

RHYTHM! SCENETM

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NORTH TEXAS MIDDLE SCHOOL PERCUSSION CAMP

RHYTHM! SCENE™

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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.

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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

With my recent travel to the **National Association of Music Merchants** (NAMM) Show in Anaheim, California, and the start of a new year, I am more than excited for what 2019 has in store for the Percussive Arts Society. The NAMM Show always brings together great minds in our field with fresh ideas, and I cannot wait to share those with you over the next few months.

Next up in 2019, PAS will be traveling to **Texas Music Educators Association** (TMEA) in San Antonio, Texas. If you're attending the convention, make sure to stop by our booth! We'll be there all week talking about percussive arts and ways you can get involved with PAS.

At the beginning of every year, PAS chapters across the country also begin to host their Day of Percussion (DoP) Events. DoPs are a fantastic way to get involved with your local chapter or to simply see great performances in your area. Over the next few months, over 50 DoPs will be held across the country; check out your local PAS chapter or visit pas.org/get-involved/chapters for more information!

Lastly, the 2019 **Percussive Arts Society International Convention** (PASIC) preparation is well underway. We've received hundreds of PASIC Artist Applications, and over the next few weeks we'll be finalizing the PASIC19 artist list. Make sure to save the date now for PASIC19, and follow PAS via our social media outlets for those announcements!



**Percussive Arts Society International Convention
Indianapolis, Indiana
November 13–16, 2019**

Sincerely,

A handwritten signature in black ink that reads "Joshua Simonds". The signature is written in a cursive, flowing style.

PAS Executive Director
[@simondsjoshua](https://twitter.com/simondsjoshua)



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NORTH TEXAS MIDDLE SCHOOL PERCUSSION CAMP

EXPANDING PERCUSSION EDUCATION IN THE LONE STAR STATE

BY LAUREN VOGEL WEISS

Although it may be the middle of winter, who hasn't thought about summer plans? A vacation at the beach? An afternoon at the ballpark? How about a percussion camp? Particularly for younger percussionists just starting out, no longer a "beginner" but not quite ready for more advanced musical opportunities, summer camps and workshops can be the perfect musical stepping stone.

For first- and second-year percussionists in Texas, there is an excellent opportunity in the North Texas Middle School Percussion Camp, founded and run by Kennan Wylie. Held each June at Marcus High School in Flower Mound, Texas, students entering the 7th or 8th grade can benefit from the total percussion experience geared specifically to their burgeoning skill levels.

Wylie is the Director of Percussion at Marcus, a position he has held since 1990. During his 29 years at the school, the MHS percussion ensemble has performed at PASIC four times: winning the International Percussion Ensemble Competition in 1999, 2003, and 2011, and playing a Terrace Concert at PASIC 2000. Their drumline has appeared at PASIC twelve times, winning the High School Marching Division ten times as well as the Standstill Division title in 2009 and the Small Ensemble Title in 2006. Wylie and his percussionists have given clinic/performances four times at the Texas Music Educators Association (TMEA) convention (in 1998, 2002, 2004, and 2008) and have also been featured at the Midwest Band and Orchestra Clinic in 2006 and again this past December. The Marcus High School Marching Band has won the State Marching Championship

in its category five times (in 2006, 2008, 2010, 2012, and 2014), and the Marcus Wind Symphony was named TMEA Honor Band in 2015.

So why is the percussion program in this suburban school, located 30 miles northwest of Dallas, so successful? Much of the credit goes to Wylie, who holds bachelor's and master's degrees from the University of North Texas, and to his emphasis on beginning percussion education. His book *Simple Steps to Successful Beginning Percussion* (with volumes on snare drum and mallets) is popular with schools across the country.

"Most of the camps in our area are for high school percussionists," Wylie explains. "There were no summer activities for kids going in to 7th or 8th grade, unless they were taking private lessons. In the early 2000s, I taught at the SFA Percussion Symposium (held at Stephen F. Austin State University in Nacogdoches, Texas) and they had a middle-school track, which I really liked. When that camp disbanded, I decided to start my own middle-school camp here in the Metroplex."

Founded in 2004, the first North Texas Middle School Percussion Camp hosted



Kennan Wylie coaches 7th-grader Sam Schulz on the drumset.

about forty students. In recent years, attendance has grown to almost 100 young percussionists from across the state. “They aren’t just my students,” says Wylie. “These kids are from different schools in all parts of the Metroplex. One year we had a gentleman from Waxahachie rent a van and drive eight students up here every day; that’s about an hour each way! We’ve had kids from Houston, Austin, and San Antonio—especially those with grandparents in the area, so they have someplace to stay. We even had a student from Virginia last year. I think the other band directors, and parents, see the value in this camp and want to see their kids exposed to more percussion in the summer.”

“I was thrilled with the variety of percussion that was taught at the camp,” says Laurel Bates, whose son Tosh attended for the first time. “What a valuable experience for my son! His confidence in all aspects of life have increased as he learns and grows in percussion.”

THREE DAYS IN JUNE

The camp meets for three days (Tuesday through Thursday), from nine in the morning until four in the afternoon, with an hour break for lunch. “We found that kids this age get tapped out after three intense days of learning,” Wylie explains. “High school kids can usually go five days, but middle school students lose focus after the third day. We push them to their limit as far as how much we can expose them to before they begin to shut down.

“It’s a full curriculum-based camp,” he continues, “which means we try to cover all the percussion instruments that these kids should be exposed to before they get to 9th grade. We do master classes on snare drum, keyboards, timpani, Latin percussion, drumset, and even a track on marching percussion. Each student gets a one-hour master class in all six areas. In addition to that, they also receive an hour of percussion ensemble every day, plus an hour of practice time.”

When the students arrive on the first morning, they audition for staff members, playing a short excerpt or two of their choice—maybe a band audition



Kennan Wylie rehearses one of the blue ensembles.



Students begin to put together the mass ensemble the day before the concert.

etude or solo. They are also required to sight read on keyboards and snare drum. Following these auditions, the staff divides the students into eight groups, based on similar abilities, which makes rehearsing a new ensemble—and performing it less than three days later—an achievable reality.

“We try to maintain eight working ensembles of 10–12 students each,” Wylie says. “We divide them into four basic sections, designated red, yellow, green, and blue, each with an A and B subsection. Obviously, if some kids are freshly out of their first year of beginner percussion and are still working on their reading skills, we’ll put them in a different group than those who are a

little bit more down the road of reading and playing. We try to steer away from stereotyping—no first chair, second chair, top group, or bottom group. We just use the colors, which makes for a more ‘camp-friendly’ atmosphere.”

With sessions running simultaneously in four separate rooms, students attend two hour-long master classes each day. During the snare drum class, they are shown the parts and care of a snare drum. They are also exposed to rudiments and exercises. Keyboard fundamentals include major and minor scales and an introduction to ragtime xylophone and four-mallet marimba. Some students even play on a vibraphone or marimba for the first time, in addition to

the more standard bells and xylophone.

The second day brings the world to them as the students get hands-on time with bongos, congas, claves, agogo bells, and a host of Brazilian instruments, including surdos, pandeiros, tamborims, shakers, woodblocks, and cowbells. Many of the students also get their first opportunity to play on marching drums during the drumline masterclass, playing a couple of exercises on snare drum, multi-tenors, or bass drum before rotating to the next instrument.

"My favorite thing about the camp," remembers Sam Schulz, a 7th grader at Seneca Ridge Middle School in Sterling, Virginia, "was playing the marching drums. I would go back again because it was fun playing a variety of percussion instruments."

On the third day, in addition to more ensemble rehearsals and a dress rehearsal for the final concert, the students are exposed to timpani. Ranges, intervals, tuning, and mallets can be an eye-opening experience for someone used to playing on a bell kit or practice pad. And perhaps the most anticipated master class is on drumset. Utilizing Wylie's new book, *The Complete Drumset Method* (published by Hal Leonard), the class also featured drumset artist Gregg Bissonette on the accompanying video, allowing the students to play along with him and actual music.

In addition to each student learning his or her part to a new percussion ensemble, everyone participates in the finale: a mass ensemble performance of "Brazil" (by S.K. Russell and Ary Barroso), arranged by Diane Downs and Rick Mattingly (part of the Leopard Percussion series). Seeing the joy on the faces of young percussionists playing this infectious music brought smiles to everyone in the audience. "We use everything from steel drums to Brazilian instruments in the finale," Wylie says with a grin. "We even put the drumline into it, which is a sight to see. It's very cool to see all the kids playing together."

"I liked when we got to show our parents what we learned during the camp in our concert," explains Ryan Andrews, a 7th grader at Central Junior High School

in Bedford, Texas. "I really enjoyed learning about world percussion instruments, especially the Brazilian bass drums. I would like to go again to discover more new things about percussion and build on the things I learned last year." "It's just *fun* to play in a group with 80 other people, especially if you've only played in a small ensemble before," adds Mark Biggs, who has taught at the camp since its inception. "It's the camaraderie of performing and reacting with the other percussionists."

THE STAFF

Kennan Wylie does not teach all these students by himself. He is joined by three other percussionists who have been with this camp for many years. Mark Biggs also received his bachelor's and master's degrees in music ed from the University of North Texas. He was a former band director at Marcus, as well as at Lamar Middle School, and is currently a math teacher at Harwood Junior High School in Bedford, Texas.

"This camp gives young percussion

▶ Tap to play Video



The finale of the concert was the mass ensemble "Brazil," performed by all the campers.



Faculty at the North Texas Middle School Percussion Camp includes (L-R) Mark Biggs, Jon Lee, Kennan Wylie, and John Bingaman.

students the opportunity to see and try a lot of new things,” states Biggs. “We don’t have time to get very deep into anything, but I think it’s an eye-opener for kids who have only had a year of beginning percussion. Even if they’re in a school with a really strong percussion program, they get to hear different instructors, see instruments they’ve never seen before, and play music they’ve never played before. That’s really important. As percussionists, we value diversity and the ability to play different styles and different instruments from different cultures *so much*, that a camp like this is really important to expand the horizons for kids who only have a year under their belt.

Another longtime staff member is Jon D. Lee, who has been teaching at this camp for over a decade. Lee, who received his bachelor of music degree from UNT and his master’s in percussion performance from Southern Methodist University, where he is currently an Adjunct Professor of Percussion and director of the Meadows Percussion Ensemble, is also a freelance percussionist in North Texas.

“No matter how good, smart, capable, competent, and successful any percussion teacher is,” explains Lee, “we all want to send our students someplace so that they get as much information and as many experiences as possible. They may hear the same information you have given them, but if they hear it reinforced by somebody else, then it makes you look smarter! And our students benefit, whether they come from successful programs or are home schooled. This is just a cool opportunity.

“Our staff is so comfortable with each other that we just know what to do,” he adds. “And the end result is something special. We put together a nine-piece performance in two days, in addition to having hands-on clinics on every aspect of percussion. We have all the equipment that we need, plus great student helpers, and the focus is always on the kids. It’s all concentrated into three days, and everyone gives us their best effort for each of those days.”

The most recent addition to the staff

NORTH GEORGIA PERCUSSION CAMP AND MUSIC FOR ALL SUMMER SYMPOSIUM

The 13th Annual North Georgia Percussion Camp, presented by the Lassiter Band Booster Association in Marietta, Georgia, will be held in June 3–6, 2019. Founded in 2007 by Scott Brown, the assistant band director at Dickerson Middle School and percussion director at Walton High School (both in Marietta), and Mike Lynch, percussion director at Lassiter High School, the camp is open to beginning middle school through intermediate high school percussionists in the Southeastern United States. Travis Downs, band director at North Gwinnett Middle School in Sugar Hill, Georgia, has also been involved with the camp since its inception. Similar to the North Texas Middle School Percussion Camp, topics include marching and concert percussion, drumset, and African, Latin, and Brazilian percussion. They also feature Japanese taiko drumming and a “Stomp”-like ensemble.

“Our camp gives middle school and high school percussionists the opportunity to gain exposure and explore many instruments, styles, and techniques that are part of the percussion family,” explains Brown, who serves at co-director of the camp along with Lynch. “Students at our camp attend classes ranging from drumset, mallet percussion, Brazilian samba, and Latin percussion, to instrument repair, composition, leadership, and more. During these classes we have enough equipment for every student to be hands-on and engaged.

“Each day the students rotate through four classes, a leadership class, and two clinics,” he continues. “Guest artists in recent years have included She-e Wu, Christopher Lamb, the Spirit of Atlanta Percussion Section, Marc Damoulakis, Blake Ty-

son, Lalo Davila, John Lawless, Derico Watson, Lance Kindl, Edward Freytag, and Rafael Pereira, among others. We typically have around 100 students divided into four groups based on age and ability to allow the classes to be structured to meet their level and needs.

“My favorite thing about working with the middle school students,” Brown says with a smile, “is watching as they experience some of these opportunities for the first time. I like talking to them about which sessions they enjoyed and gained the most information from.” For more information on the North Georgia Percussion Camp, visit their website at PercussionWorkshop.net.

Scott Brown is also the percussion coordinator for the Middle School Concert Band Camp at the Music for All Summer Symposium to be held June 24–29, 2019 at Ball State University in Muncie, Indiana. “We have a hybrid percussion camp,” he explains, “meaning they spend the first three days of the camp in a percussion immersion curriculum, attending percussion classes, master classes, and clinics with the percussion faculty for the symposium. Recent clinics and master classes have been presented by Ian Grom, Dr. Giff Howarth, Steve Houghton, Tom Aungst, Dr. David Collier, Dr. Thad Anderson, Jeff Queen, Sammy K, and more. The last three days of the camp are spent within the concert band curriculum. In addition to the regular sessions, the students participate in a daily team building activity and attend high quality performances in the evenings.” For more information on the MFA Summer Symposium, visit their website at camp.musicforall.org.



Mark Biggs explains a drumline exercise during the marching class.



Jon Lee explains mallet choices during the keyboard class.



John Bingaman demonstrates timpani technique to the students.

is John Bingaman, who joined Wylie, Biggs, and Lee a couple of years ago. Bingaman, a graduate of the University of Louisiana-Monroe, is in his 18th year of teaching music, currently the Associate Band Director and percussion instructor at Byron Nelson High School in Trophy Club, Texas. "This camp is important because it keeps the instructional momentum going," he explains. "It's so easy for students to go home over the summer, especially after they finish their beginner year, and not really know what to do. This camp exposes them to a lot of things that they've been interested in but don't get to cover, and it gives them a chance to play with other students. The more times that they get a chance to play in an ensemble, the better. Plus, they learn about individual percussion instruments that, frankly, we don't have the time to cover as thoroughly during the school year as we would like."

"I try to teach ensemble skills—being able to count and play and then being accountable for your own rhythms and your own music," Bingaman continues. "I find that sometimes students learn by rote or they're just trying to memorize it, but when you have a three-day camp, they have to figure out how to count! The students have to practice harder, and it gives them more independence."

In addition to the four regular staff members, each year Wylie brings in a different guest artist to teach a master class to the entire camp during one session. In years past, they have hosted such percussionists as Christopher Deane and She-e Wu. This past summer, Bill Bachman gave a clinic on multi-tenor drums, incorporating some techniques the students already knew along with new things they would learn in the next few years.

THESE ARE A FEW OF MY FAVORITE THINGS

"My favorite part of the camp is when all we're all together, either for the guest clinician or the mass ensemble rehearsal," Wylie says. "When you see that many young percussionists together in one room, that's pretty powerful."

"I usually work with the kids that



Bill Bachman explained techniques used on multi-tenors during the full camp masterclass.

are closest to the beginner level," adds Biggs. "I like that moment when we do something and their eyes get really big because it's brand new for them. Even though we only have a couple of days to rehearse our ensemble, three kids have already come up to me and said, 'We got a lot better since yesterday!' The *kids* knew they got a lot better, which is super exciting! There's nothing better than that."

"My favorite part of the camp is the

individual classes," states Bingaman. "I like to get in there and really teach about timpani or Latin percussion or drumset. There are a couple of times when the kids really say, 'Oh, I didn't realize that!' When they thought they knew something but they didn't quite understand all the way.

