

Vol. 5, No. 6, December 2018

RHYTHM! COENE™



PASIC 18
PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION

Highlights

RHYTHM! SCENE™

FEATURES

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photo by Ken Porter

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R!S STAFF

Josh Gottry Rhythm! Scene Editor

Rick Mattingly Senior Editor

Hillary Henry Publications Production Manager

Marianella Moreno Publishing and Digital Media Operations

R!S ADVERTISING

Amanda Goedde advertising@pas.org

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CONTACT PAS

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

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

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



JOIN PAS TODAY

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

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

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SUBMISSIONS

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

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

SOCIETY UPDATE

BY JOSHUA SIMONDS

As we come to the end of 2018, I want to thank each of you for your participation in PAS. Through PASIC, Days of Percussion, membership, reading *Rhythm! Scene* and/or *Percussive Notes*, visiting Rhythm! Discovery Center, or many of the other programs and services we offer, we could not do what we do without you!

As we round out the end of 2018 and relish in the success of our 43rd PASIC, which was attended by more than 5,000 people, we're reminded that PASIC, though extremely important, is only one part of what the Percussive Arts Society does and who we are.

PAS is a music service organization that has promoted percussion education, research, performance, and appreciation throughout the world since 1961. We are currently more than 5,000 members strong with chapters in 47 states and an additional 20 international chapters in Europe, Asia, South America, Australia, and Africa. As one of the largest percussion organizations in the world, PAS is considered the central source for information and networking for percussionists and drummers of all ages, skill levels, and styles of music.

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

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

- Supporting our worldwide membership with quality educational content and materials;
- Planning hundreds of concerts, clinics, and master classes by industry leaders and artists from around the world at PASIC19 and beyond;
- Maintaining Rhythm! Discovery Center's world-class instrument collection and developing exciting new exhibits;
- Growing *Find Your Rhythm!*—the PAS community outreach program.

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

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

Sincerely,



PAS Executive Director



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my FIRST PASIC



BY ANTHONY HAWKINS

When my dad invited me to come along with him to PASIC18, I was expecting something similar to the experience I had at WGI finals this past April. I had always been curious about this convention, as every three years my dad would come back with fun merchandise and entertaining stories.

As a senior at Camelback High School in Phoenix, Arizona, this was my opportunity to absorb as much information as possible before going to college to study percussion performance. I built my schedule around diversity, while also handling my responsibilities as AZPAS's Social Media Ambassador. Following my schedule from when we landed in Indianapolis, this article highlights my experiences at my first PASIC and clearly shows the many ways that PASIC is the best experience the Percussive Arts Society can offer to anyone who has a love for percussion.

DAY 1

I arrived in Indianapolis on Wednesday to familiarize myself with the city and attend the opening concert. After a fantastic breakfast at Milktooth, we headed to the Rhythm! Discovery Center, an interactive museum of percussion with a drum/pad circle, four playable drumsets (two with Silent Stroke drumheads and two in practice rooms that simulate different acoustical environments), vibes, marimbas, malletKATS, and a hand-percussion experiment room. Also, with non-interactive exhibits on mallets, timpani, drumkits of famous musicians, and auxiliary and world percussion, the RIDC delivers a fascinating picture of the vast history and catalog of equipment of all kinds of percussionists. Ceiling-mounted speaker pods provided sound demos for some exhibits, as well as audio examples of world and symphonic percussion. The

Rhythm! Discovery Center is connected to the PAS and DCI headquarters, and is worth a visit to learn or just to jam.

The PASIC opening concert began with Percussion Group Cincinnati, which was atmospheric and contemporary. Next was a groove based, wholly-original second act presented by Tigüe, a contemporary group from New York that is definitely worth listening to for the polyrhythms and sonic landscape. The concert ended with a solo performance by Robyn Schulkowsky, which was elegant and beautiful. All of the pieces she played were written specifically for her, and just as intriguing to watch as they were to hear.

DAY 2

My first impressions of the convention gave me high hopes for the week, even though the guest artist lineup had me excited going in. The exhibit hall was a gearhead's dream, and it took every



Anthony Hawkins plays at R!DC. Photo by Wes Hawkins

ounce of self-control I had to not blow my budget for the week in the first 20 minutes.

The first clinic did not disappoint: an



Tigüe

PHOTO BY WARREN LAFEVER

orchestral snare rudiment clinic with Doug Howard. I was captivated from the start, and everything that followed just seemed to raise the bar. Emmanuelle Caplette, a French-Canadian snare and drumset player, gave a clinic on self-promotion and rudimental application to the drumset. As one of my favorite artists to follow on social media, I was extremely excited to have her interact with a post I made about her clinic on the AZPAS Instagram page.

Next was the 12 World Championship Hands session, hosted by Scott Johnson and featuring names like Jeff Queen and Brandon Olander. The clinic/performance had six marching snare first-place soloists playing their winning solos from every decade since 1960. This was an incredible history lesson in performance, with each solo giving insight to the evolution of drum corps, composition, and rudimental application. Being at the convention on this first day and feeling the energy gave me a high motivation threshold for practice, which only grew as the week continued.

The Hall of Fame ceremony before the Thursday evening performance was empowering; seeing the elite percussionists of today get recognized for their contributions only furthered my desire to better myself. This was followed by a performance and Q&A by the Blue Man Group, which was bombastic, and included a truly incredible moment when the entire audience stopped clapping along at the same time, which only a ballroom full of percussionists could pull off without fail. The night ended with the “open mic” marimba/vibe night in the lobby at the Westin featuring a range of players and an incredible vibe/marimba/tap dance trio with Sarah Reich, Drew Tucker, and Eric Rucker, providing an opportunity to see a dancer’s contribution to rhythmic music that broadened the definition of “percussion” for everyone who attended.

DAY 3

Friday had no breaks, as I went from clinic to clinic. I started the day with an extremely energetic and moving performance by L.V. Berkner High School



PHOTO BY TED SOMERVILLE

Expo



PHOTO BY WARREN LAFEVER

Emmanuelle Caplette



PHOTO BY TED SOMERVILLE

12 World Championship Hands



PHOTO BY KEN PORTER

Blue Man Group

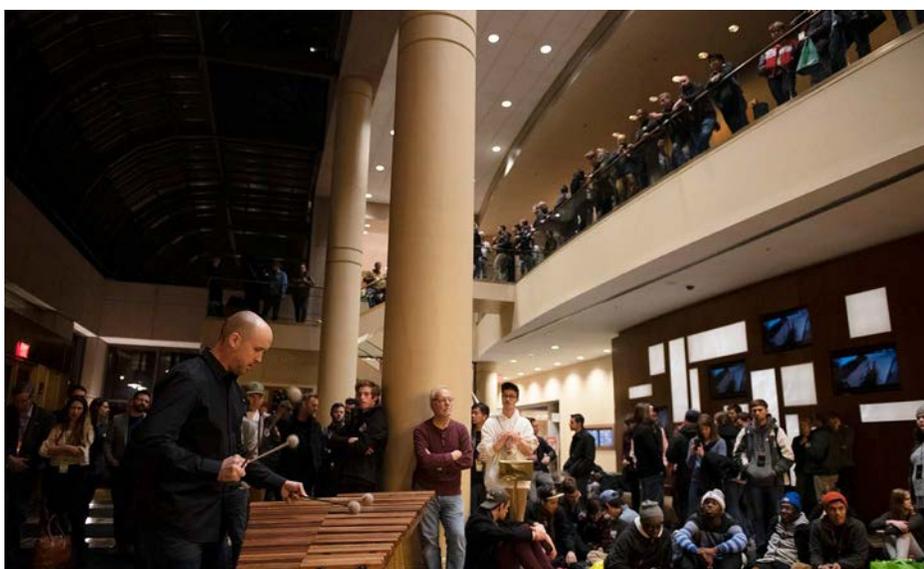


PHOTO BY TED SOMERVILLE

Open Mic



PHOTO BY WARREN LAFEVER

Cavaliers bass drum section

from Dallas-Fort Worth, Texas, world premiering commissioned pieces from several composers, most of whom were in attendance at the convention. The performance ended with their second-place winning piece for the Black Swamp Percussion Ensemble Showcase, "Collide," which left the audience speechless. After a brief visit to the expo hall, I caught the end of the Baylor Percussion Group's performance and was off to the Nate Wood clinic/performance and Q&A. If you're unfamiliar with his "FOUR" project, Nate Wood is achieving perhaps the most successful attempt at a "one-man band" I've seen. Completely absent of loops or pre-recorded backing tracks, he plays four instruments at the same time: acoustic drums, electric bass, keyboard, and voice. It is truly a master of innovation in music and percussion!

Next was the Cavaliers bass drum section holding a clinic on how to teach a sub sectional, which I found extremely helpful as sub sectionals is something my WGI group does on a weekly basis. Following a quick peek at the Soundsport Drumline battle, I attended Jonathan Singer and the Xylofolks performance/clinic. I had the opportunity to meet Jon personally in the summer of 2017, but watching him play was a different experience entirely, and it gave me a new appreciation for ragtime xylophone pieces and the unique style of solos that evolved as a result.

After grabbing a quick slice of Convention Center pizza, I ran to the David Friedman and Tony Miceli Duo performance and found their techniques for comping and soloing to be fascinating. Next, I had the privilege to see Andy Akiho, one of my favorite artists and composers, play his original music with Ian David Rosenbaum on marimba. Immediately after the final piece of that session, I found myself at a hilarious and informative "Timpani Hacks" clinic by the former timpanist for the National Symphony Orchestra, John Tafoya. He made it very clear that this clinic was not for any traditionally trained timpanist, as everything he presented would be frowned upon by any classically-trained traditionalist. I then had the pleasure to

see Gene Koshinski and Tim Broschius as the Quey Percussion duo, which I would later conclude was my favorite event of the PASIC experience. The repertoire was musically incredible and technically impressive, but these two played it with an ease and grace that only the highest caliber of musician could achieve.

The longest day of my visit ended with a peaceful and atmospheric performance from the Percussion Collective, featuring names like Svet Stoyanov, Ji Hye Jung, and led by Robert van Sice. The piece “Seascapes” was especially relaxing, set to gorgeous nature shots of the oceans, and was a well-deserved period of rest after the day of total percussion immersion.

DAY 4

The last day of PASIC was my day to interact with people, but there were a few clinics I made sure to attend. Up first was the Svet Stoyanov marimba masterclass. I found this to be one of the most educational experiences of the convention, as everything he discussed related to the solos I am currently preparing, and he gave me lots of ideas on phrasing and interpretation that made me want to play marimba for hours on end. A clinic that I was fortunate to attend was “A Day in the Life of a Broadway Pit Musician” moderated by Andres Forero, the drummer for *Hamilton*. This resonated especially well with me as this is the music career that interests me the most. An extremely well-crafted film on the importance of musical theater and percussion (directed and produced by Forero himself) was concise and extremely helpful in expanding my knowledge of Broadway’s percussion culture. Finally, the Boston Crusaders percussion section clinic was awe inspiring, especially as a huge fan of the Crusaders’ book and approach this past DCI season.

Aside from some incredible clinics and performances, networking was a highlight of my trip as a whole. I ran into several artists I respect, and I was able to converse with them and show my appreciation for their work. I formed several friendships with my generation of percussionists from all over the country,



Andy Akiho and Ian David Rosenbaum

PHOTO BY EMORY HENSLEY



Quey Percussion Duo

PHOTO BY EMORY HENSLEY



Percussion Collective

PHOTO BY WARREN LAFEVER



PHOTO BY TED SOMERVILLE

Svet Stoyanov



PHOTO BY KEN PORTER

Victor Wooten Trio with Dennis Chambers

and I found it extremely satisfying to be surrounded by young people who were as passionate or more so than myself. Meeting some of my inspirations and interacting directly with companies whose products I frequently use was very rewarding, and I am grateful for the opportunity to meet people who I'm sure will impact my life in percussion for years to come.

The final performance was most likely the highest level of musicianship I have ever experienced: a spectacular concert by the Victor Wooten Trio, with Dennis Chambers on drums. Wooten models the definition of mastery of an instrument, as he maneuvered several different models of basses with grace and ease,

while demonstrating techniques that seemed impossible and transcended any perceived limitations of the instrument. I'm sure that everyone is familiar with the elegance and originality of Dennis Chambers, but seeing how he approaches even the most complex of ideas with a relaxed ease almost seemed paradoxical. Watching such masters play was the perfect end to an unforgettable PASIC2018.

CONCLUSION

After reflecting on my notes and the events at PASIC, I can say without a doubt that no experience I have had with any musician or group can compare with this pinnacle of percussion interaction. The passion from all of the

artists, exhibitors, and attendees radiates a vibe of acceptance and learning from open to close. There's a certain safety and comfort that comes with being around people who have the same love for percussion that you possess, and to be able to see masters of the craft and learn from the greatest minds in the field is something that everyone deserves to experience, and the best place to do all things percussion is PASIC.

Anthony Hawkins

began his percussion journey early in life by participating in the Rhythm Is Life Percussion Studio and AZPAS events.

