

RHYTHM! SCENETM

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SQUARE PEG ROUND HOLE

RHYTHM! SCENE™

FEATURES

- 4 Square Peg Round Hole *by Josh Gottry*
- 8 The Working Drummer/Percussionist *by Walfredo Reyes Jr.*
- 10 Auxiliary Percussion *by Jeremy Branson*
- 12 Speaking the Language of Djembe: Understanding beginner, intermediate, and advanced rhythms and traditional regional djembe dialects *by Michael Taylor*
- 18 Interactive Drumming at PASIC 2019 *by Robert J. Damm*
- 20 Combining e-Vibes and Vibes *by Christos Rafalides*
- 22 Musicians and Money *by Matt Starr*
- 24 Unsnared Drum *by Michael Compitello*
- 26 What I Wish I Had Known Earlier, Part 6B: Tambourine *by Alex Fragiskatos*
- 28 World's Fastest Drummer Turns Twenty *by Josh Gottry*
- 30 R!Solo: Right or Left? For Solo Timpani *by Nicholas Meyers*
- 38 2019 Drum Corps International World Championships
Blue Devils win record-breaking 19th title
Santa Clara Vanguard wins fourth consecutive "high drum" award
Story and photos by Lauren Vogel Weiss

COLUMNS

- 32 People and Places
- 34 In Memoriam: Harvey Vogel
- 46 PAS Profile – Thad Anderson
- 48 Product Showcase
- 50 Industry News
- 52 Upcoming
- 53 From the Rhythm! Discovery
Center Collection: Trixon Model 2000
Telstar Drumkit

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SQUARE PEG ROUND HOLE

BY JOSH GOTTRY

The college music school environment is one that, when done right, provides a context ripe for creative collaboration. Countless significant contemporary music ensembles have been established from within the halls and practice rooms of a university music building, and you can count Square Peg Round Hole as one of those notable ensembles.

Formed in 2011, when the members met while studying at Indiana University Jacobs School of Music, Philadelphia-based Square Peg Round Hole is a percussion-based trio featuring Evan Chapman, Sean M. Gill, and Carlos Pacheco-Perez. These three individuals utilize drum set, vibraphone, samples, found objects, synths, and vintage analog keyboards to create music with elements of post-rock, electronic, ambient, and contemporary classical

genres. The band has performed at venues and festivals across the U.S. and collaborated with such artists as Sō Percussion, Gracie & Rachel, and Variant Six. In November, they will be presenting a PASIC Showcase Concert.

The album *Juniper*, released in 2016 on Spartan Records, first garnered the band national attention. The introspective album was composed rural Maryland and remote Wisconsin, and it was recorded almost entirely live in full takes. Square Peg's latest recording, *Branches*, stands as a more collaborative and outward-looking artistic endeavor. It was recorded in Nashville with producer and drumming legend Darren King (MuteMath, Kanye West, SuCré). Living in King's attic and immersing themselves in his studio opened the group up to

new techniques and pushed them into unexpected sonic terrain. The performances are also more collaborative featuring Variant Six (members of Grammy-award winning vocal ensemble The Crossing) and Brooklyn-based powerhouse pop-duo Gracie & Rachel (fresh off of tours with Ani DiFranco and San Fermin).

What should percussionists know about Square Peg Round Hole, and what might the PASIC audience expect for their showcase concert? I had the opportunity to ask the band these questions as they prepared for this exciting performance.

RIS: *First of all, please introduce yourselves and explain briefly about your background pre-SPRH.*

Evan Chapman: I was raised in garage rock bands playing drum set almost exclusively. Throughout grade school outside of Baltimore, Maryland, I was a member of several punk and metal bands that played lots of local gigs and learned DIY methods of recording. I didn't know it at the time, but having the experience of that DIY punk attitude has stuck with me all these years later, and I believe that it gives me a resourceful, go-getter approach to music making. I quickly played catch-up on other orchestral percussion instruments during my later years of high school, once I decided it would be smart to get a well-rounded classical percussion degree, and I ended up at Indiana University.

Sean M. Gill: Music was a big part of my family, but I wasn't that interested in playing anything myself until a childhood friend got a drum set. Though I was pretty daunted,



Square Peg Round Hole
L-R: Sean M. Gill, Carlos Pacheco-Perez, Evan Chapman
Thursday, Nov. 14, 2:00 P.M.
Daytime Showcase Concert

and started with just a set of bongos, I was pretty much indoctrinated in the world of percussion from then on. The natural progression from there was to join the school band and play drums in a few local groups wherever I could. I wrote some music here and there on whatever I could, usually guitar and piano, and eventually came to the conclusion that music would be my focus, whether writing or performing. Through the rest of school, I dove into contemporary classical and its intersection with bands and electronic music that I also love.

Carlos Pacheco-Perez: I first started with piano lessons at the age of seven and did that through the end of high school as well as starting percussion in the sixth grade. Throughout my entire childhood, I would compose little dramatic—overly dramatic—songs, and I was always drawn to the process of creation. I went to college thinking I wanted to be an orchestral percussionist, but as I went through the program, I really started understanding that my love of music wasn't necessarily geared just to performance, but rather to the process of creating new music from scratch and exploring that generally creative mindset.

RIS: *Other than that all of you were at IU together at the same time, what inspired you to create an ensemble?*

SPRH: Either serendipitously or purposefully by our professors, the three of us ended up getting placed together on many different percussion ensemble pieces during our time at IU. We found that not only did we have a performing chemistry, but also a shared hunger to learn certain pieces of percussion repertoire outside of the existing curriculum. Once we started to realize how specific the type of music was that we wanted to perform as a percussion en-

semble, we began commissioning works by our composer peers, and then subsequently embarked on writing our own original compositions born of our specific musical backgrounds and aesthetics.

RIS: *Is the vision for SPRH that each of you has a unique role within the ensemble, and if so, what are those roles? If not, how do you decide who does what on any given track or project?*

SPRH: The acoustic instrumentation of the group began much more flexibly than it has ended

up. When we formed, we didn't have a set stage plot or arsenal of instruments, but rather assessed our setup on a piece-by-piece basis, with each member floating from instrument family to instrument family. We quickly realized that this model, while appropriate in concert and recital halls, is not well-suited for smaller rock clubs/bars in which we also wanted to be playing. In order to be able to book shows alongside rock/pop bands, we decided it would be best to consolidate and codify our setup to make it as streamlined as



possible. The eventual instrumentation we settled into consists of Carlos on Rhodes keyboard, Sean on vibraphone, and Evan on drum set, with each of us supplementing those primary instruments with various electronics. Beyond the instrumentation, the other roles and contributions to the band are very democratic, with each of us sharing creative and compositional duties evenly and collaboratively.

RIS: *How do you balance analog percussion sounds with electronic contributions?*

SPRH: The sound worlds that we develop for each track don't necessarily come from conscious approaches to balance, but rather simple trial and error for what seems to fit and what doesn't. That being said, we have found that there tends to be two different categories of electro/acoustic interplay: 1. where the electronics and acoustic instruments blend seamlessly into one another so the listener can't necessarily tell where one ends and the other begins, and 2. when the two worlds are purposefully juxtaposed to create some kind of heightened impact. An example of the former could be additional layers of pro-

cessed (e.g., reversed or delayed) vibraphone tracks underneath the actual live vibraphone, and an example of the latter could be an extremely distorted low bass synthesizer underneath twinkling children's desk bells. Each are effective in their own ways, and it usually comes down to us deciding what feels right for the given moment.

RIS: *Is everything you record envisioned with the mindset of also performing that work live, or is part of your expectation for the ensemble that some projects may be completely studio creations?*

SPRH: This has been a steady shift for us since the formation of the ensemble. Because we began as a more repertoire-driven chamber group, the emphasis was on fully-notated scores and virtuosic live performances without much attention given to how the repertoire would translate in the studio. Over the years, we have gradually adopted an approach to our compositional process that is more similar to pop production, meaning that we are more often writing in the studio or on our computers and then subsequently figuring out how to play our studio parts live.



This is a challenge we have grown to enjoy, as it forces us to come up with creative ways of covering various parts at once, usually involving extensive multitasking with several limbs!

RIS: *What will you be performing at PASIC?*

SPRH: The main focus of our PASIC showcase will be presenting music from our upcoming third LP, *Branches*, which will be released on National Sawdust Tracks on November 8 [the Friday before PASIC]. We will toss an older track or two into our set, but we are extremely excited to share this brand-new material that we have been working on for a very long time.

RIS: *What are you most excited about for this showcase concert?*

SPRH: This will be our first PASIC showcase, and it is an opportunity we have all been striving for since the inception of the band. The percussion community at PASIC is like family to us, and Indiana still feels like our home away from home, so the most exciting part is to finally get to share our music with so many friends, teachers,





and colleagues from over the years all in one place. Also, we're excited to devour some Steak & Shake afterwards!

RIS: *What advice would you give to younger percussionists walking out of your concert looking to form a chamber ensemble of their own?*

SPRH: It sounds cliché, but pursue what you want to do and what suits the specific skill set of your particular combination of bandmates. If you believe in it and give it all of your effort, everything else will fall into place. We had no real, practical goals when starting the group other than to make and play music that we enjoyed. I think that mindset allowed us to find an outlet that we've genuinely enjoyed and cherished for years. The music of Square Peg Round Hole is very much a product of all of our personal influences and backgrounds, which has in turn given the compositions a unique voice that is specifically ours. Find your unique voice, and don't get self-conscious when no one else sounds like you; in the end, that will be a good thing!

Josh Gottry

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



THE WORKING DRUMMER/PERCUSSIONIST

BY WALFREDO REYES JR.

I'm so grateful and flattered to have been selected to perform at this year's PASIC! I was born in Cuba, relocated to Puerto Rico when I was five years old, and grew up in a musical family. My dad, Walfredo de los Reyes Sr., was a session drummer/percussionist during the day, and his evenings were spent playing hotel showrooms in Puerto Rico and later in Las Vegas, where I started working as a professional musician at age 16. My mother and father were loving parents of five children, and while my father worked constantly to support our family, my mother was busy nurturing us and taking care of our home.

As soon as I began to tap into my talent as a percussionist, I set out to forge a similar path to that of my father, and I started making a living through music, which created

a sense of financial independence, eliminating the need to ask my parents for money.

Looking back over the last 45+ years, outside of an odd job as a busboy one summer, I have been a professional musician—a working drummer/percussionist who has played in a variety of situations both imaginable and unimaginable. Just like any growing musician with hopes of shooting for the moon to land among the stars, I played them all—weddings, Top-40 bands, birthday parties, school dances, bar mitzvahs, Christmas and New Year's Eve, Las Vegas lounges, and theatre concerts. I never said no to anything!

Just like all young musicians, I had dreams of playing with my favorite rock bands. Through hard work and determination, those dreams actually came true! While pursuing my

dreams I learned that I had a choice to work *in* the music business or *out* of the music business. Being *in* the music business, no matter what role, will extend opportunities easier than being a busboy, so I decided to become a working drummer/percussionist inside the music business.

I have been hired by and played alongside scores of top international musical artists, a small sampling of which would be Paul Anka, Marilyn McCoo, Carlos Santana, Steve Winwood, Traffic, Robbie Robertson, Lindsey Buckingham, Jackson Browne, Ricky Lee Jones, Boz Scaggs, Joe Sample, David Lindley, Tania Maria, Mickey Hart, Ricky Martin, Christina Aguilera, Gloria Estefan, Celia Cruz, El Chicano, Don and Dave Grusin, Frank Gambale, Carl Verheyen, Khaled (Algeria), Sergio Mendes (Brazil), Jimmy Barnes (Australia), and Johnny Hallyday (France). I am currently touring as the drummer of the Rock & Roll Hall of Fame inductee, multi-platinum and Grammy-award winning band Chicago.

Here are a few things I've learned along the way.

A cooperative personality when working with others is key in any business. We must be willing and able to communicate effectively with clients, band leaders, producers, bandmates, etc. Music is the most expressive unspoken communication in the world; however, interpersonal communication—the human connection—is the key to personal and professional success.

Being well-mannered and having a certain "musician's etiquette," whether touring, in the studio, or at a single performance is also vital. When on tour we—the band, crew,



Walfredo Reyes, Jr.
Friday, Nov. 15, 11:00 A.M.
Drum Set Clinic/Performance

management—perform a total of two-and-a-half hours on stage, and the rest of the time is spent traveling together, sharing meals, and hanging around with each other. This can be a “make it or break it point.” No matter how great a musician you are, communication, understanding varying personalities, business, being patient, and mutual respect will go a very long way.

One memory I have from the North Sea Jazz Festival is a glaring example of what can happen when there is a lack of consideration for others. While standing in line to pay my hotel incidentals, I saw a friend—a famous keyboard player who performed a remarkable concert the night before. In our brief conversation, he expressed to me that he was sad and disheartened.

there are three factors that, although related, are very different from each other: tempos, grooves, and styles. Let’s take a look at each.

1. **Tempos:** Learning to play and honoring the tempos is an absolute necessity. Today’s drummers need to play with metronomes, clicks, loops, sequences, and soundtracks, all of which have “tempo” as a common denominator.

2. **Grooves:** In order to play with a live rhythm section, ensemble, or orchestra, a drummer must learn how to listen and play action/reaction with the other musicians to create a “feel-good groove” that fits the music. There are times when we must generate that “feel-good groove” with the metronomes, clicks, loops, sequences, and soundtracks without a band or any other musicians in the

sical, knowing the drumming styles, music, and gear used in the 1940s, ’50s, ’60s, ’70s, ’80s, ’90s, until now, adds significant credibility to your name as a professional working drummer/percussionist. Know your music; know your history.

In my PASIC clinic, *The Working Drummer/Percussionist*, I will demonstrate and elaborate on these fundamental principles. I look forward to sharing the experience with everyone. Let’s get to work! **RIS**

It doesn't matter how good a musician you are; your talent isn't the only trait that will secure a long-term position with a band.

When I asked why, he explained that the band was gathering to leave for the airport, and the drummer, in what had become a bad habit, was absent when the bus was scheduled to depart. His disappointment in the drummer and the drummer’s lack of consideration for the rest of the band members caused him to fire his “favorite drummer.” It doesn’t matter how good a musician you are; your talent isn’t the only trait that will secure a long-term position with a band.

To successfully work as a professional drummer/percussionist, one must learn a certain skill set. Aside from mastering your instrument (technique, reading music, having the appropriate gear, tuning, etc.)

room.

3. **Styles:** One point related to styles is “dynamics.” Does rock have to be loud and jazz soft? Not really. A working drummer knows how to muffle and use the right sticks or brushes to play the perfect volume for the room, venue, and occasion—especially when microphones are involved.

To increase your working opportunities, I found that learning, or at least familiarizing yourself with, different musical styles and playing them authentically (i.e., knowing the history and drum gear used in the styles) will benefit you considerably and help proliferate your working success. From rock to jazz, from country to Latin, from R&B to clas-

AUXILIARY PERCUSSION

BY JEREMY BRANSON

We spend thousands of hours in the practice room perfecting the major pillars of percussion: snare drum, timpani, keyboard, and such accessories as cymbals, tambourine, triangle, and more. Typically, however, we let slide some of the finer points of the forgotten auxiliary instruments in our quiver.

With the time we spend fine tuning our snare drums, clearing timpani heads, obsessing over which mallet to use on this or that keyboard passage—all things we *must* do to be master artists—I find that more often than not we just grab any old woodblock. Perhaps we might have selected a nice guiro for this upcoming passage, but we forgot to try out which scraper to use before the rehearsal, or worse yet, we only brought one scraper. Say, which maracas are we going to use for Gershwin's "Cuban Overture"? Probably the same ones we used for "West Side Story," because those are the only ones we ever use. Get the picture?



Jeremy Branson

Thursday, Nov. 14, 11:00 A.M.
Symphonic Clinic

These instruments are often dismissed as inconsequential details; however, proper attention to these details can move a performance from average to stunning.