"It's watching the students progress through the four stages of learning," he continues. "I believe the bottom level is unconsciously incompetent, when

students are making mistakes but don't know it. That's the place you have to get students away from because they can't improve, no matter what you do at that level. The next level is consciously incompetent, meaning that they are now aware that they made a mistake. Then students are consciously competent, meaning that they can do it, but they have to use every fiber of themselves to stay concentrated enough to perform it at an acceptable range. And then, eventually, through repetition and consistency, they can get to unconsciously competent, where they can play something at a high level, producing the sounds that you want, with the desirable rhythmic integrity, without thinking about it as much. It's like riding a bike."

"This camp helped me learn a lot of different percussion instruments, including Latin, marching, and last, but not least, the drumset," states Tosh Bates, a 7th grade student at Central Junior High School in Bedford. "It was a very fun and informative experience. And at the end, we all played an amazing ensemble!"

"The students get a *lot* of instruction in a *lot* of different areas," summarizes Bingaman. "They get to meet people. They get to play marching drums. They get to play Brazilian. They get to play in ensemble. They get to learn about individual percussion. And they get motivated about percussion."

"I wish there were more camps like this," Wylie says thoughtfully. "There's a need for it because I think these kids get a little bit swept under the carpet when they go to a high school camp. There's none of that here; it's one-hundred percent middle school.

"I would tell other percussion instructors to try to get something like this off the ground, even if it's just in your local area," he continues. "Students get more from a percussive point of view instead of just going to a band camp. Expose your students to Latin percussion or drumset. They need to learn about this stuff. And make it an enjoyable experience for them, too." **RIS**

CONCERT PROGRAM FROM 2018 NORTH TEXAS MIDDLE SCHOOL PERCUSSION CAMP (JUNE 21, 2018)

"Tequila" by Chuck Rio; arr. Will Rapp (Hal Leonard)

"A La Escuela" by Lalo Davila (Row-Loff Productions)
conducted by Mark Biggs

"Bayport Sketch" by Jared Spears (C.L. Barnhouse)

"Procession of Sardar" by Ippilitov-Ivanov; arr. Kennan Wylie (K. Wylie Publications)
conducted by John Bingaman

"Return to Bayport" by Jared Spears (Kendor Music)

"La Bahama" by Kennan Wylie (K. Wylie Publications)
conducted by Kennan Wylie

"William Tell Overture" by Rossini; arr. Kennan Wylie (K. Wylie Publications)

"Barber of Seville" by Rossini/arr. Kennan Wylie (K. Wylie Publications)
conducted by Jon Lee

"Brazil" by S.K. Russell and Ary Barroso; arr. Diane Downs and Rick Mattingly
(Hal Leonard)

AMERICA'S MALLET MAKER – THE EPILOGUE: AN INTERVIEW WITH MIKE BALTER

BY PAUL BUYER

One of the proudest moments of my personal and professional life was seeing Mike Balter inducted into the PAS Hall of Fame. Mike, one of the kindest and most generous human beings I know, was my first percussion teacher. While in high school, I was fortunate to take lessons with him. Mike introduced me to PAS and what the society means to every drummer, percussionist, and educator. He also gave me a great opportunity for over 25 years to work his booth at PASIC, where I established lifelong friendships.

I am grateful to *Rhythm! Scene* editor Josh Gottry for asking me to write this interview article as a tribute to Mike for all of us who know him as well as for the wave of young percussionists who may not be aware of the profound impact he has had on our field as a player, educator, and industry leader. If there is one lesson I learned from Mike Balter that stands out, it's that *PAS is about the people*. In Mike's case, this couldn't be more true.

Paul Buyer: Tell us a little about your music education and primary teachers.

Mike Balter: Like most students, I started playing drums in grade school, immediately finding a love for drums and percussion. My private teachers read like a who's who of percussion: Roy Knapp, Louie Bellson, Lou Singer, Jose Bethancourt, Bob Tilles, Al Payson, and Bobby Christian. I earned my undergraduate degree in Music Performance and Music Education along with a Master's in Music Education at DePaul University, and I have a Doctor of Music Education degree from VanderCook College of Music. My teaching experience includes DePaul University,

Governor's State University, and The American Conservatory of Music.

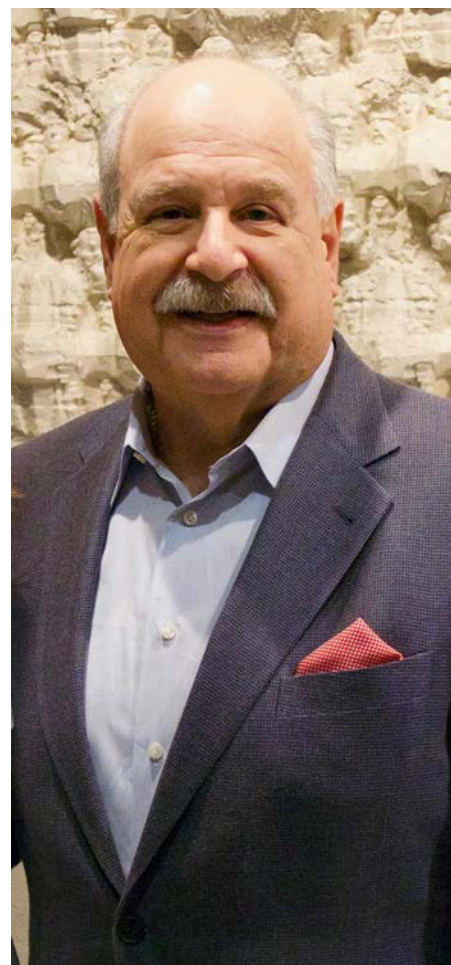
PB: What did you do professionally before Balter Mallets?

MB: I was doing it all: concerts, recordings, TV and radio commercials, nightclubs, theaters, and teaching. I had the pleasure of performing for the Broadway National Touring Companies of *A Chorus Line*, *Pippin*, *Dancin'*, *Annie*, *Evita*, *They're Playing Our Song*, *Jerry's Girls*, *Beatlemania*, *The Wiz*, *Joseph*, *Dreamgirls*, *Best Little Whorehouse in Texas*, *Grand Tour*, *Pirates of Penzance*, *42nd Street*, and *Cats*. I played with numerous talented stars such as Frank Sinatra, Dean Martin, Barry Manilow, Bette Midler, Dionne Warwick, the Pointer Sisters, Nancy Wilson, Pearl Bailey, Johnny Mathis, Melissa Manchester, Andy Williams, Steve and Eydie, Bobby Vinton, Eddie Fisher, The 5th Dimension, and many, many more.

PB: How has percussion changed in the past 5–10 years, and what innovations and developments do you envision in the future?

MB: During the past 10 years or so, it is not as much that percussion instruments have changed as much as the players themselves have changed. Today's players have more dexterity, skill, and overall ability than players of 20 or more years ago. What was played in college 25 years ago is now a standard piece for high school students. I attribute much of the skill and "chops" of today's players to marching and front ensemble playing.

However, today's players need to be aware of two factors that have



decreased in the past 10+ years: musicality and sight reading. Maybe because of the volume needed in outdoor playing environments, players seem to have lost some of the musicality or nuance of the music. Are they just playing the notes or are they playing the music? Do today's players use and take advantage of all dynamic levels or are they playing only *mezzo forte* or louder? And in today's world, one could question if sight reading is becoming a lost art. Sight reading is so important, so I am concerned that students are not doing it often enough.

PB: *Talk about your service on the PAS Executive Committee as Treasurer.*

MB: Serving on the EC was truly an honor. I am extremely proud to have served 16 consecutive years as Treasurer on the PAS Executive Committee, helping to guide the society into what it is today. Together with the outstanding leaders on the EC, we accomplished a great amount during those years. To name a few, PAS moved to Lawton, Oklahoma and began several new programs, created a percussion museum, re-invented the chapters and Days of Percussion, enhanced the PASIC experience, and established an online presence. Subsequently, in my last years as Treasurer, PAS outgrew Lawton and moved to Indianapolis, Indiana.

When I first became the Treasurer, the society was 20-thousand dollars in the red, and when I left the office PAS had assets of over two million five hundred thousand dollars. Serving on the EC, one must see the big picture and do what is best for PAS and the membership without being self-serving. As a member of the Board or the EC, one quickly learns that PAS is much more than a convention [PASIC]; PAS

has something to offer its membership 365 days a year. All percussion students should be members of PAS in order to help expand their knowledge and experience in the percussive arts.

PB: *What are your plans moving forward?*

MB: Now that I am retired, I can do many of the activities that I have wanted to do for many years, including lots of travel! I also would like to get back to playing, and doing some teaching and clinics. Over the years, I've had to turn down clinics and speaking engagements while running Balter Mallets. Now that I have the time, I already have clinic dates lined up for this year. I'm not sure exactly what the future holds, but I do want to work with and mentor the next generation of players and instill in them the passion that I have for drums and percussion.

PB: *Describe your experience at PASIC18. How was the Balter Artist Gathering, and what was it like not manning your booth for the first time?*

MB: Selling Balter Mallets to the Zildjian Company in 2018 was one of the best business decisions I made. Zildjian

is truly a family business! They treat their artists, employees, and everyone associated with the Zildjian Company [Zildjian, Vic Firth, Balter Mallets] like family. For 41 years, I worked hard to establish Balter Mallets as the leading percussion keyboard mallet brand. Knowing that the Balter name will continue under Zildjian gives me personal pride. They will take the brand to the next level.

At PASIC18, Zildjian hosted a Balter Artist Gathering, which was very warm and friendly, as the Zildjian leadership formally welcomed the Balter artists. The Balter artists are in very good hands with Zildjian, as that gathering reinforced the concept that artists are part of their family. It was nice seeing so many friends at PASIC18. Not having to be in the booth all day as in years past, I was able to attend clinics and concerts. There are so many talented players today; the future of percussion is extremely bright.

PB: *How would you describe your legacy in the percussive arts?*

MB: This is not an easy question to answer. Maybe I should let you decide if my legacy is that of being a good

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player, America's Mallet Maker, or just a nice guy who liked drums and percussion.

However, if one were to ask me what I did for percussion, I would probably answer that I expanded the color palette for the keyboard percussionist. Prior to Balter Mallets, the commercially made mallets were available in hard, medium, and soft with rubber, yarn, or cord heads. I felt that your sound is your musical signature, and that sound needed to be the best it can be. In order to achieve that, percussionists needed more musical colors to express the music they were playing. By expanding the musical color palette, I was able to provide percussionists the tools that they needed to create their sound.

Expanding the color palette for every mallet player is what I *have done* but I also think that part of my legacy is *why I did it*. As a young student (16+), while working at Franks Drum Shop, I became friendly with leaders of the percussion industry: Remo Belli, Avedis Zildjian, Armand Zildjian, Bob Zildjian, Bill Ludwig Sr., Bill Ludwig Jr., Don Osborne, Ben Strauss, Lloyd McCausland, Lenny DiMuzio, and many others. As the years went on, I was able to call each of them my friend. Each of them answered my questions about drums and percussion and were so kind to me that I knew I wanted to pursue the percussion business in addition to being a player. In the early days of Balter Mallets, I would look back upon my relationships with the who's who of percussion, and I felt it was my responsibility to treat the next generation as I was treated. Which is why, even to this day, I will always find time to speak to students at conventions, online, or on the phone.

While I was playing around Chicago, I started making my own mallets in order to create the more musical sounds I was hearing in my head. Conductors and other players remarked on how I sounded lyrical rather than having that vibe "ball-peen hammer" sound. As the word got out, I was getting calls from percussionists in Chicago,

New York, Los Angeles, and Las Vegas to make mallets for them. It was then that Balter Mallets was started. The new company was growing very quickly. I was receiving inquiries throughout the country from students who wanted to buy mallets as well as drum shops who wanted to stock Mike Balter Mallets.

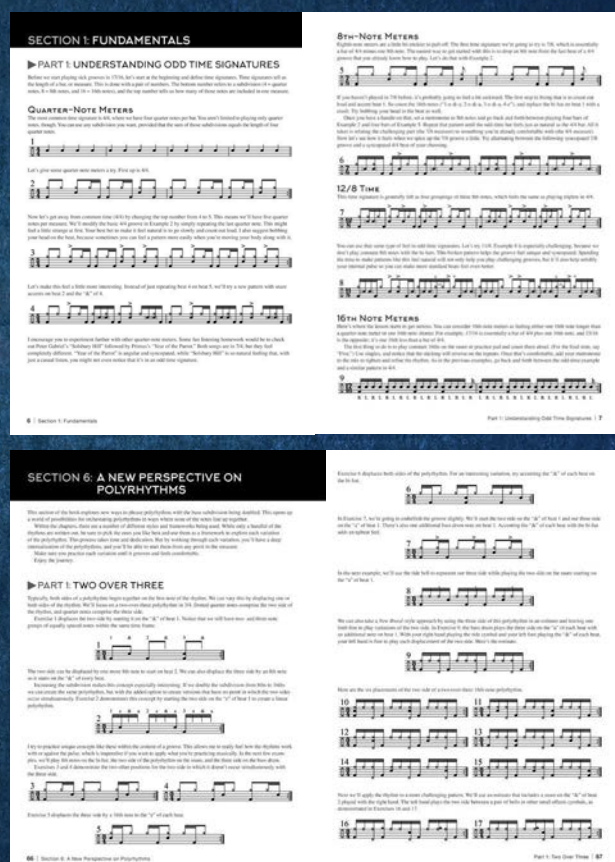
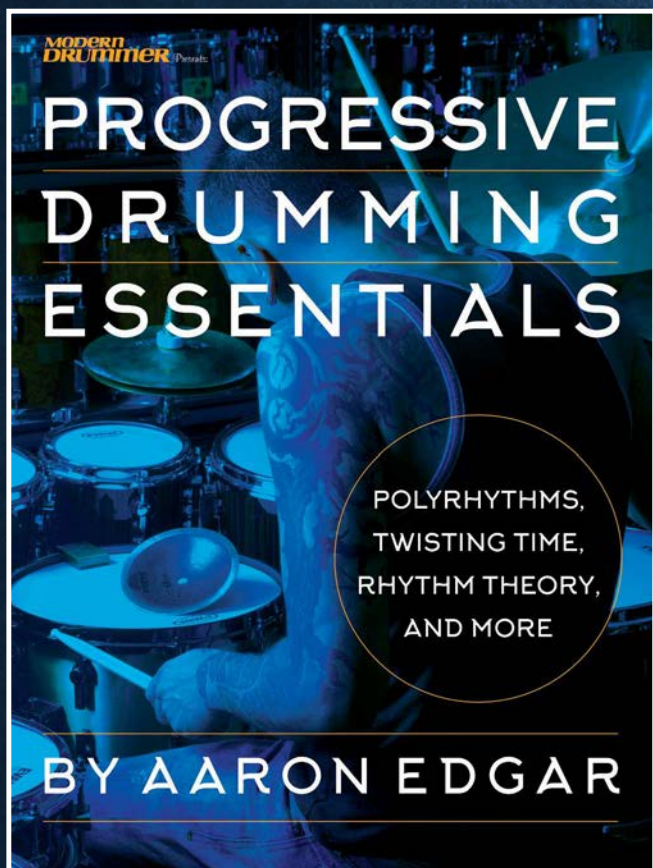
What I find somewhat amusing is that while in college I always thought I would make a name for myself as a player, not a mallet maker. In fact, six months after I started the company, my friend and teacher Louie Bellson was in town, and we went to see Mel Lewis, who was playing with the Thad Jones/Mel Lewis Big Band. During the break, Mel came over to our table and Louie said, "Mel, I want you to meet my friend Mike Balter." Mel looked at me and said, "Hi, oh...you're the guy making those great mallets!" After growing the company and going international, people started referring to me as America's Mallet Maker.

For over forty years, having been fortunate to work in the music industry and play with great artists and hit shows, now that I am retired, it is time for me to pay back and help the new generation of percussionists reach their potential and goals.