He got his first drumset at age two and played in a taiko drumming team from ages 5–10. His formal music education began with the cello in fourth grade, then he switched to saxophone for grades 5–9. However, after playing drumset for *Seussical the Musical* his freshman year, all other instruments fell by the wayside. He has gone on to perform with district honor bands and with WGI Independent Open Class Finalist Breakthrough Percussion in 2018. In addition to scholastic and competitive ensembles, he has played professionally for churches, choirs, musical theater shows, and the Video Games Live Orchestra. He currently studies with Joe Goglia and Dom Moio and hopes to earn a degree in percussion performance while attending as many PASICs as he possibly can. **RS**



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PASIC

Highlights





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Cindy Blackman Santana



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Expo



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Expo



PHOTO BY EMORY HENSLEY

The Percussion Collective



PHOTO BY KEN PORTER

Mallet Cats



PHOTO BY EMORY HENSLEY

Pioneer High School Percussion Ensemble



PHOTO BY KEN PORTER

Triple D



PHOTO BY TED SOMERVILLE

Expo



PHOTO BY WARREN LAFEVER

Todd Sucherman



PHOTO BY TED SOMERVILLE

Expo



PHOTO BY TED SOMERVILLE

Expo



PHOTO BY EMORY HENSLEY

John Tafoya



PHOTO BY TED SOMERVILLE

Open Mic



PHOTO BY KEN PORTER

Glen Velez



PHOTO BY WARREN LAFEVER

12 World Championship Hands



PHOTO BY TED SOMERVILLE

Expo



PHOTO BY WARREN LAFEVER

Joe Saylor



PHOTO BY TED SOMERVILLE

Expo



PHOTO BY TED SOMERVILLE

Svet Stoyanov



PHOTO BY WARREN LAFEVER

Emmanuelle Caplette



PHOTO BY EMORY HENSLEY

David Friedman/Tony Miceli Duo



PHOTO BY KEN PORTER

Gregg Bissonette



PHOTO BY TED SOMERVILLE

Eric Willie



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Expo



PHOTO BY WARREN LAFEVER

Calvin Rodgers

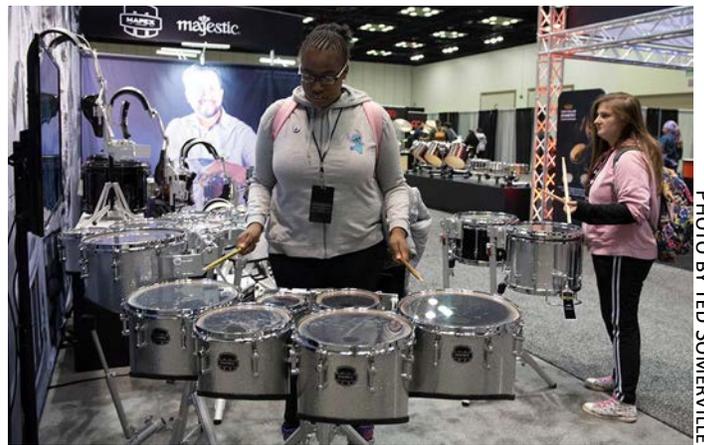


PHOTO BY TED SOMERVILLE

Expo



PHOTO BY EMORY HENSLEY

Ralph Hicks



PHOTO BY WARREN LAFEVER

Glen Sobel



PHOTO BY TED SOMERVILLE

Twincussion Percussion Duo



PHOTO BY WARREN LAFEVER

Tigue



PHOTO BY WARREN LAFEVER

Blue Man Group



PHOTO BY TED SOMERVILLE

SamulNori Hanullim



PHOTO BY WARREN LAFEVER

The Cavaliers Drum and Bugle Corps



PHOTO BY WARREN LAFEVER

Robyn Schulkowsky



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Expo



PHOTO BY WARREN LAFEVER

Nate Smith



PHOTO BY TED SOMERVILLE

Musekiwa Chingodza and the Chiyedza Mbira Ensemble



PHOTO BY TED SOMERVILLE

Cara Wildman



PHOTO BY TED SOMERVILLE

Indiana University Jacobs School of Music



PHOTO BY TED SOMERVILLE

Séksion Maloya



PHOTO BY EMORY HENSLEY

Jonathan Singer



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Expo



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John Ramsay



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Henrique De Almeida



PHOTO BY WARREN LAFEVER

Nate Smith



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Jeff Hamilton



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Expo



PHOTO BY WARREN LAFEVER

Paul Wertico



PHOTO BY WARREN LAFEVER

Zach Danziger



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Expo



PHOTO BY EMORY HENSLEY

Baylor Percussion Group



PHOTO BY WARREN LAFEVER

Alex Acuna



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Percussion Group Cincinnati



PHOTO BY WARREN LAFEVER

Aaron Spears



PHOTO BY TED SOMERVILLE

Interactive Clinic



PHOTO BY TED SOMERVILLE

Eriko Daimo and Pius Cheung



PHOTO BY WARREN LAFEVER

Loop Doctors



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Expo



PHOTO BY TED SOMERVILLE

Lauren Teel



PHOTO BY WARREN LAFEVER

Mike Dawson



PHOTO BY TED SOMERVILLE

Christopher Wilson



PHOTO BY WARREN LAFEVER

Hit Like A Girl



PHOTO BY TED SOMERVILLE

Talujon

PAS 2018 Scholarship Recipients



AVEDIS ZILDJIAN CO. PASIC SCHOLARSHIP
Carla Lackey



CLOYD DUFF PASIC SCHOLARSHIP
Sarah Christianson



ED SHAUGHNESSY PASIC SCHOLARSHIP
Carles Pereira



GEORGE P. CONTRERAS, JR. PASIC SCHOLARSHIP
McKenzie Squires



JACK H. MCKENZIE PASIC SCHOLARSHIP
Jakob Schoenfeld



JAMES SEWREY PASIC SCHOLARSHIP
Cory Murphy



JIM COFFIN PASIC SCHOLARSHIP
Eric Whitmer



LUDWIG INDUSTRIES PASIC SCHOLARSHIP
Eric Zabala



STEVE ETTLESON PASIC SCHOLARSHIP
Paulina Mercado



THOMAS SIWE PASIC SCHOLARSHIP
Cole Nasman



THOMAS SIWE PASIC SCHOLARSHIP
Emily Miclon



VAL AND VENUS EDDY PASIC SCHOLARSHIP
Louis Pino



WILLIAM F. LUDWIG JR. PASIC SCHOLARSHIP
Dimitri Georgantonis



SABIAN PASIC SCHOLARSHIP
Luke Hildebrandt



LONE STAR/ TEXAS PAS PASIC SCHOLARSHIP
Matthew Kossick



MAPEX DRUMS/ MAJESTIC PERCUSSION/ TEXAS PAS PASIC SCHOLARSHIP
Josh Frans



MAPEX DRUMS/ MAJESTIC PERCUSSION/ TEXAS PAS PASIC SCHOLARSHIP
Joseph Tierney



VICTOR C. GONZALEZ/ TEXAS PAS PASIC SCHOLARSHIP
Olanrewaji Ilesanmi



CALIFORNIA PAS PASIC SCHOLARSHIP
Chin-Li Lo



ARMAND ZILDJIAN PERCUSSION SCHOLARSHIP
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FREDDIE GRUBER SCHOLARSHIP
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PASIC INTERNATIONAL SCHOLARSHIP
Qambar Nawshad
TEXAS PAS CHAPTER PASIC SCHOLARSHIP
Tyler Marvin

2018 Percussive Arts Society Awards



Michelle Peters Feinstein and Mitchell Peters II accepting the Hall of Fame Award on behalf of their father Mitchell Peters with Dr. Brian Zator (L) and Dr. Chris Hanning (R).



Joe Porcaro accepting the Hall of Fame Award (L to R: Dr. Chris Hanning, Joe Porcaro, Emil Richards, Dr. Brian Zator).



Richard Weiner accepting the Hall of Fame Award with Dr. Chris Hanning (L) and Dr. Brian Zator (R).



Rick Mattingly accepting the Outstanding PAS Service Award with Dr. Paul Buyer and Dr. Julie Hill.



Erik T. Johnson (C) accepting the PAS President's Industry Award, with PAS President Dr. Brian Zator (L) and George Barrett (R).



John R. Beck accepting the Outstanding PAS Supporter Award, with Dr. Brian Zator and Dr. Julie Hill.

2018 Percussive Arts Society Awards



Andy Kolar, chapter president, accepting the Outstanding PAS Chapter Award on behalf of the Connecticut Chapter, with Dr. Chris Hanning (L) and George Barrett (R).



Gregg Rinehart accepting the PAS Lifetime Achievement in Education Award with Dr. Brian Zator and Dr. Julie Hill.



Matthew Witten accepting the PAS Lifetime Achievement in Education Award on behalf of his father, Dean Witten with Dr. Paul Buyer (L) and Dr. Chris Hanning (R).

PAS Marching Festival 2018

BY J. MARK REILLY



This year's PAS Marching Festival included power-packed clinics, concerts, and competitions representing a global array of marching percussion. PASIC's 2018 marching presentations spanned the American, Swiss, Dutch, and military rudimental drumming worlds.

Highlighting the world of Drum Corps International were clinics showcasing 12 Championship Hands highlighting six decades of DCI I&E champions, the bass drum ensemble of the Cavaliers, and the full percussion section of the Boston Crusaders Drum and Bugle Corps. Dominick Cuccia and the PAS All-Star Rudimental Drummers represented the traditional American sound of fife and drum. "The Commandant's Own" Marine Drum and Bugle Corps stood strong as proud members of our military musician family, while Triple D (Dutch Drummer's Division) performed Competitive Swiss drumming styles during this year's Drummer's Heritage Concert.

The first clinic kicking off the marching scene at PASIC18 was led by Scott Johnson and included snare drum individual champions representing each decade starting from 1960. The clinic 12 Championship hands included Charlie Poole (1960s), Scott Johnson (1970s), Jeff Prosperie (1980s), Jeff Queen (1990s), Casey Brohard (2000s), and Brandon Olander (2010s).

Additionally, each year at PASIC, Thursday evening packs a punch with the Marching Festival high school and college solo and ensemble competition, and this year was no different. The winners of this year's contest included Jeff Michael Prosperie, Ryan Hodges, Alexis Brown, Matt Schneider, Thomas Remy, Zach Brumfield, Max Balasubramaniam, and Logan Frey.

On Friday, PASIC provided its audience with a unique experience in the 2018 Drummer's Heritage Concert, dedicated to the late Robin Engelman, in which members of Nexus, the United States Army Old Guard Fife and Drum Corps, the United States Army Hellcats, the Blue Devils, and many others performed "The Drummer's Heritage" composed in honor of Engelman by Dominick Cuccia. The concert also included a duet by Jeff Prosperie and Jeff Michael Prosperie; the Dutch Drummer's Division led by Xander van der Ploeg of Leiden, the Netherlands; and the Marine Drum and Bugle Corps.

In addition, Friday provided attendees with an interactive clinic session featuring clinicians Veronica Wicks (Blue Knights Drum and Bugle Corps and Broken City Percussion) and Gifford



PHOTO BY WARREN LAFEVER

Jeff Michael Prosperie and Jeff Prosperie

Howarth (Bloomsburg University and Pennsylvania State University). A fan favorite held at PASIC each year is the Drumline Battle. During the PASIC18 Drumline Battle, the Cutting Edge Drum Corps from Fort Worth, Texas took top honors for the second year in a row.

In addition to the official marching festival activities on Friday, Bill Bachman bridged the worlds of Health and Wellness with the marching percussion and drumset communities during his clinic session, "The Total Hands Make Over."

Rounding out the weekend on Saturday, the Boston Crusaders Drum and Bugle Corps percussion section, led by Colin McNutt and Dr. Iain Moyer, presented highlights from their 2018 program. The conclusion of marching activities at PASIC18 saw Matt Jordan of Music City Mystique and the Bluecoats Drum and Bugle Corps present a clinic focusing on electronics in the marching percussion scene.

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

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VIRTUALLY EVERYWHERE: AN INTERVIEW WITH PAUL JENNINGS

BY JOSH GOTTRY

Not many percussionists have been reviewed in *The New York Times*, *The Boston Globe*, and *The Guardian*. Fewer still have performed in over 25 countries, on Broadway, and on prime-time television. But Paul Jennings' reach isn't limited by where he is; his access is determined only by your access to a decent internet connection. He's made his home in Scotland (where he was born), Minnesota, and California, but his publications, website, YouTube channel, and podcasts are where you will most likely run into him and likely learn greatly from the interaction.

Paul is the founder of the popular online percussion education website PlayCajon.org and the author of the *Hal Leonard Cajon Method* and *Hal Leonard Djembe Method* books. Since 1999 he has performed with such bands as Jethro Tull, James Devine's Taperie, and the Treacherous Orchestra.

In 2006, Paul began uploading lesson videos for the cajon onto what was then a very new video website called YouTube. That channel now boasts over 50,000 subscribers. In 2012, Paul launched PlayCajon.org, and in 2015 he started the PlayCajon podcast, which has included guests such as Taku Hirano (Whitney Huston, John Mayer, Dr Dre), Kenny Aronoff, Munyungo Jackson (Stevie Wonder, Miles Davis), Peter Erskine (Weather Report, Steely Dan), and Daniel de los Reyes (Zac Brown Band, Earth Wind and Fire). In 2018 Paul began working with Drum Channel and is now producing and hosting the official Drum Channel podcast, which launched in June 2018.



Josh Gottry: *Tell me how you got started in percussion.*

Paul Jennings: I grew up on the Shetland Islands in the very north of Scotland. They have a great music scene up there, mostly made up of fiddle players, so I was a bit of a black sheep showing up with my djembe. They have an amazing folk festival on Shetland; I went to it for the first time at age 11. I knew at that point that I wanted to be involved in playing music. I later met a drummer at the festival named James Mackintosh from a band called Shooglenifty. They fused funk and house-style beats with traditional Scottish music; after seeing them, I was hooked. I then made my first drum set from buckets and random objects I found around the house.

JG: *Tell me about your music education growing up.*

PJ: I have no formal musical training; I did music in high school, but that's about it. Everything I learned about music is really from experience and my own desire to learn and grow as a musician. I was lucky to grow up in an amazing musical community, and I have played with many great musicians, so I was able to learn a lot from them over the years. I spent my youth in my bedroom copying my musical idols. Eventually, I guess my own style came out of that. Honestly, if I went to a university I would probably study marketing or something like that.

JG: *What are some of the highlights of your career as a performer?*

PJ: One of the most fun projects I was involved in was a show I did on Broadway called Taperie. It was created by an amazing dancer named James Devine. He is actually the world's

fasted tap dancer. When he broke the world record he was recorded at tapping 38 taps in one second; pretty wild stuff! In the show I played a hybrid drum setup with cajon and hand percussion. The show demanded a lot from me, as I had many duets with James the dancer. I remember feeling really on my game on that run, and I had a lot of creative freedom.

