

THE OPEN CLASS EXPERIENCE

Legends cover photo by Adrian Show

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SOCIETY UPDATE

BY JOSHUA SIMONDS

Summer is coming to a close here in Indianapolis, and with that we are ramping up our PASIC 2019 planning! We are excited to welcome some incredible artists to our great city and can't wait to share those with you! In the meantime, make sure to check out the Drum Corps International World Championship events held at Lucas Oil Stadium August 8–10. This is one of the most exciting outdoor events that take place throughout the summer, providing world-class experiences for their audiences and membership. Indiana residents are eligible for a discounted ticket as well, so don't miss out!

Last month we were honored to visit the Music For All Summer Symposium. The Summer Symposium welcomed students and educators from all over the country to share knowledge and learn more about their field. The Percussion Track at the Summer Symposium brought in some of the highest level of educators the percussion world has to offer and created a completely unique place for students and educators to learn from the best of the best.

Bands of America is now gearing up for their Marching Championships. This event is the highlight of the Fall marching band season and another outstanding event held here in Indianapolis the same weekend as PASIC! 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 our strategic partnerships, PAS has taken steps to bring more of the marching arts to PASIC with clinics, masterclasses, concerts, and much more. In addition, competing in PAS's Individual and Ensemble (I&E) event is a great way to experience PASIC while saving money on your registration. Make sure to sign up early, as space is limited.

I encourage you head over to our PAS Facebook page for more PASIC19 artist announcements, and I hope to see you November 13–16 at PASIC in Indianapolis, Indiana!

Joshua Simondy



Joshua Simonds

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THE OPEN CLASS EXPERIENCE

BY TRACY WIGGINS

Throughout its history, Drum Corps International has created various divisions for its corps. For much of the time, this has included a separation of World Class groups (formerly Open Class or Division I) from the Open Class (formerly A and A60, or Division II and III). In the early years of DCI, these divisions were separated by size, with set limits to membership numbers, such as A60 or Division III being limited to a maximum of 60 members.

Recently, DCI adopted a system with only two divisions: World Class and Open Class. The rules regarding size of the corps are the same in each division; the differences are seen in the length of the tours, the operating budgets of the organization, and in some instances the age of the members. Not surprisingly, much of the marketing and media is geared predominately towards the World Class groups, so one has to search further to find pictures, videos, livestreams, etc. of Open Class groups, reducing the exposure that the general marching world gets from the Open Class corps.

Currently Drum Corps International has 23 World Class Corps and 24 Open Class Corps. Many World Class corps are well known throughout the marching world for their level of performance and innovation. But the Open Class division has grown over the years to a point where the quality of their work often has these groups on a competitive playing field with their World Class peers. In addition, Open Class shows are every bit as innovative and entertaining as those found in World Class.

As the end of another exciting DCI season approaches, this is a great time to look at the role that Open Class serves in today's DCI. I had the pleasure to connect with instructors who have



Legends Drum and Bugle Corps. Photo by Adrian Show



Southwind Drum and Bugle Corps. Photo by Hunter Heeke/Southwind Drum & Bugle Corps

both taught and performed in the Open Class ranks to get a taste of some of the benefits of membership in Open Class. Many students throughout the history of drum corps have begun their careers in Open Class groups, gaining invaluable experience before moving into the World Class ranks. Many others have found

their home in Open Class and stayed with their corps families through their age out.

Tracy Wiggins: Please tell us about your marching background, including both Open and World Class marching and teaching experience.

Elanders Frazier: My marching background includes Eminence (WGI Percussion Independent Open in 2003), Spirit from JSU (Division I in 2004-05), and Music City Mystique (WGI Percussion Independent World in 2006-07). My teaching background is with Southwind Drum and Bugle Corps from 2016 to the present.

Troy Breaux: I marched snare drum for three years in the Phantom Regiment (1987-89) under Marty Hurley and John Wooton. I was then arranger and caption head of a Division II corps from Hammond, Louisiana called Expressions in 1990-91. My good friend Jeff Prosperie was there for the first few years of the corps inception, and I took over when he joined the staff at Phantom. After that, I was out of the drum corps activity for many years as I attended graduate school, taught high school, and eventually taught at the college level. It wasn't until the start of Louisiana Stars in 2014 that I returned to drum corps.

Zachary Odom: Southwind, Chattanooga Independent, The Cadets, Music City Mystique. I've also taught at various high schools including my own high school.

Quinten Bagby II: I marched at Pace High School 2013-2016, Southwind Drum and Bugle in 2016, Equinox Percussion in 2017, Madison Scouts in 2019, and Music City Mystique in 2018–19. I currently teach at Gulf Breeze High School, and this is my first year teaching.

Michael Sudduth: Louisiana Stars 2015 (snare); Boston Crusaders 2016-2017 (snare); Southwind 2019 (staff).

Landon Ewers: I played snare drum with Northern Aurora (NA) from Saginaw, Michigan in 1995-96. At the time, NA was a Division III corps with a maximum membership of 60 performers. I played snare drum with the Santa Clara Vanguard (SCV) in 1998. At the time, SCV was a World Class corps with a maximum membership of 128. I was the percussion supervisor at Dimensions Drum and Bugle from Grand Rapids, Michigan in 2002 and have been the percussion supervisor

Tap to play Video



Louisiana Stars hit the lot before taking the field in Open Class championship competition. Video courtesy FloMarching



Southwind Drum and Bugle Corps. Photo by Hunter Heeke/Southwind Drum & Bugle Corps

at Legends Drum and Bugle Corps from Kalamazoo, Michigan from 2007 to present.

Wiggins: What were the most direct benefits to your future in World Class that you gained from Open Class?

Frazier: I believe my largest strides were being humbled. I came out of high school from a scholastic-world group, and going into an independent open ensemble I was humbled by the talent and the amazing teachers. I learned so much in my first year out of high school that it set me up for success for my first drum corps experience. I would not have made it without

those experiences and that wealth of knowledge.

Breaux: While this question is not directly applicable to me, in today's drum corps climate, most students have to march Open Class for a year or two in order to get the experience to go on and make a World Class drum corps. In my day there were not as many people auditioning, and the performance level was not what it is today. My first audition was at Phantom Regiment, and the first live drum corps show I ever saw, I was in! In my position now, we end up training many students only to see them go on to World Class. That is the challenge of building a program



Louisiana Stars. Photo by Kaylee Friou



Legends Drum and Bugle Corps. Photo by Adrian Show



Southwind Drum and Bugle Corps. Photo by Hunter Heeke/Southwind Drum & Bugle Corps

in Open Class; you don't always have very many veterans, so you are almost starting over every year. That's okay, though; we want to see the kids go on and be successful.

Odom: My drive and determination to be my personal best in all aspects of my life was what I gained in my Open Class experience. So much in drum corps is strictly mental, and if you can be 100% on top of your mental game, the physical side will fall into place with correct effort and persistence.

Bagby: Through marching in an Open Class corps, I grew as an individual. A few examples of personal growth include the knowledge to strategically plan and execute that plan, effectively communicate with other individuals, and sustain high levels of mental focus for any amount of time. These are skills that not only helped me in World Class, but also in life. Because the drum corps lifestyle is relatively the same in both classes, I had an idea of what to expect. The personal growth and maturity previously gained was directly applicable to the World Class environment. Having this maturity allowed me to be much less stressed and to truly enjoy the experience.

Sudduth: Before I marched my first summer of Open Class, I was cut from the Spirit of Atlanta snare line three separate times before making the Louisiana Stars snare line. I was 18 when I marched my first season of drum corps and, to be honest, I wasn't ready for the length of the World Class season. Doing a season of Open Class not only got me ready for the mental endurance a full World Class season demanded, but also gave me the confidence to go out for a higher placing group, which let me march Boston Crusaders the next season!

Ewers: The most direct benefit my NA experience provided for my future at SCV was the development of a "world class" standard. This came from the exceptional instructional staff employed at NA at the time. This has in turn informed the approach used in the Legends percussion department; there is no reason for the Open Class

experience to be less mature or less excellent than a World Class one.

Wiggins: What were the most notable differences between the World and Open classes?

Frazier: The largest difference I have noticed is access to resources and the amount of time that we rehearse. We have a lot less time to perfect the same amount of product, so we have to be much more efficient about what we do, how we write, how we design, etc. The students are typically younger, so that always presents a challenge, but that is a variable that we cannot control.

Breaux: Budget is a big difference. This can pose many challenges both in terms of equipment and staffing, and as stated earlier, in retention. Having experienced members makes a huge difference.

Odom: The biggest difference from Open to World Class for me personally was the limit I was pushed to. I say this due to my age and lack of experience at that time. Another contrasting difference I experienced was the level of instruction I received. By no means am I saying the instruction I received in my Open Class experience was subpar, but as my skill level grew over time, I was able to receive higher level critique and understand things at a much more in-depth level.

Bagby: Every drum corps works hard; they all push their members to achieve greatness. The difference between Open and World Class is the extent to which the members are pushed. Because World Class members are theoretically more mature or have already experienced some form of personal growth, they are able to be pushed at a higher level. When individuals reach their "wall" or the point at which they cannot be pushed further, they have found their limit. Once the limit has been reached, the goal is to push members slightly beyond what they believe they are capable of. This process expands the members' capabilities and allows the instructors to push the ensemble even



Louisiana Stars. Photo by Troy Breaux



Legends Drum and Bugle Corps. Photo by Adrian Show

further later. In World Class corps, this process is not only more intense and more frequent, but it also involves less recovery time. Although every group works hard, I personally can't think of an activity that pushes individuals as much as World Class. It is important to note that some groups work much harder than others, and this is a direct result of the culture of the group. Not every World Class group pushes their members harder than Open Class groups; these are just my observations from experience between Southwind and Scouts.