Paul Buyer is Director of Percussion, Director of Music, and Professor of Music at Clemson University. He is the author of *Working Toward Excellence*, *Marching Bands and Drumlines*, and co-author of *The Art of Vibraphone Playing*. He is a contributing author to the second edition of *Teaching Percussion* by Gary Cook, and his articles have appeared in *American Music Teacher*, *Teaching Music*, *Jazz Education Network*, *Percussive Notes*, *Rhythm! Scene*, and *The PAS Educators' Companion*. Dr. Buyer serves as Co-Content Editor for *Percussive Notes*. **RIS**



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WHAT I WISH I HAD KNOWN EARLIER, PART 4A: SWEET SNARE SOUNDS

BY ALEX FRAGISKATOS

It is likely that the first concert percussion instrument that most of us touched with some degree of instruction is the snare drum. In my case, it was the first instrument I owned. I remember carting mine back and forth every Wednesday on the school bus for fifth grade band. Often, by the time students get to high school, snare drum playing can be taken for granted, since they have played it for so long. In my experience teaching high school and college percussion, I have noticed a few common pitfalls, which if avoided, can help build a better snare drum technique and sound. The first installment of this article will tackle three issues that should be addressed before even playing a snare drum: stick grip, snare drum height, and snare wire tension.

STICK GRIP

A key component in a quality snare drum sound is the stick grip, or more specifically, the hand and finger position. I have seen quite a variety over the years, and I remember completely changing the way I played snare drum once I received focused instruction on this issue in college. This article will focus specifically on matched grip, with both hands employing the same approach.

The first step is to find the fulcrum, the point where one's thumb and index finger meet on the stick. The exact point depends on the weight of the stick, but it is approximately four to five inches from the back end (a little bit of the stick should be sticking out the back of the hand). The thumb should be perpendicular to the index finger and parallel with the stick. The index finger should touch the stick on its first joint, with the fingertip hanging slightly below the stick towards the ground. It should be curved around the stick, not completely straight.

The fulcrum should be just firm enough to where the stick will not slide: not too tight as to create unneeded tension, but not too loose to where the stick will fall out of one's hands when playing. It cannot be stressed enough that there should be "breathing room" in one's snare drum grip. That means avoiding pinching the base of thumb and index finger together (there should always be a slight gap).

The rest of the fingers should wrap loosely around the stick, touching underneath the stick near the first joint of each finger. The back fingers will essentially "cradle" the stick in the hand; one should be able to release the fulcrum and balance the stick on the back of the hand and back fingers. Again, the back fingers should be loose, relaxed, and wrapped naturally around

the stick, not pulling the stick up tightly against the palm of the hand. Conversely, they should not be hanging off the stick or completely straight; their contact is important for executing rolls and controlling rebound.

Proper Grip



Improper Grip: Pinched Fingers



Improper Grip: Straight Fingers



SNARE DRUM HEIGHT

Now that a proper stick grip has been achieved, we must consider the height of the snare drum itself. I have seen many poor variations in this among young percussionists, too high and too low, both of which can negatively impact leverage and the ability to maximize all the muscle groups involved in snare drum playing. To find the right height for you, follow these steps:

1. With sticks in hand, relax your shoulders, and allow your arms to hang naturally by your sides.
2. Bending at the elbow, bring your forearms up until they are a little below parallel to the floor.
3. Making sure your elbows are naturally a few inches from your side and that your hands are naturally almost flat, notice where the tips of the sticks are when you bring them together. This is the height at which your snare drum should be positioned.

Again, the forearms should be at a slight downward angle, not at a right or acute angle, nor at too obtuse of an angle relative to your upper arms.



SNARE WIRE TENSION

Lastly, it is important to recognize how changing the snare wire tension affects the sound of the drum. Too often, even in college, I have come across snare drums that simply sound bad regardless of technique. Assuming the drum is tuned properly (which can be an article in and of itself, and likely will not be the responsibility of a high school or undergraduate student unless it is their own), proper snare wire tension can make or break the sound. If the snares are too tight, the drum will sound choked and lack snare response, particularly at softer dynamics. If the snares are too loose, the drum will sound too wet (there will be too much “fuzz” after the stroke) and lack clear articulation. The idea is to find a balance that achieves a nice, crisp sound with snare response at all dynamics. Pay attention to the sound of your snare drum, because even perfect technique cannot make a poor sounding snare drum sound good.

Too Tight



Too Loose



Just Right



Addressing potential problems like stick grip, snare drum height, and snare tension will put one in a better position to be successful even before striking the drum. In the next installment of “Sweet Snare Sounds” (part 4B of this series), we will discuss technical issues and address common problems involved in making sounds on the snare drum.

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, and 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**



WHY ETUDES?

BY ANDY HARNSBERGER

For something that is so intrinsically linked to our musical studies and lessons, it is concerning to know that there are still students who are afraid to ask what the word “etude” even means. To some, it might be a word used to describe their “boring” lesson material. To others it might represent a steady pathway to success. So, what is an etude and why are musicians expected to play them?

WHAT DOES “ETUDE” MEAN?

If you’ve been playing an instrument for any length of time, you’re probably familiar with etudes. There are two types of etudes, and they are very different from each other.

The word “etude” is French (*étude*) for *a study*. It is also found in other languages such as German (*Etüde* or *Studie*), Italian (*studio*), and Spanish (*estudio*). Etudes generally focus on overcoming specific technical difficulties. Here is a definition taken from *The New Harvard Dictionary of Music*: “A composition designed to improve the technique of an instrumental performer by isolating specific difficulties.”

One type of etude is strictly an exercise. These etudes are generally fairly short, and their main purpose is to develop technique on an instrument. Most etudes focus on only one specific technique, style, or concept and can be simply a series of repeated patterns or gestures. Etudes are usually published in groups (in a book) and are ordered systematically, progressing from easiest to more difficult, covering a wide range of techniques the performer might face. They are valuable for younger students to develop strength and control on the instrument. However, some of them also prove to be quite enjoyable to listen to.

The other types of etudes are what

I like to call “musical etudes.” Some of these etudes are extremely complex and can be daunting for beginning, intermediate, or even advanced players to attempt. They can present a variety of technical features but also many musical challenges that may not be present in “technical” etudes.

The good news is that percussionists have etude repertoire that provides really nice pieces of music to help develop a good foundation of technique yet provides beginners and intermediate level students with music that is rewarding to play. We also have musical etudes that are specifically for the advanced or virtuoso performer and are suitable for the concert hall. In today’s usage, a typical etude in the percussion repertoire probably falls somewhere between an exercise—a short excerpt that is unable to stand alone as a formal composition—and a concert etude—a piece of music that is intended to stand alone as a self-sufficient composition.

For many of today’s aspiring percussionists, etudes are a critically under-utilized part of the curriculum. Warm-ups, exercises, ensemble parts, and especially solo literature dominate the regimen. So why, with everything we already are cramming into our practice time, should etudes be prioritized in the course of study?

WHAT IS AN ETUDE GOOD FOR?

You can get ahead of the music practice game by taking your etudes seriously and realizing that they are far from a tedious add-on. In fact, there are a huge range of benefits. Those who think etudes are boring are on the track to slow progression. Technique is key on any instrument, and realizing the potential that etudes have to improve your technique will put you in the fast lane.

Not convinced? Here are some reasons why etudes should be an integral part of your curriculum. Note: Although much of the following information applies to all instruments, this article is specifically directed to the implementation and benefits of keyboard percussion etudes.

1. Tone Quality: Etudes are a great way to check the tone quality of every note. Critical listening is important here. How do you want to sound? How is your mallet placement on the bar? Is it consistent from one stroke to the next?

2. Coordination: During practice sessions we have many things to remember, and the really difficult thing is to remember to do them all at the same time (relax, stand up straight, rotate, piston stroke, elbow shifts, etc.). Etudes give you an opportunity to focus on bringing all of those elements together. Once you have learned the notes of an etude, you can make sure that everything else happens just at the right moment to make the technique perfect.

3. Dexterity: One part of learning a keyboard percussion instrument involves training parts of the body to do new things, to repeat them, and then to do them very quickly. Etudes are a great training partner. They will help you refine and improve your speed. Slow careful practice of your etudes at the outset will have you mastering all the techniques of the instrument in no time.

4. Muscle Memory: This is a critical benefit of practicing etudes. When you have perfected a technique in an etude, you will begin to “just get it,” and it will flow naturally from your hands. What you have done is begin to develop muscle memory. This is very useful because when you see this technique or a similar one later, you will be able to rely partially on muscle memory to help you play it correctly.

5. Listening: If you can't hear what is wrong, you can't correct it. This is true of all of your practice sessions. Learn to listen carefully and critically when you practice your etudes and you will start to hear areas where you can improve your other playing. Pay attention to tone quality, articulation, phrasing, nuance, etc.

KEYBOARD ETUDE COLLECTIONS

Here are some examples of some of my favorite collections of etudes for keyboard percussion, both technical and musical. This is by no means a comprehensive list, but it could give you an idea of where to start, and how to incorporate etudes into your regimen.

- *Modern School for Xylophone, Marimba, and Vibraphone* by Morris Goldenberg. This text has been used by generations of orchestral mallet players to develop their skills. Along with the studies and etudes, this book includes excerpts of major orchestral repertoire for keyboard percussion instruments. The latest edition, edited by Tony Cirone, includes phrasings that were inherent in the music but not specifically written out. Stickings are also addressed: the original stickings are in uppercase letters, and the added stickings are in lowercase. This book is a primary source for keyboard percussion players to learn technique and orchestral repertoire.

- *Technique Through Music* by Mark Ford. This is a collection of etudes and also a method. Ford wrote this book for his students at the University of North Texas to be able to focus on one stroke concept at a time. It includes an accompanying DVD.

- *Impressions on Wood* by Julie Davila. This collection of 10 etudes for marimba has an accompanying CD and mini-lessons on YouTube.

- *Three Etudes* by Kevin Bobo. This collection includes three advanced works that focus on different technical aspects: "Tori's Waltz" focuses on single alternating strokes; "Lament" focuses on traditional and one-handed rolls; "Pendulum" focuses on small interval control single alternating strokes.

- Etude Books 1–4 by Gordon Stout. Stout's *Etudes for Marimba, Book*

1 includes short, technically challenging pieces for marimba. Each etude is based on a specific technical problem, and this book includes four-mallet and two-mallet etudes. *Etudes for Marimba, Book 2* is exclusively for four-mallet marimba. These pieces are lengthier and more difficult than those of Book 1. Exclusively for two-mallet marimba, *Etudes for Marimba, Book 3* is full of moderately difficult to difficult pieces. *Etudes for Marimba, Book 4* contains six etudes: Bartok Seminar Etudes (1, 2, and 3), Zeltsman Seminar Etudes (1 and 2), and Stevens Seminar Etude. These should be playable by almost any college-level marimbist or younger and are scored for 5-octave marimba.

- *Vibes Etudes and Songs* by Ney Rosauro. This text contains dampening studies, pedaling studies, and solo pieces for the development of basic vibraphone technique. It is also possible to practice improvisation with some of these pieces, as some of them have an extra part with chords only, to be performed by a second mallet player (marimba).

CONCLUSION

Etudes are a link from practice to performance. They provide a musical application of the techniques we drill in our exercises. They also provide the opportunity to create and execute your personal interpretation of an entire musical work. A wealth of etude literature is available to cultivate almost any technique or other aspect of keyboard percussion playing. I encourage all to explore that repertoire and its benefits, and to tap into the motivation and momentum that this musical pursuit can provide.

Andy

Harnsberger is in demand as a recitalist and clinician across the country and internationally, presenting clinics and masterclasses at as many as 40 universities per year. His compositions have been performed at PASIC and around the world and he is a multiple recipient of the ASCAP PLUS award for his contributions to American Concert Music. Harnsberger is Associate Professor of Music and Percussion Coordinator at Lee University in Cleveland, Tennessee. He earned his Doctorate of Musical Arts degree in Performance and Literature at the Eastman School of Music in Rochester, New York, where he also received the prestigious Performer's Certificate. **RIS**



DRUM YOUR WAY TO MINDFULNESS

BY K. MICHELLE LEWIS

Do you find yourself floating from one task to another without feeling like you've mastered either one? Then this article is for you. By practicing mindfulness meditation through drumming, you will be in a place where you can quiet the chatter and focus your efforts toward goals on which you are currently focusing.

At the school where I teach music, we have started a Mindfulness Drum Workshop where students come to meditate and focus their intentions for the day. This article will outline how and why this group exists and the importance it holds within our school and greater community.

For many of our students, setting intentions and following through with them is a new concept. For others, being in a drumming group where you are expected to improvise what you feel is also new. By having to depend on yourself to communicate with students of differing backgrounds and experiences, the idea of drumming as a way to meditate can be overwhelming for some.

GETTING STARTED

To get started, everyone is greeted in the circle with respect by the facilitator. Students are invited to introduce themselves by drumming their name. We play drumming "get to know you" games that inspire creativity and collaboration.

Example 1: One at a time, participants say and drum: "My name is _____. The rest of the circle will echo each leader.

Example 2: One at a time, participants say and drum: "I like _____ movies." The rest of the circle will say he/she likes _____ movies.

Example 3: One at a time, participants say and drum: "My favorite color is _____. The rest of the circle will say what their favorite color is.

Example 4: One at a time, participants say and drum: "I like to _____. The rest of the circle will say what they like to do.

Example 5: One at a time, participants say and drum: "I am from _____. The rest of the circle will say where they are from.

INTENTIONS

Once everyone has had an opportunity to explore the instrument and communicate with one another through drumming, it is time for the participants to write their intentions for this practice onto a piece of paper, which goes into a box in the center of



Michelle Lewis conducting a Mindfulness Drum Workshop with her elementary school students.

the circle. Using symbolism, we create a picture of what the box represents. For many, the box represents a solid foundation, like a brick. For others, it may represent the four cardinal directions of north, south, east, and west, or natural elements such as the earth, wind, fire, and water.

When connected to the intentions, the symbols give participants a grounding from which to focus their efforts. Once these intentions are established, they are placed into the box in the center of the circle and the drumming begins. The facilitator begins, and participants are directed to listen and communicate what they feel from the heart, focusing on their intention. Each person may float in and out of the conversation as if it were being spoken with words. This creates interest and keeps everyone fully engaged until the facilitator gives a new signal.

According to Dr. Ryan M. Niemiec in an article on the *Psychology Today* website, "Mindfulness means to pay attention on purpose, in the present moment, and nonjudgmentally. If you travel in spiritual circles, then you know of other ways of thinking about mindfulness, such as keeping your attention alive in the present moment."

Drumming achieves the goals of paying attention on purpose and focusing on intentions in a fun way. Since a human's heart rate pulses steadily 24 hours a day, every day of the year, it is natural that we can keep a steady beat with our drums. Creating our own rhythms, on the other hand, can be challenging

for some. However, if the participants are guided to play the rhythm of the words of their intention, the focus is placed on the intention in a more concrete and physical way. The awareness given to the intentions vibrates at a higher level than if a person is unconsciously drumming.

Other ways that drumming helps to achieve the goals of mindfulness are to pretend that the rhythms that we play on the drums are a conversation between two or more people. I often give an example of two people talking. I ask a student a question like, "What did you have for breakfast?" This easy conversation starter is just one of many ways to illustrate that mindful drumming is similar to having a conversation with a friend. Following the rules of a verbal conversation such as the ones below will help guide students to make admirable choices of rhythms on their drums that will contribute to a synchronous sound.

Rules of Verbal Conversation

1. Listen to what your friends are saying.
2. Share the air (Don't talk non-stop).
3. Keep it simple; less is more.

Having a purpose for drumming helps the participants focus their intentions and transforms the energy in the drum circle to levels that lift people's spirits and sets them on a path of success. This is not only satisfying for musical reasons, but it is scientifically proven to be beneficial to a person's mood, according to researcher Brianna Slattery.

POSITIVE RESULTS

When the students were asked about how drumming made them feel, many of the responses were in relation to positive emotions. They explained that they "love playing the drums" because "it is just really fun" and makes them feel "happy," "excited," and "good." When asked about why they joined the drumming group, students replied that they liked "how it makes me feel," "the sound it makes," and "how everything fits in on the drums."¹

In our Mindful Drum Workshop, our students have been lifted in their mood, focus, and communication skills. One student made the following comment during a mindful drum session: "This has helped me focus by listening to the sounds of the drums around me, and it has also helped me with my social networks."