Such a lack of imagination would be unthinkable for even the most standard of snare drum passages. We should always obsess equally over which instrument to choose and which scraper, beater, or technique to use. If a work is scored with snare drum, keyboards, timpani, or other standard instrument, chances are good it also includes something we typically overlook, such as a triangle, tam-tam, castanets, etc.

In my PASIC 2019 clinic, I will discuss and demonstrate some of the concepts I use when choosing instruments and executing passages with the Pittsburgh Symphony Orchestra—from score study and a meticulous mallet selection process, down to peer listening and techniques for appeasing even the most exacting conductors.

I will demonstrate tricks of the trade that have been successful for dozens of recordings, scores of conductors, hundreds of concerts, and thousands of rehearsals. I will play some castanets, whip, guiro, maracas, finger cymbals, woodblock, sleigh bells, rute, tam-tam, and ratchet, just to name a few. More oddball instruments will be

discussed as well in order to prepare young musicians for the strange time they get asked to play ocarina, melodic slide-whistle, champagne cork, or kazoo.

Jeremy Branson is Associate Principal Percussion of the Pittsburgh Symphony Orchestra. He chairs the percussion department at Carnegie Mellon University and holds degrees from Texas State University and Temple University. **RIS**

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SPEAKING THE LANGUAGE OF DJEMBE

UNDERSTANDING BEGINNER, INTERMEDIATE, AND ADVANCED RHYTHMS AND TRADITIONAL REGIONAL DJEMBE DIALECTS

BY MICHAEL TAYLOR

When I started teaching djembe, I would teach beginners what I had learned when I was a beginner. However, as I gained more experience as a teacher, I realized that the way I learned was not necessarily the best way for my students to learn. What qualities make a rhythm appropriate for a beginner, intermediate, or advanced player? By what standard or criteria are these compared? It has happened too often over the years that I have gone to an “advanced” djembe class only to find people who cannot even voice basic bass, tone, and slap sounds on the djembe.

This question of the semantics of beginning, intermediate, and advanced rhythms was explored by Mamady Keita and his team of Tam Tam Mandingue Djembe Academy (TTMDA) Certified Instructors when

Kelvin Kew brought his idea of the TTMDA Level System to the group. This was the first draft of hammering out the curriculum for the TTMDA, which led to the creation of the *TTMDA Curriculum 1* book.

PLAYING DJEMBE VS. PLAYING ON A DJEMBE

The difference is that people learning and playing djembe are constantly trying to clarify the basic three notes: bass, tone, and slap. If you cannot play those notes clearly, you are not playing the part, and therefore are not really playing the music. Those notes should not be played as you would on a conga or frame drum or any other hand drum, but in the style(s) of how djembe is played from whence it came. If you put no effort into sound quality on djembe, you are playing *on* a djembe instead of *playing* djembe.

ORIGINS OF DJEMBE RHYTHMS AND THE DJEMBE ORCHESTRA

There are many legitimate styles of djembe from areas in Mali, Guinea, Côte d’Ivoire, Burkina Faso, and Tambakunda in Eastern Senegal. It is important to remember that djembe, being from the 13th century in the Malinke Empire, existed hundreds of years before countries were formed in West Africa in the late 1800s due to the Berlin Accords. When one speaks of any particular traditional rhythm, it is very important to be as specific as possible. For example, “Today I’ll be teaching the



Michael Taylor
Saturday, Nov. 16, 9:00 A.M.
World Clinic/Performance

rhythm Moribayassa as taught by Grand Master Bolokada Conde in Guinea, West Africa,” or “Let’s play the Malinke rhythm Mendiani in the style of Grand Master Famoudou Konate in his region Kouroussa in Upper Guinea.” The same rhythm name in a different region may have significant differences, ranging from dialectical inflection to entirely different melody and accompaniment parts.

Be careful using the term “traditional rhythm,” because this can be misleading. Not all regions where the djembe is traditionally from have three dununs¹ and 2–3 djembe parts for each rhythm. In Guinea, the lowest pitched dunun is the dunun-





Dunun with bell and striker; photo by Mike Kunz

ba; the medium pitched dunun is the sangban; the high pitched dunun is the kenkeni. Mamady's region traditionally did not have a dununba, so dununba parts were an adaptation. Some rhythms were originally played on different instruments entirely, like Sofa, the Malinke rhythm played for warriors in Upper Guinea, being originally played on the Bolon (a 4–5 stringed bass instrument, related to the kora).

The traditional form of the rhythm Kuku, as played by the Manian in Beyla in the forested region of southern Guinea, is played on three djembes, one of them a bass djembe with the lead voice. Most djembe rhythms today are presented in a standardized format, commonly referred to as djembe orchestra (dununba part, kenkeni part, sangban part and 2–3 djembe parts).

Regarding the semantics of how the terms “break,” “call,” “response,” and “arrangement” are generally used in the world of djembe:

- The “break” is the musical signal that means start and stop; sometimes this can be used to change the dance steps, if you are playing for dancers, or to come in and out of solos. The ending break is usually pre-



Djembe orchestra; photo by Mike Kunz

ceded by an echauffment (a “heating up” of the rhythm intended to call attention to the ending break).

- A “call” is not the “break”; it is usually a musical signal that elicits a musical response, either the same as the call or something different.

- The “response” is understood to mean the response to a “call.”

- The word “arrangement” can refer to extended, non-repeating unison figures.

It is also important to consider when and why “breaks” were created. In the beginning, djembe rhythms were played by the djembefola (that person who plays djembe in the village) and would begin when he would hear the women sing. There was no “break”; this was not a performance, but part of the task at hand. The ensemble would consist of the djembefola and one or two apprentices on dunun or djembe. In this case, they spoke the same language, and the djembefola would know what rhythm to play from the song the women sang.

In the 1950s, ballets were created in which large ensembles with multiple ethnic groups were formed. Language could not reliably be used to communicate what to play and when, so “breaks” were invented.

Some of the more well-known African Ballets are Les Ballets Africains, Ballet Djoliba, National Ballet of Mali, and Ballet of Upper Volta.

BEGINNER, INTERMEDIATE, AND ADVANCED RHYTHMS

The following examples are taken from the TTMDA curriculum levels system. All the rhythms are presented as taught by Grand Master Drummer Mamady Keita.

Beginner rhythm

- The parts allow for easy practice of the basic notes on djembe: bass, tone, and slap.

- It's in binary feel/duple-based rhythm (sometimes simple ternary feel/triplet based rhythms).

- It has many parts to the rhythm that are on the pulse (e.g., Moribayassa, Balakulanjan, Figure 1).

- Its parts are short (2- to 4-beat cycles).

- It almost certainly has a particular accompaniment seen in the Djembe 1 part in Figure 1. This accompaniment can be found in many rhythms. Mamady sometimes jokingly calls this part “passport” because if you have this part, it is like having a passport. You can go to a lot of places!

Intermediate rhythm

- It may be in ternary feel/triplet based (e.g., Garengadon, Djaa 1 & 2).
- It may be in a feel that mixes binary and ternary (e.g., Bao).
- Parts are less directly connected to the pulse (e.g., Kassa Soro, Figure 2).
- Parts are longer (e.g., Konkoba).
- Rhythm-specific solo phrasing is introduced. These solos are part of the expression of the essence of the rhythm and part of the language of what it means to solo in the dialect of a particular rhythm.
- The parts/solos mix up bass,

tone, and slap in more challenging ways.

- Calls and responses (e.g., Abondan, Makru).

Advanced rhythm

- Parts may require detailed and complicated execution of bass, tone, and slap.
- It may be in a feel that mixes binary/duple and ternary/triplet (e.g., Soboninkun).
- Region-specific solo phrasing may be introduced (e.g., Wassolonka, Soko).
- More intricate rhythm-specific solo phrasing (e.g., Dununba family

rhythms, Yankadi).

- More intricate and longer dunun phrasing (e.g., the Dununba family rhythm Bolo-Konondo, Figure 3).
- It may have long, technically challenging, non-repeating phrasing (e.g., Zaouli).
- Numerous parts are intricately syncopated.

SOLOING ON DJEMBE

The first time I began to understand dialects as they relate to djembe soloing was when Mamady Keita said to someone seated next to me at a workshop that their solo was in the wrong dialect/accent. Many

Figure 1: Balakulandjan notation from TTMDA Curriculum Book 1

BALAKULANDJAN *Malinke ethnic group / Kouroussa Region, Northeast Guinea* Story and Map on page 12

Djembe 1

Djembe 2

Sangban

Kenkeni

Dunumba

Figure 2: Kassa Soro notation from TTMDA Curriculum Book 1

KASSA SORO *Malinke ethnic group / Northeast Guinea* Story and Map on page 54

Djembe 1

Djembe 2

Sangban

Kenkeni

Dunumba

experts estimate Africa has well over 1,000 languages. This number doesn't take into account the dialects many of those languages may have. Guinea, West Africa is approximately the same size as Michigan, but it has dozens of languages and dialects. It is known that music and language have a deep relationship; regional dialects influence the music. Similar to dialects in language, djembe has its own dialects and its own accents. This can apply to playing rhythms (accompaniment parts) as well as solos.

As educated musicians, when soloing, our challenge is to integrate creatively what we've learned from our study and research. Understanding the different dialects represented

by regions of Mande culture should inform how we speak through the djembe. For instance, Yankadi (Coastal Guinea), Kuku (Southern, Forested Guinea), Soko (Middle/Upper Guinea), and Koredjuga (the Wassolon region) all have distinct dialects that should be reflected in improvisation and performance.

One of the best ways to gain experience soloing in djembe rhythms is by playing for dance classes, especially if a dance teacher is teaching "traditional" steps.² Seeing how movement relates to solos is a very important milestone in learning how to serve the dancer.

If your solo sounds the same no matter what rhythm you are playing, you are likely:

- not playing in the dialect of that rhythm;
- not listening to the unique sound/melodic-harmonic structure of each rhythm;
- not paying attention to how the dancer is moving;
- playing to satisfy your ego—oops!

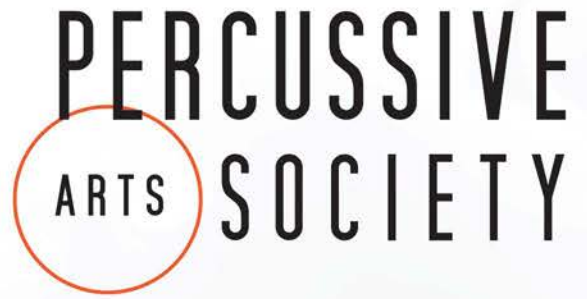
If you don't have solos that have come from someone like Mamady Keita, Famoudou Konate, Bolokada Conde, or other respected djembe-folas, and have no dance classes to learn from, let your solo be guided by the song that is created by the combination of the dununs. In the absence of learned solos and dance classes, let the song of the dununs guide you! Speak to the music of the

Figure 3: Bolo-Konondo notation

BOLO KONONDO

HAMANAH region - central GUINEA

The notation is presented in two systems, each containing five staves. The instruments are labeled on the left of each staff: djembe 1, djembe 2, kenkeni, sangban, and dununba. Each staff has a 12/8 time signature. The notation uses a variety of symbols to represent rhythmic patterns, including dots, lines, and 'x' marks, which are specific to the Bolo Konondo style. The first system is followed by a small '5' indicating a measure rest, and the second system continues the notation.



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2020 INTERNATIONAL MARIMBA ORCHESTRA

The Percussive Arts Society is pleased to announce the 2020 International Marimba Orchestra, which will perform a showcase concert at PASIC 2020 in Indianapolis, IN conducted by Gordon Stout, internationally-acclaimed performer, composer, and pedagogue.

Members selected to perform in the International Marimba Orchestra will receive a 4-day attendee badge for PASIC 2020.

Requirements:

- All applicants must be at least 18 years of age and active PAS Members.
- In order to assure the highest level of preparation, members selected to participate must attend rehearsals at The Center for Mallet Percussion Research at Kutztown University of PA on November 6-7, 2020 as well as a public concert on November 8, 2020. A dress rehearsal at PASIC is scheduled for November 11, 2020 with a 50-minute showcase concert on November 12, 2020.
- Marimbas will be available both at Kutztown University and PASIC in Indianapolis for all performing members.
- Members selected to participate in the International Marimba Orchestra will be responsible for their own travel, lodging, and food.

LEARN MORE ABOUT HOW TO APPLY
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DEADLINE: MARCH 15, 2020
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dununs in your solo and you won't go wrong.

Transcriptions used by permission of Tam Tam Mandingue Djembe Academy.

ENDNOTES

1. The dunun are the cylindrical, cow-skinned bass drums played with sticks and mounted bells played with a metal striker.
2. Many rhythms from djembe culture only have one or two traditional steps, so dance teachers sometimes create more steps in the spirit and feel of the rhythm

Michael J. Taylor has been to Guinea, West Africa six times and has been the Director of the TTMDA – Chicago School of Percussion since 2005, Senior Instructor with TTMDA, and creator of Holy Goat Percussion (1995). He teaches traditional and “djembe orchestra” music. He also uses djembe internationally in corporate team building via Sewa Beats, performs with numerous ensembles in different musical and artistic projects, does storytelling, and does ritual drumming in his DRUMeditation. He would like to extend special gratitude to Grand Master Drummer Mamady Keita and Dr Malidoma Patrice Somé.

Matthew Henry, Associate Teaching Professor at the University of Missouri at St. Louis, helped edit and refine this article and was a great help in making this article as accurate as possible.

Pierre Challian was the source all transcriptions in this article. **RIS**

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INTERACTIVE DRUMMING AT PASIC 2019

BY ROBERT J. DAMM

This year's interactive drumming sessions will include a gong immersion/sound meditation lab, a drum circle clinic, a community drum circle lab, a panel discussion, and a facilitation workshop.

Community Drum Circle: A Minimalist Approach

Robert J. Damm

Interactive Drumming Clinic

Thursday, Nov. 14, 10:00 A.M.

A free-form or free-style drum circle is a highly spontaneous, improvised drumming event with no rules and no single designated leader. A facilitated drum circle is a guided drumming event led by a director whose intention is to support the group by organizing various aspects (e.g., rhythm, tempo, meter, texture, dynamics, and form) of the program. This session will minimize the role of the facilitator to maximize the experience of participants and demonstrate how to facilitate "to the least common denominator."

Taxonomy of Interactive Drumming Experiences

Robert Damm, moderator, with Kalani, Súle Greg Wilson, and John Yost

Panel Discussion

Friday, Nov. 15, 10:00 A.M.

Although there is a clear distinction between drum ensembles that learn a repertoire of traditional rhythms and a drum circle that plays primarily freestyle, in-the-moment music, there are times when it might be valuable to share culturally-specific drumming concepts in a drum circle. Given that some proponents of traditional drum ensembles characterize drum circles as meaningless chaos and some drum circle

facilitators follow long-established guidelines to "never introduce culturally-specific rhythms," it is difficult to propose exactly how to balance these disparate approaches.

This panel will discuss the various types of and approaches to interactive drumming. Without a consensus regarding the names and definitions of various categories of interactive drumming and given the debate about whether these disparate modes of drumming might effectively be integrated, what could such drumming experiences be called and how might the different interests and approaches be balanced?

Facilitating Community Gatherings: Tools for Fun & Function

Súle Greg Wilson, M.A.

Interactive Drumming Lab

Friday, Nov. 15, 4:00 P.M.

How does one turn folks who have "come to drum" into a living community? That's the facilitator's job. Join Súle Greg Wilson in this fun and challenging interactive lab as we experience some time-tested tools, techniques, and methods to engage attendees and transform an expectant, and sometimes uncomfortable, set of observers into a warm, cooperative, in-the-moment community. For more information, visit SuleGreg-Wilson.com.

