consisting of two staves. The first staff has six measures with time signatures 4/4, 7/8, 3/4, 5/8, 2/4, and 3/8. The second staff has six measures with time signatures 4/4, 3/8, 2/4, 5/8, 3/4, and 7/8. Rhythmic patterns are written below each measure.

R L R L R L R L    R L R L R L R    L R L R L R    L R L R L    R L R L    R L R  
 L R    L R L    R L R L    R L R L R    L R L R L R    L R L R L R L

▶ Tap to play Video

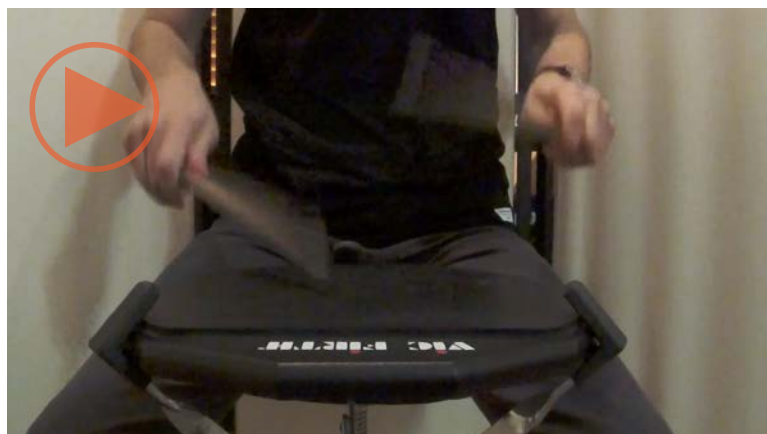


### Short Countdown with Tap Rolls

Musical notation for 'Short Countdown with Tap Rolls' consisting of two staves. The first staff has six measures with time signatures 4/4, 7/8, 3/4, 5/8, 2/4, and 3/8. The second staff has six measures with time signatures 4/4, 3/8, 2/4, 5/8, 3/4, and 7/8. Rhythmic patterns are written below each measure, with accents (>) above the notes.

R L R L R L R L    R L R L R L R    L R L R L R    L R L R L    R L R L    R L R  
 L R    L R L    R L R L    R L R L R    L R L R L R    L R L R L R L

▶ Tap to play Video





The potential extensions are virtually unending, but rather than focus on just what one might do on a pad, let's consider application in other percussion areas. After all, if we hold to the principle that percussion is plural—that anything we do on one percussion instrument should be, to the greatest extent appropriate, transferred to other percussion instruments—then Countdown should be explored within multiple percussion contexts.

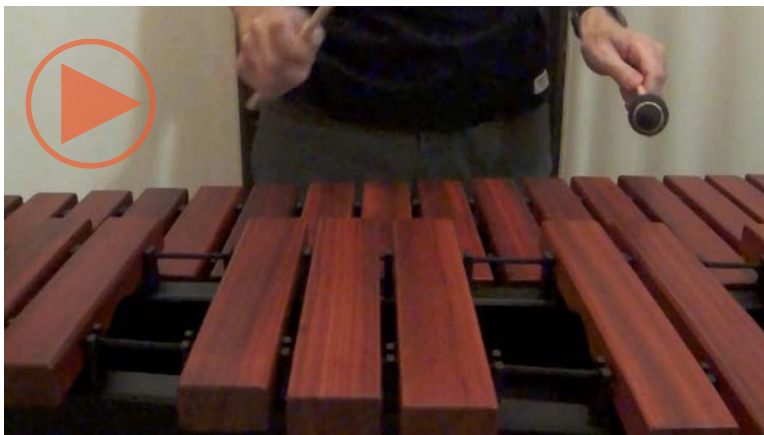
### SCALE FRAGMENTS

Since there are eight notes in a single octave scale (repeating tonic on both ends), this exercise is perfect for a simple scale breakdown. Consider the following extrapolation that isolates pitches starting from tonic first, then working to tonic from various scale degrees.

#### Countdown Scale

The Countdown Scale exercise is presented as four staves of music in treble clef. Each staff contains a sequence of notes with rhythmic markings (R for right hand, L for left hand) below them. The exercise is divided into two halves: the first half starts on the tonic and works down, while the second half starts on various scale degrees and works back to the tonic. The time signatures change throughout the piece, including 4/4, 3/4, 2/4, 3/8, and 7/8.

 Tap to play Video



### MIXED METER ROCK

Applied to drumset, the Countdown exercise is a simple and accessible introduction to odd-meter grooves. If we start with a basic 4/4 rock beat and systematically remove then add back in an eighth note per measure, every time signature from 1/4 to 4/4 can be experienced. The second bar of each pattern can be skipped to progress through the various time signatures quickly, or those two bars can be vamped indefinitely to establish comfort. Notice that the first half of the exercise removes the last eighth note, while the second half of the exercise starts with the last three eighth notes of the measure and gradually adds one eighth note to the beginning.

## Countdown Rock

The musical score for 'Countdown Rock' is written for a single melodic line on a treble clef staff. It consists of four staves of music. The piece begins with a repeat sign and a 4/4 time signature. The first staff contains 8 measures of music, with the first four measures marked with 'x' above the notes, indicating a specific rhythmic pattern. The second staff contains 8 measures, with the first four measures also marked with 'x'. The third staff contains 8 measures, with the first four measures marked with 'x'. The fourth staff contains 8 measures, with the first four measures marked with 'x'. The piece concludes with a double bar line and repeat dots.

 Tap to play Video



### CONCLUSION

Anything done with one exercise should be repeated with others. Explore anything you use as a daily warmup, exercise packets from your drumline, or technique development materials from books in new and creative ways. Your imagination is the only limit to years of inventive applications and continued technical growth!

**Josh Gottry** is a respected educator, accomplished percussionist, and internationally recognized composer who has been working with, and creating music for, the next generation of percussionists for over twenty years. He has served as part of the music faculty on college and university campuses around the Phoenix metropolitan area, works regularly with ensembles and students at all grade levels as a clinician and within his private lesson studio, and his performance record includes professional orchestras, musical theater, worship teams, jazz combos, community and chamber ensembles, as well as solo performances and recitals. Gottry is an ASCAP award-winning composer whose works have been performed at universities, junior high and high schools, and multiple national conferences, and he is editor for *Rhythm!Scene*. **RIS**





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# KLARG FOR FOUR TIMPANI

BY MATTHEW RICHMOND



“Klarg” is a very dramatic piece that goes through several moods in quick succession. Don’t be shy about going for the big contrasts; without them the shape of the piece won’t emerge. Here are a few other specific tips for success with your performance of this solo:

- The syncopated theme that opens the piece has lots of empty space. Be sure you feel the pulse strongly through the rests. Listeners might not be able to tell where the beat is, but they will hear the difference if *you* don’t know where it is!
  - Observe the articulations carefully. Tenuto often indicates a light accent, and that’s how it’s used here. Measures 19–23 therefore have three volume levels: unaccented, tenuto, and full accent. The opening and closing sections use accents to enhance the crescendo and diminuendo, respectively.
  - Use your grip on the mallet to get an appropriate tone in the various sections. For example, a firmer grip will help make the sixteenth-notes more articulate, while a looser grip will allow the quieter sections to sing.
- I hope you enjoy this piece!

 Tap to play Video



**Matthew Richmond** is a percussionist, composer, recording artist, and educator. He performs most frequently with Like Mind Trio (original jazz) and the Asheville Symphony Orchestra, and he also has performed and/or recorded with Stephanies’id, Jonathan Scales, Lizz Wright, Lionel Loueke, Jeff Sipe, Billy Jonas, Kevin Spears, and Kat Williams, and played on the album *Infinity Plus One* by Secret Agent 23 Skidoo, which won the 2016 Grammy Award for Best Children’s Album. As a composer, Matthew has created works for string orchestra, symphonic band, jazz ensemble, chorus, chamber ensembles, electronics, and instrumental soloists. He has composed and directed music for dance and drama performances by Asheville Ballet, Norte Marr, Black Swan Theatre, and The Road Company, and created the score for the feature film *Flight of the Cardinal* (Gaston Pictures). Matthew teaches percussion, composition, jazz, and music theory at UNC-Asheville. He holds a bachelor’s degree in Percussion Performance from East Tennessee State University, and a master’s degree in Percussion Performance and Composition from Ithaca College.



*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!*



# KLARG

for four timpani

Matthew Richmond

Moderato

*mf*

6

*ff* *p*

11

16 *mf* *mf* *f* **Pushing Forward**

21

24 *ff*

28

33 **Tempo I**

37 *p*

Detailed description: This is a musical score for four timpani, titled 'KLARG' by Matthew Richmond. The score is written in bass clef with a 3/4 time signature and a key signature of one flat (Bb). It begins with a 'Moderato' tempo marking. The first system (measures 1-5) starts with a dynamic of *mf*. The second system (measures 6-10) features a dynamic of *ff* followed by a dynamic of *p*. The third system (measures 11-15) continues the melodic line. The fourth system (measures 16-20) includes a first ending (1.) and a second ending (2.), with dynamics of *mf* and *f*, and is marked 'Pushing Forward'. The fifth system (measures 21-23) consists of a continuous sixteenth-note pattern. The sixth system (measures 24-27) features a dynamic of *ff* and includes a triplet. The seventh system (measures 28-32) continues with complex rhythmic patterns. The eighth system (measures 33-36) is marked 'Tempo I' and returns to a slower tempo. The final system (measures 37-40) ends with a dynamic of *p*.

# IN MEMORIAM

## ELLIOTT “ELLIE” MANNETTE

**P**an pioneer Elliot “Ellie” Mannette died on August 29, 2018, at age 91. As an artisan, his steel drums have been displayed in such places as the Smithsonian Institute, the Metropolitan Museum of Art, and the Contemporary Art Gallery. As an educator, his leadership has helped to establish successful steel bands in universities, schools, and community programs all across the United States.

Mannette was born in San Souci, Trinidad in 1926. He began his musical journey at age 11 in preparation for Carnival as a member of Alexander’s Ragtime Band. Created by Alexander Ford, this band of steel featured performers banging away on garbage can tops, grease barrels, biscuit drums, and paint tins. From approximately 1939–41, Mannette performed with his own band, the Oval Boys. Around the same time, Mannette, who always had an interest in metals and machine-shop work, observed other bands and performers producing tonal qualities on biscuit tins. Mannette was fascinated with the ability to produce four or five concave pitches from a convex surface and tried to replicate the sounds himself. In his “trial-and-error methodology,” Mannette produced a small drum that had six or seven convex-shaped notes on a concave sunken surface. His experimentation with a concave sunken surface proved to provide a better tonal basis.

World War II interrupted Carnival between 1941 and 1945 but allowed Mannette a chance to continue experimentation on his drum. Also during this time, the Oval Boys became known as the Invaders—a name Mannette credits to the commandos of England. Mannette decided to use a 35-gallon oil barrel for his drum, allowing him nine pitch-

es. Mannette nicknamed his drum the “barracuda” because it, just as the fish, represented the “baddest” on the island.

Mannette continued to experiment with stretching the tonal range of the drum. By early 1946, he secretly began building a lead pan out of a 55-gallon barrel. He unveiled the finished product while a contestant on the *Scouting for Talent* show. Mannette stunned the crowd and won the contest with his new, bigger drum capable of 14 pitches.

Mannette continued to explore and enhance his steel pans. Other innovations in steel drum design that are credited to Mannette include Double Seconds (1952), Double Guitars (1954), Triple Cellos (1956), Tenor Basses (1960), and Quaduet (1996).

Mannette first came to the U.S. briefly in 1963 to help develop the United States Navy Steel Band program. He returned in 1967 to work with inner-city youth in New York City as well as to tune for his friend, Murray Narell. By 1971, Mannette met James Leyden, a music teacher in New York, who wanted Mannette to tune some recently purchased drums. In the process, Mannette learned about concert pitch and the strobe tuner. This allowed him to improve the tonal quality of the drums through experimentation with the fundamental pitch and harmonics of each note.

Mannette achieved an artist-in-residency status at West Virginia University during the early 1990s. His work along with the guidance of his business partner, Kaethe George, at WVU and Mannette Steel Drums Ltd. trained many performers, builders, and tuners through workshops and apprentice programs.