JG: *What prompted you to start posting videos?*

PJ: I remember when I first heard about Myspace, back in 2005 I think? [laughs] I was very interested in the idea that you could connect with musicians all over the world and share your playing through what was then quite poor-quality video. The idea that you could distribute your message in this way and reach the world made things seem a lot more attainable to me.

JG: *At what point in the process did you realize the “virtual world” might be a significant avenue for your musical activities?*

PJ: As soon as I saw that people all over the world were watching and learning from my YouTube videos. I was growing an audience, and I realized that if I really went to work on it, I could build something worthwhile.

JG: *Is there a specific teaching philosophy or approach that helps drive your educational videos?*

PJ: I really just teach my style of playing, which is more of a modern approach to cajon and drumming. I do not pretend that I am a flamenco expert or any kind of virtuoso. I have the fundamentals of cajon layed out pretty well on my site and people respond well to my lessons because I break everything down into digestible chunks. I think you have to try to put yourself in the position of the student. Does a beginner of the cajon even know how to sit properly on the instrument? Probably not, so you go from there.

About 80 percent of the people who access my content are beginners. I had a conversation with the VP of

Hal Leonard once, and he told me the same thing: they sell mostly beginner-level books and videos. If you are thinking of making your own educational videos, remember that. Focus on creating a great beginner course. It doesn't matter if someone has already created a beginner course for your instrument. This would be *your* beginner course, and there are people who will want to learn from you.

JG: *What parts of your career activities now are live vs. utilizing print and digital media?*

PJ: That's an interesting question. I have had a good amount of success in the digital world. About 10 percent of that was luck, but the other 90 percent came from work, dedication, and a belief in what I was building. I have spent a great deal of time creating digital content, editing video, building web-

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sites, writing books, learning about better digital marketing techniques, etc. After nine years in the United States, I moved back to Scotland with the goal of playing more music and reconnecting with my musical roots. It's important to realize why you got into music and art in the first place. Get off the computer and all that and find the balance between the business side and the real creating of art.

JG: Describe an "average" day for your professional activities.

PJ: My days are fairly varied, which I like. I'm also not good at sticking to a routine. I just sort of get on with what needs done at that time. I only check email once or twice a day; it's easy otherwise to get dragged into that world and not get on with doing something productive. I like setting goals and digging into a project. Right now, I am focusing on rebranding my YouTube channel to widen the scope of the content I deliver, so that is the primary thing on my plate right now.

JG: Between the PlayCajon podcast and the new Drum Channel podcast, you are getting paid to talk with some of the heavyweights in the percussion world. What are some things you have learned from those interactions? Do you have any interesting stories that are worth retelling here?

PJ: The podcasting journey has been amazing for me, and I have been fortunate to talk with some amazing and inspiring drummers. They all have great stories. Some of the most successful ones have similar messages. As cheesy as it might sound, it all comes down to dedication, belief in one's self, breaking through the tough times, and certainly a bit of luck. When I interviewed Jonathan Moffett, his story of how he got the 30-year gig with Michael Jackson is very inspiring and touches on those points. It is episode six of the Drum Channel podcast.

I started getting into podcasts as a listener. I really liked conversational podcasts like Duncan Trussell and Tangentially Speaking with Chris Ryan.

I then decided to start my own conversational-style podcast at the end of 2015, which became the PlayCajon podcast. I did 26 episodes with some pretty well-known drummers and percussionists.

Skip forward to 2018, I moved out to California and had a chance meeting with Don Lombardi, founder of DW Drums and Drum Channel; we met in the corridor of the DW HQ in Oxnard, California. Don is interested in people and what they are up to. I told him about PlayCajon and what I had been building over the past decade. He asked me if I wanted to have a meeting later in the week. Of course I agreed; it's not a meeting you turn down if you're in the drumming world. Skip forward a week and I'm in the Drum Channel office honestly wondering how I was lucky enough to be here. During our meeting we were getting to know each other a bit and trying to see how we could collaborate. I asked him if Drum Channel had a podcast. He said they didn't but were interested in starting one. At that point I just asked for it. I think my words were, "Well, I can do that for you. How about you hire me to produce and host the Drum Channel podcast?" Don agreed and almost immediately we began working together. I like telling that story because I do believe sometimes you just have to ask for the opportunity you want.

JG: How have digital platforms changed in the past dozen years? Do you see any notable future trends?

PJ: Although the digital world is very noisy these days, it has gotten better in some ways. Now the focus is on creating good content. Ten years ago people were so excited that they could share stuff with the world that quality was sometimes not great. I would include myself in that for sure. Technology has also gotten better, and you can now create really great videos and photos without needing to spend thousands.

It is hard to predict trends, and I am not an expert in predicting them,

but I would encourage readers to keep paying attention to the digital world. Pick platforms that work for you. I really only focus on Instagram, YouTube, and Facebook these days. That's what works for me right now. Things change though, so we will see.

JG: What advice would you give to younger percussionists regarding digital media as they are beginning to envision their professional career and what it might entail?

PJ: There are a few parts to this, but first of all, find your message. Do you want to teach people? Do you want to showcase your songs? Do you want to start a podcast? Whatever it is, make sure that message is true to yourself. Do it for the right reasons. With focus and dedication, the resources will follow.

Second, look at what the best and most successful musicians on social media are doing. Not people like Taylor Swift though—not that I have anything against her, but she already had a huge audience before she signed up for Instagram. Find people who really expanded their reach through the use of the internet. In a way, copy that method with your own style and with your own unique content and message. If you think it's an important message and it will inspire others, you are on the right track. Don't get dragged down by what anyone thinks of what you're doing, or worse yet what you may think they are thinking of what you are sharing with the world. Everyone has something unique to share.

The last thing to remember is that your journey will never play out exactly how you imagine, so as soon as you realize and accept that, it takes the pressure right off.

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 serves as editor for *Rhythm!Scene*. **RIS**



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HOW TO BUILD A SNARE DRUM

BY MATT COLEMAN

Every percussionist should own a quality snare drum. It is the center of our instrument family and a foundation for rhythmic and technical practice. As an alternative to purchasing a commercially made drum, customized drum building is a realistic option. By following the steps below, you can create a customized snare drum while gaining invaluable knowledge about drum sound and design.

In this article, I'll walk you through building a 5 x 14 inch snare drum with parts available for purchase from a local vendor or online. If you're confident using power tools, the process will likely take four to six hours (excluding drying time for finish). For woodworking beginners or DIY newcomers, some trial and error is expected, so plan on it taking longer.

SAFETY

First and foremost, learn the applicable safety rules for tool use. These rules are always included in the purchase of any power tool and are readily available online from tool vendors. Be careful; if in doubt, stop what you're doing until you can proceed confidently!

TOOLS AND SUPPLIES

The tools needed are commonly found in any hardware store or home center. The router, bits, router table, jig saw, and snare bed jig are only necessary if you plan on cutting the bearing edge and snare bed yourself with a router. These services are available online if you're not confident with these power tools. You will need:

- Hand drill: To drill holes into the shell.
- Tape measure: To use for hardware measurements.
- Drill bits: To drill holes into the



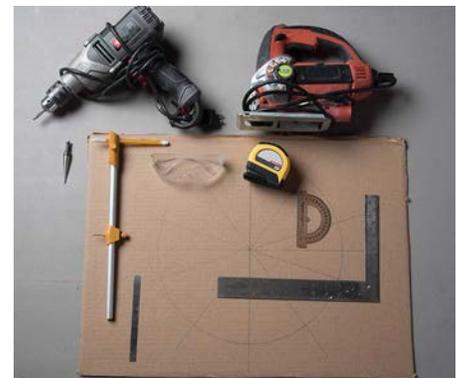
shell. The most commonly needed bit diameters are 1/4-inch, 5/16-inch, and 1/2-inch. A step bit may be a useful substitute; it will have all sizes needed in one and will help in minimizing wood tear-out.

- Machinist square: To measure the shell for drilling and to be used as a straight edge.
- Flexible six-inch metal ruler or fabric tape measure: To measure the shell for hardware.
- Protractor: To help in creating the hardware template.
- Compass or circle drawing tool: To help in creating the hardware template.
- Protective eyewear and earplugs: Don't use a power tool without them.
- Pencil: To mark the shell for hardware.
- Hardware diagram: To mark the shell for proper hardware measurements.
- 100, 180, 220, and 320 grit sandpaper: To prepare the shell for finish, smooth the surface between finish coats, and contour the snare bed.
- Varnish or lacquer: Oil-based brush-

on polyurethane is recommended. Sheen is a personal preference; the completed drum in this article has a satin finish. I prefer gloss, but satin, semi-gloss, gloss, or high gloss are typical.

- Screwdriver: To fasten hardware to the shell.
- Three-inch sponge brushes: To apply finish. These are single-use, but inexpensive and easy to use. Four to six brushes are usually enough.
- Round steel hand file: To smooth out the edges on the snare beds.

Image 1



- Awl: To punch center hole imprints in the shell for hardware. A brad-point drill bit is a good substitute.
- Drop cloth: To protect the work area.

The following tools and supplies are discretionary:

- 45-degree chamfer router bit with bearing and two-inch flush trim straight bit with bearing: To cut the bearing edge and snare bed.
- Jig saw: For creating a smooth profile in the snare bed jig (see Image 1).
- Mineral spirits: To help remove unwanted dust from the shell (see Image 2).
- Tack cloth: To clean off dust or particulate after sanding or vacuuming (see Image 2).
- Router and router table: To cut the bearing edge and the snare bed. A router table can be purchased or fabricated with a large piece of MDF (medium-density fiberboard). See image 3.
- Snare bed jig: To cut a smooth and even snare bed. If several drums are to be batched out, a snare bed jig can be very useful. See image 4.
- Vacuum with brush attachment: To clean dust or particulate off of the shell after sanding.
- Respirator: A respirator, dust mask,

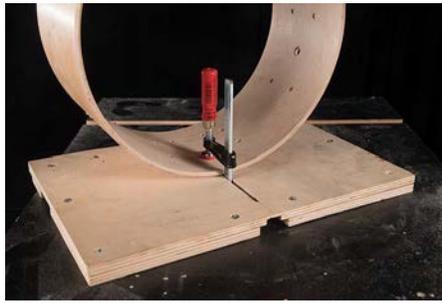
Image 2



Image 3



Image 4



or some other protective breathing face wear during the sanding or finishing process will protect against inhaling particulate and fumes.

PARTS

While local shops are ideal, the following are the top four online vendors that I personally recommend for purchasing drum parts:

- www.drumfactorydirect.com: While inventory is sometimes spotty, Drum Factory Direct is a good online source of parts, shells, accessories, and instruments. They also offer snare bed and bearing edge services.
- www.drummaker.net: Drum Maker is informational, has specialized tools, templates, and supplies, and contains a large inventory of parts and shells. They also have DIY snare drum kits.
- www.precisiondrum.com: Precision Drum has a large inventory of parts, shells, wraps, and useful service options including bearing edges, snare beds, and drilling.
- steveweissmusic.com: Steve Weiss Music has hardware of all kinds, including orchestral snares and strainers not commonly found elsewhere.

Here is a list of parts (Images 5 and 6):

- Drum shell: A maple shell that is

Image 5



Image 6



six-, eight-, or ten-ply and 5-inches deep by 14-inches in diameter is expected to be used for this process. Stave or metal shells are also great options. See the Additional Resources for several vendor options.

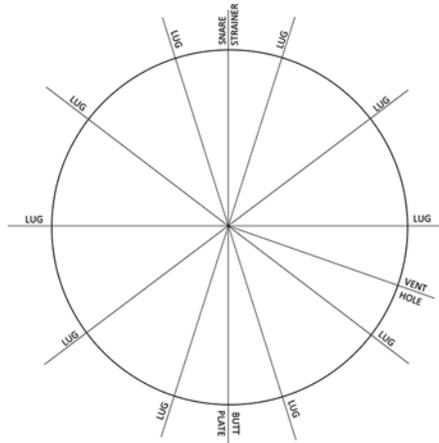
- Batter and snare side drum heads: Choose heads that match music performance context.
- Snares: Choose snares that match music performance context.
- Snare strainer: I recommend a simple diecast strainer. Multi-strainers are a good option for those building an orchestral drum. Using a single strainer allows for both drumset and orchestral application.
- Butt plate: Use a style that matches the snare strainer.
- Vent hole: A 1/2-inch diecast or pressed steel vent hole is typical.
- Lugs: Ten double-ended lugs are recommended, but twenty single-ended lugs are also an option.
- Tension rods: Purchase as many tension rods as your lug configuration requires. Typically, if a snare drum is five-inches deep and the lug is two-inches long, the tension rods should be around 1 1/2-inches long. If single-ended lugs are to be used, the tension rods should be long enough to provide tuning stability.

- Batter side and snare side rims: Triple flanged, diecast, or wood rims are good options. Ten-lug rims are recommended. If an eight-lug set up is desired, use corresponding rims.

BUILD PROCESS

IMPORTANT: Please read this process in its entirety before starting!

Image 7



Measuring and marking the shell for drilling

To have a reusable and accurate measuring system, a spacing template can be purchased online or drawn on paper or cardboard. To draw a template for a 14-inch shell, make a 13 7/8-inch diameter circle with a compass or circle drawing tool (almost all shells are actually 1/8-inch undersized). Using the center point created when drawing the circle, use the machinist square to draw a diametric line where the snare strainer and butt plate will be placed; this is usually on the seam of the shell. Extend all diametric lines slightly beyond the circle. Using a protractor, draw the first two lug spacing lines 18 degrees from either side of the center line. Draw three more diametric lines evenly spaced at 36 degrees apart to serve as markers for the rest of the lugs. The goal is to have ten evenly spaced lug markings on the diagram. One more radius line will need to serve as a marker for the vent hole. See Image 7 for a close representation of a hardware template.