Sudduth: There are a couple of differences between the Open and World Class levels, one being the length of move-ins and tour. During a lengthier drum corps season, groups have more time to get into the nitty-gritty of the technical stuff, which in turn lets them do more difficult drill, music, choreography, and have an overall higher production quality. This leads to the second difference between the two classes, which is the difficulty of the show contents. My World Class experience was a lot more difficult than my Open Class experience, and even



Southwind Drum and Bugle Corps. Photo by Hunter Heeke/Southwind Drum & Bugle Corps

though the day-to-day schedules were fairly similar, the physical and mental demands of a World Class show were significantly greater.

Ewers: There were two key differences between my two experiences. The first difference was the talent level of the performers; better players were auditioning for SCV. The second difference was the perception the performers held of their own ability to succeed as well as the demand for their neighbors to succeed. This created a more pressurized situation as members endeavored to live up to a particular type of preconceived notion about what it meant to occupy a position in a World Class corps.

Wiggins: What do you see as the biggest pedagogical differences between Open and World Class?

Frazier: I think my approach is typically just being aware of my students' retention level and knowing how much I can accomplish in one season. We typically set out to hit one major goal over the season, and if we can achieve that goal, it sets us up for the next year. I don't think we try to teach "less," because that's a detriment to the educational process. I think I just take opportunities to say, "Here is the material and here is the goal for today; if we get through more, that's up to you. Let's get started!"

Breaux: For me, the biggest challenge is the potential disparity in performance level. Some years we have some really strong sections, and others not quite as strong. The skill sets and skill level of the students can make the design process a little tricky. I usually find that, especially in the front ensemble, not all members are prepared to perform extended techniques. So, the pedagogy needs to be very fundamental and basic, while still keeping the better players challenged.

Odom: The biggest pedagogical differences I experienced is the method behind the way instructors present information. At an Open Class level, typically with students who have less experience, instructors need to present information in a much easier-to-grasp method. Another difference I experienced was the level I was held to as a performer. At both levels I was held to an extremely high standard; however, there is still an extreme difference between those two standards.

Bagby: The largest difference in teaching styles between the two classes is the extent to which instructors explain information. In Open Class, the "big picture" of concepts are of great priority. For example, when teaching snare drum, an Open Class instructor may explain how the players should turn their wrists to achieve the desired stroke. In World Class, the instructor would talk about the individual muscles inside of the wrist, where/ what the students should feel when using their wrist, how using the wrist affects the finger and forearm muscles, how to transfer between wristfinger-arm usage to maximize muscle efficiency, etc. The amount of detail involved within World Class instruction is extraordinary. I believe this reflects how members of World Class are more mature individuals and musicians than those in Open Class; mature individuals can understand and apply deeper concepts.

Sudduth: Every year I marched drum corps I loved my staffs. They were all different in terms of rehearsal intensity, approach to technique, and philosophy to life, but they all had one thing in common: they cared about the students they taught and were going to do everything they could to help get them to the next level—in drumming and in life. Getting the opportunity to teach drum corps in the 2019 season has shown me how much of an attitude trickle-down there is from the attitude of the caption head, down to the sub-caption staff members, down to the members, and into the playing. At the end of the day, it's an educational experience that pushes everyone to be the best version of themselves that they can possibly be.

Ewers: Instruction is quality if the teachers are able to meet the performers where they are at and take them where they can go. The best pedagogical approach is the one that is going to help the students the most. I think the quality of the approach is more dictated by the capabilities of the staff and less by the classification of the corps.

Wiggins: What is the biggest misconception surrounding the Open Class experience?

Frazier: I believe the biggest misconception is the educational experience and the dedication to the product. I strive to give every member a well-rounded education—an education that they can be proud of regardless of their prior experiences and regardless of their planned future experiences. I want them to be proud of what they are doing now and be able to enjoy the success of their knowledge and improvement.

Breaux: I think there may be a percep-

tion that Open Class is not as competitive as World Class. I walked away from the drum corps activity many years ago partly due to the fact that I did not like teaching music to young people in such an overly competitive environment. When I was approached by the individuals who were interested in starting Louisiana Stars Drum and Bugle, I said yes because the motives were all for good reasons: to give young people in our region an affordable opportunity to have a great music and educational experience close to home at an affordable price in a fun and "less competitive" environment. However, as soon as we experienced a little bit of success, the pressure to be competitive just to continue to recruit became very evident. There are some really good drumlines in Open Class.

Odom: I believe the biggest misconception of the Open Class experience is that people think open class is not "real" drum corps. They believe that you can only get that experience from a World Class corps.

Bagby: I believe individuals, especially younger individuals, are too immersed in the words "Open Class" and "World Class." They make comparisons based solely on classification and do not include many other factors that go into being a member of any group. Such factors include: the experience members gain from performing with the group, the knowledge gained from playing an instrument for extended periods, the personal growth and maturity a member experiences, and the memories gained that will last a lifetime. For drum corps, the lifestyle is relatively similar between Open and World Class corps. Each season members march greatly prepares them for the following season. Additionally, by marching any corps, a member will mature as an individual and as a musician. World Class drum corps are looking for these mature individuals. While some high schools may supply experience that propels individuals to immediately become World Class members, a large majority do not. Marching an Open Class corps



Legends Drum and Bugle Corps. Photo by Adrian Show

will help individuals grow, mature, and push through to the next level. However, because a large majority of individuals judge Open Class solely on their classification, they miss an amazing opportunity to gain experience and build their drum corps resume.

Sudduth: I think the biggest misconception about Open Class is that it is easier than World Class. During my transition to World Class, the experiences were fairly similar in terms of the day-to-day activities. The only difference was the amount of time on the road; Open Class was about 30 days, and World Class was about 90 days. With Open Class having a shorter summer schedule, they have to be more diligent in the off season and at rehearsals.

Ewers: I think the biggest misconception about the Open Class experience is that it is in some way less mature or less excellent than the World Class experience. If the administrative infrastructure is healthy and the instructional staff is talented and well-coordinated, the perceived differences between Open Class and World Class begin to crumble very quickly.

It is my hope that this article gives a little more insight into the world of Open Class DCI. There are many opportunities available for students to become involved in drum corps outside of the World Class category. It would be an oversight to not also mention the world of Drum Corps Associates (DCA), which allows students to get the drum corps experience in a weekend-only schedule. This works particularly well for college students who need to work during the summer, wish to teach camps, or do not feel that they can afford the time or expense of a DCI tour. And of course, the fastest growing scene in the activity is WGI. The marching arts hold many tools for the development of percussionists, and at any level students can get great instruction and a great experience. I encourage you to find the right spot for you, and go for it!

Tracy Wiggins

is the Associate
Director of Bands/
Coordinator of
Percussion Studies
at The University
of North Alabama.
He has performed
with the Black
Gold and Free-



lancers Drum and Bugle Corps, as well as teaching with Delta Brigade, Northern Aurora, and Carolina Gold. **R!S**

AN ANTI-PROCRASTINATION TOOLKIT FOR TODAY'S PERCUSSIONIST

BY LAUREL BLACK AND MICHAEL CERRETO

t is very easy to put off work that is not urgent at "this moment." You see your instrument in the other room waiting for you to start practicing for the concert next month. But that's next month; there's plenty of time. You spot your phone on the table. It looks more fun than the instrument in the next room. So you start Snapchatting, Instagramming, YouTubing, binge watching, iMessaging, and Facebooking. You go for a run, cook, clean, walk the dog, and even clean the lint from your dryer. You procrastinate with a capital P and start your journey into a vicious Procrastination Cycle.

PROCRASTINATING, STRESSED, OVERWHELMED

Procrastination is a reactive choice of inaction. When we procrastinate, we are ruled by our emotional reaction to a task. Tim Pychyl, author of *The Procrastination Puzzle* and host of the "I Procrastinate" podcast, hypothesizes that we procrastinate due to any of the following reactions to a task: it's boring, frustrating, difficult, ambiguous, unstructured, we don't find the work process fun, or we find no personal meaning in the work and/or task.

But procrastination doesn't work alone.

The Procrastination Cycle is a trifecta of emotions and behaviors you journey through that includes procrastination, stress, and feeling overwhelmed. No matter which emotion you start with, you eventually make your way through all three stages. Sometimes procrastination leads to mild stress, but if practice is delayed too long, you can feel completely overwhelmed in short order. If you doubt your abilities, you may feel overwhelmed, then procrastinate and find yourself very stressed out.

Staying in the Procrastination Cycle too long can lead to increased anxiety, panic attacks, and even depression as you feel less and less in control of your music and future. It can even make you feel isolated from others because you worry about letting people down.

PROCRASTINATION IS A CHOICE

Procrastination is a choice grounded in worry. You are worried that you will fail. You may be worried that you will run out of time to finish the task, or time to do the things you want to do that aren't related to the work. Some tasks will require a sacrifice in certain areas, but the sacrifice is temporary.

REVERSING PROCRASTINATION

The process of reversing the cycle of procrastination is best initiated by identifying the most obvious root cause. If you're feeling stressed, make a weekly plan. Planning by the week will help you see the best times to practice so you feel fully engaged instead of rushed or tired. Daily planning of practice can be too spur-of-the-moment, as some days are far busier than others.

If you're feeling overwhelmed, *breathe*. What you are feeling is temporary and will not last forever. Visualize a time you successfully handled all responsibilities and the satisfaction, joy, pride, or happiness you felt at that time. Feel it in your body as if you returned to that very moment.

If you are currently procrastinating or on the precipice of it, consider the impending stress if you choose not to get to it, figure out something task-relevant you can achieve in five minutes, and release your attitude about the task. You can do it; just get started!