For his work in the furtherance of indigenous culture, Mannette was recognized in 1999 with a National Heritage



Fellowship Award from the National Endowment of the Arts. Mannette traveled to Trinidad in October of 2000 where he received the Trinidad and Tobago Chaconia Silver Medal from the Minister of Culture. He also received the Honorary Doctorate in Letters from the University of the West Indies-St. Augustine Campus. He was elected to the PAS Hall of Fame in 2003. **RIS**

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# 2018 DRUM CORPS INTERNATIONAL WORLD CHAMPIONSHIPS

## STRONG VANGUARD DRUM LINE HELPS SANTA CLARA WIN CHAMPIONSHIP

STORY AND PHOTOS BY LAUREN VOGEL WEISS

For the tenth consecutive year, DCI returned to Lucas Oil Stadium in Indianapolis for Championship week. Forty corps competed in the World Class Prelims on August 9, followed by the top 25 corps in Semi-Finals on August 10, and the elite “Top Twelve” during the Finals competition on August 11.

For the first time in almost two decades, the **Santa Clara Vanguard** (Santa Clara, Cal.) won the gold medal at the DCI World Championships with a season-high score of 98.625 for its program “Babylon.” It was the seventh overall title for the corps since 1973, but the first one since 1999. Vanguard also earned four of the five caption awards, including the Donald Angelica Best General Effect Award, the John Brazale Best Visual Performance Award, and the Jim Ott Best Brass Performance Award.

Perhaps the most meaningful honor was the *third* consecutive Fred Sanford Best Percussion Performance Award, named for the former SCV percussion arranger who led the Vanguard drum line to its first five drum titles. This time, it was DCI Hall of Fame member and SCV Music Coordinator/Percussion Arranger/Caption Manager Paul Rennick leading



The first 66 seconds of “Babylon” were performed by Santa Clara’s outstanding 14-member front ensemble.



The Vanguard snare line performed on a ramp during “Apology” from the *Automata* soundtrack by Zacarias M. di la Riva.

them to a fourteenth drum award (and his seventh caption title).

“It doesn’t get better than this!” Rennick exclaimed moments after the final scores were announced. It was the second time that one of his drum lines won both “high drums” and a gold medal for the corps. (He was with the Phantom Regiment when they won both in 2008.) “It was a thrill and a pleasure the whole season. The people I work with—the designers and techs, some who have been with me for more than ten years—have been awesome!”

The drum corps activity continues to evolve at a dizzying pace, with ever-larger props, constantly-changing uniforms, and frenetic movement converting football fields to theatrical stage productions, and the Vanguard was one of the leaders in this metamorphosis.

“The main theme of our show was ‘My Body is a Cage’ by Peter Gabriel,” said Rennick. “The harmonies and mood of the piece struck all the designers as being really powerful, so it became the seed for the entire show.”

The first 66 seconds of “Babylon” was performed by the outstanding 14-member front ensemble. “Sandi [Rennick, Paul’s wife and longtime co-arranger] went to town, and the musical introduction was one of the highlights of the show. That deep, serene feeling was interrupted by our energetic and



powerful opener [Peter Graham's 'Journey to the Center of the Earth'], which created a bit of a shock value when the full corps proper came in. The rhythms were very angular and kept the energy level high.

"The next piece [Graham's 'Metropolis 1927'] was very entertaining and a favorite for the audience," Rennick continued. "To make it work, I used, for lack of a better word, a New Orleans-style groove to create a contrast to the rest of the show.

"The second half of this production ['Apology' from the *Automata* soundtrack by Zacarias M. di la Riva] was a fantastic window for the percussionists. Since it was over 200 beats per minute, the visual designers had a vehicle to really move the corps around. It was a fast production where we added a lot of electronic enhancements. The battery utilized the props, and we had the snare line perform on the ramp. I loved the energy of that entire section. The third movement was a full corps version of the material used for the introduction. It had a very epic and grand feeling. It was certainly a highlight of the show.

"After a big dramatic moment that ended with a certain amount of dissonance, the front ensemble took us to this unusual hip-hop tune ['Club Sound' by Gent and Jawns], which had variety as well as a couple of memorable hooks. I rearranged the tune to fit our needs and feature the percussion in a unique way. It was also a nod to making sure the members had fun while we explored a totally different style of music."

The last production tied everything together and exposed the strong horn line. "It was a heroic feeling that provided a satisfying conclusion to the entire show," Rennick said. "The program had a seamless flow, and I was very happy with the pacing. I don't think anybody got tired of playing the show, and I don't think anybody got tired of hearing it. It was exciting from beginning to end. I also thought our final performance was the best one, which was a great way to end."

Vanguard won its last 23 shows, but traded wins during the first three shows of the season with its northern California neighbors, the **Blue Devils** (Concord, Cal.). The defending champions, who also placed second in drums, took the silver medal with a score of 97.35 for their program, "Dreams and



The Blue Devils won a silver medal with their performance of "Nighthawks."

Nighthawks," based on the famous Edward Hooper painting "Nighthawks," featuring four people in a downtown diner late at night.

"I actually had a version hanging up in my house featuring Elvis Presley, James Dean, Humphrey Bogart, and Marilyn Monroe as the four characters," Blue Devils Director of Percussion Scott Johnson said with a laugh. "Our whole concept was, 'How did these people get to this diner?' We tried to portray that through both the music and visual aspects."

Musical selections in their "film noir" production were written by John Adams, Simon Dobson, Earle Hagen, James Newton Howard, Carole King, Paul Lovatt-Cooper, David Raksin, and BD Music Director/Arranger Dave Glyde.

"We had to decide how to portray the villain, so that's why we used some of Michael Jackson's 'Smooth Criminal,'" Johnson explained. "That was our first percussion feature and the one where the snare line did the moonwalk! During one of our all-days in early June, I asked the guys to come up with something different, because everybody's doing 'body' now. The next day they said they wanted to moonwalk. My first thought was, 'Could they really do it with the snare drum on while playing the music?' And after a lot of rehearsal, they did it! From there, the feature went into what we called a cross-modulation, which is basically the battery versus the pit. The pit started fast and ended slow, while the battery started slow and ended extremely fast.

"The drum book was a little crazy this year," Johnson admitted. "We decided to leave eighth notes and sixteenth notes behind us and use fivelets and sevenlets, so it was a different learning curve with the drum line. We really explored a lot of diverse meters this year, with fivelets over two counts, three counts, and four counts.

"The second percussion feature we had was in the closer," continued Johnson. "It was based on a piece one of our alumni, Amir Oosman, posted on YouTube for tenor drums and konnakkol vocals [the rhythmic spoken syllables of South Indian drumming]. I took snippets of that and put together a little tenor feature, and thanks to an electronic sample, we were playing the vocals along with the tenor piece. It's very different for the activity—extremely fresh and I think pretty exciting. That went into a snare feature, which was about space. It wasn't a 'ram' section, where once they start they don't stop until it's over. There was a lot of space in between all the little 'lickettes' they played, so it was extremely difficult to execute with all the cold attacks."

The **Bluecoats** (Canton, Ohio), who won the Championship two years ago, earned the bronze medal with their Billie Holiday-inspired show "Session 44." The front ensemble was positioned on the left side of the 50-yard line and featured six pairs of marimba and vibes. The snare line used brushes for a jazz sound. The show also featured an 18-year-old jazz vocalist, Olivia Hayter, oftentimes accompanied by the Bluecoats' tight rhythm section.

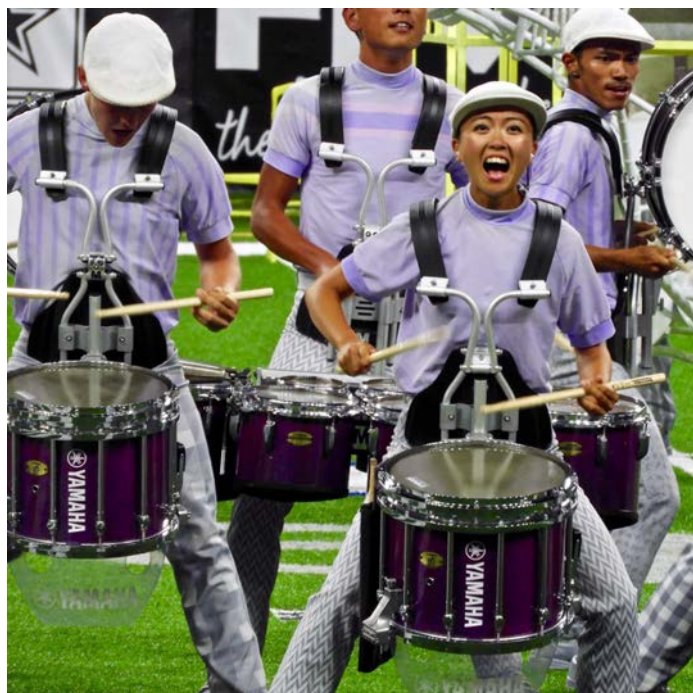
"We were happy to be able to play some unique jazz styles and bring something different to the activity this year," stated



Percussion Caption Head Roger Carter. “My favorite part of our show was the drum solo in the opener. We played a snare break on the sideline and then went up on to the prop, so the drum line was spread not only side to side, but vertically. Plus we played some flammed rolls and great beats up there. I couldn’t be prouder of the Bluecoats.”

Placing third in drums was fourth-place **Carolina Crown** (Fort Mill, S.C.) with its intense program “Beast.” The show opened and closed with six timpanists spread across the front sideline, pounding out primal rhythms. On the other extreme, the front ensemble played a beautiful accompaniment to The Beatles’ “If I Fell.”

Finishing in fifth place, the corps’ highest placement to date, the **Boston Crusaders** (Boston, Mass.) performed their castaway-themed production of “S.O.S.,” complete with a large circular, rotating stage. The corps also won the George Zingali Best Color Guard Award for the first time. Their musical



The Bluecoats earned a bronze medal for their program “Session 44.”



Carolina Crown opened its show, “Beast,” with six timpani spread across the front sideline.

selections ranged from Minoru Miki’s “Marimba Spiritual” to Silvestre Revueltas’ “Sensemayá.” Handbells were also featured in the front ensemble in a peaceful ending as the corps “disappeared” under a tarp in the end zone.

**The Cavaliers** (Rosemont, Ill.) celebrated their 70th anniversary with “On Madness and Creativity.” Music included George Crumb’s “Black Angels,” “Oh What a World” by Rufus Wainwright, and Maurice Ravel’s “Bolero,” which was woven throughout the show, complete with the well-known snare solo. In a nod to their history, five members of The Cavaliers front ensemble strapped on marching xylophones and performed a short feature on the field.

Music Coordinator Michael McIntosh was named an Honorary Cavalier for his two decades of service to the organization. He began as a snare tech back in 1998 and became the battery caption head, battery arranger, electronics designer, and percussion designer. “He has given much to The Cavaliers and is completely dedicated to the drum corps,” stated Bret Kuhn, longtime Cavaliers Percussion Caption Head and Arranger, who is currently serving as a consultant to the corps.

It was a difficult year for **The Cadets** (Allentown, Penn.) due to the firing last April of former corps director George Hopkins. But under new leadership, the members and staff



The Boston Crusaders snare line performed in front of the revolving stage during “S.O.S.”



The Cavaliers featured five marching xylophones during one percussion feature in “On Madness and Creativity.”



came together for “The Unity Project” and maintained their seventh-place finish from the previous season. New uniforms (multi-color zig-zag stripes on the front with a black back) gave them a fresh start as they played music by Silvestre Rivueltas, Drew Shanefield, John Psathas, Sigur Ros, and David Holsinger. In addition, Claire Albrecht was named Best Drum Major.

**The Blue Stars** (La Crosse, Wis.) brought the popular music of the Carpenters to its show, “The Once and Future Carpenters.” The members, dressed as carpenter craftsmen in denim overalls and work boots, incorporated a building theme to accompany songs like “We’ve Only Just Begun,” “(They Long To Be) Close to You,” and “Rainy Days and Mondays.” The front ensemble also created various metallic “construction sounds.”

