

RHYTHM! SCENE™

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AN INTERVIEW WITH
CINDY BLACKMAN SANTANA

RHYTHM! SCENE™

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SOCIETY UPDATE

BY JOSHUA SIMONDS

June is a fantastic month here in Indianapolis. The weather is warming up and summer events are starting to begin. Art festivals, food trucks, and (our favorite) outdoor music are just around the corner! In addition to great shows, there are a number of events held by some of our Strategic Partners!

Drum Corps International is one of the most exciting outdoor events that takes place throughout the summer, providing world-class marching experiences for their audiences and performers. In August, the 2019 Drum Corps International World Championships will be held in Indianapolis. The weekend will be full of exciting shows and public events downtown, creating some great family-friendly opportunities. If you haven't experienced one of these events, I strongly encourage you to find a show near you and check it out! www.dci.org/events.

The **Music For All Summer Symposium** is another fantastic event held near Indianapolis. The Summer Symposium brings students and educators from all over the country together to share knowledge and learn more about their field in music. The Percussion Track at the Summer Symposium brings in some of the highest level educators the percussion world has to offer and creates a completely unique place for students and educators to learn from the best of the best. Towards the end of the summer, **Music For All** will also begin gearing up for their **Bands of America Marching Championships**. This event is the highlight of the Fall marching band season and another outstanding event held here in Indianapolis.

All of our Strategic Partners go above and beyond to elevate the percussive arts, and we couldn't be more pleased than to stand among them. With inspiration from those strategic partnerships, PASIC 2019 has you covered with one-time-only clinics and events! Individual and ensemble competitions, drumline battles, and interactive clinics are just a sampling of what else you can expect to see at PASIC 2019!

I encourage you to experience some of these events held in our great city over the next few months, and I hope to see you at PASIC November 13–16 in Indianapolis, Indiana!



A handwritten signature in cursive script that reads "Joshua Simonds".

Joshua Simonds
PAS Executive Director



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AN INTERVIEW WITH CINDY BLACKMAN SANTANA

BY JOSH GOTTRY

Innovative bandleader. Rock, jazz, and fusion drummer. A balance of nuance, power, and soul. A 1980s street performer who has since shared the stage and studio with such artists as Pharoah Sanders, Cassandra Wilson, Bill Laswell, Joss Stone, Joe Henderson, Buckethead, Don Pullen, Hugh Masakela, Angela Bofill, Lenny Kravitz, and Carlos Santana, as well as performing and recording with her own groups, Another Lifetime and the Cindy Blackman Quartet. Cindy Blackman Santana is virtuoso drummer whose artistry spans multiple genres, who is passionate about pushing creative boundaries, and who is known for

the color and creativity she brings to her playing.

"To me, music is completely spiritual; it's the way you connect with your higher self, with the universe," says Cindy. "It's also a way to share light with millions of people. They don't need to speak your language, have your beliefs, or be in the same place you are. The music speaks, it channels good energy, and makes a difference in people's lives."

Cindy first asked for drums when she was three years old. "My mom says I was born hitting things and making rhythms," she says. She graduated from a toy drum kit at age 7 to her first professional set

at age 13, and she played in the jazz band, concert band, and orchestra in high school. Her recording career began in the late 1980s, and she continues to build a body of work and artistic legacy that make her one of the finest drummers and recording artists of this or any generation.

Rhythm! Scene: Tell me about your early music and drumming experiences. Did you grow up in a musical family?

Cindy Blackman Santana: Yes, there were several musicians and music lovers in my family! My maternal grandmother was a classical pianist and



PHOTO BY CHAD TASKY

played piano and the big pipe organ in church. She was so incredible—4 feet, 10 inches tall and could handle *anything*! My mom has stopped playing, but she was a classical violinist and apparently an excellent one. To this day she has a beautifully creative ear and style. My paternal grandmother played piano in her church and could sight-read, sing, and play the pop songs of her day. My uncle was also gifted; he sang, played acoustic guitar, and played vibes. He even named his first son Milton after Milt Jackson! My older sister sang locally and with a George Clinton group called The Brides of Funkenstein! My younger sister began to play too, but that was later. I also have several cousins who are musicians.

RIS: *What drew you specifically to percussion?*

CBS: From a very young age I loved the excitement, energy, texture, and role of the drums. Once I started playing, I never looked back. My mom says that even as an infant, I was making rhythms on anything I could hit and get a sound out of.

RIS: *Are there any experiences from playing in school that you look back on now as particularly valuable to your music career?*

CBS: Yes! My first times playing in front of people were extremely impactful. Throughout my early experiences, meeting and playing with different musicians and in many different musical situations was important to my development. I also played in every school band and orchestra that was available, and my very first band was a local fife and drum corps! That was particularly great for me because I had to learn all of the rudiments and at every tempo!

RIS: *You are thought of primarily as a drummer now, but how did some of your experiences on other percussion instruments aid your overall musicianship?*

CBS: I am a drummer indeed! I did

play timpani, snare drum, bells, and xylophone a little bit in my high school band though. That was nice because it gives a broader picture of the music, which helps your ear. However, piano as my writing tool has been the most beneficial. Chords, harmonic movement, melodies, and intervals really get your ears tuned!

RIS: *Tell me about some of the influential drummers you learned from as you were beginning your career.*

CBS: I heard Tony Williams pretty early; he set a course for me that I'm still on because it is truly a lifelong course of creativity, innovation, and musical passion. His innovations in concept, technique, sound, and energy are still the most advanced. He was and is a huge influence; I love everything Tony!

Max Roach was pure intelligence, excellence, and musicality; he was elegant fire! Elvin Jones was propulsion of the music with overlapping rhythms and raw energy. You never knew what he was going to do, but you did know that it would be amazing! Art Blakey, whom I heard *after* Elvin, was everyone's daddy! His drive, passion, sound, musicality, polyrhythms, and the way he swung the band, to name a few, were a force to be reckoned with. To experience Art Blakey was like coming

face-to-face with a volcano; you'd better either get on board or get out of the way! I'm so grateful to have heard him and learned from him; he taught me a lot.

Philly Joe Jones—the slickest; lean and mean! His right hand and his chops along with his swinging feel were simply incredible! And then there's the snap, crackle, and pop of Roy Haynes; he really swung the music with fire, taste, passion, and joy! I saw Buddy Rich play with his hands of fury! Jack DeJohnette I heard later, but there were also drummers on the funk and rock side that impacted me, like Clyde [Stubblefield] and Jabbo [Starks] with James Brown; they were so funky! Mitch Mitchell, who idolized Tony and Elvin, brought their influence into the Hendrix sound. Greg Errico from Sly & The Family Stone was funk-rocking like crazy! I liked David Garibaldi from Tower of Power. There were so many great cats I heard and learned from! Jimmy Cobb, of course; Louis Hayes, John Bonham, Al Foster, Billy Hart, Billy Higgins, Ed Blackwell, Eric Gravatt, Alex Acuna, and so many more; I'm grateful for them all!

RIS: *How has being a female drummer helped or hurt your career or shaped your experiences?*



Cindy Blackman Santana's drumset clinic at PASIC18.

PHOTO BY WARREN LAFEVER

CBS: I am a woman, so that shapes me because that's who I am and love being. I am a drummer, a daughter, sister, aunt, wife, friend, and cosmic citizen of the Universe; all of these things help shape my every moment. That being said, as a member of the human race, an observer of human consciousness, and a willingly conscious participant in helping raise the level of our developing human consciousness, I'll be very happy when the day comes that this question no longer needs be raised, which to me, will mean that we will have eliminated prejudice of any kind.

Meanwhile, I focus on the positive, on my determination, on my vision; I focus on the music! I've got stories to tell surely, but what makes me who I am is that I don't get caught up in someone else's ideas about what I should or shouldn't be doing! Adversity makes me more determined, positive feedback makes me more inspired, and life gives me more energy. All of who I am shapes me, and I am driven by the life force that we were all made of.

RIS: *How important has music reading been in your career?*

CBS: Reading has been a help in my learning because it allows me to expand my vocabulary. In terms of gigs, it has not, for me, been more important than making the music feel great and be exciting.

RIS: *How important has listening to music been in your career?*

CBS: Listening, on the other hand, has been paramount to my every moment! I've learned so much from listening to different music, listening to drummers, horn players, singers, bassists, guitarists, percussionists, orchestras, or really everything, including listening to the rain, birds, street traffic, the wind, the ocean, children at play, and all and everything in creation. Listening is king and queen!

RIS: *You've obviously studied and played a wide range of styles in your career.*

How do these individual styles inform each other?

CBS: Yes, I have, and all those styles come together as they each inspire new and different twists and flare to the music. Tony showed us this very directly when he created jazz-rock. For me, I love rolling bits of all of the styles and concepts that I love into my musical expressions; it adds more layers. Making the music move and grow are the important things.

RIS: *Outside of music, what inspires or informs your drumming and musical creativity?*

CBS: Is there life outside of music? Just kidding—but actually not! Everything is music to me because everything, all of life, has flow and energy! So I love to study about the universe, the cosmos, and our oneness with it. I've been studying from Dr. Jewel Pookram at the JUIS University and from Professor Harold Causby at his university called MIMEC. I take online classes. I've studied Kabbalah with Yehuda Ashkenazi, and at a young age I studied the Baha'i faith. I've studied a bit of sacred geometry, which I'm getting again at JUIS and MIMEC. I get inspired by life! Seeing a child play, laughing with my mom and family, taking rides with my husband, going into nature, enjoying the scent of flowers—all of this life is music to me because I'm a musician.

RIS: *What can you tell us about some of your upcoming projects?*

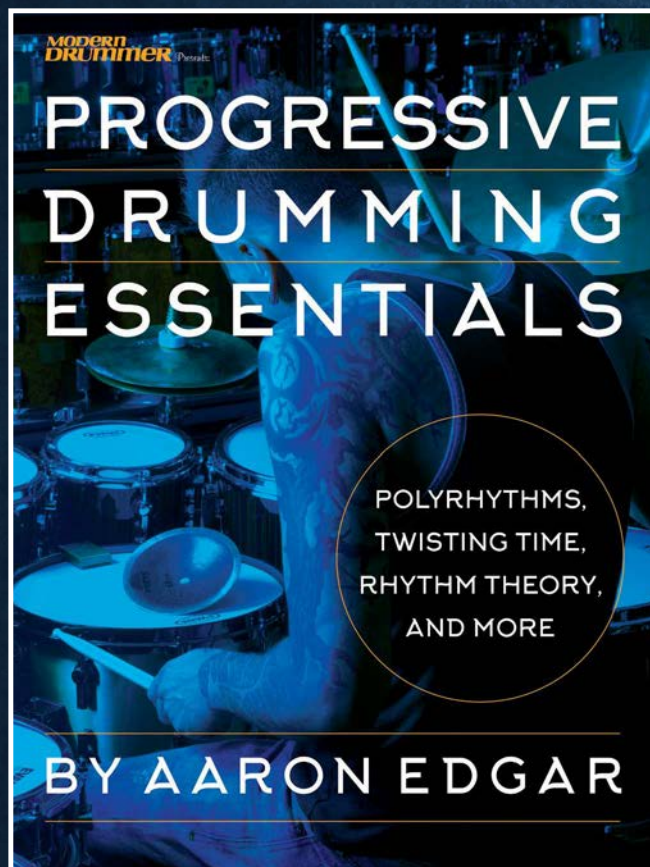
CBS: My new record will be out this year and is called *Give the Drummer Some!* It's really exciting and features a lot of great guitar players: Carlos Santana, John McLaughlin, Vernon Reid, and Kirk Hammett are all smoking it and simply sound incredible! Matt Garrison, Benny Rietveld, and Neal Evans are also featured and each sounds great! There are a couple of songs with some rap that feature Andy Vargas, one of the lead singers of Santana. I put together some message ideas that I want to express and Andy expounded on them, adding his own things.

This project is very different for me because it is part instrumental, but the other part is a full-on debut of my vocals! Of course, I'm also playing drums on everything. The majority of the vocals were produced by the fantastic drummer and producer Narada Michael Walden. Carlos suggested that we would hit it off, and he was right. Narada heard my singing on a song I wrote and sang on the Santana-Isley album *Power of Peace* called "I Remember." He told me right then and there that we should do something together! I said, "No man, I'm not really a singer; you can't produce me." He said, "Oh yes you are, and oh yes I can!" We started writing together and came up with a bunch of cool music. We did one cover; Narada asked me what song I'd choose if I ever did a cover. I said "Imagine" by John Lennon, because it's a beautiful song with a very beautiful and still needed message. He suggested a template, which I loved, and we recorded it. I'm really excited for this record to drop; I just can't wait!

RIS: *What is one thing you would pass on to young drummers looking to pursue a career like yours?*

CBS: Play because you love it; do it with all of your passions—all of them—and always be true to yourself! Study the greats and develop your vocabulary, because the gift of choice is one of the best things you can give to yourself! Have fun, too; let life flow, as it's going to do. Play from the heart, play from your intellect, play from your everyday experiences, and play from your soul's yearning to create! Play because you want to! **RIS**

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SECTION 1: FUNDAMENTALS

PART 1: UNDERSTANDING ODD TIME SIGNATURES

Before we start playing odd meters in 17/8, let's start at the beginning and define time signatures. Time signatures are used to indicate the number of beats in a measure and the type of note that gets the beat. The most common time signature is 4/4, which means four beats per measure, and the quarter note gets the beat. Other common time signatures include 3/4, 3/8, 6/8, and 2/4.

QUARTER-NOTE METERS

Let's start with quarter-note meters. The most common quarter-note meter is 4/4. In 4/4, there are four beats per measure, and the quarter note gets the beat. Other common quarter-note meters include 3/4, 3/8, 6/8, and 2/4.

8th-NOTE METERS

Let's move on to 8th-note meters. The most common 8th-note meter is 4/8. In 4/8, there are four beats per measure, and the 8th note gets the beat. Other common 8th-note meters include 3/8, 6/8, and 2/8.

12/8 Time

Let's move on to 12/8 time. 12/8 time is a common 6/8 time signature. In 12/8, there are four beats per measure, and the 8th note gets the beat. Other common 12/8 time signatures include 3/8, 6/8, and 2/8.

16th-NOTE METERS

Let's move on to 16th-note meters. The most common 16th-note meter is 4/16. In 4/16, there are four beats per measure, and the 16th note gets the beat. Other common 16th-note meters include 3/16, 6/16, and 2/16.

SECTION 6: A NEW PERSPECTIVE ON POLYRHYTHMS

PART 1: TWO OVER THREE

Let's start with 2 over 3. 2 over 3 is a common polyrhythm. In 2 over 3, there are two beats per measure in the right hand and three beats per measure in the left hand. Other common polyrhythms include 3 over 4, 4 over 5, and 5 over 6.

Exercise 6: Displace both sides of the polyrhythm.

Let's move on to Exercise 6. Exercise 6 is a polyrhythm exercise. In Exercise 6, there are two beats per measure in the right hand and three beats per measure in the left hand. Other common polyrhythm exercises include 3 over 4, 4 over 5, and 5 over 6.

Progressive Drumming Essentials is an expanded collection of articles originally written for *Modern Drummer* magazine. The book progresses from the fundamentals of odd time signatures all the way up to super-advanced concepts like implied metric modulation and displaced polyrhythms. For the most adventurous modern drummers out there, this is a must-have!