Our teachers who are involved with the Mindful Drum Workshop have made the following comments:

"Looking forward to Monday morning Mindful Drum Workshop helps me center for the week. The beats are a calming energy that helps to feed my mindful attention."

"Communicating with others in the moment and hearing what everyone is saying through their drum helps me to get in a relaxing zone."

"It has helped me to start my week on a positive note."

ENDNOTE

1. Brianna Slattery. *In the Groove: A Case Study into Drumming and Student Engagement*. July, 2018. Melbourne Graduate School of Education, the University of Melbourne.

K. Michelle Lewis is the Music Specialist at Bloom Elementary School in Louisville, Kentucky. In the fall of 2018, Michelle began her appointment on the Music Education Faculty at Indiana University Southeast, teaching elementary music methods and percussion methods. Michelle is the Founder and CEO of DrumSmart LLC where she maintains an active private percussion studio in which her students have achieved many honors. She also facilitates community drum circles, provides percussion workshops, and teaches percussion ensemble. She received her bachelor's degree in Music Education at Morehead State University, her master's degree in Percussion Performance from Rutgers University, a Level 3 Orff-Schulwerk Certification, an administration certificate from the University of Louisville, and is currently pursuing a PhD in Music Education at the University of Kentucky. **RIS**



IN MEMORIAM

VIDA CHENOWETH

OCTOBER 18, 1929 – DECEMBER 14, 2018

BY LAUREN VOGEL WEISS

The percussion world lost a pioneer of the marimba, as well as a leading ethnomusicologist, when Vida Chenoweth died in her hometown of Enid, Oklahoma on Dec. 14, 2018 at the age of 89. She was one of the first successful solo percussionists, having premiered Robert Kurka's "Concerto for Marimba and Orchestra" (opus 34) at Carnegie Hall in New York City with the Orchestra of America on Nov. 11, 1959.

Her passing was announced by her niece, LeeAnne Chenoweth Lawson, a violinist, formerly with the Fort Worth Symphony Orchestra and founder of the Timeless Concert series. "My sweet Aunt Vida passed away peacefully after suffering from declining health and dementia. During the last few years, as her memory declined, I continued to have joyful visits with her, whether or not she realized who I was. She was always cheerful to the end and found joy in simple things in life."

Chenoweth was inducted into the PAS Hall of Fame in 1994. "The news of my being nominated took me by surprise," she told PAS Historian James A. Strain for a *Percussive Notes* article. "It triggered memories of the many years when all my efforts were toward gaining a classical status for the marimba."

Born in Oklahoma, Chenoweth was raised in a musical family who owned a music store in Enid. She attended William Woods College, then a liberal arts junior college for women, in nearby Fulton, Missouri (1947–49) before moving on to Northwestern University in Evanston, Illinois, where she had the opportunity to study with marimba leg-

end Clair Omar Musser. Vida graduated from Northwestern in 1949 with degrees in marimba performance and music criticism.

She was a graduate student at the Alliance Française in Paris in 1950 before returning to Chicago and the American Conservatory of Music, where she earned another double degree, in music theory and percussion, in 1953. Chenoweth made her solo debut at the Chicago Art Institute's Fullerton Hall in 1956, performing a public recital of pieces composed for the marimba.

On Nov. 18, 1956, Chenoweth presented a concert at Town Hall in New York City. *The New York Times* heralded her technical mastery, and *Musical America* magazine wrote, "Miss Chenoweth is to the marimba what Segovia is to the guitar and Casals is to the cello."

Following more concerts on the East Coast, Chenoweth was soon invited to perform in venues around the world, eventually playing marimba on six continents and becoming an impetus for creating new music for marimba. In 1957, Jorge Sarmientos, Guatemala's foremost composer, dedicated his "Concerto for Marimba and Orchestra" to her. In 1962, she made the first recording of marimba music for Epic Records, which included music of J.S. Bach, Musser, and the "Suite for Marimba" by Alfred Fissinger.

"My earliest memory of Vida Chenoweth was through a vinyl LP record that she made in the 1960s," recalled Dr. Kathleen Kastner, Professor of Percussion at Wheaton College. "I was a teenager, and it was my first time to hear a 'famous' marimba player. A little more



than a decade later, I met Vida in person at Wheaton when she began teaching ethnomusicology classes."

At the peak of her concert career, Chenoweth received serious burns during a kitchen accident in her New York City apartment. While her right hand healed, she became involved with the Summer Institute of Linguistics and wanted to help translate the Bible into the tongues of indigenous people across the South Pacific.

While recording the complex tonal language of the Usarufa people in the Eastern Highlands of Papua New Guinea and using linguistic techniques, she devised a method of understanding the musical structure of their indigenous songs. Chenoweth continued to study this new field, earning a Doctor of Philosophy degree in ethnomusicology

from the University of Auckland in New Zealand in 1974.

While living in New Zealand in the early 1970s, Vida never lost her love of music and the marimba. One of her most famous students was Leigh Howard Stevens. "I will be forever grateful to one of my most significant teachers, Vida Chenoweth, for patiently imparting to me the key concepts and musical habits that made her a historic performer on the marimba," Stevens said.

"To say 'I studied with Vida Chenoweth' doesn't do justice to the story, or to her," Stevens continued. "That common phrase doesn't convey her almost limitless expenditure of time and effort, trying to shape me into something I wasn't at the time: focused and disciplined. I virtually lived in her flat in Auckland—three days a week, six hours a day, for almost four months in the summer of 1972. I practiced like a madman, with Vida often looking over my shoulder, offering measure-by-measure directives, forcing my mallets down closer to the bars with a mallet she held. That was really the only technical 'tip' she ever offered: 'The closer you stay to the bars, the easier it is to hit the correct ones.'"

"The rest was about musicianship, memorization, and most of all, practice. When she was in another room and I thought she wasn't listening, it wasn't long before she would yell through the closed door, 'Slower! Back to the beginning, and this time with NO WRONG NOTES!'"

"The next summer, Vida was back in the United States and teaching in Chicago, so I moved into my brother's house in Barrington, Illinois for a few months so I could commute to Chicago several days a week to continue my lessons with her in a more traditional format. Looking back," Stevens added, "it amazes me that so few musicians availed themselves of this monumental resource for more than a smattering of coaching sessions. To this day, when I lose focus and begin to just play instead of practice, I feel her disapproving scrutiny. And I continue to pass her ideas on to my own students, giving Vida full credit."

When Chenoweth returned to Chicago, she taught ethnomusicology to graduate students at Wheaton College and also started an undergraduate world music class, long before such classes became part of the standard music curriculum. Although she focused on her new career, she continued to perform some marimba concerts and teach a few students. Her last public performance was at Lincoln Center in New York in 1980.

"Vida was teaching at Wheaton College half the year," Lawson explained, "and at the University of New Zealand the other half. We used to joke how she had fall and winter all year long! I am comforted to know that her work is recorded in the Library of Congress."

In addition to translating David Vela's *Information on the Marimba*, Chenoweth authored *The Marimbas of Guatemala*, a definitive reference book about the instrument she loved.

This past October, Kutztown (Pennsylvania) University's Center for Mallet Percussion Research dedicated its "Celebrate Marimba" festival to Vida Chenoweth. In addition to a presentation about her life and music, guest artist Andrea Venet, Associate Professor of Percussion at the University of North Florida, performed the Sarmientos Marimba Concerto with the KU Orchestra.

"Vida was a courageous pioneer with a determination to bring music to people: initially as a classically trained marimbist and later as an ethnomusicologist who recorded, transcribed, and analyzed ethnic music as a means of preserving indigenous music and culture," stated Kastner. "A devoted teacher, friend, and musician, she was inspired and motivated by a deep love of God, and a commitment to love and serve others, many of whom have been greatly impacted by the legacy of Vida Chenoweth's life's work."

"She was a strong little lady," Lawson recalled with a smile. "Five-foot-two, size five shoe—and so intelligent and strong. Even though she was my aunt, we were more like mother/daughter. She lived a fabulous life, which took her all over the world."

"Vida Chenoweth was the mother of American marimba playing," summarized Gordon Stout, Professor of Percussion at Ithaca College. "There is no question that the culture of marimba playing in this country was primarily influenced by her teaching, recordings, and performances. Those of us who were lucky enough to personally gain from her tutelage will always remember the dedication that she brought to everything about the marimba. Her life was multi-faceted, varied, and rich, and we will always remember Vida."

Author's note: One of my favorite memories of Vida was when she would attend rehearsals of the Fort Worth Symphony when she was visiting her niece, Lee-Anne. If I wasn't playing on a piece, I would sit in the hall with her, talking about percussion, PAS, and music. RIS

IN MEMORIAM

RICHARD WEINER

BY LAUREN VOGEL WEISS

Less than seven weeks after he was inducted into the PAS Hall of Fame, Richard Weiner passed away on December 30, 2018 at the age of 82. He was a member of the Cleveland Orchestra for 48 seasons (1963–2011), 43 years as principal percussionist. He was still on the faculty at the Cleveland Institute of Music, where he taught percussion for 55 years, influencing multiple generations of percussionists.

"I wanted to thank you for making my experience at PASIC18 unforgettable," Weiner wrote in an e-mail to PAS Executive Director Joshua Simonds on December 25. "From the induction ceremony and wonderful video, to the front-row seats for the Blue Man Group, to coordinating with my daughters for their surprise attendance, to shipping the beautiful engraved award. You have always treated Jackie and me so well."

Ever the percussion educator, Weiner submitted an article to *Percussive Notes* just days before he died. Look for his article on the glockenspiel part to "Waldweben (Forest Murmurs)" from Richard Wagner's opera *Siegfried* in the March 2019 issue of *Percussive Notes*.

"Richard Weiner leaves a lasting legacy and will be greatly missed," stated Jerry Noble, Director of Percussion at Wright State University and a member of the Dayton Philharmonic. "Although I didn't study with him, I have Rich to thank for getting me on the path of music, as he auditioned me for the Cleveland Orchestra's Youth Orchestra when I was in high school. What an eye-opening start for a kid—hour-long triangle coachings during percussion sectionals! And watching him perform with the orchestra while I was a student at Cleveland State was inspiring.



Rich Weiner with his daughters Stephanie Schleifer (far left) and Debbie Arnold (far right), along with his wife of 55 years, Jackie, at PASIC18.

"Rich was such a giving friend and mentor to so many people," added Noble. "As I got to know him over the years. I was inspired by how much he served his communities, how much he cared for others, and his passion for our career field. Rich was a selfless gentleman."

In his letter nominating Weiner to the PAS Hall of Fame, John Kinzie, principal percussionist with the Colorado Symphony Orchestra and the percussion chair at the Lamont School of Music, University of Denver, wrote, "Rich was the most passionate percussionist I ever met. I only auditioned at one school, the Cleveland Institute, so I could study with him. I had no idea how great a teacher Rich would be. He was such an incredible influence on my musical life.

"The most important aspect of Richard Weiner was that he was a one-of-a-kind individual," Kinzie added upon learning of Weiner's death. "You probably won't meet someone with this kind of passion for life, love for music and humanity, devotion to encouraging excellent students and respectful individuals, and always finding joy in all aspects of living beyond just music. He has been a great inspiration to my life."

Alan Abel, former percussionist with the Philadelphia Orchestra and a member of the PAS Hall of Fame recalls meeting Weiner in the early 1960s when he was a student of Charlie Owen at Temple University. "Musical integrity and maintaining his 'chops' were always at the forefront of his orchestral career," Abel

said. "And I had a 'blast' playing snare drum with him in Rimsky-Korsakov's 'Scheherazade' during the Symphonic Emeritus Section performance at PASIC 2015!"

Robert van Sice, chair of percussion studies at Yale University, recalled his former teacher: "Richard Weiner was a role model to all of us during our school days in Cleveland. He was a man who played the same way he lived—with tons of class. I will miss him, and I count myself lucky to have known him."

Another former student, David Fishlock, principal percussionist in the Cincinnati Symphony Orchestra, said Weiner "always strove for perfection and helped his students develop that same ear for excellence in their own playing. He raised the bar as a teacher, he raised the bar as a player, and he raised the bar as an employee of a professional orchestra. Rich's commitment to the profession of music was comprehensive and broad in a way few have matched before or since."

Eric Shinn, principal percussionist with the National Symphony Orchestra, said that "Rich had a brilliant mind, great sense of humor, and was totally devoted to his craft. Although I miss him so much, I will always have many fond memories. As a student I remember his effortless practice pad demonstrations, flawless performances with the orchestra, and his mysterious love for caffeine-free Pepsi! Most of all, I will remember him as a wonderful person, to whom I owe my professional career."

Lenny Sakofsky, a former Weiner student currently performing with the New Zealand Symphony, said, "Richard Weiner was a wonderful, supportive mentor and a great human being. From our first encounter, I felt welcomed and at ease due to his positivity and amazing energy. Listening to him play and speak with such wisdom and enthusiasm, one could not help but feel empowered by him. He made me feel like I could do anything!"

According to Allen Otte, professor emeritus at the College Conservatory of Music, University of Cincinnati, who was inducted into the PAS Hall of Fame with Percussion Group Cincinnati, "There was no better orchestral percussionist in our

times. Period. It was not just the intimidating technical mastery and the obvious integrity, but also the elegance of what Rich brought to traditional orchestral percussion playing that provided the example to follow, especially for someone who might wish to make an entire career in contemporary music—to aspire to bring what he had shown to be possible with percussion to a whole other kind of music; a wonderful legacy for which so many of us are so grateful. I remain always his student."

Tim Adams, chair of the percussion department at the University of Georgia and former principal timpanist with the Pittsburgh Symphony Orchestra, said that the day he met Weiner, his life was transformed. "He is the reason that I have, and continue to have, a career in music today," said Adams. "His character, his passion, and his sensitivity are traits that I will carry and teach for the rest of my life."

Tom Freer, assistant principal timpanist with the Cleveland Orchestra, played alongside his former teacher for over two decades. "Gratitude is the single word that sums up my feelings about Richard Weiner," he said. "To this day, I always hear Rich's voice in the back of my head: 'You know, that was good. However....' A quote all of his students will recognize for sure! Acknowledging the good, yet never content and always striving to improve."

Freer paused with emotion before continuing, "I have a career in music because of him. I've been a decent teacher because of what he taught me in school and on the job. I've become a stick maker because he said, 'If they don't exist, then YOU make them, only make them better.' As hard as I try, I will never live up to the standards he set, but I'll keep trying. I cannot thank him enough."

This writer was honored to spend many hours this past summer interviewing Rich and trying to capture his many talents and achievements for his *Percussive Notes* Hall of Fame tribute article. I hope I did him justice; he was a very special person. As he told me, "I'd like to be remembered for the manner, integrity, and passion with which I approached

my instrument. But perhaps my most treasured legacy is what I hope was the inspiration I gave to my students through my teaching methods and interactions with them." I think he succeeded.

For more information about the life and career of Rich Weiner, please refer to his Hall of Fame article in the **November 2018 issue of *Percussive Notes***.

Friends who wish may contribute to the Richard Weiner Percussion Scholarship Fund c/o The Cleveland Institute of Music, 11021 East Blvd., Cleveland, OH 44106 or e-mail development@cim.edu. **RIS**

IN MEMORIAM CLIFFORD ALEXIS

Steelband player, educator, arranger, tuner, and builder Clifford Alexis died on January 29, 2019.

Born on January 15, 1937 in Trinidad, Alexis was attracted to the steelbands in his east Port of Spain neighborhood. By age eight Alexis was a regular in the panyards. As a teenager, Alexis joined the Hit Paraders steelband. From Hit Paraders, Alexis moved to the Tripoli steelband and then to what he refers to as his “real education” with Invaders steelband and its many pioneering panmen.

Despite never having formal music lessons, by the early 1950s Alexis started earning a reputation as a great player and arranger. He began arranging for such steelbands as Stereophonics and Joyland Synco who, like Tripoli steelband, recruited him after hearing him play with Invaders.

In 1964 he was selected to join the National Steelband Orchestra of Trinidad and Tobago, which gave Alexis his first taste of foreign travel to the United States, South America, Europe, Africa, and greater Caribbean. In 1965 he moved to New York City and began playing and arranging for the BWIA Sunjets steelband. In 1967 Alexis joined the Tripoli steelband in Montreal for the Expo '67 World's Fair and performed with pianist Liberace. Alexis impressed Liberace's agent, and shortly thereafter he formed the Cliff Alexis Trinidad Troubadours. The agent booked tours throughout the western United States, which lasted until 1972.