Sound Magic Gong Immersion

John Yost, Jitka Yost, and Max Kundrat

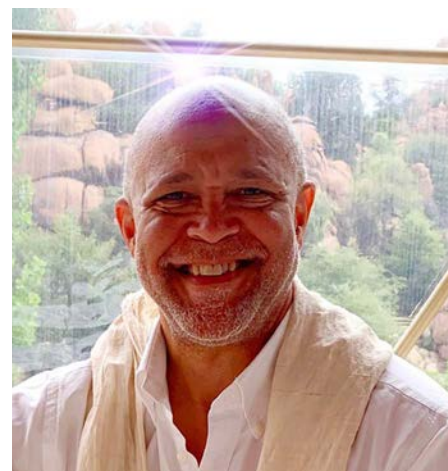
Experiential Wellness (Recreational Drumming and Health) Lab

Saturday, Nov. 16, 9:00 A.M.

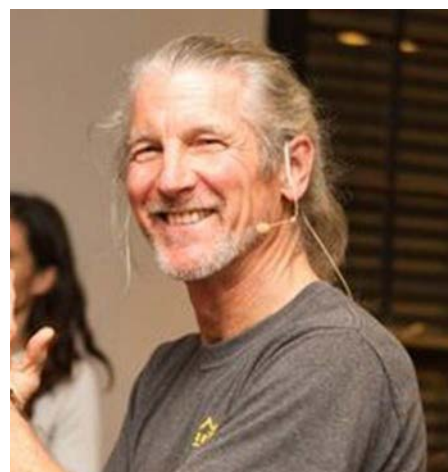
Gong immersion is an event where participants are massaged with sounds (vibrations) of gongs and



Robert J. Damm



Súle Greg Wilson, M.A.



John Fitzgerald



Sound Magic Gong Immersion

other percussion instruments for meditation, to relieve stress, and to produce healing or spiritual enlightenment. Sound healing has a basis in neuroscience and physics and is now being used as an important part of the healing process (e.g., management of pain) in scientific medical practice.

Allow yourself to decompress and deeply relax, while you experience the healing sounds of gongs, crystal bowls, idiopan, drums, and other percussion instruments. Sound journey meditations are considered deeply healing and restorative. They have been proven to lower blood pressure, release stress, and heal us on the molecular level. Physical sound vibrations entrain the brain to move from beta to alpha-theta states.

Participation is effortless, as the vibrational frequencies of the gongs, bowls, and chimes bring about a blissful state. Feel free to sit or lie down on a yoga mat provided, or relax in a chair. For more information, visit drummingcircle.com/gong-immersions.

Drum Circle Facilitation Workshop

John Fitzgerald

Workshop

Sunday, Nov. 17

9:00 A.M. – 2:00 P.M.

The Drum Circle Facilitation Workshop is a five-hour program providing facilitators at any level, beginner to advanced, the opportunity to enhance their facilitation skills by learning from a world-renowned drum circle facilitator. Beginners will have lots of opportunity to practice basic skills, more experienced facilitators will have the opportunity to stretch their creativity, and we will discuss how these techniques may be best used in a variety of populations.

The Sunday Drum Circle Facilitation Workshop is FREE for all PASIC registrants and to the public! However, registration is still required in order to participate. For those already purchasing a 4-Day or 1-Day Badge, simply select the Drum Circle Facilitation option upon checkout. If you did not register for the Drum Circle Facilitation Workshop upon checkout, or if you are not attending PASIC, you may still register for the Drum Circle Facilitation Workshop at percussivearts.tfaforms.net/4728478. Check out this link to

learn more about John Fitzgerald:
youtube.com/watch?v=L6l00p6NpgY
RIS

COMBINING E-VIBES AND VIBES

BY CHRISTOS RAFALIDES

Growing up in the late 1980s/early '90s, I was heavily exposed to the sound of the synthesizer and was dreaming of ways to incorporate it into my music. But, how could that be possible, being a vibraphone player? When I started experimenting with the Pearl EM1 MalletStation in 2018, I realized that this may be the vehicle I needed to connect me with my teen aspiration: to combine the digital sound with the gorgeous sound of vibes. In my clinic at PASIC, I will be demonstrating how I combine both instruments in solo performance, an acoustic Musser M55 and a Pearl MalletStation, so that they complement one another.

Adding a new element can be pivotal in the evolution of a musician's journey: it can offer new channels of expression and elevate the music to a whole new level, or it can suffocate new ideas in fancy clutter. Balance is the name of the game when incorporating digital sound with vibes, yet the question remains: does this imply that 50-50 is the ideal ratio? Clearly not. As with everything in the fascinating world of music, there is no one-size-fits-all answer. Each musician will define his or her sound, based on that person's aesthetics, experiences, and even personality! And then those players will express their uniqueness in various settings, developing their own signature "language."

Attempting to incorporate digital elements to natural sound can be a Pandora's box. There are literally endless possibilities: sounds, loops, splits, and so much more. I personally use the MalletStation to create an environment in which I can still have the vibes as the primary sound,

yet always adapt to different music environments (solo, duos, trios) and styles (pop, funk, jazz). For all of us vibraphone players who have performed in large, loud settings (for example, playing in a rock band next to a distortion guitar), being able to just turn up the volume, instead of hurting myself, feels really good.

The MIDI instrument offers vibraphone players the unique opportunity to actually select our sounds; how cool is this? There are a multitude of sounds and colors to pick from, and this can be a blessing and a curse. There is no manual for the selection of the "right" sound, and that's the beauty of it. It all boils down to the ambiance that one wants to create and, eventually, one's personal taste. Experimenting with the MIDI, I realized that, for some magical reason, my feel and phrasing changed

depending on the sound I selected. In other words, it positively affected my musical language, expanding my musicianship, as it actually made me hear things I had never heard before playing the vibraphone!

My session will offer you an opportunity to experience how sounds can be used on a jazz standard and also in different musical environments, like ballads, funk, Latin, Brazilian, etc. I will also play segments from two of my original solos that require a prepared sequence using my computer, the MalletStation, and the acoustic vibraphone, to show how you can amplify and add new dimensions to your sound with the use of electronics.

The next big challenge comes with the touch/technique that needs to be developed in order to serve the electronic means. Obviously, the



Christos Rafalides

Saturday, Nov. 16, 4:00 P.M.
Keyboard Clinic/Performance

MIDI instrument's touch is different, compared to that of a vibraphone, so this is another area that will need practice. For instance, taking a solo using a loud, lead sound is radically different than a background, smooth pad, which means that you would need to adjust your touch in order to achieve the desired outcome.

With the MalletStation, you will also find yourself having an additional pedal (for the sustain) and a number of switches to change the sounds, without having to touch your computer. This can be baffling at first, as you already have the vibraphone pedal to begin with. So now you have a reason to go back to the practice room and find your own way of feeling comfortable in the new environment. The positioning of the instruments, your laptop, the pedals, and speaker will be key to reaching your maximum potential, so feel free to experiment in various settings until it feels right for you.

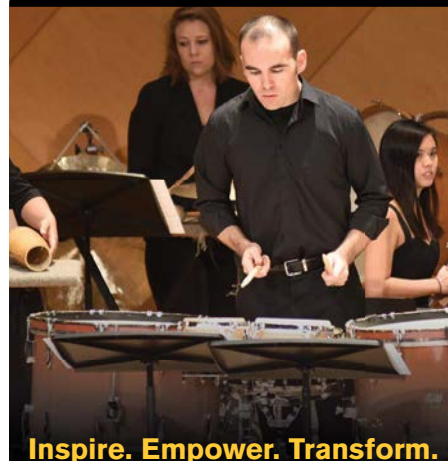
Combining MIDI and vibes, you will soon realize that you will have to further develop the independence between your left and right hands; don't forget you are playing two different instruments, and the ultimate goal would be that your sound creates the impression of two musicians performing together. A good exercise would be to play an ostinato on the left hand and solo with the right, and then move the ostinato to the right hand and solo with the left. Give it a try; you will be amazed by how much you will enjoy the brain stretch.

There are endless ways forward with MIDI and vibe combinations, and we are voyagers on an exciting journey; let's dive in and have fun with it. This is an open invitation to experiment, play, express yourself freely, and push the envelope creating new music!

Christos Rafalides was born and raised in Greece, where he completed his studies in classical percussion. After receiving a scholarship

from Berklee College of Music, he moved to Boston, attaining a BA in Jazz Vibraphone Performance. He later moved to New York, where he graduated from Manhattan School of Music earning his MA in Jazz Vibraphone Performance. Christos found his personal voice when he established Manhattan Vibes, a band that has appeared at numerous New York venues including the Blue Note, the Jazz Standard, Smoke Jazz Club, and Dizzy's Club Coca-Cola. Highlights of his career include performances with the Lincoln Center Jazz Orchestra and Wynton Marsalis, a U.S. tour with the Charles Mingus Epitaph Band, a recording with the Harmony Ensemble of New York of Henry Mancini's "Peter Gunn," recordings with vocalist Chaka Khan, and a duo performance at Carnegie Hall with pianist Sergio Salvatore. For several years Christos has been a guest faculty member at the Zeltsman Marimba Festival. He also has an Artist Residency at the Music Village in Greece. His original works for mallets are published with MRL Music and are being played in concerts around the world. **RIS**

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MUSICIANS AND MONEY

BY MATT STARR

Have you ever thought of yourself as the owner of a corporation? Guess what, you are! If you are a working musician, a session player, or touring player, your company is YOU! The music industry can be a bit like the Wild West when it comes to the business side of things, so following are a few industry tips. Knowing what you have to offer and what it is worth is the first step to creating a career that is sustainable. The intersection of art and commerce doesn't have to be tricky. Jimmy Page and Keith Richards are rich; Johnny Thunders and Sid Vicious are dead. Choose your role models wisely.

WHAT ARE YOU WORTH?

The music business has a wide range of compensation depending on who you are and with whom you

are dealing. Create a rate sheet for yourself. What amount of money would you need to receive in order to show up with a great attitude and feel good about your time spent? Consider the effort required to fulfill the task as well as travel time, expenses, and the amount of preparation needed. Count all the hours and get a realistic idea of what you are making per hour; this can often be eye-opening. The most valuable commodity you possess is your time. Also keep in mind that part of the payoff of the gig is the quality of the experience, so in some cases it may be appropriate to pad that rate a bit for "difficult" clients.

WHAT DO OTHERS CHARGE?

Ask successful musicians in your circle what they charge. When you do this, be objective; this is business. If the coolest dude in the hipster scene rides a bike and lives in a studio apartment, and the big phony "sellout" lives in the Hollywood Hills and drives a Tesla, ask the guy with the Tesla. You can be the arbiter of your own integrity; do not ever confuse that with making money. Don't let others use that argument to manipulate you into taking less, either. When you provide a quality professional service, you deserve to be appropriately compensated.

BE PREPARED TO NEGOTIATE

Some musicians prefer to ask, "What's your budget?" and take it from there, based on the client's reply. The other approach is to quote your rate and let the client reply. The first approach can be motivated by the fear of quoting too high and losing the client or by the hope that

the client will quote much higher than what you would have asked for. For me, that's kind of messy; I like to quote my rate and let them reply. Also, the universe has a way of paying you what you feel you're worth no matter what you say. Either way, reference your rate sheet so you have a basis from which to work. When you quote your rate, either in person or in a message, say it once and end with "thank you." Do not keep talking or writing, adding a bunch of other words in an attempt to deal with your discomfort; say it and let them respond.

EVALUATE AS YOU GO

Once you have successfully negotiated and are now working, do you feel underpaid, overpaid, or just about right? The more you work, the more you will see what you like and don't like doing. You can charge more for the jobs you don't enjoy as much or focus your marketing towards jobs you want to be doing more of. At first, the goal can be just to get paid, but once you are up and running, the choice is really up to you as you begin customizing your career.

GETTING A RAISE

The more clarity you have on what you're getting paid versus what you're contributing, the more likely you will, at some point, feel motivated to ask for a raise. Any request for more money should be accompanied by your reasoning as to why you deserve it, such as, "I have been touring with Artist XYZ for two years," "I have taken more responsibility than when I started," or "I am getting a lot of offers from other artists, and I



Matt Starr

Thursday, Nov. 14, 9:00 A.M.
Education
Professional Development

want to make sure I am making the most of my time.” Use your instincts as to when the time is appropriate to make a request, but if you tend to be of the under-earning nature, then go back to your more successful musician friends and get some input for comparison. Note: you can talk to the other musicians in the band and go to management as a team, or you can go it alone. Both options have their good and bad points.

BE SOCIAL

Whatever you are doing, ask yourself, “Who might benefit from this?” If you believe it has value, share! It may be a source of inspiration to up-and-coming players or may connect you with potential future clients or colleagues. Reach out to any company that you endorse or would like to endorse. Once you have an affiliation, be sure to email them info about your activities and tag them in social media posts along with pics of your gear. Is there an opportunity for the company to be involved with the artist you’re playing with on a bigger level? Making introductions that lead to bigger opportunities is good for everyone. Think like a business person; becoming an asset beyond playing your instrument has value, and word will get around.

DIVERSIFY

You just got the gig with a big-name artist and you are getting paid \$7,000 per week; that’s awesome! But now he decides not to tour for the next two years. What are you going to do for money? Having as many income streams as possible is ideal. You have many talents that you are not aware of or don’t think of as having value. Make a list of 100 things you can do to earn money; it can be anything—just open your mind up. If you can work at Target, list it. This will get your thoughts flowing and help you come up with some great ideas; it will also increase your network. This process led me to start what has become a

very rewarding business as a career consultant and keynote speaker.

INVEST IN THE FUTURE

Touring is a great way to make a living, but you are trading time for money. To bring in additional money, look at passive income streams such as publishing royalties, writing books, and inventions. Have you ever heard yourself saying, “Man, I wish they made a thing that did XYZ”? Make it! It is likely that you aren’t the only one who has thought that, which means there may be a need. Creating opportunities that pay you, literally, while you sleep, is a great way to build your income, network, and value.

GET REAL

Saying “I’m an artist” has been used more than any other phrase in history as an excuse for being lazy, disorganized, broke, and/or drinking too much. Think of yourself as a business person first. It does not mean you will make inferior music; it just means you’ll get paid for it. Let go of the phony, romantic idea that true artists don’t get paid, and that if you do ask for what your time and talent are worth, you’re not really in it for the right reasons. For perspective, note that Andy Warhol’s net worth was \$220 million at the time of his death.

Matt Starr is a career coach, speaker, and drummer. He currently records and tours with founding KISS member Ace Frehley. In the past he has worked with Mr. Big, Joe Lynn Turner, as well as members of Foreigner, Bon Jovi, and Guns N’ Roses. For more information, visit www.mattstarrcoaching.com. **RIS**

UNSNARED DRUM

BY MICHAEL COMPITELLO

My goals as a musician are to build community around the arts while expanding what's possible with percussion instruments. Commissioning, incubating, and facilitating new works is at the core of this mission. Whether with my cello/percussion duo New Morse Code, as a soloist, at Avaloch Farm Music Institute (where I am Assistant Director), or as Assistant Professor of Percussion at the University of Kansas, most of what I do involves working collaboratively with composers whose music I admire and whose friendship I value. To that end, I'm excited to share four new works with the PAS community at PASIC 2019.

Over the past two years, I've partnered with four esteemed and dynamic young composers—Nina C. Young, Hannah Lash, Tonia Ko, and Amy Beth Kirsten—on new works for

solo snare drum. We call the project *Unsnared Drum* because our mission was to reframe how people think about the snare drum, to free it from its historical and idiomatic chains, explore a new lexicon of sounds, and challenge capability for subtle and refined expression.