Order your copy now at www.moderndrummer.com

SEVEN TIPS FOR A HEALTHY SUMMER SEASON

BY ELIZABETH DELAMATER

Are you performing outside this summer? Here are some tips for staying healthy, whether you are marching with a drum corps or performing in a summer festival.

1. Drummers Are Athletes

Get a “sports season physical” with a licensed professional.

2. Warm Up and Cool Down

If you don’t have a regular routine:

- Begin with basic range-of-motion stretches for all of your limbs.
- Continue to activity-specific stretches.

Be sure to ask specialists and teachers, and consult articles such as Andy Harnsberger’s *Percussive Notes* article for suggestions and guidance: <http://publications.pas.org/Archive/Feb08/articles/0802.54-57.pdf>

3. Hydrate, Hydrate, Hydrate!

Recommended guidelines vary, but eight glasses (64 oz) a day is a good place to start and easy to remember. Keep in mind that increased activity and exposure to sun will require more fluid intake.

4. Use Sun Protection

Wear a hat, sunglasses, and remember to apply lots of sunscreen. Sunscreen helps to prevent skin cancer. It is no fun to play with a sunburn, plus a peeling nose doesn’t look so great under stage lights.

5. Use Proper Gear

This includes, but is not limited to, shoes with supportive footbeds and soles, clothes that wick and breathe, instruments at ergonomic heights, and well-matched sticks and mallets that are

weighted appropriately for your music. Use tape or padded bandages to prevent blisters.

6. Eat Some Color

It seems like every festival has a delicious fried-food-on-a-stick specialty. Take a couple of healthy snacks with you to ensure an appropriate intake of protein, vitamins, and fiber.

7. Get Enough Rest

Give your body time to recover between events, and be strategic about your non-musical activity, including your sleep.

This is the first article of what will be an ongoing Wellness Spotlight series, sponsored by the PAS Health & Wellness Committee.

SOURCES

Dr. Andy Harnsberger

Johns Hopkins Medicine

<https://www.hopkinsmedicine.org/health/conditions-and-diseases/sports-injuries/5-tips-for-preventing-sports-related-injuries>

Mayo Clinic

<https://www.mayoclinic.org/healthy-lifestyle/nutrition-and-healthy-eating/in-depth/water/art-20044256>

National Academies of Science Health and Medicine

<http://www.nationalacademies.org/hmd/Reports/2004/Dietary-Reference-Intakes-Water-Potassium-Sodium-Chloride-and-Sulfate.aspx>

National Institute of Health

<https://www.ors.od.nih.gov/sr/dohs/HealthAndWellness/Ergonomics/Pages/exercises.aspx>

Dr. Elizabeth

DeLamater

teaches at the University of Wisconsin Oshkosh and the International Music Camp. An international performer,

educator, and researcher, she will appear in Honduras and Panama this summer.

Dr. DeLamater serves on the PAS Health & Wellness committee and the Diversity Alliance, and she has appeared at many PASICS and state PAS Days of Percussion.

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WHAT I WISH I HAD KNOWN EARLIER, PART 5: THE TRIANGLE—SIMPLE SHAPE, COMPLEX INSTRUMENT

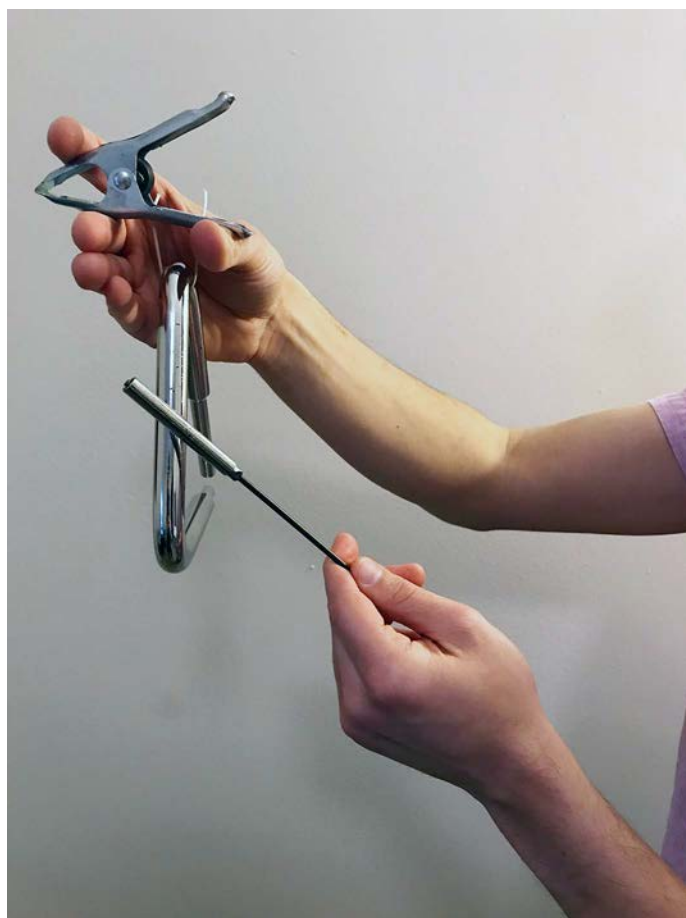
BY ALEX FRAGISKATOS

Thus far, the articles in this series have been devoted to care and performance of larger percussion instruments (e.g., keyboard, timpani, snare, etc.). Smaller handheld percussion is often cast off as “auxiliary,” not only in function, but in mindset. As a result, many young percussionists lack basic technique in playing these instruments. This article is dedicated to the triangle. Here we will examine how to properly hold the triangle and beater, produce a good sound, roll, and dampen.

The triangle is a metal instrument known for its brilliant sound; therefore, unless otherwise specified, in most contexts it should be suspended with a clip and a string or thin wire. Holding it with the hand mutes a lot of the overtones, which comprise the quintessential triangle timbre. If the player is right-handed, the triangle should be suspended so that the open vertex is on the player’s left, and vice versa for a left-handed player.

Preferably, the triangle should be held in the player’s non-dominant hand by the clip. To do this properly, pretend you are holding a cup, rest the clip on top of the middle finger and thumb, and place the index finger on top of the clip for more stability. In some circumstances, the player must switch rapidly between the triangle and another instrument or use two beaters on the triangle. In these cases, clip the triangle to a music stand, and for the latter, use two clips at both closed vertices (so the closed side of the triangle is on top).

Hold the triangle at a comfortable distance out in front of the chest. Unless the composer calls for something else, make sure you are using an actual metal triangle beater for the best sound (not a nail, screwdriver, drumstick, etc.). Thinner beaters are better for softer playing, and thicker ones are better for louder playing. Hold the beater much like you would a drumstick: fulcrum between the index finger and thumb, and back fingers gently wrapped around the back. Aside from maybe the middle finger, none of the back fingers will touch the beater. Though a German or American grip can suffice, some might find French (thumb up) grip easier to control, as it allows the weight of the beater to do most of the work. When striking the triangle, think of yourself as merely a guide for the beater. Let the beater’s weight and gravity be the initiator of sound.



The goal is to find a “sweet spot,” and there could be many depending on the musical context. Common playing areas include the outside of the side with the connected vertex and the base of the triangle. In general, avoid playing on the side of the triangle with the open vertex or too close to the open vertex on the base. The angle of the beater can also affect the sound. Experiment with different sounds so you know what to expect before striking the triangle in a rehearsal or performance. Again, there can be many correct playing spots on the triangle, so having familiarity with the instrument will help you choose the right one based on the desired sound.

▶ Tap to play Video



Triangle rolls require a technique that is unique to this instrument. They should be executed near the vertex connecting the base and the side of the triangle. For these, upstrokes and downstrokes are used in conjunction to create a tremolo or roll: the upstroke hits the side and the downstroke hits the base. Turning your hand to an American or German grip might make it easier. Practice the motion, without the triangle, by sticking your pointer finger out and wiggling your hand in about a 45-degree angle away from your body. When adding the triangle beater, you might find more control by keeping the pointer finger extended out. Make sure the forearm and wrist are relaxed, as any extra tension will slow down roll speed. For softer rolls stay close to the vertex and for louder rolls move farther away.

▶ Tap to play Video

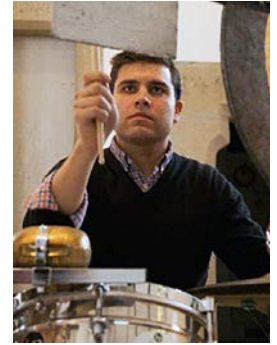


One final thing to consider is dampening. Often, the triangle is written for because of its brilliant and sustained sound, so it is best to let the triangle sound decay away naturally. However, sometimes the music calls for, either explicitly or implicitly, dampening of the triangle. To dampen the triangle, using the hand holding the triangle, close the pinky, ring, and middle fingers around the instrument. In general, you want to mimic the natural decay of the instrument by closing the fingers gradually, to avoid a harsh choking sound. Even for immediate cutoffs, the fingers can be staggered as they quickly close around the in-

strument. It is important to note that musical context can help inform both how triangle sounds should start and end.

Dr. Alexandros Fragiskatos is

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



HOW TO DECIDE WHAT TO PLAY

BY DAMIEN THILL

Much has been said and written about *how* to play the drums, but much less can be found on *what* to play. The collection of books related to drum techniques seems to cover everything from foundational snare drum technique in books such as *Stick Control for the Snare Drummer* by George Lawrence to more complicated topics such as *4-Way Coordination* by Marvin Dahlgren and Elliot Fine and specialized matters such as *The Encyclopaedia of Double Bass Drumming* by Bobby Rondinelli and Michael Lauren. All these books share a focus on how to do certain things on the drums, but generally exclude discussions about what to play and more crucially when to play it. One rare example of a book that touches these topics is John Riley's *Beyond Bop Drumming*. The few books like this that do exist generally focus on a very specific style or genre of drumset playing, such as modern post-bop jazz comping and soloing in the case of Riley's book. Drummers may consequently have difficulties finding a book that presents a more general and global approach.

Beyond just books, there exists a great variety of online resources including videos, blogs, and online magazines and journals. While an online search does provide an unbelievable variety of information covering the technical side of drumming, there is again much less regarding what to play. There are a few online sources that cover a single idea (e.g., Steve Houghton's "Drumset 101: Melodic Drumming," [youtube.com/watch?v=mfdb5yX4xnA](https://www.youtube.com/watch?v=mfdb5yX4xnA)) or concept (Tim Kamak's "Improve Your Drumming with Less is More," [georgesmusic.com/Article-385.html](https://www.georgesmusic.com/Article-385.html)), but again there are virtually no sources that present various

approaches in one place. Drum magazines and journals often provide articles regarding this topic (such as Mat Marucci's article "Less Is More? Really?" from *Percussive Notes*, Vol. 52, No. 2 March 2014), but most are quite short.

Yet, there remains a need for all drummers, regardless of style and genre, to decide what they should play in each musical situation. Even in a setting where a detailed score may be provided, such as a Broadway show, a great deal of interpretive freedom is left to the drummer. While most drummers have a rough idea of what should be played in a given musical situation, there still remains a multitude of decisions, such as "What backbeat groove should I play?" "Should it have an eighth-note, sixteenth-note, or quarter-note feel?" or "What should the bass drum play?" Quickly finding an answer to these questions is the responsibility of every drummer, and at times this can prove to be quite challenging.

Having studied with various renowned drummers such as Steve Smith, Walfredo Reyes Jr., Russ Miller, Zoro, Alex Acuna, Ed Thigpen, Jeff Hamilton, Johnny Rabb, Phil Maturano, and others, I was given various answers to this question. However, some common themes have emerged, independent of stylistic characteristics. These ideas are certainly not new and should not be seen as the only way to come up with drum parts, but they have proven helpful in many different situations. The first and most prominent guidance is often referred to as the "less is more" approach, with a focus on simplifying the drum parts to concentrate on details such as timing and feel. A second approach uses melodic elements of the music to provide the drummer with ideas on what to play. The

third approach relies on the historic and social context of the music as a useful guide to what a drummer might play.

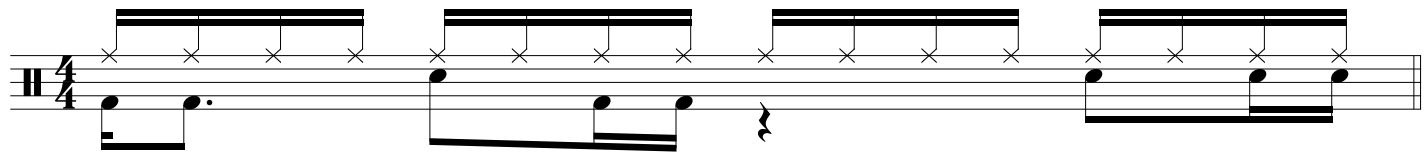
LESS IS MORE

In this approach, the drummer is encouraged to simplify activity and come up with a very basic part, allowing for a full focus on the details such as his dynamics, feel, or timing. One opportunity for application of the "less is more" approach can be seen in Example 1, consisting of a typical fusion groove with a backbeat. The first pattern is a sixteenth-note fusion groove. As this groove might be challenging to sustain with the necessary power and drive throughout an entire song, playing less is an appealing choice. Below this pattern are different variations carefully simplifying the groove and allowing for greater precision and stamina. While some people might argue that less is always less, each of these variations has the potential to be more effective than the original groove, depending on the context. In a live setting the eighth-note groove might make a band sound tighter and be a better option, while in a studio setting the original sixteenth-note groove might provide more drive and energy to the track.

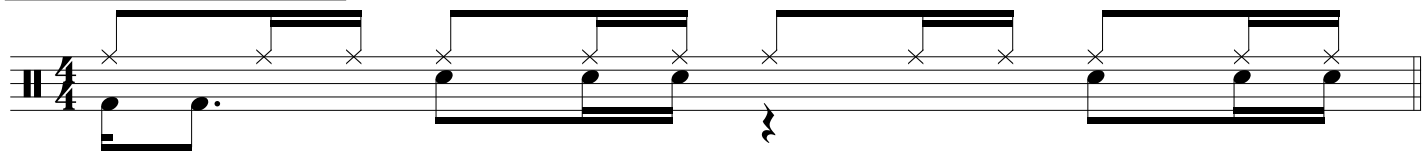
This approach might be especially helpful for novice students but might prove insufficient in other settings. Technical insufficiency should not be the reason for deciding to play less, and drummers in general should strive to be able to play more. The previously mentioned books, websites, videos, and magazines that focus on technical issues can provide a very good starting point to provide emerging drummers with necessary technical skills, allowing them

Example 1

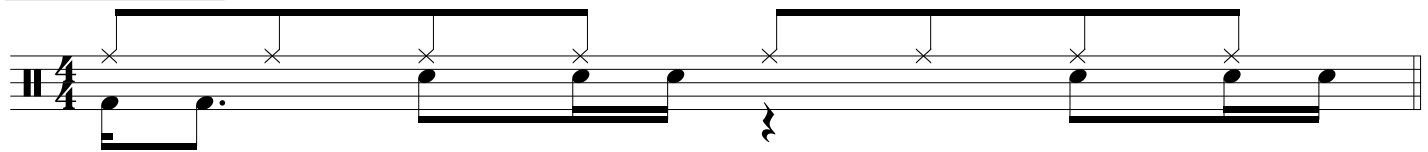
16th-note groove



Broken 16th-note groove



8th-note groove



to make musical decisions without factoring in technical limitations. Drummers should practice to be able to play more, but this does not mean that every paradiddle practiced and each independence exercise learned has a direct application in a musical setting.

