

# RHYTHM! SCENE™

Vol. 6, No. 6, December 2019



**PAS 19**

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION

## HIGHLIGHTS

# RHYTHM! SCENE™

Nate Smith, cover. Photo by Warren LaFever

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The Percussive Arts Society is the world's largest percussion organization and is considered the central source for information and networking for drummers and percussionists of all ages, skill levels, and interests. By joining PAS, you'll gain access to valuable resources, educational opportunities, great discounts, and a global network of drummers and percussionists. Visit [bit.ly/JoinPAS](http://bit.ly/JoinPAS) for more info. Rhythm! Scene is published six times a year: February, April, June, August, October and December by the Percussive Arts Society.

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# EDITOR'S NOTE CHANGE COMING TO RHYTHM! SCENE

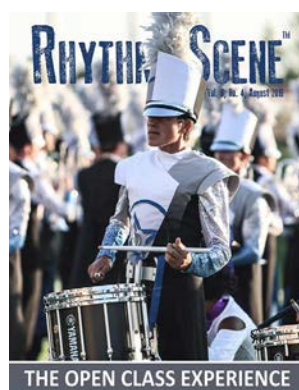
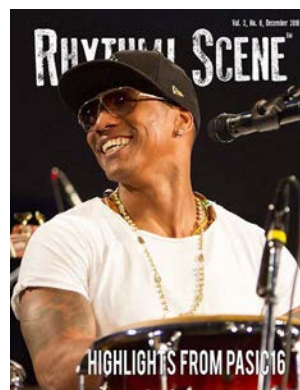
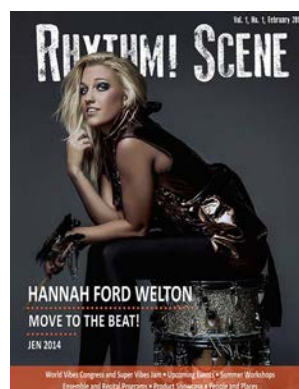
BY JOSH GOTTRY

Nobody likes change, but this may be a notable exception! *Rhythm! Scene* just completed its sixth year as a PAS publication. Every other month, this digital magazine has provided interviews and articles, HotLicks and R!Solos, Industry News, a Product Showcase, People & Places, highlights of items in the Rhythm! Discovery Center, and more. For the first three years, Megan Arns served as its editor and established *Rhythm! Scene* as a quality digital resource for percussion enthusiasts worldwide. I have had the pleasure of continuing that legacy for the past three years and am eager for three more—and then some.

Under the guidance of PAS Executive Director Joshua Simonds, the PAS board is continuously seeking new and better ways to serve our percussion community, particularly with our publications. In that respect, a decision was made by that leadership to restructure the distribution of *Rhythm! Scene* in a way that will more effectively utilize the society's digital outreach.

Effective January 2020, *Rhythm! Scene* the magazine will become *Rhythm! Scene* the official blog of the Percussive Arts Society!

You will still get to read engaging articles and interviews. You will still see regular appearances of HotLicks for a variety of percussion instruments. The PAS Composition Committee has committed to continuing to provide six R!Solos per year. Industry news, new product announcements, stories about people and places within our percussion community, upcoming events, summer camp opportunities, chapter



news, and more will still be part of *Rhythm! Scene*. Instead of waiting for a bulk release of content every other month, however, the new blog format will allow us to release content two to three times each week! Partnering with the PAS social media outlets, we can now bring you news and information as we receive it. Digital is about the “now” and, without changing its mission and audience, the R!S Blog will give our percussion community more content, more consistently, without sacrificing what has been built into this publication over the past six years. Most importantly, as has been the case since day one, *Rhythm! Scene* will continue to be accessible to all percussionists, whether they be PAS members yet or not.

Change is not always popular, but this is most certainly an exception. As the current and continuing editor, I am excited about the future of *Rhythm! Scene* and encouraged by this decision by our PAS leadership to continue to explore new and better ways to utilize our society's resources in the most powerful way possible to serve our community of percussion students, educators, and enthusiasts. Be on the lookout for new content on the R!S Blog starting January 1; I'm sure you'll appreciate the change! **RIS**



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# PASIC CONTINUES TO RAISE THE BAR

BY MICHAEL BALTER

Each year, PASIC offers something for every drummer and percussionist: clinics, masterclasses, mock auditions and symphonic labs, performing ensembles of all ages, daytime and evening showcase concerts, a new music focus day, DrumFest, a MarchingFest and Drum-Line Battle, drum circles, Rhythm! Discovery sessions, an amazing Expo Hall, along with so much more. For its attendees, PASIC has been and continues to be an unlimited opportunity to learn, explore, and expand the art form of drums and percussion. The clinics, masterclasses, and concerts are presented by a “who’s who” of percussion, enabling the convention goers to be challenged and motivated to take their playing to the next level. If one is serious about drums and percussion, PASIC is the place to be!

I have personally attended PASIC for the past 40 years, with the one exception being 1986 when my younger son was born. Each year, I would showcase and promote the new Balter Mallets products, which meant spending a lot of time in the booth. Additionally, for 27 of my 40 years, when I was not in the booth, I was attending PAS Executive Board meetings, committee meetings, or Board of Directors meetings. Having had to “work” the convention did not afford me the opportunity to attend many of the daytime events. However, that time at the booth did provide me with a valuable opportunity to meet countless numbers of people, many of whom have turned into lifelong friends.

PASIC 2019 was a different experience for me. Why? Being retired, this year was the first for me to truly

soak in many of the sessions and concerts being presented. I finally had the free time to attend events and enjoy in-depth discussions with students and friends. Having the time, I saw PASIC through a different perspective, and I am very pleased and enthusiastic about what I witnessed.

I have always been amazed by the passion students have for what we do; we are indeed a very special group, and perhaps just a little crazy. We are always trying to take our playing and understanding of music to the next level. Going around PASIC listening to various performers, walking through the exhibit hall or down the hallway, hearing students running scales, playing on a drum, drum set, or practice pad, I was deeply impressed with the musical talent on display. They have strong

chops, complete mastery, and an overabundance of dexterity. With the amount of skill and complete command that today’s students have in their playing, I am eager to see how the next generation of drummers and percussionists will raise the percussion arts. It is obvious that there is no limit as to how greatly they will enrich our art form in both performance and education.

We live in a world where everything is loud and louder. At PASIC, particularly in an exhibit hall full of drummers, musical nuance can be hard to find. I am eager to see how students incorporate nuance, sensitivity, and musical expression as an equal part with technique. Each contribute powerfully to a composition, allowing it to be meaningful and tell a story that will connect with the audience. Having chops is a good thing



PHOTO BY LISET GARCIA



(and did I see players with chops at PASIC), but I am most encouraged when that technique is utilized with musicianship.

Over the years, so many times I have said, "PAS, is all about the people." PAS is more than a society and more than an association; PAS is a family! Each year PASIC is truly a "family reunion" where one can see old friends and make new ones. It is a place where one can reminisce

about the past, experience the energetic present, and see the vibrant future of the Percussive Arts Society. Next year, when you come to the "reunion," find me so you and I can talk drums, percussion, and music. See you in Indy, November 11–14, 2020!

As a first call professional percussionist, drummer, and educator based in Chicago, **Michael Balter** has done it all: recordings, TV and radio commercials, concerts, night clubs, theaters, and more. His enthusiasm and dedication to total perfection earned him a well-respected name in the music business, and it also made him acutely aware of the need for quality products. Drawing upon his years of experience, he quickly earned a reputation for developing the finest and most extensive line of mallets. The same passion and attention to detail he demonstrated in his playing established Balter Mallets as the mallet leader within the music industry. For 27 consecutive years, Michael served on the PAS Board of Directors, and he had the distinct pleasure of serving on the Executive Board of PAS for 16 of those years, including an unprecedented eight consecutive terms as PAS Treasurer. Recognized for his dedication to PAS, he received the Distinguished Leadership Award, the only recipient to earn such an honor in the Society's history. In 2015, Michael was inducted into the PAS Hall of Fame. Michael retired in 2018 when he sold Balter Mallets to the Zildjian Company. **RIS**

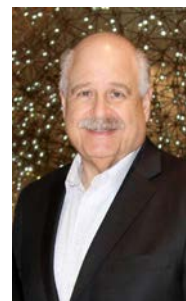


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Third Coast Percussion



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All-Star Percussion Ensemble





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Walfredo Reyes, Jr.



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Dafnis Prieto



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Scott Pellegrini



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Brendan Buckley

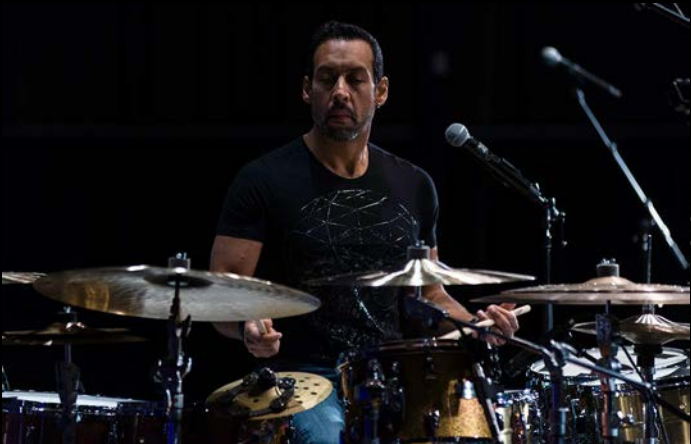


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Stanton Moore



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Jimmy Chamberlin



# MFEST



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Keio Stroud



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Stephen Perkins



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Tommy Aldridge



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Steve Fidyk



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Dave DiCenso



PHOTO BY WARREN LAFEVER

Dave Elitch



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Ash Soan



PHOTO BY WARREN LAFEVER

Dave Langguth



# MARCHING FEST



Hit Like a Girl — (L to R): Amanda Muse, Jamese Moses, AJ Kostromina



Joe Hobbs and the Vandergrift Drum Line



DrumLine Battle



DrumLine Battle



DrumLine Battle



DrumLine Battle





John Mapes Marching Workshop

PHOTO BY HALEY ORBIK



Drummer's Heritage Concert

PHOTO BY HALEY ORBIK



Amplify

PHOTO BY HALEY ORBIK



DrumLine Battle

PHOTO BY HALEY ORBIK



Drummer's Heritage Concert

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Free Players Drum Corps

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Santa Clara Vanguard

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# PO

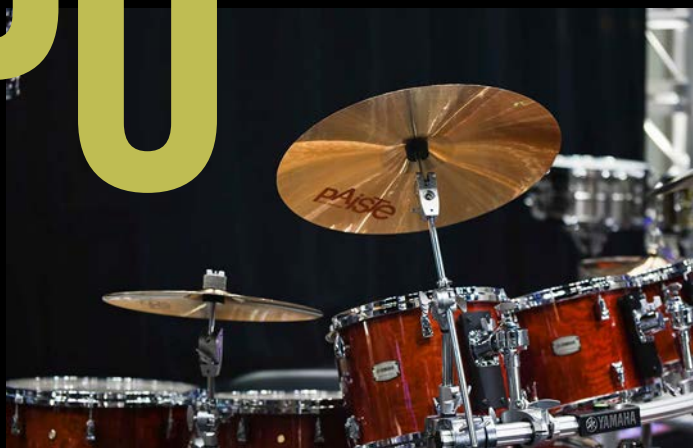


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PHOTO BY WARREN LAFEVER

Giovanni Hidalgo

# SESS



PHOTO BY WARREN LAFEVER

Michael Compitello



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Tambuco Percussion Ensemble



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Third Coast Percussion



PHOTO BY WARREN LAFEVER

Michel Camilo Trio



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Square Peg Round Hole



PHOTO BY WARREN LAFEVER

Projeto Arcomusical



# SIONS



PHOTO BY HAILEY ORBIK

Colorado State University Percussion Ensemble



Raymond Curfs



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Andy Harnsberger



Anders Åstrand



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Yuko Asada



Symphonic Emeritus



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Tri-University Embaire Project



# SESS



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The Varying Degrees Trio with the MSUM Percussion Ensemble



Jamal Mohamed



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Susie Ibarra



Julia Gaines



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John Yost



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Texas Christian University Percussion Orchestra



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Amy Knoles



# IONS



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University of Nebraska Percussion Ensemble



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Dan Smithiger



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Robert Damm



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Adelaïde Ferrière



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Michael Taylor

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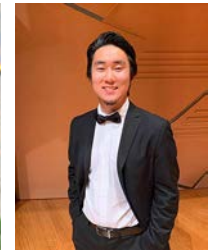
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Alex Fleming



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PASIC SCHOLARSHIP**  
Jillian Bojakowski



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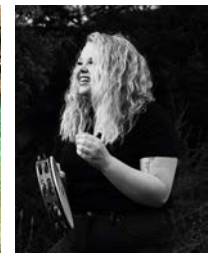