BREAK FREE

Each day is a great day to rededicate yourself to your personal mission and musical aspiration by setting goals and committing to the work needed to reach them. Today is a great time to look back on all you've accomplished in the last few months and evaluate ways to find the same—or better—success more efficiently or in a less stressed fashion. Though it can be a tough pill to swallow, procrastination is a choice. Now is a great moment to honor your musical self by choosing action instead.

RESOURCES AND LINKS

PercussionMind Newsletter: percussionmind.org
Tim Pychyl: carleton.ca/psychology/people/timothy-a-pychyl/
The Procrastination Puzzle: samuelthomasdavies.com/booksummaries/self-help/solving-the-procrastination-puzzle/
I Procrastinate: iprocrastinate.libsyn.com/

Laurel Black is a percussionist and collaborative pianist, and Instructor at James Madison University. She serves on the PAS Health and Wellness Committee and previously co-hosted the @ percussion podcast. Visit her site at laurelblackmusic.blogspot.com.

Michael Cerreto is a Performing Arts Psychology Counselor with A Talented Mind Clinic in Virginia. He helps performing artists overcome mental and emotional obstacles to achieve their full potential.

Laurel and Michael are the founders of PercussionMind, a research and coaching organization that helps percussionists and all musicians reach their potential by effectively managing their mind, emotions, and

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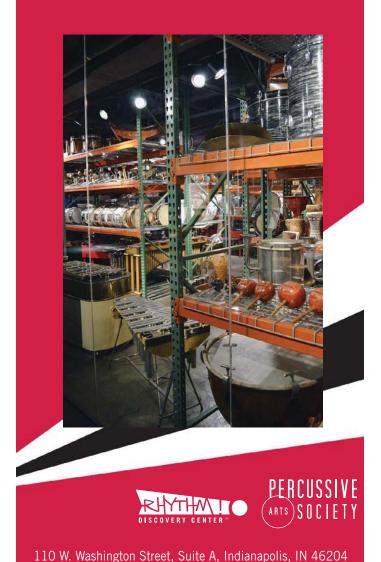




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UNDERSTANDING TRITONE SUBSTITUTIONS

BY JOHN MARK PIPER

Inderstanding the basics of tritone substitutions and how they typically function is an important aspect of music. Having good command of this harmonic alternative can help a musician's reading, hearing, performing, and memorizing music.

First, it is important to understand what a dominant chord truly is. You and your students probably already know that the dominant chord is the "V7" chord. But why? The word "dominant" means "ruling, governing, or controlling; having or exerting authority or influence." When I explain the "dominant" chord to my students, I always include the following fundamental demonstration that I believe helps to solidify an understanding of dominant chords and their tritone substitutions.

- 1. Play the C major scale up to and stopping on the note "B" and sustain it. What does this note (B) want to do? Anyone with a musical ear will hear it wanting to continue and finish on "C." This is very "dominating" and almost requires a resolution to C.
- 2. Play the scale beginning on C (above middle C), descend to the note F, and sustain. Like the first instance, this note wants to continue down to E, the third of the key.
- 3. Play the notes F and B together and resolve them simultaneously to E and C; it sounds like a cadence to C major. This explains and demonstrates why the function of these notes together is referred to as "dominant."

Adding the common-tone pitch G to the two notes in this demonstration creates a complete V7 to I cadence. If necessary, mark the fourth and seventh degrees (F and B respectively) on your vibe or other keyboard with a small piece of tape or paper to follow the next part of the demonstration more easily.

- 1. Follow the same steps in the key of G-flat (the pitch a tritone away from C).
- 2. Note that the "dominant" pitches will be the same but have switched identities due to the different roots: the third of the V7 in C (B) is the flat seventh of the V7 in G-flat (C-flat), and the flat seventh of the V7 in C (F) is the third of the V7 in G-flat.

While the roots of these two chords are drastically different, this demonstration clearly illustrates that the functional pitches of each are not, allowing for the potential functional substitution. Being able to wrap your mind around the dominant chords and their tritone substitutions can be tricky at first, but following are a few exercises that will help. Try to always know what you are doing intellectually as well as recognizing the patterns and sounds that are created.

Basic Tritone Substitution Pattern: Bass note plays both roots of each tritone.



Tritone Pattern with octave variation of tritone.



Basic two-bar tritone pattern modulating up in half steps.



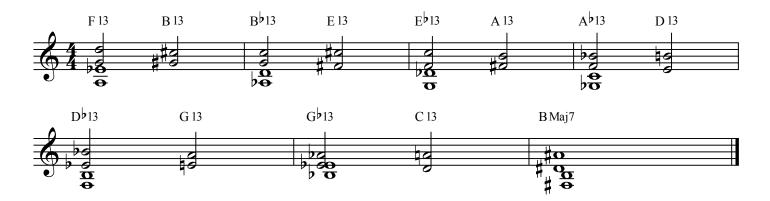
Basic tritone substitution pattern modulating by major second.



Basic tritone substitution pattern modulating up by major thirds.



Exchanging upper structures of dominant tritone substitutions.



The previous exercise has identical notes as the following exercise. However, applying a different root creates different color, texture, and names.



John Mark Piper (aka PIPERvibe) is a concert solo vibraphonist, inventor, composer, educator, and author of *Shapes and Patterns of Music – Vol. 1, 2, Shapes and Patterns of Music – Prologue*, and numerous educational magazine articles and solo vibraphone works. Piper also serves on yearly deployments to Antarctica as a Lieutenant fire fighter and Paramedic Rescuer with the Antarctic Fire Department, the Antarctic Search and Rescue Team, and the USA and New Zealand Joint Search and Rescue (SAR) Team. **R!S**



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WHAT I WISH I HAD KNOWN EARLIER, PART 6A: TAMBOURINE

BY ALEX FRAGISKATOS

The tambourine is another instrument for which basic technique often eludes young percussionists. There are many ways to properly to play the instrument, but just as many (or more) ways to play it poorly. As with most percussion instruments, context determines the most appropriate approach. This article will introduce several of these proper approaches to concert tambourine performance, along with the contexts and correlating technique, while Part B (October 2019 R!S) will deal primarily with soft, delicate playing and tambourine rolls.

First, it is important to understand the two most common types of tambourines: the "traditional" tambourine and the "rock" tambourine. The traditional tambourine is most commonly used in concert band and orchestra. It has a head and jingles that lay nearly all the way around the instrument. The rock tambourine, on the other hand, is typically headless, and often has an extended portion without jungles where it should be held. Many rock tambourines form a half-circle with the held potion curving inward, similar to a crescent moon. The rock tambourine is generally more suited for rock/pop music that requires steady sixteenth notes produced by shaking the tambourine back and forth. This article will focus on the traditional tambourine, as it requires more specialized techniques.

For one-handed playing, hold the tambourine with your non-dominant hand at the point in the frame without any jingles. Often, there will be a hole in the side of the rim in the middle of this section; this is not for your fingers or thumb, but rather to allow the option of mounting the tambourine on a cymbal

stand. Place the thumb on top of the head and let the fingers gently wrap around underneath; the fingertips should touch the inside part of the hoop, NOT the underside of the head. Do not hold the tambourine so tightly as to restrict its free vibration. Raise the tambourine in the air in front of the body, about chin-height, with the head of the instrument facing towards the body. Angle it at about a 45-degree slant such that the jingles are resting in position and make no residual sound when the instrument is not being played.

For general tambourine playing, strike the head of the tambourine with the fingertips near the rim, using any combination of fingers, with the thumb tucked behind (like a sock puppet). Use fewer fingers for softer dynamics and more for louder dynamics. To play even softer, you can rest the heel of the hand on the center of the tambourine and strike the edge with fingertips. Playing this way mutes the tambourine head, drying up the resonance for a softer sound.

For loudest playing, use an open hand in the center of the head or strike the tambourine with a flat fist, like knocking on a door. To ensure a quality sound and avoid damaging the head when playing with the fist, strike the head near the center with the heel of the hand and the flat portion of the fingers between the knuckles. Regardless of method (fingers, flat hand, or fist), always make sure the playing hand moves toward the tambourine, not the other way around; keep the tambourine stationary.





Tap to play Video



When presented with fast and loud rhythmic passages, one hand might not be enough. In these cases, the tambourine may be played by alternating between the fist and the knee. The tambourine can be played either right-side up or upside down and on whichever knee you feel most comfortable. The tambourine should be angled away from the body over a bent knee (foot resting on a low chair or stool). Keep the forearm firm by bending at the elbow, and strike the tambourine with the fist near the center on all beats (1, 2, 3, 4, etc.) and off-beats ("&s"). For e's and a's, strike the knee with the tambourine directly on the other side of the head, opposite to where it was struck with your fist. Designating the fist for beats and &s, and knee for e's and a's, will achieve a smooth coordination and sound, no matter the rhythm.

Tap to play Video



A majority of passages, from soft and loud at slow to moderate tempi, to loud at fast tempi, can be properly performed using these techniques as specified. Being comfortable with each will sufficiently prepare you for most situations.

In Part B of this topic, we will primarily explore how to play delicately and quickly, and how to execute proper tambourine rolls.

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. R!S

THE FREELANCE GIG: HOW TO PREPARE AFTER YOU GET THE CALL

BY AARON GRAHAM

It is always very exciting when you get that phone call or email from a director or personnel manager with an invitation to join a local ensemble for an upcoming gig. That moment is typically followed by a stark realization that in a short time (generally a week, maybe two if you're lucky) you will be expected to know your music well enough to prepare for a concert within a few short rehearsals. The most successful professional musicians achieve their prosperity by learning how to prepare their part inside and out, as well as all other facets of the musical experience, so that they are prepared for any possible scenario.

Following are several methods of preparation I have found to be successful in preparing for a freelance gig with large ensembles, although they are applicable to any type of musical preparation. I will divide these methods into three categories: Know Your Part, Know What to Listen For, and Know Who to Watch.