In 1972 Alexis moved to Minneapolis. An opportunity presented itself when someone asked Alexis if he could teach steelpan to inner-city kids at St. Paul Central High School. During his tenure at St. Paul, Alexis built a thriving steelband program and received many awards, including the Minnesota Outstanding Black Musician award in 1983 and 1984.

At the time he was hired, the school had no steelpans, so Alexis called upon Patrick Arnold—his longtime musician friend and tuner—to assist. Arnold convinced Alexis that if he wanted drums, he should learn to make them himself. Alexis did just that, becoming one of the leading pan makers of the world. As a player first, he knew exactly what sound he wanted to get from a steelpan, and his abilities and dedication as a craftsman helped him realize the desired sound.

Around 1973, Chief Cal Stewart of the U.S. Navy Steel Band hired Alexis to tune for the band, and Stewart purchased an entire set of instruments. G. Allan O'Connor from Northern Illinois University (NIU) heard the U.S. Navy Steel Band and inquired who had tuned their instruments. Their reply: “Clifford Alexis from St. Paul, Minnesota.” When O'Connor tracked down Alexis



several years later, the two men formed an instant friendship. For the next few years the pair drove steelpans back and forth, or meeting halfway, between St. Paul and Chicago.

In 1985, O'Connor put an offer on the table for Alexis: Take a one-year leave of absence from St. Paul and see if you like teaching steelpan at NIU. Once at NIU, Alexis—in addition to building and tuning instruments—taught the NIU Steel Band authentic Trinidadian-style arrangements, worked rehearsals, composed new tunes for the band, and mentored countless steelpan students.

Alexis's presence at NIU caught the attention physics professor Dr. Thomas Rossing. Alexis and Rossing conducted groundbreaking research into the science of steelpans, authoring many papers and presenting lectures on the metallurgy and acoustical quality of steelpans.

Alexis was also a driving force in fostering a relationship with

Lester Trilla, the former owner of a major steel drum manufacturer in Chicago. Alexis and Trilla developed new steel drum technology whereby both ends of the drum could be used instead of just the bottom of the barrel.

Alexis arranged the tunes and played a key role in coordinating (along with Robert Chappell) the first mass steelband concert at PASIC '87 in St. Louis. Alexis also appeared as a soloist and arranger at PASIC '94 in Atlanta for a concert in honor of the accomplishments of himself and Ellie Mannette toward the advancement of steelpan in the United States.

For over 40 years, Alexis was a featured guest artist at numerous universities in the United States and abroad. From 1989 through 1995, Alexis was an Artist-in-Residence for the California State University Summer Arts Festival in Arcata, California. He served as a guest clinician and an adjudicator at the annual PANorama Caribbean Festival held in Virginia Beach, Virginia, and was a regular guest speaker at the University of the West Indies Department for Creative and Festival Arts. Alexis also served as an instructor at many summer steelpan building and tuning workshops at the University of Akron, University of Arizona, University of Wisconsin Oshkosh, California State University-Humboldt, Birch Creek Music Performance Center, Inc., and Northern Illinois University.

Some of Alexis's notable achievements include the Trinidad and Tobago Folk Arts Institute Award in 2001 for his contribution to steelpan development and education in the United States. In 2002 Alexis was inducted into the Sunshine Hall of Fame (New York) for lifetime achievements in steelpan. At the World Steelband Music Festival of 2005 held in Madison Square Garden, Alexis was given an award for his outstanding contribution to the development of the steelpan in the United States. In 2006 Alexis was bestowed a Lifetime Achievement Award by the Cultural Academy for Excellence (Hyattsville, Maryland) for his dedication to the development of collegiate level steelbands throughout the United States. In 2006 Alexis was awarded the Panguard Award by the Trinidad and Tobago Ministry of Community Development, Culture and Gender Affairs in partnership with Pan Trinbago. In 2009 he earned an Outstanding Service Award at NIU, and in 2012 Alexis was nominated for two Emmy Awards (Special Event Coverage and Best Music Composition) for his work in the film *Hammer and Steel*, which celebrates the University of Akron Steel Band's 30th anniversary. He was inducted into the Percussive Arts Society Hall of Fame in 2013, he received an honorary doctorate from NIU in 2017, and he was accorded one of his native country's highest honors, the Chaconia Medal (Silver) in 2018.

His achievements are documented in great detail in the book *Celebration in Steel: 40 years of the Northern Illinois University Steel Band* by Andrew Martin, Ray Funk, and Jeannine Remy (Spring 2014).

Read Clifford Alexis' complete Hall of Fame bio at <http://www.pas.org/about/hall-of-fame/clifford-alexis>. **RI**

GETTING STARTED WITH LAP STYLE FRAME DRUMMING

BY RICHARD HENSON, JR.

Welcome to your first lesson on lap style frame drumming! Whether you've already purchased a drum, borrowed one from a friend or school, or are just exploring the potential of this extraordinary instrument, I hope these basics will be valuable to your learning process. It is recommended that you play lap style with a drum that is at least 16 inches in diameter or larger, but if yours is smaller, it will still work; some of the techniques may just be a bit less comfortable to execute. If you find yourself without a drum but are eager to learn, just grab an old pizza box and follow along until your drum arrives.

In this first lesson, we will cover how to hold the drum in lap style playing, how to play the three main tones used in performing on frame drum, and look at exercises for developing the three main tones as well as exercises for developing the coordination to move through those tones.

THE GRIP

While numerous grips are used for playing frame drums, this lesson focuses on what is referred to as Lap Style or Sitting Position. Sit on a chair or drum throne so that your feet are flat on the floor. Place the drum on your left knee/thigh with the skin of the drum facing away from you (Figure 1).

Place your left hand on top of the drum so that the wrist area and thumb are resting on the frame to hold the drum in place, and the fingers are resting on the skin of the drum (Figure 2).

Next, slide your left hand towards your right side keeping the fingers straight and the left ring finger resting at the edge of the drum. The right hand will re-

Figure 1



Figure 2



main free to move as needed to execute the various tones (Figure 3).

Now, let's check the angle of the drum. Is the backside of the drum pointing directly at your body (Figure 4)? If so, use your right hand to push the frame of the drum nearest you towards the center

Figure 3



Figure 4



of your chest so that the drum rests at an angle.

The backside of the drum should now be pointing under your left arm (Figure 5).

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



Figure 5



This angle will facilitate a more comfortable playing position as well as allow the sound of the instrument to be projected outward as opposed to being absorbed into your body. This grip and position may feel uncomfortable in early stages of practice; learning how to balance the drum comfortably while performing can only be accomplished by spending time holding and playing the instrument.

THREE TONES

Producing the three main tones, *Dum*, *Tok*, and *Kah*, with consistency should be the main focus in the beginning of the learning process. Spending lots of time with simple exercises that only focus on tone development will assist in tone quality and accuracy, and will help build the muscle strength needed to play this instrument.

Dum is a low open tone or bass sound. Dum is played using the right-hand thumb between the edge and the center of the drum (experiment to find the “sweet spot” on your drum). Hold

▶ Tap to play Video 1



the right hand so that the outside of the thumb is hovering over the off-center (“sweet spot”) area of the drum with the hand slightly cupped and the thumb pointing to your left. Rotate the wrist so that the thumb is away from you and the palm is facing up, then throw the thumb into the drumhead and allow the thumb to rebound off the head.

Tok is a high sound similar to a rimshot on a snare drum. Tok is played using the ring finger of the left and right hands and is played near the edge of the frame drum. Be mindful of how close you are to the rim while performing this tone. You are trying to produce a “shot” sound: too close to the rim and the sound will be thin; too far from the rim and the sound will be too low. The left hand should already be in position to perform the Tok sound (see grip instructions). With the left hand in the proper position, strike the top edge (near rim) of the drum with the pad of the ring finger.

All four fingers should move together when making this stroke, but only the ring finger will make contact. Developing the endurance to play this stroke takes time; be patient with yourself.

The right-hand Tok is performed by holding your right hand near the rim closest to you with the palm facing the floor. Use a rotating wrist motion towards the drum and strike the edge with the pad of the ring finger.

Kah is a muted sound that is played with the right hand near the center of the drum. All four finger pads and the thumb should strike the head, but not the whole hand. When playing Kah, be sure there is no rebound; Kah should be played like a “dead” stroke.

BUILDING BLOCKS

Developing a solid foundation on a new instrument is key to your future success; this instrument is no different. The exercises below, while simple, are

▶ Tap to play Video 2



intended to work on a variety of foundational issues such as:

1. Becoming more comfortable holding the instrument. Let's face it, holding the instrument feels awkward at first. The only way to overcome this is by doing it, but also by keeping the musical content simple so you can focus on the grip as well as your sounds.

2. Improving tone development and endurance. You will have weak sounds in the beginning and your left hand will fatigue quickly. It is important to work up to a good sound quality as well as muscle strength for longevity in performance.

3. Building the coordination (muscle memory) to move through the tones. The mind learns quicker than the body, and you will want to move forward faster than you should. Keeping the musical content simple in the beginning will give the mind time to tell body what to do and when to do it. It may not be glamorous work, but it will pay off for you in the long run.

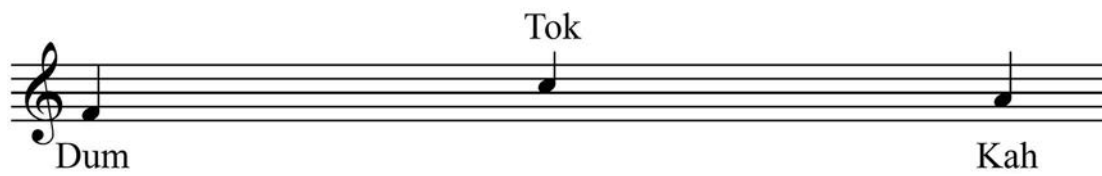
Using the following notation guide for reference, practice each of the following exercises slowly, always with a metronome, until you have developed the ability to easily play the tones consistently.

▶ Tap to play Video 3

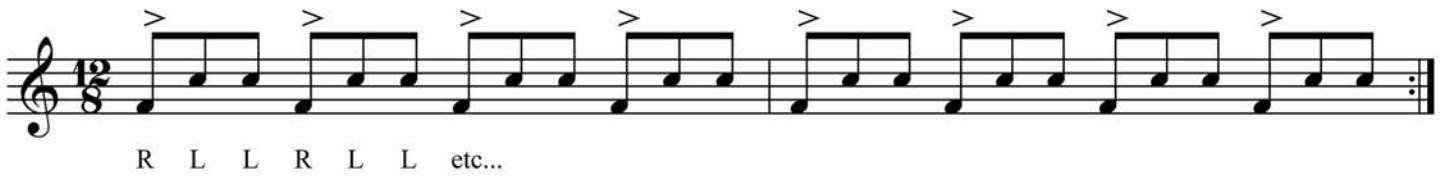


▶ Tap to play Video 4





Exercise 1: Developing *Dum*



▶ Tap to play Video 5



Exercise 2: Developing *Tok*

Musical notation for Exercise 2: Developing *Tok*. The notation is in 12/8 time, showing a sequence of eighth notes with accents (>) over them. The sequence is: R L L R L L etc...

▶ Tap to play Video 6



Exercise 3: Developing *Kah*

Musical notation for Exercise 3: Developing *Kah*. The notation is in 12/8 time, showing a sequence of eighth notes with accents (>) over them. The sequence is: R L L R L L etc...

▶ Tap to play Video 7



Exercise 4 continues to build on the foundations of performing lap style frame drum. Instead of isolating tones individually, you will now begin to move from one tone to the next in a single exercise. The ability to easily move through the three basic tones is more representative of what playing music on this instrument is like. In other words, developing this coordination is essential to performing on the instrument.

Exercise 4: Combining Basic Tones

R L L R L L etc...

R L R L R L

▶ Tap to play Video 8



Be patient with yourself when learning this instrument. Keep your music content simple in order to focus on your grip, tone quality, and accuracy, and to help build muscle strength. If you wish to learn more, and I hope you do, search the PAS archives for more information about frame drum performance, or visit websites of well-known frame drummers. You can also connect with a frame drummer near you and take lessons, or perhaps you can study online with someone. Best wishes in your pursuit of better drumming!

Richard Henson is the Coordinator of Percussion Studies at Southern Adventist University in Collegedale, Tennessee, where he teaches all aspects of percussion. As an active performer and educator, Richard has made appearances as a solo recitalist and clinician across the Southeast United States. Henson is a graduate of Lee University and UT Martin and also serves as a member of the PAS World Percussion Committee and the PAS Diversity Alliance. **RIS**



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4-MALLET INDEPENDENCE: EXERCISES TO INCREASE STRENGTH, CONTROL, AND SOUND QUALITY

BY DR. JOSHUA J. KNIGHT

HOT LICKS

Many 4-mallet patterns are utilized in today's repertoire. The majority of these patterns include alternating, double-lateral, and triple-lateral strokes, with many variations. These must be carefully voiced, manipulated, and mastered in order to achieve complete technical and musical control. While tried-and-true method books teach these basic patterns, which are extremely useful, they fall short of providing exercises that encourage the isolation of each mallet and the strengthening of individual wrist movements within these patterns. As a result, the difficult-to-execute motions remain underdeveloped.

The exercises featured below are a cross-section of those that can be used to facilitate and encourage better mallet independence. By isolating each motion, one can develop a better understanding of the mechanics necessary to execute common patterns or permutations. The ultimate goal is to execute each exercise with ease, allowing for a more musical and relaxed approach to these patterns in repertoire. Greater independence is achieved by using odd note values, inserting accent patterns, altering the starting mallet, and more, so that a new mental and physical awareness is achieved. The benefits are wide-ranging, from the strengthening of weak mallet strokes and an increase in strength and stamina, to discovering tendencies and deficiencies in the execution of common stroke-types.

The first exercise features a simple accent pattern, using single-alternating strokes, that encourages full control of each mallet. Repeat each measure four times or more, but play through the exercise continuously.



Now, try starting the pattern on each accented mallet, therefore placing physical and mental emphasis on each mallet in the pattern. Repeat each measure until comfortable, and pause between each measure.



Now it is time for some fun! Use any odd-note grouping (e.g., 3,5,7,9), and place the accent on "1" of each group; you can use triplets, or eighth-notes in groups of three, for example. I encourage you to try both and have some metronome fun, too! Play each measure until comfortable.





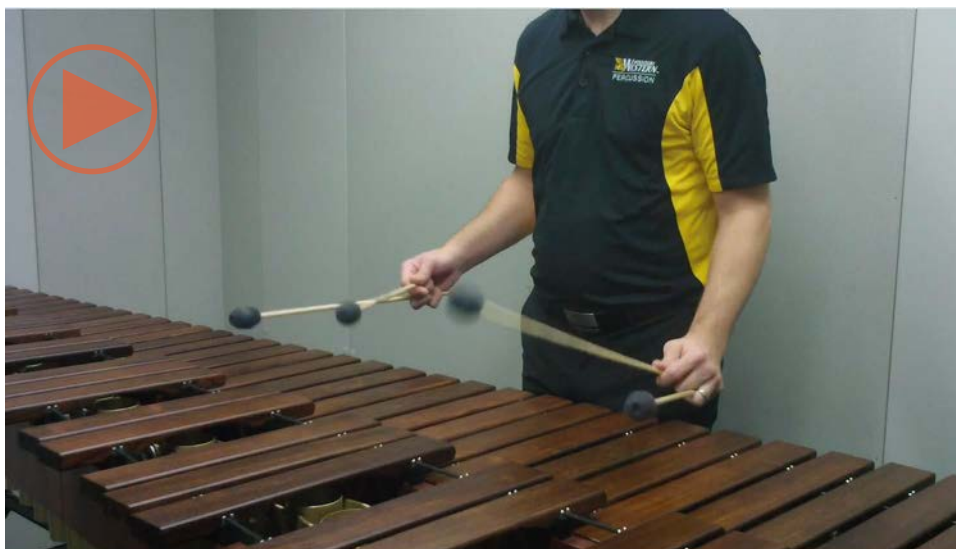
▶ Tap to play Video



In the next exercise we have the same idea used in the first two exercises, but applied to a lateral permutation. Although a 1234 pattern is featured below, also use 4321. Repeat each measure, but play the first four continuously; pause between measures 5 through 8.