MELODIC APPROACH

This approach adapts melodic elements of the music to the drumset. It requires the drummer to listen to the other musicians, pick up what they are playing, and use it as a basis for the drum parts. The most common and established version of this approach is for the bass drum to follow what the bassist

is playing. Example 2 shows a typical pop song with a bass drum and bass line that strongly interlock.

This approach can be found in a great variety of pop and rock songs and is particularly useful for creating drum parts that sit well within the rest of the band. As with any approach, it also has shortcomings. In a busy funk setting, it is neither possible nor desired for the drummer to double the bassist with the bass drum. Instead, the drummer and bassist often play in each other's gaps, only emphasizing the important accents together.

Along with following the bassist with the bass drum, there are other com-

mon alignments, such as using guitar riffs to determine hi-hat parts or basing drum fills on horn hits. Additionally, this approach can be used to effectively formulate ideas for soloing (check out Daniel W. Ross's "Melodic Improvisation on Drumset" from *Percussive Notes*, Vol. 44, No. 3 June, 2006). Especially valuable in a jazz setting, this approach provides a good foundation for soloing over a song form.

Example 3 shows a short drum solo that closely follows the original melody, ensuring the audience as well as the rest of the band can continue to hear the melody and thereby follow the form of the solo.

Example 2

Original Melody (swing feel)

The image displays two staves of music. The top staff, labeled 'Original Melody (swing feel)', is in 4/4 time and contains four measures of a simple melody. The bottom staff, labeled 'Solo (based on melody)', is also in 4/4 time and contains four measures of a more complex drum part. The drum part uses various rhythmic patterns and rests to create a solo that is based on the original melody.

Using this approach, drummers can use various melodic elements to inspire their drum parts, making sure their playing sits well within the rest of the band and can be followed more easily by listeners.

HISTORIC AND SOCIAL CONTEXT

The last method for coming up with a drum part requires more preparation and prior knowledge. This approach requires drummers to know the historic and social context in which they will be playing and using that to derive drum parts. Music does not exist in a vacuum; famous musicians and popular styles often influence the generation of musicians and music coming after them. The same is true for drummers.

An example for application of this approach could be a funk track that a drummer has to play. There is a high chance that this track is influenced by the likes of James Brown, the Meters, or Tower of Power. The most renowned drummers in this style—such as Clyde Stubblefield, Zigaboo Modeliste, or David Garibaldi—have all come up with highly effective parts for funk songs (read Zoro’s “Give the Funky Drummer Some!” from *Percussive Notes*, Vol. 37, No. 6 December, 1999). Drummers who know some of those famous grooves and fills can draw from these and adapt them to their own setting. This does not mean that the new part has to be a copy of what previous drummers have done, but the knowledge of famous fills and grooves can provide a rich vocabulary to

draw from. It also ensures that the drum part has relevance and fits into a certain time and style.

Beyond the historic context of which a drummer should be aware, there are also social and physical contexts to consider. Drummers who play a gospel gig in a church not only need to be aware of the acoustics of the church but also of the fact that they are probably playing during a church service. In this setting, it is important that the choir and lyrics can be heard and understood. The playing might need to be simplified in spots, saving the busy drum parts for instrumental passages. On the other hand, the drummer might need to play more if the same gig takes place in a stadium where each singer is amplified. Here the drummer might need to push the band and the choir to make sure the energy of the performance isn’t lost in such a big space.

In all contexts, mixing musical history knowledge and the awareness of setting is a critical step to a successful performance.

LISTENING

This article has presented three different musical approaches on how to come up with drum parts. The first, “less is more” approach, makes drummers focus on the most crucial parts of their playing—making sure that the timing and feel is consistent. The second approach uses melodic elements of the music to provide inspiration for drum parts. The third approach relies on the drummer’s

knowledge of the music history and how it is connected with the social context, providing clues to creative and appropriate drum parts.

All of these approaches require various skills and knowledge of a drummer and rely on a good technique. At least equally important is the drummer’s need to be a good listener. Listening provides drummers with many clues for their playing. The first, most obvious, way is to listen to what you are actually playing. It sounds obvious, but it is important to improve technique, avoid playing too much, or playing with a bad feel. This is directly related to the “less is more” approach.

The next step is to listen to the other musicians in the band or ensemble. This provides further clues on how much a drummer should be playing and when. Furthermore, it can provide melodic ideas that you can follow and incorporate into your drum parts directly relating to the melodic approach. Aside from this, drummers should listen to previous recordings or performances by other players in the style or genre that they are playing to provide an idea of the historic context directly relating to the historic and social approach. This allows for a gathering of ideas for drum parts and lays a foundational understanding of the music as a whole, something for which every drummer should strive.

In addition, drummers should listen to what people they are playing with are telling them and approach comments with an open mind. This might include

historic anecdotes about famous players as well as praise or critique about a drummer's playing. While it might be hard to handle critique, it can provide a valuable guide to what you can play and enable you to improve your playing.

CONCLUSION

Musicians cannot exclusively follow a single formula or doctrine. Instead, every musical context should be evaluated individually. This is why drummers should know a multitude of approaches to make sure they can adapt to each case. Personal experience and taste can play a big part in the process, and there is certainly no single correct part for a musical setting. As music is an art form rather than an exact science, there may often be more than one suitable part. A drummer's style and taste, crafted over a prolonged time by listening and playing, make a drummer unique and provide a valuable path for continued development.

Damien Thill has worked as a freelance drummer and percussionist in London for almost a decade, playing in a variety of settings from club percussionist to



jazz drummer. He has studied in Luxembourg, Brussels, and London, and holds a masters degree in Ethnomusicology. In addition, he is an active educator, teaching drums and percussion as well as leading various body percussion related and cross-arts workshops across Europe. Damien recently relocated to Switzerland where he is looking for new creative challenges. **RIS**

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"GROOVE CONTRACTIONS"

BY RAUL VARGAS

HOT LICKS

"Groove Contractions" involve expanding a sixteenth-note groove into quintuplets, sextuplets, and septuplets. It is all about creating a rhythmic tension.

Our original groove is sixteenth notes.



With quintuplets, we can add one stroke on the hi-hat.



With sextuplets, we can add one stroke on the snare drum (like a ghost note).



With septuplets, we can add another stroke on the snare drum (like a ghost note as well).



This process inevitably makes the groove more complex. As a result, it is critical that you play slowly and use a metronome to stay in time.

▶ Tap to play Video



Raul Vargas teaches private and online lessons for drums, music business, and music entrepreneurship, with over 350 students from Mexico and other countries. He also performs in and organizes drum workshops, drum clinics, masterclasses, and the International Drum Festival in Mexico City each year. Raul works as an advisor and mentor for Berklee College of Music and writes educational articles for *Digital Drummer Magazine*, *Rhythm! Scene*, and *Berklee Magazine*. **RS**



"EVERYTHING"

FOR SOLO DRUMSET

BY MICHAEL VARNER



"Everything" is a solo for drumset that demonstrates ideas to incorporate into your own drumming style. The inspiration for this solo is the jazz classic "Take Five" by Paul Desmond, recorded by the Dave Brubeck Quartet with the incomparable Joe Morello on drums. It is worth noting, however, that "Everything" is *not* a transcription of the original Morello solo in any way.

This solo displays a number of elements of the jazz language that are important to point out:

- Broken ride patterns: Instead of the constant ride that many young players use, this piece incorporates "breaks" or changes in the constant ride pattern. As you look through the piece, you'll see three distinct pattern variations.

- Time/solo trading: Instances of "trading 4s" (four bars of ride pattern followed by four bars of free solo), "trading 2s" (two bars of ride pattern followed by two bars of solo), and "trading 1s" (one bar of ride pattern followed by one bar of solo) are all included in this solo.

- Swung eighth notes: The jazz tradition often interprets eighth notes written in conventional notation as the first and third note of an eighth-note triplet to give the music a "swing" or "rounded" feel.

- Straight eighth notes: As distinct from the swung eighths, these are played exactly even (and are marked by -2- above the notes).

- Open and closed hi-hat sounds (with feet and hands).
- A wide range of expressive dynamic volumes.
- Alternating sticking (unless marked).
- The 5/4 time signature that made "Take Five" so unique at the time.

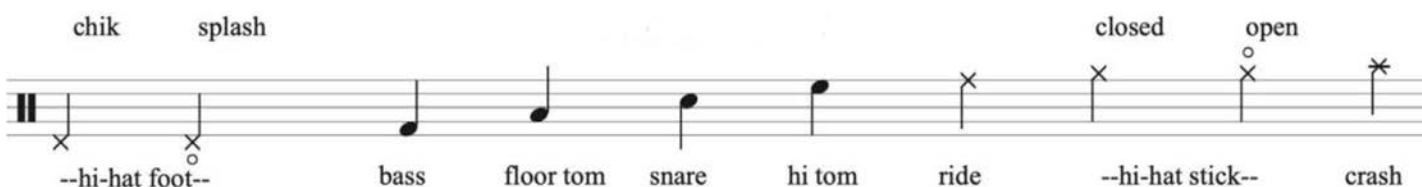
Take a look at the accompanying video to understand the "swing" style of the eighth notes, and definitely listen to the original recordings of Joe Morello! I hope you enjoy "Everything"!

Dr. Michael Varner recently retired after 36 years as Director of Percussion at the University of Texas at Arlington. Previ-

▶ Tap to play Video



ously he was Director of Percussion at Western Michigan University. He holds a degree in Music Education from Bowling Green State University, a Master's in Performance from the University of Michigan, and a Doctorate in Performance from the University of North Texas. With a long history as a performer, he presents new and time-honored repertoire to the highest standards. He has presented percussion clinics in every state, Europe, and Japan. He has written for nationally recognized DCI and WGI marching groups including the Chicago Cavaliers and the Toledo Glassmen. Under his leadership the University of Texas at Arlington Drumline performed with consistently top rankings at many Percussive Arts Society events. His interest in world music led to research in Nigeria and Ghana. His article "Skin That Speaks" was published in *Percussive Notes*. His interest in composing has led to many commissions with over 20 works published. He is a member of the PAS Composition Committee. For more information, visit www.uta.edu/faculty/mulberry/acover.



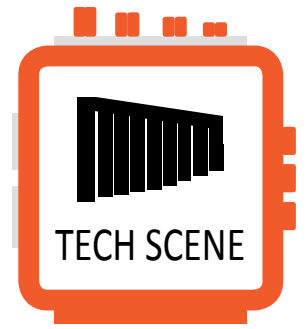
Michael Varner

A musical notation diagram showing an equals sign between two eighth-note pairs. On the left, two eighth notes are beamed together. On the right, two eighth notes are shown with a triplet bracket above them and a '3' indicating the triplet.

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TECH SCENE #7: IN-EAR MONITORS (IEMS)

BY CHASE BANKS AND PETER SOROKA



In-Ear Monitors, or IEMs, are headphones typically used by musicians in live performance to hear themselves or others sing, and play their instruments. These are different from traditional headphones or earbuds in that IEMs typically have a high level of noise reduction from ambient surroundings. There is more isolation with IEMs, so you can keep your listening volume at a lower level since you don't have to compensate for background noise.

As percussion repertoire has evolved, IEMs are becoming more common in the percussion world. Performers are now using IEMs to play marimba and keyboard pieces along with backing and click tracks, during recording sessions, and even in daily practice. One tip for performing or recording with IEMs is to keep one in your ear and take the other out, allowing you to hear yourself and others better. Most IEMs can detach from their cable, avoiding bleed-over in a recording session.

There are various brands and quality levels of IEMs. A few things to look for when purchasing a new set of IEMs is the fit, the number of drivers, and your budget. IEMs typically come with multiple sizes of foam or rubber earpieces so the user can find the perfect fit. You can also order custom molded earpieces through most online dealers or your local audiologist.

As with full-sized P.A. speakers, more drivers typically means better sound quality. IEMs with multiple drivers can work with more efficiency and clarity since each driver is handling a narrower FREQUENCY range. Generally speaking, multi-driver models will sound better than single-driver models.

Another option is wired or wireless. Wired IEMS are generally less expensive, but a wireless system will come with a wireless body pack that will help you to avoid tripping over cables and will speed up set changes if you're playing multiple pieces with a backing or click track.

Setting up for a performance

Method 1: When you want to hear the same backing track in your PA and IEMs

- Sending 1 audio source to 2 different places
- computer > headphone splitter > PA/IEMs

Method 2: When you want to send a click track to your IEMs and a backing track to your PA

- Sending 2 audio sources to 2 different places

- computer > interface
 - * send backing track to output 1 (to PA)
 - * send click track to output 2 (to IEMs)

Method 3: When your source audio has a backing track panned to one side, and a click track panned to the other

- computer > splitter cable > interface
- computer > splitter cable > mixer

You should also consider buying a headphone extension cable, especially if you decide to go with wired IEMS, as well as a headphone splitter.

▶ Tap to play Video



The PAS Technology Committee is proud to produce the "Tech Scene" video series. 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.

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



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



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IN MEMORIAM

DAVE SAMUELS

OCTOBER 9, 1948–APRIL 22, 2019

BY LAUREN VOGEL WEISS

Grammy-winning vibraphonist and PAS Hall of Fame member Dave Samuels died on April 22, 2019. Diagnosed with early-onset Alzheimer's in 2013, he stopped performing in public except for a few special events, including an appearance at the World Vibes Congress in 2015 and for an Alzheimer's benefit concert in Connecticut in 2016.

Perhaps best known for his musical collaboration with David Friedman in the innovative vibraphone/marimba duo Double Image, Samuels began performing with him in 1974. Their special musical relationship lasted almost half a century, and they remained friends until the end.

"When David and I started our journey together, I think what made the music so special and so 'us' was the fact that we were similar in so many ways," explained Friedman, who was inducted into the PAS Hall of Fame with Samuels in 2015. "Our background, our parents, how we grew up—he in the Midwest, me in New York. His father was a lawyer, mine also. His mother was a strong personality, mine also.

"The fact that we both started out as drummers gave us the same love and obsession for rhythmic invention, 'locked-in' time and, above all, a deep respect for groove," Friedman continued. "What gave the music a certain tension



and excitement was an outgrowth of our differences in temperament. David was a serious person, fighting, at times, against a darker place. This, in my opinion, is where his great wit and wry sense of humor came from. I was a bit more easygoing, and I loved convincing him to do crazy things he normally wouldn't do. We shared a need to offset emotional stress with humor of all kinds. We spent many, many hours laughing ourselves sick. We talked constantly, sharing our dreams, fears, and understanding of the irony of simply living life. We argued, we fought, we had major disagreements, but we always found a way back to each other, and our music evolved.

"At some point, we started playing more and more spontaneously-invented music, as opposed to tunes and through-composed compositions, as we did in the beginning. We understood each other and had a language that was



"This was the Dave I knew," Friedman wrote in a recent Facebook post, describing this photo of Double Image playing together three years ago at an Alzheimer's benefit concert in Connecticut.

truly ours. We could almost read each other's minds musically. I remember recording a piece by Tom Pierson called 'Untitled.' There was a moment where we were playing free, and then we played exactly the same ascending line! It was uncanny."

They received international acclaim for the unique combination of instruments and jazz. Their eponymous first album, *Double Image* (Enja), was nominated for a German "Grammy" award in 1977, followed by *Dawn* (ECM) in 1978. The Double Image Quartet played at PASIC '79 in New York City and as a duo at PASIC '82 in Dallas, the first of multiple percussion convention performances.