KNOW YOUR PART

Learning your notes is an obvious preparation to include here, however, there are many more levels beyond knowing your part than simply learning the surface level notes on the page. Imagine that you were just emailed your music, and this is an excerpt from one of the works:



After learning the notes at the written tempo, I take many more steps to ensure I am prepared for however a conductor might want to perform and rehearse this passage. I learn the work at many varying tempi—usually up to 20 metronome clicks faster or slower than what is written. You may encounter a conductor who absolutely loves a particular section and takes it incredibly slow to fully relish in its "magnificence."

I then listen to multiple recordings of the work, usually at least five or six, and try to find varying styles of performance to better prepare myself. If you are able to study the score while listening to recordings, this is perhaps the best way to learn the piece inside and out. I am always sure to translate the expressive texts and terms, and I try to imagine a few different ways of expressing that feeling through my playing. In this example, if the conductor stopped and asked you to play more *animato*, how could you do that? I also try to be prepared to play a part in a different style in case the conductor asks me to make some adjustments.

The country of origin of the composer is also worth consideration in interpreting certain aspects of the music. If the previous example was written by a French composer, I would play the grace notes much differently than if it were by a German composer. Should those grace notes be played on the beat or before the beat? Many of your interpretive questions will likely be answered through listening to several recordings.

One final preparation I like to keep in mind is to be prepared for any possible changes in the conducting pattern. For example, if the conductor is conducting this excerpt in a "2" pattern and then switches to a "3" pattern in the next-to-last measure to emphasize the hemiola, that is something that shouldn't surprise you.

KNOW WHAT TO LISTEN FOR

While learning your own part inside and out ensures that you are prepared to perform it in any fashion that might be called upon, knowing what to listen for and how your part fits into the rest of the ensemble is paramount. Score study (if you have the opportunity to do so) will greatly assist you in this area. Sitting at home listening to a recording provides a vastly different sonic experience than actually being on stage in the middle of the ensemble, and you should be prepared for that by always knowing what to listen for, and who to take cues from.

Sometimes cues are written into our music, but unfortunately, not all cues are helpful. If you are at a loud, climactic section of a work and you have been given a 2nd flute cue right before your entrance, there is little chance you will hear it. I always envision myself on stage, picture who will be set up near me, and as I listen to recordings, I try to find cues to take from those parts so that I know I will be able to hear them.

Consider an excerpt from a popular symphony I recently performed:

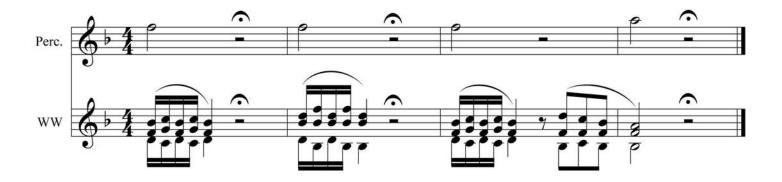


I was timpanist in this particular scenario, and I was given cues for the melody line. Without knowing that there was an accompaniment in the cello grouped in triplets occurring before this entrance, I may have not played in time with the rest of the ensemble when my triplets began. Although the cue provided was slightly helpful, it was more advantageous to me to listen and watch for the cello, who were setting me up in terms of timing. I also chose this example because although it is easy to hear this cello accompaniment on stage, in most recordings it is a difficult part to hear—another common challenge you may face in score and part preparation.

One of the first aspects we are taught in balancing within an ensemble is always knowing which part has the melody line and which parts are accompanying that line. Whether you are part of the melody line or the accompaniment, you can learn a lot from listening to others who have the same role as you. One aspect of performance that seems to be unique to each large ensemble is the interpretation of dynamics. You may have your sense of how loud a *fortissimo* whole note should sound, but as soon as you get on stage and play the first notes with a new ensemble, you should be adjusting to fit within the dynamics of the rest of the ensemble. In the previous example, perhaps you are preparing to play with a smaller orchestra who always strives for a large sound, so the quiet dynamics may be played a little louder than you might think. These types of adjustments are made in the moment of rehearsal, and if you are adequately prepared to play your part in any way possible, it should hopefully not be of any difficulty. Also, if it is possible to know who some of the long-time members of the ensemble are, I generally try to take cues from them in terms of dynamics, style, and following the conductor's pattern (which can sometimes be hard to follow).

KNOW WHO TO WATCH

One final preparatory step I always take is to search the music for any entrances or sections where it may be more helpful to watch someone in the ensemble rather than the conductor. In musical sections where the tempo and pulse are clear, it is easy to follow the pattern given by the conductor and stay in time with the rest of the ensemble. However, there may be isolated instances where you enter with a certain member or section of the ensemble, and simply watching them instead of the conductor can sometimes make it much easier to play together. We learn early on to follow members of our section for cues in breathing, dynamics, and synchronized entrances, but be aware of synchronized entrances with members outside of your section as well. Let us look at one final example—an excerpt from a popular orchestral work:



This is a quiet, exposed, and delicate entrance between the glockenspiel and woodwind section. I was performing the glockenspiel part, and knowing that woodwind sections are typically quite animated when breathing and entering together, I simply watched the woodwind section throughout this entire passage and could easily see when to come in on my single notes.

I also go one step further, and after finding cues to watch for such as this one, I then envision myself set up on stage so I can practice knowing approximately where to look when anticipating these entrances. It may sound silly, but in the practice room I go so far as to actually practice looking up from my music in the general direction of where I will take cues from on stage.

I have found these preparatory methods to be very useful in my experiences playing in large ensembles with minimal rehearsal time. I believe that preparation is half the battle in successfully performing in circumstances such as this, and as I have progressed through my musical career, I find myself in these situations more often than not. Anything you can do to not only make yourself more comfortable in the moment of rehearsal, but also to prepare yourself for any possible musical scenario will ensure a much more relaxed and enjoyable musical experience, not only for you, but for the other members of the ensemble, and for the audience as well.

Aaron Graham is an award-winning performer, composer, and educator. He is a Doctoral Fellow at the University of British Columbia, where he also teaches percussion courses. Aaron's original compositions have been performed across the U.S. and Canada by university and professional ensembles. An active educator, his teachings and reviews have been published in *Percussive Notes, The Instrumentalist*, the *International Journal of Music and Performing Arts*, and at The National Conference on Percussion Pedagogy, BCMEA Music Educator's Conference, Muscan Conference, and the 2018 New Music Gathering. **R!S**



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123 COMBOS

BY BRAD HALLS



23 Combos are repeating combinations of one, two, and three groups of sixteenth notes played on the same hand. The simplest of these, which most people are familiar with, is repeating groups of two. That exercise is what I call "simple diddits" (notated below, with a paradiddle turnaround added at the end). Note that each group of two sixteenth notes is followed by a single sixteenth rest. This is how all of the 1-2-3 patterns work.

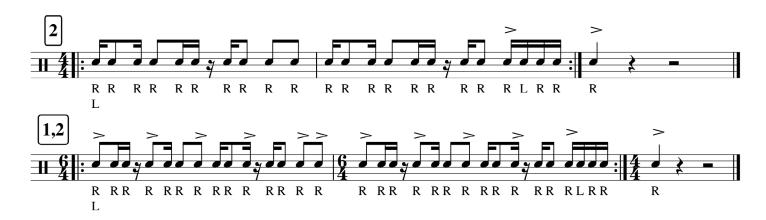


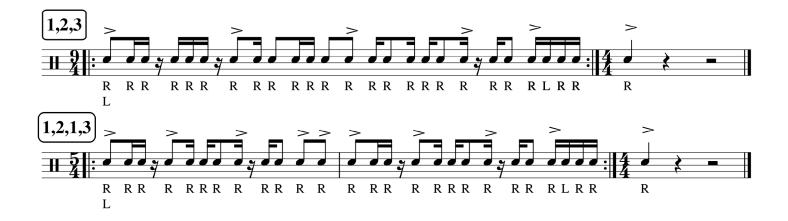
In this Hotlick, you will find four different patterns of 123 Combos: 2, 1–2, 1–2–3, and 1–2–1–3. This family of exercises is not only a lot of fun to play, but really helpful in improving rhythm, independence, rebound, and timing. We will look at three different approaches to playing each of the four patterns:

- 1. Playing the rhythms by themselves;
- 2. Adding a downbeat on the opposite hand;
- 3. Filling in the missing notes with the opposite hand.

Variation 1: Rhythm Only

These are the foundational rhythms, with a turnaround added at the end to switch to the opposite hand. I have also added accents on each of the "1's" to provide some syncopation. Remember to play each exercise with a metronome to be as rhythmically accurate as possible. Note that the rhythms on the page can sometimes be a bit intimidating. For that reason, I encourage students to think through the patterns first (with no music) rather than trying to read the manuscript. Each pattern is quite simple. If you focus on that instead of the written page, sometimes that can help to learn them faster.





Variation 2: Add Downbeats

Students often have difficulty marking time to syncopated rhythms, and I have found this approach to be helpful to reinforce the location of the downbeats. Starting with the base pattern, this variation adds downbeats on the opposite hand. This can be difficult at first and may require slowing things down in order to master the independence. However, once you can play all of the patterns with the downbeats, it should be much easier to mark time to them. Again, there are a lot of notes here. Try *thinking* through the patterns rather than *reading* them, and that will help.



Variation 3: Fill in the Missing Notes

Here we again play the base pattern, but then add the opposite hand on the missing beats. Work carefully to make sure that there is either an intentional difference in sound between the two hands or that both hands sound as close to identical as possible.



Tap to play Video



Conclusion

123 Combos are a lot of fun and can help to improve rhythm, independence, rebound, and timing. They also make a great listening exercise when different patterns are overlapped within an ensemble.