Next, center the shell on the template, orienting the seam with the strainer position. Transfer all template measurements to the shell with a small vertical line. For the snare strainer and butt plate, draw a small vertical line on the inside of the shell as well. Extend all lines vertically along the depth of the shell using a machinist square, marking a center point crosshair on the lug and vent hole lines only; for a 5-inch shell, these are at 2½ inches. To mark fastener holes for

double-ended lugs, bisect the lug fastener hole distance and transfer it to the shell using the previously made center point as a reference. For single-ended lugs, place a drumhead and rim on the shell, feed a tension rod through a hole in the rim, and thread it into an unfastened lug a few rotations. The lug will hang roughly where it should be fastened to the shell. If the lug is placed too close to the rim, the tension rod will bottom out in the lug. Mark where the lug hardware center holes lie against the shell and transfer this vertical distance around the shell.

Carefully transfer the snare strainer and butt plate fastener hole dimensions to the shell. Be careful not to place them too low or the snare-side rim may run into these pieces of hardware when the head is under tension. Finally, double check all measurements and make sure lug spacing around the shell is equidistant with a tape measure. Use an awl to press an indentation at each crosshair.

Initial Sanding

When sanding any material, start with a coarse grit and work incrementally toward a smoother grit. Typically, don't sand with a grit that is lower than needed. Most commercially sold drum shells are shipped and ready to start sanding with 150 grit sand paper. Begin sanding in the same direction as the grain of the wood: in ply shells this will always be around the circumference. Once all pencil measurement markings are gone, this means that the pronounced wood fibers have been sufficiently sanded off. The shell is then ready for the next grit level. Remove any dust on the shell and sand with 220. It can be helpful to then lightly mark the shell with new random pencil markings to be sanded off in order to know when to move on to the next grit. Repeat the same process with 320. Sand the inside of the shell if desired.

Finishing

The general process of applying varnish, lacquer, or other protective products to wood is called "finishing." The following process is for finishing a drum shell in its natural wood color with

brush-on polyurethane. Again, read all finishing product instructions before beginning. Some people may want to have a stain or wrap finish, or polish to a super high-gloss finish; those advanced techniques can be found in the Additional Resources at the end of this article.

Using a three-inch disposable sponge brush, apply polyurethane around the shell. Be careful not to apply on the bearing edge area or to over apply; the first coat will absorb somewhat into the wood fibers. Once coated, hang the shell over a boom stand to avoid touching wet finish on anything as it dries. After a sufficient drying time, lightly sand with 320 grit. Use a vacuum or tack cloth to remove as much dust as possible. Apply the second coat with a new sponge brush. For this and all subsequent coats, quickly spread the finish in broad strokes. Work quickly, and try to apply full coats before any of the finish starts to dry: this will make for a seamless transition between starting and ending points. Repeat the sanding and application process four to six times, or until a smooth coat is produced. Polishing compound and a micro fiber cloth can be used for further buffing after the last coat is completely dry. If application and sanding has been even up to this point, no further buffing may be necessary. Allow several days for the curing process to take place before moving on.

Bearing Edge

This process will be for a bearing edge that has equal amounts cut away on the inside and outside and has two, equal, 45-degree cuts. Variations and experimentation are encouraged.

Raw drum shells will usually come with a flat bearing edge, but may have some imperfections. If any part of the raw bearing edge feels uneven it will need to be flattened. Use spray adhesive to secure 100-grit sandpaper sheets to a large flat surface and sand the edge until it is totally flat. Proper surfaces could be a thick piece of MDF, a large piece of granite, or another working surface that is free of any warping.

To cut the bearing edge, install the 45-degree chamfer bit in the router

just high enough to shave off some of the bearing edge. Some adjusting in bit height will be necessary; plan on working up until the desired depth is cut. Turn on the router and carefully move the inside edge of the shell against the bit bearing, moving in a direction opposite the rotation of the bit. Raise the router height as needed. Do not cut away too much or the entire edge will need to be cut flat with a table saw and the entire process repeated. When just under half of the thickness is cut away, repeat the process for the outside edge. Once a bearing edge of around 1/16 of an inch is reached, repeat the process on the other end of the shell.

Snare Bed

The snare bed is a crucial element in drum clarity and response. Most snare beds are around 1/8- to 3/16-inches deep and between three and six inches wide. While a range of different shapes and dimensions is acceptable, a smooth curvilinear shape is typical.

Option 1: Hand cut the bed with a file. First mark the contour of the snare bed on the shell. A circle drawing tool or compass can be used to draw the desired contour on a piece of paper first. That shape can then be transferred to the shell as a reference while creating the snare bed. Using a rounded file, carefully file away material until the shape is smooth and symmetrical from the center point. Be careful to use the file in a diagonal direction to avoid removing too much in one spot. See "Completing the snare bed" below for further instructions.

Option 2: Use a snare bed jig and router table. First acquire the discretionary tools and supplies mentioned above. The essence of a snare bed jig is its ability to guide a router bit along a shallow curvature as it cuts into the bearing edge. You can use 1/2-inch plywood to make a jig similar to the one shown in Image 4 or purchase one online. Image 8 shows the snare bed jig contour, which will guide a router bit. This jig allows for a bed that

Image 8



is up to six-inches long by 1/4-inch deep. The contour can be cut with a jig saw and further smoothed out with sandpaper. Image 9 shows the underside of the snare bed jig. A thin slot in the middle allows a small f-clamp to thread through the plywood in order to hold the shell firmly against the jig. The clamp can be adjusted by means of a channel which runs along the bottom of the jig as seen in Image 9. These elements of the jig can be cut with router bits of corresponding sizes.

Begin by installing the straight bit into the router and firmly clamping the shell to the jig. A thin piece of non-slip pad

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Image 9



will help secure the shell onto the jig. Make sure the snare side bearing edge is oriented toward the jig contour and centered where the snares will lie. Secure the shell to the jig so that the desired snare bed depth will be cut. After vertically and horizontally squaring the shell to the jig with a machinist square, turn on the router and run the jig contour along the router bit bearing. The shell bearing edge will take on the shape of the contour as the bit cuts material off of the shell. Flip the shell around and repeat the process on the butt plate side of the shell. Follow the further instructions to complete the snare bed.

Completing the snare bed

Once the bed is formed, use sandpaper to smooth the outside edge into a rounded transition. A hard 90-degree edge on the shell can result in problems with snare response. Create a rounded transition that will allow the snare fasteners to lie smoothly against the drumhead at a wide range of tension.

Drilling

Drill holes at all crosshairs previously made with the awl. Make sure the bit is only as big as the hardware requires. Use a sharp bit and be gentle to minimize tearout or wood splintering. A small sacrificial piece of thin ply wood or a curved piece of molding clamped to the inside of the shell will also help minimize tearout. Keep the drill perpendicular to the shell. Dry fit hardware during the drilling process to make sure it fits securely before moving on to more drilling.

Assembly

Once all holes are drilled, use a screwdriver to fasten all hardware to the shell. Be very careful not to strip the threads of

any of the screws. Some further drilling may be necessary to get a good fit for all hardware. Once hardware is fastened to the shell, install the drumheads and snares. Center the snares on the head as symmetrically as possible; it's a good idea to start with the butt plate side first. These processes need experiences and skill, and many drumhead and snare tuning resources are available via online search. Bob Gatzen's YouTube page called "Pro Drum Tips" is a solid foundation for tuning.

CONCLUSION

If you're bold enough to take on a snare drum building project, plan on learning a lot and making mistakes. As I was once rounding out the corners of a stave shell near the end of fabrication, the wood caught awkwardly on a router bit and shattered the entire shell. Sometimes one small mistake can ruin an entire build. It's very likely that the building process will either convince you to leave the drum making to the pros or drive you into further building and experimentation. Either way, appreciate drum builders and consider what you've learned as you move forward. Question why snare drums sound the way they do and work towards creating a sound that is yours.

ADDITIONAL RESOURCES

www.davilledrumworks.com, www.jtpercussion.com, and www.solidstave.com: These offer pre-fabricated stave wood shells of all kinds.
www.kellershells.com: Keller Shells are some of the best in the business. Their site is highly educational and can be used to purchase ply shells directly.
www.pggood.us: An exhaustive informational resource for and by drum builders.

This article was made possible by funding awarded to Peter Fullmer by the Office of Creative and Research Activities at Brigham Young University. Peter is an undergraduate student in percussion performance who received the funding under the mentorship of Matt Coleman.

Dr. Matt Coleman serves as percussion faculty at Brigham Young University.

He has been active as an educator and percussionist in the Phoenix and Utah Valley areas for the past 15 years. One of Coleman's areas of interest is instrument design. He has fabricated numerous stave-constructed drum shells from exotic and domestic woods and has built drumsets of all shapes and sizes. Coleman holds his undergraduate degree from Eastern Washington University and graduate degrees from Arizona State University. **RIS**

JOY TO THE WORLD

BY LOUIS WILDMAN

Some churches in large cities hire musicians besides an organist/choir director on special holidays. For 60 years, for example, I was hired to play tubular chimes and orchestral bells at the First Presbyterian Church in Portland, Oregon on Christmas Eve. I played the melody for Christmas hymns on verses two and four, playing the orchestral bells on the quieter hymns, such as “Silent Night,” and the chimes on hymns such as “Hark the Herald Angels Sing.” On “Joy to the World” I played the melody on the first, third, and fourth verses, and an obligato part on the second verse. I am sharing this, hoping that other percussionists can find similar performance opportunities, enhancing a religious service and their own career.

Louis Wildman teaches percussion at Bakersfield College and California State University, Bakersfield. He is a former timpanist and head percussionist in the Oregon Symphony. **RIS**

Joy to the World

The musical score is written for two staves in G major (one sharp) and 2/4 time. The first system is labeled 'Obligato' and 'Melody'. The 'Obligato' part consists of eighth-note patterns, while the 'Melody' part consists of quarter and half notes. The score is divided into three systems. The first system contains measures 1-6. The second system starts at measure 7 and contains measures 7-12. The third system starts at measure 13 and contains measures 13-18. A final system at the bottom is labeled 'Two-measure alternate for m. 7' and shows an alternative rhythmic pattern for the second measure of the first system.

WHAT I WISH I HAD KNOWN EARLIER, PART 3: FURNITURE MOVING

BY ALEX FRAGISKATOS

Think back to when you first started playing percussion in school. You may have had to carry your student snare drum and/or bell kit back and forth from home on the days you had band. Percussion, of course, encompasses more than just these instruments, however, and as you got older, you likely did not have to buy your own xylophone, marimba, bass drum, or timpani to cart back and forth from school. Fortunately, most middle schools, high schools, and universities have many of these larger and more expensive percussion instruments available to students. Unfortunately, students often take this for granted and do not treat these instruments with the proper care they deserve. In some cases, it may just be that a student lacks the proper instruction.

Percussion is an expensive artform, and we need to treat all the instruments with respect and care, especially if we do not own them. With some simple considerations, we can all do our part in helping to prolong the life of the percussion instruments we share or (if you are fortunate) own.

Larger percussion instruments, like mallet instruments and timpani, are most vulnerable when they are being moved. From my personal experience inquiring about instruments I see damaged, 99 percent of the stories begin with, "Well, I/someone was moving it when..." Additionally, these instruments can suffer from minor inconspicuous damages that build over time into something more serious. Much of this can be avoided by following some simple rules.

KEYBOARD PERCUSSION INSTRUMENTS

When possible, mallet instruments should be moved by two people. This will put equal force/stress on both sides of the instrument, whereas swinging it around by one side can be harmful. Secondly, move mallet instruments by the frame ends, not the bars or support rails. The frame ends are the most structurally sound portions of the instrument. Unless the mallet instrument has a field frame, it is not meant to be pushed over bumps or rough surfaces/terrain. Doing so can damage the wheels, casters, frame, and even loosen the rivets in the resonators, which creates that "buzz" sound you probably have heard on at least one

marimba in your life. For this reason, you should always lift the wheels over thresholds; not doing so is probably the most common mistake made when moving a mallet instrument. Furthermore, if the instrument is height-adjustable, make sure it is raised high enough to where the resonators will not hit the wheels or thresholds as it is moved; the low end of a five-octave marimba is particularly susceptible to this. Last, it is important to understand that rosewood is becoming scarce and is considered an endangered species because of overharvesting. For marimbas with rosewood bars particularly, do not touch the bars with your hands, and do not lay anything other than a cover on top of it. If you must take off the upper-manual bars to fit the instrument through a door, do not set those bars on top the lower manual bars unless there is a cover cushioning in between.

▶ Tap to play Video



TIMPANI

Timpani also fall victim to mistreatment when being moved. Make sure you push the pedal to its highest position, so it cannot hit the ground. Doing this also minimizes any shifting the head might incur during the move. Also, grab



the timpano by its struts (vertical bars running alongside the bowl), not the bowl or the hoop (rim). Struts are the most structurally sound component by which to move timpani. Moving timpani by the hoop can permanently damage and distort the pitch of the drum. Last, like mallet instruments, use a cover when not playing, and never set anything on top of the drum. Though most heads you will encounter are made of synthetic material, timpani heads are much looser than tom-tom or snare heads; thus, they can easily be dented or punctured if not handled properly.

HARDWARE

Finally, a word about hardware, which are some of the most roughly handled pieces of percussion equipment. A frequent problem is the over-tightening of stands for snare drums, tom-toms, cymbals, etc. Tighten them just enough to be firm, but easily able to loosen. Over-tightening can strip the thread, rendering the stand useless. If you come across a stand too difficult to loosen, you can use two drumsticks for leverage to help—then yell at whoever did it, or kindly offer some advice. Also, make sure bases of stands are set at an appropriate width. If it is too narrow, there will not be enough stability. If it is too wide, you might be stepping on it, it might be in the way of other equipment, or it will be very difficult to undo



and collapse. Most importantly, remember that percussion equipment is only as safe as the hardware holding it.