In 1986, the duo released their third recording, *In Lands I Never Saw* (Celestial Harmonies). During Double Image's third PASIC concert in 1993 in Columbus, they recorded the performance live and it became the duo's fourth album, *Open Hand* (DMP). Their fifth and sixth albums—*Duotones* (Double Image Records, 1997) and *Double Image Live in Concert – Moment to Moment* (Double Image Records, 2006)—also coincided with PASIC performances in Anaheim and Austin.

"Double Image was an inspiration for an entire generation of mallet players," said Michael Balter, founder of Mike Balter Mallets and a PAS Hall of Fame member. "Together, they raised mallet playing as an art form to a higher level. It was an honor to call Dave my friend."

"I first met Dave in 1972 as he was moving from Boston to New York," remembered Arthur Lipner, a performer (vibes, marimba, and steel drums), educator, and composer. "He stopped at my house in Connecticut, his gray VW Squareback packed with all his stuff, and gave me my first of many lessons. I still have the handwritten chart to 'Blue Bossa' from that lesson! Even as a kid, I had a feeling that something big was happening in my life that day. Together with David Friedman, Double Image changed percussion education and composition around the world forever. Their exciting, magical chemistry on stage will never be matched."

In addition to performing with Double



(L-R) David Friedman, Arthur Lipner, and Dave Samuels

Image and countless other projects, Samuels was involved in two other important ensembles that shaped his musical career: Spyro Gyra and Caribbean Jazz Project.

Following a Double Image concert in Buffalo in 1977, Jay Beckenstein and Jeremy Wall asked Samuels to play vibes on their band's first album, *Spyro Gyra*. Over the next few years, Dave began to tour and record with them on a semi-regular basis. By 1984, Samuels was a full-time member of Spyro Gyra, an association that would last for the next ten years. During that time, the five-time Grammy-nominated group was named "Top Contemporary Jazz Artist" (1988) and "Top Contemporary Jazz Group of the 1980s" (1989) by *Billboard* magazine. Their 1986 recording, *Breakout*, was one of Samuels' favorites.

In 1995, Samuels created a new sound with a new ensemble: Caribbean Jazz Project. Along with co-leaders Paquito D'Rivera (alto saxophone and clarinet) and Andy Narell (steel pan), Samuels also included Mark Walker (drums), Pernell Saturnino (percussion), Oscar Stagnaro (bass), and Dario Eskenazi (piano).

"The creation of the Caribbean Jazz Project was a milestone in my career, offering me the opportunity of working with Andy and Dave," recalled Paquito D'Rivera. "The unique combination of sounds was all Dave Samuels' brainstorm. In my humble opinion, Dave

never received all the recognition that he deserved among the greatest mallet players in jazz history. He will live forever in our hearts."

After five years, CJP was "reinvented" with a different front line: Dave Valentin (flute) and Steve Khan (guitar), along with Samuels. The new "back line" consisted of Ruben Rodriguez (bass), Richie Flores (congas), and Dafnis Prieto (drumset/timbales).

This ensemble made eight recordings, including the 2003 Grammy-award-winning ("Best Latin Jazz recording") *The Gathering* (Concord Picante, 2002) and two more Grammy-nominated ones: *Birds of a Feather* (Concord Picante, 2003) and the 2-CD set *Here and Now – Live in Concert* (Concord Picante, 2005). *Caribbean Jazz Project – Afro Bop Alliance featuring Dave Samuels* (Heads Up, 2008) won the 2008 Latin Grammy for Latin Jazz Album of the Year and was also nominated in the same category for the 51st Grammy Awards.

Born in Waukegan, Illinois on October 9, 1948, Samuels was mostly self-taught on vibraphone. A year after he graduated from New Trier High School, he attended a Ludwig Symposium in 1967 where he was first exposed to a mallet keyboard. Dave's first public performance on vibraphone was on November 4, 1968 with the Renick Ross Trio at the Museum of Contemporary Art in Chicago.

Samuels was also a respected mu-

sic educator, teaching at the Berklee College of Music in Boston (1972–1974 and 1995–2014) as well as serving as an adjunct faculty member at New England Conservatory, New York University, and Manhattan School of Music. He has also taught master classes and gave clinics all over the world.

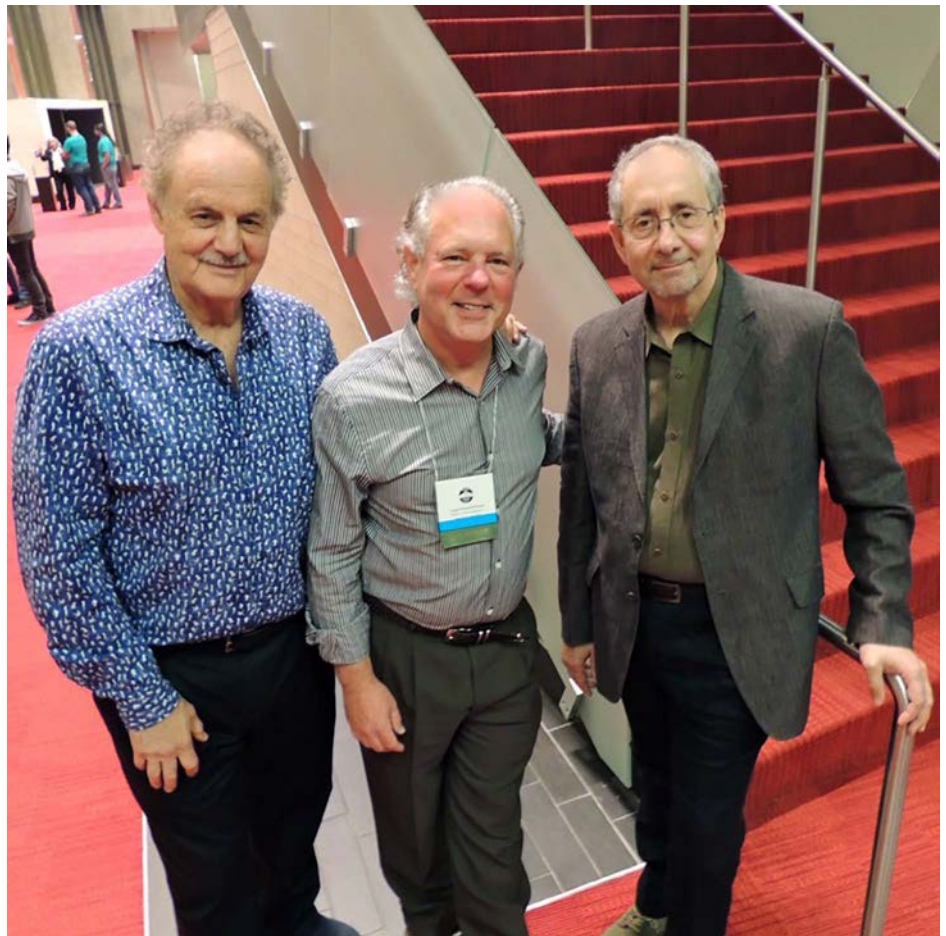
“Dave Samuels was not ‘just’ one of the greatest vibes players, but a great improviser—both musically and verbally,” stated Leigh Howard Stevens, a world-renown marimbist also in the PAS Hall of Fame. “Highly literate, he was a valued commiserator, master raconteur, and long-time friend. Lastly—and perhaps least important, but not something to be overlooked—Dave Samuels, David Friedman, and Bob Becker were the original mallet designers/artist endorsers who took the plunge with me when Mallettech was founded in 1982.

“The last time I saw him,” Stevens added, “I brought copies of Anthony Smith’s *Masters of the Vibes*. We sat on the sofa for a long time and just flipped through the book, looking at pictures of his old friends and vibe buddies. It seems like such a small thing, but it was a great day for both of us.”

John Wittmann is the Senior Director of Artist Relations for Yamaha Corporation of America. “Although I’ve known Dave for 25 years, and spoke to him countless times, I was always and continually challenged by his intellect, musicianship, creativity, and wit. I remember several times driving him and David Friedman to various engagements and literally having to pull over for fear of causing an accident because I could not control my laughter!

“Samuels’ passion for performance was matched by his passion to teach young musicians the importance of composition,” Wittmann added. “I really loved the fact that he actually yelled at students, ‘You have to know how to write a song, not just read it off the page!’ I have indeed lost a dear friend, and Yamaha Corporation has lost one of our most beloved and influential family members.”

“Dave was a great musician, a beautiful person, and one of the funniest peo-



(L–R) David Friedman, Leigh Howard Stevens, and Dave Samuels before the PAS Hall of Fame induction in 2015. photo by Lauren Vogel Weiss



(L–R) David Friedman, Dave Samuels, and John Wittmann before the PAS Hall of Fame induction in 2015. photo by Lauren Vogel Weiss

ple I've ever been around," stated Steve Houghton, Professor of Music (Percussion and Jazz) at Indiana University's Jacobs School of Music, "especially with his dry wit and his 'Jack Benny stare' after a joke that didn't land. Dave's vibe and marimba solos were all memorable, in any setting, and his passion for rhythm, specifically Latin genres, changed the musical landscape for the vibes and marimba."

Countless vibraphone players, percussionists, and *musicians* have been influenced by the music of Dave Samuels. He will be missed by many, especially David Friedman. "He was a true partner," Friedman said thoughtfully. "We WERE partners. What we had I've never experienced since, and never will again. Is that sad? Yes, in a way, but that's what made us special to each other and, hopefully, in our music."

"I miss you partner...."

Janet Ross was Dave Samuels' companion for the last five years of his life. "He taught his students to be *musicians*, not just players," she said. "And the only 'gift' that Alzheimer's gave him was that it took away his anger, fear, and anxiety and left only his pure soul."

Author's note: I am honored to have known Dave Samuels for almost four decades. I first saw him perform at PASIC '79 in New York City and was at PASIC15 when he was inducted into the Hall of Fame. I watched him mesmerize an audi-



David Friedman (left) and Dave Samuels sharing a moment of laughter in 2016.

ence of students at a clinic in Texas when he and David Friedman played scales in a variety of styles, from baroque to Latin to jazz. If he could make scales this musical, he could do anything! Although his own memories began to fade, our memories of him will live forever.

[Click here to read the complete Double Image PAS Hall of Fame article. R!S](#)



Janet Ross and Dave Samuels at PASIC 2015.
photo by Lauren Vogel Weiss

DAVE SAMUELS' MEMORIAL SERVICE

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Friends and family bid farewell to Grammy-winning vibraphonist and PAS Hall of Fame member Dave Samuels on May 4 in the Community Church of New York Unitarian Universalist in Manhattan. Over 150 people were in attendance as numerous speakers and musicians paid tribute to the jazz master.

Russ Davis, host of the radio program *Jazz America* and an announcer on MOJA (Modern Jazz) Radio, was the Master of Ceremonies for the event. Throughout the almost-three-hour event, Davis played several audio and video interviews that he did with Samuels over the years.

The first speakers of the afternoon were members of Dave's family: his brothers Jeffrey and Stephen, who reminisced about the three brothers playing in the "Samuels' Combo" when they were young. They were joined by Dave's sister-in-law Sharon, nephew Josh, and "fourth brother," Naftali Sabo.



Some of the attendees at Dave Samuels' memorial service included (L-R) Dennis DeLucia, Janet Ross, Leigh Howard Stevens, and John Wittmann.



Two of the speakers at the service were Ferenc Nemeth (left) and Bob Rosen.



Members of Sypro Gyra and the Caribbean Jazz Project performed at the end of the memorial service. (L-R) Roberto Quintero, Jay Beckenstein, Julio Fernandez, Paquito D'Rivera, Mark Walker, Scott Ambush, Oscar Feldman, Diego Urcola, Alain Mallet, and Dario Eskenazi.



Paquito D'Rivera spoke about songs he and Samuels wrote together, including "Paco & Dave."



Mario DeCiutiis (left) and Stefan Bauer remembered their friend.

The family also said a Kaddish (Hebrew prayer for the dead) in honor of Dave.

The next speakers were saxophonist Bob Rosen, who said he would miss his friend's wit, and Hungarian drummer Ferenc Nemeth, who recalled when Samuels' played with Nemeth's band in Europe.

Members of Spyro Gyra—Scott Ambush, Jay Beckenstein, Lionel Cordew, and Julio Fernandez—shared memories of their former vibraphonist before they played a musical tribute to their colleague: "Real Time" from their *Three Wishes* album. Ambush remembered Samuels' dry wit and deadpan delivery, and Beckenstein said, "When you pass,



Sarah Samuels with her father, Dave Samuels.
photo courtesy Sarah Samuels

not all of you goes; some of your soul is left in the form of music."

John Wittmann, Senior Director of Artist Relations for Yamaha Corporation of America, regaled the audience with several humorous stories of touring with Samuels and his Double Image partner, David Friedman. Wittmann also thanked the family, especially daughter Sarah, for "sharing the precious treasure of Dave Samuels with us."

Following some video footage of Caribbean Jazz Project, Paquito D'Rivera, Alain Mallet, Oscar Feldman, and Dario Eskenazi all remembered their friend with anecdotes from their musical travels. CJP played "One for Tom," written by Samuels and D'Rivera.

There were also more stories from Stefan Bauer and Mario DeCiutiis. The finale was a special performance by "Caribbean Spyro Project," which brought members of both bands to the stage.

While sorting through papers in their home after the memorial service, Janet Ross, Samuels' partner for the past five years, found the following words that Dave wrote in 2014, the year following his diagnosis of early-onset Alzheimer's:

"For me, being a musician means ... finding an individual voice through our instrument;

... finding our collective voice through playing with others; and
... finding our universal voice by sharing the gift." **RIS**

SUMMER WORKSHOPS

CANADA

9th Annual Summer Tabla Workshop with Shawn Mativetsky

When: July 1–7

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

Tuition: \$400 CAD

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

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

Info: shawn.mativetsky@mcgill.ca or shawnmativetsky.com/annual-summer-workshop-atelier-annuel

KoSA 24 Drum & Percussion Camp

When: June 25–30

Where: KoSA Music Academy, 2207 Beaconsfield Avenue, Montreal, QC H4A 2G9

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

Info: kosamusic.com

GHANA

ThisWorldMusic Ghana Study Abroad

When: July 10–22

Where: Kopeyia, Ghana

Tuition: \$2,450 (all inclusive)

Course of Study: Study abroad in Ghana with ThisWorldMusic and UMass Amherst and experience life in an African village! Participants live and study at the world renowned Dagbe Cultural Institute & Arts Centre, taking group classes and private lessons in traditional African drumming, dance, and craft making from the Dagbe Institute's highly trained staff of local artists. Located in the scenic coastal village of Kopeyia, the Dagbe Institute's rigorous instruction and authentic natural surroundings make for a Ghana study abroad experience unlike any other. Intense periods of study are interspersed with exciting excursions to nearby beaches and outdoor markets, as well as participation in and observation of local festivals. Enrollment is open to students and professionals worldwide, as well as to the general public. You do not need to be enrolled at UMass or any other college or university to participate in this study abroad program. In this 11-day summer study abroad program, participants are introduced to a wide range of topics related to African culture, philosophy, and daily life, with an emphasis on West African dance and drumming. Led by one of ThisWorldMusic's program leaders, the group lives for one week in the Dagbe Institute's on-campus dormitory. The Ghana study abroad program also explores the capital city of Accra, where participants take an exclusive tour of a master drum maker's workshop, visit a famous live music club, and sample Ghanaian cuisine. While in Accra, participants shop at the National Arts Centre and are treated to a private performance and workshop with the acclaimed Ghana National Dance Ensemble.