**The Blue Knights** (Denver, Col.) placed eighth with “The Fall and Rise,” alluding to Egyptian mythology, complete with pyramids on the field. Musical selections included “Sun King” by The Beatles, “The Rite of Spring” by Igor Stravinsky, Radiohead’s “Exit Music for a Film,” “Welcome to the Machine” by Pink Floyd, and Cyndi Lauper’s “Time After Time.”

The only placement changes between prelims and finals occurred between tenth and eleventh place. For the first time in the corps’ 55-year history, the **Mandarins** (Sacramento, Cal.) broke into the “Top Twelve,” moving all the way up to tenth place on Saturday night. Their program, “Life Rite After,” picked up where “The Rite of Spring” left off, using music of

Shostakovich, Tom Kelly and Billy Steinberg, and Thomas Doss. Keyboard players multi-tasked with mallets in one hand and handbells in the other during “True Colors.”

Slipping into eleventh place was **Phantom Regiment** (Rockford, Ill.) with “This New World.” In addition to Antonin Dvorak’s “New World Symphony,” the music included “Mr. Magorium’s Wonder Emporium” by Aaron Zigman and Alexandre Desplat, Sergei Prokofiev’s “Piano Concerto No. 3,” David Maslanka’s “A Child’s Garden of Dreams,” and “Picture Studies” by Adam Schoenberg. During one of the percussion features, the drum line utilized 15 multi-tenors at the front of the field. And the Regiment’s iconic helmets were replaced by hoods on their new (and untraditional) uniforms.



The Blue Knights was one of many corps who did not wear headgear in 2018, which allowed the audience to see the performers.



The Cadets’ front ensemble featured five vibraphones (and five marimbas).



The Mandarins utilized a revolving stage in “Life Rite After” during their first performance as a DCI Finalist corps.



The Blue Stars showcased a carpenter theme, both visually and musically, in “The Once and Future Carpenters.”



The Phantom Regiment featured 15 tenor drummers during one of the corps’ percussion solos.





The Crossmen were one of only three finalist corps who featured a marching cymbal line.

Rounding out the Top Twelve were the **Crossmen** (San Antonio, Tex.) with their program “The In-Between.” In addition to music by corps arranger Andrew Markworth (“Upside Down”), the Crossmen also played Elton John’s “Funeral for a Friend,” Tchaikovsky’s “Symphony No. 6,” and “Sweetness Follows” by R.E.M. The Crossmen were also one of only three finalist corps (the others were the Mandarins and the Vanguard) who featured a marching cymbal line.

Georgia’s Spirit of Atlanta had one of its best seasons in years, placing 13th with its program “Knock!” The rest of the Top 25 corps were the Colts (Dubuque, Iowa), The Academy (Tempe, Az.), last year’s 12th-place corps Madison Scouts

CORPS	SCORE (out of 100 pts.)	DRUM SCORE * (out of 20 pts.)
1. Santa Clara Vanguard	98.625	19.70 (1st)
2. Blue Devils	97.350	19.525 (2nd)
3. Bluecoats	96.950	18.975 (4th)
4. Carolina Crown	95.500	19.30 (3rd)
5. Boston Crusaders	94.313	18.80 (5th)
6. The Cavaliers	93.213	18.70 (6th)
7. The Cadets	92.225	18.40 (7th)
8. Blue Stars	90.050	17.60 (9th)
9. Blue Knights	88.925	18.00 (8th)
10. Mandarins	88.150	17.15 (11th)
11. Phantom Regiment	86.950	17.40 (10th)
12. Crossmen	86.750	17.05 (12th)

Drum judges: Jeff Ausdemore/field and Peter Furnari/music analysis (prelims), Martin Griffin/field and Julie Davila/music analysis (semifinals), and Allan Kristensen/field and Chris Romanowski/music analysis (finals)

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

(Madison, Wis.) who were celebrating their 80th anniversary, Troopers (Casper, Wyo.) celebrating six decades, Open Class Champion Vanguard Cadets (Santa Clara, Cal.), Blue Devils B (Concord, Cal.), Pacific Crest (Diamond Bar, Cal.), Music City (Nashville, Tenn.), Oregon Crusaders (Portland, Or.), Gold (San Diego, Cal.), Genesis (Austin, Tex.), and Spartans (Nashua, N.H.).

### OPEN CLASS CHAMPIONSHIP

On Aug. 7, the Open Class Championship was held at Ames Field in Michigan City, Ind. as corps from the West Coast took the top two places for the sixth year in a row. Defending champions **Vanguard Cadets** earned another gold medal (and sixth overall title) with a score of 80.075 and won Best Percussion Performance for the second year in a row. Blue Devils B (79.600) took the silver medal while Gold scored a 76.750 to capture its first Open Class medal (bronze).

Throughout Championship week, two of the premiere military marching units performed for enthusiastic crowds. Before the competition on Saturday night, the United States Marine Drum and Bugle Corps, the “Commandant’s Own,” performed their 2018 field show, “Furia,” which commemorated the 100th anniversary of the World War I Battle of Belleau Wood. The United States Army Old Guard Fife and Drum Corps performed in front of Lucas Oil Stadium as well as at the SoundSport competition during some of its many exhibitions throughout downtown Indianapolis.

The 2019 World Championships (August 8–10) will return to Lucas Oil Stadium in Indianapolis, Indiana. For more information on joining or viewing drum and bugle corps, visit [www.dci.org](http://www.dci.org).

### DCI PERFORMERS SHOWCASE

With competitors from both World and Open Class drum corps, the DCI Performers Showcase (formerly known as the Individuals & Ensemble Competition, or “I&E”) was held on Aug. 8 in the Indianapolis Convention Center. For the fifth year in a row, this event was sponsored by System Blue, the educational division of the Blue Devils.

Twelve percussion ensembles (in three categories) and 45 individuals competed, representing ten World Class corps (Blue Devils, Blue Stars, Colts, Mandarins, Oregon Crusaders, Pacific Crest, Pioneer, Santa Clara Vanguard, Seattle Cascades, and Spirit of Atlanta) as well as 11 Open Class corps (7th Regiment, Blue Devils B, Diplomats, Golden Empire, Impulse, Legends, Louisiana Stars, Raiders, River City Rhythm, Shadow, and Spartans). The winning percussionists, in nine categories, came from five different corps, and three players (a soloist and a trio) were second-time winners.

For the second consecutive year, **Zack Hudson**, the drumset player in the Blue Devils’ front ensemble, won the title of Best Individual Multi-Percussion. The 22-year-old is a music industry and jazz major at Middle Tennessee State University. His original drumset solo, “Loop-dity Scoop (third times the charm),” earned a score of 95.0, even after a two-and-a-half point penalty! (He also won in 2015 when he was a member of



the Spirit of Atlanta.) His winning performance can be viewed on YouTube at

<https://www.youtube.com/watch?v=vZznAKkflqw>

“This was my fifth year in both drum corps and the solo competition, and I wanted to challenge myself a little bit more,” stated Hudson. “I’d always done a drumset solo, but this year I played over a live looping setup using Ableton Live, a Novation launch pad, and a MIDI controller.”

What was it like to play drumset in a world class drum corps like the Blue Devils? “It’s very different from playing drumset anywhere else,” Hudson replied. “My job in the ensemble is to connect the drum line’s tempo to the front ensemble, so I have to be able to understand all the drum line parts and how they relate to my parts and the front ensemble. Sometimes I listen to the bass drums, but other times I’ll listen to the snares for the tempo. Or I just turn around and watch their feet for timing.”

Also defending its 2017 title of Best Percussion Ensemble was the **Blue Devils Rhythm Section**, consisting of Hudson on drumset, **Michael Tran** (20) on xylophone and vibes and **Garrison Goodwin** (21) on synth. (A BD Percussion Ensemble has won this category seven of the past eight years.) They played an original arrangement of “L’oiseau qui danse” by Canadian band Tennyson, which earned a 92.0. Their winning performance can be viewed at <https://www.youtube.com/watch?v=LLCewC7bCSU>

The Best Mixed Ensemble (consisting of brass and percussion) award also went to the Blue Devils, the “Blue Devils Big Band.” The same three percussionists—Goodwin, Hudson, and Tran—performed with nine members of the BD horn line, plus a euphonium player on bass guitar. Scoring an 89.00, they played Hudson’s arrangement of “Lettsanity” by the funk band Lettuce. A video of this performance may be viewed at <https://www.youtube.com/watch?v=90FV40ZKW0s>. Since Hudson played in both winning ensembles, he became the first person to win three I&E awards in one day, two years in a row.

Two members of the Santa Clara Vanguard drum line also won a “triple crown” of percussion awards, winning corps, high drums, and best soloist. SCV rookie **Cameron Cavender** scored a 97.0 to win Best Individual Snare for his original solo “Chot Hocolate.” The 20-year-old music education major at the University of North Texas marched last year with the Troopers and with Genesis in 2016. His winning performance can be viewed at <https://www.youtube.com/watch?v=6DoF1JHgFTU>

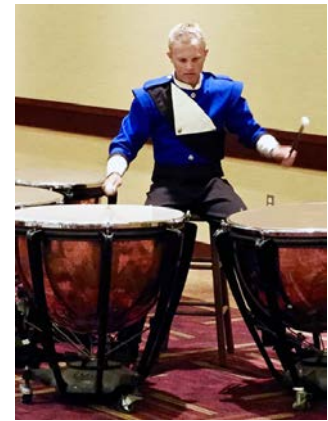
**Josh Hirner**, a fourth-year member of SCV, won Best Individual Multi-Tenor with a score of 94.0 for his original solo “Penteract.” The 22-year-old is also a music education major at the University of North Texas in Denton. His winning performance can be viewed at <https://www.youtube.com/watch?v=vC7xq9NC97s>

A member of the Blue Devils front ensemble, **Nicholas Soden**, won Best Individual Keyboard. The 21-year-old aged out of the corps after marching two years in Concord. Soden graduated from the University of Minnesota with a degree in translation (Portuguese and Spanish). He played Matthew



Nicholas Soden of the Blue Devils was named Best Individual Keyboard.

(photo by Shawn McBride)



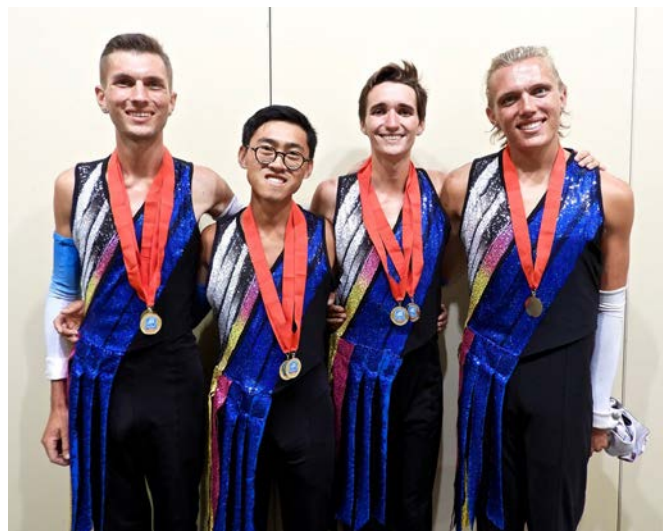
Best Individual Timpanist Tanner Effinger from the Raiders was the only individual winner who was not from a Top 12 corps.



Cameron Cavender was one of two Santa Clara Vanguard percussionists who won the “triple crown”: winning corps, high drums, and Best Individual Snare.



Josh Hirner was the other Santa Clara Vanguard percussionist who won the “triple crown”: winning corps, high drums, and Best Individual Multi-Tenor.



Four members of the Blue Devils won awards at the Performers Showcase, which were presented after the Semifinals competition. (L-R) Zack Hudson, Michael Tran, and Garrison Goodwin were named Best Percussion Ensemble (and played in the Best Mixed Ensemble), and Nicholas Soden earned the Best Individual Keyboard.



Lorick's "Odessa," earning a score of 96.5. His winning performance can be viewed at <https://www.youtube.com/watch?v=xHeOmTJ-os>

**Tanner Effinger**, a member of the Raiders, earned the Best Individual Timpani award. He scored an 85.0 for his original solo "Shattered." The 20-year-old is studying biomedical and mechanical engineering at Boise State University in Idaho.