Brad Halls has over 30 years of experience teaching percussion in private and group settings. He is a member of the PAS Marching committee and has had many articles published in *Percussive Notes* and *Rhythm! Scene*. He was a member of the percussion staff of the world champion Cavaliers Drum and Bugle Corps from 1988 to 1992, and he is the recipient of three DCI "high percussion" awards—one as a performer and two as an instructor. Halls marched in the snare lines of the Blue Devils (1985), the Phantom Regiment (1983–84), and the Michigan State University Marching Band (1981–86). He has been teaching, arranging, and consulting in and around Michigan since 1987. By day, Halls is manager of the Teamcenter Visualization 3D Analysis group with Siemens PLM Software in Troy, Michigan. R!S





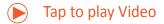
THE BACKBEAT OF PARIS FOR SOLO RUDIMENTAL SNARE DRUM

BY FRANCISCO PEREZ



The Backbeat of Paris" is a short, upbeat rudimental solo for the intermediate snare drummer. Lightly inspired by the ancient rudimental snare drum solo "The Downfall of Paris," this solo juxtaposes bits of modern drum corps vocabulary and Afro-Cuban lilt against a traditional style.

I recommend practicing this solo significantly under tempo with a metronome to work out any tricky stickings and rhythms to ensure relaxed technique as well as a consistent sound and tempo. Additionally, feel free to add your own expression with nuanced dynamics, such as a slight crescendo during the sextuplet-based seven-stroke rolls in section A and C. Good luck!



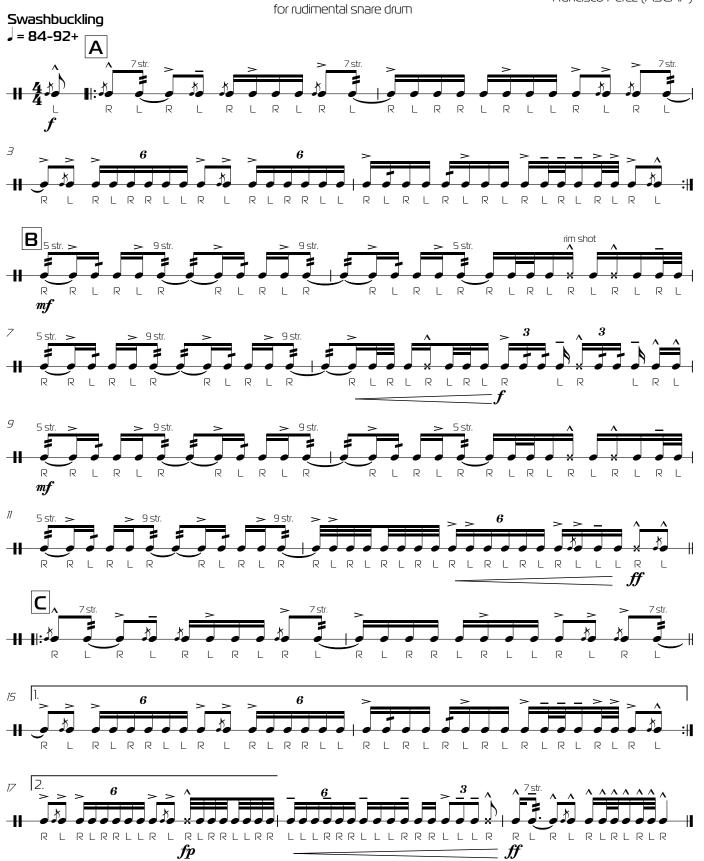


Dr. Francisco Perez is a percussionist, composer, and educator from Pflugerville, Texas and serves as Assistant Professor of Music (Percussion) at Lamar University in Beaumont, Texas. As an active performer, he has accepted international engagements in Guatemala, Honduras, Mexico, Spain, and China, toured extensively throughout the U.S., and regularly performs with the BlueSHIFT Percussion Quartet. For more information about Francisco and his compositions/arrangements, visit: www.perezperc.com.



The Backbeat of Paris

Francisco Perez (ASCAP)



PEOPLE AND PLACES

CANADA

KoSA Drum Camp celebrated its 24th edition in Montreal June 25–30. Ko-SA's Founders and Directors, Aldo Mazza and Dr. Jolán Kovács, hosted participants from all over Canada and the United States.

The sold-out event kicked off with Mazza's classes in Cuban rhythms, where he taught and performed on his unique hybrid drumset, which mixed African drumming, Cuban drumming, hand percussion of all types, electronic percussion, and looping live in performance. Sergio Bellotti followed with a masterclass on "Musical Coordination Applied to Comping and Soloing." He motivated students to think musically and stressed the importance of learning repertoire.

Later that afternoon, every participants' dream came true as **Steve Gadd** casually walked into the KoSA Academy studio. Steve gave a memorable workshop, up close and personal, covering a topic very dear to him and which seemed to be a common theme at KoSA this year: playing musically on the drums. Participants were entranced as

he explained in great detail his personal process and his approach. The KoSA directors then surprised Steve with a Lifetime Achievement Award for "his incredible talent and highly original approach to session and studio drumming, which changed history and placed him in a class of his own." All participants received a complimentary ticket from KoSA to see the Steve Gadd Band at the Montreal International Jazz Festival the following evening.

On Thursday, the KoSA camp was graced with the presence of Melissa Lavergne—a reputable Quebec-born musician who is the musical director and co-host of a popular Quebec TV show. Melissa taught the participants djembe rhythms, and by the end of the class even the most uninitiated player became comfortable while having fun. Melissa explained that she was a former KoSA student who came to study at the KoSA programs both in Vermont and in Cuba. She inspired students to keep learning and attend music camps to grow musically.

Participants next had a chance to

"travel" to India with McGill University professor **Shawn Mativetsky**, who explained fascinating Indian rhythm concepts on the tabla, and his performance demonstrations blew everyone away.

Friday began with an informative session on specific topics dealing with the music profession such as contracting, and the challenges of new technologies (e.g., streaming, etc.) affecting the music profession. The round-table discussion was headed by Mazza along with Aldo **Nova** (renowned Canadian rock artist and songwriter) as well as two members of the Canadian Federation of Musicians. Canadian performer and educator Evan Ritchie also gave a masterclass on the DITI/JamKat by Alternate Mode. The DITI incorporates many "gestures" designed for hand drum playing. Following this informative session, **Dan Weiss** presented his approach to tabla rhythms applied to drumset while effortlessly maintaining an incredible funk and jazz sound.

On Saturday, the sessions continued with the Chair of Percussion at Toronto's Humber College, professor **Mark Kelso**. Mark's masterclass was titled "The Joys of Metronomic Displacement"—a concept of time manipulation that is essential for every musician to learn.

Participants then showcased their passion for drumming on Saturday afternoon in their own concert open to the public. Each evening, the classes consisted of participants playing with the KoSA rhythm section and getting coached on how to improve their performances. All participants had a chance to play daily in the "rhythm section labs," receive constructive critique, and perform alongside KoSA's talented rhythm section: John Roney on piano and Solon McDade on bass. Their top-notch performances that afternoon showed how much they had learned from all these great masters throughout the week.

On the last day, Canadian drummer,



Aldo Mazza's clinic on Cuban rhythms.

author, and clinician **Stéphane Chamberland** gave a great clinic on collapsing rudiments. The week ended with KoSA alumnus faculty **Antonio Sanchez**, who gave an interactive hands-on workshop on developing creative ideas when soloing. KoSA also honored him with a Lifetime Achievement Award for "his great contribution in the world of jazz drumming and composing." He emotionally accepted this award and encouraged the participants to attend all KoSA programs for the quality of the music education that they receive.

A first-time KoSA participant, **David Shiller** of Toronto, Ontario, summed up his experience by saying: "Being immersed in drums all week and learning from such amazing players and educators gave me at least one year of stuff to work on!"

The event was graciously sponsored by Sabian, Evans, Yamaha, Promark, Headhunters, Vic Firth, Alfred, Paiste, LP, and Zildjian. For more information on KoSA, visit www.kosamusic.com and at facebook.com/kosamusic

NEW ZEALAND

Gregg Bissonette, drummer for Ringo Starr's All-Starr Band, was one of the guest soloists with the Rodger Fox Big Band during a recent tour of New Zealand (May 26–June 2). Simon Sweetman wrote a review of the May 26 concert at Victoria University in Wellington for his "Off the Tracks" blog:

"Bissonette's huge playing and personality filled the stage. He delighted with between-song banter and glowing praise for the musicians on stage. He hit hard and stunned with exquisite solos. He also sat back deep in the pocket and allowed the cats in the band to wail. The teamwork between him and [British trumpeter Louis] Dowdeswell was a match made in heaven—here the next-generation version of Maynard Ferguson getting to play with one of the drummers that had propelled the legendary big-band trumpeter in the final run of his prime.

"The music was wonderful. But a big part of that was the vibe. The energy. It was often thrilling. It was never less than terrific—and another feather in the cap for [Rodger] Fox, who has been bringing legendary talent to New Zealand for decades and fostering relationships between the visiting stars and our homegrown talent."

Bissonette also presented several drumset workshops during his time in New Zealand. Special thanks to host Rodger Fox and to Lance Philip, head of the jazz program at the New Zealand School of Music, who provided the drums and cymbals for Bissonette to use during the tour.

A video of one of Bissonette's rehearsals with the Rodger Fox Big Band can be viewed at https://www.youtube.com/watch?v=_zg2UoRSD9Q.

USA

California

Drumset artist **Gregg Bissonette** presented a clinic at the Los Rios Rock School in San Juan Capistrano on July 12. Hosted by Tyler Marolf, the clinic was attended by students of the school as well as local drummers in southern California. Bissonette's clinic was co-sponsored by Dixon drums, Sabian cymbals, Vic Firth drumsticks, Remo drumheads, DW pedals, LP accessories, and Direct Sound headphones.