CONCLUSION

Percussion is unique, because unlike other instruments, it comprises many different instruments of all shapes and sizes. It is unreasonable to expect most percussionists, especially students, to own even all the basic large instruments, like mallet percussion and timpani. Because these instruments are shared and undergo a lot of use, it is important to treat them with the same care and concern as if they were your own. Like you, schools do not have an inexhaustible source of income, so instruments are not always easily replaced or repaired. Of course, normal wear and tear over time will attribute to the decline of an instrument's upkeep; however, knowing how to properly move and handle common mallet percussion, timpani, and hardware can help maintain their quality so that financial resources can be used to acquire more instruments rather than used to repair what is already owned.

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. **RIS**

AN INTRODUCTION TO AFRO PERUVIAN MUSIC AND THE PERUVIAN CAJÓN

BY ANDRÉS ESPINOZA AGURTO

Known mostly for its indigenous Andean music, Peruvian music also has a very rich African side. This article explores the two main styles of contemporary Afro Peruvian music, landó and festejo, and the role of the cajón as the main instrument in these styles.

FESTEJO

The festejo, literally “celebration,” is a very lively and fast-paced music and dance style with lyrics that are often, as the name indicates, very joyous and in the spirit of celebrations. It is characterized by a virtuosic percussion section that often features a cajón solo so as to showcase the instrumentalists. The festejo can be understood as a category of music and dance that contains several different subgenres. The subgenres are mostly differentiated by their dances. Musically speaking, however, they have similar accompanying patterns that allow us to categorize them under the label of festejo. Following are the three subgenres of this style:

The main characteristic of the **congorito** is the repetition of the chorus, saying “congorito digo yo, congorito,” alternating in an antiphonal manner with an improvising lead singer.

Congorito Example

 Tap to play Video



Inga is a collective dance performed in a circle that surrounds the main dancer, who holds a doll symbolizing a baby while he or she dances. The main dancer then passes this doll to somebody else who will take a turn dancing at the center of the circle. The word “inga” is an onomatopoeia of a crying baby.

Inga example

 Tap to play Video



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



Probably the most popular style of festejo, the **alcatraz** is a very festive and erotic dance. In order to be performed, the man and the woman have to tie a piece of cloth or paper to their waists. The man, who is holding a lit candle in his hand, tries to light up the piece of cloth attached to the woman's waist while she tries to avoid getting caught by shaking her hips. In modern times, the woman has also taken the role of the candle holder and chases the man, who has to avoid her.

Alcatraz Example

 [Tap to play Video](#)



Acoustic Guitar

Bell

Cajon

Musically speaking, the festejo in all of its subgenres is characterized by a strong polyrhythmic feel, mixing duple and triple meters. The above example shows the cajón and bell parts against the bass line from “Mi Comadre Cocoliche” by Arturo “Zambo” Cavero, exemplifying the polyrhythmic 3:2 relationships. We can see a clear 3/4 emphasis on the three quarter notes on the first measure of the guitar, with a more syncopated second bar, against a strong 6/8 feel in the percussion emphasizing the dotted quarter notes as its main subdivision.

“Mi Comadre Cocoliche” by Zambo Cavero and Oscar Avilés

 Tap to play Video

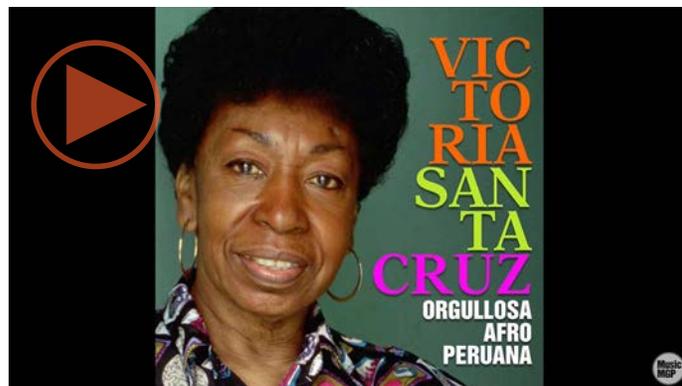


Harmonically, the basic festejo marks the first, third, fourth, and fifth degrees of the scale, usually in a major key, delineating a I–IV–V progression. This is by far the most common chord progression used; however, when dealing with more complex progressions it is common to find the new progression superimposed over a similar ostinato. Here is the ostinato bass line from a festejo (alca-traz) titled “A que muevan la cola” by Victoria Santa Cruz, exemplifying the I–IV–V progression.



“A que muevan la cola” by Victoria Santa Cruz

 Tap to play Video



In the last 30 years the cajón part has become a fairly standardized pattern among Peruvian cajoneros (cajón players), but the basic part always allows for variations and embellishments, depending on the performer. The bell part has several variations, and they vary according to the song and the player. Following are some festejo variations for cajón and one of the possible bell parts.

The image displays musical notation for two instruments: Bell and Cajon. The top staff is labeled 'Bell' and contains a sequence of eighth notes with accents (>) above them. Below this are three staves labeled 'Cajon', each showing a rhythmic pattern of eighth notes and rests. The first Cajon staff has a few eighth notes followed by a longer rest. The second and third Cajon staves show more complex rhythmic patterns, including beamed eighth notes.

The festejo has become a staple in Afro Peruvian music, generally serving as one of the climactic points of a music and dance presentation. Also, due to its festive nature, it gained great popularity in the 1970s, becoming a hit on the radios of Lima and considered great dance music. It is also the most popular Peruvian genre among the non-Peruvian music scene.

LANDÓ

In her book *Black Rhythms of Peru*, Heidi Feldman calls the landó “the festejo’s alter ego.” While the festejo is musically associated with a repertoire of songs mostly in major keys, relatively quick tempos, virtuoso rhythmic and melodic improvisation, a variety of explicitly defined accompaniment patterns, and a complex of related and subordinate genres, the landó appears to embody characteristics that are almost defined in opposition to those of the festejo. Landós generally have slower tempos, a repertoire that is mostly in minor keys, and patterns that are not as clearly established as those of the festejo. While the festejo is lively, spontaneous, and exuberant, the landó appears to represent a different side of the nature of Afro Peruvian music and dance with movements that are slow, deliberate, and sensual.

It is useful at this point to discuss the most widespread theory of the landó’s origin. Due to the ethnic mixture created by the slaves of different regions, the origins of the landó are very hard to trace, but according to Nicomedes Santa Cruz’s research, the origins are related to the folk music of Angola. He explains that its origins are from a dance in Angola called “lundu” that came with the slaves when they arrived in Brazil from Angola, and even today the “lundu” exists in Brazil. The Peruvian landó has become so closely associated with Black Peruvian music that it has almost become “the” sound of Black Peru, according to AfroPop.org.

Despite being the most popular theory on the origins of the landó, this theory has generated some controversy among music scholars, as Santa Cruz’s research was highly speculative and not necessarily completely factual. Despite the controversy of its origin, Peruvian performers have not dwelled much into any other theories and/or finding more information that could help reconstruct the landó in its original form. Rather, they have built most of their repertoire on the basis set by Santa Cruz’s research. As Feldman points out in her book, “[Santa Cruz] was able to so widely popularize and disseminate his theory of the African lundu that most Peruvians today who know anything about Afro Peruvian music are aware of his theory and believe it be historical fact.”

Musically, as performed in contemporary terms, the landó is characterized by a medium tempo that features a syncopated collaboration among the percussion section. The interaction of the instruments in the landó could be analyzed as an ostinato of two 3/4 bars or one 12/8 bar, depending on the way that it is heard and/or felt.

The cajón part of the landó has only in the last 40 years become a more standardized pattern. The two most standard patterns used are often credited to master cajonero Caitro Soto de La Colina (Pedro Carlos Soto de la Colina). This rhythm can be analyzed as a two-bar pattern in 3/4 that emphasizes the downbeats on the first bar and the upbeats on the second bar. If we look at the basic version of the landó cajón part taught by researcher and folklorist Rafael Santa Cruz (<https://www.youtube.com/watch?v=-PCR5-uD-Q3U>)—which is also heard in the track titled “Landó” by Victoria Santa Cruz—and analyze it as a 12/8 pattern, this rhythm is clearly linked to the West African bell part (AKA short bell) that is played throughout many countries in Africa and was then brought to the

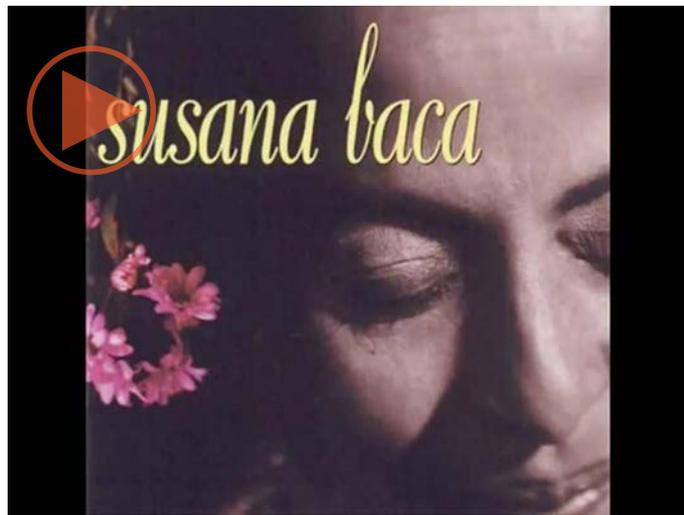
Americas (mainly Cuba) via the transatlantic slave trade. Following is the landó Cajon part as taught by Rafael Santa Cruz as compared to the West African Bell pattern:

Bell

Cajon

We can see an evident relation between the two patterns. Although they are rarely heard together as part of an ensemble playing landó, the resemblance is striking and warrants mention. Whether this was a coincidence or a reinterpretation of a bell part into the cajón will remain unknown. Another cajón pattern for landó in its basic form is written in 3/4 and can be seen as performed in “Caras Lindas” by Susana Baca

▶ Tap to play Video



Cajon

There is no standard landó bell part; rather, it depends on the musicians and what they choose to use. Many times, the part is made up on the spot and improvised. A simple bell pattern as played by Manuel Donayre and Caitro Soto on “Negro Carbon” copies the rhythmic figure of the cajón.

▶ Tap to play Video



Another bell part is used by Victoria Santa Cruz in the tracks “Landó” and “Zamba Malató.” Following is that pattern notated in both 12/8 and 3/4 time.

▶ Tap to play Video



When written in 3/4, we can clearly see how this pattern adds to the polyrhythmic character of the music, implying a duple feel over the often ternary landó. This same bell part is also found in the Afro Cuban music of the Abakua society. Following is the basic pattern of the cajon, featured over the bell, as performed in “Landó” and “Zamba Malató” by Victoria Santa Cruz.

Bell

Cajon

Since there are many other possibilities regarding the bell part in lando, here is one more. Any percussionist interested in Afro Peruvian music is encouraged to explore and listen to as many artists in the genre as possible to get further ideas.

Bell

CONCLUSION

The information presented here is merely a snippet of the rich African heritage in Peru. In this article I have only been able to showcase a very small group of selected artists and their way of performing this music. I recommend that readers listen as many other artists of the style as possible, potentially starting with Peru Negro, Novalima, Eva Ayllón, Chabuca Granda, Lucila Campos, and Pepe Vazquez.

INSTRUMENTS

In addition to the cajón and bell, some other percussion instruments used in Afro Peruvian music included the following:

The **quijada** is made from the jawbone of a donkey, horse, or cow, weathered until the molars rattle in place. The playing technique involves hitting the instrument with the fist as well as scraping with a stick.

The **cajita** is a small trapezoidal box drum that was originally used for collection at churches. It is hung from the neck or waist and it is played while standing.

The technique used to beat this drum is complex. With one hand, the player holds a little wooden stick that strikes the side of the cajita. At the same time, the other hand opens and closes the hinged lid of the box. By combining the high-pitched sound of the stick with the low pitch of the lid, the player is able to create a great array of rhythms.

Guiro or **carrasca** is an open-ended, hollow gourd with parallel notches cut in one side. It is played by rubbing a wooden stick along the notches to produce a ratchet like sound.

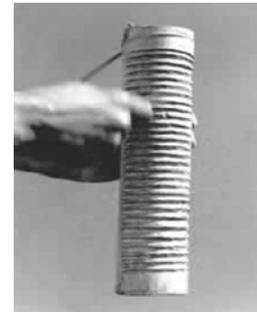
quijada



cajita



guiro



NOTATION GUIDE:



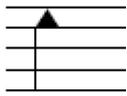
Bass sound on the cajón



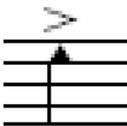
High sound on the cajón



One handed grace note on the high sound of the cajón



High pitch sound from the body of the bell



Low pitch sound from the mouth of the bell

Dr. Andrés Espinoza Agurto studied Afro-Cuban percussion at the Escuela Nacional de Arte (ENA) in La Habana, Cuba, graduated summa cum laude from Berklee College of Music, receiving a BM in Jazz Composition, and holds an MM in Jazz studies and Ethnomusicology from the University of York (England). He received his PhD in Ethnomusicology from Boston University in 2014. His dissertation is entitled “Una Sola Casa: Salsa Consciente and the Poetics of the Meta-barrio,” and analyzes the impact of Salsa music as a forging element of social and political identity within Latino and Latin American communities. Other research interests include the application of ethnomusicology to jazz performance and composition, Afro-Latino music, modern art music, and Spanish-language rap. He is also the composer, musical director, and percussionist of the Andres Espinoza World Jazz Ensemble, the Andres Espinoza Octet, and the Latin fusion sextet Los Songos Jalapeños. He has performed and taught in many countries around the world, including Argentina, Bolivia, Brazil, Canada, Chile, Cuba, England, Italy, Mexico, Peru, and the United States, and has been a faculty member at Roxbury Community College, Boston University, Emmanuel college, and the University of Maine system. **RIS**

TAMBORIM CARRETEIRO

BY JOSEPH GOGLIA

HOT LICKS

Welcome to the world of Brazilian percussion. One of my favorite instruments to practice and perform on is the tamborim. It is typically a small 6-inch frame drum that can be made of metal, wood, or plastic. It can be played with a single stick or a bundle stick made of plastic. There are many ways to play it, but one of the most common ways is heard in the large *Escolas de Samba* (Samba Schools) in Rio de Janeiro, Brazil. When performing syncopated rhythms and other “ride pattern” ideas, it can be played with normal drumming stroke technique using one stick in one hand while holding the drum in the other hand. When performing the iconic 3+1 *carreteiro* rhythm, use the hand holding the drum to flip it, catch the stick on the upstroke, and complete the phrase. This phrase can be counted as 1-e-&-a with the “&” beat being the flip note.