Info: thisworldmusic.com/ghanatours_video/

ITALY

Clazz International Music Festival

When: July 19–August 5

Where: Arcidosso, Tuscany, Italy

Faculty: Shawn Mativetsky (tabla, percussion), Claudio Sbrolli (drumset), and many others (winds, strings, piano, guitar, composition)

Tuition: \$3,150 (single room) or \$2,750 (double room) in U.S. dollars

Course of Study: Clazz, a new music festival at the intersection of classical and jazz idioms, offers a one-of-a-kind experience. Set in the historic center of Arcidosso, Italy, and situated in the heart of Tuscany, Clazz International Music Festival features a fully integrated musical journey for attendees. While some musicians will come to focus on their classical repertoire, others will be more inclined to harness their improvisational abilities. Clazz allows students the freedom to choose their own educational path. At Clazz, we are focused on learning how to be the best musician we can be, in an inspiring and nurturing environment, regardless of genre. Complete with two day trips to Siena, and the beach in Porto Santo Stefano, delicious local cuisine of the region, a first-rate concert series, and a faculty of highly acclaimed international artists, Clazz guarantees a very special musical experience, helping to foster significant and meaningful new connections to last a lifetime.

Info: clazzmusicfestival.com

GERMANY

14th International Festival for Frame Drums Tamburi Mundi!

When: July 26–August 4

Where: E-Werk Freiburg (Germany)

Faculty: Glen Velez (USA), who will teach a frame drum course on intermediate

level and one for advanced players! We are proud to present also great lecturers as Yshai Afterman (Israel), Marla Leigh (USA), Todd Roach (USA), Andrea Piccioni (Italy), Reza Samani (Germany/Iran), Matthias Haffner (Germany), Salim Beltitane (Algeria), Paolo Rossetti Murittu (Italy), Dave Boyd (Ireland), Rui Silva (Portugal), Andrey Tanzu (Russia), Berkant Çakıcı (Turkey), Emanuela Lodato (Italy), Philipp Kurzke, Jonas Völker, Santino Scavelli, Christine Hübner (all Germany), and more.

Course of Study: Big frame drum, riq, Persian daf, Irish bodhrán, tamburello, pandeiro, Portuguese adufe, Turkish percussion, maghrebian rhythms, bendir, doyra, darbuka, tombak, cajón, shaker, Persian and Arabian music, TaKeTiNa, voice and drum. In 2019 we will offer again a frame drum course for absolutely beginners (lecturer Marla Leigh). The participants can choose from numerous course modules that include two to nine days.

Info: tamburimundi.com/index.php/home-579.html

MEXICO

Nankama Festival 2019

When: July 22–27

Tuition: \$1,009

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

Info: ttmda.com/workshops/nankama2019/

USA

Alabama

Yamaha "Sounds of Summer" Marching Percussion Camp

When: June 4–5

Course of Study: Master classes, section rehearsals, and large ensemble rehearsals. All Summer Marching Camp participants will take part in a combined Finale Concert at the end of the weekend, open to parents and the Auburn community. Participants will also have fun hanging out with their new friends during breaks,

lodging in AU Residence Halls, and taking part in organized games and social activities during the evening hours.

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

Arizona

Mike Portnoy's Percussive Nation 2019

When: July 8–12

Where: Hotel McCormick, Scottsdale, AZ

Featured Artists: Gregg Bissonette, Simon Phillips, and Blake Richardson

Tuition: \$1,599–\$2,999 (includes accommodations, meals, workshops, multiple jam rooms loaded with gear, parking, wifi)

Course of Study: Mike Portnoy's Percussive Nation is an event for players and music-lovers of all ages, levels, interests, and taste! Whether you are a master player, a beginner, or just an enthusiastic fan, our four-day programs offer activities and workshops for you. Our environments are non-competitive and are strictly about immersing oneself in the joys of music and our lovely surroundings!

Info: percussivenation.com

Indiana

Conn-Selmer Institute Marching Band Workshop

When: June 12–13

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

Faculty: Lindsey Vento, Richard Saucedo, Dr. Nola Jones, Randy Greenwell

Tuition: \$150.00

Course of Study: A comprehensive approach to planning, designing, and competing on the marching field.

Info: 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

Louisiana

New Orleans Traditional Jazz Camp

When: July 23–28

Faculty: Gerald French, Hal Smith

Tuition: \$2,200. Tuition includes six nights housing at the Bourbon Orleans hotel as well as breakfast and lunch each day.

Course of Study: This camp includes ensemble time, sectionals and private lessons, evening jam sessions at the hotel, sit-in opportunities at jazz clubs, a performance at Preservation Hall, as well as a chance to march and play in a second-line parade through the French Quarter and perform in a Friday concert in the Ballroom of the Bourbon Orleans Hotel. Also available is an optional extra day to play at a continuous jam session at a local venue on July 21, from 11 A.M.–3 P.M.

Info: neworleanstradjazzcamp.com

Michigan

Interlochen High School Percussion Institute

When: June 15–21

Tuition: \$1,270

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

Info: camp.interlochen.org/program/music/hs/percussion

Minnesota

Northland Timpani Summit

When: July 1–6

Registration deadline: July 1

Where: MacPhail Center for Music, Minneapolis

Faculty: Jason Haaheim

Tuition: \$325

Course of Study: Are you a timpanist aspiring to hone your approach to excerpts, audition-taking, and refining your sound? If so, the Northland Timpani Summit, a five-day intensive seminar, is for you. Housed in MacPhail's beautiful recital hall with the instructor's personal Adams Dresden Classics and a wide

selection of custom timpani mallets available to try, participants will dig deep into all aspects of professional timpani and auditioning, including sessions on: Timpani Fundamentals and Technique, Developing and Refining Your Sound, Timpani Head Mounting and Clearing, Deliberate Practice, Audition Preparation and Strategy, Peak Performance Psychology, and much more. Dean Borghesani of the Milwaukee Symphony and Erich Rippel, new Principal Timpanist of the Minnesota Orchestra, are scheduled to give clinics as well. Attendees will also be encouraged to perform excerpts from the core timpani repertoire for the group in a masterclass format. And we're including an evening dinner/hang with area pros and expert auditioners. The Deliberate Practice Bootcamp is included in the cost of registration, and participants are highly encouraged to attend these sessions; subsequent topics in the Northland Timpani Summit will assume that attendees have experienced the Bootcamp.

Info: macphail.org/courses/?id=14269

MacPhail Center for Music Percussion Camp—Chanhassen

When: June 17–21

Registration deadline: June 17

Where: Chanhassen

Info: macphail.org/courses/?id=14294

MacPhail Center for Music Percussion Camp – Minneapolis

When: July 15–19

Registration deadline: June 28

Where: Minneapolis

Info: macphail.org/courses/?id=14295

Tuition: \$375

Course of Study: For ages 11–14. Build your skills on all percussion instruments in this intensive and fun five-day camp. Each day you will play exciting music in small percussion ensembles with other students of similar ability and skill level on a variety of instruments. Students will have the opportunity to select clinics that focus on specific instruments such as drumset, snare drum, timpani, and mallet keyboard instruments. All student ensembles will perform for family and friends on the last day of camp. Students

must have one year of band or a year of private instruction in preparation for this camp. Students outside of the age range but who have had comparable experience may contact the camp coordinator, Erik Schee, at 612-767-5496, for placement.

MacPhail Center for Music Rock Week—Minneapolis

When: June 24–28

Registration deadline: June 24

Where: Minneapolis

Tuition: \$435 (for ages 12–16); \$210 (for ages 9–11)

Faculty: Zeb Cruikshank, Jourdan Myers, Erik Schee

Course of Study: Get your music out of the basement and onto the stage! Attend MacPhail's most popular and longest running camp for a week of jammin' with new friends and creating your own original songs. Rock out with other musicians in a band coached by MacPhail faculty, performing both cover songs and original songs. Attend workshops on songwriting, how to rehearse, and an instrument specific class. Perform at the legendary 7th St. Entry on the final day of the camp.

This camp is for singers, guitar, bass, drums, and keyboard players looking to meet new people and have fun playing rock music. No self-contained bands are accepted; take what you learn at Rock Week back to your band. Participants must supply their own drums, guitar, bass, and amps and have had at least one year of lessons on their instrument. New this year! Rock Week now has an option for our younger aspiring rock stars! Students ages 9–11 are invited to attend a shorter version of the camp to learn several cover tunes with your band and perform a short set as an opener for the Friday concert at the Entry.

Info: macphail.org/courses/?id=14299

MacPhail Center for Music Summer Sampler—Minneapolis

When: June 10–14

Registration deadline: June 10

Where: Minneapolis

Tuition: \$375

Course of Study: For ages 7–11 years, 10 months. Give your child the chance to try

out an instrument before taking lessons! At MacPhail's new Summer Sampler camp, students will be able to select two instruments that they will play throughout the week. We'll have them playing songs on the very first day! Students can select from piano, percussion, guitar, violin, and harp. All instruments will be provided. Students will showcase their new skills at a performance on the last day of camp.

Info: macphail.org/courses/?id=14315

Michigan

Interlochen High School Orchestra and Wind Symphony Summer Programs

When: June 22–August 5

Tuition: \$9,450

Course of Study: Spend your summer focusing on challenging and sophisticated repertoire under the direction of world-renowned conductors. During your time here, you will grow as a musician and artist, and experience the joy of playing with a group of outstanding fellow musicians from all over the world.

Info: camp.interlochen.org/program/music/hs/orchestra-wind-symphony

Interlochen High School Rock/Pop Summer Program

When: June 22–July 13

Tuition: \$6,015

Course of Study: This program is an opportunity to explore the entire process of staging a full rock and pop show. Work with other dedicated musicians and learn how to select material, create transcriptions, arrange charts, rehearse, and perform on stage. The public concert at the program's end is one of Interlochen's most popular student events. Students work on an original song during the session, and the faculty will choose one of the originals for performance in the final concert.

Info: camp.interlochen.org/program/music/hs/rock

Interlochen High School Jazz Summer Program

When: June 22–July 13

Tuition: \$6,015

Course of Study: Spend three weeks immersed in the world of jazz. Led by

Berklee College of Music faculty member and ear training department chair Allan Chase, our faculty of accomplished performers and educators will help you broaden your understanding of jazz, and help you grow as an improviser and musician. Take private lessons from jazz experts and perform in both small and large ensembles with fellow jazz students who share your love for one of the quintessential American art forms.

Info: camp.interlochen.org/program/music/hs/jazz

Missouri

The Strike Institute

When: June 3–7

Faculty: Michael Faris, Erin Elstner, Matt Henry, Kevin Gianino, Andrew Thalheimer, Kim Shelley, Chris Sakowski, Tim Crockett, Megan Arns, and Kevin Harlan

Tuition: \$335

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

Info: strikeinstitute.com/strikeinstitute/Home.html

New Hampshire

Chosen Vale Percussion Seminar

When: July 1–13

Faculty: James Culley, Michael Burritt, Ayano Kataooka, Tim Feeney, Amy Gara-

pic, Aiyun Huang, Eduardo Leandro, and Doug Perkins, with Travis LaPlante, guest composer.

Tuition: \$2,400

Info: chosenvale.org/application.html

New Jersey

SōSI

When: July 14–28

Where: Princeton University, Princeton, NJ

Tuition: \$2,450 (For those auditing, the program is \$300 for the entire two weeks, \$150 per week, or just \$25 a day. Contact Sō's Yumi Tamashiro to learn more or to reserve a spot)

Course of Study: The Sō Percussion Summer Institute (SōSI) is an intensive two-week chamber music seminar for college-age percussionists and composers. The four members of Sō Percussion serve as faculty in rehearsal, performance, and discussion of contemporary music. Every successful artistic project depends on a web of contributors: composers, performers, technical specialists, writers, producers, and more. We love this process, and we love to teach it, too. Join us at our 11th SōSI to dig deep on what makes these relationships work. This year, SōSI is delighted to welcome Sarah Kirkland Snider to the Composition Faculty! Participate in premieres of new pieces from Princeton University PhD composers; master classes, lessons, and coachings with renowned composers and performers; performances around Princeton; and open readings by Sō Percussion of student composers' pieces. We are offering the chance to audit seminars at SōSI for the second year! For either a daily, weekly, or full festival pass, auditors can observe rehearsals, attend lectures, and interact with our faculty and participants. The composition program at the Sō Percussion Summer Institute culminates in a public reading by Sō Percussion of a new piece by every participant. These pieces develop in consultation with Sō, with composition director Andrea Mazzariello, and with a number of visiting composers and artists. In addition, participants write smaller, portable pieces for their colleagues in the percussion program, who premiere

them in venues in the Princeton community.

Info: sopercussion.com/sosi

New York

2019 DG New York Jazz Intensive!

When: June 7–10

Where: Drummers Collective, NYC

Tuition: \$1,195

Course of Study: For four incredible days and nights, master drummer, author, historian, and educator Daniel Glass will lead you through a thrilling, immersive exploration of jazz drumming. Whether you're a novice or a more experienced player, the DG Jazz Intensive will present jazz drumming from a fresh perspective – it will elevate your chops, broaden your understanding of what to do on the bandstand, and get you swinging like never before. In addition to the intensive course of study, you will have the opportunity to jam and perform with a professional New York rhythm section, experience the legendary jazz clubs of Manhattan, and learn from all-star guest clinicians. Guests in past years have included Shawn Pelton, Billy Ward, Carl Allen, Andres Forero, and Allen Herman.

Info: danielglass.com/2019-ny-jazz-intensive/

The Collective Summer Intensive

Programs

When: 5-Day Intensive, June 3–7; 2-Week Intensive, August 19–30; 3-Week Intensive, June 17–July 5; 4-Week Intensive, July 15–August 9

Course of Study: A combination of class work, private study, and practice time, our intensive programs are designed for the determined student who wants a short but intense summer experience. These summer music programs offer an overview of styles and concepts relevant to today's music, and require intermediate-level skills and rudimentary reading ability. Each intensive summer music program includes the following: a weekly reading class; a weekly instrumental technique class; six style-specific classes in every week including Jazz, Funk, Rock/R&B, Afro-Cuban, Brazilian, and Caribbean; a weekly rhythm section with professional musicians; a weekly private

lesson; a daily individual practice time. Class sizes are limited to 5 students per two-hour classes. The time for larger or smaller classes is prorated according to enrollment. Drummers need only bring sticks, and bass and guitarists only their instruments. It is recommended that all students bring a personal metronome, headphones, and a recording device.

Info: thecollective.edu/divisions/drummers-collective

Amplify Marching Arts Audio Seminar

When: July 9-11

Where: Dallas, TX

Tuition: \$125 (Early Bird Pricing Ends

June 1) \$150 (after June 1)

Course of Study: Amplify Marching Arts Audio Seminars, part of the Lone Star Percussion Educational Series, are the best way to learn about how to design, create, and operate a marching arts sound system. Regardless of whether you work with an indoor drumline, a marching band, or a drum corps, Amplify 2019 is the place to be. Learn from audio experts Tom McGillen, Erik Kosman, Andrew Werst, Evan Brown, and Colton Hines, who collectively have decades of experience creating sound systems for championship drum corps, indoor drumlines, and BOA marching bands. Find the right gear, learn how to build it, and learn how to use it. Whether you want to perfect your front ensemble setup, amplify your wind section, learn to program digital patches, work with wireless equipment, or learn virtually anything else about marching audio, reserve your spot for the Amplify 2019 seminar now!