Amy, Nina, Hannah, and Tonia each have wonderfully unique compositional voices. Their music is united, however, by their craft, curiosity towards sound, theater, and space, and a willingness to create new practices and techniques to serve dramatic purposes. Although none had written for solo snare drum, they all write boldly and creatively for percussion in other solo, chamber, and large ensemble contexts. In addition to loving their music, I'm fortunate to have collaborated previously with each of them, and I

had a feeling that our friendship and previous working experience would engender a dynamic and creative collaboration. I sent each composer a drum and a selection of implements with which to experiment. Our working process was different for each piece, but always included workshopping sessions either in person or remotely. Each of the four works in *Unsnared Drum* is radically different from the others. They are united, however, by how they create dramatic and organic forms from unique timbres.

ABOUT THE PIECES

I've loved Hannah Lash's music since working with her on the premiere of her vibraphone/piano duo "C." Virtuoso, rhythmically alive, and uncompromising, Hannah's music draws upon a rich harmonic palette and a clarity of form. I wanted to commission Hannah for this project because I felt her nuanced and developmental approach to rhythm and pitch would bring refinement to the snare drum's repertoire. Hannah's music has a relentless rhythmicity that is well-suited to percussion. At the same time, so much of her music trades in pitch, and I wanted to see how she would approach an instrument typically thought of as having no pitch (an odd impossibility). Her work "Start" is based on a handful of sharp, polyrhythmic motives that are continuously developed and varied. Interested in how the timbre might elucidate a monomaniacal, motivic piece, Hannah uses many implements (brushes, hands, chopsticks, and metal beaters in addition to sticks) to help delineate formal guideposts amid a steady barrage of attacks.



Michael Compitello
Saturday, Nov. 16, 4:00 P.M.
Electronic/Technology Showcase Concert

Where Hannah's approach to the instrument was informed by her reactions to extant repertoire, Nina Young took the snare drum sound to its basic acoustic principles, drawing inspiration from her work in the electronic music studio. Nina's music and sound art is full of explorativeness, wit, and a stylistic range that veers from the classical canon to spectralism and beyond. Her contribution, "Heart.Throb," is an exploration of filtering applied to the snare drum, highlighting the instrument's unique and unsung melodic and harmonic capacity. Nina fits a resonant drum with a transducer and a contact microphone. Throughout the piece, a Max/MSP patch broadcasts subtly beating sinusoids through the drum, creating a gradually undulating bed of sound. By pressing into the head and exploring different locations on the rim, Nina filters these tones to create singing melodies and rich harmonies. Throughout the piece, the musical characteristics most associated with percussive virtuosity—fast, fleet stickings—are confined to the rim and re-contextualized as triggers for the work's harmonic movement. All the while, the drumhead becomes a playground for a subtle and nuanced set of playing techniques, peaking in a chorale where the drum "sings" with pressure from various parts of the hand, punctuated by resonant, reverb-infused scrapes from a stiff wire brush.

"Negative Magic," Tonia Ko's contribution, also explores the harmonic possibilities of the snare drum. But where "Heart.Throb" uses the snare drum's resonance as a way of filtering electronic sounds, Tonia creates her magical soundscape entirely acoustically. Tonia has an incredible ability to create inventive and deeply expressive moments in her music that link inspiration, form, content, and performance practice. She creates new techniques that emerge organically from the physical gestures and textures associated with playing

instruments. After working with her on her marimba solo "Blue Skin of the Sea"—in which she discovered an astonishing array of horizontal techniques including scrapes, glissandi, rattles, and rustles—I was excited to see how she might approach the snare drum.

In "Negative Magic," Tonia reveals a world of complexity on the drum by loosening control—literally. By tuning each tension rod of the drum to a slightly different (but very low) pitch, Tonia is able to create chords, or multiplicities of pitches within different areas of the drumhead. The listener gradually becomes attenuated to the complexity of the drum's sound through a series of seamless, hyper-nuanced sonic adventures: a ritualistic introduction that explores the drum's pitch range; a quirky conversation between the head and a combination of drier sounds from the rim, lug casings, and shell; a series of sonic waterfalls, where pitch descents are coupled with transitions from dry to wet timbre; and a series of explosions where extraordinarily loose snare wires jangle amidst a burst of accents. Throughout, amplification of the drum's higher overtones helps to highlight the unique overtones present.

A composer, director, singer, writer, and visual artist who highlights the theater present in music performance, Amy Kirsten's work is full of melodic invention, otherworldly sounds, and hypnotic rhythms. Amy uses percussion with stunning creativity, often as integral parts of large-scale staged works. For her "Ghost in the Machine," Amy and I found a ghostly language of sounds—a hidden snare language—manipulating the tautness of the snare head, preparing the snare with a densely weighted triangle, and striking the instrument using different kinds of sticks and mallets. Amy deploys these colors in an alluring, colorful groove.

Amy and I spent a week defining and refining these sounds at Avaloch

Farm Music Institute. Even though most of that material didn't make it into "Ghost in the Machine," our work generating sounds laid the groundwork for her piece. In fact, workshop sessions were vital to the development of all four pieces in *Unsnared Drum*. I wanted to work with each of these composers because, as non-percussionists, I valued their imagination. What better way to rethink the snare drum than to ask someone who has never played a practice pad or camped out on *Stick Control*? That said, our dialogue about notation and performance practice helped contribute to works that are both easier to read and more facile to play.

Each of these works subverts and challenges our expectations of what a snare drum piece can be. Nina, Tonia, Hannah, and Amy have challenged me to develop new skills, new expressive tools, and new sonic concepts. At the same time, these four works highlight the unique characteristics of the snare drum rather than foregrounding its weaknesses: they could *only* have been written for the snare drum. See you at the session!

Michael Compitello is Assistant Professor of Percussion at the University of Kansas, Assistant Director of Avaloch Farm Music Institute, and a member of the cello/percussion duo New Morse Code. **RIS**

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

BY ALEX FRAGISKATOS

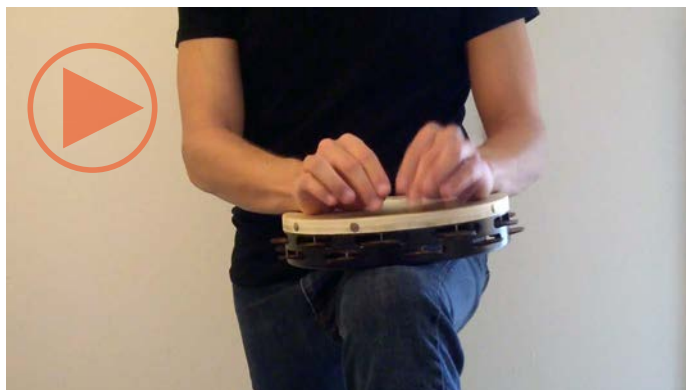
The tambourine is another instrument for which basic technique often eludes young percussionists. There are many ways to properly to play the instrument, but just as many ways, or more, to play it poorly. As with most of percussion, context determines the most appropriate approach. Part A (August 2019) introduced various ways to play the tambourine, from soft and loud at slow to moderate tempi, to loud at fast tempi. In part B, we will primarily explore ways to play softly and quickly, and to execute proper tambourine rolls.

Resting the tambourine on the knee will achieve a softer, more delicate sound, as compared to holding it in the air. This is because some of the natural vibrations will be dampened, and thus the sound will be a bit more muted or staccato. This technique is ideal for very soft playing that calls for quicker rhythms, because minimizing the jingle sound will provide for more rhythmic definition and integrity.

To execute, rest a foot on a low chair or stool, just as you would to play fist-knee tambourine. With the head facing up, rest a small part of the bottom rim of the instrument on the knee. The tambourine will be angled downward, away from the body to the right or left, with your nondominant hand up in the air. Play the instrument as you would with it held in the air, with your fingertip(s).

As with loud playing, sometimes soft playing is required during passages that are too fast for one hand to execute. In this case, rest your foot on a stool or chair, and place the whole tambourine right-side up on your thigh. The more parallel the thigh is to the ground, the more stability you will find. The tambourine can either be wedged between your gut and thigh or stabilized by resting your forearms on top the instrument. Both ways will help create a drier sound. To play, simply pivot the wrists, and strike with your fingertip(s), just as people might nervously tap on a table on which their hands rest.

▶ Tap to play Video



Often a composer will call for a tambourine roll. The two primary ways in which we create this appearance of sustain is by a shake roll or finger roll. The shake roll is ideal for louder volumes and can be executed by holding the tambourine vertically in the air, with the hand underneath. The shaking motion is akin to twisting a doorknob back and forth if the doorknob were above you. However, the motion should be very rapid and short, with the arm and wrist relaxed. The idea is to mask, as much as possible, each shake, just as we strive to do when masking individual strokes for closed snare drum rolls. For clean beginnings and endings of rolls, you can start and end them with attacks from the fingers or fist of the playing hand.

▶ Tap to play Video



Finger rolls, or thumb rolls, are ideal for softer passages. These can be executed either using the middle finger with the thumb supporting underneath the middle finger's first knuckle, or the thumb supported between the index finger's first two knuckles in a closed fist. Lightly push the fingertip away from the body, along the rim of the tambourine—emphasis on “lightly,” as you don’t want to overpower the tambourine head’s resistance. The opposing forces created by the fingertip and tambourine head will produce a rapid tremolo. Moistening the fingertip either by licking or breathing warm air will help. Alternatively, a light coating of beeswax or rosin along the rim of the tambourine head can make it even easier. Finger rolls can be done both with the tambourine being held in the air or resting on the knee or thigh.

▶ Tap to play Video



Here we have explored some ways to play softly and quickly, and to execute proper tambourine rolls. Between this article and the previous one, you have what you need to excel in almost any tambourine situation. It is important to note, though, that these are just some of the ways to execute different types of passages on tambourine. There are a myriad of valid alternatives and variations which you might find more comfortable and successful. If you have little to no formal training on the tambourine, start with what I have suggested, but please, continue exploring!

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 drum set 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 fragiskatopercussion.com. **RIS**



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WORLD'S FASTEST DRUMMER TURNS TWENTY

BY JOSH GOTTRY

PASIC 1999 featured the first public showcase of the Drumometer and the inaugural World's Fastest Drummer (WFD) contest. Twenty years later, the Drumometer is still clocking the hand and foot speed of drummers worldwide and making its appearance once again at PASIC 2019. Through travels, trials, a fried chicken commercial, and the challenges of building both a brand and an event, the Drumometer device and the WFD contest have gone hand-in-hand in challenging drummers to showcase, and accurately document, their speed!

The Drumometer (pronounced like speedometer, not speed-o-meter) was the first device that would detect the speed of drummer's hands and feet. Before 1999, extreme-sport drumming was hardly a concept, and there certainly was no device or marketplace to facilitate the activity. So how did where we are now get started over 20 years ago?

The home of WFD is headquartered at Drum-O-Farm in Portland, Tennessee, 45 miles outside of Nashville. Its proprietor and inventor of the Drumometer is Boo McAfee. His efforts started well before the PASIC 1999 debut; in fact, his prototype was the result of nearly 25 years of working with various engineers.

Spurred on by an interaction between Barrett Deems and Buddy Rich at a music trade show at McCormick Place in Chicago, Illinois, a 19-year-old McAfee witnessed each claiming to be the world's fastest drummer and was fascinated with the potential of a device that could really measure the challenge. After work with several engineers, Craig Alan, a drumming student of McAfee who also had a master's degree in electronics, took on the challenge that many had said couldn't be done, creating the Drumometer.

Partnering with Johnny Rabb, the first WFD record holder, McAfee worked to document and prove out some of the "world's best" or "world's fastest" claims that circulated the drummer community, but that lacked any evidence to back up those assertions. His efforts were (and are) not without critics. An early editorial about the device and activity questioned when the "art of drumming" became an "athletic event." As the topic hit internet discussion boards and forums, Drumometer and WFD became a popular topic to ban—potentially a sign of future success. Still, many proclaimed the device (Drumometer) and the contest (WFD) would be a fad that



Boo McAfee



ECHS Blazeline, PASIC 2019

eventually went the way of the hula-hoop. Twenty years later seems to prove out otherwise.

On the day that the Guinness organization officially recognized Rabb as the inaugural World's Fastest Drummer, he broke his own record with an astonishing 1,071 strokes in 60 seconds. Even Rabb recognized that this wasn't music, suggesting that if he tried to play that fast on a gig, he'd be fired. "This is something you want to learn," says Rabb, "to have the speed if you need it in a drum solo, or the endurance."

With so many hung up on the word "speed" and the argument of music versus speed, the WFD family was determined to promote the understanding that speed on its own does not exist. Rather, speed is a derivative and result of technique. As McAfee asserts in interviews, "A bullet just doesn't speed through the air on its own; it must be mechanically or technically propelled by some



Glen Sobel, drummer for Alice Cooper, with Boo at PASIC 2019.



PAS Executive Director, Joshua Simonds doing WFD at PASIC 2019.

means.” The end mission of WFD became not simply to recognize speed, but rather to encourage the proper technique to achieve that speed!

In 2005, Mike Mangini, then a professor at Berklee College of Music, set a record of over 1,200 strokes in 60 seconds, and he also set new records for endurance and speed over five minutes and fifteen minutes. Mangini is now the drummer for the progressive metal band Dream Theater. WFD went on to partner with the Warped tour, inviting tour drummers to set benchmark records, then encouraging fans to see if they could best their favorite drummer. As exposure and interest grew, WFD branched out as an arcade game (billed as “Whack-a-Mole on steroids”), computer game, and available for purchase from the manufacturer, either for personal use or to host your own WFD party. Despite the emphasis on the fun of the challenge, the Drumometer’s application are not simply limited to the speed challenge or contest context. The unit was frequently used in the Nashville Percussion Institute, a percussion studio previously run by McAfee, to create technique measurables relative to consistency and stamina over a variety of fixed time lengths.

So how did fried chicken and the World’s Fastest

Drummer establish a connection? According to an article in the *Los Angeles Times*, (https://www.latimes.com/business/hollywood/la-fi-ct-brand-documentaries-20190611-story.html?fbclid=IwAR3nyGo3BTYtb9af8o-cvWjtb8ObUEvjKHdADF9mSGw2p_ONzNIZvPj4wMjc) many brands and companies have found that paying for documentaries is potentially a better investment than paying for ads in large national television markets. In that respect, Church’s Chicken “launched a docu-series on the World’s Fastest Drummer competition—because drumming could be loosely tied to drumsticks.” According to Gerogia Margeson, senior director of advertising for Church’s, this effort allowed the company to “get in front of a younger, 18-to-35 male demographic that it wouldn’t have been able to reach with traditional media.” Check out the Church’s Chicken video entitled “Fast Company” at [youtube.com/watch?v=jjBFNGllLuLA](https://www.youtube.com/watch?v=jjBFNGllLuLA).

The debate on the value of speed and the hype regarding the World’s Fastest Drummer competition may never die down, but neither likely will the continued growth in popularity of WFD and the Drumometer. At PASIC 2019, take 60 seconds to test your speed, technique, and endurance; then perhaps you’ll have a chance to compare your score at the next convention, or maybe even after another 20 years.

Learn more about the Drumometer at [Drumometer.com](https://www.drumometer.com) and the World’s Fastest Drummer competition at [WorldsFastestDrummer.com](https://www.worldsfastestdrummer.com). **RIS**

RIGHT OR LEFT? FOR SOLO TIMPANI

BY NICHOLAUS MEYERS



“Right or Left” is an intermediate-level timpani solo written as an exploration of figures leading with both the right and left hands. When performing this solo, be sure to follow the sticking patterns given. Where a specific sticking is not indicated, simply maintain the idea of the patterns presented up to that point. All sticking indications are based on a French timpani setup (lowest drum to the player’s left); if using a German setup (lowest drum to the player’s right), simply reverse the stickings indicated. When performing other solo works or timpani parts in ensembles, the sticking concepts presented in this solo will hopefully be something you can apply to that music.

 Tap to play Video



Dr. Nicholas Meyers is Director of Bands and Percussion at East Central University in Ada, Oklahoma. He is an active composer, conductor, and performer, giving clinics and masterclasses throughout the United States. Additionally, he is the Chair of the PAS Composition Committee and past President of the North Dakota PAS Chapter.