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**STEVE ETTLESON  
PASIC SCHOLARSHIP**  
Davis Carr



**THOMAS SIWE  
PASIC SCHOLARSHIP**  
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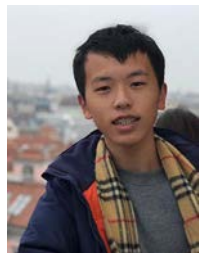
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SCHOLARSHIP**  
Jennifer Martinez-Bre



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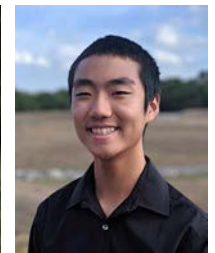


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Soraya Brown



**MAPEX DRUMS/  
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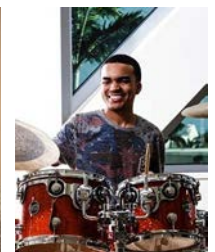
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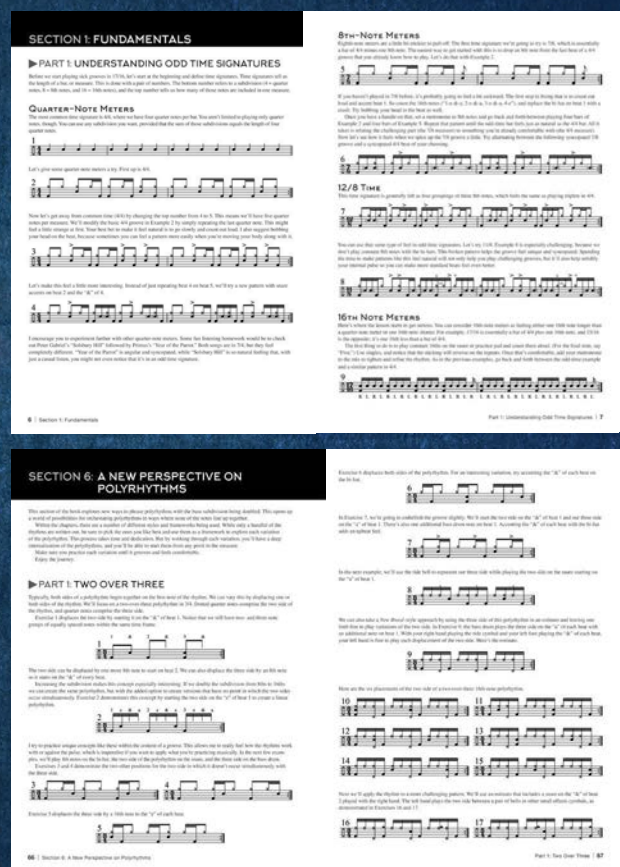
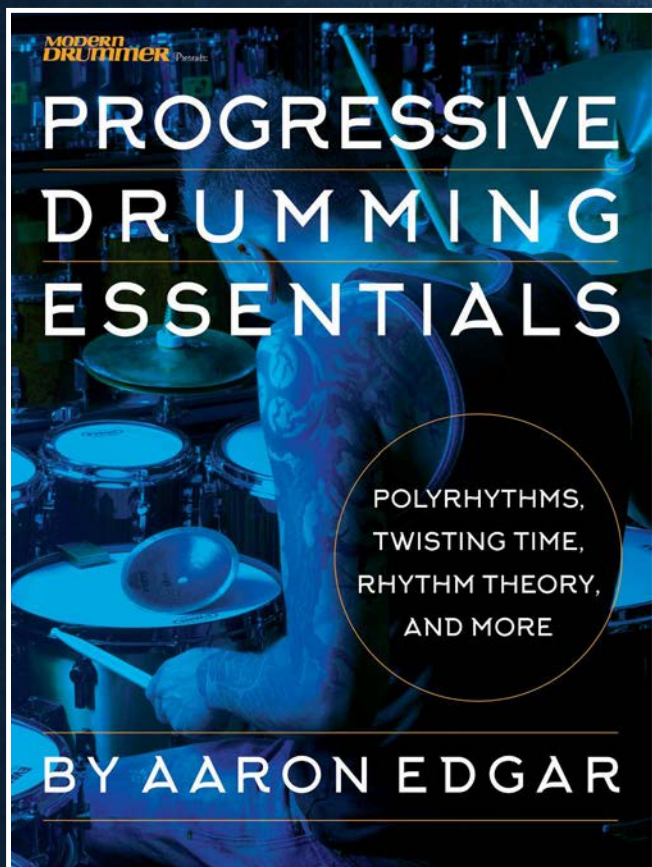
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# 2019 PERCUSSIVE ARTS SOCIETY AWARDS



PHOTO BY WARREN LAFEVER

Frank Epstein accepting the Hall of Fame Award with Michael Burritt (L) and Dr. Chris Hanning (R).



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Elayne Jones accepting the Hall of Fame Award with Michael Burritt (L) and Dr. Chris Hanning (R).



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Ralph Hardimon accepting the Hall of Fame Award with Michael Burritt (L) and Dr. Chris Hanning (R).



PHOTO BY WARREN LAFEVER

Michael Rosen accepting the Hall of Fame Award with Michael Burritt (L) and Dr. Chris Hanning (R).



PHOTO BY WARREN LAFEVER

Craigie Zildjian accepting the PAS President's Industry Award, with PAS President-Elect Michael Burritt and Sarah Hagan.



PHOTO BY WARREN LAFEVER

Diane Downs accepting the PAS President's Industry Award, with Dr. Brian Zator and Dr. Julie Hill.



# 2019 PERCUSSIVE ARTS SOCIETY AWARDS



PHOTO BY WARREN LAFEVER

Paul Buyer accepting the Outstanding PAS Service Award with Michael Burritt (L) and Dr. Chris Hanning (R).



PHOTO BY WARREN LAFEVER

James B. Campbell accepting the PAS Lifetime Achievement in Education Award with Michael Burritt (R) and Dr. Chris Hanning (L).



PHOTO BY WARREN LAFEVER

Christopher Deane accepting the PAS Lifetime Achievement in Education Award with Dr. Chris Hanning (L) and Dr. Brian Zator (R).



PHOTO BY WARREN LAFEVER

Accepting on behalf of Professor Zhao, Andy Zildjian is presented the PAS Lifetime Achievement in Education Award with Michael Burritt (L) and Dr. Chris Hanning (R).

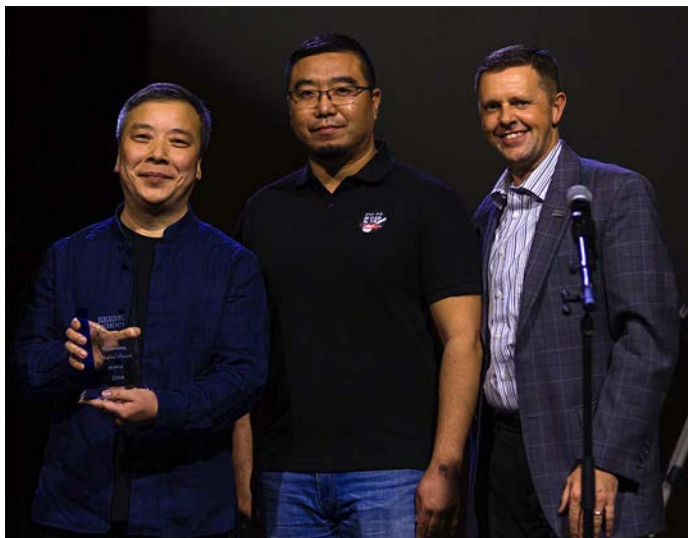


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Shanlin Jiao President, accepting the Outstanding PAS Chapter Award on behalf of the China Chapter, with Dr. Brian Zator (R).



PHOTO BY WARREN LAFEVER

Jesse Willis President, accepting accepting the Outstanding PAS Chapter Award on behalf of the South Carolina Chapter, with Michael Burritt.

# PERMUTATIONS FOR DRUM SET

BY LUKE THATCHER

Many four-mallet marimba method books refer to permutations in relation to different potential sticking combinations, often numbering the mallets as 1, 2, 3, and 4, either from left to right or right to left. The same concept can be applied to drum set, applying 1, 2, 3, and 4 to our four limbs. Practicing permutations on drum set is one of the best ways to gain complete control and independence. They are also beneficial in creating interesting grooves that feel fluid to play because all grooves are effectively made up of different permutations. Hopefully these ideas will offer students and professionals new exercises to enhance control and independence behind the drums and to expand creativity in grooves and fills.

## LINEAR PERMUTATIONS

These are permutations in their most basic form. Start by labeling your limbs: 1, 2, 3, and 4. I label mine starting with 1 being my weakest limb to 4 being the strongest: 1. left foot (hi-hat), 2. right foot (bass drum), 3. left hand (snare drum), 4. right hand (ride cymbal). Having four limbs gives us four notes to play, therefore the linear permutations will be played as sixteenth notes. Make sure that each note is aligned with a click and performed with the same velocity. Practice each permutation at loud and soft dynamic levels in order to accurately incorporate these permutations in different genres and venues. I recommend using four different timbres in order to hear how each limb interplays with the click. Play all of the permutations given in the table below at varied tempos.

Permutation Table

1234	1243	1342	1432	1324	1423
2341	2431	2134	2143	2413	2314
3412	3124	3421	3214	3241	3142
4123	4312	4213	4321	4132	4231

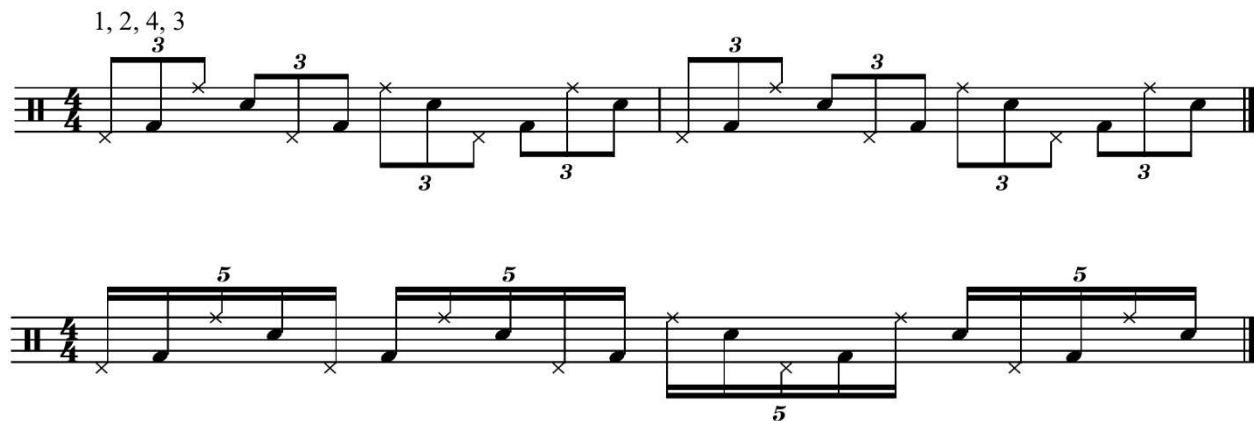
Here are two of those permutations as they could be orchestrated on the drumset:





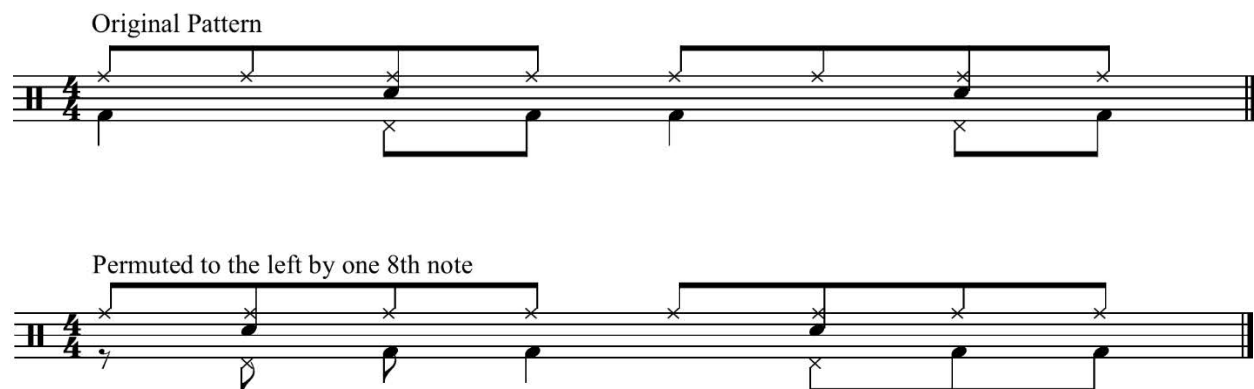
## TIME TABLE PERMUTATIONS

Playing permutations with different rhythmic values will expand technical vocabulary when playing over the barline, and will create new fill ideas. Practice these same permutations listed above as eighth-note triplets, quintuplets, and sixteenth-note triplets. Here are a couple of examples using the 1, 2, 4, 3 permutation.