THE BASICS

Holding the drum: If you are right handed, you will want to hold the drum in your left hand. Think about using the “hang loose” sign as a model for getting the drum appropriately in your hand. I put my three middle fingers inside the shell of the drum, while my thumb and pinky wrap around and rest on the outside of the shell. It can be held in many positions. How low or how high you hold it is personal preference and may vary with different choreography you might do while performing in a group.

Playing the drum: There are two basic strokes involved. One motion involves striking the drum with the stick in a normal manner and the other requires the flip technique. When playing with normal technique, you may strike in the center or just below center. You may also muffle or not muffle with the three middle fingers of the hand holding the drum. These are all preferences that become very situational. Sometimes you might want a dry sound (center); sometimes you may want the drum to ring a bit more (below center). You may also choose to play all rimshots (louder, cutting sound) or not.

▶ Tap to play Video



Subida (measure 1)

This section, called the *subida*, lifts up the beginning of the phrase after a drum call. *Subida* can be looked at as meaning to climb, lift, or rise up. It helps introduce the tamborim voice and give some initial life to an arrangement. In the following example, you will start with a single hand technique for a measure and a half, then quickly move into a variation on the 3+1 flip technique.

Subida
♩ = 130

Carreteiro (letter A)

When people mention the flipping pattern for tamborim, they are referring to the *carreteiro*. It literally translates to the “carman” or the “carter.” This is a staple performance sound, rhythm, and technique in Samba.

A Play 3 Times

The chart below breaks down the 3+1 technique.

- D = Down Stroke; U = Up Stroke with flipped left hand
- Row 1 = Counts; Row 2 = Sticking; Row 3 = Staff Position (using treble-clef note names)

1	e	&	a	2	e	&	a	3	e	&	a	4	e	&	a
D	D	U	D	D	D	U	D	D	D	U	D	D	D	U	D
G	G	A	G	G	G	A	G	G	G	A	G	G	G	A	G

Desenho (letter B)

The *desenho*, which translates to “design” or “drawing,” is played throughout arrangements that are used for Carnival in Brazil. Each year, the *Escolas de Samba* have a song and create elaborate arrangements of it for competition. Think of it as their version of DCI Finals. They even have different levels of groups competing.

The *desenho* works very closely with the melody and will weave in and out of the arrangement. It will consist of combinations of *carreteiro* patterns, *carreteiro* technique used in syncopated rhythms, as well as single-hand ostinato and ride patterns. This particular example was written for the National Samba Queen Competition, held in Phoenix, Arizona, where it was performed by Samba de Cavalo and Friends. Special thanks to Dudu Fuentes for the inspiration in measures 5–7 of this portion.

B Desenho

The musical notation consists of four staves of music. The first staff begins with a double bar line and contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a dotted quarter note. The second staff contains a series of eighth notes, with two groups of three notes marked with a '3' below them. The third staff continues with eighth notes and includes two more groups of three notes marked with a '3'. The fourth staff concludes the piece with a final group of three eighth notes marked with a '3'.

Ending

The ending returns to the *carreteiro* technique, along with a little rhythmic impact to close out the passage. I hope you enjoy this HotLick! Remember that the *carreteiro* technique will take some time to master, so go slow and enjoy the process.

Subida
♩ = 130

Musical notation for the Subida section. It consists of two staves. The first staff has a tempo marking of ♩ = 130 and a 4/4 time signature. It contains six measures of eighth-note triplets, each marked with a '3' below it. The second staff begins with a box labeled 'A' containing the text 'Play 3 Times'. This is followed by a double bar line, a repeat sign, and a final measure.

B Desenho

Musical notation for the Desenho section, consisting of four staves. The first staff has a dotted quarter note followed by an eighth note, then a quarter note, and a quarter note with a fermata. The second staff contains two measures of eighth-note triplets, each marked with a '3' below it. The third staff contains two measures of eighth-note triplets, each marked with a '3' below it. The fourth staff contains four measures of eighth-note triplets, each marked with a '3' below it.

C Ending

Musical notation for the Ending section, consisting of two staves. The first staff contains eight measures of eighth-note triplets, each marked with a '3' below it. The second staff contains two measures of eighth-note triplets, each marked with a '3' below it, followed by a final measure with a fermata.

Joe Goglia lives in Tempe, Arizona. He holds a master's degree in Music Education with an emphasis in Jazz from Arizona State University. Joe has studied with a variety of instructors in the folkloric field, including Scott Kettner, Mark Lamson, Julie Hill, Beto Torrens, Rafael Maya, Ruy Lopez-Nussa Lekszycky, Ailton Nunes, and Dudu Fuentes. Joe is the Director of Instrumental and Digital Music at Camelback High School, where his duties include band, percussion ensemble, and music technology. Joe has served as the Arizona PAS Chapter Vice President and President. **RIS**



CORN MAZE

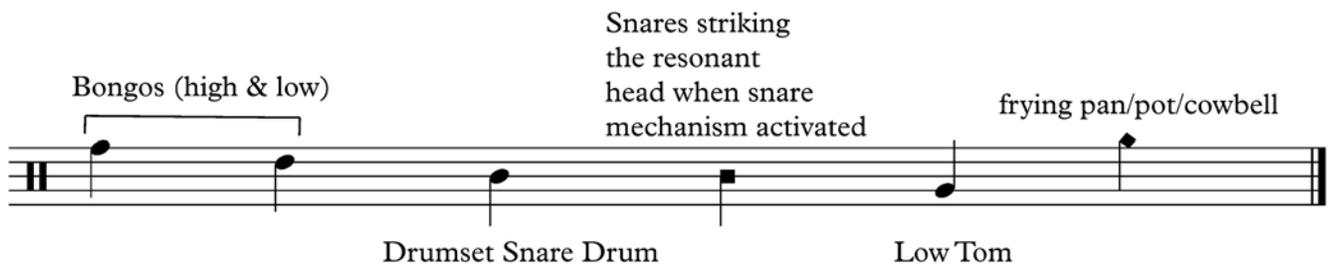
FOR SOLO MULTI-PERCUSSION

BY JOE W. MOORE III



In the spirit of Halloween, I chose to compose a multi-percussion solo that is inspired by the haunted corn maze attractions in rural areas across the United States. If you have ever been to a haunted corn maze, you know that they aren't always the most calming of places. I did my best to portray that in this month's R!Solo. I was given the option of composing for multi-percussion or world percussion, and my aim was to accomplish both through instrumentation and implements used. Therefore, proper hand drumming techniques for bongos (fingertips) should be studied and utilized during the opening section of the work.

Notation Legend for Corn Maze



Here are a few helpful hints for performing "Corn Maze":

- Perform the opening section of the work as if it is improvised and in a way that clearly sets the tone and character of the piece. Think "thin airy sounds" when using your hands on the drums to aid in creating a "haunting" atmosphere. Be expressive here, and don't be afraid to make your own musical decisions.
- At letter A, the squared noteheads represent the rhythmic articulation of the snares striking the resonant head of the snare drum when activating the snare mechanism with the left hand.
- In measure 12, you should pick up a stick in your left hand, and the first note struck with the stick will be on the "&" of beat 4 (buzz press). The downbeat of measure 13 will be struck with the right hand followed by eighth notes on the low tom with your left hand. While playing the eighth notes, pick up a stick in your right hand. By beat 4 of measure 13, you should be playing with sticks. You will continue with sticks through the remainder of the piece.
- Pay careful attention to all types of articulations and accents, making sure there is a difference between each. Do the same for the dynamic levels included throughout the work. In addition, do your best to bring attention to or emphasize the reoccurring rhythmic motive that is passed from the snares striking the resonant head, to the drum and cowbell at letter B, and then to the closing phrase of the piece.

Corn Maze

for Multi-Percussion Solo

Joe W. Moore III
(ASCAP)

haunting, freely

with hands

*snare off throughout

Multi-Percussion

5

A ♩=104

*LH activate snare mechanism as indicated by square notehead

8

12 *pick up stick in LH

*pick up stick in RH

with sticks

16

B

20

25

rit.

▶ Tap to play Video



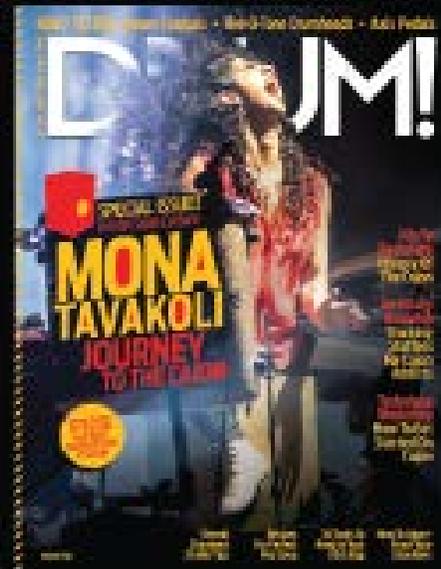
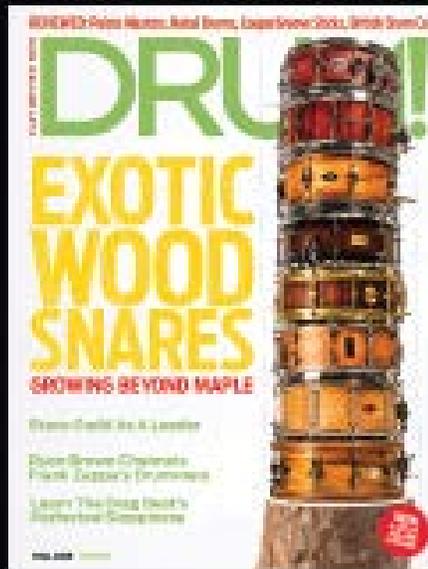
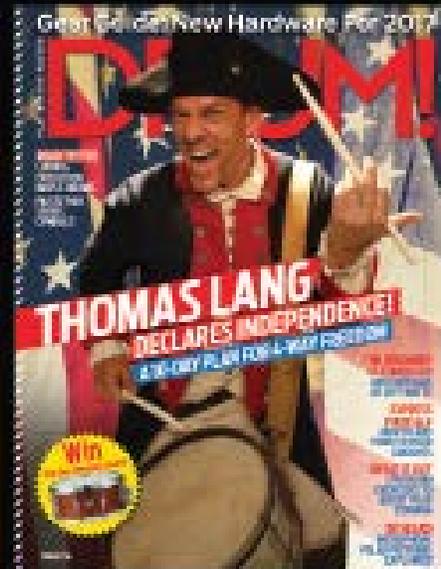
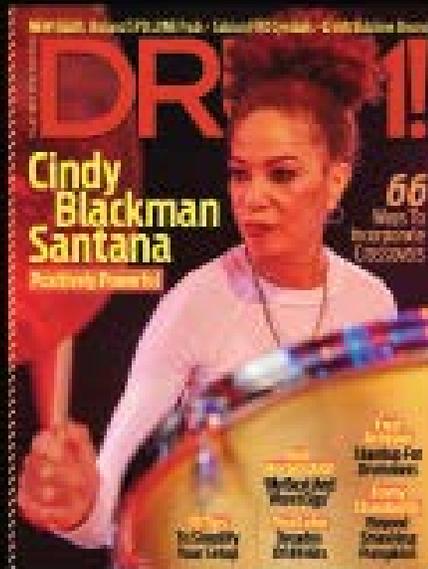
Dr. Joe W. Moore III is a percussionist, composer, and educator. He serves as Assistant Professor of Percussion at the University of Texas Rio Grande Valley. An active composer, his music has been performed at PASIC, FMEA, SCMEA, TMEA, the National Conference on Percussion Pedagogy, and at several other music conferences and events. Dr. Moore is a member of PAS, ASCAP, and TMEA.

For each issue of RIS, 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! **RIS**



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PAS PROFILE – AMBER FOX

Amber Fox earned a Music Business degree from Middle Tennessee State University and has been involved in a wide range of percussion activities including collegiate percussion ensembles, symphonic bands, Winter Guard International, and Drum Corps International. Her extensive performance experience in Drum Corps includes 2006–07 Memphis Sound, 2010 Spirit of Atlanta, and 2011–12 Blue Stars.

After graduating in 2015, she moved to Boston, Mass. to work with Vic Firth and Zildjian in their Customer Service and Education departments, where she was a vital member of the team for the three years. As PAS Programs Manager, Amber works directly on such programs as Group Memberships, Days of Percussion, Competitions, Scholarships, and PASIC.

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

Amber Fox: I didn't actually choose percussion as a young student; I wanted to play flute. The band director at the time said my lip shape would make it very hard to play flute, so I started in percussion instead. It's crazy to think that one decision someone made for me way back then put me on the path I am on now.

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

AF: I've focused on marimba for many, many years, so it is definitely my favorite. However, thunder sheets are a close second.

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

AF: I attended a Janis Potter masterclass at UNT (University of North Texas) during my undergrad studies at the University of Arkansas. Prior to that I had used Janis's mallets and loved

them, but getting the chance to hear her perform live and talk about her unique views on concert marimba sound quality and "power strokes" really had an impact on my path moving forward.