AS Hall of Fame member **Bob Becker** and Japan PAS President Yurika Kimura were two of the guest artists at the 40th Leigh Howard Stevens Summer Marimba Seminar, held at the Jersey shore in early June. On June 12, Becker presented a clinic on xylophone performance and Kimura taught a session on Japanese marimba repertoire. The following evening, they gave a duo concert at Trinity Church in Asbury Park. The program opened with Kimura on marimba playing Keiko Abe's "Variations on Japanese Children's Songs" and "Kozak Lullaby." Becker, on xylophone, then joined her as they played their arrangement of "The Hula Blues" by Cunha/ Noble. Next on the program was Jesse L. Deppen's "The Coquette" (xylophone edited by G.H. Green/marimba arranged by Kimura), followed by "Castle Valse Classique" by Dvorak/Dabney/Green and "Watermelon Whispers" by Green, both transcribed and arranged by Kimura. The final piece was their own arrangement of Green's "Alabama Moon."

Oklahoma

The Oklahoma PAS Days of Percussion festival was hosted by **Seth Adams** and Moore High School on April 26–27.



Yurika Kimura and Bob Becker (far left) pose with students from the LHS Summer Marimba Seminar following their concert in Asbury Park, New Jersey. Leigh Howard Stevens is pictured on the far right.

Photo courtesy of Yurika Kimura

The event featured performances by 16 high school and university percussion ensembles from around the state. Additionally, guest artists **Nick and Nate Werth** each presented masterclasses and discussions. The event also featured a sight-reading FUNdamentals clinic by OKC percussionist/composer **Ryan Robinson**. The closing concert featured Nate and Nick Werth in a duo performance.

y l s-] ate.] **Nate** es ured

The Oklahoma chapter had two other events this spring. Enid Weldon (OkPAS secretary, OKC educator) and Andrew Richardson (OkPAS president, University of Oklahoma) presented a workshop on ideas for including the percussion section in the heterogeneous classroom at the Oklahoma Music Educators January convention. Additionally the University of Oklahoma percussion studio hosted the OkPAS Percussion Methods Refresher Day to help music educators develop their percussion pedagogy.

Texas

he Texas Music Educators Association (TMEA) recently introduced the addition of an Invited High School Percussion Ensemble for performance at the 2020 TMEA Clinic/Convention next February in San Antonio. As percussion ensembles continue to gain in popularity, TMEA wanted to promote the excellence in percussion instruction across the Lone Star State by highlighting a superb high school ensemble. Even though this was the first year for this new event, over two dozen percussion ensembles applied to perform. Frank Coachman (TMEA Deputy Director) and John Carroll (TMEA State Band Division Vice-President) announced that the Marcus High School Percussion Ensemble, from Flower Mound, Texas, under the direction of **Kennan Wylie**, will be performing next year. For more information on future applications, visit www.tmea.org.

John Carroll also announced that TMEA will begin a pilot program for a **Texas All-State Percussion Ensemble** to be implemented during the 2020–2021 school year. Carroll wished to thank former PAS President Brian Zator for bringing the idea to the attention of the TMEA Executive Committee. Check the TMEA website for further details. R!S

IN MEMORIAM MICHAEL COLGRASS

omposer and percussionist Michael Colgrass died on July 3, 2019. Born in 1932, he began his musical career in Chicago in 1944 as a jazz drummer. He graduated from the University of Illinois in 1954 with a degree in performance and composition, and his studies included training with Darius Milhaud and Lukas Foss. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany, and then spent 11 years supporting his composing as a freelance percussionist in New York City, where his performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera, and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of works by John Cage, Elliott Carter, Edgard Varèse, and many others. He continued to study composition with Wallingford Riegger and Ben Weber.

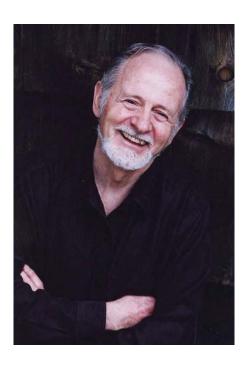
As a percussion soloist he premiered many of his own works: with Emanuel Vardi in "Variations for Four Drums and Viola" (also recorded for MGM Records); in "Fantasy Variations" for percussion soloist and percussion sextet at Carnegie Recital Hall; in "Rhapsodic Fantasy for Fifteen Drums and Orchestra" with the Danish Radio Orchestra; in recordings of his own "Three Brothers" percussion ensemble (Urania Records), and "Percussion Music" (Period Records). He also composed Six Unaccompanied Solos for Snare Drum.

Colgrass received commissions from the New York Philharmonic, the Boston Symphony, and the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto, the National Arts Centre Orchestra, The Canadian Broadcast Corporation, the Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, the Brighton Festival in England, the Fromm and Ford Foundations, the Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups, and soloists. "A Flute in the Kingdom of Drums and Bells" (1995) was commissioned by flutist Marina Piccinini and the Nexus percussion ensemble and premiered in the Ford Centre for the Performing Arts in Toronto.

He won the 1978 Pulitzer Prize for Music for "Déjà vu," which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary, Soundings: The Music of Michael Colgrass. He was awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music. In 1987, Colgrass was inducted into the Percussive Arts Society Hall of Fame.

He created a method of teaching children—and teachers—how to write music using graphics. His method was adopted by the Nova Scotia education system for inclusion in the junior high curriculum.

Among his recent works are "Crossworlds" (2002) for flute, piano, and orchestra, commissioned by the Boston Symphony Orchestra and premiered with soloists Marina Piccinini and Andreas Heafliger. "Pan Trio" was commissioned and premiered by Soundstreams Canada in 2005 and premiered by them with Liam Teague, steel drums, Sanya Eng, harp, and Ryan Scott, percussion. "Side by Side" (2007) for harpsichord and altered piano with Joanne Kong as



soloist, was commissioned by the Esprit Orchestra, the Boston Modern Orchestra Project (BMOP), and the Richmond Symphony Orchestra. "Zululand" (2010) for wind ensemble was commissioned and premiered by the University of Wisconsin at River Falls.

As an author, Colgrass wrote My Lessons With Kumi (Meredith Music), a narrative/exercise book, outlining his techniques for performance and creativity. He lectured on personal development and gave workshops throughout the world on the psychology and technique of performance. His newest book, Adventures of an American Composer, is published by Meredith Music.

Upon his death, his wife, Ulla, said, "Michael did not want any ceremonies after his death, nor did he want you to be sad. Instead, visit him by playing his music and feel his spirit soar."

Click here to read "Small Essay on My Early Percussion Music" by Michael Colgrass, published in *Percussive Notes*, Vol. 34, No. 4, August 1996. R!S

PAS PROFILE – ALISON MITCHELL

lison Mitchell graduated summa cum laude from Northwestern State University in Louisiana with a Bachelor of Music Education degree. During her time at NSULA, she was an active performer in a variety of ensembles, including the Spirit of Northwestern Marching Band, the Wind Symphony & Wind Ensemble, the Natchitoches-Northwestern Symphony Orchestra, and the NSU Percussion Ensemble. Upon graduating in 2016, she served as the Assistant Director of Percussion for the Rockwall High School cluster in Rockwall, Texas, where she stayed for two years before accepting an internship with PAS. She later accepted a full-time position with PAS as the Programs Coordinator, where she works on programs such as Group Memberships, Days of Percussion, Competitions, Scholarships, and PASIC.

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

Alison Mitchell: Honestly, percussion was never my first choice; I wanted to play the clarinet like my older brother. However, someone had jokingly told

YAMAHA

me that I wouldn't make a very good percussionist. I was an extremely competitive kid, so in my eyes this was a challenge. As a result, I ended up testing on both clarinet and percussion. Looking back, I'm really glad I was placed in percussion, considering I wouldn't be where I am today otherwise, and also because I still cannot produce a great sound on clarinet no matter how hard I try.

R!S: What is your favorite percussion instrument and why?

AM: For me, it depends on the setting.

Snare is my favorite marching instrument, considering I marched snare for eight years. In a concert setting I really enjoyed playing bass drum or chimes, probably because I ended up with a lot of fun parts for these instruments.

R!S: Who was your percussion idol growing up?

AM: I have always admired Keiko Abe and Evelyn Glennie. Both of these women have accomplished so much and are truly inspiring.

R!S: What was one of your most memorable performances as a student percussionist?

AM: Playing "Crown of Thorns" for the last time on Family Day at NSU. We had just performed it at our percussion ensemble concert that same week, but we were not ready to be done with it. We managed to convince our director, Mr. Ken Green, to let us perform it one more time. It was an extremely emotional performance for all involved, as it is such a fantastic piece and we put so much work into it.

R!S: Who were key or memorable teachers in your musical education?



AM: My high school band directors, Jeff DuBose and Jeff Johnson, had a large impact on me as both a musician and person. They pushed me to be the best version of myself and provided me with opportunities to grow. In addition, the Creative and Performing Arts faculty at NSULA is full of professors I admire and look up to, including Dr. Oliver Molina, Assistant Professor of Music. I can truly say that I would not be where I am without the support and guidance of Dr. Molina.

R!S: What sort of music activities are part of your job—performing, teaching, composing, recording, engineering, other?

AM: Every now and then I have the opportunity to lead tours in the museum, Rhythm! Discovery Center. On tours, I'm able to teach kids a little about some of the instruments we have in the museum, as well as lead them in a drum circle.

R!S: What was your introduction to PAS?

AM: I had briefly heard about PAS in high school, but it wasn't until I started at NSU that I learned what PAS was

from my percussion professor. He encouraged us to go to PASIC, and my first PASIC was all it took for me to be hooked.

R!S: What is one thing you wish all student percussionists knew about PAS?