## GROOVE PERMUTATIONS

To completely establish a comfortable feel with a specific groove, it helps to start the groove on different beats of the measure. This concept can be found in David Garibaldi's book, *Future Sounds*. Moving the groove over by one note value changes where the downbeat lies and drastically improves timekeeping and helps enable the drummer to quickly move between time signatures while playing the same groove. The example given is in the technique's most basic form, with the original groove moving to the left by one eighth note. You can also move it to the right or move it by a sixteenth note. The options are endless, so incorporate these into your daily practice routine and try as many variations as possible.



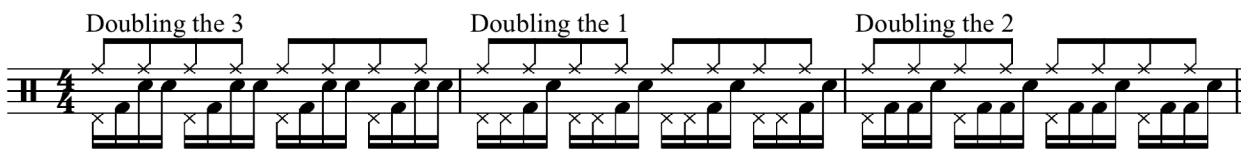
## COMBINED PERMUTATIONS

When you combine two limbs in unison you can achieve different note values. For example, with permutation 1, 2, 3, 4, if you form a unison between limbs 1 and 2, you are left with 3 and 4 as single notes. This creates a combined permutation of triplets. Similarly, with the same permutation you can create a unison between 3 and 4, as well as 1 and 2 to create eighth notes. Experiment with combining the different limbs to create various note values.



## OSTINATO PERMUTATIONS

Ostinatos are repeated patterns of music and are great starting grounds for creating new ideas and fills within a groove setting. Start by playing eighth notes on one limb. With the other three limbs, you can play the remaining notes as triplets, or you can play the full permutation by substituting the remaining number on a different limb. The example given uses an eighth-note ostinato on the ride cymbal and one of the notes is doubled to equal sixteenth notes.



## SUBSTITUTION PERMUTATIONS

To elongate the permutation, substitute different variables for each number in the permutation; this variation can be forever expanded and practiced. Start by doubling each note of the permutation. Then, make each limb a triplet. For an extra challenge make each note a paradiddle starting on that limb and pairing the other notes of the paradiddle with the limb that plays the next paradiddle. Substitute any rudiment, or any sticking for each note in the permutation. With all of these possibilities, one will have a lifetime of exercises on which to create and improve.



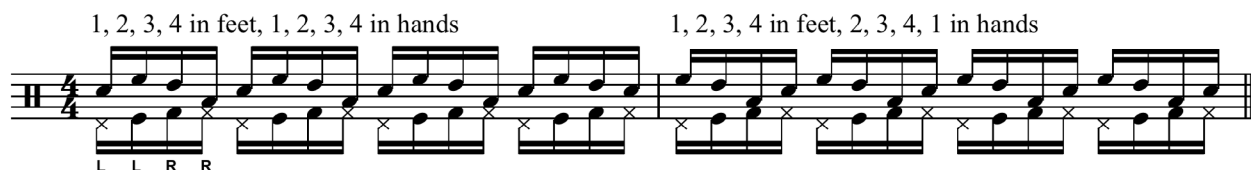
## AUGMENTED PERMUTATIONS

If you want to play faster permutations, you can augment or enlarge the note values. Start by doubling one note in the permutation to make quintuplets, double two notes to make sixteenth-note triples, and so forth. For example, if you were using the permutation 1, 2, 3, 4, you can double the 1 to make 1, 1, 2, 3, 4. You could also place that extra 1 anywhere within the five-note permutation: 1, 2, 1, 3, 4; 1, 2, 3, 1, 4, etc. Here are some examples, but make up your own every time you enter the practice room. These demonstrate doubling one or two notes to create new rhythms.



## MULTI-LAYERED PERMUTATIONS

This is a really advanced technical exploration that requires a drum set with at least four pedals and four different instruments to strike with your sticks. Label the pedals 1, 2, 3, 4 and the snare/toms 1, 2, 3, 4. Put one of the permutations in the feet and then play all of the other permutations with the hands. Experiment by assigning different instruments and limbs to the different numbers. Develop your own exercises and have fun. These exercises are written for two hi-hats and double-bass drum in the feet, and snare and three toms in the hands. Each foot is assigned a hi-hat and a bass drum pedal. The left hand plays the snare drum and tom 1 while the right hand plays tom 2 and 3. This creates two layers of permutations and can be used to thicken textures in a variety of musical styles.





## CONCLUSION

Applying these permutation exercises to your daily drum set routine will dramatically improve fluidity across the instrument. Spend ten minutes a day working on just one of these exercises until it can be comfortably utilized in performance. These exercises will help coordination, which can be used to create more complex grooves and fills. They are also fantastic for equalizing the strength in all of the limbs. Practice hard and good luck.

**Luke Thatcher** is a freelance percussionist living in Sydney, Australia. He is head of percussion at The King's School and the musical director for the Dynasty Drumline. **RIS**



# DAN SENN'S LYDE INSTRUMENTS

BY JASON BAKER

Dan Senn is a composer and artist whose work often involves exploring new sounds and instrument building, drawing on his training in both music and art. In 2002, Senn created a new set of instruments, called “lydes,” first for workshops with school children, then for use in concert performance and recording. Simple in construction, made from metal pot lids and dowel handles, these instruments are accessible to a wide variety of performers and audiences. Lydes produce a unique sound, at times similar to an Indonesian gamelan—vocal, edgy, and always unpredictable.



According to Senn, “These utterly unpretentious-pretentious instruments, available to anyone, anywhere, are powerful, opaque, and naturally anthropomorphized, as are all sculptural instruments, because of sonic characteristics non-transferrable, even ‘individualistic’ instrument-to-instrument. While this is true to a far lesser degree with all non-digital instruments, where the perfection aims to eclipse human perception, the Western focus has long been on a scalar rigidity that celebrates transparency and uniformity between instruments. The concept of seeking out instruments that began as common implements is diametric to traditional Western (musical) values.”

## ORIGINS

The development of lyde instruments grew out of a challenge Senn faced while teaching a middle school residency in Tacoma, Washington. He was responsible for “sound art classes culminating in a performance for the entire school. The scores were drawn out in the school’s visual art classes and then taught and performed by the sound art classes.” According to Senn, it was a “transformative experience that revealed the potential for creating complex and repeatable musical structures for untrained musicians and even children.” These beginnings influenced Senn’s contribution to a series of workshops at the Museum of Glass in Tacoma.

## CONSTRUCTION

The Danish word “lyde” translates as “sound.” The instrument is constructed by attaching an aluminum pot lid to a piece of wooden doweling and utilize a striking instrument consisting of a stick with one end wrapped in duct tape. In addition to being highly accessible “found sound” objects, these materials were previously used in the “Scrapercussion” instruments Senn invented in the early 1980s and were readily available when constructing lydes for use with school children.



A set of four lydes



Scrapercussion #4, Canberra School of Music, Australia

The instruments have a constant sustain, with each creating its own unique sound; no two lydes sound the same. Therefore, pitches are not specifically written in the music. The uniqueness of these instruments comes from combination of various overtones, and even ex-



traneous sounds such as buzzing that may occur due to sympathetic vibration when more than one is played simultaneously. While this might sound like a recipe for cacophony, the timbres and tonalities produced are ironically beautiful, haunting, and pleasing to the ear in a very traditional sense.



“Joy” from The Book of Changes in Sound, Lycon L58

NOTATION

Notation of music for lyde instruments is categorized into non-linear graphic notation (useful for untrained musicians) and linear scores (more closely resembling standard Western notation, useful for trained musicians). Non-linear graphic notation uses a set of 64 symbols (called “Lycons”), derived from the 64 hexagrams of the I-Ching. Each lycon indicates performance factors such as dynamics, striking positions, muting, and density of sound based on the tint of the coloring.

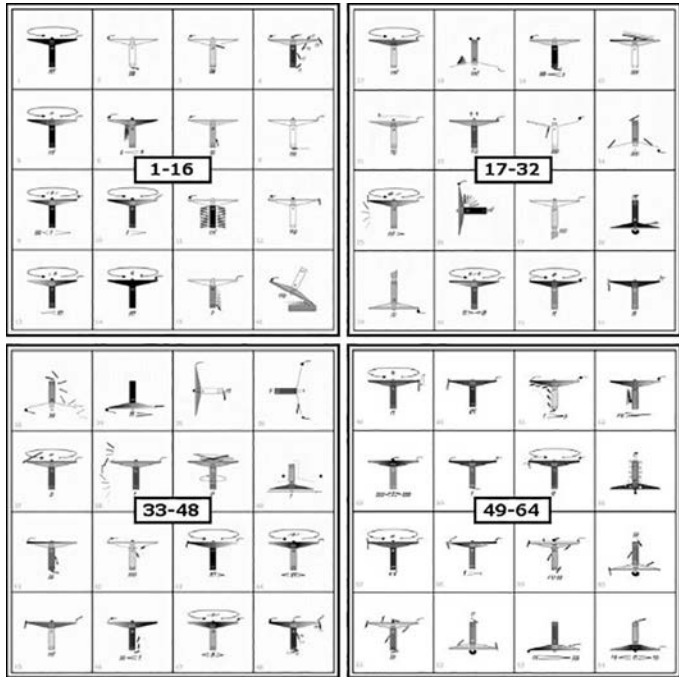
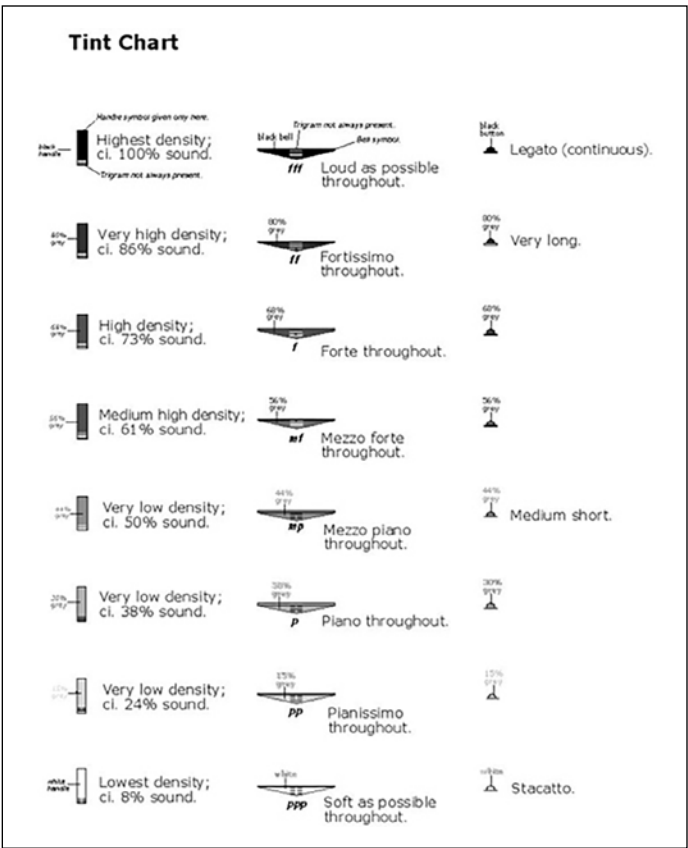
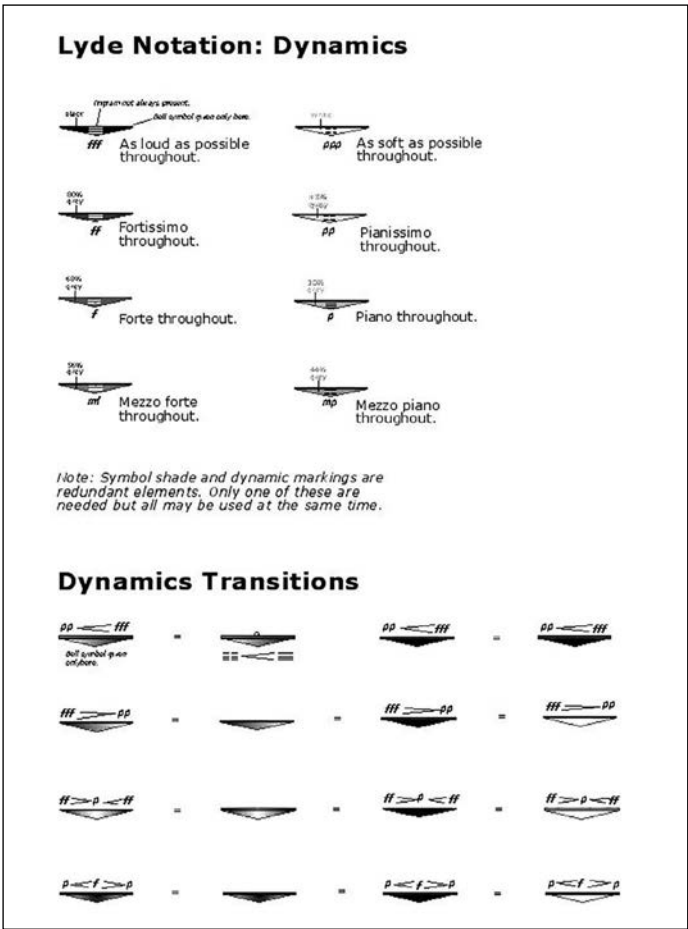


Chart of 64 Lycons










Tint Chart



Dynamic Indications

## Lyde Notation: Muting

-  let ring
-  mute with body or hand
-  mute with mallet
-  mute with finger on outer plane
-  mute with body
-  hold bell with hand

 Low-high-low density strikes on metal, synchopated beats, *ppp*, mute with body.