RIGHT OR LEFT?

Nicholaus Meyers (ASCAP)

♩ = 108-112

1 *mf* *p* *mf* *p*

5 *mf* *f*

9 *mp* *f*

13 *mp* *p*

17 *f* *p*

21 *f* *mf* *p*

25 *mf* *p* *mf*

29 *f* *mf* *mp* *f*

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RIS

RHYTHM! SCENE 31 OCTOBER 2019

PEOPLE AND PLACES

POLAND

The Polish PAS Chapter held its 2019 Day of Percussion in Warsaw on August 6 during the Ninth International Percussion Workshops, August 1–10. Over 40 students and professors—including **Stanislaw Skoczynski, Jacek Wota, Stanislaw Halat, Mariusz Mocarski, Marian Rapczewski, Karol Szymanowski, Andrzej Kaczmarczyk, Aleksy Ralo, and Andrei Verishka**—attended the event.

PUERTO RICO

The Escuela Libre de Música of San Juan will hold their 3rd Percussion Day on October 3, hosted by **Professor Diana E. Valdés-Santos**. As part of the educational event, the following artists will give clinics: **Prof. José Alicea** (classical percussion), Diril Cymbals artist drummer **José Ruíz**; **Prof. Héctor Calderón** (Afrocuban rumba); and **Fabián Rosa-Santos** (steel drums). To close the day, Fabián Rosa will perform with the 5 Cats steel drums group as well as the Intermediate and Superior Percussion Ensemble of the school,

conducted by Prof. Diana Valdés. The event will be sponsored by Pure Sound store in Bayamón and Diril Cymbal (José Ruíz, clinic). The event is free and open to the public.

The percussion ensemble of the Preparatory School of the Conservatory of Music of Puerto Rico will give their fall concert on November 16, at 7:00 P.M. at the Jesus María Sanromá Hall at the Conservatory of Music. **Professor Diana E. Valdés** will continue with the Premiere series of modern works, which began last April. This concert will feature premieres of works by Jeff Barudin and David Gillingham. The concert is free and open to the public.

USA Florida

Gregg Bissonette, drummer for Ringo Starr's All-Starr Band, was in residence at the University of Miami Frost School of Music September 9–12. While on campus, he gave a clinic for the drum set studio, hosted by **Steve Rucker**, which

was co-sponsored by Dixon drums, Sabian cymbals, Vic Firth drumsticks, Remo drumheads, DW pedals, LP accessories, and Direct Sound headphones.

On September 12, Bissonette was also the guest soloist with the Frost Concert Jazz Band, under the direction of John Daversa, Chair of Studio Music and Jazz. They played "Sussudio" by Phil Collins, "Roseanna" by David Paich, Duke Ellington's "In a Mellow Tone," and Bissonette's "No Hay Parqueo," among others. Bissonette also played with the Frost Studio Jazz Band, under the direction of Steve Guerra, including tunes such as Bill Holman's "Lemon Twist," Arthur Altman's "All or Nothing At All," and "Boom Boom" by Bob Brookmeyer.

New York

As part of the Rochester Fringe Festival, "Nexus and Friends" performed in Kilbourn Hall at the Eastman School of Music on September 14. The Toronto-based percussion quartet—**Bob Becker, Bill Cahn, Russell Hartenberger, and Garry Kvistad**—were joined by seven friends: **Conrad Alexander** (Assistant Professor of Percussion Performance Studies at Ithaca College), **John H. Beck** (Professor Emeritus at Eastman), **Michael Burritt** (Professor of Percussion at Eastman), **Ruth Cahn** (former percussionist with the Rochester Philharmonic Orchestra), **Ray Dillard** (Canadian-based producer/percussionist), **Brian Stotz** (Assistant Principal Percussionist with the RPO and Percussion Technician at Eastman), and **Gordon Stout** (former Professor of Percussion at Ithaca College). The hour-long concert was completely improvised, just as the first Nexus concert was on May 22, 1971 on the same stage.



Poland Day of Percussion™



Gregg Bissonette (kneeling in front on left) and John Daversa (kneeling on right) with members of the Frost Concert Jazz Band. (Photo by Steve Rucker)



Nexus and Friends: (standing in back row, L-R) John H. Beck, Brian Stotz, Ruth Cahn, Bill Cahn, Russell Hartenberger, Bob Becker, Gordon Stout, and Ray Dillard (kneeling in front, L-R) Michael Burritt, Conrad Alexander, and Garry Kvistad. (Photo by Lauren Vogel Weiss)

Wisconsin

The 2019 Wisconsin PAS Day of Percussion was hosted by Mukwonago High School on Saturday, April 13. Over 250 attendees and performers enjoyed the day. Special

thanks to Emma Angoli and Rick Schadt for being wonderful hosts.

The day highlighted performances by the **Green Bay Packers Tun-draline**, **UW-Madison**, **UW-Milwaukee**, and **UW-Oshkosh Percussion**

Ensembles, and the **Cross/Hatch Percussion Group**. In addition, this year marked the first High School Marimba and High School Snare Drum Competition. **Payton Green** was this year's winner of the High School Marimba Competition and was awarded an Innovative Percussion mallet package. **David Pickar** won the High School Snare Drum Competition and was awarded a Tama Marching Snare Drum. The College Marimba Soloist Showcase concert featured **Amanda Sealock**, **David Kortess**, **Adam Goren**, **Lucas Sem**, and **Cole Nasman**.

Attendees were able to choose from various masterclasses by esteemed percussion educators and performers: **Rebecca Kite** (marimba FUNDamentals), **Dave Bayles** (jazz drum set clinic), **Jordan Kamps** (marimba clinic), **Colin O'Day** (snare drum FUNDamentals), **Carl Storniolo** (symphonic percussion clinic), and **Scott Cincotta** (drum circle). Middle school and high school percussion ensembles were invited to attend and receive a clinic with percussion educator/performer **Cindy Terhune**.

RIS

IN MEMORIAM

HARVEY VOGEL (1936–2019)

Harvey Vogel, founder of Lone Star Percussion in Dallas, Texas, passed away at the age of 83 on August 1, 2019 following years of living with lymphoma and leukemia. Although he sold the business in 2000, he continued to keep in touch with his percussion colleagues, attending the annual percussion conventions when they were held in the Lone Star state.

Percussionists today are used to buying drums or cymbals with a click of a button, but four decades ago it was a challenge to find a pair of specialty mallets or signature sticks. Lone Star Percussion made those items available to percussionists all over the United States – and the world – and at discount prices, too!

In 1978, Vogel founded the iconic percussion mail-order business in a 400-square-foot storefront in far North Dallas with a tiny showroom just large enough to hold one display case. His daughter Lauren was an aspiring high school percussionist and he was tired of paying high prices for percussion instruments and accessories. Vogel thought that if he opened a small music store that specialized in percussion, he would be able to cut costs on the equipment he purchased for her, and share the savings with other percussionists.

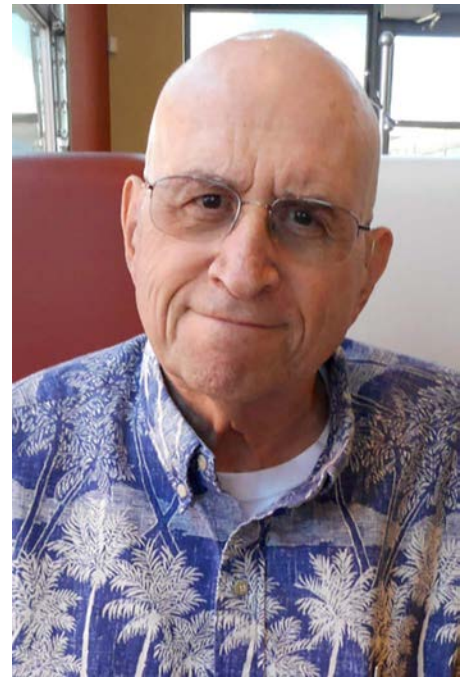
At PASIC '78, held that November in Tempe, Arizona, Vogel walked around the convention, distributing an unassuming 20-page “discount price list.” PASIC '79 was the first time Lone Star Percussion exhibited at the annual percussion event. The Lone Star “catalog,” each semi-annual update printed in a different pastel color, was mailed to percussionists – students, teachers, and

professionals – all over the country. Besides listing well-known brands of the late-70s, like Ludwig/Musser and Slingerland/Deagan, the catalog included emerging names (at that time) like Balter, Feldman, Firth, Gauger, Grover, and Hinger – smaller companies who filled a niche for specific types of implements, accessories, and instruments.

The store originally stocked just sticks and mallets, but soon the warehouse shelves were full of cymbals and drumheads. Large items, like marimbas and marching drums, were stored in the garage of his home a few blocks away!

In 1981, Vogel, along with Marty Hurley, then-percussion instructor for the Phantom Regiment Drum and Bugle Corps, developed a new model of a “High Volume (HV) Marching Snare Drum.” These drums were manufactured and sold by Ludwig Industries.

In 1982, the ever-expanding business relocated to northeast Dallas, and three years later moved across the street to its current



25,000-square-foot office/warehouse/showroom. Lone Star was known for its large inventory of heads, cymbals, marching and concert percussion instruments, and drumsets, as well as specialty items like taxi-horns and tuned claves.

Michael Balter, founder of Mike Balter Mallets and a member of the PAS Hall of Fame, remembered the first time he spoke to Vogel. “Many years ago I received a phone call from a guy in Dallas who said, ‘My name is Harvey Vogel and I am going to be your best customer!’ At the time I thought, ‘Who is this guy?’”

“Harvey was ‘old school’ in that he always wanted to talk with people,” Balter continued. “He would speak with customers, suppliers, and anyone who wanted to talk percussion. Those conversations led to lifelong relationships. In addition to building relationships, Harvey brought the ‘drum and percussion shop’ directly



Harvey Vogel and Michael Balter at PASIC 2012 in Austin, Texas

to your front door. Lone Star Percussion had everything in stock and ready to ship. Before there was the internet, there was Harvey. Rest in peace, my friend.”

“When I first received a phone call from Harvey Vogel in 1980, I had no idea that he would turn out to be one of our best, and longest-tenured, authorized dealers,” recalled Neil Grover, founder of Grover Pro Percussion. “Harvey was a smart, detail-oriented businessman; always tough, but fair. I learned by observing him and will forever be grateful for his friendship and guidance.”

“Harvey had one of the most innovative concepts in getting merch-



Harvey Vogel (center right) watched an impromptu performance by Double Image (David Friedman, left, and Dave Samuels, right) in the exhibit hall at PASIC '83 in Knoxville (photo by Lissa Wales)

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(L-R) Lauren and Harvey Vogel with Judy and Michael Balter at PASIC '85 in Los Angeles

dise to drummers,” Vic Firth, former chairman and CEO of Vic Firth, Inc., told *Drum Business* in a May 2001 article. “His stocking of inventory was complete. His pricing was always favorable, to the young player in particular. And his service was second to none in the industry. Mail-order was his primary source of doing business, and that was a new concept in 1978. His efficiency and effectiveness as a businessman were outstanding.”

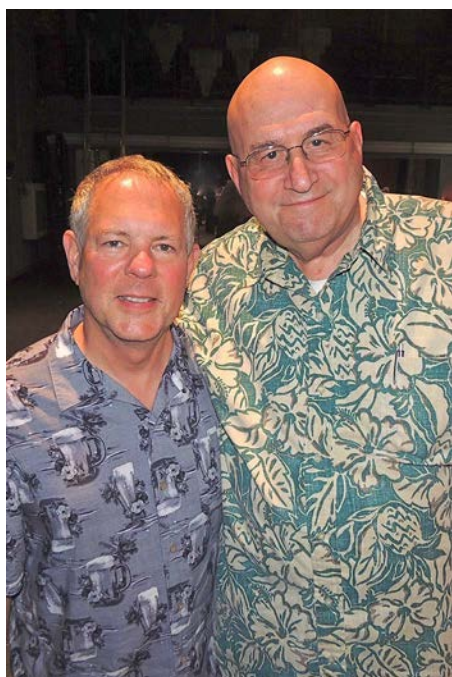
Vogel believed that an educated, knowledgeable customer was the

best kind to have and he supported that belief by sponsoring countless clinics around the North Texas area. Instead of having clinicians appear at the store, he “hosted” the events at numerous schools in the area so the artists could work directly with students. Harvey also sponsored numerous clinics at the University of Hawaii, located in Honolulu, one of his favorite vacation destinations.

He also funded many other clinics at PAS Days of Percussion and the annual convention. At PASIC '85,



Harvey and his wife Joan hosted many percussionists over the years at Lone Star Percussion in Dallas



Leigh Howard Stevens with Harvey at the LHS High School Marimba Seminar in Plano, Texas in 2012.

held in Universal City, California, Lone Star Percussion was the principal sponsor of an evening concert by the North Texas State (now University of North Texas) Percussion Ensemble, under the direction of Dr. Robert Schietroma, which featured guest artists (and now members of the PAS Hall of Fame) Bob Becker, David Friedman, Andy Narell, and Leigh Howard Stevens.

"He had a toilet seat mounted on

the wall in his office at Lone Star Percussion, and if you lifted the cover, you could see who was 'on his list' for the week," Stevens remembered with a laugh.

"But if you were a small emerging manufacturer," continued Stevens, President of Marimba Productions and founder of Mallettech, "and your picture wasn't in the wall toilet, you could call and say, 'Harvey, I've got a problem. Could you please place an order?' He'd call you back an hour later with an order for several thousand dollars worth of merchandise... and then pay early!"

Born on March 16, 1936 in New York City, Harvey Vogel did not study music growing up, although he was always a fan of classical music, often buying 45 rpm records featuring well-known orchestras. He passed his love of classical music on to his daughters, Lauren and Nancy, each of whom played in both scholastic and professional orchestras over the years.

Harvey graduated from Seward Park High School in New York City in 1952 and then earned his undergraduate degree at Hunter College in the Bronx. He received his Master's degree in Geography from the University of Illinois at Champaign-Urbana in 1958. Vogel continued his graduate studies at Pennsylvania State University before moving to San Diego State University, where he was on the faculty in the geography department.

In 1963, Vogel moved to Texas, where he would live for over half a century. He worked for Texas Instruments, the Campbell Company of Dallas, and was an Associate on the Dallas Board of Realtors before he ventured into the music industry. Even without a formal music education, Vogel immersed himself in the world of percussion, learning about both the products and how to run a successful business.

"My father introduced me to the Percussive Arts Society in 1977 and I attended my first percussion con-



Lauren Vogel Weiss with her father, Harvey Vogel, in 2017

vention [PASIC] in 1978," recalled his daughter Lauren. "He even bought the Deagan bass marimba for me to play on during the PASIC '78 Marimba Orchestra performance because no one else could pay for it. The greatest gifts he gave me were a love of music... and my extended 'percussion family'."

"Harvey was notorious in his criticism, and at times he could be a pain in the ass!" Firth told *Drum Business* in 2001. "That's a compliment coming from me, because I'm told I'm a pain in the ass *all* the time! But it was fun to talk to Harvey because he always had an interesting story to tell. I looked forward to our conversations," the PAS Hall of Famer added. "They were always informative – and entertaining!"

"'One of a kind' is a cliché," Stevens added, "but that phrase was made for Harvey Vogel. They don't make 'em that way any more."