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

AF: All of my memorable performances were during my years marching drum corps. My most memorable was probably opening the 2011 drum corps season with Blue Stars.

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

AF: I learned the most about being a performer and musician from my time with Blue Stars. I owe everything I know about ensemble balance, musical direction of phrases, and individual sound quality to Neil Larrivee. Neil was by far my most memorable teacher, and he later became a mentor, co-worker, and friend.

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

AF: Other than my work at PAS, I also teach a front ensemble at a local high school as well as a front ensemble for a WGI Independent World Ensemble.

RIS: *What was your introduction to PAS?*

AF: I was introduced to PAS through my college percussion studio.

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

AF: We've all been there. Most of us have been percussion students at some point in our lives, so we know exactly where you are coming from and what struggles you face.



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

AF: It depends on the issue; I'm usually drawn to anything that is about marimba or keyboard percussion.

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

AF: I have a huge signed drumhead from Memphis Sound 2007, the year we won Division III Drum Corps International World Championships and Division III Best Percussion.

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

AF: On the weekend when the weather's nice I love to bike. I also am really into coffee, so any time I can, I'm checking out new and local coffee shops or just hanging at some of my favorite ones.

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

AF: Spotify; I'm a HUGE Spotify fan. Currently I've been steady streaming Spotify's Low-Fi Hip-Hop Playlist or the COLORS' Weekly Releases Playlist. I also have a few artists I listen to regu-



larly: J Cole, Glack, Noname, and Ben Howard, just to name a few.

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

AF: Again, Spotify. I always open Spotify first thing on my computer. It's also playing all day in the office, and I check the Spotify Discover Weekly playlist every Monday morning when it updates.

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

AF: Don't get tunnel vision. Have a direction but don't back yourself into a corner. Be open to the possibilities. **RIS**

Focus Day 2019

The DIY Percussionist: Celebrating Creativity and Self-Determination Hosts: Stuart Gerber and Tim Feeney

A creative artist sees or hears something that does not yet exist and possesses the will and determination to bring it to life. Constructing hardware from scrap metal and PVC piping, composing and improvising new music for theatrical events, starting ensembles dedicated to new ideas, and founding alternative performance spaces, percussionists find creative solutions in inventing their work and bringing it to life. This do-it-yourself spirit is a primary driving force behind the continued evolution of our field.

We are interested in exploring and celebrating the creative ways percussionists forge new artistic ideas and bring new work to life. For Focus Day 2019 we seek proposals for performances, lecture-demonstrations, talks, and any other creative presentation in which the proposing artist is directly responsible for new work; engaged not only in its performance, but also in the creation of its material, or its first presentation to the world.

Possible performance sessions might relate to (but are not limited to) concepts including:

- Composition: percussionist/composers
- Improvisation: real-time composition
- Premieres: new work specifically for Focus Day

Possible presentation or discussion sessions might relate to (but are not limited to) concepts including:

- Collaboration: commissions or close relationships with composers
- Facilitation: organizing performances, venues, and funding
- Community engagement: involving others in the success of an event

Proposals should include information documenting the artistic strength of the project, as well as a detailed description of the presenter's involvement with its creation (e.g. as composer, improviser, commissioner, event organizer, etc.)

As always, the committee is interested in the participation of both emerging and established artists. All proposals that meet the above criteria and qualify for inclusion on the 2019 PASIC Focus Day will be given complete and careful consideration. Please note: Expenses and the securing of instruments and funding sources will be the sole responsibility of the artist(s) themselves. This includes all logistical and financial considerations associated with the performance. Please prepare and submit your proposal with this consideration in mind.

UPCOMING EVENTS

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

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

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>

Tyler Blanton with Felix Pastorius

When: December 7, 10:00 P.M.
Where: 55 Bar, New York City
Info: tylerblanton.net

Daniel Glass with Countess Luann De Lesseps

When: December 19–20
Where: Gramercy Theater, New York City
Info: danielglass.com

Daniel Glass with Countess Luann De Lesseps

When: December 21
Where: Paramount Theater, Huntington, N.Y.
Info: danielglass.com

JANUARY 2019

Jazz Vibes Workshop & Showcase

When: January 5–6
Where: Hilton Head Island, S.C.
Info: www.artshhi.com/performance-shows/jazz-vibes-showcase

FEBRUARY 2019

calling glenn with Ate9 Dance Company

When: February 7
Where: Northrop Auditorium, Minneapolis, Minn.
Info: glennkotche.com

calling glenn with Ate9 Dance Company

When: February 15–16
Where: Wallis Annenberg Center for the Performing Arts,
Los Angeles, Cal.
Info: glennkotche.com

MARCH 2019

Hartt School Percussion Ensemble

When: March 2, 7:30 P.M.
Where: Berkman Recital Hall, 200 Bloomfield Ave.,
West Hartford, Conn.
Contact: btoth@hartford.edu

KoSA Cuba

When: March 3–10
Where: Havana, Cuba
Info: kosamusic.com/kosa-cuba/

calling glenn with Ate9 Dance Company

When: March 8–9
Where: The Institute of Contemporary Art, Boston, Mass.
Info: glennkotche.com

Heartbeat Percussion

When: March 17, 3:00 P.M.
Where: Sacred Heart University, 5151 Park Ave.,
Fairfield, Conn.
Contact: kolara@sacredheart.edu

Fishing

When: March 31–April 8
Where: North Adams, Mass. @ MASS MoCA (creation
residency)
Info: glennkotche.com **RIS**



NEW Concert Floor Bass Drums

The 9000 Series Impact Drums provide punchy, deep tones with excellent projection for concert hall or marching band applications. Unlike conventional bass drum stands, these stands can be set to place the top head at the ideal playing height and position without restrictions imposed by stand shape or size. With four sizes from 18" to 24", these drums can be seen either as a low extension for concert toms, or a responsive high extension for concert bass drums. This gives users a wider choice of instrumentation for a variety of musical needs.

9000 Series
Concert Floor Bass Drums
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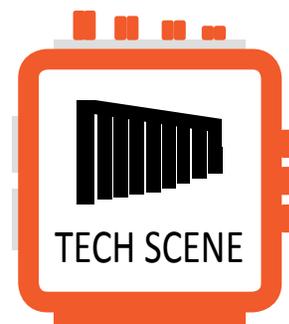


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Visit 4wrdr.it/FB9000 for complete details

TECH SCENE: MAKING AN ADVANCED CLICK TRACK

BY CHASE BANKS AND PETER SOROKA



Have you ever wanted to practice or rehearse a difficult piece of music, but found that using a metronome by itself wasn't particularly helpful? Of course, you can still learn the piece of music, but certainly there's got to be another way to learn more efficiently. There is! You can make a click track and you can control how simple or advanced you want it to be. We will focus on the advanced option, but these same methods can be used to create a simple click track as well. All you will need is notation software or a digital audio workstation.

Using music notation software, such as Sibelius, Finale, or Dorico, you can notate the foundation of the piece (measures, time signatures, and tempo changes). From there, you use the built-in click track tools to generate a rehearsal track that can be exported to your favorite media player. As an alternate option with more control, you can notate the specific rhythms of the click that you want to hear into each measure and choose the sound you want (e.g. the bell of a cymbal).

Using a digital audio workstation (DAW), such as Logic Pro X or Pro Tools, you have the built-in metronome features of the DAW at your disposal. You can create a rehearsal track after inputting the time signatures of each measure into the "tracks" area and clicking on the metronome icon. You also have options to alter how the metronome functions. As an alternate practice tool, Logic Pro X offers an option to create a "drummer" track that follows the time signatures of your piece. This can provide a fun way to practice and offer near limitless possibilities.

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

BRAZIL

Percussion Group of the Federal University of Rio de Janeiro (UFRJ)—one of the best universities in Brazil and Latin America—made a world première on Oct. 3 in Rio de Janeiro. The work was “Círculos 2” (“Circles 2”), written by Dr. Cesar Traldi, Professor of Percussion at the Federal University of Uberlândia. The work was written and dedicated to the **Duo Sá de Percussão** (Dr. Pedro Sá and Janaína Sá, soloists) and also to the Percussion Group of UFRJ. In addition, the group also performed works by James Romig, Hans-Joachim Koellreutter, and Alan Hovhaness. Under the direction of its director, Professor Dr. Pedro Sá, the members of the ensemble are **Wesley Lucas, Rafael de Oliveira, William Moraes, Raphael Dias, Eliezer Macedo,** and **Matheus Marcelino.**



PUERTO RICO

There was much percussive activity in Puerto Rico in October and November. On Oct. 12, **Prof. Diana E. Valdés-Santos** hosted the 2nd Percussion Day at Escuela Libre de Música of Hato Rey. The clinicians were **Prof. Jorge L. Morales-Quñones** (the darbuka, their rhythms and dances) accompanied by dancer Indra Brugueras; **Prof. Myriam Cobián** (construction of the marching percussion section); artisan guiro master **Osiris Zambrana** (the guiro from the seed to the stove), who demonstrated the guiro patterns by master guirero Noel Velazquez and distributed seeds among the audience, so that they could raise their own “marimbos.” **Dr. John Wooton** presented the steel drum and talked about rudimental drumming. He also closed the successful day performing along Reynaldo Vega (bass) and **William H. García** (drums).

As part of the XXII Percussion Festival of the Conservatory of Music of Puerto Rico on Oct. 19, hosted by **Prof. José Alicea**

and Tucupá Inc., two top Caribbean drummers visited the school: **Guy Frómata** (Dominican Republic) and **Efraín Martínez** (Puerto Rico). Both musicians, demonstrated how they adapted their national rhythms to the drumset. Frometa demonstrated the merengue and variations; Martínez demonstrated the Plena rhythm.

On Nov 17, the **Percussion Ensemble of the Preparatory School of the Conservatory of Music of Puerto Rico, Diana E. Valdés-Santos**, conductor, presented their fall concert. They performed works by N. Daughtrey, Rafael Hernández, C. Jobim, H. Villalobos, and Puerto Rican composer William Ortiz among others. **RIS**

PRODUCT SHOWCASE

ROLAND

Entry-level Electronic Drumkit

Roland announced the TD-1DMK V-Drums, an entry-level electronic drumset with V-Drums sound and playability. The TD-1DMK offers a variety of drum sounds, authentic acoustic feel with Roland's dual-ply mesh pads, and access to powerful skill-building tools with onboard coach functions and free Melodics for V-Drums training software for Mac/Windows. This makes it an ideal choice for beginning drummers and practicing students, as well as adults who want to get back into drumming later in life. Delivering a drumming experience in a compact kit that can be played quietly with headphones, the TD-1DMK is an instrument that will launch a lifetime of drumming satisfaction and enjoyment.

For players who are just starting out, the TD-1DMK is a hassle-free drumkit that's easy to set up and intuitive to use. With just a few simple steps, users can start playing an authentic-sounding collection of 15 preset kits and enjoy a realistic and engaging drumming experience right away. With onboard coach functions and Melodics for V-Drums software, they'll learn essential skills and experience improvement with every practice session. Weighing just 15.5 lb./7 kg, the TD-1DMK is convenient to move around the home and to other performance locations as needed.

Accurate timing and keeping a solid beat are fundamental elements of drumming, and the TD-1DMK's onboard metronome and 10 coach functions motivate successful development with a game-like experience that keeps every playing session fun



and engaging. Melodics for V-Drums takes learning even further with interactive drum lessons that build a sense of rhythm without it seeming like hard work. The TD-1DMK's pads are quieter than other electronic drums, allowing children to practice for extended periods without limitations.

Thanks to the fast processing and authentic acoustic sounds of the kit's module, the TD-1DMK faithfully responds to the subtle nuances of the user's playing. Compared with other mesh heads, Roland's dual-ply mesh heads for the snare and toms feature adjustable tension, and also provide authentic natural rebound that's as close as possible to the feel of playing acoustic drumheads. The TD-1DMK's kick pad is compatible with standard single and double kick pedals and features a soft rubber surface that absorbs noise from the beater while maintaining natural acoustic feel and response.

As skills and ambitions are renewed, there's room for expansion by adding an extra crash cymbal or upgrading the sound module. To learn more about the TD-1DMK V-Drums, visit Roland.com.

SABIAN

Soul Side Ride

To celebrate Tower of Power's 50th anniversary, and the release of their 16th studio album, *The Soul Side of Town Vol. 1*, Sabian has announced a limited edition 21-inch HH model

named The Soul Side Ride. This cymbal was developed with David Garibaldi for that very special Tower of Power sound—think classics such as “What is Hip?,” “Soul Vaccination,” “Squib Cakes,” “Oakland Stroke,” and so many more—and only 250 will be available for purchase.

A double-hammered HH ride, The Soul Side also includes innovative proprietary Sabian manufacturing techniques for added heat, sustain, and articulation. The buffed raw top and fully-lathed bottom are a tip of the hat to the David Garibaldi 22-inch Jam Master Ride, originally released by Sabian in 1998. The Soul Side Ride provides the perfect amount of brittle in the high end, a transparent wash, with a touch of heat in its tone, but never loses tip articulation. In Garibaldi's setup, it blends beautifully between his 14-inch Jam Master Hats and his HHX X-Treme crashes. **RIS**



PERCUSSIVE ARTS SOCIETY

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.

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BETA PERCUSSION INTERNATIONAL INSTITUTE

BY JADE HAILS

August 4–10 marked the inaugural year for the Beta Percussion International Institute at the University of Oregon. The seminar focused on percussion performance as well as composing and arranging for percussion. Faculty included Pius Cheung (director), Eriko Daimo (co-director), Casey Cangelosi, Michael Udow, and Michael Burrirt. In this institute, Cheung and Daimo created a unique, world-class experience in Eugene, Oregon that gathered 30 performers from seven countries, including Japan, China, Hong Kong, Austria, Taiwan, the Philippines, and the U.S., to discuss, practice, and perform compositions from established composers as well as compositions developed during the week.