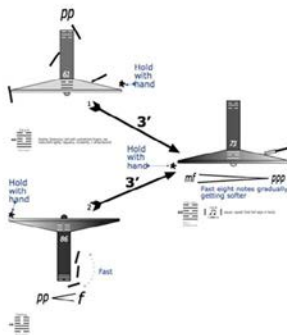
 High-low-high density strikes on wood, regular beats, *ppp*, let ring.

 High density irregular strikes, *fff-ppp*, mute with finger.

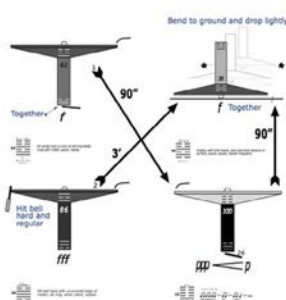
### Muting Indications

This notation approach can be seen in the following score examples.

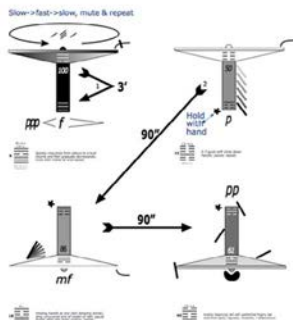
#### Lyde Score 5: Glisan and NW 12th.



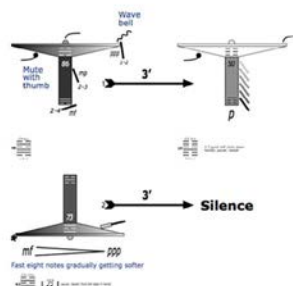
#### Lyde Score 6: Glisan and NW 11th.



#### Lyde Score 7: Glisan and NW 9th.



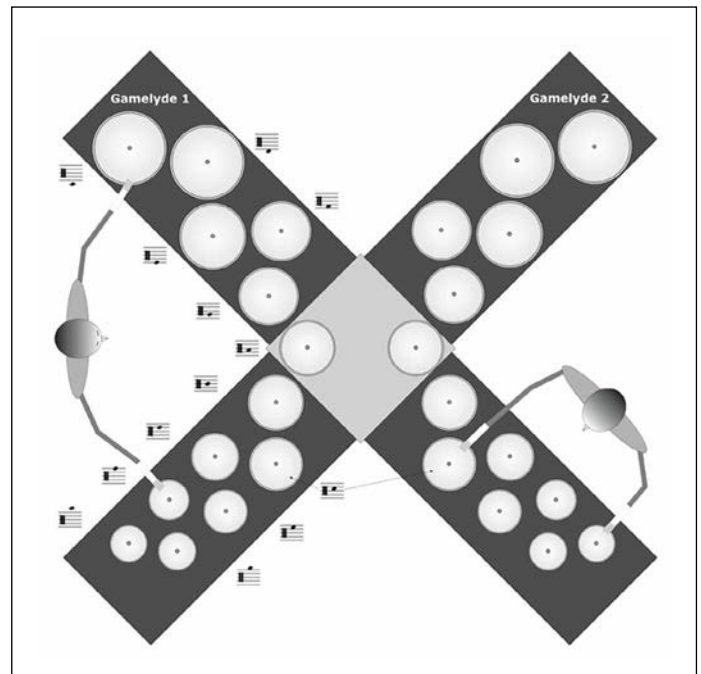
#### Lyde Score 8: Davis and NW 9th.



### Non-linear score examples

Linear scores are often used when a group of players performs on setups of multiple lydes, called "gamelydes." This notation is more familiar to Western musicians and classically trained percussionists, allowing the coordi-

nation of specific rhythms, pitches, and timing between multiple performers.



### Setup of a two-player gamelyde.

While lydes are not scored in exact pitches, the use of a staff shows the relative contour of high to low sounds.



# Dam Patch, Dog Barking

for Gamelydes Two and Four, two percussionists,  
pre-recorded violin and video, and dance.  
30 minutes\*\*.

Video, sound and instruments by Dan Senn

Dan Senn  
BMC

**(0:05)** (start playing on second dot in video, 1" interval\*)  
lyde player 1 (Gam 1\*\* assumed unless designated)  
lyde player 2 turn lyde

**(0:39)** (stop playing, 1 dot)

**(0:47)** *mf* turn lyde

**(1:01)** *f*

\* Cues are given in lower right corner of the accompanying video—a preparatory beat followed 1" later by a start cue. Occasionally timing numbers are used instead of dots to facilitate score location (those not in parentheses).

\*\* Piece may be longer in versions 3 or 4.

**(1:21)** *p*

**(1:33)** *mf*

**(1:53)** *mf*

**(2:17)** *f*

Numbered cues on video are not seen when parentheses present; dots only.

**(2:53)** *f*

**(3:17)** *f*

**(3:40)** *ff*

**(3:53)** *f*

**(4:13)** *p*

**(4:30)** *p* Strike (hit) Gam 1 lydes w/hard surface of mallet.

**(4:46)** *mf*

**(5:02)** *f*

**(5:18)** *ff* *f* *fff*

strike 1st lyde, strike-turn 2nd lyde (through m119)

Copyright © 2012 Dan Senn

Excerpt of score for gamelyde duo in linear notation

▶ Tap to play Video



Dam Patch, Dog Barking

## APPLICATIONS

Due to the accessible nature (both in construction and performance) of lydes to both musicians and non-musicians, as well as their handheld portability, Senn has organized informal groups of performers called Space Bands. Typically consisting of 8–30 performers, Space Bands move about a space (pedestrian walkways in a city, church courtyards, etc.), exploring how these sounds interact in a given acoustical environment. Past events have occurred in Prague, Münster, and Portland, Oregon.



Space Band performance in Münster

Senn also uses many of these sounds in his own solo improvisations using electronics, which he calls “Ableton Live Sets.” These include sampled lyde sounds with a 13-inch MacBook Pro running Ableton Live, a LaunchPad Pro and LaunchPad MK3, and a Scarlet 6i6 interface with four discrete outputs to a 4-channel sound system. Performances often include video projections with which they are coordinated.

▶ Tap to play Video



“Slight of Hand” by Dan Senn

**Jason Baker** is Associate Professor of Percussion at Mississippi State University. He serves as Associate Editor of New Literature Reviews for *Percussive Notes* and chair of PAS University Pedagogy Committee. He is active as a soloist and freelance musician throughout the Southeast and has released three solo CDs, two etude books, and numerous compositions and arrangements for solo and ensemble percussion. **RIS**







**CONDUCTED BY GORDON STOUT**

# **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  
AT [PASIC.ORG/MARIMBAORCH](https://pasic.org/marimbaorch)**

**DEADLINE: MARCH 15, 2020**  
**[PASIC.ORG/MARIMBAORCH](https://pasic.org/marimbaorch)**



# MAKE A PLAN FOR YOUR AUDITION

BY DR. ELIZABETH DELAMATER

*This article is part of the Wellness Spotlight Series, sponsored by the PAS Health & Wellness Committee.*

**T**he audition is in ten minutes, and you wish you had gotten more sleep last night. Or you wish that you had run one of the pieces ten more times yesterday, or that your stomach wasn't growling. Perhaps you wish that you were more confident about your mallet choice, or that you were more certain about your tempi. These are all the same wish: you wish you had planned this out better!

With new student undergraduate auditions and spring semester ensemble placement auditions approaching, many of us are preparing an audition. A key ingredient of a successful audition is thorough preparation. In order to be prepared to the best of your ability within the time you have, you must make a plan. Whether you have six months, six weeks, or six days to prepare, you can utilize everything outlined below to walk into that audition feeling ready, calm, and focused.

## PLAN MUSICAL PREPARATION

Actual instrument practice should include technical warm-ups, multiple repetitions of the repertoire, and thoughtful consideration of musical expression as well as accuracy. In addition to what you do at the instrument, musical preparation also includes listening, score study, and examination of historical context.

This can seem overwhelming. Some of these tasks will need to be done every day, some every other day, and some only once. I prefer a three-step system for organizing them:

1. Divide musical practice tasks into lists: Daily, Often, and Occasional
2. Make an audition time budget: add up the time you can devote each day or week to musical preparation, and divide up that time into smaller segments of time for each task.
3. Write each task, including its time limit, on a calendar. I prefer to use an old-fashioned desktop calendar with large squares, and use highlighters (snare practice always gets blue, for some reason).

Metropolitan Opera percussionist Rob Knopper has great general schedule tips and also a detailed practice calendar available for download at [robknopper.com/blog/2018/5/17/how-to-make-a-practice-schedule-for-auditions](http://robknopper.com/blog/2018/5/17/how-to-make-a-practice-schedule-for-auditions).

If you are away from your instruments, you will still be able to practice. As Rich Holly said in his book *Majoring in Music*, "Mental practice is one certain way to ensure more success in your music performances." Leigh Howard Stevens has discussed how he practices every day without touching the instrument, and Keiko Abe is known for her successful use of mental practice to learn entire marimba works. For further information, check out work by Louis Lippman or Malva Freymuth's book, *Mental Practice & Imagery for Musicians*.

## PLAN MOCK AUDITIONS

In many cases, our first performance of a piece of music is not our best. For this reason, we have dress rehearsals for recitals and concerts. Likewise, many people recommend performing trial (or "mock") auditions. Schedule at least two mock auditions in the weeks leading up to the audition. Your focus for the first mock audition will be to get used to

playing the material in public, and playing one excerpt after another. Your focus for the final mock audition or two can include accuracy and musicality.

In the mock auditions, do your best to imitate details similar to the actual audition, including instrument model and size, time of day, size of room, judges' panel (kind friends at first), and your audition clothing (especially shoes). During these mock runs you will also learn your tempo tendencies, check your mallet choices, and more.

## PLAN YOUR PHYSICAL HEALTH

In Patrick Schlecker's PASIC 2009 clinic, he outlined how he won the Principal Timpani position with the Cincinnati Symphony Orchestra. Pat took his physical health as seriously as his musical health. He scheduled daily exercise and ate a healthy diet. Healthy eating often takes planning. Carry healthy snacks with you during the day. Many find it helpful to cook a large batch of something delicious on the weekend, and make meals from it throughout the week.

Auditions are important events. Stay away from contagious people, and excuse yourself from events that could possibly injure you. Remember to rest your body and mind as well. Mental health is physical health. Everyone has a different routine, but find something that has a calming influence on you, so that you can take "time off" from your training.

## PLAN THE FINAL 24 HOURS

Give yourself ample time to sleep, relax, eat well, and warm up. If possible, adjust your regular work or life schedule for the final 24–48 hours, or even longer if you can. Do



some type of light exercise early, warm up wisely, and stay mindful to practice strategically. There are many ways to do this; options include slow practice, transitions only, or singing through your parts. Attempt to maintain your regular diet and eating schedule; however, keep in mind that large amounts of caffeine and sugar before an audition may affect your performance. Dr. Darin Workman considers all of these elements in his *Percussive Notes* article “Preparing for Performance, Part 1.”

### PLAN YOUR AUDITION DAY

It may sound corny, but it is true: on audition day, you can expect the unexpected. In that respect, it is vital to plan out as much of the day as possible.

1. Plan your trip: Get to the audition early, and be prepared for traffic and bad weather. Write the address down in case your phone dies. Gas up the car, have an extra ride ready, and pump up those bike tires. Figure out how you are going to get your instruments/sticks to the audition site without taxing your back (more than one professional I know has brought a “roadie buddy” to auditions).

2. Plan your stuff: Lay out your instruments, mutes, sticks, etc. the night before. Make sure your written music is in good shape, or make copies. Bring extras to the location, but take only what you need into the audition room.