Harvey Vogel is survived by his daughter Lauren Vogel Weiss, a member of the PAS Board of Advisors, and his daughter Nancy Vogel Glick, along with grandchildren Andrew and Skyler Glick. He was buried alongside his wife of 53 years, Joan Vogel, in Paramus, New Jersey. **RIS**

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SANTA CLARA VANGUARD WINS FOURTH CONSECUTIVE “HIGH DRUM” AWARD

STORY AND PHOTOS BY LAUREN VOGEL WEISS

The summer of 2019 was one of the most competitive and entertaining in recent years, with several drum corps trying to capture another gold medal and, for the first time ever, five different corps winning a caption award during championships. The Blue Devils (Concord, Cal.), who placed second during prelims and moved up one spot during semifinals, held on to a narrow lead of less than one-tenth of a point to win a record-breaking 19th championship in Indianapolis’s Lucas Oil Stadium on August 10.

The Bluecoats (Canton, Ohio), who were undefeated for most of the summer, captured first place in Thursday’s prelims, but slipped to second place the next two nights, earning the corps its second silver medal. And last year’s champions, the Santa Clara Vanguard (Santa Clara, Cal.), won the bronze medal as well as its fourth consecutive Fred Sanford Best Percussion Performance Award. (The caption awards are determined by averaging the field judge’s scores from all three nights of World Championship Competition.) The only other corps to have earned

four consecutive “high drum” trophies is the Blue Devils (1983–1986).

“Our members had the show of their lives on Saturday night!” exclaimed Scott Johnson, Director of Percussion for the Blue Devils, who has been involved with all 19 championships during his 40 years as a Blue Devil, including three as a marching member before he joined the staff. “It was such a competitive season. When they announced us as the winner, it was a little bit of a shock.”

In addition to a season-high score of 98.325, the **Blue Devils** earned a 19.85 in drums, the highest score of the night. “We made sure the members’ confidence was sky high,” Johnson explained. “The fact that one of the toughest judges in our activity [Jeff Prosperie] gave them a perfect ‘10’ in the achievement section of the score-sheet on the last night—that’s a memory for a lifetime.”

Due to a rule change this year, the drum judge could no longer go on the field, so many of the percussion features were presented to the front sideline. “Let’s put it this way,” Johnson stated, “the Blue Devils, and most of the



Blue Devils’ snares and tenors played tap shoes during one of the drum features in “Ghostlight.”



The Bluecoats earned a silver medal for its popular show based on music of the Beatles.

other corps, have never had better percussion staging! You had to bring the drum line up front."

The Blue Devils' program, "Ghostlight," was a nod to the theatre tradition of leaving a single bulb lit on stage during the night to allow the spirits to see. In addition to receiving its second gold medal in three years, the corps won the John Brazale Best Visual Performance Award.

The Blue Devils' show opened with "Cycle Song" by Imogene Heap, followed by Paul Smadbeck's marimba solo "Rhythm Song." "The keyboards were creating the music for the ghosts to come out and play," Johnson said with a laugh.

Next were two tunes by Lorne Balfe, "A True Passion" and "Stroke of Genius," along with excerpts from Aram Khachaturian's "Symphony No. 3." BD music director and arranger David Glyde wrote an original tune called "Ghostlight," and the show closed with a Brittany Spears sound-alike singing her "Circus."

"My favorite part of our show was the tap shoe section," Johnson continued. "I came up with the idea years ago when I used my wife Judy's shoes as 'drumsticks' to play a flamenco part for a recording session. When we added a dance-theme section to our show, I literally wrote the part in ten minutes. We taught it to the snares and tenors with drumsticks. Then I told them they were going to play it with tap shoes on a wooden prop, like having the ghosts dance on the stage!"

"There are a lot of flams and fast notes," Johnson added. "And scrapes, just like a tap dancer would do. The hardest thing about it was an accelerando with the front ensemble, which goes from 80 beats a minute up to 190. It gets cranking near the end, and they are playing really fast sixteenth notes with shoes on their hands!"

Johnson concluded, "After earning my 19th DCI ring, I want to thank all the members. It was a great ride—and I can't wait to do it again next year!"

Finishing in a close second place, with a score of 98.238 (their highest ever) were the **Bluecoats**, who also won

the Donald Angelica Award for Best General Effect. Their 22-show undefeated streak ended on July 26 when the eventual champions bested the Ohio corps for the first of three times before semifinals.

The Bluecoats' Beatles-themed show was one of the fan favorites all season. Their repertoire included classics like "Revolution Number 9," "Strawberry Fields Forever," "Penny Lane," "Sgt. Pepper's Lonely Hearts Club Band," "A Day in the Life," "Love Me Do," "I Want to Hold Your Hand," "Yesterday," "Eleanor Rigby," "Here Comes the Sun," and "Blackbird," among others, with an encore of "Hey Jude." The corps was dressed in various shades of blue Sgt. Pepper-inspired uniforms, and several performers had "mop top" haircuts. Rumor has it that Ringo Starr watched a video of their 2019 production!

Revolution was the theme for **Santa Clara Vanguard's** program, "Vox Eversio," which placed the corps in a solid third-place position in Indianapolis. "In recent years, we've opened our shows with some beautiful extended front ensemble moments," explained Paul Rennick, Percussion Caption Manager for SCV since 2011. "We thought it would be a good idea to do the opposite this year, so we came out gangbusters with a big original percussion feature for about 40–45 seconds." He referred to the introduction to the opening piece, "Fraternity," by Thierry Deleruyelle. "It added a whole different level of energy to the show."

"I agree," concurred Sandi Rennick, SCV's Percussion Arranger. "The intro was amazing. Then we hit the opener and there were some really great coordinated moments between the battery and the front ensemble."

Their second piece was Oliver Waespi's "Audivi Media Nocte," which at one point featured a sousaphone and trombone accompanied by the entire percussion section. "It's hard to explain," Paul elaborated. "It was a slightly funky, sort of New Orleans-style section that ended up being a lot of fun to play. Our middle piece was an arrangement of Post Modern Jukebox's take on a Metallica tune called 'Nothing Else Matters.' Since that was mainly brass band music, with limited percussion material, we had to compose all the percussion moments. We figured out a way to be creative and cover all that was needed, while having the percussion section involved in a majority of the show."

The Rennicks also wrote plenty of original music for the program. "We hit a wide variety of styles and featured every section," Sandi added. "It was such a fun show!"

Paul and Sandi Rennick have been responsible for the five percussion awards the corps has won in the past six years. "We have a process that works," Paul explained. "We attract great players and, thanks to the number of returning members from year to year, we can pick up where we left off. It always helps when you can start halfway to where you were before. I think it's also fair to say that we try to expand our musical vocabulary and play



The Santa Clara Vanguard won its ninth bronze medal for the program "Vox Eversio."

new things that we possibly could not have played years ago."

Finishing less than four-hundredths of a point behind the Vanguard, fourth-place **Carolina Crown** (Fort Mill, S.C.) received the Jim Ott Best Brass Performance Award for its intense performance of "Beneath the Surface." Their repertoire included "Temen Oblak (Dark Clouds)" by Christopher Tin, Danny Elfman's "Frolic (Rabbit & Rogue)," "Gabriel's Oboe" by Ennio Morricone, and the original "Bucimus" by Crown's musical directors and designers Michael Klesch, Thom Hannum, Jim Ancona, and Frank Sullivan. Crown's front ensemble was angled from the left 25-yard-line towards the center of the field, in front of a 20-yard-long platform. At one point, the battery played a drum feature on this raised stage.

The Cavaliers (Rosemont, Ill.) moved up one position from last year to fifth place with its program "The Wrong Side of the Tracks." Musical selections were from Christopher Rouse's "Gorgon" and Thomas Newman's "Road to Perdition," as well as original music by Cavies' musical designers and arrangers Mike McIntosh, Clif Walker, Michael Martin, and Alan Miller. One of their percussion



Carolina Crown finished in fourth place by a razor-thin margin with its performance of "Beneath the Surface."

highlights was when the marimba players moved the instruments sideways and played on both sides of the keyboards!

The final caption honor, the George Zingali Best Color Guard Award, went to sixth-place **Boston Crusaders** for its powerful production of "Goliath." Based on the biblical account of David and Goliath, the music of the Massachusetts-based corps included a mashup of "Fanfare for Rocky" by Bill Conti and Lin-Manuel Miranda's "My Shot," "Giant Steps" by John Coltrane, and "Once Upon a Castle" by Michael Daugherty. With props making the field ever-more three dimensional, the snare drummers climbed on pegboard-like props to play high above the field.

The **Blue Knights** (Denver, Col.) placed seventh with their program "...I Remember Everything." In addition to the original "Liquid" by staff members Jay Bocook, Kevin Shah, and Mike Jackson, their repertoire included "Sudden Throw" by Olafur Arnalds, Trent Reznor's "Hurt," and "Lonely World" by Moses Sumney.

With the theme "Call of the Wild," the **Blue Stars** (La Crosse, Wis.) dressed the part, with winter-style vests



The Boston Crusaders attacked their program of "Goliath."



The Cavaliers' marimbists played on both sides of the instruments during a front ensemble feature.



The Blue Knights placed seventh with their program "...I Remember Everything."

and boots. The eighth-place corps performed such classics as Vivaldi's "Concerto No. 4, 'Winter,'" Tchaikovsky's "Symphony No. 1," "Dance Panels" by Copland, and the original "Avalanche" by Blue Stars' arrangers and composers Jim Wunderlich, Rick Barclay, and Matthew Hernandez.

Finishing in ninth place were **The Cadets** (Allentown,



The Blue Stars performed "Call of the Wild."



The Cadets' battery, which entered the field from a giant movable staircase, finished in fifth place in drums.



The Mandarin's opened its show "Subterra" with 13 hand drummers on the field.

Penn.), who presented "Behold," celebrating the power of equality. Their repertoire included "Fanfare for the Women" by Libby Larsen, David Lang's "Just," "Blueprint" by Caroline Shaw, Alberto Ginastera's "Estancia," "Bridge Over Troubled Water" by Paul Simon, "Do Better," an original percussion composition by Cadets' arrangers Tom Aungst and Omar Carmenates, and the finale from David Maslanka's "Symphony No. 4." The 18-member battery began the show by marching down a giant 12-step staircase in the middle of the field.

Maintaining their tenth-place finish from 2018, the **Mandarins** (Sacramento, Cal.) had another strong program with "Subterra" about a hidden underground society. The show opened with 13 hand drummers on the field pounding out rhythms to original music by staff arrangers Key Poulan and Ike Jackson. Other musical selections included "On the Shoulders of Giants" by Peter Graham, "Truman Sleeps" by Philip Glass, and "Run Boy Run" by Ambroise Willaume and Yoann Lemoine (aka Woodkid). The front ensemble was positioned on only the right side of the field, between the 40- and 20-yard lines.

In eleventh place, the **Crossmen** (San Antonio, Tex.)



The Crossmen used headgear and face paint to portray Valkyries.



The Phantom Regiment wore its traditional helmets for the first part of their show, "I Am Joan."

also had an intense program with “Valkyrie,” portraying the Norse myth. Opening with an arrangement of Led Zeppelin’s “Immigrant Song,” their repertoire included “Hurt” by Trent Reznor and original music by Crossmen’s Music Coordinator Andrew Markworth. And yes, that was a guitar duet!

Rounding out the top twelve was the **Phantom Regiment** (Rockford, Ill.), who presented “I Am Joan,” which celebrated empowered women. Their musical selections were Carl Orff’s “Carmina Burana,” “Audivi Media Nocte” by Oliver Waespi, Jonathan Leshnoff’s “Zohar,” Shostakovich’s “Fire of Eternal Glory” and “Lady Macbeth of the Mtsensk District,” “Vox Populi” by 30 Seconds to Mars, and “Unleashed” by Two Steps from Hell. During one point, five members of the front ensemble played individual chime tubes.

CORPS	SCORE (out of 100 pts.)	DRUM SCORE * (out of 20 pts.)
1. Blue Devils	98.325	19.85
2. Bluecoats	98.238	19.55
3. Santa Clara Vanguard	96.600	19.80
4. Carolina Crown	96.563	19.25
5. The Cavaliers	95.400	19.05
6. Boston Crusaders	94.488	18.40
7. Blue Knights	92.050	18.10
8. Blue Stars	91.225	18.15
9. The Cadets	89.838	19.20
10. Mandarins	89.300	16.80
11. Crossmen	87.550	17.30
12. Phantom Regiment	87.238	17.60

Field drum judges: Mike Leitzke (prelims/Thursday), Jeff Brooks (semifinals/Friday), and Jeff Prosperie (finals/Saturday)

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

The percussion caption award was determined by averaging the field percussion scores from all three nights of World Championship competition

For the second year in a row, Georgia’s Spirit of Atlanta placed 13th. The rest of the Top 25 corps were Pacific Crest (Diamond Bar, Cal.), who moved up from 20th place last year; The Academy (Tempe, Az.); Colts (Dubuque, Iowa); Madison Scouts (Madison, Wis.); Troopers (Casper, Wyo.); Open Class Champion Spartans (Nashua, N.H.); Genesis (Austin, Tex.); Legends (Kalamazoo, Mich.); Gold (San Diego, Cal.); Music City (Nashville, Tenn.); Jersey Surf (Camden County, N.J.); and Seattle Cascades (Seattle, Wash.).

OPEN CLASS CHAMPIONSHIP

With last year’s gold and silver medalists—California’s Vanguard Cadets and Blue Devils B—not touring in the Midwest this year, the Open Class title was up for grabs during the competition at Wildcat Stadium in Marion, Indiana on August 6. First-time champion **Spartans** (Nashua, N.H.) won the gold medal with a score of 81.05 and also won caption awards for brass, general effect, visual performance, and color guard. Last year’s bronze medalist, Legends (Kalamazoo, Mich.), earned the silver medal (79.40) as well as the Best Percussion Performance award. California’s Gold (79.25) captured the bronze medal.



New Hampshire’s Spartans won its first Open Class Championship with their program “Experiment X.”

The 2020 World Championships (August 6–8, 2020) will return to Lucas Oil Stadium in Indianapolis, Indiana. For more information on joining or viewing drum and bugle corps, visit www.dci.org.

DCI PERFORMERS SHOWCASE

“It’s awesome that System Blue supports I&E,” the Blue Devils’ Scott Johnson said, using the “old school” abbreviation for the solos and ensembles at the Performers Showcase. “I think it really brings out the creativity and talent, especially for many individuals who otherwise might get ‘lost’ in the drum line or drum corps.” With competitors from both World and Open Class drum corps, the event was held on Wednesday, August 7, at the Indianapolis Convention Center.

The Blue Devils had about four-dozen members (brass and percussion) who participated in the Performers Showcase, and three of their seven percussionists won their categories. In the percussion division overall, two ensembles and 36 individuals competed, representing six World Class corps (Blue Devils, Blue Stars, Mandarins, Santa Clara Vanguard, Seattle Cascades, and Troopers) as well as eight Open Class corps (Diplomats, Golden Empire, Legends, Louisiana Stars, Raiders, River City Rhythm, Shadow, and Spartans). The winning percussionists came



(L–R) Two-time winner Brandon Olander of the Blue Devils (Best Individual Snare) along with four rookies who won awards: Remy Thomas of the Santa Clara Vanguard (Best Individual Multi-Tenor), Grayton Hodge of the Blue Devils (Best Individual Keyboard), Zachary Howard of the Troopers (Best Individual Timpani), and Michael Dy of the Blue Devils (Best Individual Multi-Percussion).

from five different corps, four soloists were rookies, and two were second-time winners.

For the second time, **Brandon Olander** of the Blue Devils won Best Individual Snare and marched in the championship corps. (He also won this award in 2015, his second of five total seasons with the corps.) The 21-year-old is a senior political science major at the University of Arizona. Scoring a 96.0, his original snare solo was called “Flow State.” His winning performance can be viewed on YouTube at https://www.youtube.com/watch?v=_T5fOS_a8p8.

Remy Thomas, a 17-year-old rookie with the Santa Clara Vanguard, was named Best Individual Multi-Tenor. His original solo, “Amalgam,” earned him a score of 95.0. He is a senior at McKinney (Tex.) Boyd High School and also won this category in the high school division at PASIC 2018 last November. His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=oRywRbhtDxs>.