Info: www.lonestarpercussion.com/Amplify-2019.html

Ohio

Capital University Winds and Percussion Camp

When: June 3-7

Tuition: \$250

Course of Study: Available to middle school students (grades 7-9 starting August of 2019), this day camp will be held June 3-7. Daily hours for the camp are generally 9:00 A.M.-3:30 P.M., except for Friday, which extends to 4:30 P.M.

for a closing concert. Participants will experience an awesome opportunity to perform with talented young musicians from many area schools. You will also have the privilege of working with four outstanding conductors, including Capital's James Dowdy.

Info: capital.edu/winds-percussion-camp

Oberlin Percussion Institute

When: June 16-22

Where: Oberlin College & Conservatory

Faculty: Michael Rosen, Jonathan Haas, Al Otte, Tom Sherwood, and Larry Snider

Course of Study: Master classes, clinics, workshops, recitals, and lectures for percussionists and timpanists. Concerts by Percussion Group Cincinnati and Randall Camacho-Chavez.

Info: oberlin.edu/summer

Pennsylvania

3rd Annual Carnival Caravan Music Retreat

When: July 27-29

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

Course of Study: Carnival Caravan Music Retreat, directed by drummer/percussionist Scott Kettner, offers a unique and intimate program where you will have the opportunity to explore Scott's hybrid approach to playing music from Brazil and New Orleans. This year we welcome accordion master Rob Curto to direct the forró ensemble and repertoire class for all instrumentalists. Whether you're an instrumentalist seeking to improve your understanding of harmony, a drummer looking to expand your rhythmic vocabulary, or a seasoned percussionist eager to improve your skills, CCMR will offer a unique musical experience unlike any other.

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

Concert Percussion Ensemble Conducting Workshop

When: June 25-27

Where: Juniata College

Faculty: Charles Peltz, Gordon Stout, James Latten

Tuition: \$695 (participants); \$375 (observers)

Course of Study: This new workshop is intended for college percussion ensemble conductors, graduate students or advanced undergraduates in percussion degree programs, non-percussionists who conduct percussionists, and conductors of advanced literature in school percussion ensembles. Only 12 participants will be accepted; unlimited observers may attend. Participants will experience videotaped/critiqued podium time, and all participants and observers will gain from daily score study, repertoire sessions, and additional non-podium conducting work. A special, private marimba performance by Gordon Stout will be included in the workshop schedule.

Info: juniata.edu/perc-conducting

Rhythm Retreat 2019 – At Brazil Barn

When: July 26-28

Course of Study: A full weekend of drumming, culture, and family fun, this is an immersive experience into the music and culture of northeastern Brazil and beyond! The weekend combines a robust schedule of intensive percussion workshops, blowout dance parties, inspiring presentations, musical excursions, and family activities. Our home base will be a large historic barn and the surrounding grounds of Tinicum Park in Bucks County, Pennsylvania, just steps from the Delaware River, and about 1.5 hours from NYC and Philadelphia. Home-cooked meals each day will include fresh herbs, local garden produce, and a selection of fresh baked goodies.

Guest Artists: Brazilian music expert DJ Greg Caz, folklorist Ana Cristina Coura, members of Maracatu NY, and Michele Nascimento-Kettner.

Info: carnivalcaravanretreat.com or carnivalretreat@gmail.com

Steve Weiss Mallet Festival

When: August 2-4

Course of Study: The Steve Weiss Mallet Festival features some of the top mallet players in the world. The festival is dedicated to the memory of Steve Weiss the founder of Steve Weiss Percussion. Steve Weiss is the biggest percussion distributor in the world, and while Steve was alive he helped many of us buy per-

cussion equipment by selling at the best prices in the world. And he was supportive of our work and efforts as percussionists. I had a friendship with Steve that lasted from 1979 until his death in 2014. I'm honored to be able to put this festival on in his memory. There will be 3 events during the weekend of August 2–4. Friday August 2—Barnes Museum 6:00–9:00 P.M.; Saturday August 3—Chris' Jazz Cafe 8:00–11:00 P.M.; Sunday August 4—Barnes Museum (Family Concert) 11:00 A.M.–2:00 P.M.

The Barnes line up will include: Leigh Howard Stevens, David Friedman, Tony Miceli, Andrea Venet, Phil O'Banion, Andrew Thomson, Richard Robinson - Balifon. The Chris' Jazz Cafe All-Star Vibe Jam will include David Friedman, Tony Miceli, Behn Gillece's, Joe Doubleday, Chien Chien Lu.

Info: <http://www.tonymiceli.com/new-events-1/steveweissfest19>

Steve Weiss Vibe Workshop: Featuring David Friedman and Tony Miceli

When: August 5–9

Where: Settlement Music School, 416 Queen Street Philadelphia, PA, 19147

Faculty: David Friedman and Tony Miceli.

Course of Study: This workshop is part of the Steve Weiss Mallet Festival. The workshop will be 5 intense days of studying the vibraphone. There will be some instruments available to sign out and use for practice time. Students are encouraged to bring their own instruments. There will be practice rooms as well. On Friday August 9th there will be a final concert with Tony Miceli and David Friedman. This is part of the Steve Weiss Mallet Festival. Tony will cover some of the following topics. With many of these topics there will be handouts to take home and study further! Open closed voicings; ways to practice improvising; rootless voicings; chord melodies; scales and chords; solo playing—beg, borrow and steal; advanced voicings; working on tunes; comping—moving chords around; clusters. David Friedman is such a wealth of information. David usually gets students to play and he asks questions and build his classes around that. They are truly amazing. David can take a student

and change their playing for the better right in front of your eyes. Everyone else also learns a ton from watching him. He also gets everyone playing and working on things together. He's a master on the instrument as well as playing the instrument. In addition there will be rhythm section players available at the end of each day so we can play and talk about playing in a band. Comping in realtime! Soloing with the band right there!

Info: tonymiceli.com/new-events-1/vibesworkshop2019

Texas

UNT Keyboard Percussion Symposium

When: June 10–14

Registration Deadline: June 3

Faculty: Pius Cheung, Eriko Daimo, Mark Ford, Sandi Rennick, Ed Smith, Drew Tucker

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

Course of Study: The UNT Keyboard Percussion Workshop is a five-day seminar designed to serve high school, college, and professional keyboard percussionists. Activities include private and group lessons with world-class instructors, masterclasses, clinics, student and faculty performances, and technique labs focused on all aspects of keyboard percussion performance. High school participants will play in keyboard percussion ensembles directed by faculty. The Keyboard Percussion Workshop also includes a special jazz vibraphone track in which students will have lessons and master classes on improvisation and vibraphone technique with jazz vibraphonists Ed Smith (UNT and SMU Percussion faculty member) and Drew Tucker (Malletlab). In addition, students who choose this jazz track will also attend the non-jazz KPW masterclasses, clinics, and performances presented by the entire KPW faculty throughout the week.

Info: <https://percussion.music.unt.edu/keyboard-percussion-workshop>

Wisconsin

Birch Creek Percussion & Steel Band Academy

When: Senior Track: June 16–29. A two-week Percussion Intensive for Students

Ages 14–19; Junior Track: June 16–22.

A one-week Percussion Experience for Students Ages 13–15

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

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

Info: birchcreek.org/academy/apply-now

UW–Whitewater Percussion Camp

When: July 28–August 2

Registration Deadline: July 24

Tuition: Resident: \$535; Commuter: \$450

Course of Study: The six-day Summer Percussion Camp is designed for middle and high school students interested in enhancing their percussion skills. The staff will cover many styles of percussion with an emphasis on strong technical skills, and campers will be exposed to percussion ensemble playing. In addition, campers will have the opportunity to attend a variety of masterclasses, explore various percussion instruments, and perform in a percussion ensemble directed by camp staff members. The campers will also have the opportunity to socialize and use many of the University's recreational facilities. Early registration is recommended as the camp size will be controlled to allow campers to receive significant instructional time. Graduating high school seniors are welcome. This camp is available to campers entering grades 5–12 in Fall 2019.

Info: www.uw.edu/ce/camps/music/percussion-RIS

PEOPLE AND PLACES

CUBA

KoSA Music directors **Aldo Mazza** and his musician/business partner and wife, **Dr. Jolán Kovács**, hosted the successful 18th edition of their annual drum & percussion program: KoSA Cuba, which took place March 3–10, in Havana. This week-long drum and percussion camp, in collaboration with the “Fiesta Del Tambor” (The Rhythm & Dance Festival), put a spotlight on the immense talent of Cuban musicians and dancers and provided an insight on Cuba’s rich history and fascinating culture.

KoSA participants came from the U.S, Canada, France, and Switzerland, and they ranged in age from 17 to 78. The program offered hands-on classes, workshops, concerts, lectures, and nightly performances of the Fiesta Del Tambor Festival. Conga, bongo, timbales, bata, drumset, and other instruments were studied as participants were immersed in Cuban rhythms, and seminars on Cuban music, given by the renown ethnomusicologist Dr. Olavo Alin. All instruments were provided, and participants studied and played alongside Cuba’s top international artists such as **Amadito Valdes** (Buena Vista Social Club), **Oliver Valdes**

(Cuba studios), **El Pepe** (Chucho Valdes), **El Panga** (top Havana studio musician), **Adel Gonzales** (Afro Cuban Allstars), **Jean Roberto Cristobal** and **Julio Lopez** (Klimax), and **Miguelon Rodriguez**.

An added bonus for the KoSA Cuba participants was the VIP access to the Fiesta del Tambor, a growing national percussion competition with associated clinics and concerts spearheaded by **Giraldo Piloto** (Klimax) in honor of his late uncle, Guillermo Barreto.

International guest artists joining Mazza and the Fiesta del Tambor Festival this year were **Mark Guiliana** (David Bowie) and his award-winning jazz trio, who wowed the Cuban audience with their experimental beat music. A special treat was hearing the talented American musician and film composer **Joachim Horsley** (Beethoven in Havana), who was a KoSA Cuba participant several years ago and is now a part of the illustrious lineup of the Fiesta Del Tambor festival. Joachim performed many tracks from his *Via Havana* CD, and he was accompanied by the Havana Symphony Orchestra as well as inviting Mazza to play drums in a special collaboration. Another highlight of the week was hearing the Canadian

percussion ensemble **Répercussion** (**Luc Langlois**, **Robert Lépine**, Mazza, and **Chantal Simard**), who performed a specially commissioned Canadian work with the Havana Symphony. This was the first time the group performed in Cuba.

The nightly concerts of this year’s Fiesta del Tambor Festival included a Sabian night, which featured many of Cuba’s top Sabian and Gon Bops endorsees. Other memorable concerts featured well-known artists from Spain (the featured country of this year’s festival), such as Ketama, a Flamenco-fusion musical group that had the audience on their feet wanting more.

In addition to the nightly concerts, the Fiesta del Tambor also runs a national drum and percussion competition every year, which is open to Cubans and international participants alike. The lucky winners of the competition receive much needed professional instruments such as a drumset, timbales, bongos, congas, and various drum accessories. KoSA Music is proud to be one of the official sponsors of this event and has been bringing these instruments as prizes for the past 18 years to the Cuban people.

KoSA Cuba 2019 was graciously



Répercussion at the opening KoSA Cuba 2019 concert with the Havana Symphony Orchestra

sponsored by Sabian, Gon Bops, Ludwig, Evans, Quebec International Affairs, and the Canada Embassy. For more information on KoSA Cuba, visit www.kosamusic.com or www.facebook.com/kosacubaworkshop.

JAPAN

PAS Hall of Fame member **Keiko Abe** appeared at the Kansai Percussion Festival '19 on May 3–5. The event began with her two-hour lecture about her lifelong music career and her own compositions. She also told young players how to be a “good” musician: “Winning a competition is not our goal as an artist,” Abe said. “We should genuinely play the marimba with our passion. While travelling all over the world, I found my Japanese spirit in my genes. That helped me to create my compositions. I had the privilege to work with profound players such as Gordon Stout, Michael Udow, Anders Loguin, Leigh Howard Stevens, Bob Becker, etc., who were supportive for marimba development.” At the end of the day, she played her own pieces, including “The Wave” and “Tambourin Paraphrase,” with college students from around the area. The audience was mesmerized by her ongoing powerful energy.



Keiko Abe and Japan PAS President Yurika Kimura at Abe's concert in Osaka, Japan.

No one could believe that she turned 82 years old!

USA

Alabama

Gregg Bissonette, drummer for Ringo Starr's All-Starr Band, gave a clinic at Thompson High School in Alabaster on May 8. Hosted by former Alabama PAS Chapter President **Chris Moore**, the clinic was co-sponsored by Dixon drums, Sabian cymbals, Vic Firth drumsticks, Remo drumheads, DW pedals, LP accessories, and Direct Sound headphones.

Connecticut

The Hartt School Percussion Program was privileged to host residencies by **Al Otte** (Feb. 1) and **Jan Williams** (Apr. 8). Otte presented a lecture-recital featuring the music of Herbert Brun and Frederic Rzewski. He also gave a Dalcroze eurhythmics class and provided a coaching for the percussion ensemble. Williams presented lectures focused on the works and innovations of Henry Cowell, John Cage, Lou Harrison, and Paul Price, as well as the New York School of composers (1950s), including Morton Feldman, Earle Brown, Christian Wolff, and Cage.

Ohio

During the ceremony on May 18 in which the Cleveland Institute of Music posthumously awarded an Honorary Doctorate degree to **Rich Weiner**, ten of

his former students at CIM along with three other prominent percussionists paid tribute to him with a performance of “Ionisation,” which was Rich's favorite piece for percussion. The performers were **Steven Blutman**, faculty, Hofstra University; **Marc Damoulakis**, principal percussion, the Cleveland Orchestra, and faculty, Cleveland Institute of Music; **William DeLelles**, drummer, Chrome Sparks and Shlohmo (among others), electronic percussionist known as Kazimier; **Bruce Golden**, faculty, Cleveland State University, percussion, Cleveland Pops Orchestra; **Mark Libby**, principal percussion, Alabama Symphony Orchestra; **Donald Miller**, percussion, the Cleveland Orchestra; **Dylan Moffitt**, principal percussion, Firelands Symphony Orchestra and director, Samba Joia; **Alex Orfaly**, principal timpani, California Symphony, Stockton Symphony and Sun Valley Symphony; **James Ritchie**, asst. principal timpani, Detroit Symphony Orchestra; **Thomas Sherwood**, percussion, The Cleveland Orchestra; director, Modern Snare Drum Competition; **Brian Sweigart**, senior associate dean and Eurhythmics faculty, Cleveland Institute of Music; **Paul Yancich**, principal timpani, the Cleveland Orchestra, co-head, Timpani and Percussion Dept., Cleveland Institute of Music; **Earl Yowell**, faculty, Shenandoah University, former principal timpani and percussion, Saint Paul Chamber Orchestra. Keith Fitch, head of CIM's composition department, served as conductor.



Jan Williams with the Hartt Percussion students and alumni.

Yancich and Damoulakis were the principal organizers of the ensemble.