3. Plan yourself: Dress simply and functionally. Pin back your hair, avoid items that hang loose, such as ties or necklaces, to avoid distractions. When you arrive, be polite to everyone you encounter. Some audition candidates like to chat with fellow auditionees before they play, while others prefer to find a quiet room and meditate. Know which type you are.

If you plan your audition preparation well, you will be able to perform at the audition with confidence. I really like the well-known golf-swing advice to trust and commit—trust in

your training and preparation, and commit to making the best music you can.

Note: All the above may be moot if you suffer from music performance anxiety (sometimes referred to as “stage fright”). Many musicians experience music performance anxiety, but it can be addressed and even eliminated with deliberate attention. Dr. Darin Workman’s *Percussive Notes* article “The Roadblock for Auditions: Stage Fright,” gives an excellent explanation of the condition and how it can be treated. You may also want to consult with a performance psychologist or performing arts medicine specialist.

### FOR FURTHER EXPLORATION

Freyermuth, Malva. *Mental Practice & Imagery for Musicians: A Practical Guide for Optimizing Practice Time, Enhancing Performance, & Preventing Injury*. Colorado: Integrated Musician’s Press, 1999.

Galaganov, Mischa “Tips for a Successful Music Audition.” *Majoring in Music*.

Green, Barry and W. Timothy Gallwey. *The Inner Game of Music: Overcome Obstacles, Improve Concentration and Reduce Nervousness to Reach a New Level of Musical Performance*. London: Pan Books, 2015.

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Lim, Serene and Louis G Lippman. “Mental Practice and Memorization of Piano Music,” *Journal of General Psychology* 118 No. 1 (Jan 1991) 21–31.

Snider, Larry. “Auditions, the Mind Game.” *Percussive Notes*, Vol. 36, No. 8 (August 1999): 48–49.

Workman, Darin. *The Percussionists’ Guide to Injury Treatment and Prevention*. London: Routledge, 2006.

Workman, Darin. “The Roadblock for Auditions: Stage Fright,” *Percussive Notes*, Vol 37, No. 4 (August 1999): 50–55.

Workman, Darin. “Preparing for Performance” *Percussive Notes*, Vol. 40. No. 1 (February 2002) 50–51.

### Dr. Elizabeth DeLamater

teaches at the University of West Indies at St. Augustine in Trinidad & Tobago and the International Music Camp. An international performer, educator, and researcher, she appeared in Honduras, Panama, and PASIC in 2019. Dr. DeLamater serves on the PAS Health & Wellness Committee and the Diversity Alliance. **RIS**



# THE MODERN PERCUSSIONIST AS MODERN DANCE ACCOMPANIST

BY TOM BERICH WITH MORGAN SIEG

In the early '90s, I was a percussion student at a major university known for its percussion ensembles and folkloric world music study. This university also happened to have a fairly well-known modern/contemporary dance troupe, which mostly utilized recorded music similar to what we, in the percussion ensembles, were already playing. We were occasionally asked to collaborate, but there never seemed to be a consistent professional connection between the two disciplines. While any collaboration that did occur appeared to be highly successful and collegial, the two ensembles had difficulty finding common enough ground—or time necessary—to collaborate regularly.

Fortunately, this cross-discipline dance/live music collaboration has slowly begun to change in the professional modern dance world, as well as in educational settings. Many schools of dance are utilizing percussionists of widely-varied styles and abilities, and the noticeable cultural shift in acceptance of collaboration has opened the eyes and creative minds both of choreographers and musicians.

This article is by no means a definitive guide as to how percussionists should accompany a dance troupe, but rather an attempt to gather useful opinions, first-hand observations, and recommendations from experienced percussionists, choreographers, and dancers.

In addition to my own contribution to this article, I have asked Morgan Sieg to comment on her experiences as a scholar learning

about the pedagogical aspect of music for modern dance. Morgan is a percussion student at Ohio University, assistant Ohio University Dance Division accompanist, and head accompanist at Factory Street Dance Studios in Athens, Ohio. Later in the article, she will also discuss the difference between working with more experienced choreographers and virtuosic dancers as opposed to newer artists and younger students. Morgan's contribution to this article will be noted in the individual sections.

## THE INSTRUCTOR HAS ALWAYS JUST PRESSED "PLAY"

First, why utilize a percussionist rather than just use recorded music? The answer isn't quite as simple as it may seem, and as I am a percussionist myself, it is easy to be biased.

After all, recorded music is reliable in tempo, easily selectable, and, frankly, cheaper for the dance troupe. Many professional ensembles are non-profit organizations working with a limited, or even non-existent, budget. Additionally, some teachers are simply *used* to it!

Heidi Eggert, Interim Director of the University of Montana Dance Program acknowledges the existence of conflicting options between recorded and live music: "I'll be honest, there is a lot of prerecorded music in the world that I love to dance to. I indulge and have the students jam to some of my favorite tunes, which can be a lot of fun—occasionally. Most often, however, using recorded music adds hours of work to my prep time each week. Finding the right music that inspires a desired mood *and* satisfies the way



Photo by Morgan Sieg



I need to train the dancers technically takes a lot of searching and listening and time. Then, when I am teaching, the recorded music locks me into a strict plan, making it harder to follow the beauty of spontaneity in teaching."

Once choreographers experience a live musician who actually knows the intricacies of playing with live dancers, they almost always prefer it, and even find themselves relying on the live musician. Brianna Johnson, former dancer with Dancing People in Ashland, Oregon, and current Masters of Arts Candidate in Choreography at Ohio State University, says, "Dancing with live accompaniment makes a huge difference! Often with recorded music, the music is simply a rhythmic base that the dancers work to, but not with. Live accompaniment is alive and responsive, which encourages the dance phrase to be [the same]. Live accompaniment can encourage the phrase and can grow and morph in a way that recorded music often doesn't. It allows for a collaboration between the dancer and the accompanist in which each can influence, encourage, and draw things out from the other."

#### **INSPIRATION: GOING WITH THE FLOW**

All of the classes I have accompa-

nied, both with professional troupes or in educational settings, have begun with choreographers simply counting off and the percussionist "winging it." Or—and this can be tricky—they won't even count, they'll merely say, "Oh, just play something." Even more cryptically, they may say something like, "I'm thinking of sparkles," "How about wolves on the Arctic hunt," or "Play something that reminds me of really good molasses cookies." These are three real examples of things I've been asked to decipher in just the past year! Clearly, this is a matter open to broad interpretation. The point is that you don't get any kind of rehearsal before you begin the accompaniment, and discussions with choreographers prior to classes often offer no real help as to specifically what you will play. Sometimes choreographers have no musical background and asking for "sparkles," "wolves," or "molasses cookies" is actually how they speak musically.

Your first step as the musician is to be consistent. If they count off at a certain tempo, stay at that tempo. If they ask you to change, follow as closely as you can and interpret on the fly. Sometimes, simply changing from duple to triple meter (or vice versa) is all that is needed. If it is not

what they want, they will let you know. Always check in with them as you go, because they often don't know precisely what they want. Patience in communication is very important.

The specific language used should not be confused with what you are meant to interpret. For example, when choreographers say to the class, "Okay, now let's do it faster," they might not be referring to the music. They may only be speaking to the dancers and a specific move that needs to be sped up. Always confirm with them first. Usually they will look at you or (more often) make hand gestures to you.

Your attention must be focused on two things: your playing and the choreographer's subtle direction. Distractions abound. While you are concentrating on some really cool lick you just nailed on the congas and are excited to incorporate, or you find yourself watching the pretty dancers doing something you'll never be able to physically do yourself, you can easily miss directions from your choreographer. Sometimes, when to simply stop playing may not be that obvious in the moment. You are there for them, so please, be present!

#### **UTILIZING SIMILAR CONCEPTS FOR YOUNGER DANCERS** (Morgan Sieg)

Working with pre-teen and teen students differs from working with adult students or professionals in a number of ways. First, the students see you as a grown-up and therefore a teacher instead of as a peer or an employee. This means that they want to please you and will let you have total control of the work if you take it, which is to be avoided. When you work with children on something that they are creating or performing, you sometimes have to temper your own artistry in order to help the students learn. They may be young, but they are smart and have good ideas. They know what they



Photo by Georgia Little

want to say, even if they don't know how to say it yet. Your role in their development is to help them express themselves musically, and to support them just like their dance teachers should.

### CLASS COLLABORATION VS. COLLABORATIVE COMPOSITION

On a day-to-day basis, the dancers are there for learning purposes, and the repeated drilling of steps and sequences will rely on some kind of sound to guide them through their learning experience, even if it is just the choreographer counting aloud. This goes for dancers of all disciplines and abilities, and a certain amount of rigidness and consistency is necessary to give the dancers something to lock in to. Consistent and simple is generally better, but often, once the relationship has been established, the musician may be asked to compose music for a performance.

Interacting with the modern dancer for a live presentation is done in a few ways. If working with choreographers who have their own troupe, chances are quite good that they have been using recorded music for the dancers to get the feel and tone of what the dance is to become. If they ask for your own original recording, this gives you the opportunity to experiment with electronic sounds and multitrack techniques to provide a soundscape that may be unable to be pulled off live. If they ask you to do a live performance collaboration, the energy is much different and indeed you will actually become part of the choreography—yes, potentially with costumes and lighting. As mentioned earlier by Brianna Johnson, the energy of live musicians unquestionably encourages the energy of the dancers, and the performance breathes more organically.

### Improvisational Composition

A very common dance collaboration is improvisational composition.

This can either begin with the musician playing and the dancer taking cues from what she or he hears, the other way around, or both. This approach tends to be used with solo performers, but this is not always the case. This relationship is something to always be discussed prior to the collaboration.

Examples of questions a percussionist might ask are: “Am I looking for a cue? Should I play something specific when his/her/their leg does that move? When he/she/they are coming from stage right, is that the cue to play the gong or is it after the third step?” Similarly, examples of decisions the dancer might make based on your improvisations might be: “When you play that cymbal roll, I think I might do this specific move, but not too early. I’ll also wait until I hear you play that kazoo before I run out from the wings,” etc.

Texture and tone go a long way here, and modern dance composition often relies on sound effects and soundscapes. It’s usually not best to rely on bar numbers or even go with any kind of written notation. Liz Shea, head of the dance department of Indiana University, puts it this way: “Musicians often can give added insights into the selected

accompaniment, or even see things rhythmically or dynamically in movement phrases that the choreographer and/or dancers might miss. And percussion, of course, is wonderful for accenting rhythm, which is especially helpful for beginning dancers. But beyond that, it adds a beautiful sense of weight and connectedness to the earth that modern dancers love.”

Think of it this way: When composers begin writing, seldom do they have a vision of the entire finished work. More likely there is a single idea, and once it is on paper, progress is possible; this is not dissimilar to the choreographer’s process. While piano players might be able to improvise, seldom will they ever be able to truly inspire with a plethora of various grooves, or have a vast arsenal of textures literally at their fingertips. Also—and this can’t be stressed enough—sometimes dancers/choreographers have enough to worry about, and they are not focused on tempo or time signature. Their canvas is the floor; their body is the paint. But you are the brush. Sometimes they need to be told that what they are counting is not in duple but in triple (this happens fairly frequently), or they are count-



Photo by Tom Berich



## Live music allows for a collaboration between the dancer and the accompanist in which each can influence, encourage, and draw things out from the other.

ing something in 5/4, not 4/4. It may seem counterintuitive that people who move to music and rhythm for a living have difficulty counting the music, but in many instances the music is internalized in their bodies, not conceived of in a technical manner. The necessity of counting the music correctly simply doesn't enter their heads. This is neither good nor bad, but is merely a different way of approaching the same material from a completely different perspective. You, the musician, approach music one way; they, the dancers, approach it very differently.

Recently, I had the opportunity to work with Dancing People Company in Ashland, Oregon, on an original piece for their troupe. Robin Stiehm, the Artistic Director and Choreographer, had a piece of recorded music that she had been using for rehearsals, but she wanted significant changes to both the live music and the accompanying digital soundscape. She sent me an audio recording and asked to meet at the next rehearsal with Bulgarian cellist Michal Palsewitz. Michal was basically in the same boat as myself: listen to music and figure it out at the first rehearsal, which was the first time he and I would meet.

Robin has this to say about working with percussionists: "It's a wonderful, fertile experience, creating movement and music together. One unique aspect is the malleability of time; because this piece of art doesn't exist yet, it can become lit-

erally anything. Everything is on the table: tempo, dynamic flow, overall length, time signatures, phrasing. The musician and choreographer will shape it together, so flexibility of both parties is essential."

But how does one find common artistic ground?