For the second time in three years, Best Bass Drum Ensemble went to the **Oregon Crusaders** bass line: **Jordan Binder** (19), **Marco Cabrera** (21), **Robbie Lyons** (19), **Evan Saab** (18), and **Connor Woitte** (21). They scored a 90.0 for their original composition "Time." Bass drum tech Tarrin Neal coached the quintet. Their winning performance can be viewed at <https://www.youtube.com/watch?v=7pQhQSLK1kg>

For the first time since 2005, Iowa's **Colts** won Best Cymbal Ensemble for its performance of "Unplugged," which scored an 81.0. Performers included **Brandon Burns** (18), **Mason Ferrantelli** (20), **John-David Mezger** (19), and **Bradley Rivera** (19). Cymbal techs Chelsea Levine (SeaVine) and Alex Huizen helped the ensemble reclaim its title after 13 years. Their winning performance can be viewed at

<https://www.youtube.com/watch?v=A9tPxVKIfKw>

Judges for the Performers Showcase were Allan Kristensen (snare, multi-tenor, and timpani), Mike Leitzke (keyboard and multi-percussion), and T. Hall (ensembles).



Wearing vintage corps jackets, members of the Colts won Best Cymbal Ensemble. (L-R) Mason Ferrantelli, John-David Mezger, Bradley Rivera, and Brandon Burns.



For the second time in three years, Best Bass Drum Ensemble went to the Oregon Crusaders bass line: (L-R) Marco Cabrera, Robbie Lyons, Jordan Binder, Connor Woitte, and Evan Saab.

## DRUMLINE BATTLE

The sixth-annual DrumLine Battle was held on August 11 in Pan Am Plaza in Indianapolis. The SoundSport competition (for ensembles of any size, any instrumentation, or any age) took



Canada's Calgary Stampede won its first DrumLine Battle Grand Championship.



Blazeline from Indiana's Elkhart Central High School won the Independent Division of the DrumLine Battle.



Shadow (Oregon, Wis.) competed in the DrumLine Battle competition for the second year in a row.





The Raiders (Burlington, N.J.) competed in several rounds of the DrumLine Battle.



The United States Marine Drum and Bugle Corps, the "Commandant's Own," performed before the finals competition.



The United States Army Old Guard Fife and Drum Corps performed during Prelims.



The Vanguard Cadets won the DCI Open Class Championship for the second consecutive year.

place in the nearby Pavilion. Local food trucks were parked on Georgia Street, providing the flavors for the SoundSport International Music and Food Festival. Exhibit booths from D'Addario (Evans and Promark), Lone Star Percussion, Mapex, Pearl, Remo, and others ringed the performance area, and Ed Gaus from Bongo Boy Music led an interactive "fan drum circle" (presented by Remo). PAS was also represented with a booth for Rhythm! Discovery Center.



PAS Executive Director Joshua Simmonds (left) accepted a plaque on behalf of the Percussive Arts Society "in appreciation for your outstanding support" from DCI's John DeNovi.

Master of Ceremonies Brad Bell presided over the DrumLine Battle as nine drum lines, including three from Canada and two "differently-abled" (special needs) groups, battled each other through multiple rounds of a tournament-style bracket. Judges for this event were Kathy Black (Chair of the DCI Board of

Directors), Jeff Dyson (Vice-President of Marketing for Directors Showcase International/DSI), and Wesley Sullivan (Assistant Director of Rights and Partner Success at FloSports). Technique and presentation are important qualities during a DrumLine Battle, but entertaining the audience is just as important, if not more important.

Drum Corps Division winner **Calgary Stampede** (Alberta, Can.) defeated Independent Division Champ BlazeLine from Indiana's Elkhart Central High School to capture its first DrumLine Battle Grand Championship.

Two of the most popular lines competing were the FREE Players (Old Bethpage, N.Y.) and Community Living Hamilton (Ontario, Can.), proving that anyone can enjoy and participate in the DrumLine Battle activity.

Other lines competing were Diplomats (Windsor, Ontario, Can.), Raiders (Burlington, N.J.), Shadow (Oregon, Wis.), Vibes Fine and Performing Arts (Casper, Wyo.), and defending DLB champions 7th Regiment (New London, Conn.) who lost to Calgary in their first round.

DrumLine Battle events will continue to be held throughout the fall and winter, including one planned for PASIC18 in Indianapolis on Nov. 16. For more information, visit [www.drumlinebattle.com](http://www.drumlinebattle.com). **RIS**



# 2018 PAS CHINA INTERNATIONAL PERCUSSION FESTIVAL

BY BRIAN ZATOR

The PAS China Chapter has gone above and beyond all expectations for their last two summer festivals with dozens of international artists, over 1,000 attendees, and over 250,000 views online. Lasting four days, the 2018 festival facilitated opportunities for a wide range of students from six years old to college graduate students, community members attending multiple concerts throughout each day, and those watching live-stream concerts and events.

The PAS China Chapter officers have a sincere desire and passion to bring the PAS community to the people of China, and through this summer event, they are encouraging and inspiring the next generation of percussionists and musicians to experience both western and traditional Chinese percussion. Chapter officers include Shanlin Jiao, President; Jianpeng Feng, Secretary-General; and a council with Wendong Guan, Weiqi Huang, Quingshan Lu, Zhengdao Lu, Wendong Sun, and Fei Wang. This group of dedicated individuals organized a large group of volunteers, arranged incredible publicity, and coordinated efforts with the Beijing-area government officials to put on a memorable event.

The 2018 festival opened with a student ensemble concert consisting of western and traditional Chinese percussion ensembles. The following morning marked the official kickoff press conference with various artist performances and officer welcome speeches. The young student ensembles were a highlight of the morning, with dozens of young kids playing with excitement and a true love for music. Utilizing their own PAS China website and live video feed, this event was broadcast live



Youth Chinese Percussion Ensemble during the opening press conference



Brian Zator (PAS President) and Shanlin Jiao (PAS China Chapter President) after Zator's recital.

to Chinese servers, while also being recorded and covered by the official Chinese National TV station.

The day quickly transitioned to several competitions including marimba, snare drum, drumset (with almost 400 entrants), and Chinese percussion ensembles. The contests had several student-level categories with semifinal and final rounds over the course of the festival. The facilities at the Binfin Theater and Chorus Hall Golden Sail provided an outstanding array of chamber rooms, rehearsal spaces, and beautiful concert halls.



Brian Zator signing autographs after his clinic.





In addition to judging various contests, the guest artists gave a wide variety of masterclasses, clinics, and concerts, providing interactive experiences for everyone in attendance. Signing autographs for 30 minutes after a masterclass was not uncommon, and the crowds were extremely receptive and appreciative of the wide variety of artists presenting.

The artist roster in attendance covered a diverse range of instruments and countries, making this a truly international event. Headlining several events, Jojo Mayer thrilled sold-out crowds with his solo concert and events. Other artists included Philippe Spiesser (vibes/electronics), Lucas Van Merwijk (drumset), Andrew Beall (marimba/percussion), Johan Bridger (marimba), Adam Mason (Brazilian percussion), Lider Chang (percussion), Jianpeng Feng (percussion), and more.

In addition to working with the students, we, the faculty, had an amazing time getting to know each other and learning more about our different cultures and perspectives. Talking with Jojo Mayer about the state of live music in New York City over the past 30 years and the philosophy of where things might lead was one of those unexpected memories created in Beijing.

After a wide array of classes, contests, and concerts, the closing event was a monumental evening consisting of professional Chinese ensembles, guest artist ensembles and soloists, and an award ceremony for the competition winners.

Overall, percussion in China is alive and well, and the summer festival is just the start of an ever-evolving relationship with the PAS China Chapter. Within the country, there is a hunger for knowledge, connection, and information about all different aspects of percussion. Also, there is a wealth of information about Chinese percussion that can be spread throughout the world. We are honored to have the committed officers of the PAS China Chapter working to build the PAS brand in their part of the world, and we are excited to continue to be the organization that can help bridge the gap between our differing cultures.

*The PAS China Chapter website, which is in Chinese, can be visited at [paschina.org.cn](http://paschina.org.cn). RIS*



Chinese Percussion Ensemble during the closing ceremony concert.



Guest artists and PAS China officers (L-R): Yan Wu, Jianpeng Feng, Adam Mason, Shanlin Jiao, Jojo Mayer, Andrew Beall, Lucas Van Merwijk, Roberto Vizcaino, Philippe Spiesser, Johan Bridger, Brian Zator

# PAS PROFILE – JULIE DAVILA

**J**ulie Davila is a renowned percussionist, performer, music educator, and clinician. She was inducted into the WGI Percussion Hall of Fame in 2014 in recognition of over 20 years contributing to the marching arts activity as a leader, teacher, designer, and adjudicator. Julie is currently the percussion coordinator and arranger for the Middle Tennessee State University Band of Blue Drumline and a member of the chamber percussion ensemble the Caixa Trio. In addition, she serves on the PAS Executive Committee and is a member of the WGI and DCI nationally recognized adjudication teams. Julie is the author of *Modern Multi-Tenor Techniques and Solos* and *Impressions on Wood*, published by Rowloff, and she has over 50 percussion solos and ensembles published worldwide.

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

**Julie Davila:** I started in fifth grade. My older brother played alto sax and when going to concerts, I always watched the drummer. I knew right away that I wanted to be a percussionist. I signed up for a summer camp in between fifth and sixth grade and got a solid start with good teachers. In sixth grade, the eighth grader playing drumset in the jazz band and jazz choir got kicked out of band for an attitude problem. The teacher asked me if I had a drumset and said that if I took lessons, they would give me a chance at those spots. I convinced my parents to buy me a drumset that weekend. My first kit was a blue Ludwig Vistalite. I was hooked.

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

**JD:** A very loaded question, as I took a lot from different people. Actually,

not necessarily related to music, but as an educator and motivator, my high school basketball coach, Kenny Vance at Blue Springs High School, was probably one of my most influential teachers and one of the people after which I most model my teaching. His principles of holding yourself to high standards, accountability, self-evaluation, and work ethic impacted me, and these continue to be principles I live by personally and with my students. I had the pleasure of visiting with him a few months ago, and it reminded me of why my time with him was such a powerful transformation. Percussively, Bob Meunier and Dr. Bob Schietroma were two I studied from that changed my life. Additionally, Dennis Rogers, Jim Wagy, Scott Lang, JB Smith, and Mike Drake all were fantastic mentors who guided my path.

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

**JD:** Neil Peart and Steve Gadd were the first drumset players I remember listening to and geeking out about. I went to a lot of Maynard Ferguson concerts in high school, so I remember seeing Gregg Bissonette for the first time with that band and was blown away. At the same time, I was all about DCI, so Fred Sanford, Dennis DeLucia, and Ralph Hardimon were my idols in that genre.

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

**JD:** My first PASIC was performing with the University of North Texas Drumline in 1985 in Anaheim, California. We bused it from Denton to Anaheim, which was quite the trip. I'm sure I wasn't fully aware of what PAS was at the time; I was just traveling with the drumline. However, that first PASIC was absolutely pivotal. I was so inspired by



the exposure to the percussion community, from being completely blown away by the performances, to seeing the exhibit hall for the first time, and interacting with friends, educators, and mentors. I remember being completely star struck when passing people in the hall like Remo Belli, Armand Zildjian, and Vic Firth. These people, were really people? And, they would talk to you! The UNT Percussion Ensemble was also performing a showcase concert at PASIC that year, with Leigh Howard Stevens and David Friedman as guest artists. Not only was PASIC amazing, but the weeks leading up to PASIC, with Leigh and David on campus, were pretty spectacular.

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

**JD:** One of my most memorable performances also relates to a PAS convention, this one in 1987. I played in the UNT snare line for the marching competition, won the mallet individuals competition that year with "Marimba Spiritual," and played lead pan in the all-collegiate steel band concert led by

Cliff Alexis. I remember thinking, “It doesn’t get any better than this; I am so blessed.”