AM: There are so many benefits to being a member of PAS that I never even knew about as a student. By being a member of PAS, you have access to a variety of scholarships, competitions, educational resources, and valuable networking opportunities. I highly encourage student percussionists who wish to stay in this field to get involved with PAS as much as possible and reap all of the benefits that you can. You only get out as much as you put in.

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

AM: I wouldn't say that there is a specific first section that I read; I browse, and if there is something that catches my eye, then that is what I read.

R!S: What is your most prized percussion-related souvenir?

AM: All of the memorabilia I have received from percussion students I have taught over the last couple of years. I've kept and cherished every little thing that my former students have given me, aside from the large number of Whataburger ketchup packets that they loved to bring me after finding out about my Whataburger obsession.

R!S: If you aren't playing, teaching percussion, working, or volunteering for PAS, what are you doing?

AM: In my spare time, I'm either playing a game on my Xbox One or Nintendo Switch, watching something on Netflix or Hulu such as *The Office* or *Bones*, or playing with my 2.5-year-old Boston Terrier, Charlie. On occasion, I'll also get hooked on a series of books that I typically can't put down until I have finished them all.



R!S: What music or station is playing when you turn on your car?

AM: Luce Spatify a let, so it can yary

AM: I use Spotify a lot, so it can vary depending on my mood. Some artists that I play a lot include Panic! At the Disco, Taylor Swift, John Mayer, Death Cab for Cutie, The Killers, The Smiths, blink-182...

R!S: What's the first app you open on your phone or first program you start on your computer each morning?

AM: Lately I have been opening Face-book first thing on my phone in order to look at my memories. I really enjoy looking back on my memories because it reminds me of how far I have come, both personally and professionally, and pushes me to continue to better myself. Once I settle down at my computer, I typically check my email first thing.

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

AM: You're not going to play anything perfectly, but you can play it to the best of your ability and be proud of that—if you've put the work in, of course. R!S

PRODUCT SHOWCASE

INNOVATIVE PERCUSSION

New Drumset Stick Bag



Innovative Percussion has introduced a new drumset stick bag, the DSB2-C. The DSB-2C will replace the recently discontinued DSB-2 using the same design, but it is made with a strong canvas material. The DSB-2C canvas drumset stick bag features six interior pockets that can accommodate numerous pairs of drumsticks, brushes, Bundlz, and other accessories for the busy gigging drummer. An inside zip-up pocket also safely stores drumkeys, small tools, cymbal felts, and other miscellaneous items. Charts and set lists can be stored in a rear exterior pocket, while the front exterior pocket provides a larger storage space with padding to help protect metronomes, headphones, tablets, and other electronic devices.

TOCA

New Freestyle II Nesting Djun-Djuns

Expanding on its successful line of Freestyle II Nesting Djembes and Tom-Toms, Toca has announced the launch of a trio of new Nesting Djun-Djuns.

Perfect for youngsters, classrooms, drum circles, and music therapy sessions, these drums are available in 12-, 14-, and 16-inch head diameters, which enables the smaller drums to nest within the largest—a big space saver for easy storage and transport. Their durable PVC shells are lighter in weight than



wood counterparts, are easier to clean, and project thunderous tones that are perfectly suited for any curious beginner seeking a gateway into the world of rhythm.

Freestyle II Nesting Djun-Djuns offer a choice of Toca's popular Woodstock Purple or Kente Cloth finishes and feature pretuned synthetic heads on both sides of the drum, which detach from the shell without having to fuss with tensioning hardware or rope. When removed, the heads can be played alone as frame drums, transforming each model into two completely different drums for the price of one.

Each Freestyle II Nesting Djun-Djun includes a pair of mallets whose shaft matches the color of the drum shell, and each drum is supplied with a full carrying harness to enable the user to play while standing or walking. New Freestyle II Nesting Djun-Djuns are available individually as well as in a set of all three sizes.

For more information, visit rbimusic.com.

New Freestyle II World Percussion Models

Toca has expanded its popular range of lightweight, low-maintenance Freestyle II percussion instruments to include new Tom-Toms, Doumbeks, and Bongos. All three are perfectly suited for young players, elementary classrooms, and any curious beginner seeking a gateway into the world of rhythm.

Freestyle II drums are built with PVC shells that are a cinch to clean and tough enough to withstand the most dynamic play-



ing. A protective rubber bumper hugs the bottom edge of each drum, cushioning the shell from damage and ensuring years of use. Their durable, pre-tuned synthetic heads are impervious to weather conditions and provide a consistent tone that makes it easy for beginners to enjoy a musical sound at their very first sitting.

The new models include:

- Freestyle II Tom-Toms: Designed to be played while sitting on the floor, these 9.5 x 8-inch drums feature a wavy contoured bottom edge to enhance tone and projection while resting on any surface. Freestyle II Tom-Toms come with a pair of childsized mallets that match the drums' shell color.
- Freestyle II Doumbeks: Inspired by the classic goblet-shaped belly-dance accompanist's drum, Freestyle II Doumbeks are played with both hands while resting horizontally on the seated player's leg to produce the deep "doum" and staccato "tek" sounds for which the instrument is renowned.
- Freestyle II Bongos: Featuring 5- and 6-inch single-headed drums joined by a sturdy center block, Freestyle II Bongos can be played with hands or sticks while held between the knees in a seated position, and present a sharp, high-pitched voice that cuts through even the most enthusiastic ensemble.

Freestyle II Tom-Toms, Bongos, and Doumbeks are available in Kente Cloth, Woodstock Purple, Red, Green, Blue, and Lavender Purple finishes.

For more information, visit rbimusic.com. R!S



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Over 150 interactive percussion instruments, like our famous 8-foot gong drum, and instruments in the soundproof practice rooms

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INDUSTRY NEWS

DRUM CHANNEL

Entertainment Membership

Education and entertainment content provider Drum Channel has introduced a new membership tier that allows members to view DC's entire library of new and previously produced shows and events for \$3.99 per month. The highly-affordable DC "Entertainment" membership provides access to hours of Drum Channel's most popular and exclusive programming, including The Chad Smith Show, Terry Bozzio's The Art of Drumming, and DC Live, as well as interviews, concerts, and more.

"While our premium membership is perfect for serious players who want to work on improving their drumming skills, many drummers—as well as fans and other musicians—just want to watch performances and interviews of their favorite players," explains Drum Channel founder Don Lombardi. "Our new 'Entertainment' membership offers unlimited access to hundreds of videos with the world's best drummers that you won't find on YouTube or anywhere else."

For more information visit www.drumchannel.com/entertainment.

DRUM WORKSHOP/LATIN PERCUSSION Road Trip Tour

Drum Workshop Inc. (DW) and Latin Percussion (LP) have announced the DW & LP Road Trip Tour across Central and South America this summer. The shows will feature Fausto Cuevas and Stephen Perkins, who will each give solo performances before coming together to close the show with a drumming duet. The tour is additionally sponsored by Zildjian, Remo, and Pro-Mark.

Shows will be held as follows: Guatemala City, Guatemala, Aug. 24; Mexico City, Mexico, Aug. 26; Quito, Ecuador, Aug. 28; Bogota, Colombia, Aug. 30; Lima, Peru, Sept. 2; Santiago, Chile, Sept. 4.

Stephen Perkins is best known for playing with Jane's Addiction. He has also played with Infectious Grooves, Rage Against the Machine, Nine Inch Nails, and Hell Flower. He is joined by percussionist Fausto Cuevas III, who has recorded, performed, and toured with many great artists including Stevie Wonder, Sting, Jennifer Lopez, Julio Iglesias, and B.B. King.

To find out more about times and venues for the tour, follow either DW or LP on Facebook, Twitter, Instagram, or YouTube.

GRETCH

Official Supplier of Drums for Summerfest 2019

Gretsch Drums, in association with Hal Leonard, was the official drums of the world's largest music festival, Summerfest. This year featured more 800 bands and approximately 850,000

festival goers. The 52nd edition of the festival ran from June 26 to July 7 at the Henry Maier Festival Park, Milwaukee.



Jason McGerr



Andrew Marshall



Chris Kimmerer

Included in this year's lineup were Gretsch drummers Andrew Marshall with teen sensation Billie Eilish, Rob Hall playing with the critically acclaimed UK rock band Catfish & the Bottlemen, and Mark O'Connell of seminal American rock band Taking Back Sunday. Other Gretsch artists included Jason McGerr with alternative rockers Death Cab For Cutie, Chris Fryar for the Grammy Award-winning Zac Brown Band, Chris Kimmerer playing with Academy of Country Music Awards Male Artist of 2019, Thomas Rhett, and Michael Bram drumming with Grammy Award winning singer/songwriter Jason Mraz. In addition, Gretsch endorsees Elaine Bradley (Neon Tree), Rick Woolstenhulme Jr. (Lifehouse), Brad Pemberton (Steve Earl & The Dukes), and McCoy Gibbs (Lauren Alaina) played the festival.

New Endorsers

Gretsch Drums has announced that Sean Paddock, drummer for country star Kenny Chesney, Andrew Marshall, the rhythmic core behind teenage sensation Billie Eilish, and Tedeschi Trucks Band dual drummer team Tyler Greenwell and J.J. Johnson have become official endorsers.

Paddock, awarded Country Drummer of the Year in 2015 by *Drum* magazine, has been the drummer for the multi-award winning Kenny Chesney since 1996. He was with him throughout the record breaking 2018 *Trip Around the Sun*, which crossed the million person mark, and will be playing his Gretsch drums on the current *Songs for the Saints* tour.



Sean Paddock



Tyler Greenwell and J.J. Johnson

Providing the beat for the most talked about teen in the world, Billie Eilish, on her record breaking debut album *When We All Fall Asleep, Where Do We Go?* is Andrew Marshall. Following her Coachella debut and huge surge in popularity, Billie Eilish and her band were recently bumped up to a higher slot at this year's Glastonbury festival.