A member of the Blue Devils front ensemble won Best Individual Keyboard. **Grayton Hodge**, an 18-year-old rookie, is a freshman psychology major at the University of Alabama. He played a Brian Mueller arrangement of “Danny Boy,” earning a score of 95.5. His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=YeRS6PkOLtw>.

Zachary Howard, a rookie with the Troopers, earned the Best Individual Timpani award. He scored an 88.0 for his original solo, “Girl Talk.” The 18-year-old is a freshman music education major at the University of Nebraska-Lincoln.

Another Blue Devils rookie, **Michael Dy**, the drum set player in the front ensemble, won the title of Best Individual Multi-Percussion. The 17-year-old is a freshman at University of California-Riverside. His original solo,



Legends won “Best Cymbal Ensemble” for the second time in three years. Pictured (L–R) are Trisha Beauchemin, Nick O’Neill, Anna Koh, Nathan Thorn, and Harry “Tra” Fisher.



The Mandarins Front Ensemble won Best Percussion Ensemble.

“Full Circle,” earned him a score of 89.25. His winning performance can be viewed on YouTube at <https://www.youtube.com/watch?v=kuxGQOZdFUI>.

Legends won Best Cymbal Ensemble for the second time in three years. They played “Bananas Split,” arranged by cymbal instructor Jen Pesch, and received a score of 93.0. Performers included **Trisha Beauchemin** (age 21), **Harry “Tra” Fisher** (22), second-time winner **Anna Koh** (19), **Nick O’Neill** (19), and **Nathan Thorn** (19). Their winning performance can be viewed at <https://www.youtube.com/watch?v=NSNk1IScDMY>.

The Best Percussion Ensemble award went to the **Mandarins Front Ensemble** with a score of 91.0. They performed “The Beno Show,” arranged by front ensemble manager Jazper Saldaña. The 14 members of the ensemble included **Francis Abastillas**, who also won Best Flute (age 21), **Tiwa Ademorijimi** (19), **Madison Chang** (19), **Geneva Daniels** (19), **Andrew Dennehy** (18), **Logan Gam-mill** (17), **Kyah Hill** (20), **Allie Huerta** (18), **Ben Huso** (18), **Grant Johnson** (19), **Josh Koester** (17), **Katharina Lehmann** (21), **Sarah Lynch** (21), and **Narelle Stewart** (20). Their winning performance can be viewed at <https://www.youtube.com/watch?v=K7AOEyRkMdQ>.

Judges for the Performers Showcase were Jeff Ausdemore (snare and timpani), Julie Davila (keyboard and multi-percussion), and Chris Romanowski (multi-tenor and ensembles).

DRUMLINE BATTLE

The seventh annual DrumLine Battle was held on Saturday, August 10 in Pan Am Plaza, a few blocks from Lucas Oil Stadium. The SoundSport competition (for ensembles of any size, any instrumentation, or any age) was taking place in the nearby Pavilion. Local food trucks were parked on Georgia Street, providing the flavors for the SoundSport International Music and Food Festival. Exhibit booths from D'Addario (Evans and ProMark), Mapex, Pearl, Remo, and others ringed the performance area, and Ed Gaus from Bongo Boy Music led an interactive "fan drum circle" (presented by Remo).

Master of Ceremonies Brad Bell presided over the DrumLine Battle as seven drum lines, including one from Canada and one from South America, battled each other through several rounds of a tournament-style bracket. Judges for this event were Kathy Black (Chair of the DCI



Shadow (Oregon, Wisconsin) won its first DrumLine Battle competition.



Former DrumLine Battle champs 7th Regiment excited the crowd during their performance.



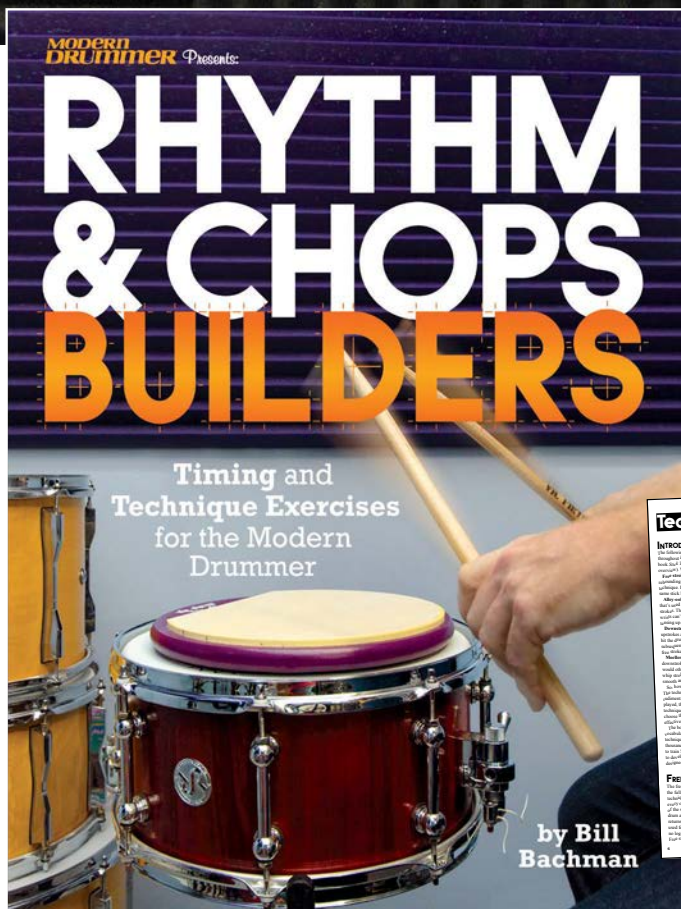
BYOS — Harvey Thompson and Ralph Nader — coached young drummers in the Evans/Pro-Mark booth in Pan-Am Plaza during the DrumLine Battle.

Board of Directors), Joe Fitzpatrick (Deputy Chairman of Drum Corps United Kingdom/DCUK), and Haichuan Bai (Professor at Sichuan Conservatory of Music in China). Technique and presentation are important qualities during a DrumLine Battle, but entertaining the audience may be just as, if not more, important.

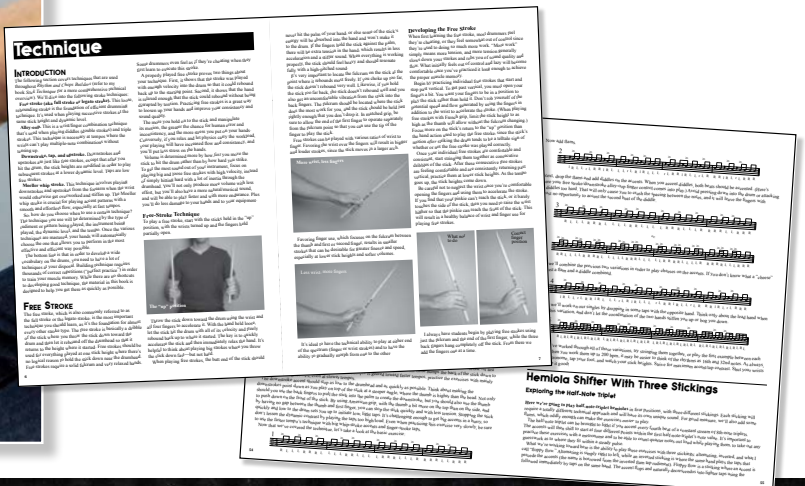
Oregon, Wisconsin's **Shadow** drum line won the final battle, besting former champions 7th Regiment, from New London, Connecticut. Other competing units were Pioneer Percussion (Milwaukee, Wis.) and the Raiders (Burlington, N.J.). Other lines in exhibition were New Jersey's Old Bridge Elementary Drumline, Banda Comunal (La Fortuna, Alajuela, Costa Rica), the Diplomats (Windsor, Ontario, Canada), and Inbhear Mór (Arklow, Co. Wicklow, Republic of Ireland).

DrumLine Battle events will continue to be held throughout the fall and winter, including one planned for PASIC 2019 in Indianapolis on November 15. For more information, visit www.drumlinebattle.com. **RIS**

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Rhythm and Chops Builders, by renowned technique master Bill Bachman, contains a ton of practical and efficient exercises for developing and expanding your rhythmic vocabulary and accuracy, and for increasing your overall comfort level with the sticks. This book is best used in conjunction with Bachman's *Stick Technique*, which focuses on the physical motions required for building loose, flowing, powerful, and fast hands.



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PAS PROFILE – THAD ANDERSON

Thad Anderson is Associate Professor and Coordinator of the Percussion Studies program at the University of Central Florida in Orlando. In addition to his duties in the percussion area, he teaches courses in music technology and directs the UCF New Music Ensemble. He currently serves the Percussive Arts Society on the Executive Committee as the organization's Secretary.

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

Thad Anderson: Drum set was my first musical instrument. I started studying privately when I was in seventh grade and formed a few bands in the early days. At the encouragement of my mother, I joined my high school band as a sophomore and never looked back. Within the year, I was enrolled in as many music classes as my schedule would allow and committed to pursuing a music degree. It all started with drum set.

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

TA: Growing up, I had so many interests and thought I might pursue a variety of professions—baseball player, firefighter, architect, etc. The percussion world fulfills my instinct to need variety and evolve with my personal interests. One day I can give a solo marimba recital, and the next day I can play drum set with the band I'm in. I truly don't have a favorite.

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

TA: The first item that comes to mind is a found instrument. I have a set of spun-steel brake drums from the 1920s. I bought them in Petaluma, California while visiting a specialist who focuses his business on vintage brake parts. These are the style of brake drums that Henry Cowell, John Cage, and Lou Harrison discovered in the junkyards and composed for in the 1930s. They sound very different than the cast-iron variety that we are all familiar with; they sound more like chimes with pure tone than the "clunk" or "pink" of an anvil.

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

TA: There are far too many to list here. At the moment, I would say that I idolize and have a lot of respect for the generations of percussion teachers who have come before me in the college ranks, particularly those who remain active and involved in their career some 35 or 45 years after they began teaching. There are many



who fall into this category, and I strive to follow in their footsteps and continue to perform, commission, teach, record, and give back in the same ways that they are still active in our field.

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

TA: Performing the world premiere of John Corigliano's "Symphony No. 3" with maestro Jerry Junkin and the University of Texas Wind Ensemble at Carnegie Hall was certainly a highlight, but I have many fond memories on stage performing with my peers.

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

TA: Early in my musical career, a very influential non-percussionist made a significant impact on me as a musician. Rebecca Brown directed a youth choir that I played drum set with through high school. This was my first opportunity to make a difference with music, and it really made a difference in me. I would also include my early teachers growing up in Gainesville, Florida: Paula Thornton and Vicki Nolan, my band directors, as well as Tom Hurst and Ken Broadway. I would be remiss if I didn't mention my primary college percussion teachers, Jeff Moore, Thomas Burritt, and Tony Edwards; all three continue to make a big impact on me.

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

TA: I enjoy my role at UCF because I am involved in areas and interests outside of percussion as well. In addition to teaching applied lessons and directing the percussion ensembles, I also teach in the music technology area and direct our New Music Ensemble. Outside of the percussion field, technology, conducting, and contemporary music are some of my biggest passions.

RIS: What was your introduction to PAS?

TA: I joined PAS as a junior in high school in the Fall of 1997. I still remember getting my first issue of *Percussive Notes* in the mail—it was the preview issue for PASIC in Anaheim, California—and I have a vivid memory of reading it and showing my fellow percussionist in our high school band room. I still have my original PAS number that I got back in 1997.

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

TA: There are so many opportunities to become involved. PAS is much more than an annual international convention; PASIC is pretty incredible, though! I would encourage student percussionists to get involved locally by attending and participating in state-wide and regional events. PAS also offers a lot of scholarship and participation opportunities on an international level. Competitions are also a great way to become active within the organization.

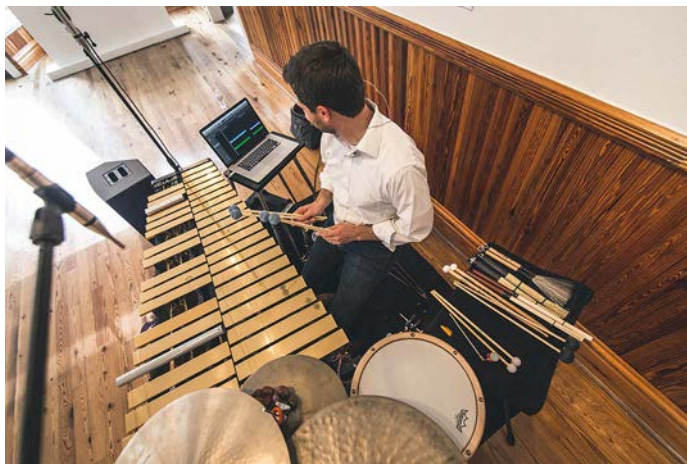
RIS: What's the first section you read in a new issue of *Percussive Notes* or *Rhythm! Scene*?

TA: I still receive the physical copy of *Percussive Notes*. I wouldn't say there is a section I flip to immediately when I receive a new issue, but I do enjoy going page by page, working my way through it. I've read some great articles in *Rhythm! Scene* over the years, but I have always enjoyed reading the "People and Places" section ever since *Percussive News* was around. It's fun to read about what's going on around the country and world. The media content in *Rhythm! Scene* is always a great bonus.

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

TA: Gardening, reading, running, and spending time with my family. During the summer months, I spend a lot of time outside working on various projects. I like handy-man projects and maintaining our home. Living in Florida, we also spend a good amount of time at the beach.

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



TA: That depends on the time of year. NPR, sports radio, podcasts, books-on-tape are typically what I listen to during a semester, because I listen to a lot of music while emailing or working at my desk. Most commonly, I'm tuned in to our local NPR affiliate, WMFE 90.7; they are great about supporting and featuring our local arts scene in Orlando.

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

TA: I typically read the news on a device at the breakfast table in the morning.

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

TA: Take your time. As a younger student and professional, I always felt the need to rush ahead to arrive at or complete the next achievement or goal. Over the past decade, I have learned to slow down, be in the moment, and take my time. Easier said than done, but worth attempting! **RIS**

PRODUCT SHOWCASE

BRITISH DRUM CO.

Marching Division Launches Axial Drums at World Pipe Band Championships

Three and half years after forming the British Drum Co., the company's Marching Division has launched its Axial range of pipe band drums. The drums made their public debut at the World Pipe Band Championships 2019 in Glasgow. The team at British Drum Co. has, in the Axial snare drum, developed what they consider to be their most advanced pipe band snare drum, with innovative design and engineering taking a leading role.

The Axial snare is a 14x12-inch high-tension, free-floating pipe band drum developed around a hand-built, eight-ply Scandinavian Birch shell. The high tension required by pipe band drumming is achieved by use of the X-Frame cage-style tension system. The latest technology is also used on the Direct Drive top and bottom snare mechanisms which have been designed to deliver exceptional snare response with precise control over height and tension.

Designed to equalize the distribution of tension across the bottom head, precision crafted from high-density composite materials, N-Circle utilizes a 45-degree bearing edge, providing the optimum balance between head contact and tension for controlled tuning and excellent playability. The resulting increase in structural strength creates a more resilient shell and allows for higher tension throughout the drum.



The Axial snare drum's aesthetic appearance is unlike any other pipe band drum. It features anodized hardware and is available in eight sparkle finishes. To complement the Axial snare, a range of tenor drums and bass drums has also been developed, incorporating a range of technological features, such as the FlipBack quick-release system on the tenor for fast, easy head changes.

The Axial Series pipe band drums were introduced at Jim Kilpatrick's "Giving Back" event on August 13 at Todd's Bar, University of Strathclyde, Glasgow prior to the World Pipe Band Championships 2019. For more information contact marching@britishdrumco.com, or visit britishdrumco.com.