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

**JD:** I have about five facets that make up my “career.” I teach, compose, judge, perform, and consult. Currently, I’m the arranger and drumline coordinator and teach applied percussion lessons at Middle Tennessee State University. As a performer, I perform with the Caixa Trio and freelance in the Nashville area. Additionally, I adjudicate for WGI and DCI and have had the pleasure to consult with numerous high school programs throughout the country. In terms of composition, I’ve been fortunate to have three books and over 25 pieces published for percussion ensemble, drumline, solo marimba, snare, and tenors.

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

**JD:** That is such a tough question. I started on drumset, spent a lot of time with snare—concert and rudimental—and then fell in love with four-mallet keyboards in college. Additionally, there are so many world percussion instrument choices. Lately, I’ve been enamored with the riq. I think the appeal of riq for me is that the colors, grooves, and nuances you can create have a feel similar to drumset.

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

**JD:** The one thing about PAS I want to emphasize is that there is so much value to being a member outside of the once a year PASIC convention. Connecting with a community, building friendships, sharing knowledge, staying inspired, and getting involved typically produces opportunity. Stay connected, get involved.

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

**JD:** It really depends what mood I’m in. Sometimes, I look for something I feel

I don’t know anything about, and then other times I’ll read an article that a colleague wrote or I’ll go through some of the reviews to try to stay current on literature.

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

**JD:** My marriage to Lalo and the world travel I’ve been able to experience due to percussion.

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

**JD:** Spending time with our girls, traveling for DCI or WGI, and if there is any time left in the day, reading.

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

**JD:** I usually listen to NPR or podcasts.

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

**JD:** I usually check my texts to make sure that if my girls needed anything, I see it first thing. Then many times I go to Instagram to see if the girls posted anything new so I can see what they are up to. They live in Chicago and Los Angeles, so any chance I have to get a glimpse of their day is the best. After that, email.

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

**JD:** Practice slower, listen more. **RIS**



# HALL OF FAME SPOTLIGHT

GEORGE GABER, ROY BURNS, AL PAYSON

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](#).

## GEORGE GABER

BY REBECCA KITE

Distinguished as both a performer and teacher, George Gaber's lifetime achievements include work with many of the most important orchestras, composers, and conductors of the twentieth century. His dedication to teaching and standard of excellence live on in his numerous students who are involved in all areas of music throughout the world.

Gaber became a musician in New York in the 1930s. He started professionally with dance bands and Latin groups. Gaber toured the U.S. with the Ballet Russe De Monte Carlo Orchestra from 1937–39 and was timpanist of the Pittsburgh Symphony from 1939–43. In 1940 Gaber was chosen by Leopold Stokowski to be timpanist with the All-American Youth Orchestra (AAYO) for its South American tour.

Gaber's work in New York throughout the 1940s and '50s included performances and recordings with symphony, jazz, modern dance groups, opera, radio, film, and TV productions. He worked with conductors and composers Gian Carlo Menotti, Duke Ellington, Lukas Foss, Paul Whiteman, Noah Greenberg, Erich Leinsdorf, Otto Klemperer, and Heitor Villa Lobos. He worked closely with and premiered several works by Darius Milhaud, Igor Stravinsky, Paul Hindemith, and Bela Bartok. He played with the Los Angeles, Israel Philharmonic, Baltimore, Minnesota, and New York orchestras under the batons of Leonard Bernstein, Zubin Mehta, Sergui Comissiona, Fritz Reiner, Leopold Stokowski, and Walter Susskind.

In 1960 Gaber moved to Indiana University, where he focused on teaching and building a university percussion curriculum and department. "The music that students studied at school didn't reflect what I was performing as a professional," he said. "I wanted to include Baroque music, Renaissance music, pop music, jazz, ethnic percussion, and drumset. At Indiana, I was free to pursue my dream and develop this type of study."

Gaber built a percussion department that, by the mid-1970s, had a reputation for excellence that drew students from around

the world. He lectured and served as an adjudicator at music schools and festivals in the U.S. and around the world including Canada, Costa Rica, Australia, Mexico, Brazil, Israel, Japan, and China, including the Aspen, Colorado, and Banff, Canada Music Festivals. The Secretary of UNESCO in Paris recommended him as advisor and participant for the "Percussion of the World" Festival of Iran in 1969. Gaber continued to premiere and perform new music, working with composers Dave Brubeck, David Baker, Lukas Foss, Donald Erb, Fred Fox, and John Eaton.

Gaber's accomplishments as an educator are reflected by the activities of his students who are employed in symphonies, colleges and universities, recording studios, and in the music business around the world. The most well-known of these include Cleveland Orchestra principal percussionist Richard Weiner, jazz drummers Peter Erskine and Jeff Hamilton, and rock drummer Kenny Aronoff.

Perhaps Gaber's greatest contribution to percussion was his dedication to excellence. Dr. Stuart Marrs says, "Gaber instilled in his students an inextinguishable drive for the pursuit of excellence. In turn, these students have passed this legacy on to their own students."



[Read George Gaber's full PAS Hall of Fame bio here.](#)



# ROY BURNS

BY RICK MATTINGLY

If PAS elected people to the Hall of Fame based on their sense of humor or the number of musician jokes they know, Roy Burns would easily qualify. But people are voted into the PAS Hall of Fame in recognition of their accomplishments as performers, teachers, composers/authors, or in the industry. Burns made contributions in all of those areas.

Born in 1935 in Emporia, Kansas, Roy began taking drum lessons at age seven at Emporia State College. Roy then took lessons from the drummer in the local dance band. When that drummer went back to college, Burns became the drummer in the band. "I was 14 at the time," Roy says, "I was playing with all these older guys, and they demanded that I be as professional as a 14-year-old can be."

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. "He listened to each of us play," Roy remembered, "then he said, '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 and began studying with Jim Chapin. Burns was soon doing freelance gigs and club dates around New York City. Burns also attended Juilliard for a semester, but he left to go on the road with Woody Herman. After three and a half months with Herman, Roy landed a gig with Benny Goodman.

Roy stayed with Goodman for over three years, and then went back to freelancing around New York. Roy also became

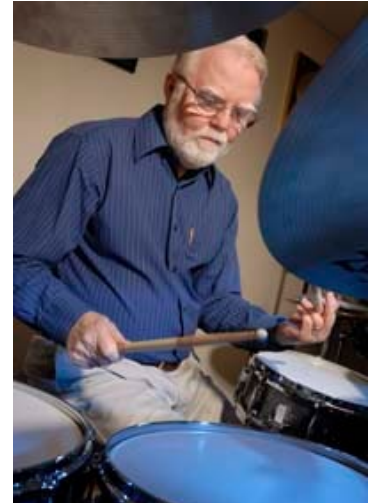
a staff musician at NBC, becoming the drummer for *The Merv Griffin Show* and *Saturday Prom*, and sometimes subbing on *The Tonight Show*. After backing Lionel Hampton on the Griffin show, Burns played with Hampton in Las Vegas for six months.

Back in New York, Burns freelanced and started teaching, and that led him to writing instructional drum books. Some of his most popular books were his *Advanced Rock and Roll Drumming*, *Developing Finger Control* (with Lewis Malen), *Multiple Percussion Solos* (with Sandy Feldstein), *Studio Funk Drumming* (with Joey Farris), and *The Best of Concepts*, a collection of articles he wrote for *Modern Drummer* magazine.

Burns became an endorser of Rogers drums, which led to drum clinics. In 1966 Roy went to Hawaii for two years to play with Joe Bushkin. 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 also became associated with Paiste cymbals and did clinics for that company as well. 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.

Roy quit Rogers in 1980 and with a partner, Ron Marquez, started Aquarian Accessories. Aquarian's first product was the Cymbal Spring and they went on to make graphite drumsticks and drumheads. Meanwhile, Roy was still teaching, playing, doing clinics, and writing books. His final performance was in 1997 at the Modern Drummer Festival Weekend. He continued running Aquarian until his death on May 5, 2018.

[Read Roy Burns' full PAS Hall of Fame bio here.](#)



▶ Tap to play Video



Roy Burns playing "Sing, Sing, Sing" with the Benny Goodman Orchestra in 1958.

# AL PAYSON

BY JAMES A. STRAIN

Al Payson retired from the Chicago Symphony Orchestra in 1997 after performing with that organization since 1958. Prior to accepting the CSO position, Payson had graduated with a B.M. degree in Applied Percussion from the University of Illinois as a student of Paul Price. He then spent one season with the Louisville Orchestra and one season with the Chicago Lyric Opera Orchestra. He was invited to join the Chicago Symphony Orchestra by legendary CSO Music Director Fritz Reiner.

Specific performing highlights cited by Payson include the Grammy award-winning recording of Ravel's "Bolero" under the baton of Sir Georg Solti, featuring Payson on snare drum, and the fact that the CSO was chosen to record the soundtrack for Disney's *Fantasia II*.

In addition to his orchestral performing career, Payson is highly revered for his educational activities, product development, and numerous publications. As a clinician for Ludwig Industries, Payson has presented numerous clinics and authored many articles in an effort to help educate the percussion and music community.

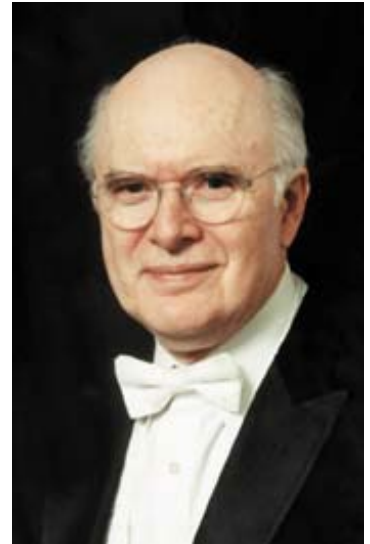
Payson taught at the DePaul University School of Music for many years, and he was instrumental in developing the school's comprehensive percussion program. Former students are quick to praise Payson's influence in their lives and careers. Bobby Everson, Timpanist with the Chicago Sinfonietta, who studied with Payson from 1978-85, remembers that, "Al has always had a sincere, genuine interest in his students and cared personally for each of them. As a teacher, he sets the best example possible on how to be a gentleman, how to communicate in a professional manner, and how to have each part prepared for rehearsals—all things that are necessary in order to succeed in a musical career."

As an entrepreneur, Payson developed several products that are used by percussionists throughout the world. Among these are aluminum-shaft timpani mallets with a textured, vinyl grip; tunable, pitched "timp-toms" that were developed by Remo into RotoToms; and the "Jonesie Stick Tote," the original soft stick bag used by drummers to hang sticks from their floor tom. This bag, based on the popular soft trumpet bags, was developed with Harold Jones, a drummer with the Count Basie Orchestra.

Perhaps Payson's most wide-ranging educational products are his numerous publications. These include his popular *Snare Drum in the Concert Hall* and *Techniques of Playing Bass Drum, Cymbals and Accessories* books, as well as numerous other books and literature. Payson's solo and ensemble literature is graded for use by high school and college-age players. His multiple-percussion solo "Die Zwitschermaschine" ("The Twit-

tering Machine") is a popular recital piece.

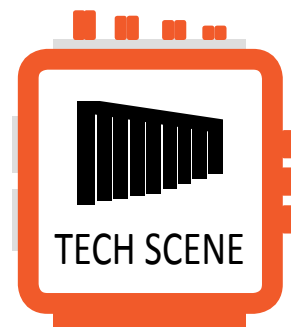
Jim Ross, Percussionist with the Chicago Symphony, became a colleague of Payson's when he joined the CSO in 1979. "When I think of Al," said Ross, "the first thing that comes to mind is that he is always the voice of reason and an island of calm. In a business where, all too often, inflated and fragile egos are the norm, I never saw even a hint of that with Al. He is the epitome of a 'good colleague.' Also, Al is a wonderfully insightful musician, and I would never hesitate to go to him with a question about something I had to play. He always had something useful to say when asked."



[Read Al Payson's full PAS Hall of Fame bio here.](#)

# TECH SCENE: PORTABLE RECORDING DEVICES

BY CHASE BANKS AND PETER SOROKA



**H**and-held recording devices are some of the more affordable options for percussionists who are new to recording. These can deliver results that are far better than just using your phone.