▶ Tap to play Video



The triple-lateral permutation presents some additional challenges and opportunities. Notice that it is necessary to accent each mallet going up and down the pattern in order to isolate all wrist/hand motions. Repeat each measure four times (or more) and play continuously through all six measures.



Again, placing each mallet on the downbeat encourages the accent and feels more natural; pause between each measure.



▶ Tap to play Video



Odd-note values, other than three, will provide a comprehensive accent pattern. Also, use a 4321234 pattern. Repeat four times (or more).



▶ Tap to play Video



Apply this idea to any pattern! Here is an example of a hybrid pattern you might encounter.


[Tap to play Video](#)



Finally, here are two of my most-utilized variations; both anchor on the idea of inverting the common pattern. For example, double and triple-lateral patterns typically begin with the outer mallets, further perpetuating the weakness of the inner mallets. Therefore, invert the pattern by accenting and placing the inner mallets on the beat. This will emphasize the inner mallets while highlighting volume, timbre, stroke, etc.

Dr. Joshua J. Knight is the Assistant Professor of Percussion at Missouri Western State University. He holds a Doctor of Musical Arts degree from the University of Oklahoma, and he earned his Master of Music and Bachelor of Music degrees from the University of Central Arkansas. Knight has presented and performed at regional, national, and international events such as PASIC, the National Conference on Percussion Pedagogy, the Texas Music Educators Association Conference, the College Music Society Regional Conference, and several state days of percussion. He serves on the PAS Education Committee, as well as the College Music Society, TMEA, and MMEA. For more information about Dr. Knight visit knightpercussion.com. **RIS**



"IT'S ALL ABOUT CONTROL"

FOR SOLO CONCERT SNARE DRUM

BY LUIS RIVERA



"It's All About Control" is a solo that, as the title implies, focuses on control and musicality for the snare drummer. It is important to note all the different dynamics in this piece while also aiming for quality, rhythmic precision, and accuracy. Below are some helpful hints to consider when preparing "It's All About Control." Good luck!

FORM

This work has three distinct sections, the first of which repeats, or recapitulates, at the end (starting at Rehearsal C). The form can be characterized as A-B-C-A'. Section B begins where the meter changes to 3/4 (Rehearsal A), and Section C begins where the meter changes back to 4/4; this is the softest passage in the work (Rehearsal B). These are important landmarks for you to know to help with the organization of your practice time and breaking down the entire work into smaller parts when first learning the music.

DYNAMICS

You will notice that there are several dynamics within the work. The reasons for this are to make the work sound as musical as possible, and so that you, as the performer, are focusing on various technical demands at different heights and with differing degrees of touch on the snare drum.

PHRASING

As with any piece of music regardless of instrument, phrasing is a very crucial component of music performance. It is essential to not only make the differences in dynamics crystal clear, but also to precisely execute any transitions between them, such as a crescendo or decrescendo. Strive to make these transitions as smooth as possible. Accents should be heard clearly within the texture, at all dynamics. When there are multiple measures of a single dynamic without any accents (measures 9–14 for example), even and consistent sound between both hands should be the top priority.

TEMPO

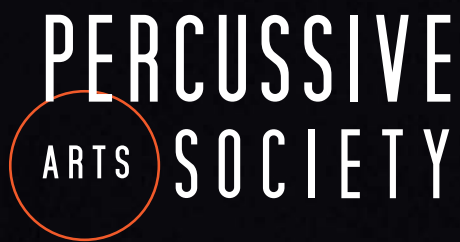
The specified tempo range is to accommodate players of various skill levels. Do not go faster than what you are capable of playing (even if this is slower than 132 beats per minute), and remember, always start learning SLOWLY!

STICKING

There are no stickings indicated in this solo. This is to allow the performer to make his or her own decisions based on their phrasing and execution. There are a multitude of options when playing four sixteenth notes, for example. But if the music is demanding an even articulation on those four notes, it might be wiser to play RLRL or LRLR instead of RRLL, RLLR, LLRR, etc. Always let the written music (dynamics, articulation, phrasing, etc.) guide your sticking options.

ORNAMENTS

All indicated rolls are intended to be played as closed rolls (multiple bounce or buzz rolls). Be careful to choose roll speeds that will get your rolls sounding smooth and musically appropriate at each dynamic level (for example, not rolling too fast for a *pianissimo* dynamic). Flams should be clearly heard and not flat or popped. All drags are notated with two grace notes, meaning that only two grace notes should be heard—not combining them into a buzzed sound.



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A photograph of four students in a percussion ensemble. From left to right: a young man with red hair and glasses, a man with a beard and glasses, a young woman with blonde hair and glasses, and a young man with dark hair. They are all wearing black shirts and are holding and playing various percussion instruments, including triangles and mallets. The background is dark with some stage lights visible.

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It's All About Control

Luis C. Rivera
(b. 1983)

Always in control (♩ = 132 - 144)

6

10

15

20

26

31

35

mf *p* *f* *p* *ff*

fp *f* *mp*

f *ff*

f *p*

pp *f* *p*

f *p* *ff*

p *ff*

▶ Tap to play Video



Luis Rivera serves as Assistant Professor of Music and Director of Percussion Studies at the University of South Alabama, where he conducts the USA Percussion Ensemble, World Music Ensemble, Steel Band, and Jaguar Drumline. He earned his Doctor of Music degree from Florida State University, a Master of Music degree from the University of South Carolina, and a Bachelor of Music Education degree from the University of Central Florida. Dr. Rivera is the Principal Percussionist with the Gulf Coast Symphony Orchestra, and performs with the Pensacola, Mobile, Sinfonia Gulf Coast, and Northwest Florida Symphony Orchestras. He is also the Front Ensemble Caption Manager for the Cadets Drum and Bugle Corps. Dr. Rivera serves on the PAS Composition Committee and has works published through Tapspace Publications, Bachovich Publications, and Alfred Publishing. More information is available at luisriverapercussion.com.



Trevor Perez (video performer) is a junior percussionist double majoring in Music Education and Performance at the University of South Alabama. In addition to his scholastic ensembles, Trevor teaches private lessons around the Mobile area, is a percussion instructor at Citronelle High School, has performed with the Mobile Symphony Orchestra, and was also a member of the 2018 Cadets Drum and Bugle Corps Front Ensemble. **RIS**

UPCOMING EVENTS

FEBRUARY 2019

calling glenn with Ate9 Dance Company
When: February 7
Where: Northrop Auditorium, Minneapolis, Minn.
Info: glennkotche.com

Necessary Noise Festival

When: February 9
Where: Rahway High School in Rahway, NJ
Info: joe@mantrapercussion.org

calling glenn with Ate9 Dance Company

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

Mantra Youth Percussion

When: February 17
Where: NYU Day of Percussion
Info: joe@mantrapercussion.org

CMS workshops

When: February 23 & 24
Where: The New School, NYC
Info: <https://www.eventbrite.com/e/creative-music-studio-workshops-at-the-new-school-feb23-24th-2019-tickets-53166470344>

Delaware Drum Show

When: February 24
Where: Nur Shrine Hall, New Castle, DEN
Info: <https://delawaredrum.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/

Mantra Percussion

When: March 6
Where: Pregones Theater, Bronx
Info: <https://www.carnegiehall.org/Calendar/2019/03/06/CARNEGIE-HALL-CITYWIDE-MANTRA-PERCUSSION-0700PM>

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

APRIL 2019

Netherlands Chapter Day of Percussion

When: April 6–7
Contact: Michel MJ Mordant (percussion@home.nl)

Mantra Youth Percussion

When: April 10 & April 13
Where: MyCincinnati
Info: joe@mantrapercussion.org

Netherlands Chapter Day of Percussion

When: April 13–14
Contact: Michel MJ Mordant (percussion@home.nl)

SHU Percussion Ensemble Concert

When: April 14, 3:00 P.M.
Where: Sacred Heart University, 5151 Park Ave., Fairfield, CT,
06825
Contact: Andy Kolar (kolara@sacredheart.edu)

Mantrathon

When: April 25

Where: LIVE on Facebook and YouTube

Info: <http://www.mantrapercussion.org/about.html>

Hartt School Percussion Ensemble Concert

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

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

Contact: Ben Toth (btoth@hartford.edu)

MAY 2019**ECSU Percussion Ensembles**

When: May 5, 2:30 P.M.

Where: Eastern Connecticut State University, Fine Arts

Instructional Center, 83 Windham St., Willimantic, CT, 06226

Contact: Jeff Calissi (calissij@easternct.edu)

ECSU World Percussion Ensembles

When: May 8, 7:30 P.M.

Where: Eastern Connecticut State University, Fine Arts

Instructional Center, 83 Windham St., Willimantic, CT, 06226

Contact: Jeff Calissi (calissij@easternct.edu)

JUNE 2019**40th Leigh Howard Stevens Summer Marimba Seminar**

When: June 2–14

Info: mostlymarimba.com

2019 DG New York Jazz Intensive!

When: June 7–10

Where: Drummers Collective, NYC

Info: <http://danielglass.com/2019-ny-jazz-intensive/>

Mantra Youth Percussion

When: June 8

Where: Weill Recital Hall, New York, NY

Info: joe@mantrapercussion.org

Conn-Selmer Institute Workshop for the Marching Arts

When: June 12–13

Where: Hampton Inn & Suites, 7347 Heritage Square Dr., Granger, IN 46545

Info: https://www.conn-selmer.com/en-us/resources/csi-marching-band-workshop?utm_source=emma&utm_medium=email&utm_term=&utm_content=&utm_campaign=csi-workshop-2019

Oberlin Percussion Institute

When: June 16–22

Where: Oberlin College & Conservatory

Info: <http://www.oberlin.edu/summer>

KoSA 24 Drum & Percussion Camp

When: June 24–29

Where: Montreal, Quebec

Info: kosamusic.com

JULY 2019**Northland Timpani Summit**

When: July 1–6

Where: MacPhail Center for Music

Info: <http://www.macphail.org>

9th Annual Summer Tabla Workshop with Shawn Mativetsky

When: July 1–7

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

Info: shawnmativetsky.com/annual-summer-workshop-atelier-annuel

Mike Portnoy's Percussive Nation 2019

When: July 8–12

Where: Hotel McCormick, Scottsdale, AZ

Info: percussivenation.com

SōSI

When: July 14–28

Where: Princeton University, Princeton, NJ

Info: sopercussion.com/sosi

Clazz International Music Festival

When: July 19–August 5

Where: Arcidosso, Tuscany, Italy

Info: clazzmusicfestival.com **RIS**

SCHOLARSHIPS & ASSISTANTSHIPS

STEPHEN F. AUSTIN STATE UNIVERSITY SCHOOL OF MUSIC

Graduate Assistantship in Percussion

Percussion graduate assistants are afforded the opportunity to collaborate with every area within the School of Music, including marching/athletic bands, percussion ensemble, steel band, wind ensembles, jazz bands, and orchestra. Percussion GA responsibilities are comprised of, but not limited to, the following: instructing the drumline and front ensemble in the Lumberjack Marching Band, instructing the percussion methods course, teaching lessons to music majors and non-majors, conducting and coaching the percussion ensemble, and coaching and coordinating the SFA "Jacks of Steel" steel band. Workloads include up to 20 clock hours per week and a 9-month stipend (\$9,225).

For more information about the audition process or the percussion GA, contact Dr. Brad Meyer, Director of Percussion Studies at meyerbe@sfasu.edu or (936) 468-1233.

For more information, visit <http://www.music.sfasu.edu/gradadmissions>

To apply, visit <https://app.getaccepted.com/sfasumusic>.

TEXAS TECH UNIVERSITY

Two Graduate Teaching Assistantships in Percussion

Teaching Assistantships at Texas Tech University are half-time faculty appointments. As such, they carry similar responsibilities to regular faculty positions. While the syllabus and instructional program for a course will be prepared with the assistance of the supervising professor, details such as grading, reporting grades, meeting deadlines for mid-semester grades (when appropriate), completing required reports, etc. are all expected of the teaching assistant.

Teaching Assistantships are renew-

able each year (two years for master's students, three years for doctoral students) as long as timely progress is being made toward the degree, a 3.0 GPA is maintained, and the student is doing acceptable work with his/her assigned duties. A "full TA" may be asked to work as much as 20 hours a week, but in the Texas Tech University School of Music we typically require a much smaller load because of the time involved for our students to maintain our heavy expectations of practice/performance/academic achievement. Examples of typical teaching loads are two sections of a class (four to six hours a week of instruction plus necessary preparation and grading), 6–8 one-hour private lessons (6–8 hours of instruction plus juries, studio classes, grading, and mentoring), ensemble direction (percussion ensemble, steel band, and drumline with prior instruction desirable), and observation of classes and direction of discussion sessions (meeting with students, preparation of instructional materials). Benefits include In-State Tuition and Waived Fees and \$10,000 per year stipend for a student pursuing a Master of Music degree or \$11,500 per year stipend for a student pursuing a Doctor of Musical Arts (DMA) degree. Additionally, tuition is set at a flat rate of \$600 a semester for 9 hours of credit per DMA student and is a 45-hour degree program.

For more information contact Lisa Rogers (lisa.rogers@ttu.edu; 806-535-7515) or Alan Shinn (alan.shinn@ttu.edu; 806-790-3878).

UNIVERSITY OF SOUTH FLORIDA

Teaching Assistant for USF Marching HOT Band

Contact Dr. Marc Sosnowchik (Associate Director of Bands) at msosnowchik@usf.edu for details.

Teaching Assistant for the USF Percussion Studio

Contact Robert McCormick (Professor of Percussion) at mccormic@usf.edu for details.

UNIVERSITY OF UTAH

Percussion Graduate Teaching Assistantships

The University of Utah School of Music announces multiple Graduate Teaching Assistantships for percussion students wishing to pursue the Masters or Doctoral Degree in Music Performance or Music Education. Graduate Assistants are given numerous opportunities for personal and professional development by working directly with the percussion faculty by assisting with Percussion Methods Course – Fall semester, assisting with Utah Marching Band and Drumline (arranging opportunities included), assisting with the Honors Youth Percussion Ensemble (HYPE) – Spring semester, coaching and conducting opportunities with the Utah Percussion Ensemble, performance and coaching opportunities within the Jazz Area, and World Music Area and General Studies. Full and/or Half Assistantships available. Students obtaining a Graduate Assistantship in the program receive a full tuition waiver. Full time GTA Positions receive approximately \$13,500 in a nine-month stipend. Graduate Assistants are expected to audition for and participate in large ensembles (Orchestra and/or Wind Ensemble and Percussion Ensemble), assist in the daily operations of the percussion program, and maintain an acceptable grade point average in the masters or doctoral program.

For more information, visit www.mikesammons.com, and visit the websites at www.music.utah.edu and www.uofubands.org for additional information regarding the U of U music programs, ensembles, faculty, and admissions.


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

For more information, visit <https://uwm.edu/arts/music/> or contact Alex Wier, DMA, Percussion Area Head, University of Wisconsin–Milwaukee at (602) 448-2424 or wier@uwm.edu. **RIS**

UNIVERSITY OF WISCONSIN–MILWAUKEE

Graduate Assistantship in Percussion

Assistantship for a Masters student in percussion is available and may include: assisting in coordination of and teaching the Youth Wind Ensemble and Percussion Program, percussion area maintenance and logistics, serving as Assistant Director of the Percussion Ensemble, and hours with the band office. Compensation includes a full tuition waiver, an annual stipend of approximately \$9,000, and access to very affordable and high-quality health insurance.