One thing that is common with all dance companies is a fairly lengthy warm-up period, which could last between 20 to 90 minutes, depending on the situation; 90 minutes tends to lean more toward the masterclass end of things. Dancers ease into these kinds of exercises as percussionists would approach scales or rudiments. If you are a conga/djembe player, you would almost never sit at your instrument and immediately start playing full force. You will injure yourself, and it's no different with dancers. There is a lot of stretching with their bodies, and light warm-up music is needed to "set the tone."

This can be a bonus for the musician. Since it is easy going for them, it should be the same for you, and this is a perfect opportunity for you to try out new techniques or instruments. Have you been looking for an opportunity to work on your doumbek technique? You'll have a judgment-free opportunity to attempt your first malfouf. Been looking to work on looping techniques? Bring in your sample pad and looping deck and start layering away.

Bear in mind that sometimes a warm-up exercise may be counted

off in duple, but meant to be triple, or the choreographer will switch midway through. Tempo may shift on a moment's notice or change mid-phrase, so your looping abilities will be put to the test. Dancers always need some sort of a pulse that they can grasp, and whether it is on a pitched or unpitched instrument, that pulse must always be there, especially when first starting a new piece of music. Even if there is no metronomic pulse in a performance piece, it certainly needs to be there for rehearsal purposes.

You will notice, much like working with different musicians, there are dance collaborators that you may work with more naturally than others. This relationship should be treated no differently than with musicians; you are both there to create one thing together, and your professionalism and adaptability are your most valuable virtues in this situation.

### VARIETY

According to Joe Galvin, former Head Modern Dance Accompanist at Indiana University, "Similar to the warm-up opportunity of working on new techniques, dancers love the variety that percussionists can offer. My personal standard arsenal always includes three congas, a djembe, a bag of 'toys'—shakers and other noise makers—and at least one woodblock pedal. But often I'll bring in my digital multipad, the steel-pans, turn around to perform on the studio piano, or even sing. I've seen bata, whole samba batterias show up, tabla, and when the musician is so inspired, violin, guitar, or bass all played by the same guy. The more you have available the more you can inspire." For the dancers, this is an experience they most likely have never had prior to the percussionists showing up, and their enthusiasm almost always goes up exponentially when they see you walk in the door with your equipment.

Brooklyn Draper, guest lecturer at

University of Montana adds, "Percussion in technique class brings a strong energy right from the beginning of class up until the very end. Students are immediately tuned into the space, their bodies, and each other. Percussion assists in supporting a community space and brings students into discovering new movement/effort qualities that they have maybe not discovered with other types of accompaniment."

### **FOR THE MUSICIAN SEEKING COLLABORATIVE DIVERSITY** (Morgan Sieg)

As a student studying percussion and piano performance, I constantly seek ways to break the practice-room-to-recital-hall cycle of solo repertoire. I love to collaborate with other musicians through chamber music, and to work with artists in other disciplines like theater, film, and dance. Being in a dance classroom, working with someone in another discipline, and playing music that allows me to work with and impact other artists is extremely rewarding. It is also a lucrative way to make some money playing music during school hours.

### **COMMUNITY DANCE PROGRAMS AND WORKING WITH YOUTH DANCERS** (Morgan Sieg)

As mentioned before, working with younger students can be a very different experience from working with professionals or adult students. If professionalism and preparedness were somehow less important before, when you enter a classroom full of 12-year-olds, anything you do that is out of the ordinary could derail the class flow and cause a lot of problems for the choreographer. It is critical that you are set up at the start of class and do not need to make any noisy setup changes during the class, unless the students are taking a break.

Keep in mind that cues and entrances are difficult for students

or choreographers who have never been in a class with a live accompanist. Make sure you are transparent with the choreographer about how the kids should be told to start dancing, and that the two of you negotiate how to count-in the students consistently every time.

As dance students and children, youth dancers have very little knowledge of what a musician can and can't do. In that regard, if you are writing music for a dance piece performed by children, you can very quickly become a distraction to students if you are extremely experimental or interrupt the class flow by unsuccessfully taking big musical risks. Your experimentation needs to happen outside of rehearsal, and it is imperative that you present only viable options in class or rehearsals. Don't be afraid to listen to what the kids have to say, and bear in mind that the students are learning not only to dance, but also how to listen to you and relate their movement to their sound environment. You and the students will have greater success if you stick to simple musical ideas and execute them clearly.

Beginning students often struggle with the concept of meter and timing. In a situation where the students frequently struggle with metered exercises, explaining to them how to listen to music and

hear the pulse and meter can be extremely helpful to the choreographer. As percussionists, we dedicate our lives to marking form and meter for those around us. For dancers, the rhythm and timing of a combination is sometimes secondary to the technique, quality, and dynamics of the movement. This means that you may have more insight than the choreographer on how to get kids to hear rhythm and meter. In situations like this, however, remember that the choreographer is in charge and has a lesson plan to get through; what you say cannot take the class too far away from the goals that the choreographer has set for that day.

Finally, when you work with youngsters, you are a teacher as well as an accompanist. The students will most likely be interested in how you make music in their classes and for their pieces. You will encounter students with varying experiences with music, and you need to be prepared to talk to the students professionally, answering questions and providing instruction that is tailored to their needs without being offensive or making them feel unintelligent. Remember that, at any point, students are watching you and learning from not only what you say, but what you do in their class and around the studio.



Photo by Georgia Little



## THE NEW COLLABORATIVE "STANDARD"

Travis Gatling, head of the Division of Dance at Ohio University, has established in job search and job proposal literature for hiring musicians that live accompaniment is not just essential, but should be required for schools of dance to be taken seriously. "The use of live accompaniment for our daily classes strengthens the creative learning environment of our dance program and supports the musical training that is necessary for our majors in their daily technique classes. The quality of the accompaniment that is provided by our musicians is aligned with the professional standards of the field and therefore distinguishes our program as professionally oriented. The live music that accompanies a technique class is a teaching tool that increases the musical awareness and sophistication of the dance student."

Many colleges and universities have some kind of dance program, whether it is part of a curriculum or not, and most cities have dance classes in studios or community centers. There are many opportunities for the modern percussionist to rehearse and perform with such groups. Reaching out to local dance troupes is a great way of not just potentially keeping up on your playing chops or honing a skill, but it also keeps you connected with the other professional artists in the region.

**Tom Berich** is accompanist for the University of Montana Dance Program. He has been the Modern Dance Accompanist for Ohio University (Athens) and Indiana University (Bloomington) and Dancing People Company (Ashland, Oregon). Recently, Tom has performed in Accra, Ghana with AZAGUNO alongside the National Symphony Orchestra and Dance Academy of Ghana. He has performed multiple times in Panorama in Trinidad and Tobago, Antigua, and New York. Tom has been a percussionist for the Oregon

Shakespeare Festival, the Oregon Cabaret Theatre, Salsa Brava, Jeff Pevar, Robbie Dupree, Candelaria, Rodney Gardiner, and many more. He was a producer for Nickelodeon for five years. Tom can be contacted at [tomberich@gmail.com](mailto:tomberich@gmail.com).

**Morgan Sieg** is an undergraduate percussion student in the Honors Tutorial College and a staff dance accompanist at Ohio University. She also is the staff accompanist and general music teacher at Factory Street Studios in Athens, Ohio, where she accompanies, teaches, and composes dance. Her other experiences include a research project in Ghana, performances at the National Theatre of Ghana with the National Dance Company and Azaguno, Inc, performing with the Philadelphia Pan Starz in New York Panorama, and in the Tri-University Embaire Project at PASIC 2019. **RIS**

# MARIMBA CLASSICS

BY GEARY LARRICK

The classical marimba has been around since the 1940s, when Paul Creston composed his “Concertino for Marimba and Orchestra.” As one who has played marimba for 60 years, I will share my personal experiences with some of the classic and often overlooked literature with which I have had engaged during that time frame.

Clair Omar Musser wrote several fine etudes for marimba. He became famous as conductor of marimba orchestras and a manufacturer of marimbas, first with the J.C. Deagan Company, then with Musser, his own company. Vida Chenoweth and other artists have recorded Musser’s etudes, and I performed Musser’s “Whole-Tone Etude” in a graduating recital at Ohio State, then later on tour in Wisconsin as a faculty member in the University of Wisconsin System. The etude is played with four mallets, and is quasi-tonal with significant use of rubato. It is very pleasant to hear and reminds me of the music of the famous French composer Claude Debussy.

In addition to music written expressly for the marimba, like the Musser etudes, historic music of J.S. Bach and Mozart is very appropriate for playing on the marimba. Music of Bach has been well arranged for use on the marimba, and the flute as well as the violin concertos of Mozart work extremely well. An added advantage is that the music is in common with other instruments and taught in theory and history classes.

The music of Baroque composer Antonio Vivaldi also works well on the marimba, as does the music of G.F. Handel and G.P. Telemann, particularly their concerti for violin and

flute. In order to play this music, the marimba player needs to practice major and minor scales until they are familiar and fluid, in order to be at ease with this music that is primarily diatonic in nature. Handel, who is known for writing “The Messiah,” wrote several recorder concerti and sonatas including works for the transverse flute as well as the fipple flute. Vivaldi wrote 400 concerti, many of which work particularly well on marimba. If you can find a conductor with the willingness to revisit older concerti in a new context, marimba featured with string orchestra accompaniment is an excellent sounding ensemble. The Mozart flute and violin concerti stand out as great examples of Classical period music in the Western tradition. They are much recorded and very musical in a traditional fashion. Additionally, their cadenzas are very good studies for the marimba player.

Paul Creston’s “Concertino for Marimba” is a good example of modern-era music for marimba. The middle movement uses four mallets in a traditional chordal manner, and the two outer movements are lively as well as virtuosic in difficulty. I have had the pleasure of studying Creston’s music and published widely on the subject; these writings can be found in the *National Association of College Wind and Percussion Instructors (NACWPI) Journal* in the 1980s and in my 1989 book published by Peter Lang. The original paper was 25 pages in length and was part of my doctoral dissertation. Research emphases are on biography and analysis.

Robert Kurka’s “Concerto for Marimba and Orchestra” was per-

formed in New York City by Vida Chenoweth. It requires a 4.3-octave marimba but was adapted to a four-octave marimba by performers in the 1960s when the larger marimbas were rare. The middle movement, like Creston’s concerto, is written for four mallets. The piano accompaniments to these works are very difficult, since they are extractions from the orchestral score and engraved by hand, so the pianist needs to be well paid in order to ensure a lively and successful relationship.

James Basta’s “Concerto for Marimba” has an orchestral as well as a wind ensemble accompaniment scored, as well as a piano reduction. This music is written in a single movement with tempo changes, and has long passages playable with two mallets as well as a middle section scored for four mallets. All three of these concerti for marimba are very well written with quality accompaniments and are virtuosic in content. They are an example of contemporary music written expressly for the marimba that has pedagogical and artistic value. They are show pieces, yet they are very musical and relate to all audiences.

A recent piece is “Suite for Marimba” by Nancy Van de Vate, composed in 2000. It is in several movements and is cohesive, well directed, and virtuosic in nature. I can add to this list “Prism” for marimba and orchestra by Keiko Abe. It is for four mallets, and utilizes an extended-range marimba. These are examples of excellent new music that can be added to the existing repertoire for the marimba, a beautiful instrument.