Here are a few tips for recording with a hand-held device:

- **HEIGHT:** Roughly ear level, on a music stand as far as it can extend.
- **DISTANCE FROM SOURCE:** 4 to 6 feet (or as far as you are able in a practice room).
- **GAIN:** Adjusted to allow room for the loudest part of the piece to not “clip” or distort.
- **CENTERED:** Center the recording device over the center of the range that you play.
- **STEREO IMAGE:** Adjusted to capture a wide sonic view of your performance, but set at a point that does not extend past the area of the instrument that you are playing.
- **AUDIO SETTINGS:** Adjust the settings on your device to record audio as a .wav file at the highest bit rate available (for example: 44.1 kHz at 16 bits would be CD quality. Higher is even better, but be aware that file sizes start to increase dramatically).

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!

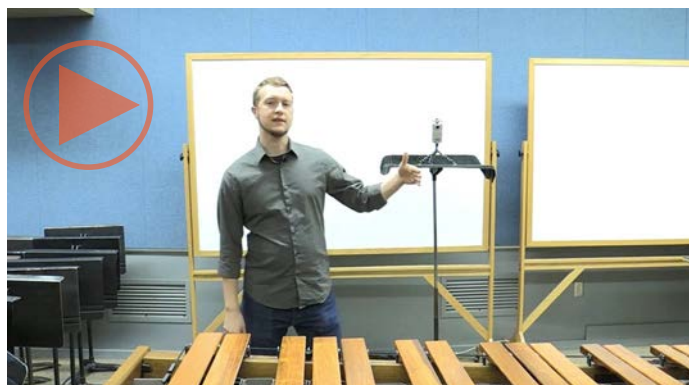
## Gear used in the video:

Zoom Q2HD  
Gorilla Pod Stand  
Black Towel  
Music Stand

**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.



▶ Tap to play Video



**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.



*The PAS Technology Committee is proud to produce this “Tech Scene” video 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 to help students, private teachers, and band directors learn the ins and outs of technology related specifically to the percussion world. **RIS***



# PEOPLE AND PLACES

## POLAND

The 2018 Poland PAS Day of Percussion™ was held Aug. 7 in Warsaw during the VIII International Percussion Workshops. The Poland PAS chapter organized a concert of young percussionists from Poland, Germany, and Belarus who played pieces on snare drum, timpani, and vibraphone as well as in percussion ensembles. Over 35 students and 10 teachers attended the event.

After the concert, **Mariusz Mocar-ski** gave a lecture about the structure, benefits, and opportunities of PAS and PASIC, and young talented Polish percussionist **Grzegorz Chwalinski** reported on PASIC17, which he attended.

## USA

### New Jersey

The Dean Witten Memorial Scholarship Concert (A Celebration of His Legacy at Rowan and Beyond) was held on Sept. 9 at Rowan University in Glassboro. Witten, who passed away on March 16, 2018, joined the faculty at then-Glassboro State College in 1979 and taught there for 38 years, building a strong percussion program. While at Rowan, he commissioned and premiered 50 new works for percussion ensemble and served for a time as chair of the Department of Music.

In addition to his career as an

educator, Witten was an active freelance percussionist, playing in New York City, Atlantic City, in recording studios, and on Broadway. He performed as the percussionist with Frank Sinatra for eight years, both in concert and on recordings, and Witten also toured with such celebrities as Sammy Davis Jr., Dean Martin, Rosemary Clooney, Johnny Mathis, and Tony Bennett.

Witten received his Bachelor of Music degree and Performer's Certificate from the Eastman School of Music (Rochester, New York) and his Master of Music degree from Trinity University (San Antonio, Texas). He taught at Trinity University, St. Mary's University, and the University of Texas at San Antonio during his years with the San Antonio Symphony (1973–78).

The special concert was organized by Witten's son, **Dr. Matthew Witten**, Acting Director of Percussion Studies at Rowan. The program opened with a performance of the traditional rudimental piece "The Downfall of Paris," performed by students, alumni, faculty, and friends. Matt Witten then played Bach's "Sarabande" from "Partita No. 2 for solo violin" on the marimba. "My father loved Bach," Matt Witten wrote in the program notes. "He particularly loved teaching Bach on the marimba."

The next piece was Daniel Levitan's "Marimba Quartet," performed by **Jake Koester, Salvatore Mazzotta, Tyler Sarfert, and Justin Seenarine**. Dr. Adeleine Tomasone, a colleague of Dean's at Rowan University since 1983, performed Kazuo Fukushima's "Mei" for solo flute. Then the **Rowan University Percussion Ensemble** played "Ionisation" by Edgar Varèse.

A special guest on the concert was **Gordon Stout**, Professor of Percussion at Ithaca College and a classmate of Dean's at Eastman. Stout premiered his new marimba solo, "Epitaph," dedicated "for Dean, Larissa, Nora, Grace, Lindsey, Sage, and Semara."

Under the direction of Matt Witten, the Rowan University Percussion Ensemble (RUPE) Alumni All-Stars performed "Like Clockwork" by Jennifer Higdon. The piece was premiered at Rowan in Nov. 2012 during Dean Witten's 100th Percussion Ensemble Concert. Next on the program was a marimba orchestra, under the direction of **Dan C. Armstrong**, Director of Percussion Studies at Penn State University, playing a Musser/Armstrong arrangement of "Largo" from Dvorak's "New World Symphony."

The RU marimba orchestra performed two more pieces, an homage to the influence of the Marimba Masters who played Musser arrangements when Witten was a student at Eastman. (Dean inherited a "Deagan Century of Progress" marimba, from the 1933 Chicago World's Fair, which had been owned by his mentor and teacher James Dotson, a former member of the Marimba Masters and principal percussionist with the San Antonio Symphony when Dean joined the orchestra.) Salvatore Scarpa, Director of the Rowan University Orchestras, conducted "Finlandia" by Sibelius (arr. Musser/Peters) and Barber's "Adagio" (arr. Eyler), which was one of Dean's



Poland PAS Day of Percussion™



favorite pieces and one of his requests to be played at his memorial service.

The final piece on the concert was Thomas Albert's "A Maze with Grace," performed by the combined student and alumni ensembles, along with members of the RU Music Faculty. Written for an indeterminate ensemble, it lent itself to the unique combination of percussion ensemble and other instrumentalists who wanted to pay their respects to Dean Witten.

"Dean's time at Rowan is best summarized by the word passion," Dr. Richard Dammers, Dean of the RU College of Performing Arts, wrote in the program. "His passion for music, student success, and excellence leaves a large legacy that will be carried forward by the Department and by his students around the world in the years to come. Through the generosity of an anonymous donor, Dean's studio space (Wilson 154) is officially dedicated as the Witten Percussion Studio, a fitting way to mark the space where he gave so much to so many."

## Pennsylvania

The World Drum Corps Hall of Fame inducted **Jeff Prosperie** into its Class of 2018 on Aug. 31 during a banquet in Williamsport. The non-profit organization honors individuals who have contributed significantly to the development and continuing excellence of the drum and bugle corps activity over the years.

Master Sergeant Jeff Prosperie joined the West Point Band's Hellcats in 2006 and currently serves as both the section leader and principal drummer of the percussion section. He is the only drummer to win the "triple crown" of individual snare championships: Drum Corps International/DCI (1988), Percussive Arts Society/PAS (1988), and Drum Corps Associates/DCA (2007). Prosperie has served as an adjudicator for 15 DCI World Championships, 13 DCI Individual Championships, and numerous WGI (Winter Guard International) competitions.

Prior to his military career, Prosperie taught at the University of Louisiana at



Jeff Prosperie was inducted into the World Drum Corps Hall of Fame's Class of 2018

Lafayette and performed as principal percussionist with the Baton Rouge Symphony Orchestra. He also marched with the Bayonne Bridgemen, Star of Indiana, and Phantom Regiment Drum and Bugle corps and served as the percussion designer and caption head for the Regiment.

Prosperie earned a Bachelor of Music Education degree from Louisiana State University and a Master of Music degree from the University of North Texas. He has presented clinics throughout the United States, Canada, Europe, and Japan, including PASIC, TMEA, and the Midwest Band and Orchestra Clinic. Prosperie is also a featured artist on the PAS DVD, *The Rudiment Project*.

## ON THE ROAD

Drumset artist **Gregg Bissonette** presented six clinics in Germany during this past summer: Musik Halle in Nürnberg (July 30), Music n More Musikschule in Gründau (July 31), Dr. Drum in Mainz-Kostheim (August 1), Drumladen in St. Leon-Rot (August 2), Musicland in Albstadt-Tailfingen



Gregg Bissonette performing in Kansas City, Missouri with Ringo Starr and his All-Starr Band (photo by Mark Schierholz/Drummers Visions Magazine)

(August 3), and Soundland in Fellbach (August 4). His clinic tour was sponsored by Dixon drums, Sabian cymbals, Vic Firth drumsticks, Remo drumheads, LP accessories, DW pedals, and Direct Sound headphones.

Bissonette also traveled to Seoul, South Korea August 13–15. While there, he visited with many professional drummers in the area and also gave a clinic at the Rhythm Store. He then traveled to Shanghai, China where he served as a guest judge on a televised drum competition. These appearances were sponsored by Dixon Drums and Reliance International Corp.

Gregg continues to perform and tour with Ringo Starr and his All-Starr Band. Their September tour took them across the U.S., from Radio City Music Hall in New York City, to Denver, Kansas City, Milwaukee, and San Jose, with numerous cities in between. **RS**

# UPCOMING

## OCTOBER

### Confluence Percussion Duo

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

Where: ECSU Fine Arts Instructional Center, 83 Windham St.  
Willimantic, CT 06226

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

### XYLOPHONE NOW!

When: October 6, 1:00-9:00 P.M.

Where: NYU Steinhardt, Frederick Loewe Theatre

Info: <https://steinhardt.nyu.edu/music/percussion/>

### 18th Annual Hollywood Drum Show and Music Fest

When: October 13

Where: Glendale Civic Auditorium

Info: <http://hollywooddrumshow.com>

### KOSA Cuba Holguin 2018

When: October 23-30

Where: Cuba

Info: [kosamusic.com/events/kosa-cuba-holguin-2](http://kosamusic.com/events/kosa-cuba-holguin-2)

## NOVEMBER

### The Hartt School Percussion Ensemble

When: November 2, 7:30 P.M.

Where: Bliss Rehearsal Hall, 200 Bloomfield Ave.,  
West Hartford, CT, 06117, US

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

### The Hartt School Percussion Ensemble

When: November 3, 7:30 P.M.

Where: Bliss Rehearsal Hall, 200 Bloomfield Ave.,  
West Hartford, CT, 06117

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

### Thomas Lang Drumming Bootcamp

When: November 9-11

Where: Palm Garden Hotel, Thousand Oaks, CA

Info: [thomas lang drumming bootcamptrack/click?u=e1932bd-0f126723062ed5224a&id=f2de394183&e=00eada76b5](http://thomaslangdrummingbootcamptrack/click?u=e1932bd-0f126723062ed5224a&id=f2de394183&e=00eada76b5)

## DECEMBER

### Hartt School Percussion Ensemble

When: December 1, 7:30 P.M.

Where: Millard Auditorium, 200 Bloomfield Ave.,  
West Hartford, CT, 06117

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

### ECSU Percussion Ensembles

When: December 2, 2:30 P.M.

Where: Eastern Connecticut State University Fine Arts  
Instructional Center, 83 Windham St., Willimantic, CT, 06226

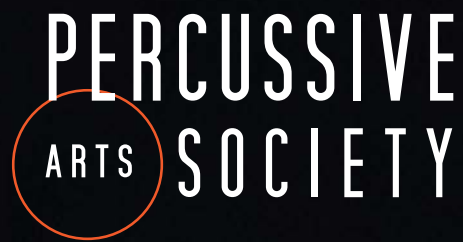
Info: [calissij@easternct.edu](mailto:calissij@easternct.edu)

### SHU Percussion Ensemble

When: December 2, 3:00 P.M.