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

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Marching Percussion Festival

Ensemble & Solo Competitions

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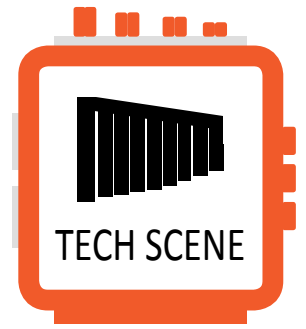
pasic.org

PERCUSSIVE
ARTS SOCIETY

TECH SCENE 5: LIVE STREAMING

BY CHASE BANKS AND PETER SOROKA



Live streaming is a method of broadcasting video and audio over the internet. Live streaming allows viewers to tune in to your performance on their phones, laptops, or even smart TVs! It allows you to reach more viewers than ever before, as attendees don't have to physically be sitting in the venue. It is also a much quicker way to share performances with the world, as you don't have to video record the performance, then transfer the footage to a computer, edit the footage, and upload to the internet; live streaming is instant. Free services like YouTube and Facebook Live also offer many ways to store and share your video even after broadcasting. There are three things to consider when using a smart phone to live stream:

1. How/where to place the phone

- Using a tripod with a smart phone mount will give you the most flexibility when composing your camera shot.
- If there isn't enough space for a tripod, think about using a "gorilla-pod" tripod that has flexible legs that are able to grab onto railings or other surfaces.
- Always strive to center your setup in the performance space with a clear view of the stage.

2. Audio/video quality

- Even the newest smart phones typically have very poor audio quality, especially when it comes to instruments with a wide frequency range, such as marimba.
- Adding an external microphone to your phone can dramatically improve audio quality (such as the Shure MV88 used in this video).

3. Using wi-fi versus cellular service

- Does the venue have wi-fi and is it reliable?
- Is there cellular reception in the venue?
- If you are using cellular service, what type of data plan do you have?

Most importantly, when live streaming, remember to promote your event. Utilize social media and other traditional avenues of advertising to ensure the best engagement and online attendance.

▶ Tap to play Video



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



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



*The PAS Technology Committee is proud to produce this video series entitled "Tech Scene." 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

USA

Illinois

The **Marcus High School Percussion Ensemble**, from Flower Mound, Texas, presented a concert at The Midwest Clinic International Band, Orchestra, and Music Conference, held in Chicago on Dec. 20, 2018. The ensemble, under the direction of **Kennan Wylie**, performed in front of a standing-room-only audience.

Their program opened with “Collide” by Jacob Remington, originally commissioned for the Texas Christian University Percussion Orchestra, followed by “Scherzo” from Felix Mendelssohn’s *Midsummer Night’s Dream* (arr. Brian Slawson), conducted by assistant percussion instructor **Brandon Kelly**. Next was “MAG 7” by Michael Burritt, which was written for his seven graduate students at Eastman in 2017. The next piece was the world premiere of “Curious Surroundings” by Clif Walker, commissioned by the Western Carolina University Percussion Ensemble.

She-e Wu, director of percussion at Northwestern University, was the guest

conductor for Christopher Deane’s “Pyriphlegethon,” originally commissioned by the University of Kentucky Percussion Ensemble in 2007. The program continued with “José/beFORe John” by Aurél Holló.

The **MHS Afro-Brazilian Ensemble** performed with guest soloist **Norm Bergeron**, director of percussion studies at Temple College in Texas, in the traditional “ilu Axé.” Another piece by Michael Burritt, “White Pines,” featured the composer as guest marimba soloist. The final piece on the program was “Bamboléo” by the Gipsy Kings (arr. Rich Holly).

In addition to Wylie and Kelly, other members of the Marcus High School percussion faculty are Bill Bachman, Bronwyn Higgins, Josh Hirner, and Dominic Pollone. This is the second Midwest performance for the Marcus Percussion Ensemble, following their 2006 concert.

Nevada

The 10th annual Jazz Education Network (JEN) conference was held Jan.

9–12, 2019 in Reno. One of the featured clinicians was **Gregg Bissonette**, drummer for Ringo Starr’s All-Starr Band. His clinic, “The Complete Drumset Player: Well-Rounded from the Start,” was based on Hal Leonard’s new drumset method book by Kennan Wylie and was sponsored by the publisher.

Wisconsin

On Dec. 5, 2018, Geary Larrick performed a program of his own compositions on solo marimba in Stevens Point at the United Methodist Church.

RIS



Kennan Wylie, Director of Percussion Studies at Marcus High School, with guest artists Michael Burritt and Norm Bergeron, at their pre-Midwest dress rehearsal concert on Dec. 16, 2018 (photo by Lauren Vogel Weiss)

JAZZ VIBES SHOWCASE

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Modeled after Malletech's successful World Vibes Congress, first held in Asbury Park, New Jersey, in 2013, the Jazz Vibes Showcase was held January 5–6 on Hilton Head Island, South Carolina. Sponsored this year by the Arts Center of Coastal Carolina and organized by Gloria Krolak, host of the *Good Vibes* radio program on www.wvfm.org, the event carried on the tradition of combining educational classes with performances by some of the world's leading vibraphone artists.

The workshops were held on Saturday morning and afternoon. The day began with Tony Miceli discussing "How to Study and Work with Chords and Harmony." In addition to demonstrating several harmonic exercises, Miceli also performed with Joe Locke.

The second workshop, presented by Locke, covered "Music and Why We Do It." He discussed the language of music and his own musical influences, and he gave attendees a list of influential YouTube vibraphone videos to watch.

After lunch, Warren Wolf presented "Bebop and More," highlighting his two-mallet style of playing. When asked one of his favorite songs, Wolf credited Dave Samuels' marimba solo in Spyro Gyra's "Morning Dance."

The final workshop was by Anthony Smith, who talked about "Turning Pop Classics into Improvisation," using iconic songs from the 1980s as his musical examples. Smith performed a duet with a young student from Hilton Head as well as with Locke.

The Sunday afternoon concert, held at the Arts Center of Coastal Carolina, was attended by over 150 jazz lovers from the area. The vibraphonists were accompanied by Martin Lesch on piano, Ron Brendle on bass, and Chris Russell on drums. The concert opened with a



Performers at the Jazz Vibes Showcase: (L-R) Warren Wolf, Joe Locke, Anthony Smith, Tony Miceli.



Finale of the Jazz Vibes Showcase: (L-R) Joe Locke, Tony Miceli, Anthony Smith, drummer Chris Russell, Warren Wolf, Chuck Redd, bassist Ron Brendle.

short set by Miceli, including a duet with Smith. Next up was Wolf, who dedicated a number to the late jazz trumpeter Roy

Hargrove. Locke began his portion of the concert with a story about Freddy Cole and his Hilton Head Island connection



Tony Miceli (left) and Joe Locke played together during the first workshop.



Anthony Smith (left) and Warren Wolf improvised during one of the afternoon workshops.

before playing a ballad associated with John Coltrane, "I Want to Talk About You."

All four vibe players returned to the stage for an exciting finale, which also featured Chuck Redd, who had performed with the Kevin Bales Quartet at The Jazz Corner in Hilton Head the night before.

All of the performers played on Omega vibes, provided courtesy of Mallettech.

RIS

PRODUCT SHOWCASE

AUDIO-TECHNICA Drum Mic Bundles



Audio-Technica is now shipping several new mic bundles geared toward drummers. Four drum mic bundles provide a highly cost-effective solution, taking the guesswork out of drum mic buying. These drum packs are equally at home in project and commercial studios as well as live sound applications including clubs, houses of worship, and regional and national tours.

The PRO-DRUM4 and PRO-DRUM7 bundles are geared as starter packs but offer a great value for drummers and musicians at all levels for live or studio use. The PRO-DRUM4 includes a PRO 25ax Hypercardioid Dynamic Microphone for kick, a PRO 63 Cardioid Dynamic Microphone for snare, and two PRO 23 Cardioid Dynamic Microphone for toms, along with two drum mounts and a carrying case. The PRO-DRUM7 bundle includes a PRO 25ax, a PRO 63, three PRO 23's and two AT2021 Cardioid Condenser Microphones for overhead/cymbals, along with three mounts and a carrying case.

The ATM-DRUM4 and ATM-DRUM7 bundles are geared toward pros and touring drummers. The ATM-DRUM4 includes one each of ATM250 and ATM650 Hypercardioid Dynamic Microphones for kick/snare, and two ATM450 Cardioid Condenser Microphones for overhead/cymbals, along with a carrying case. The ATM-DRUM7 bundle includes an ATM250, an ATM650, three ATM230 Hypercardioid Dynamic Microphones for toms and two ATM450's, along with three drum mounts and a carrying case.

For more information, visit www.audio-technica.com.

CYMPAD INTERNATIONAL Shark Gated Snare Drum Dampening System



Cympad International has announced the availability of the Shark Snare Drum Dampener. Unlike conventional, gel-type, passive mufflers that adhere directly to the drumhead, the Cympad Shark is made from premium-grade cellular foam and features a unique, hinged, reactive muffling system that mounts on the inside of the counterhoop. The device is therefore able to float on the playing surface and dampen the drum in a manner that is more subtle, musical, and sympathetic to the vibration of the head at any velocity or volume level.

The Shark is easily removable and can be used or re-used with a wide variety of snare drum sizes, head, and hoop types. For increased effect, multiple Sharks can be deployed on a single drum.

The Cympad Shark is packaged in a reusable carrying case and is available at drumshops everywhere. To learn more, ask your local dealer or visit www.cympad.com/shark-drum-dampener.

INNOVATIVE PERCUSSION New Alliance with Brooks Wackerman



The A7X Brooks Wackerman signature series model was designed specifically for the needs of today's modern rock/metal drummer. The A7X carries a length of 16.5-inches, and the diameter in the hand is .626-inches, which expands slightly out to .630-inches at the shoulder. This helps to create a powerful sound while maintaining agile speed for faster passages. The stick has a mild taper from the shoulder to the bead to keep the

stick evenly balanced. The barrel-shaped bead creates a bold yet clear cymbal sound, and the stick is made of white hickory.

Jauvon Gilliam Series Timpani Mallets



This series features a totally new look on a classic implement. All six models are constructed with a stained black bamboo shaft and are wrapped with a black German “Midnight” felt. The series is built to be agile like a European mallet but have the presence of an American mallet. Each stick has a clean attack to help produce a clear, immediate pitch and a warm tone, allowing you to easily support an ensemble’s sound and blend.

JMG-1: The Sumo (Bold/Smooth). Red color indicator. Soft but firm, the Sumo is the perfect stick for buttery smooth rolls and juicy single notes; no need to switch sticks. The sticks work really well for loud rolls, too; keep your grip loose and lift high, and let the sticks do the work for you.

JMG-2: The O.G. (Clean/Bold). Blue color indicator. This “go-to” stick was designed in homage to Paul Yancich, timpanist of the Cleveland Orchestra. This large-core stick gets a lot of sound out of the drum without a lot of work.

JMG-3: The Bus Driver (Lean/Clean). Yellow color indicator. One of the best descriptions of the job of a timpanist? We “drive the bus,” and this stick is designed to do just that. Don’t let the small-ish core size fool you; this versatile stick can make things happen!

JMG-4: The Bunny Rabbit (Bright/Clear). Pink color indicator. Light and very agile, this stick is the only one that’s not a wood core. With a compressed felt core, the Bunny Rabbit works really well when rolls and rhythms are in succession, as well as for Mendelssohn and his contemporaries.

JMG-5: The Catch 22 (Clean/Warm). Green color indicator. A stick that’s hard and soft at the same time. From late classical to the 21st century seven-drum headache, this stick will get the job done. It uses German felt so that it retains some of its warmth while still being an articulate stick.

JMG-6: The Bar Exam (Hard/Clean). White color indicator. The Bar Exam is hard, just like this stick. When the utmost clarity is necessary, this stick works very well.

Sandy Rennick Series Vibraphone Mallets

Sandi wanted a vibraphone mallet unlike anything we currently offer that fit into her ideal ensemble sound. The uniquely weighted synthetic cores help provide a bright tone that produces her ideal vibraphone sound. The mallets feature a 16.25-inch length rattan shaft, cord-wrapped, weighted synthet-



ic cores, and come in three hardnesses: IP4005 (soft), IP4006 (medium), and IP4007 (hard).

Rattan Series Additions



The RS40, RS40C, RS50, and RS50C are an extension of our current Rattan Series lineup. They are made with graduated rubber cores that are wrapped with purple synthetic yarn and cord. The series as a whole is articulate but the rubber cores provide an absorbent feel and sound. These mallets work best in percussion ensembles, contemporary playing, chamber music, solo playing, and are best used on marimba, vibes, or concert toms. All models are built on durable rattan handles and are hand matched for weight, size, and sound. Specific mallets include: RS40 (hard with purple yarn), RS50 (very hard with purple yarn), RS40C (hard with purple cord), and RS50C (very hard with purple cord).

Bret Kuhn Momentum Marching Stick



The FS-BK3 Momentum is constructed to meet the demands of modern drummers and those with younger hands. The stick is built with an elongated barrel bead and features a reverse taper to put more of the weight in the player’s hand. These features allow drummers with younger hands to work less and allow the drum to do more of the work for them. The stick works great as a full-bodied tenor/snare drum stick and feels great on a practice pad as well. Bret designed the Momentum stick with the idea of having a stick for indoor or when you need a change of color and sound. The FS-BK3 lends itself well to most younger players and is designed to give them the momentum they need to take on a larger marching percussion stick. Made of white hickory, the stick features a diameter of .670-.680-inches with the reverse taper.

Tom Rarick FS-TR Marching Stick



The original idea was to design a marching stick that wasn’t too front heavy and lends itself well to both snare drum and tenor drums. The stick is built with a compact round bead and features a gradual taper. These features help the stick to be agile and more responsive off the head. The FS-TR is built for the current marching market and the demands that are placed

on modern day performers. Made of white hickory, it features a diameter of .704-inches and is 17 inches in length.

Pete Escovedo LS-PE Signature Timbale Sticks



One of the most influential percussionists in music, Pete's career spans more than 50 years of collaboration. He performed twice for President Obama and the White House, recorded seven albums as a leader and received numerous awards over his prestigious career. 2018 marked a special occasion as he earned a Grammy nomination for best Latin jazz album. We are excited to have him as part of our family here at Innovative Percussion and to share his new signature timbale sticks with you. The sticks, made of hickory, feature a 15.5-inch length, a diameter of .485-inches, and a lacquered finish.

She-E Wu Series Concerto Model Additions



The She-e Wu Concerto Series features two new models. Made with plastic cores that create a bright tone quality, the new concerto models are wrapped with a durable polyester cord and include top and bottom circle stitching, increasing the mallets' lifespan while providing ultimate clarity in a concerto setting. The She-e Wu Series Concerto Models are perfect mallets to speak above any ensemble in a concerto setting and are available with either natural birch or rattan handles. The two new models are WU7C (extremely hard with electric blue cord on birch shafts) and WU7C(R) (extremely hard with electric blue cord on rattan shafts).

Mark Ford Series Rhapsody Mallets



The Rhapsody Series of concerto style mallets are built for articulate playing. The large rubber cores wrapped with a purple cord provide a quick-speaking mallet with immediate tone and articulation. The series is built on unfinished natural birch handles, allowing the player additional control in demanding performance situations. The mallets feature a 16.5-inch length and specific models include: IP821 (medium), IP822 (medium hard), IP823 (hard), and IP824 (very hard).

William Moersch Series Additions



These four new additions to the series have been designed exclusively for marimba virtuoso William Moersch. The weighted rubber cores wrapped in a heather-grey synthetic blend yarn create a warm tone with a rich fundamental. The series is built on 16.5-inch polished birch handles to provide a smooth grip with extended durability. Specific models include: IP511 (soft), IP512 (medium), IP513 (medium hard), and IP514 (hard).

Artisan Series



This 14-mallet series features seven models on cedar and seven models on rattan. Between each model, there is a consistent change in hardness and in tone. All mallets are 17-inches in length, are wrapped with a high-strength synthetic yarn over graduated rubber cores for durability, and feature circle stitching.

IP5000-MT(R) Multi-Tone Marimba Mallet – Cedar/Rattan: The outer layer of this mallet offers warmth at lower dynamic volumes. The inner core provides a bright articulation at higher dynamics creating the multi-tone characteristic.

IP5001(R) Soft Marimba Mallet – Cedar/Rattan: This mallet offers soft rolls and lines in the lower register with a full-bodied sound. The sound is warm but always clear and never too abrasive.

IP5002(R) Medium Soft Marimba Mallet – Cedar/Rattan: Similar to the IP5001 but with a more distinguished attack and slightly clearer projection.