Nevada

The Nevada PAS Chapter held its annual Las Vegas Drum Camp and Day of Percussion at the Meadows School in Las Vegas on March 29–30. The event was hosted by **Jenny Wright-Tolen** and Nevada PAS president **Brett Barnes**.

Friday evening featured rotating clinics in drumset, world percussion, mallets, and timpani by **Kirk Rustman**, **Rachel Julian**, **Conrad Csogi**, and **Brett Barnes**. Saturday featured steel bands under the direction of **Robert Bonora**, **Tyler Zwick**, and **Orlando Santos**. Percussion clinics were given by **Alex Stopa**, **Ryun Louie**, **Jeremy Meronuck**, **Justin Truitt**, and our headliner drumset artist, author, inventor, and educator, **Russ Miller**.

This year's drum camp was dedicated

to Faith Lutheran High School senior percussionist **Mark Wilborne**, who was injured in a cycling accident this past February and was unable to attend. Nevada PAS, along with Music for Hope, raffled a Yamaha drumset, DW hardware, and Zildjian cymbals to help with Mark's medical expenses.

This year's drum camp and Day of Percussion also saw longtime president Barnes step down and new PAS Nevada president **Kirk Rustman** take over. Many thanks to our sponsors: PAS, Vater, Remo, DW, Zildjian, Sabian, Vic Firth, Evans, Majestic, Mapex, Yamaha, MRP custom drums, and Innovative Percussion for a great weekend.

New Jersey

Marimbist **Leigh Howard Stevens** performed in several high-profile concerts this spring. From April 27

to May 1, Stevens performed at the 1000Beats Festival in Palermo, Italy, for thousands of students, professionals, and percussion aficionados. Stevens joined an esteemed panel of featured artists, including jazz drumming legend **Peter Erskine** and Grammy-award winner **Mark Colenburg**. On May 24, Stevens performed the "Concerto for Marimba and Orchestra" by Robert Kurka with the Tenerife Symphony Orchestra, in the Canary Islands of Spain.

From June 2–14, students from across the U.S. and three countries will converge on Asbury Park, as Stevens presents the 40th iteration of the LHS Summer Marimba Seminar. The Seminar has been held at the Jersey Shore since the 1980s, and provides students with two weeks of intensive musical study. In addition, three concerts will be presented by Stevens and his special guests **Bob Becker** (the "world's greatest ragtime xylophonist"), **Michael Burritt** (Professor, Eastman School of Music), and **Yurika Kimura** (Japanese marimba and xylophone soloist). All three concerts are free admission, open to the public, and located at Trinity Church in Asbury Park, NJ.

For further information, contact: David Ng at info@mallettech.com.

Texas

Many thanks to PAS for the generous support of the Percussion Festival at Lamar University on March 30. The festival saw over 70 middle school, high school, and university percussionists in attendance from all over Southeast Texas. **Dr. Brian Zator** was a master teacher for all of the students at all levels. **RIS**



Las Vegas Drum Camp and Day of Percussion headliner Russ Miller.



Percussion Festival at Lamar University participants.

GORDON STOUT RETIRES AFTER 38 YEARS AT ITHACA COLLEGE

BY LAUREN VOGEL WEISS

Gordon Stout celebrated his 66th birthday on October 5, 2018 in a very special way: about 70 former percussion students returned to Ithaca College in New York to celebrate the longtime IC Professor of Percussion's final faculty recital. With both past and present students, colleagues, family, and friends in the audience, and at a special gathering later that weekend, it seemed more like a family reunion than just another concert.

The concert featured special guests Eriko Daimo (marimba soloist and visiting faculty member at New York University), Ujjal Bhattacharyya (IC graduate student), Bobby Lopez (Texas State University), composer Dan Pancaldi (Virtual Max), Dane Richeson (Lawrence University), Mika Stoltzman (marimba soloist), and IC alumna Larissa Venzie.

The program opened with Stout performing his "Etude in A Major (Happy)," followed by his "Choro No. 1," accompanied by Richeson on pandeiro. Daimo then premiered Stout's new marimba composition, "Never Less the Same." Then Gordon joined her for his "Skylark Orange Circles," followed by another marimba duet with Stout and Venzie performing her arrangement (with Dave Boisvert) of the traditional "Shenandoah."

The second half of the program opened with Stoltzman playing "The Nymphs" by John Zorn. Venzie returned to the stage for two more recent compositions by Stout, "Luvlars" and "Epitaph." Bhattacharyya, Boisvert, Benjamin Cordell, Lindsey Eastman, Lopez (on guitarron), Richeson, Venzie, and Stout then gave the premiere performance of



Gordon Stout with current and past students at his last faculty recital on October 5, 2018.
photo courtesy of Gordon Stout

Pancaldi's "The Devil Chronicles." The concert concluded with Stout and Bhattacharyya playing "Tambourin Chinois" by Fritz Kreisler.

"This concert was the perfect way to highlight some of my newer compositions and to perform with some of my favorite people," explained Stout. "Having so many former students from around the country come to hear the concert was extremely special and rewarding for me. My teaching career has always been about the students, so it was the perfect retirement celebration for me."

Gordon Stout, who was inducted into the PAS Hall of Fame in 2012, was raised in Ann Arbor, Michigan, where his father was the Professor of French Horn at the University of Michigan. The younger Stout studied marimba with James Salmon, who was teaching at UM at the time. Gordon moved to Rochester in 1970 to study percussion with John Beck at the Eastman School of Music, as well

as study composition with both Joseph Schwanter and Warren Benson, earning both a Bachelor of Music in Applied Percussion (the coveted Performer's Certificate) and a master's degree in composition.

Following his graduation from Eastman in 1976, Stout taught percussion for three years at St. Mary's College in Maryland, and during the 1979–80 school year, he also served as a marimba Instructor-in-Residence at Wichita State University in Kansas, the city where he was born. In 1980, Stout began teaching percussion at Ithaca College, a position he held for 38 years until his retirement this past May. Stout also served for 12 years (1992–2004) as the Chair of the IC Performance Studies Department.

"There are so many favorite moments from the past 38 years that it's hard to pick ones more special than the others," Stout says with a smile. "Apparently, quite a few of my students told me that I

always said, 'Just read the damn music!' during their lessons when they were trying to play from memory without having the piece thoroughly memorized! I have always valued the ability to read music while playing percussion instruments, especially the marimba."

Another special concert during Stout's final year at Ithaca was on September 6, 2018 when he was joined by Nexus (Bob Becker, Bill Cahn, Russell Hartenberger, and Garry Kvistad), Yurika Kimura, and Conrad Alexander, Assistant Professor of Percussion at IC.

Alexander joined the members of Nexus in Steve Reich's "Music for Pieces of Wood" to open the concert. The second piece was a freeform improvisation called "Ithaca Fantasy" performed by Nexus, Stout, and several IC students. The first half of the concert concluded with Nexus playing one of their signature pieces, Reich's "Drumming Part 1."

The second half opened with Stout, Becker, and Kimura playing Yurika's arrangements of Clair Omar Musser's "Etude in A-flat Major," "Etude in B Major," and "Prelude in G Major." Nexus then performed three Ancient Military Aires ("Three Camps," "Downfall of Paris," and "Hell On the Wabash"). Stout joined the percussion quartet for their arrangement of "African Suite," which included the traditional "FraFra," "Tongues," and "Kobina." The concert concluded with novelty ragtime selections by George H. Green (arr. Becker) featuring Stout and Nexus playing "Caprice Valsant," "The Ragtime Robin," "Just A Kiss From You," and the "States Medley: Indiana, Alabama, California."

"I think it's impossible to overestimate Gordon Stout's influence on marimba performance and repertoire," Bob Becker stated. "I've played with him many times over the years, including the concert at Ithaca last September. The aspect of Gordon's marimba playing that has stood out the most for me is his sound, which is big, colorful, and 'orchestral.' It's an approach to the instrument I rarely hear elsewhere, and it's the same concept that Nexus has applied to percussion repertoire throughout our career."

Under Stout's direction, the Ithaca



Gordon Stout (far left) playing "African Suite" with Nexus, (L-R) Bob Becker, Bill Cahn (seated), Garry Kvistad, and Russell Hartenberger. *photo by Lauren Vogel Weiss*



Gordon Stout (standing, fourth from left) with (standing, L-R) Bill Cahn, Conrad Alexander, Garry Kvistad, John H. Beck, Bob Becker, Russell Hartenberger, Yurika Kimura, and members of the Ithaca College percussion studio last fall. *photo by Lauren Vogel Weiss*

College percussion ensemble performed over 140 concerts, including 31 world premieres, featured 14 Ithaca faculty members as soloists, had six guest conductors, and over two dozen guest soloists. "Our last percussion ensemble concert featured two world premieres," Stout elaborated. "One by a local composer and former student of mine, Josh Oxford, and the other by longtime friend and student of my friend Dean Witten, James Ieraci. And the second half of the concert was performed by our steel band, which we started about 25 years ago."

"I have always been dedicated to performing works by Ithaca College students with my percussion ensemble," Stout

added. "A perfect example is that over the years, we premiered five works by Thom Hasenpflug. Another work was the first movement of Dan Levitan's 'Concerto for Marimba and Percussion Ensemble,' which was played at Ithaca College with Ted Rounds in the late 1980s when Giff Howarth was a freshman percussion major. Giff returned to perform this great work in memory of Ted, who passed away in 2016."

With so many concerts at Ithaca College during his nearly four decades there, does Stout have any favorites? "Keiko Abe's concert in 1981," he replied without hesitation. "Nexus performed here in 1998 and again last year. Bob Becker was here for the first time in

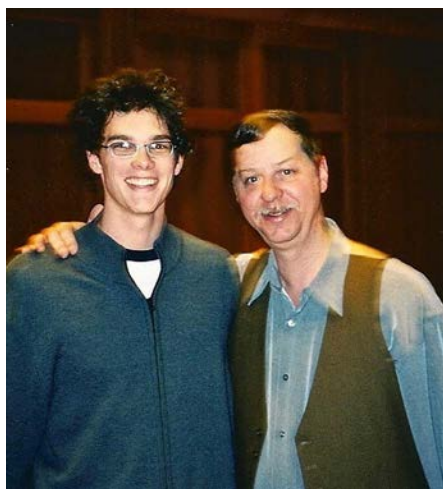
1993; Mandara Music [Valerie Naranjo and Barry Olsen] in 1998; Bobby Sanabria in 2000; and Tsuzaki Mutsumi in 2018. But those are only a few! In the past 38 years, I hosted 25 marimbists/xylophonists, 17 drumset artists, four timpanists, seven vibraphonists, 16 general percussionists, five steel drummers, two marching percussion clinicians, and 11 world percussionists!"

According to Conrad Alexander, Stout's colleague for nearly two decades, "Of the many concerts we have played throughout the years, there are three performances that stand out in my mind. In 2011, he wrote 'Outgoing,' which was modeled on the Bartok 'Sonata.' Instead of writing for two pianos, Gordon wrote the work for marimba, piano, timpani, and two percussionists, and I premiered the timpani part. His part was pretty much a piano part played on the marimba!"

"We also played Messiaen's 'Oiseaux Exotiques' together at Cornell a number of years ago," Alexander continued. "I was amazed how quickly Gordon learned the glockenspiel part. His ability to do that really impressed me. It was one of the first times I witnessed, and later understood, his complete command of mallet instruments."

"Over the last couple of years, as Gordon's retirement grew closer, many former students came back to play recitals and meet with our current students," added Alexander. "All of them, in their own ways, expressed the same gratefulness and gratitude that Gordon had given them the space to find their own voice and direction during their time at Ithaca College. His former students are doing everything imaginable in the music and business world. There is no doubt in my mind that this will be Gordon's greatest legacy."

Dr. Michael Truesdell, who will be taking Stout's place on the Ithaca College faculty beginning this fall, said that "Gordon has been a guiding light for anyone who has ever picked up a pair of mallets. I cherish his compositional voice, his direct and honest critiques, sentimental and fluid performances, and welcoming persona."



The future and past Professors of Percussion at Ithaca College: (L-R) Mike Truesdell and Gordon Stout. This picture was taken during Truesdell's freshman year at Lawrence University in 2004. *photo courtesy of Mike Truesdell*

"I refer to Gordon as my 'grand-teacher' because my former teacher, Dane [Richeson], was an Ithaca College graduate in 1983," Truesdell added, "and throughout my career I felt that Gordon was a caring mentor and respectful colleague. He certainly made numerous bounds forward at Ithaca College: the percussion curriculum, facilities, and instrument collection, to name a few. However, one of my great joys will be to inherit a percussion department that is utterly supportive, friendly, hard-working, and caring. The family-like environment can only come from a leader who intrinsically cares about each person in the program—their progress, development and future—and is willing to strategically put his own goals and agendas aside to help each student resound their own musical voice."

"Even though I know he'll be working just as hard as ever, I wish Gordon the very best in his well-deserved 'retirement,'" Truesdell said with a laugh. "And *thank you*, Gordon, for passing such a beaming torch to me!"

Conrad Alexander said that he always enjoyed going to Stout's home for personal events and studio parties. "He and Christy were always very giving of themselves. Sometimes Gordon would even demonstrate how he constructs his marimba mallets or show us various compositions he was working on."

"The biggest thing I will be taking from my time working with Gordon is the idea of just trying to be yourself," Alexander added. "I realized early on during our time together that Gordon was always trying to express his own voice in his own musical way. He was not driven by what others would think of him or of his music. He was, and still is, creating his art for his own personal satisfaction and reward. This realization has had a huge impact on me personally."

Stout says he looks forward to the next chapter of his life and career: "Practicing and composing every day—or not! I will continue to travel as the calls keep coming in, plus a few business ventures that will be announced in the near future. And especially giving some time back to my wife, Christy, who has supported me all these years!" **RIS**

2019 DAYS OF PERCUSSION®





PAS PROFILE – SARAH HAGAN

A drummer and former percussion instructor, Sarah Hagan joined the artist relations department at Avedis Zildjian Company in 2004, and she has worked her way up to the position of Director of Artist Relations, Worldwide for Zildjian and Vic Firth. During this time, Hagan has personally selected cymbals for top drumming luminaries and has been instrumental in building Zildjian's roster of artists representing a wide range of musical styles. In addition, as a member of Zildjian's Sound Team, Sarah works closely with the R&D and marketing departments on the successful development and launch of products. Sarah has been recently appointed First Vice President, Treasurer of the PAS Executive Committee.

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

Sarah Hagan: I started with snare drum lessons when I was 10 years old through a school lessons program. I had been asking to play drums for a few years, and my parents wanted me to start with the snare and learn to read music first. I took snare lessons for three years before moving on to drumset lessons, and it was a really great start!

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

SH: Cymbals! I know I am biased on this one, but there are so

many sounds, "colors," and options with cymbals. They can really make a piece of music what it is. Getting to understand the nuances in cymbal sounds over the past decade and a half, I have so much appreciation for how cymbals fit into a musical situation depending on what is needed from them. I absolutely love working with, picking out, listening to, and designing cymbals!



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

SH: I had two: Sheila E. and Dennis Chambers. I still remember the first time I saw each of them on television. Dennis was on a VHS recording of a Zildjian event, and seeing him play changed my life. I knew right then that I wanted to be a drummer and that I would do anything it took to play that instrument. Sheila E. was on MTV, and she was out front, standing up, singing, playing fantastically, looking gorgeous, and smiling, and I was in awe of her from that moment on.