Where: Sacred Heart University, 5151 Park Ave., Fairfield,  
CT, 06825

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



## NOW OFFERING GROUP MEMBERSHIPS

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

### Each Group Membership comes with:

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- one (1) individual All Access membership (a \$105 value)
- unlimited Backstage student memberships

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

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



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



# PRODUCT SHOWCASE

## DRUM CHANNEL

### New Drummer Directory

Whether it's technique, timekeeping, tuning, or virtually any other drumming-related subject, the Drum Channel website contains the widest variety of educational drum videos on the internet. Plus, with nearly 1,000 lessons, courses, classes, and play-alongs available from more than 150 of the world's top drummers and percussionists, Drum Channel also offers the largest quantity and highest quality of online drum instruction.

With the addition of its advanced "Drummer Directory," Drum Channel has given drummers a quick and easy way to choose their teacher and topic. The directory features an alphabetical listing of every drummer on the DC site, from such legends as Terry Bozzio, Neil Peart, Jim Keltner, and Charlie Watts to such modern stars as Luke Holland, Thomas Lang, Tony Royster, Jr., and Dave Elitch, with sublinks to individual pages for all players showing all of their available content. Drummers can select the instructional videos they want to watch and access the content from the Drum Channel store.

For more information, visit [drumchannel.com](http://drumchannel.com).

## GRETSCH

### All-New Gretsch Drum Finishes

Currently celebrating its 135th Anniversary, Gretsch Drums has announced the addition of several durable Nitron laminates to its line of popular-priced drumset series including Catalina Club, Renown, and Gretsch Energy. The Gretsch Catalina Club 4-piece Jazz configuration is now available in Blue Satin Flame, Renown Series drumsets are now available in "big flake" Turquoise Sparkle and Copper Sparkle finishes, and the "ready to play" Gretsch Energy series sets now include a Ruby Sparkle finish option.



Catalina Club 4-piece configurations are built around a 14-inch deep bass drum that delivers a warm, punchy vintage tone. It's hardware components give the series a distinctive flair that pays homage to the company's 135-year legacy. From the round "gas cap" bass drum mount plate and Mini GTS mounting system to the reduced-mass tom mount brackets and Gretsch T-Wing screws and bolts, Catalina Club has classic mahogany shells and the original 30-degree bearing edge that made them famous. Additional Gretsch Catalina Club finishes include Gloss Crimson Burst, Piano Black, Satin Antique Fade, and Satin Walnut Glaze. Blue Satin Flame finish is available only in CT1-J484 configuration, 7- by 10-inch and 14- by 20-inch add-ons.

The Gretsch Renown features the classic 7-ply Gretsch formula maple shells, with 30-degree bearing edges and exclusive "Silver Sealer" interiors and Gretsch's player-friendly "302" hoop. Additional Gretsch Renown finishes include Cherry Burst, Gloss Natural, Piano Black, Satin Tobacco Burst, Silver Oyster Pearl, and Vintage Pearl.

The Gretsch Energy features 7-ply poplar shells with 30-degree bearing edges and are equipped with 1.6mm triple flanged hoops and Remo drumheads. Plus, it includes all of the hardware needed to get the aspiring drummer started, including a bass drum pedal, hi-hat stand, snare stand, and both a boom and straight cymbal stand. Energy kits also include a Zildjian Planet Z cymbal pack. Existing Gretsch Energy drumset finishes include Brushed Grey, White, and Black. Cymbals are included with kit in the U.S. only; international markets may vary.

To find out more about the new Gretsch finishes on the Catalina Club, Renown, and Gretsch Energy ranges, and all other product visit [gretschdrums.com](http://gretschdrums.com).

## PORTER & DAVIES

### BC-X is the Ultimate Stripped Down Tactile Monitor

Porter & Davies are delighted to announce the launch of the new BC-X, a super-mini version of their BC2 and BC Gigster. This new, pint-sized version comes with simplified professional standard features and a price as streamlined as its size.

Four years in the making, the BC-X has the same quality build, identical response time, and many of the same components as the BC2 and BC Gigster.

The BC-X features the com-



pany's new, unique TT1 Precision Devices Transducer built into the top of the patented throne. This uses bone conduction to deliver a potent, accurate reproduction of what is being played, without sound. The new transducer allows the BC-X to deliver 75 to 80 percent of the power and performance of the BC2 and Gigster systems.

At less than a third of the weight of the BC2 and more than ten percent lighter than the BC Gigster, the new engine is highly portable. It is supplied with a comfortable, all vinyl, 13-inch round throne. Both fit comfortably into an All-In-One Hard-case that is available as an optional extra. All this has enabled the company to significantly reduce the stage footprint of the unit and reduce the price.

As with all Porter & Davies tactile monitoring systems, the BC-X enables drummers to connect with their kit whilst playing in a totally tangible way, allowing them to feel and experience their bass drum as well as hear it. The ultra-compact BC-X is suitable for touring, gigging, studio work as well as at home.

To find out more about the BX-C and the other Porter & Davies products, visit [porteranddavies.co.uk/products](http://porteranddavies.co.uk/products).

## ROLAND

### Second 808-Inspired PUMA Sneaker

Roland Corporation has teamed up with the global sports brand Puma to unbox a second new TR-808-inspired sneaker, the PUMA RS-100 Roland. Roland's partnership with PUMA kicked off earlier this year with the unveiling of their first sneaker collaboration, PUMA's RS-0 Roland, also inspired by the legendary 808 drum machine.

While the RS-0 Roland is a complete reboot of PUMA's classic 1980s R-System line of running sneakers, the new RS-100 Roland retains a more retro look, but decked in modern materials.

The upper of the RS-100 Roland features a vibrant orange suede Formstrip with white reflective edges amidst a combination of white-red pebble leather, black ripstop nylon panels, and yellow suede. Puma and Roland branding can be found on the tongue label, the footbed, and the anodized metal hangtag. "Rhythm Composer TR-808, Computer Composer" is printed on the heel. A Puma and Roland logo is printed on the footbed while the outsole features lines that mimic the lights on a synthesizer. All colors and detailing represent 1980s retro hues found on a Roland TR-808 drum machine.

Unveiled last spring, the RS-0 Roland, also inspired by the TR-808 drum machine, features 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, while the orange hue continues to the translucent rubber outsole. Puma and Roland



branding can be found on the tongue label, footbed, and the anodized metal hangtag.

RS-0 and RS-100 sneakers can be purchased at [Puma.com](http://Puma.com), at Puma stores, and through leading retailers.

## SABIAN

### Center Hammered Triangles with Boosted Projection and Shimmer

Manufactured from heavier gauge phosphor bronze than other Sabian triangles, new premium Center Hammered Triangles allow for more projection and offer more clarity in any performance venue. In addition, the dense center hammering technique produces a rich timbre with overtones, rather than a single penetrating pitch.

For occasions where a consistency of timbre is required, such as a sequence of notes, Sabian has provided un-hammered areas at the corners where percussionists typically play for this effect.

For a single rich sound, percussionists can play on the multi-surfaced, center-hammered area.

For more information, visit [sabian.com](http://sabian.com). **RIS**



# INDUSTRY NEWS

## BRITISH DRUM COMPANY

### Kilpatrick Welcomed as International Marching Specialist

Nearly three years after launching the British Drum Co., the Marching Division has announced Jim Kilpatrick MBE as their International Marching Specialist. Kilpatrick, who was awarded an MBE in 2004 for “services to music,” has won the World Drum Corps Championships an unprecedented 19 times, including 11 consecutive titles, a record that still stands. Kilpatrick has also won the World Solo Drumming Championships a record 16 times.

The British Drum Company, which launched in September 2015, was founded by drum maker Keith Keough, Kasabian drummer Ian Matthews, marching specialist Stu Warmington, product designer Alan Kitching, and award-winning comedian and drum enthusiast Al Murray.

Commenting on Kilpatrick’s appointment, Marching Division Manager Warmington said, “When we started the company it was my dream to bring on the top professionals in their relevant fields and when it came to the pipe band world there was no one better qualified for the job. To actually have Jim join the company is a great day for the British Drum Company. The expertise and knowledge he brings to the company is second to none, and we relish the opportunity of working with him.”

Kilpatrick’s replied, “I’m thrilled to join the British Drum Company team, a company that has the most talented people in the industry with a deep commitment to excellence. When I look at the British Drum Company, I see a company that has already made a huge mark on the global drumkit market, and I’m excited about many of the things in the marching and pipe band range that we’ll be working on together in the near future.”

For more information, visit [britishdrumco.com](http://britishdrumco.com).

## DRUM CHANNEL

### Podcasts Bring Artist Access to a New Audience

Launched August 13, 2018 with a special edition featuring J.R. Robinson (Michael Jackson, Eric Clapton, Quincy Jones, Lionel Richie, Chaka Khan), drum education website Drum Channel introduced a new series of informative and entertaining podcasts. The podcasts are hosted by Paul Jennings and bring Drum Channel’s exclusive access to today’s most popular and influential drummers to a new platform and a world-wide audience.

“For anyone into drums and drumming, hearing a drummer tell his or her own story is a captivating and revealing experience,” Jennings explains.

In the premier DC Podcast episode, Robinson shared the story of his 30-year career as one of the world’s top session drummers. He described meeting record producer Quincy Jones and

working on multiple Michael Jackson albums, plus his collaborations with many other superstars in the studio and on tour.

Also airing during August were daily podcast episodes with Curt Bisquera (Sarah MacLachlan), Mona Tavakoli (Jason Mraz), Peter Erskine (Weather Report, studio drummer/educator), and the judges, sponsors, and producers of the groundbreaking Hit Like A Girl contest for female drummers.

Over the next few months, DC Podcast subscribers will hear additional stories from more world-famous drummers and percussionists every Wednesday, including Jonathan Moffet, Stephen Perkins, Thomas Lang, Lindsay Artkop, Steve Forman, Gerri Gibbs, Jordan West, Walfredo Reyes, Jr., Rich Redmond, Virgil Donati, and JP Bouvet.

The Drum Channel Podcast is available at [drumchannel.com/podcasts](http://drumchannel.com/podcasts) and [youtube.com/drumchannel](http://youtube.com/drumchannel) as well as Apple Podcast, Google Play, Spotify, Stitcher, Soundcloud, Tune In, Overcast, Podbean, Libsyn, Amazon, and most other podcast delivery services. For more information, visit [drumchannel.com](http://drumchannel.com).

## INNOVATIVE PERCUSSION

### IP Welcomes Abe Rounds

Hailing from Sydney Australia, Abe Rounds started playing drums at age one and has never looked back. Now at age 26 and residing in Los Angeles, he is a member of Meshell Ndegeocello’s band. He has recorded, performed, and toured extensively with such artists/producers as Seal, Andrew Bird, Trevor Horn, My Brightest Diamond, Susanna Hoffs, Aimee Mann, and Doyle Bramhall II. His passion for the drums extends to production, writing, and engineering. As a composer, he has contributed to all three seasons of the hit OWN Network TV series *Queen Sugar*.



## MAPEX

### Partnership with Florida State Marching Chiefs

Mapex Marching Percussion is proud to announce a new partnership to be the exclusive provider of marching drums to meet the needs of the Florida State University Marching Chiefs.

Dr. Patrick Dunnigan, FSU Director of Bands commented, “We are looking forward to using our new Mapex percussion equipment as the Marching Chiefs entertain the always enthusiastic fans at Florida State University. Everyone we know currently using Mapex is super excited about the gear, and we are proud to be a part of the Mapex family.”





The new FSU Mapex drum lineup was customized in the Mapex Mt. Juliet Tennessee drum shop, and includes ten snare drums, five Classic Cut Sextet Tenors featuring the patented RMI Free Floating Lug Bridge system, and six tonal bass drums. The entire battery is finished in FSU Chiefs Garnet Sparkle. Mapex Percussion Product Manager Jeff Mulvihill remarked, "I am really excited to see Mapex on the field with the Marching Chiefs. This band has a reputation as big as its sound with the tradition and style to back it up."

For more information on Mapex Drums visit [mapexdrums.com/us](http://mapexdrums.com/us).

#### Partnership with Ohio State Marching Band

Mapex Marching Percussion is proud to announce a new partnership with the "Pride of the Buckeyes" Ohio State Marching Band. With well over 100 years of rich history, the Ohio State Marching band is regarded as one of the best and most esteemed ensembles of its kind. Known recently for pushing the creative marching entertainment envelope while also keeping traditional styles in place, the 2018 OSU Drumline will take the field utilizing the most contemporary battery style in the group's history. OSU Percussion Instructor Mark Reynolds remarked, "Mapex has been extremely supportive of what we do here at OSU, and I and the drumline members are really excited to be marching and playing these drums."