**Geary Henderson Larrick** has been playing marimba for nearly sixty years. He has a Bachelor of Science in Music Education de-



gree from The Ohio State University, a Master of Music degree in performance and literature from the Eastman School of Music, and a Doctor of Musical Arts degree in percussion and pedagogy from the University of Colorado. Larrick has performed with the Columbus Symphony, Rochester Philharmonic, and Baltimore Symphony, and played for 30 years in the Central Wisconsin Symphony Orchestra. He has recorded with the Eastman Wind Ensemble, and has played marimba solos with bands at Ohio State and Colorado. Larrick has written many articles and reviews, and ten books that are distributed in research libraries worldwide. He has taught in the Cambridge, Ohio, City School District, at Muskingum University, and retired as Assistant Professor of Music with the University of Wisconsin at Stevens Point. **RIS**

## ADDITIONAL MARIMBA CLASSICS

### COMPILED BY THE PAS KEYBOARD COMMITTEE

Abe, Keiko:

- Frogs (1978)
- Michi (1978)
- Variations on Japanese
- Children's Songs (1982)
- Dream of the Cherry Blossoms (1984)
- Wind in the Bamboo Grove (1984)
- Ancient Vase (1986)
- Little Windows (1986)
- Memories of the Seashore (1986)
- Prism (1986)

Asia, Daniel: Marimba Music (1984)

Bennett, Richard Rodney: After Syrinx (1984)

Burritt, Michael: October Night (1987)

Druckman, Jacob: Reflections on the Nature of Water (1986)

Fissinger, Alfred: Marimba Suite (1950)

Gipson, Richard: Monograph IV (1976)

Gomez, Alice: Gitano (1985)

Gomez, Alice and Marilyn Rife: Rain Dance (1988)

Helble, Raymond: Grand Fantasy in C Major (1977)

Hovhaness, Alan: Fantasy on Japanese Woodprints, Op. 211 (1965, for xylophone)

Klatzow, Peter: Dances of Earth and Fire (1987)

Mayuzumi, Toshiro: Concertino for Xylophone (1965)

Milhaud, Darius: Concerto for Marimba, Vibraphone and Orchestra (1947)

Miki, Minoru: Time for Marimba (1968)

Pitfield, Thomas B.: Sonata for Xylophone (1967)

Rosauero, Ney: Concerto for Marimba No. 1 (1986)

Samuels, Dave: Footpath (1989)

Sarmientos, Jorge: Concerto for Marimba and Orchestra (1958)

Schwanter, Joseph: Velocities (1990)

Serry, John: Rhapsody for Marimba ("Night Rhapsody") (1980)

Smadbeck, Paul: Rhythm Song (1991) and Etudes 1, 2, & 3 (1980)

Stout, Gordon:

- Elegy (1969)
- Reverie (1969)
- Etudes for Marimba - Book 1 (1973)
- Two Mexican Dances (1974)
- Etudes for Marimba - Book 2 (1975)
- Etudes for Marimba - Book 3 (1976)
- Astral Dance (1979)
- Nocturnes (1990)

Sueyoshi, Yasuo: Mirage pour Marimba (1975)

Tanaka, Toshimitsu: Two Movements for Marimba (1965)

Thomas, Andrew: Merlin (1985)

Viñao, Alejandro: Tumblers (1989/90; violin, marimba, electronics)

# WHAT I WISH I HAD KNOWN EARLIER, PART 7: CRASH CYMBALS

BY ALEX FRAGISKATOS

I remember back in eighth grade when it came time for my high school marching band audition; it was one of the most frustrating experiences because I could not properly execute an open roll. Granted, up to that point, I was not fortunate enough to have had private instruction on percussion. Consequently, I got “stuck” on cymbals, because that is where the weak players get placed, right? Unfortunately, there seems to be this accepted caste system in marching percussion in which cymbals get placed at the bottom; this often carries into concert percussion as well. Little did I know back in eighth grade, cymbals are one of the most difficult percussion instruments to play well. Over the next two articles, we will discuss basic ways to produce quality sounds, first, on crash cymbals and then suspended cymbal.

Before crashing cymbals, we must consider the stance. Cymbal playing can be a very physical activity, therefore it requires a very stable stance. The foot opposite to your dominant hand should be slightly in front of the other, with both feet slightly wider than shoulder width apart. Knees should be slightly bent and your body weight placed squarely on both legs.

Now that we have a suitable stance, we can discuss grip. Unlike in marching band, you do not need to put your hands through the straps. Hold each cymbal by the strap between the thumb and the side of the index finger, like a snare drum grip. The grip should not be too far from the cymbal itself, or else the cymbal will flop around due to instability. However, if the grip is too close to the cymbal, it will choke the sustain of the cymbal. Ideally, there should be approximately a half-inch of space between your grip and the cymbal.

There are many valid ways to crash cymbals. The following is just one way to achieve a quality beginner concert crash. The goal is to reduce as many variables as possible that could have a negative impact. To start, hold the cymbals such that your hands are slightly below the chest and make sure both cymbals are perpendicular to the ground. The cymbal in the nondominant hand should remain stationary. The cymbal in the dominant hand will do most of the work, moving counterclockwise, in an upside-down teardrop shape. A good idea is to practice this without cymbals to familiarize oneself with the motion.



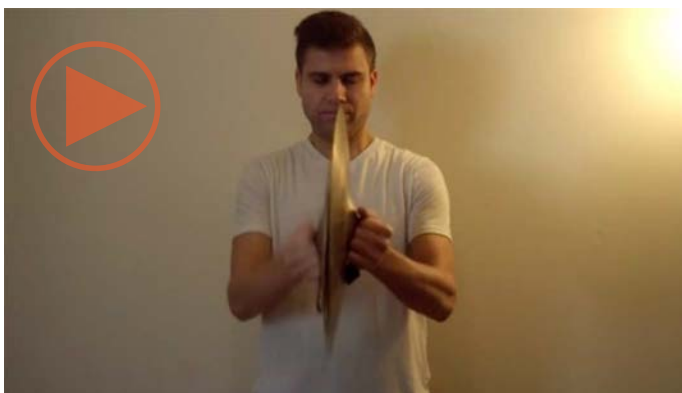
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When crashing, avoid bringing all the edges completely together, as this will create an air pocket. The crashing cymbal should make contact slightly above or below the stationary cymbal. Only as crashes get louder (*f* and above) will the nondominant hand come into play. For these, it should move in the opposite direction of the dominant hand. No matter the type of crash, keep your arms relaxed, and let the weight of the cymbal do most of the work. Dynamics should be a result of velocity, not so much distance between the cymbals; softer crashes call for a slower stroke while louder crashes call for a faster stroke.



▶ Tap to play Video



Dampening is also an important aspect of crash cymbal playing. Pay attention to the marked duration of the note, articulation, and if there is a let ring/vibrate marking (a small tie to nothing or /v.). Let the cymbal ring for the duration of the note or let it ring longer if indicated. To dampen, simply bring the cymbals to your chest to cut off the sound. This is crucial for staccato notes and ensemble cutoffs. Sometimes composers and/or arrangers do not accurately notate duration or how long the cymbals should ring. For instance, sometimes in a march the cymbal part might be notated as alternating quarter notes and quarter rests, but it would not make sense to dampen between each crash. Always use your ears to listen to the ensemble to determine what makes the most sense. Context will provide all the clues you need to make an educated decision.

Some final considerations include “warming up” the cymbals and where to put them. If there is time, it is ideal to warm up the cymbals by lightly tapping them on your knees. Cymbals, after all, are metal discs. Activating the metal’s natural vibration before crashing them will help elicit the best possible sound so the crash does not sound “cold.” Lastly, make sure the cymbals are either kept on a crash cymbal stand or trap tray—somewhere where they can easily and silently be set down and picked up.

**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 [fragiskatosp percussion.com](http://fragiskatosp percussion.com). **RIS**



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## BY JEREMY BROWN

## HOT LICKS

I developed the Paradiddle Freak-Out! when I discovered a weakness in my own playing. While playing through Alan Dawson's "Rudimental Ritual," I noticed that my paradiddles got a little out of control at the top of my tempo range, sounding sloppy. Obviously, my paradiddles needed some attention.

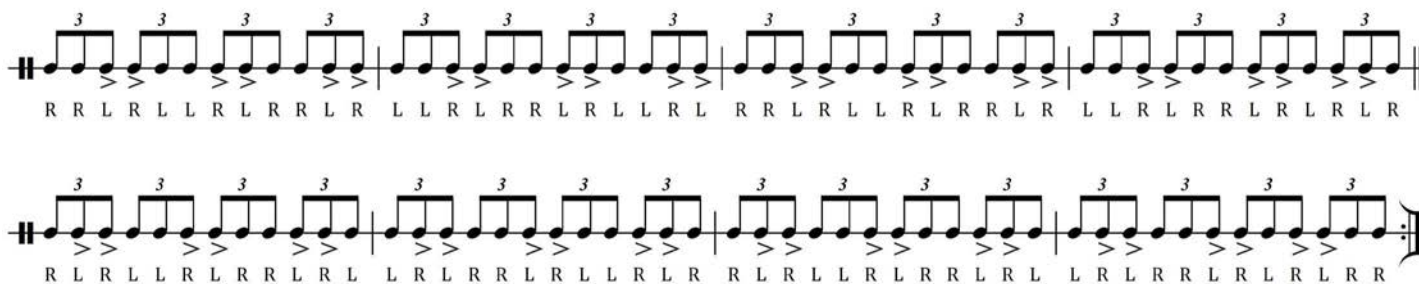
With or without accents, the basic sticking of the Freak-Out! will allow you to focus on the tone of the drum, balance between hands, and rhythmic evenness. Spend plenty of time at a slow tempo for comfort, then gradually step it up to your maximum tempo. Here is the basic pattern:

Once you feel comfortable with the basic sticking, the triplet variation will present a real mental challenge. The three-over-four feel of this version is a good tool for metric modulation in addition to hand technique. Be sure to keep the quarter-note pulse in mind.

Inverted sticking 2nd time

The notation shows two staves of music. The first staff has a treble clef and a key signature of one flat. It contains four measures of music, each with a triplet of eighth notes. The stickings for the first staff are: R L R R L R L L R L R R, L R L L R L R R L R L L, R L R R L R L L R L R R, and L R L L R L R R L R L R. The second staff has a bass clef and a key signature of one flat. It contains four measures of music, each with a triplet of eighth notes. The stickings for the second staff are: L R R L R L L R L R R L, R L L R L R R L R L L R, L R R L R L L R L R R L, and R L L R L R R L R L R L.

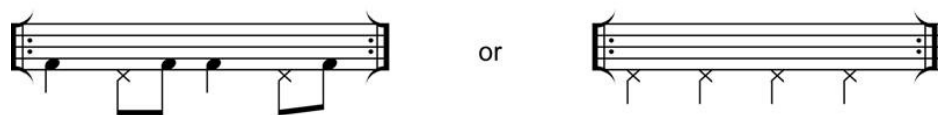




Try the third level of speed.



Develop coordination by playing all three levels of the Freak-Out! with an ostinato in the feet.



Once you're comfortable with the Freak-Out! as an exercise, you're ready to get creative with instrumentation, freak-ing out in a soloistic fashion. Here's one of my ideas to get you started:

The image displays a drum exercise in 4/4 time, consisting of eight staves of rhythmic notation. Each staff begins with a treble clef and a 4/4 time signature. The notation uses eighth and sixteenth notes, with 'R' (Right) and 'L' (Left) labels above the notes to indicate the hand used. The exercise is divided into four measures per staff, with a double bar line after the second measure. The first staff includes a repeat sign at the beginning. The notation is as follows:

- Staff 1:** Measure 1: R L R R L R L L; Measure 2: R L R R L R L L; Measure 3: R L R R L R L L; Measure 4: R L R R L R L R.
- Staff 2:** Measure 1: L R R L R L L R; Measure 2: L R R L R L L R; Measure 3: L R R L R L L R; Measure 4: L R R L R L R L.
- Staff 3:** Measure 1: R R L R L L R L; Measure 2: R R L R L L R L; Measure 3: R R L R L L R L; Measure 4: R R L R L R L R.
- Staff 4:** Measure 1: R L R L L R L R; Measure 2: R L R L L R L R; Measure 3: R L R L L R L R; Measure 4: R L R L L R L R.
- Staff 5:** Measure 1: L R L L R L R R; Measure 2: L R L L R L R R; Measure 3: L R L L R L R R; Measure 4: L R L L R L R L.
- Staff 6:** Measure 1: R L L R L R R L; Measure 2: R L L R L R R L; Measure 3: R L L R L R R L; Measure 4: R L L R L R L R.
- Staff 7:** Measure 1: L L R L R R L R; Measure 2: L L R L R R L R; Measure 3: L L R L R R L R; Measure 4: L L R L R L R L.
- Staff 8:** Measure 1: L R L R R L R L; Measure 2: L R L R R L R L; Measure 3: L R L R R L R L; Measure 4: L R L R R L R L.



When you have mastered these variations, develop your own ideas and applications; the only limit is your imagination!

**Dr. Jeremy Brown** is the Vice President of Instruction (Interim) and former chair of the music program at Mt. San Jacinto College in Southern California.



His first jazz quartet album as a leader was released in 2014, highlighting his compositions and the brilliant musicianship of the group. Before moving to California, Jeremy earned a Master and Doctor of Musical Arts at the University of Texas at Austin. In the flourishing music scene of Austin, Jeremy was in high demand as a drummer and percussionist, working nightly with Austin's finest musicians in jazz, blues, rock, classical, and beyond. **RS**

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# OFFICE JOB FOR SOLO MULTI-PERCUSSION

BY MATTHEW RICHMOND



“Office Job” was inspired by fidgeting at my desk, wondering what instrumentation I should choose for the new multi-percussion piece I needed to write for PAS. The usual types of setups weren’t interesting me, and I was searching for something unusual. As so many of us percussionists do, I started tapping absentmindedly with my pen; before long I was excitedly trying out everything within arm’s reach to see what sounds I could combine. The stapler was good, but when I remembered the childhood buzzing-ruler sound I knew I had a piece.