Pius Cheung's opening clinic, "The Three Stages of Music Making," provided his interpretation on how to look at music through technique, musical analysis, and art as a whole. Cheung's breakdown of music was divided into the building blocks that most, if not all, compositions incorporate—form, rhythm, harmony, and counterpoint—and more were analyzed in terms of personal interpretation and why each was important. The final consideration, art, is how one might approach going beyond the page to find the meaning of the music. Cheung demonstrated his use of graphic notation as part of his compositions and arrangements process. As an exercise and project for the students, Cheung assigned groups of students to compose a graphic score with each other, with the goal of performing them at the final concert. This task became an integral part of the student experience at Beta.

Each guest artist presented a clinic based on some aspect of composition, performing, or both. Michael Burrirt broke down many aspects of his compositions and how they relate to him as

an artist and a person. Casey Cangelosi presented several of the pieces that inspire his work, such as diving into the process of working with a Digital Audio Workstation. Michael Udow gave an impressive breakdown of motion and how to get the best, most desired sounds in a way that works with one's body. Eriko Daimo focused primarily on working with students in hands-on, masterclass settings. Each session was presented in a meaningful way with student engagement, activities, and demonstrations.

Masterclasses were another significant component of Beta. Each member of the faculty gave one or two masterclasses, workshopping pieces with the students. Some students performed staples in the repertoire such as "Merlin," the Sejourne

marimba concerto, and "Anvil Chorus," while others presented their own compositions. There were 12 clinics/masterclasses in total, each packed with information. When students weren't in session, they were able to practice or schedule lessons with the faculty. Each participant received two private lessons with faculty members during the week.

Nearly every evening featured a public concert presented by one or two of the artists. Cheung and Daimo presented the opening concert with a program of nearly all their own arrangements or compositions, reinforcing the composer/performer theme. Pieces performed included Cheung's arrangement of Piazzola's "Verano Porteno" for marimba duo, Daimo's arrangement of Sibelius'



“Kuusi” (“The Spruce”) for solo marimba, Cheung’s “Nian 3” for solo bass drum, and a world premiere of Hirotake Kitakata’s “The Awakening” for marimba, crotales, and suspended cymbal performed by Daimo. Cheung’s “Nocturne” in F-minor was spectacular, especially so to the participants who performed the piece throughout the week. Cheung went back to his roots with an arrangement of Bach’s Keyboard Concerto in D minor, a duo performed with Daimo. The first concert concluded with Cheung’s marimba concerto, “Princess Chang Ping,” with Daimo as the marimba soloist, Chang on piano, and Cangelosi as the page-turner, much to the amusement of the students.

The second concert was shared by Cangelosi and Udow. The concert included Udow’s “Toyama” for hand-clapping duo, performed by Cheung and Udow. Also on the program was “Abyss of Time” performed by seminar participants Kana Funayama, Rachel Liu, Kathie Hsieh, and Reese Maulsby. Cangelosi performed a tour-de-force program, featuring many of his own compositions, including “A Cool Gadget” for tambourine and “White Knuckle Stroll.” He also performed Thierry De Mey’s “Silence Must Be” for solo conductor and Javier Alvarez’s “Temazcal” for maracas and electronic playback. The second concert concluded with Udow’s grandiose concerto for marimba and three percussionists, “Coyote Dreams.” The ensemble consisted of Daimo on solo marimba, along with Cangelosi, Udow, and David Lee (a current University of Oregon student). They delivered an exhilarating performance of this percussion masterpiece, bringing the evening to an exciting end. An extra round of applause went out to Udow, who was returning to the concert stage after a six-year performance hiatus.

Burritt also dazzled audiences with his concert, mixing music from other composers alongside his own works. He opened the concert with Joseph Tompkins’ “Flander’s Field,” a piece for snare drum and kick drum. He also performed



Vinao's "Burritt Variations" and a collection of his own compositions such as "The Islands" and "Time Machine" for marimba duo, which featured himself and Daimo in a brilliant performance. Burritt closed the concert with his charismatic "White Pines" for solo marimba and four percussionists, alongside Beta participants Kana Funayama, Bevis Ng, Elise Liu, and Yi-Jan Rachel Liu.

To conclude the week, the participants presented a four-hour concert in which each participant performed a piece of his or her choosing. The program included repertoire they worked on during the week, as well as original compositions and some group compositions receiving their premiere. Highlights of the concert included Kana Funayama performing Cheung's solo arrangement of "Verano Porteno," continuing to dazzle students and audience members alike as she had done the entire week. Elise Liu performed Ichianagi's "The Source," which has a unique form of notation that the students studied during Daimo's masterclass. While many of the pieces performed focused on mallet instruments, David Kendler performed "Asventuras" for solo snare drum by Gerassimez, highlighting the many sonic possibilities of a snare drum. Mark Shimazu performed two of his own compositions, one of which was a world premiere. Ip Cheng Xin and Niki Hung performed Ivan Trevino's "Catching Shadows," continuing to solidify Trevino's music in the percussion repertoire. Nearly all the student performers took the stage to bring about a final world premiere for the week in a group improvisation, capping off an excellent week of learning, growing, and performing.

Though the week was mostly comprised of music-based content, participants had plenty of opportunities to explore Eugene. Burritt and Cheung led a "Fun Run" in Alton Baker Park, as well as a hike up Spencer's Butte, a local hiking trail. Daimo's own Pilates instructor, Jessica Ingalls, taught a session of Pilates specifically tailored towards musicians,



focusing on breath, stretching, and relaxation throughout the body. Daimo also made cupcakes with special Beta-shaped chocolate on top for the opening party.

Beta proved to be an extremely friendly environment across the board. Every performance or demonstration was met with compliments and dialogue between colleagues about the music they love. All participants presented their own perspectives on music and composition, but the environment was so welcoming that everyone talked and learned from everyone else.

As a participant myself, I left Beta both motivated and inspired by all of the other participants and faculty. Every student showed so much talent and thoughtfulness in their music, and each person was willing to talk to others. I went in expecting many of the students to stick with those from their home countries, but instead found myself mingling with every participant and interacting with all of these musicians in a way I have not experienced before. Everyone was interactive, kind, and passionate about their craft and their dedication to percussion as an art form. I look forward to following each of my fellow participants' careers, as well as hearing from future classes of Beta Percussionists as they experience Beta for themselves.



INDUSTRY NEWS

GUITAR CENTER

Rebirth of Flagship Hollywood Store

Guitar Center announced the grand debut of its newly redesigned flagship Hollywood store location—a 30,000 square-foot music store on Sunset Boulevard. The remodeled store features a tremendous assortment of musical instruments, a 15-foot-long interactive pedal display, a 24-foot-wide snare drum wall, and interactive brand displays.

The iconic Hollywood store debuted Nov. 3, nearly 33 years to the day after the location first opened in 1985. A full week of events to celebrate the rebirth of the iconic location was held at the store beginning on Oct. 29, including in-store activations, special live performances, music clinics from artists, and much more. Guitar Center also inducted legendary drummer and singer Sheila E. to its famed RockWalk, continuing its tradition of honoring musicians and musical pioneers who have made a significant impact and lasting creative contribution to the growth and evolution of music. Additional honorees include Don Lombardi, founder of Drum Workshop, a teaching studio founded in 1972 offering private lessons and workshops and now one of the leading brands of drums and percussion, as well as Drum Workshop's current senior Executive Vice President John Good.

In line with Guitar Center's commitment to music education and to developing the next generation of musicians, the second floor of the Hollywood store is dedicated to a state-of-the-art, eight-room lessons facility. By investing in lessons facilities in all of its stores around the U.S., Guitar Center is filling the gap created by the decline of music education in schools and working to give anyone who wants to play the opportunity to realize the benefits of learning and playing music. Guitar Center also



Guitar Center Hollywood features an extensive selection of drum and percussion products and includes 90+ unique snare drums, 60 different acoustic kits, and hundreds of individual cymbals on display.

supports music education initiatives through the Guitar Center Music Foundation, which works to keep music education alive and available to individuals and communities by providing those in need and organizations who support them with instruments and lessons.

ROLAND

Artist Relations Facility Opens in London

On Sept. 6, Roland held a grand-opening celebration of its new Roland Artist Centre London, located within Metropolis Studios in West London. The event, which was attended by leading members of the U.K.'s music community, included a ribbon-cutting ceremony and a welcoming address by Mr. Jun-ichi Miki, Roland Corporation CEO and Representative Director. Founded to serve the needs of current and prospective Roland 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, with a complete range of Roland, BOSS, and V-MODA products on hand. The Roland Artist Centre London is managed by Jamie Franklin, Artist Relations Manager, Roland Corporation, and is under the direction of Brian Alli, Vice President, Key Influencers & Business Development, Roland Corporation.

The opening of the Roland Artist Centre London is part of Roland's ongoing corporate artist relations strategy, following closely on the heels of the opening of the Roland Nashville Artist Relations Center in June and Roland Los Angeles Artist Relations Center in May. This ongoing initiative will bolster Roland's



Roland held the grand opening of the Roland Artist Centre London on Sept. 6. Pictured is Mr. Jun-ichi Miki, Roland Corporation CEO and Representative Director, addressing the VIP press and guests.

global network and join other Roland artist relations centers in Vancouver and Toronto, Canada; Berlin, Germany; and Tokyo, Japan.

To learn more, visit Roland.com.

SABIAN

Education Network Hosts First Live Event in UK



SEN Director Joe Bergamini and Stanton Moore at the London UK Drum Show SEN Event.

On Sept. 29 and 30, 2018 the Sabian Education Network (SEN) hosted its first live event for drum teachers at the UK Drum Show in Manchester, England. The event featured two sessions: one on Saturday with panelists Derrick Mckenzie, Stanton Moore, Ralph Salmins, and Erik Stams, and one on Sunday with panelists Toni Cannelli, Felipe Drago, Pat Garvey, and Paul Hose. Both were moderated by SEN Director Joe Bergamini. The events were held in the Sabian Experience Room at the UK Drum Show, and Sabian U.K. distributor Westside Distribution assisted with staging and support.

The events consisted of a brief overview of the benefits of SEN from Bergamini, followed by each panelist speaking about a specific area of education aimed at benefitting the attendees. Engaging Q&A followed the presentations at both events, and the teachers and panelists mingled and networked each afternoon.

In addition to the panels, Bergamini and Stanton Moore went live on Sabian social media to discuss drum education, the UK Drum Show, and Stanton's new line of Crescent cymbals by Sabian.

To join SEN and find out about future live and online events, visit www.sabian.com/joinsen.

YAMAHA

Fresno State Bulldog Marching Band Chooses Yamaha Percussion

Yamaha announced that the 92-year old Fresno State Bulldog Marching Band, an NCAA Division-I college marching band in the Mountain West Conference, will perform exclusively on Ya-



maha marching percussion instruments. The Bulldog Marching Band is now fully equipped with 9300 Series Snare Drums, 8300 Series Multi-Toms and Bass Drums, as well as a full complement of Multi-Frame II mallet percussion instruments.

The band's history details many milestones, including a performance at a San Diego Chargers football game in 2015 and the Oakland Raiders halftime show in 2016, as well as at the prelims and finals of the Western Band Association (WBA) Championships hosted in Bulldog Stadium. Additionally, the band was selected as an "Ensemble of Excellence" in 2017 by the College Band Directors National Association, one of eight marching bands in the country to receive that honor after a juried selection process.

Young Performing Artists Competition

The 2019 YYP A Competition application is open. Many competitions offer winners a one-time cash prize. The YYP A Competition offers winners an investment in themselves as performers and people. The winners are invited to attend an all-expense paid weekend as part of the Music for All Summer Symposium, and receive an incredible performance opportunity with a weekend of personal and professional growth. The 2019 YYP A Application and additional information, including the official competition rules, can be found at http://4wrd.it/YYP A2019_ org. The deadline for application submissions is Dec. 19, 2018 (midnight eastern time). **RIS**

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

WFL “VICTORIOUS” DRUMSET

Donated by Mike Stobie to honor the service of his father, James H. Stobie, in the U.S. Navy during WWII; 2009-06-01

During the Second World War, restrictions were placed on the manufacture of musical instruments and other objects considered non-essential to the war effort in the United States. The metal components in these objects could constitute no more than 10 percent of the total weight, and the use of copper was restricted. In addition to a reversion to rope-tensioned drums, the WFL Drum Company also manufactured an entire drumset, the “Victorious” model, which was tuned with tension rods and lugs.

This early design utilized stamped, metal claw hooks threaded into a fixed metal nut mounted within the hollow wooden lugs to tune the heads. Several hundred of the sets were manufactured before the claw-hook tuning system was abandoned in favor of an internal tuning system with fixed counterhoops designed by Cecil Strupe. The shells were three-ply—a cross-layer of poplar between two of African mahogany—which were reinforced inside with two maple rings. The counterhoops were constructed of maple with a decorative insert. All wooden components of the snare, including the strainer, were made of maple.

This set consists of a 14 x 26 bass drum, a 6 x 14 snare drum, 8 x 11 and 9 x 13 toms, and a 10-inch Zilco cymbal. The drums, fitted with calfskin heads, are finished in the popular blue and silver “Lacquer Multi-Color Finish” with maple hoops inlaid with WFL’s “Silver Flash Pearl” covering. The bass drum pedal and muffler are both made of solid maple, as are the mounts and posts for the toms and cymbal. The signature of “William F. Ludwig II” appears on the head of the larger tom, and a WFL “keystone” badge made of aluminum is attached to the snare drum with adhesive instead of a rivet.

A complete “Victorious” drumset was usually sold with a floor tom, a wooden stand for the snare drum, a wooden hi-hat stand with cymbals, and a woodblock and cowbell mounted on the bass drum. Some early versions of this set also had goatskin heads tacked on the bottom of the toms in lieu of hoop-mounted heads.



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