This new Mapex drum lineup includes modern corps style 14x12 snare drums, a full complement of tonal bass drums, and a customized multi-tenor section featuring instruments specially configured in the Mapex Mt. Juliet Tennessee drum shop using the patented RMI Free Floating Lug Bridge System to accommodate the width of the stadium tunnel entrance that the band uses to enter the field on home game days. The entire battery is finished in mirror chrome.

Mapex Percussion Product Manager Jeff Mulvihill remarks, "We are thrilled to be a part of the OSU Marching Band tradition as it continues to grow and progress. We respect the desire to entertain fans with contemporary style while keeping the established traditions at the forefront."

For more information on Mapex Drums visit [mapexdrums.com/us](http://mapexdrums.com/us).

#### RBimusic

##### Best in Show at Summer NAMM

RBimusic received their third "Best in Show" win at the NAMM Show in four years for Vintage guitars and Toca Percussion with the prestigious Companies to Watch Award.

Based in Fort Worth Texas, RBimusic has made a massive impact in the U.S. since taking on distribution of JHS's Fret-King and Vintage guitar ranges and their recent purchase of the Toca Percussion line, not only by getting the products stocked in by



(L-R) Lane Davy; Jon Vanderploeg, M&A Investor Relations; Rick Taylor; and President and CEO Brad Kirkpatrick with the new Toca Custom Deluxe Congas in the Red Sparkle finish.

dealers across the country, but also by engaging successfully with the press and media and by bringing on board many endorsers, both high profile and grass roots.

Executive Vice President of Sales and Marketing Lane Davy commented that “the acquisition of Toca in 2017 has been an absolute boon for RBImusic. We’re really excited to be able to breathe the new life into such an iconic brand!”

For more information, visit [tocapercussion.com](http://tocapercussion.com).

## ROLAND

### Hatem Serving Nashville Market Artist Relations

Coinciding with the recent grand opening of its new Nashville Artist Relations Center, Roland has appointed James Hatem to serve as Artist Relations representative. He will be based in Nashville and serve the city’s growing A/R needs on behalf of the Roland and BOSS brands. The announcement is part of Roland’s updated corporate artist relations strategy, which has seen the company’s A/R footprint expand to include dedicated centers in Los Angeles, Nashville, London, Vancouver, Toronto, Berlin, and Tokyo.



James Hatem, Roland Artist Relations representative in Nashville

A graduate of Belmont University, Hatem has served as Marketing, Sales, and Business Manager for Natchez Hills Studio and Writers Retreat, as well as Marketing and PR consultant for Leadership Music: Music Makes Us. He has also served as a private music teacher and, as a recording artist himself, is well versed in the Roland and BOSS product lines, as well as the A/R needs of Nashville’s artist community.

Hatem will spend much of his time based at Roland’s new Nashville Artist Relations Center, located within Love Shack Studios in Nashville’s Music Row neighborhood. Founded to serve the needs of current and prospective Roland and BOSS artists, the new center will be a hub for a variety of activities, including product support, social media initiatives, interviews, sessions, and unique streaming events, photo shoots, gear demos, and much more.

To learn more, visit [Roland.com](http://Roland.com).

## SABIAN

### Third Annual Cobham Retreat in Arizona

Sabian and the Sabian Education Network (SEN) were proud to sponsor two scholarships to the third annual Billy Cobham Art of the Rhythm Section Retreat in Mesa, Arizona. The scholarship winners were Felipe Drago from the U.K. and Rodrigo Villanueva-Conroy of the U.S.

The third annual Billy Cobham Art of the Rhythm Section Retreat welcomed 30 musicians to classes and performance

coaching with legendary musicians Billy Cobham, Dom Famularo, Ron Carter, Kenny Barron, and Lee Oskar. In addition, 14 local students were also given access to the classes. This annual retreat offers a unique educational experience for guitar, bass, drums, keyboards, and wind instruments. The attendees represented a wide range of musicians, including music educators, advanced students (high school, university and post-graduate-level), semi-pros, working professionals, and lifetime learners from all over the USA, U.K., and South America.

The Sabian Education Network offers exclusive webinars, local events, discussion panels, education resources, and a robust website offering guidance and answers to the challenges most frequently encountered by drum teachers. Webinar presenters for SEN have included Dave Weckl, Stanton Moore, Mark Guiliana, Gregg Bissonette, and many others.

All drum educators are invited to [sabianed.com](http://sabianed.com) to sign up for a SEN membership.

### New Online Custom Shop

Sabian has launched a new, online Custom Shop to help drummers build the cymbal of their dreams. With the power to select from over 29 million custom cymbal configurations, drummers can design their dream cymbal on the new site, consult with Sabian sound specialists, then order and purchase from their favorite drum shop.

The Sabian Custom Shop works by navigating drummers through each stage of the cymbal making process, while helpful video clips provide guidance at each step. The menu of customizable options allows for a huge array of choice in size, profile, weight, bell size, hammering, lathing, custom enhancements, and many more options.

The process allows drummers to sit, listen, learn, and choose before purchasing from their favorite drum shop. By including brick and mortar drum shops in the Custom Shop program, Sabian is working to ensure they remain a viable and active hub for drum communities around the country.

To learn more, or to start building your own dream cymbal, visit [sabiancustomshop.com](http://sabiancustomshop.com).

### New Warehouse Management System

Sabian has invested heavily in a new warehouse management system, greatly enhancing the cymbal manufacturer’s ability to service customers. By increasing efficiencies at every step of production, the ultimate result will be greatly improved sales order fulfillment rates and accuracy. Customers, whether retailers throughout North America or international distributors, will reap the benefits of improved stock control, order picking efficiency, better route planning, and streamlined customer returns management.

According to Chris Rossiter, Sabian VP of Manufacturing, “Since 2016 when we adopted a direct-to-retail distribution model in North America, we committed to a path of continual improvement of production processes. Implementing a new WMS is our biggest step yet, and reaffirms our commitment to our customers around the globe.”

## ZILDJIAN

### Competition Winner Announced

The Zildjian family is pleased to announce that the 2018 Kerope Zildjian Scholarship winner is Omar El-Abidin, a student at the Juilliard School. Omar is a student of Markus Rhoten and Daniel Druckman and will receive a \$3,000 tuition award, \$500 toward a trip to the Zildjian factory, and complimentary cymbals.



The first round of competition was judged by John Tafoya, professor of percussion and chair of the department of percussion at the Indiana University Jacobs School of Music. A small group of finalists were chosen, and their unmarked CDs were sent to Cynthia Yeh, principal percussionist of the Chicago Symphony Orchestra and percussion faculty member at the DePaul University School of Music.

The Kerope Zildjian scholarship is an opportunity for the Zildjian family to pay tribute to Kerope, who presided over one of the most-storied periods in Zildjian history. From 1865 until his death in 1909 in Constantinople, Kerope continued to develop the classic K Zildjian sound, coveted by the world's greatest percussionists. In memory of Kerope's deep commitment to the art of craftsmanship, the Zildjian family established this scholarship to encourage and reward percussionists in their pursuit of performing excellence. **RIS**



# FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

## RINGER TIMPANO



Donated by Gregory W. White. 2002-01-01.

Immediately following World War II, Günter Ringer, father of the timpanist of the Berlin Philharmonic, recognized the need for the manufacture of high-quality, Dresden-style timpani. In addition to the high quality of the instruments, he revolutionized the basic design of the clutch and ratchet pedal tuning mechanism by moving the lever arm to the far side of the player. This resulted in a more efficient weight balance by the performer's foot and eliminated the need for counter balancing weights.

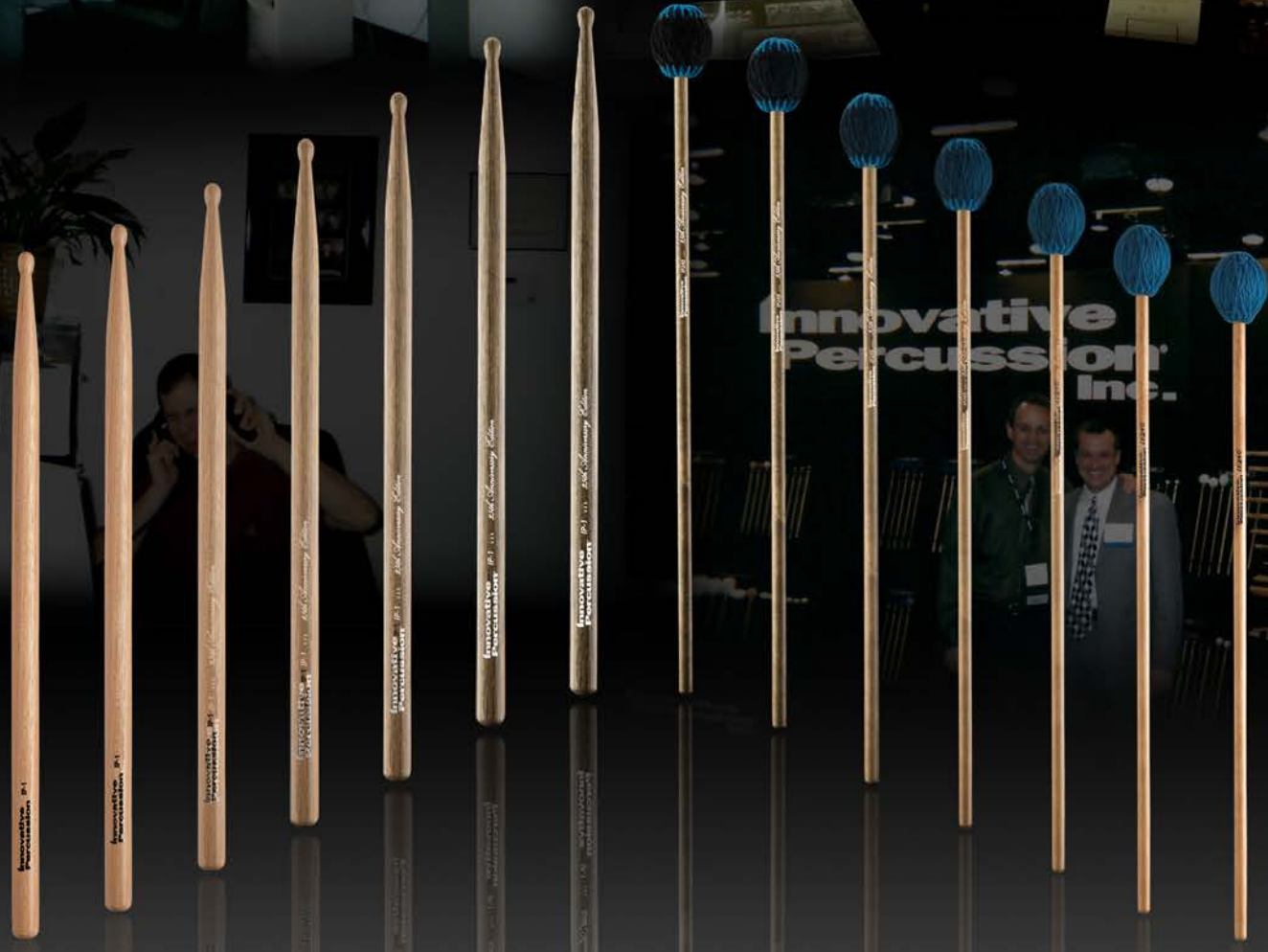
First sold only in Europe, Vic Firth became the U.S. importer for the drums during the early 1960s. In April 1969, Ludwig Industries purchased the patents from Ringer and began manufacturing the drums in Chicago during the 1980s. Selmer-Ludwig Industries continues to manufacture this Ringer design as their highest quality timpani at their La Grange facility.

This 23-inch timpano is the "standard" size piccolo drum manufactured by Ringer. It was purchased through Vic Firth Inc., ca. 1963, by Salvatore Rabbio, timpanist for the Detroit Symphony from 1958–98.



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