DW

Jim Keltner Honored

Drum Workshop Inc. (DW) has announced the release of a Jim Keltner Collector's Series ICON snare drum honoring the legendary drummer's contribution to the music world. Only 250 of the California Custom Shop collectables will be produced, and each is numbered and signed by DW's John Good.

"Everyone at Drum Workshop is honored to present this very special ICON snare drum in honor of our good friend and drumming legend, Jim Keltner," said Good. "His contributions to the drum community and music industry at large are well documented."

Crafted from 11 plies of hand-selected North American Hard Rock Maple with patented VLT (Vertical Low Timbre) grain orientation technology, it's a collector's piece that is also a highly-playable, studio-quality instrument.

The unique drum is finished with a veneer of laser-cut, hand-applied exotic and dyed-wood inlays inspired by



Jim's vintage Collector's Series kit, his signature aviator sunglasses, and custom California license plate. The 6.5x14-inch drum is outfitted with Jim's favorite "mini turret" lugs in weathered-looking Antique Brass and comes standard with matching True-Hoops and a MAG throw-off system. True-Pitch Tuning, True-Tone snare wires, and DW Heads by Remo complete the Limited Edition offering. A Jim Keltner Fan Club button, set of wrist bands, and certificate of authenticity are also included within the deluxe DW carrying bag.

To find out more about the limited-edition Jim Keltner ICON snare drum, visit dwdrums.com/limited/#Jim-Keltner-Icon.

GON BOPS

Bucket Shekere Introduced

Based on the Xequibalde, a Brazilian folk instrument, the new Gon Bops Bucket Shekere is the first of its kind to be manufactured outside of Brazil. Quite literally a hybrid of a metal bucket and a shekere, the Bucket Shekere can be played by hand like a traditional shekere, or placed on a stand and played with brushes.

The Bucket Shekere is also the first Will Phillips signature instrument for Gon Bops. Captivated by Brazilian music, Will spent time studying and performing in Brazil, and he was greatly inspired by the rich musical heritage he found there. One instrument that captured his attention was the Xequibalde, an instrument that varied in style as much as the players who made them. Will's design reflects his own fresh interpretation of this uniquely Brazilian instrument.

The Gon Bops Bucket Shekere is designed to be super light, for long-playing comfort, and provides a rich, warm percussive attack. It is crafted from lightweight aluminum and its shell stands 8-inches in height with a 12.5-inch opening.

For more information, visit gonbops.com.



TRX

Lightning and Thunder Effects Cymbals

TRX has announced an expansion and upgrade to its Special Edition line: the Special Edition KX Thunder and AX Lightning Crash cymbals. Offered in 16- and 18-inch models,



the new, vented cymbals bring TRX's popular, specially designed hole pattern to its mid-priced line. The cymbals have a unique, trashy sound when used alone or stacked and are recommended for everything from traditional jazz and R&B to rock, pop, and metal.

To learn more, visit the TRX website at trxcymbals.com.

CRX "Deacon" Church Packs



Called "incredibly musical yet surprisingly affordable" by Gospel drumming legend, Jeff "Lo" Davis, and specially developed for Christian and Gospel church-music programs, the new "Deacon" cymbal packs from CRX offer the professional sound and performance of B20 Bronze cymbals at a B8 price. This combination of quality and value is now available in Classic (dark) and Xtreme (bright) series and a choice of two popular configurations: the "Old Testament" Pack including 14-inch hi-hats, 21-inch ride, and 18-inch crash with bag, and the "New Testament" Pack including 10-inch splash, 14-inch stacker, and 16-inch crash.

To learn more, visit the TRX website at trxcymbals.com.

RIS

INDUSTRY NEWS

DW

Rammstein's Christoph Schneider Uses Jazz Series on Tour

Christoph Schneider's DW Jazz Series kit is the centerpiece of Rammstein's towering, multi-level, industrial stage for their 2019 European stadium tour. Schneider received his DW Jazz Series back in 2018, just in time to record Rammstein's long awaited seventh, eponymous studio album, which debuted at No. 1 in 14 countries.

Schneider's tour kit setup consists of a DW Collector's Series "Jazz" kit with maple/gum shells finished in matte black. It is completed with a DW Collectors Edge Snare (14x6-inch), a DW Collectors Maple Snare (12x5-inch), and the Design Series Concert Toms (6x5-inch and 10x5-inch). He complemented his kit with DW 9000 Series pedals and chrome hardware.

Twice nominated for Grammy Awards in Best Metal Performance, Rammstein is renowned for their amazing live shows. With the 2019 stadium tour sold out, Rammstein has just announced a massive European tour for 2020. For more information visit dwdrums.com.

GON BOPS

Lenny Castro Added to Artist Family

Gon Bops is proud to welcome Lenny Castro to its artist family. For over 40 years, Lenny has belonged to an elite list of musicians who have contributed, quite literally, to the soundtrack of our lives. As a first-call artist, he's known for his ability to know exactly what to play on any track. As a result, it's no surprise he's recorded and/or performed with the biggest names in music, including the Rolling Stones, Elton John, U2, Toto, Boz Scaggs, Ricky Lee Jones, the Eagles, Fleetwood Mac, Maroon 5, Justin Timberlake, Bette Midler, and the Mars Volta.

He can be heard on many of the best-selling albums



Lenny Castro. Photo by Robert Downs (c) 2019

and tracks of all time, like Michael Jackson's *Off The Wall*, Toto's "Africa," Christopher Cross's "Ride Like the Wind," and Randy Newman's "I Love LA," as well as many successful movie soundtracks like *Close Encounters of the Third Kind*, *The Fugitive*, *9 to 5*, and the new hit film *The Lion King*.

"I feel like I'm coming home to Gon Bops," comments Castro. "These are the very first instruments I played when I began my career many years ago."

GRETSCH

Ferrone Inducted into Brighton Music Walk of Fame

Steve Ferrone was inducted into the Brighton Music Walk of Fame in his hometown of Brighton, England on July 10, 2019. He joins an esteemed company of musicians that includes Jimmy Page, Jeff Beck, Dave Gilmour, and The Who. The ceremony was attended by Gretsch President Fred Gretsch, fourth generation of the founding Gretsch family.

Tom Petty and the Heartbreakers' drummer Steve Ferrone is a former member of the Average White Band and has recorded with numerous others including Duran Duran, Stevie Nicks, Christine McVie, Michael Jackson, Chaka Kahn, Eric Clapton, and Johnny Cash. He has recently been touring the UK with Trevor Horn as part of his Sarm Orchestra and is on tour with the Dire Straits Legacy, also with Trevor Horn. He is known for his classy musicality, seamless funk rhythms, massive sound, and formidable groove.

Commenting on the induction Steve said "What a wonderful feeling to be honored by your hometown for doing something you love as I do, making music. Brighton has always been close to my heart. Now, I'm close to Brighton's."

The Brighton Music Walk of Fame pays homage to the



Steve Ferrone

stars associated with the city and Sussex over the past 50 years. It is a permanent, free-to-view feature of the iconic Brighton Palace Pier, the first digitally interactive Pier in the UK, where all of the inductee plaques come to life when scanned using the Brighton Music Walk of Fame App. Teenage Cancer Trust is the official, affiliated charity of the Brighton Music Walk of Fame. To find out more about the Brighton Music Walk of Fame visit brightonmusicwalkoffame.com.

PERCUSSION MARKETING COUNCIL

Cindy Blackman Santana Welcomes “Roadie for a Day” Winner

The Percussion Marketing Council (PMC) honored the 2019 International Drum Month (IDM) “Roadie for a Day” grand prize winner, Anthony Lowe. This year’s winner received a backstage tour and visit with celebrity spokesperson and internationally acclaimed drummer Cindy Blackman Santana at the Santana concert in Tinley Park, Illinois on August 4.

Lowe had an all-access backstage experience. Before the show, Cindy’s drum tech gave Lowe a detailed tour of her kit as it sat on stage. Lowe learned about her monitoring system, how she rotates her sticks, and unique aspect to her approach for a long show. Cindy Blackman Santana was a gracious host, bringing Lowe and his wife into her private dressing room. She explained how she prepares for each show, her special diet, and her practice routine. The winner also received a special gift



2019 “Roadie for a Day” grand prize winner Anthony Lowe with drummer/host Cindy Blackman Santana and PMC representative Brad Smith.

package from the PMC members, which included a crash cymbal, drumsticks, and a wide assortment of branded merchandise.

International Drum Month remains the PMC’s longest-running flagship promotion campaign. Beginning in 1995, it continues to engage all facets of the percussion industry. This promotion connects drummers of all ages and abilities through the PMC’s website, PlayDrums.com, and at participating local music stores and drum shops. Participating retailers received the life-size Cindy Blackman Santana stand-up display, attracting entries for the “Roadie for a Day” grand prize.

Anthony Lowe, this year’s “Drum Roadie for a Day” winner, is from the Chicago suburbs and was selected from the nearly 1,000 contest entries. The 26-year-old winner explained, “This experience allowed me to meet Cindy Blackman Santana and her drum tech. Having these professionals give me such valuable information on her drum set and how she plays, tunes, and travels. They helped me realize that I can do this, too. Thank you, PMC, for helping the drum community.”

Manufacturers, distributors, retailers, publishers, and anyone interested in participating in International Drum Month (May 2020) can contact the PMC through Play-Drums.com for more information on any of these initiatives or for membership information.

RHYTHM UK

New Global Digital Strategy

With the recent acquisition of the *Rhythm* title as well as its assets and archives, including *Rhythm* magazine’s popular articles, columns, website, social pages, and YouTube channel, Lifestyle Media House has secured the future of one of drumming’s most revered and respected resources. According to Lifestyle director Rob Last, his team’s current goal is to relaunch the world-renowned publication as a multiplatform, multimedia hub that will provide drummers and drum enthusiasts with greater access to the latest news, reviews, interviews, and educational content while providing the drum industry with greater access to existing and emerging markets around the world.

“This is no mere magazine relaunch,” explains Last. “It is a totally new *Rhythm*, a repurposed and rebranded multi-media experience...a reinvention with an all-star editorial and marketing team intent on producing a world-leading publication with a significant social and online presence. This is possible because, while it is the UK’s best-selling drumming publication, *Rhythm* is also a well-established, international brand, not to mention a universal constant. From this foundation, we will strategically build our print and digital reach globally.”

“We know what is possible and we are dedicated to making *Rhythm* a more attractive and compelling proposition for readers and advertisers alike,” adds Louise King,

a former editor of *Rhythm* who is returning as the title's new Editorial Director. "Our focus is on increased audience engagement around the world with in-depth reporting, high-quality video content, translations in multiple languages, and many other upgrades."

YAMAHA

Outstanding Achievements at 2019 DCI Championships



Yamaha Corporation of America celebrated 35 years of sponsorship with Marching Music's Major League at the Drum Corps International (DCI) World Championship finals at Lucas Oil Stadium.

Since Yamaha began sponsoring DCI in 1985, Yamaha corps have compiled a stunning record of accomplishments and gained incredible educational and professional experiences. Since Yamaha support first began, corps equipped with the company's instruments have won 19 DCI Championships, 15 Fred Sanford High Percussion Awards, and 50 gold, silver, or bronze medals in total. This season, 15 Yamaha Performing Artists worked on the educational faculties of eight corps, helping them refine their musical abilities.

Yamaha is the official brand for nine All-Yamaha World Class drum corps. Additionally, 15 corps chose to use Yamaha brass or percussion instruments this year. These corps include The Blue Stars, The Bluecoats, Boston Crusaders, Carolina Crown, The Colts, The Crossmen, The Madison Scouts, Santa Clara Vanguard, The Seattle Cascades, The Cadets, The Cavaliers, The Troopers, Colt Cadets, Legends, and The Battalion.

"It's incredibly rewarding to witness such talented performers compete with Yamaha instruments at the highest level," says Troy C. Wollwage, marketing manager, Drum & Percussion, Yamaha Corporation of America. "We at Yamaha are committed to supporting music education and providing educational performance opportunities, along with the tools needed for success. Our goal is to support these young musicians so that, in turn, they inspire others to join in on the joy of making music."

For more information, visit 4wrd.it/usayamaha. **RIS**

UPCOMING EVENTS

OCTOBER 2019

Ecstatic Soul Sessions (Joel Laviolette solo DJ set)

When: October 1, 7:30–10:00 P.M.

Where: The High Road on Dawson, 700 Dawson Rd, Austin, TX 78704

Info: facebook.com/events/737348570012314

Ecstatic Dance Houston (Joel Laviolette solo DJ set)

When: October 6, 10:30 A.M.–12:30 P.M.

Where: Houston, TX

Info: facebook.com/events/2131917260447667

Cha Wa and Nation Beat at Le Poisson Rouge

When: October 29

Where: New York, NY

Info: bandsintown.com/en/e/101252207-nation-beat-at-le-poisson-rouge?came_from=250&utm_medium=web&utm_source=artist_page&utm_campaign=ticket_rsvp

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: pas.org/About/pas-news/2019/06/20/soloartistannouncement?fbclid=IwAR3MVPJgfTloCkEiQ_0xANPYoF-PDyMg9GA9XUQDUS1sysknVZq_JmOSOAY

FEBRUARY 2020

Drumeo Festival

When: February 21–22, 2020

Where: Vancouver, Canada

Info: drumeo.com/festival/?utm_source=moderndrummer&utm_medium=email&utm_campaign=festival&utm_term=announcement&utm_content=MD/RIS

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

TRIXON MODEL 2000 TELSTAR DRUMKIT

Donated by Jeremy Sells, 2013-01-01

Founded in 1956 in Hamburg, Germany by Karl-Heinz Weimer (1917–1977), the Trixon drum company produced a wide variety of innovative and quality drums and percussion instruments. Several patented ideas of Weimer became standard concepts in the construction of drum sets, while some of his more unique ideas are rarely seen today.

Among his concepts that remain prevalent today are the disappearing tom mount, whereby a hollow tube recesses into the shell of the drum; a bass-drum-mounted cymbal stand, clamped by a ball, which also disappears into the shell; the use of fiberglass drum shells; and the “rack mounting” concept of a single bar attached to the bass drum, which passed through as many as five toms.

Other concepts, which are seen less often in current manufacturing, include the parabolic-shaped drum shell and the ellipsoid-shaped bass drum, which also had an internal baffle that produced two different tones and was operated by two pedals.

Numerous well-known performers used or endorsed Trixon at one time, including Buddy Rich, Gene Krupa, Ringo Starr, Pete York, Keith Moon, Lionel Hampton, Charlie Watts, Victor Feldman, and Bill Haley and the Comets. Though the company flourished through the 1960s, Weimer ceased production for financial reasons in 1974. After a failed start-up of the company in the late 1990s, Jim Laabs began the company anew with production of Trixon drums beginning again in 2007.

This four-piece set, Telstar model 2000 in a “Blue Croco” finish, was manufactured ca. 1964. It features some of Weimer’s unique hardware, such as the disappearing bass drum spurs and tom mount, and the bass-drum-mounted cymbal stand, which is missing from the drum. There are diecast “arrowhead” or “teardrop” lug casings and slotted tuning rods that use a uniquely-shaped tuning key bearing the Trixon logo. The shells of the bass drum and two toms are conical in shape, and each could theoretically be set up to play on either the larger or smaller head, resulting in a different acoustic sound based on the direction of the drum. Because of the hardware, however, the drummer would only be able to easily alter the striking head for the mounted tom.

The snare and hi-hat stands feature Trixon’s flat-lying legs, and the bass drum pedal folds compactly. When sold in the United States, Trixon sets often included stands for only the snare and a hi-hat, with a cymbal mounted on the bass drum. For display purposes, this set has been furnished with a Fibes snare drum to replace the missing Trixon snare, two cymbals with stands, and hi-hat cymbals, all of which are part of a donation from Charles Benton (2006-01-01).



Trixon Speedfire Drum Key



Trixon badge and tone control knob on bass drum





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