IP5003(R) Medium Marimba Mallet – Cedar/Rattan: This mallet is ideal for strong resonant sounds without harsh attacks. It produces clear lines and delivers smooth rolled chords.

IP5004(R) Medium Hard Marimba Mallet: Covers all registers of the instrument and produces a strong, clear, and powerful sound.

IP5005(R) Hard Marimba Mallet – Cedar/Rattan: This mallet is not too hard but always very clear and strong. It is ideal for strong contemporary and expressive performances and blends well with an orchestra.

IP5006(R) Very Hard Marimba Mallet – Cedar/Rattan: For a harder sound to cut through a large ensemble, the IP5006 is built to pull out all the fundamentals yet still project them to the furthest points in a concert hall.

PROPELLERHEAD

Umpf Retro Beats Rack Extension for Reason



Umpf Retro Beats is an innovative drum machine featuring retro sounds and grooves sampled from classic drum machines. Perfect for '80s, Retro Pop, and Synthwave-style beats, Retro Beats is loaded with over 750 samples, drumkit presets, and authentic analog effects.

"For years, producers have had to dig through record crates or hunt down expensive vintage drum machines to create legit old-school beats," said Lukas Lyrestam, Product Manager of Propellerhead. "With Umpf Retro Beats you can lay down authentic old-school beats right from your Reason rack. The intuitive interface and massive sample library make it easy to quickly dial in the perfect retro sound."

In addition to traditional purchasing options, Umpf Retro Beats is available through the new Propellerhead Rent-to-Own Program, which offers an affordable, flexible way to expand your Reason Rack.

Umpf Retro Beats boasts over 750 vintage sounds and kit presets inspired by classic drum machines of the '80s and '90s. Retro Beats features eight drum channels with drag-and-drop sample loading and an intuitive dynamic waveform display customizing sounds. Retro Beats offers authentic analog signal processors including old-school tape, echo, and gated reverb effects, as well as an advanced Modulation Matrix for chopping and screwing beats.

Partner Retro Beats with the complementary drum sequencer for instant inspiration. Packed with dozens of unique patterns and rhythms, Drum Sequencer can instantaneously bring samples in Retro Beats to life.

To learn more about Umpf Retro Beats, visit the Propellerhead website.

TRX CYMBAL CO.

Ice Series Cymbals

The TRX Cymbal Co. LLC is proud to introduce its new "Ice" Series Cymbals. Available in a wide selection of rides, hi-hats,



crashes, splashes, Chinas, and lightning effects models, TRX Ice cymbals feature a micro-lathed surface, medium-heavy weights, and a highly-polished "Diamond Finish" for a clean, bright, sparkling tone.

"In the past few years, it seems like everyone has jumped on the dark, dry, vintage cymbal bandwagon," comments TRX President David Levine. "Vintage cymbals are great for vintage music, but these days most drummers don't play those styles. Modern drummers play modern music and, for modern music, they need brighter, more aggressive cymbals. The Ice series are handcrafted, Turkish cymbals that offer the power and projection modern music demands yet they are highly musical. They are a relevant, new addition to our 'High Contrast' range."

Visit the TRX website at www.trxcymbals.com.

VIC FIRTH

Freestyle Series Drumsticks



The new Freestyle series of sticks draws inspiration from the world of freestyle longboarding, and creates parallels to the flow and freedom of expression that a freestyle rider feels when riding on an extra-long deck. The new sticks feature a massive overall length of 17 inches and an extra-long taper, resulting in more than double the area where drummer can place their fulcrums. The Freestyle series are made from hickory and have a hybrid acorn tip with barrel edges. Freestyle is available in the five most popular Vic Firth models: 7A, 85A, 5A, 55A, 5B.

ZILDJIAN

FX Stacks and New Crash of Doom

The Avedis Zildjian Company has announced the relaunch of the Zildjian FX line with the unveiling of FX Stacks and the 22-inch FX Oriental Crash of Doom. The new FX cymbals have been crafted to meet the demands of today's popular music, and the desire of drummers to create unique, and alternative accents to their sound.

The new Zildjian FX Stacks provide drummers with the ability to easily transition from a stack to traditional hi-hats with the



use of an exclusive Zildjian Cymbolt mount. Drummers now have the freedom to explore a variety of pitches and sounds in one versatile cymbal pair—transitioning from bright, fast, and cutting to trashy and raw, simply by changing the setup or adjusting the wingnut. The FX Stacks feature a rounded top with a distinctive hole pattern, and a flattened lip to fit seamlessly as a stack or hi-hat with the cold-rolled steel bottom, to create a very quick, brilliant staccato sound. The FX Stack cymbal pair are available in 8, 10, 12, 14, and 16-inch sizes.

The new 22-inch FX Oriental Crash of Doom continues to offer the dark, explosive, monstrous sound that characterized this popular size. This cymbal is ultra-trashy, low pitched, and features an immediate, explosive attack and a long, full-bodied sustain for that “one of a kind” monster crash sound. The FX Oriental Crash of Doom features a traditional finish and a thin weight.

New Sizes and Tonal Colors for K Family Cymbals

The Avedis Zildjian Company has announced the introduction of the new K Cluster Crashes and the addition of the new 14-inch K Sweet Hi-Hats. These new additions complement the more traditional K family cymbals and offer a broader range in dark, alternative sounds.

The K Cluster Crashes venture into a new dark, trashy, alternative sound that fills special effects needs, without the holes.



The K Cluster Crashes feature the traditional K-style hammering technique with additional “cluster” hammer marks. They are extra thin and include an unlathed bell for greater tonal spread and additional sound frequencies. These cymbals are available in 16-, 18-, and 20-inch models.

The new K Sweet 14-inch Hi-Hats continue the tradition of the award-winning K Sweet cymbal line released in 2018. The 14-inch model provides a more traditional sizing option for drummers looking for the same dark and sweet tonal colors featured in the 15- and 16-inch K Sweet Hi-Hat models. All K Sweet Hi-Hats feature extensive K hammering, a thin top, extra heavy bottom, and unlathed bells, giving these cymbals a dark sound with a solid “chick” and full wash. Available as a pair, or as individual tops and bottoms.

Metallic Painted Drumsticks



The Avedis Zildjian Company has introduced the first-ever, metallic painted drumsticks in the market, the Zildjian Chroma Series drumsticks. This new series builds on the success of Zildjian’s color-dipped stick options, and responds to the drummer’s need for sticks that are reliable and command attention.

The new Zildjian Chroma Series drumsticks are finished with a pearlescent paint that interacts with light sources for a dazzling look. The sticks will be launching with four metallic finishes: Chroma Blue, Chroma Pink, Chroma Silver, and Chroma Gold. The Chroma Series is available in Zildjian’s recently redesigned 5A profile, 16 inches in length and .560-inches in diameter, and is an American hickory stick with an oval, wood tip.

New Professional In-Ear Monitors

The Avedis Zildjian Company has introduced the Zildjian professional in-ear monitor. The monitors are designed to deliver high quality sound for musicians on stage, in the studio, or practice.

This launch marks the first release of in-ear monitors from Zildjian. These monitors are built with a Dual Dynamic Driver that delivers a smooth frequency response for all listening applications. They include both medium and large, premium, soft silicone SpinFit ear tips that provide increased noise isolation as a result of their ergonomic design, yielding better audio performance and lasting comfort. A 1/4-inch adapter and cleaning tool are also included as a part of the round carrying case that holds the monitors. **RIS**



PAS PROFILE – MICHAEL BURRITT

Michael Burritt is President-Elect of the Percussive Arts Society, was a member of the PAS Board of Directors from 1996–2008, a contributing editor for *Percussive Notes* magazine from 1991–2006, and was chairman of the PAS Keyboard Committee from 2004–2010. He is the Professor of Percussion at the Eastman School of Music and has a prolific career as a performer, having played on four continents and in more than 40 states. He is an active composer whose works have become standard repertoire in percussion. Michael's students have gone on to have successful careers in music performance and teaching, and they have become leaders in the field.

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

Michael Burritt: My father and mother were both musicians, and there was always music in the house when I was growing up. My father, Bruce Burritt, was a very successful and celebrated band director in upstate New York and known throughout the country. My mother was a clarinetist who played in the Syracuse Symphony. I would wake up in the morning to recordings—everything from Aaron Copland to Dave Brubeck. How could I not become a musician?

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

MB: Growing up, my favorite instrument was the snare drum, and later this evolved to drumset. My father took me to many drum corps shows, and I became enthralled by the great drumming I witnessed. Later, during my college years, I studied with Gordon Stout and my love for marimba started then.

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

MB: Steve Gadd!

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

MB: Performing a concerto with the Eastman Wind Ensemble, which was broadcast live on the radio.

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

MB: Herbert Flower (principal percussionist in the Syracuse Symphony), Gordon Stout, and John Beck.

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

MB: Certainly performing, teaching, composing, and recording; not so much the engineering.

RIS: *What was your introduction to PAS?*

MB: I went to the very first PASIC at Eastman in Rochester, New York when I was in 9th grade. Our high school drumline, West Genesee, performed for Fred Sanford's clinic at the convention. I was blown away by the exhibits in the main hall. I had never seen anything like it in my life, and that was probably true of most people at the time. I'm sure it was nothing compared to what we have now.

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

MB: The great educational value of the PAS journals as well as being part of a community that shares your passion for percussion.



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

MB: I tend to look at the new music and recording reviews.

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

MB: I love to run, read, watch sports, and spend time on my boat with my wife.

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

MB: ESPN or the jazz station on XM radio.

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

MB: The New York Times app.

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

MB: Be patient and enjoy the many stages of life in all facets. **RIS**

INDUSTRY NEWS

HIT LIKE A GIRL

New Spokesperson, Sponsors and Other Expansions

With a host of new developments that build on its past successes, the Hit Like A Girl international contest for female drummers and percussionists is bigger and better than ever for 2019. In addition to announcing the theme for the online contest, HLAG recently unveiled several upgrades and expansions for its 8th annual event, including the selection of drummer/entrepreneur Mel McFail as Hit Like A Girl's 2019 Spokesperson, the launch of the Power Pack Preview video critique program, an expansion to four age divisions and five performance categories, and the release of the contest schedule including entry open and closing dates.

Hit Like A Girl has named Los Angeles-based drummer and entertainment business icon Mel McFail as its spokesperson for 2019. Mel has toured with the legendary punk-rock band L7 and performs with her own project, Dead Girls Corp. She runs two merchandise companies, Idoless and Local Boogeyman, models for Veraseyecandy clothing, and is a world-renowned chef. Mel appeared as the emcee for the Hit Like A Girl showcase at last November's PASIC and will be featured in HLAG's advertising, collateral, website, and social media.

On January 1, Hit Like A Girl launched Power Pack Preview: an optional program that is aimed at helping players develop their drumming and video production skills. Power Pack Preview expands the functionality of HLAG's popular Power Pack educational goody-bag and answers the requests of many previous contestants for feedback from qualified teachers. The service is being offered in conjunction with leading drum education websites Drumeo and Drum Channel, and allows contestants to submit their entry videos for review prior to and during the HLAG entry period.



Mel McFail

The entry period for the 2019 Hit Like A Girl contest opens on March 1 and closes on April 12. With "Believe" as this year's theme, the contest has expanded to four age groups (under 13, 13–17, 18–39, 40+) and five categories (drumset, marching, concert, world, and technology). HLAG is an online, international program with regional subcontests planned for China, Mexico, France, and Japan.

During the six-week entry period, there will be a mini-contest each week judged by a panel of top drummer/educators from the Sabian Educator Network (SEN). Weekly winners will receive a selection of prizes and automatically move on to the final round of the competition. Following the entry period, public voting will take place on the Hit Like A Girl website from April 19–25, with the popular winners and 2019 Finalists in all age divisions and categories announced on May 1. Following two weeks of final judging by the world's top professional drummers and percussionists, the champions and winners of the contest along with their prize packages will be announced on May 23. A full list of judges will be posted at www.hitlikeagirlcontest.com/judges-2019 in early 2019.

Hit Like A Girl 2019 is supported by the vision and generosity of the global drum industry. Sponsors include leading drum, percussion, electronics, cymbal, head, stick, accessory, education, and media companies.

Visit www.hitlikeagirlcontest.com/sponsors-2019 for a complete list of sponsors and www.hitlikeagirlcontest.com for complete details about Hit Like A Girl 2019.

Champions Perform at NAMM Concert and Media Event

Three award-winning, young drummers from China performed at a special concert during the 2019 NAMM Show. The Hit Like A Girl showcase took place on the Grand Plaza Stage on Jan. 26. The drummers, all of whom are Champions of the Hit Like A Girl contest held last year in China, included:

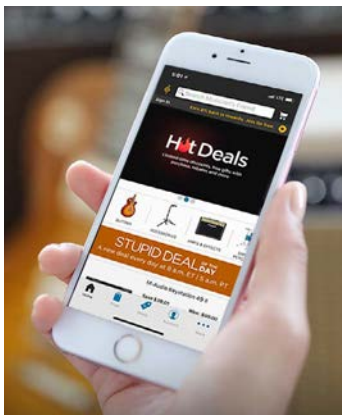
- 2018 HLAG Child age group Champion: Eva Lang (<https://youtu.be/OmgzsHujGGA>)
- 2018 HLAG Teen age group Champion: Hanna Piao (<https://youtu.be/H0Zcxwpeqzo>)
- 2018 HLAG Adult age group Champion: Yutong Chen (<https://youtu.be/7V7-0ZXdxnw>)



Presented by Hit Like A Girl in conjunction with the 9Beats drum schools, HLAG China generated 750 entries, 8 million video views and 18 million online votes. The final phase of the contest was judged by international drumming icons Anika Nilles, Didi Negron, Aaron Spears, Lindsay Artkop, and Dom Famularo. The Champion's prize packages included a one-week trip to visit Los Angeles. While they were in the southern California area, the drummers performed at NAMM, Musician's Institute, and Drum Channel and toured the Remo and DW Drums factories.

MUSICIAN'S FRIEND Next-Generation Mobile App Launched

Musician's Friend, Inc. (MF), part of Guitar Center's family of brands, announced the launch of its next-generation mobile app, available for iPhones and Android devices at their respective app stores. Available now for free download, the Musician's Friend mobile app lets you shop for the gear you want (including new, open-box, and a premium assortment of Private Reserve instruments) through a highly intuitive interface.



The app includes features for saving searches and adding product alerts that will notify customers when new matches arrive and if a product drops in price, and most orders made through the app will qualify for free ground shipping. Additionally, members of the Musician's Friend Loyalty Program will receive 8 percent back in reward points, free ground shipping on all orders, early access to great deals, VIP service from MF's call center, and more. Members will also be able to easily manage their Musician's Friend Loyalty Program rewards through the app.

All users can browse content on "The Hub," a resource for musicians that includes exclusive content, key features, specs, and hands-on product reviews, all to help users select the right product for their needs. Another feature is the "Stupid Deal of the Day," allowing users to opt-in for notifications of handpicked daily deals on all sorts of different popular instruments and gear. The app allows Touch ID or Face ID authentication (iOS) or Smart Lock (Android) for easy login and checkout.

SABIAN Sweetwater Founder Presented with Limited Edition Garibaldi Ride

Sabian recently presented Sweetwater founder and owner Chuck Surack with a signed and framed Limited Edition David Garibaldi Soul Side Ride, released in honor of Tower of Power's 16th studio album, *The Soul Side of Town*.

Sabian President Andy Zildjian and Tower of Power drummer David Garibaldi presented Surack with the Soul Side Ride during the Sweetwater All-Stars opening slot for a Tower of Power per-



L-R: Chuck Surack, David Garibaldi, Andy Zildjian

formance at the Clyde Theater in Fort Wayne. The performance was in celebration of ToP's 50th anniversary, and the ride was signed by all the band members. Surack is an accomplished saxophonist and is a member of the Sweetwater All-Stars. **RIS**

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

RINGER TIMPANO

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

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

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

This 23-inch timpano is the "standard" size piccolo drum manufactured by Ringer. It was purchased through Vic Firth, Inc., ca. 1963, by Salvatore Rabbio, timpanist for the Detroit Symphony from 1958–1998.