The Grammy Award-winning Tedeschi Truck Band's debut album featured double drummers Tyler Greenwell and J.J. Johnson playing in tandem. They skillfully combine good taste with elegant chops, integrating smart ideas that allow them to stay out of each other's way yet still deliver a flaming performance. The band will be touring the States and Japan this summer.

PORTER & DAVIES

New Artist Endorsees Announced

Porter & Davies, manufacturers of silent tactile monitoring systems, have announced new drummers using their range of products. These now include: Kenny Aronoff, one of the world's most in-demand session drummers, who has contributed to more than 60 Grammy-nominated recordings; Andrew Marshall, the drummer for teenage sensation Billie Eilish; George Receli, drummer for multi Grammy Award and Nobel Prize winner Bob Dylan since 2001; and Nic Collins, laying down the groove with his legendary father Phil Collins. All four have recently purchased the TT6 Equipped throne.

Grammy Award winning jazz and funk collective Snarky Puppy recently purchased a Gigster for their team of drummers to use. Other new Porter & Davies users include Darby Todd, drummer for former Jethro Tull guitarist Martin Barre, and Rob Hammersmith, drummer with multi-platinum selling rock band Skid Row.

SABIAN

U.S. Sales Team Revamp

Cymbal-maker Sabian has refocused its U.S. Sales team. Tom O'Dea has been named U.S. Sales Manager, Rick Murray moves to the position of Product Manager, and Bob Rupp will take over the role of Customer Relations Specialist. All three are highly successful veterans of the MI industry and personify Sabian's promise to never compromise.

A native of Philadelphia, O'Dea brings over a dozen years of MI experience to his new role as U.S. Sales Manager, where he holds overall responsibility for sales revenue performance for Sabian, Gon Bops, and Sabian Performance accessories (SPA). Tom's extensive sales experience with Hoshino and Sabian have allowed him to develop a natural and authentic affinity for retailers, musicians,



Tom O'Dea

and consumers. His passion for the industry stems from an entire career built around music.

Murray's high-energy, dynamic approach to sales has earned him great love and respect within the industry. Throughout his extensive career in MI, Rick has owned and operated a full-line drum shop, served as National Sales Manager for Pork Pie Percussion, District Sales Manager for KMC, and he continues to play drums live and in studio sessions. As Product Manager, Rick will take the lead in all training and events for Sabian and its brands.

Rupp has a long connection with Sabian. As founder of Rupp's Drums in Denver in 1984, Rupp was one of the first U.S. dealers to stock Sabian cymbals in his shop. In 2004 he founded RuppBeat Marketing and entered into a partnership with Sabian to develop and execute in-store seminars, training, sales events and promotions. Since that time, Rupp has also been a key part of the Sabian Sound Team, and a Product and Training Specialist. In his



Rick Murray



Bob Rupp

new role as Customer Relations Specialist, Bob will work closely with a select list of retailers, oversee the Artists Affiliate Program, and head up the Sabian Street Team.

Rounding out the rest of the sales team is Midwest/West Coast rep Jeff Hendrix, an MI industry veteran who continues to enjoy success with his side venture as owner-builder of Crocket Tubbs Custom Drums. Jeff has also been a touring musician and backline tech for high profile tours such as Diana Ross and DiamondHead. The Sabian Inside Sales duo of Michelle Clark and Mary Sandschafer brings a combined 42 years of MI experience, ensuring that Sabian's dealer network continues to receive the best service in in the industry.

YAMAHA

Jeff Queen Named District Manager of School Service Sales

Jeff Queen has joined Yamaha Corporation of America as District Manager on the company's School Service Sales team.

He reports to David Suter, regional sales manager, School Service Sales. In his new role, Queen manages the Yamaha relationship with School-Service Dealers, educators and artists in the southwestern territory, which includes Southern California, Southern Nevada, and most of Arizona.

Queen is an experienced educator, having taught in several well-known Indiana institutions including Butler University as the Adjunct



Jeff Queen

Professor of Percussion and Assistant Director of Athletic Bands, and at Carmel High School as the Director of Percussion. He has also served as Percussion Director at Avon High School and Percussion Captain Head for the Carolina Crown Drum & Bugle Corps.

At the age of 15, Queen began his drum corps career with the Canton Bluecoats and continued on to march with the Velvet Knights, Santa Clara Vanguard, Blue Knights, and the University of North Texas. Along the way, he won individual snare drum championships in Drum Corps International and Percussive Arts Society competitions in 1994 and 1995, and he remains one of marching music's most sought-after percussion instructors. Additionally, Queen is an original cast member of the Emmy- and Tony Award-winning Broadway Show *Blast!* where he was a solo performer and battery instructor from 1999 to 2003.

Queen earned his bachelor's degree in music theory and composition and his master's degree in percussion performance at Butler University. For more information about Yamaha Corporation of America, visit usa.yamaha.com.

ZILDJIAN

Percussion Scholarships Honor Educators

The Avedis Zildjian Company recently endowed several percussion scholarships at top music schools throughout the country. "These scholarships will honor three renowned educators at Eastman School of Music, Oberlin Conservatory of Music, and the University of North Texas," said Craigie Zildjian, Executive Chair of Zildjian.

The Zildjian Percussion Scholarship at Eastman School of Music recognizes Professor Emeritus John H. Beck and his long tenure at the school from 1959–2008. After receiving his bachelor's and master's degrees from Eastman, Beck joined the faculty in 1964 and subsequently chaired the Woodwinds, Brass, and Percussion Department until he retired in 2008.

The Zildjian Percussion Scholarship at Oberlin Conservatory of Music honors Michael Rosen's long tenure as Director of Oberlin's Division of Woodwinds, Brass, and Percussion. Before joining the faculty at Oberlin in 1972, Rosen was principal percussionist of the Milwaukee Symphony for six years. "I came

to Oberlin with every intention of having a place where I could practice for my next audition," said Rosen. "To my delight, I realized that I actually found my calling and that teaching was my future."

To commemorate Ed Soph's recent retirement from the University of North Texas, Zildjian has established a scholarship for percussion students in Jazz Studies. Soph graduated from the College of Music at UNT in 1968. He then toured and recorded with Stan Kenton, Woody Herman, Clark Terry, and others before returning to the school in 1987 to teach Jazz Studies and Performance.

"Throughout their extraordinary careers, John Beck, Michael Rosen, and Ed Soph have played an important role in Zildjian's educational program, conducting countless clinics and master classes," said Craigie Zildjian. "We are pleased to honor these three at the very music schools where they distinguished themselves as among the most influential percussion educators of their day." R!S

UPCOMING EVENTS

AUGUST 2019

Poland Day of Percussion™

When: August 1–10 Info: office@tsp.home.pl

SEPTEMBER 2019

Italy Day of Percussion™

When: September 24-29

Info: antonio@santangelopercussioni.org

NOVEMBER 2019

PASIC19

When: November 13-16

Where: Indiana Convention Center, Indianapolis

Info: www.pasic.org

PAS Solo Competition Application Deadline

When: November 30

Info: https://www.pas.org/About/pas-news/2019/06/20/

soloartistannouncement?fbclid=IwAR3MVPJgf-

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JmOSOAY

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION KARL C. GLASSMAN'S LUDWIG & LUDWIG TIMPANI

Donated by Edward Cleino, 2009-14-01 and 2009-14-02.

Karl C. Glassman (Aug. 15, 1883–Oct. 11, 1975) was born in Breslau, Germany (now Wrocłow, Poland) and emigrated to the United States with his parents in 1886. After growing up in Indianapolis, he moved to New York where he became one of the most prominent timpanists in the world. He performed with the Russian Symphony (on tour in the USA), the Metropolitan Opera Orchestra, the New York Philharmonic, the New York Symphony, Volpe Young Men's Symphony, and Victor Herbert's Orchestra before becoming timpanist for the NBC Symphony Orchestra under conductor Arturo Toscanini from 1937–54, and then the Symphony of the Air from 1954–63 under such conductors as Leonard Bernstein and Leopold Stowkowski. Glassman could be heard throughout the U.S. via the weekly broadcasts of the NBC Symphony Orchestra and the recordings of the Symphony of the Air.

Though Glassman used pedal timpani as his inside drums, he used these modified Ludwig & Ludwig Standard timpani as his outside drums and his touring drums. Ludwig's Standard timpani, which were manufactured between 1912 and 1941, measure 25 and 28 inches in diameter and are each made of a one-piece solid copper bowl with nickel-plated hoops and hardware.

Originally designed as hand-tuned drums, these drums were modified with the addition of the Anheier Cable Tuning System, which consists of a spool on each of the six lugs, all connected by wire cable. By inserting one or two keys, all six rods are easily tuned simultaneously by turning the spools. The Anheier Company, located in Boppard, Germany, offered the tuning system for sale throughout the remainder of the 20th century, but ceased sale of the parts in recent years.



Close-up of a tuning lug with Anheier spool and cable



Ludwig & Ludwig nameplate







Yamaha Timpani

Design. Projection. Clarity.

The next generation of Yamaha timpani features upgrades to the frame, bowl and wheel designs, and the tuning gauge. Yamaha completely redesigned the frame to enable maximum sustain from the suspended bowl and ensure a long, reliable life. Simultaneously, the design of the bowl was altered to improve consistency and generate a deep, rich tone. Beyond the sound, Yamaha created a new wheel design and improved pedal mechanics to allow vast position options and smooth reliable pedal operation. In addition, the tuning gauge can now be moved to accommodate German and American setup options.

> 7300 Series Hammered Copper Bowl

> > 6300 Series **Smooth Copper Bowl**

> > > 4300 Series **Aluminum Bowl**