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

SH: When I was about 14, I would sit behind the drummer in our award-winning high school jazz band and watch his every move. The band was killer and he was an excellent drummer. I had recently started playing drumset and was struggling with getting "off the page"—from so many years of snare lessons—in order to really feel and play jazz music, and I knew that I needed to study and listen, and the best way to do that was to be present during these rehearsals and performances. One day, the drummer for the band got sick, and the band director said, "Okay, Sarah, you're up!" The only song I remember clearly was "God Bless the Child," and it was my first time playing brushes. I will never forget the rest of the band turning around after that song and smiling at me and giving me nods of approval, and getting the big thumbs up from the band director. For the rest of the school year, that was my song and they called me up to sit in on it. The next year, the jazz band drummer graduated from high school and



Hammering cymbals

that seat was mine for the next four years. Some of my very best memories!

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

SH: My first drum teacher, Jeff Dodge, was key to my start in drumming. He was incredibly patient and encouraging. And then the father/son combination of my band director Tom Oliviere and his son Tod, who is now at Berklee College. Tom passed along his love and passion for jazz music to me; Tod was my first drumset teacher and percussion ensemble instructor, and he completely expanded my thinking on improvisation, sticking, dynamics, etc.

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

SH: I feel incredibly lucky to have a job that allows me to be playing music, discussing music, or listening to music for the majority of the day. From testing and playing cymbals, to researching new music and players, to putting together and attending video and photo shoots, every day is filled with music!

RIS: *What was your introduction to PAS?*

SH: I was introduced to PAS as soon as I started as an intern at Zildjian in 2002. The company was highly involved with PAS, and I was always a part of supporting Days of Percussion and preparations for PASIC, but the first convention that I actually attended was in 2007. It quickly became my favorite convention of the year because of the combination of manufacturers exhibiting and world-class performances and clinics.

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

SH: I wish all of them knew that PAS is more than PASIC. The great thing is that this message has started reaching more student percussionists over the last few years. I want them to know about all of the programs and opportunities that PAS offers.

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

SH: The first section I read is usually the feature or cover story. They are always interesting and informative!

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

SH: The cymbal that Armand Zildjian signed for me the first time I met him back when I was in high school. He took the time to talk to me about music and drumming and what I preferred in a cymbal, and then he gave me this beautiful gift. It is framed in my office, and I look at it every day and am reminded about the Zildjian legacy that we carry on and are a part of.

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

SH: Spending time with my family, traveling, and having adventures!

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

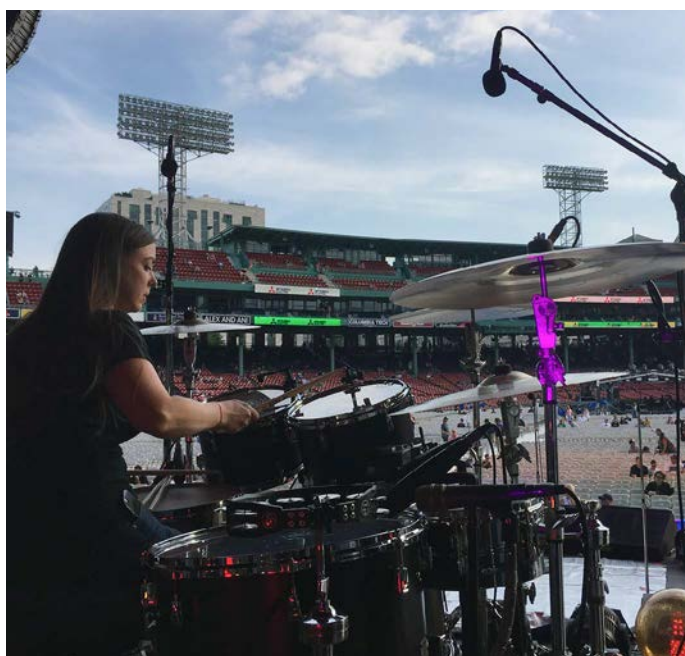
SH: I use the "scan" button on the radio every day, and stop on anything that catches my ear, so I get a bit of everything and keep up with new music that way. I always stop on Led Zeppelin though; that is a rule!

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

SH: The first app I open on my phone each morning is Instagram. It is the best way to keep up with what is happening in the world of drumset artists. On my computer it is definitely Outlook. Emails come in overnight from Europe and Asia, so I have a full inbox each morning.

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

SH: Relax! The best music comes from a creative mind, and the mind can't be as creative when it is over-thinking. **RIS**



Playing Matt Cameron's Pearl Jam kit at Fenway Park.

INDUSTRY NEWS

GROVER PRO PERCUSSION

Grover Named Manufacturer of the Year

The Small Business Administration (SBA) has named Grover Pro Percussion Inc. the 2019 Small Business Manufacturer of the Year for Massachusetts. Grover Pro Percussion earned the recognition for supplying the global music industry with locally manufactured percussion instruments for 40 years. Based in Woburn, Mass., Grover Pro employs a dedicated team of percussion specialists and production experts who have established the company as a market leader in the design, manufacturing, and exporting of percussion instruments across the globe. "We're honored to recognize Neil Grover, a world-class musician and world-class small business owner," said SBA Massachusetts District Director Robert Nelson. "Thriving as a local manufacturer for 40 years is a significant achievement in itself, but Grover Pro's export business has been a very important aspect of their success that has kept the company sustainable through the years."

"I am honored to receive this prestigious award," said founder Neil Grover. "Our products, which are heard on virtually every major motion picture score, Broadway show, and in concert halls around the globe, resonate with the superlative sonority of American made quality."

Grover is a renowned percussionist, music educator, innovator, and entrepreneur with distinct credentials in the entertainment industry. Grover's career highlights include performances with the Boston Symphony and Boston Pops, on iconic soundtracks such as *Indiana Jones and the Temple of Doom*, and with the rock band Aerosmith. In 2006, the Discovery Channel's "How It's Made" highlighted Grover Pro Percussion and introduced their products to millions of viewers around the globe.

Grover Joins RBI

On May 13, 2019, Neil Grover made an important announcement regarding the future of his business, which was founded in 1979. "Today, I am thrilled to share some very exciting news: Grover Pro Percussion is joining the RBI Music family of quality products. I believe that under RBI's proven stewardship, Grover Pro will continue to occupy a leading role in the percussion industry."

"I will continue to be actively involved with the business, and our manufacturing operation will continue to craft quality products. What will change is that we are now connected with RBI's other high-quality percussion brand, Toca. Together with Toca, we will synergistically be capable of filling the needs of a much wider range of top players and dedicated music educators."

KHS AMERICA

Harvill Named Marching Arts Artist Relations Manager

John Harvill has been active in the marching arts for nearly 30 years. He was a charter member of the eight-time WGI Independent Class World Champions, Music City Mystique, from 1995–2000 and joined their staff shortly thereafter. John was also a member of the Bluecoats Drum and Bugle Corps from Canton, Ohio. He has served on the percussion staff and design team for Father Ryan High School for the last 20 years, creating some of the most fun and memorable shows in WGI. John is also an active design consultant for high schools, independent ensembles, and colleges all over the United States. He is a graduate



of Middle Tennessee State University and resides in Nashville, Tenn.

"I am thrilled to join KHS America and work within the activity that shaped me into who I am today," Harvill said. "I'm beyond excited to give back to the marching arts."

YAMAHA

Yamaha Ensembles Win Nine Medals at WGI Championships

Yamaha-equipped ensembles made a strong showing at the 2019 Winter Guard International (WGI) Percussion and Winds World Championships, with nine awards going to groups exclusively using Yamaha marching instruments.

Yamaha ensembles earning WGI Percussion Championship honors include: Chino Hills High School Percussion Ensemble (Cal.), Gold in Scholastic World; Arcadia High School (Cal.), Silver in Scholastic World; Broken City Percussion (Cal.), Gold in Independent World; Pulse Percussion (Cal.), Silver in Independent World; Spirit Winter Percussion (Mass.), Bronze in Independent Open; Norwalk High School (Conn.), Bronze in Scholastic Open; Grand Blanc High School (Mich.), Gold in Scholastic A; Railmen Indoor Percussion (Neb.), Silver in Independent A; FIU Indoor Percussion (Fla.), Fan Favorite in Independent Open; and Dartmouth High School (Mass.), Fan Favorite in Scholastic World.

At the WGI World Championship Finals, Yamaha continued its tradition of awarding scholarships to two deserving WGI performers. The 2019 Yamaha/Dennis DeLucia Scholarship recipient was Sean Chen from Homestead High School in Cupertino, California. This scholarship is named for the acclaimed teacher, arranger, and clinician who continues to contribute both indoor and outdoor marching music. Hunter Mays from Licking Heights High School in Pataskala, Ohio won the 2019 Yamaha Music



Broken City Percussion, 2019 WGI Percussion Independent World gold medalists.

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

Dozens of Yamaha Performing Artists took part as instructors, adjudicators, ensemble directors, and mentors throughout the season. These included Mike Jackson and Kevin Shah from Broken City Percussion, and Matt Harloff from Avon High School Winds. **RIS**

UPCOMING EVENTS

JUNE 2019

Scott Kettner, Nation Beat plays The Meters

When: June 1, 8:00 P.M.

Where: Under Cover Music Festival. South Orange, NJ

Info: scottkettner.com

2019 DG New York Jazz Intensive!

When: June 7–10

Where: Drummers Collective, NYC

Info: danielglass.com/2019-ny-jazz-intensive/

Mantra Youth Percussion

When: June 8

Where: Weill Recital Hall, New York, NY

Info: Joe Tucker (joe@mantrapercussion.org)

Scott Kettner, The Living Art of Roberto Burle Marx

When: June 8–9, 1:00 P.M., 2:00 P.M., 3:00 P.M.

Where: NY Botanical Gardens

Info: scottkettner.com

JULY 2019

Summer Playlist: An Evening of Strings, Accordion, and Percussion

When: July 13

Where: Hempstead House & Rose Garden, Sands Point, New York 11050

Info: web.ovationtix.com/trs/pe/10365012 **RIS**

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

CLAIR OMAR MUSSER'S CANTERBURY MARIMBA, MODEL 500, SERIAL NO. 6002

Acquired from Leigh Howard Stevens, 2011-08-01

The Canterbury marimbas and vibraphones were the premier instruments designed by Clair Omar Musser for his company, Musser Marimbas, Inc., during the 1950s. The Model 500, with a 4.3-octave range, featured a contemporary design with dual, arched, brass resonators finished in a bright, burnished gold. The ivory-finished wood and metal frame had a streamlined shape, was decorated with gold-colored trim, and featured recessed wheels for an elegant appearance.

This Canterbury marimba was the personal instrument designed for and owned by PAS Hall of Fame member Clair Omar Musser, who then sold it to Leigh Howard Stevens, also a PAS Hall of Famer. The bars were constructed from Black Klyposeros (Cocobolo) trees personally selected by Musser on a trip to Honduras. This growth of Cocobolo hard wood originated on volcanic slopes that produced a high-density of solid resin in the bars. The bars are shaped and tuned in his patented, parabolic contour design. During the final year Musser owned his company, he instructed his chief tuner, Paul Fialkowski, to construct this instrument, "the finest ever built," for Musser's personal use.

The instrument features a unique Coat of Arms plaque. An additional feature on this instrument was Musser's "Thermodyne" tuning system, which allows the resonators to be easily tuned, depending upon temperature and humidity conditions, by rotating a screw mechanism. In addition, this instrument has a built-in "Electronic Marimba Metronome" that adjusts the tempo by rotating a dial.

Musser personally contacted Stevens by letter, dated January 1, 1980, and offered to sell him the instrument, which was then purchased by Stevens on May 23, 1980 for \$7,080. It was appraised later that year by Harvey Vogel of Lone Star Percussion at a value of \$25,000. The list price for this model in the 1950 Musser Catalog was \$1,095.



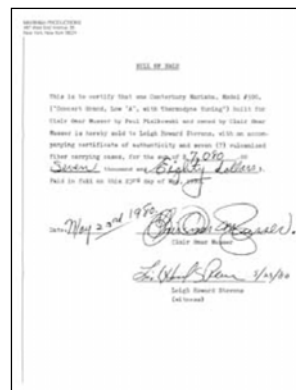
Electronic Marimba Metronome (arrow up = Largo, arrow down = Presto)



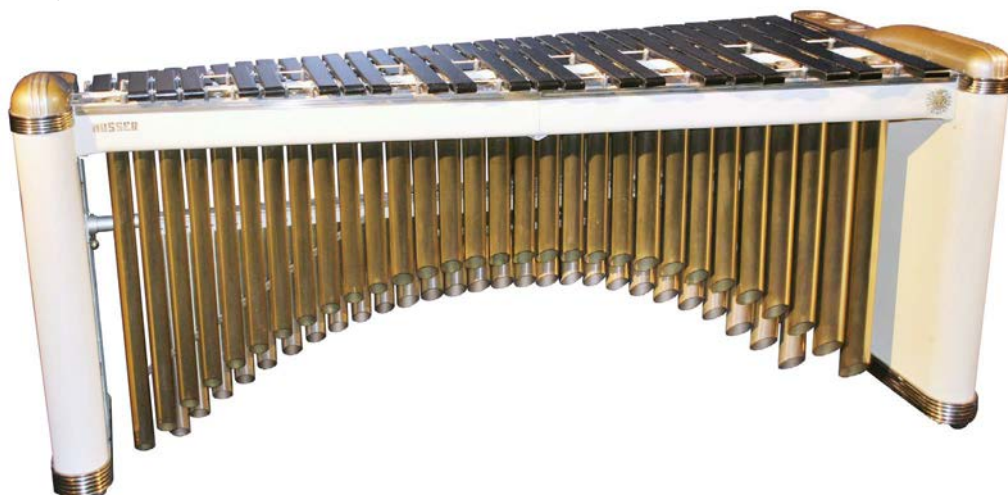
"Thermodyne" tuning system with gauges and adjustment screw



Musser's Coat of Arms plaque



Bill of Sale from Clair Omar Musser to Leigh Howard Stevens





2019 COMPOSITION CONTEST

The Percussive Arts Society is pleased to announce the 2019 Composition Contest which encourages and rewards composers who write music for percussion instruments.

2019 CATEGORY: SOLO MARIMBA

Awards:

- \$3,000 grand prize (up to two honorable mentions – \$250 each)
- Winning composition and Honorable mention(s) will be listed on the PAS website with composer's picture and bio.
- Winning composition and Honorable mention(s) will be listed along with review of work(s) in Percussive Notes of March 2020.
- Winning composition and Honorable mention(s) will be further announced at PASIC.
- Winning composition will be performed in the USA during 2020. Other performances around the world may occur based around availability of performers.

Deadline: August 1st, 2019

VISIT: bit.ly/compositioncontest



NEW

Concert Floor Bass Drums

The 9000 Series Impact Drums provide punchy, deep tones with excellent projection for concert hall or marching band applications. Unlike conventional bass drum stands, these stands can be set to place the top head at the ideal playing height and position without restrictions imposed by stand shape or size.

With four sizes from 18" to 24", these drums can be seen either as a low extension for concert toms, or a responsive high extension for concert bass drums. This gives users a wider choice of instrumentation for a variety of musical needs.

9000 Series Concert Floor Bass Drums

Sizes: 18", 20", 22", 24"



@YamahaMusicUSA



Visit 4wrd.it/FB9000 for complete details