Here are a few pointers for playing “Office Job”:

- Right-handed players should hold the ruler on the desk with their left hand and have a pen or pencil in their right hand. The left hand moves the ruler to change pitch and the right hand does everything else.
- These are obviously non-standard instruments, so every person who plays this piece will have a slightly different sonic palette. Experiment! Take the importance of tone as seriously as you would on any other instrument. You may be surprised at how much variety is available. For example, I found that small changes in pressure with my left hand would change the tone of the ruler dramatically.
- While there are no definite pitches in this piece, the ruler is pseudo-melodic, and the pitches of the coffee cup and water bottle interact with the ruler and each other. Find pitches that sound good to you (adding liquid to the cup and bottle can help), and try to be as consistent as possible with the placement of the ruler.
- Dynamics are a challenge! Do the best you can but remember that you can only get so much expressive range with a stapler. You can make up for some of the shortfall by having lots of contrast on the instruments that are more capable of change. But this is by nature an intimate, close-up piece, so subtlety of dynamics is just fine.

▶ Tap to play Video



**Matthew Richmond** is a percussionist, composer, recording artist, and educator in Asheville, North Carolina. He teaches percussion, composition, and other subjects at the UNC Asheville and is the principal percussionist of the Asheville Symphony Orchestra. He contributed vibraphone and percussion to *Infinity Plus One* by Secret Agent 23 Skidoo, which won the 2017 Grammy Award for Best Children’s Album. He has also performed and/or recorded with Jonathan Scales, Lizz Wright, Jeff Sipe, Free Planet Radio, Billy Jonas, Kevin Spears, Kat Williams, and many others. Matthew loves musical theater, and he has played or music directed more than 70 productions from *Amélie* to *Zombie Prom*. He has also composed and directed music for dance and drama performances by Asheville Ballet, Norte Marr, TheaterUNCA, Black Swan Theatre, and The Road Company, and created the score for the feature film *Flight of the Cardinal* (Gaston Pictures).





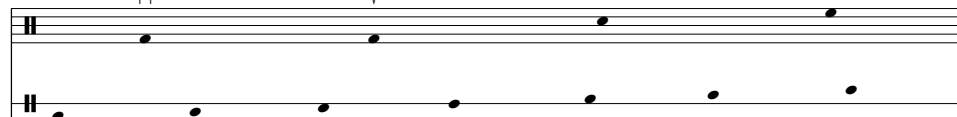
# OFFICE JOB

Matthew Richmond

*played at a desk or table*

-- played with pen or pencil --

stapler down (press)      stapler up (release)      coffee cup, or other short sound      metal water bottle, or other resonant sound



thin ruler, partially off the edge of the desk; one hand holds the ruler on the desk and slides it in and out to change pitch; the other hand plays the free end with pen/pencil or thumb

$\text{♩} = 84$



mp      f      mf

5

8

mf

12

f      mp

16

cresc.      f      mf      cresc. poco a poco

19

ff

# PEOPLE AND PLACES

## ITALY

The Serena Majestic convention center in Montesilvano hosted the 17th edition of the Italy Percussion Competition and the Days of Percussion festival Sept. 24–29. The event, organized by **Antonio Santangelo** (President, PAS Italy), which is considered one of the most important international events for percussionists, ended with a concert featuring all the first-prize winners in all instrument categories.

The competition included 180 students from 30 countries all over the world, along with world-class artists, who taught masterclasses and performed in daily concerts. The opening concert featured the **Vulkaan Percussion Quartet** from Spain, ensemble winners of the 4th edition of the PAWC. The jury consisted of 12 artists from four continents: **Keith Aleo** and **Casey Cangelosi** (United States), **Naoko Takada** and **Isao Nakamura** (Japan), **She-e Wu** and **Pei-Ching Wu** (Taiwan), **Heng Liu** and **Lider Chang** (China), **Wulff Bernard** (Germany), **Marta Klimasara** (Po-

land), and **Luigi Morleo** and **Francesca Santangelo** (Italy). The Spanish ensemble received the cash prize from PAS Italy, and after their performances they received numerous compliments for their program, their musicality, and their technique. The artistic director of the Days of Percussion festival, **Claudio Santangelo**, organized fantastic concerts every night.

After the performance of the PAWC winners on Sept. 25, the next day's concerts featured **Ji Hye Jung** and **W. Lee Vinson**, and **Nino Masayuki** with the **Italy Percussion Ensemble**. Sept 27's performers were **Mark Ford**, **W. Lee Vinson**, **Claudio Santangelo**, **Luca Ventura**, and **Pei-Ching Wu**. On Sept. 28, performances were by **David Friedman** and **Tony Miceli**, **Sun Yi**, and **Claudio Santangelo** with an orchestra of strings and percussion, directed by **Antonio Santangelo**.

"This edition was fantastic," said Santangelo. "Receiving 180 registrations for a classical percussion competition is not easy to achieve. I



Mark Ford receiving the "Prize for the Career" from Antonio Santangelo

want to thank the people that love these instruments and believe in our association and our organization. They give me the strength to overcome a thousand difficulties. A full immersion that everyone knew how to appreciate. This is our force."



Italy Percussion Competition first-prize winners with juries



## RESULTS

### MARIMBA

Jury: Mark Ford (USA), Pei-Ching Wu (Taiwan), Ji Hye Jung (South Korea)

**Cat. A** 1st Prize: I-Hua Chen (Taiwan), Jan Pieniżek (Poland); 2nd Prize: Rio Nitta (Japan); 3rd Prize: Han Mingliang (China)

**Cat. B** 1st Prize Abs.: Ting Ni Li (Taiwan); 1st Prize: Cédric Gyger (Switzerland); 2nd Prize: Meng Hang Shih (China); 3rd Prize: Ye Bu (China)

**Cat. C** 1st Prize Abs.: Ayana Kobari (Japan); 1st Prize: Chiharu Takei (Japan); 2nd Prize: Jin-Wei Huang (China); 3rd Prize: Makana Jimbu (Japan)

### VIBRAPHONE

Jury: Mark Glentworth (England), David Friedman and Tony Miceli (USA)

**Cat. A** 1st Prize: Rossana Bribò (Italy); 2nd Prize: Wiktoria Chełczyńska (Poland); 3rd Prize: Andrey Sarria Jimenez (Colombia)

**Cat. B** 1st Prize Abs.: Renata Saitova (Russia); 2nd Prize: Angelina Sidorova (Russia)

**Cat. C** 1st Prize Abs.: Tomasz Herisz (Poland)

**Cat. Jazz** 1st Prize Abs.: Maximiliano Nathan (Uruguay); 2nd Prize: Khadim Ndome (Italy); 3rd Prize: Guignier Louis (France), Cole Hazlitt (USA)

### SNARE DRUM

Jury: Gert Mortensen (Denmark), W. Lee Vinson (USA), Nino Masayuki (Japan)

**Cat. A** 1st Prize Abs.: Jan Pieniżek (Poland); 1st Prize: Mátyás Holló (Hungary), Johanna Gappmaier (Austria), Motoki Furugen (Japan), Loris Gitterle (Italy), Noa Ehde (Denmark)

**Cat. B** 1st Prize: Miki Komatsu (Japan); 2nd Prize: Jose Á. Santo Tomás Ruano (Spain); 3rd Prize: Boqi Sun (China)

**Cat. C** 1st Prize Abs.: Maximiliano Polo (Venezuela); 1st Prize: Jose A. Moreno Romero (Spain)

### TIMPANI

Jury: Frédéric Macarez (France), Javier Equillor (Spain), Sun Yi (China)

**Cat. A** 2nd Prize: Margaux Racloz, Alexandre Jean Turco (France)

**Cat. B** 1st Prize: Marius Schmidlin (Switzerland); 2nd Prize: Aurélien Tempier (France), Minami Takei (Japan)

**Cat. C** 2nd Prize: Jose A. Moreno Romero (Spain)

### COMPOSITION

Jury: Anders Koppel (Denmark), Eckhard Kopetzki and Leander Kaiser (Germany), Richard LeVan (USA), Claudio Santangelo (Italy)

**Cat. A** 3rd Prize: Tomasz Herisz (Poland), Jose A. Moreno Romero (Spain)

**Cat. B** 3rd Prize: Masafumi Suzuki (Japan)

**Cat. D** 2nd Prize: Fumihiko Ono (Japan)

**Cat. C / E** No winners

PAS Italy president Antonio Santangelo awarded marimbist and American composer **Mark Ford** with the Prize for the Career.

Special thanks to Adams, Bergerault, Yamaha, Bison, HoneyRock, Encore Mallets, Pustiens Percussion

P., Angelini Mallets, Italy Percussion Edition, RAWI, Innovative Percussion, Southern Percussion, Italian Tambourines, Zildjian, Koala Percussion, Vito Instruments, PM Snare, TreeWorks, Malletshop, Rythmes & Song.

### MEXICO

The Escuela Superior de Música y Danza de Monterrey organized the XV Festival Internacional de Percusiones La Superior 2019 from Nov. 4–9 in Monterrey, Nuevo León. Over 600 attendees, educators, and performers enjoyed the event, which was abundant with music, rhythm, and celebration. Festival highlights included concerts by **Kolier Percusión** (Spain), **Grupo de Percusión de Monterrey**, **Ensamble FAMUS**, **Síncopa Jazz**, **Charanga Funkera**, **Andrés Márquez**, **Grupo SAFA**, a marimba ensemble with **Eusebio Sánchez**, **Daniel Brizuela**, **Mike Tovar**, and special invited artist **Horacio “El Negro” Hernández** (Cuba, USA).

Master classes were organized by instrument family and consisted of Latin percussion (**Leonel Miranda**), symphonic percussion (**Alejandro Galarza**), contemporary percussion (**Grupo SAFA**), and drum set (**An-**



XV Festival Internacional de Percusiones La Superior 2019. Leonel Miranda (far left, Latin percussion, Cuba), José Andrés Márquez (second left, drum set, México), Grupo SAFA (middle four, Diego Rojas director, México), Noel Rafael Savón Favier (far right, festival artist director, Cuba, México). (Photo by Escuela Superior de Música y Danza de Monterrey)

**drés Márquez**). In addition to core rhythms, the importance of practice and performance improvement with the instrument, a common theme among master classes was the importance of experiencing joy while playing.

During this edition of the festival a free friends and family drum circle was delivered on Nov. 8 by PAS Interactive Drumming Committee member **Marciano Alberto Moreno Díaz Covarrubias** (with support by Remo and Casa Veerkamp). Drum circle participants found it fun, energetic, motivational, and rich on group interaction and communication.

The closing concert consisted of performances by participating students with their teachers, ranging from elementary to undergraduate education levels. The festival was sponsored by Tecnológico de Monterrey, Mike's Percussion, Grupo SAFA, and FONCA.

## USA

### Illinois

On Oct. 4 the **VanderCook College of Music Percussion Club** had the wonderful opportunity to visit Orchestra Hall, home of the Chicago Symphony Orchestra. The students received a tour of the facility and

an amazing masterclass with **Vadim Karpinos**. The visit concluded with attending a performance by the CSO including the U.S. premiere of Avner Dorman's Percussion Concerto "Eternal Rhythm," featuring **Cynthia Yeh**, as well as stunning performance of Shostakovich's Symphony No. 8.

### Oklahoma

October was a busy one for the **University of Oklahoma Percussion Studio**. On Oct. 9, the **Tachoir Duo** (Jerry and Marlene Tachoir) presented a concert of original tunes followed by an improvisation clinic for OU students and guests. On Oct. 17, the **OU Percussion Ensembles** performed a feature concert at the Oklahoma Music Educators Association Fall Convention in Oklahoma City. The acclaimed chamber ensemble Eighth Blackbird was in residency at OU Oct 16–17 for masterclasses (including a percussion class with **Matthew Duvall**) and an evening concert. Additionally, on Oct. 22, the **Spectrum Ensemble** (**Jaime Esposito** and **Waichi Champion**) presented a concert/demo at OU in advance of their upcoming PASIC performance.

### Texas

**Brian Jones**, Principal Timpanist with the Dallas Symphony Orchestra, premiered Grammy-award-winner Steven Mackey's new timpani concerto, "A Different Drummer," with the Dallas Symphony, under the direction of principal guest conductor Gemma New, on Nov. 8 at the Meyerson Symphony Center.

Mackey's 25-minute timpani concerto is in six sections: an introduction and five excursions. According to the composer, the title refers to the famous quote from "Walden Pond" by Thoreau: "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away." In addition to playing the drums with mallets,



VanderCook College of Music Percussion Club.



University of Oklahoma Percussion Studio with Tachoir Duo



Jones used wine glasses, Super Balls, tennis balls, and a kalimba. Mackey told the Dallas Observer that resting wine glasses on the timpani creates “these weird ghostly sounds. I’ve got

him playing one tempo in one hand, another rhythm in the other hand, with both feet changing the pitch.”



Brian Jones playing timpani with the Dallas Symphony Orchestra. Photo by Tracy Martin/Dallas Observer.



Gregg Bissonette at the Drummers Collective in New York City. Photo by Jim Uding.

## ON THE ROAD

**G**regg Bissonette, drummer for Ringo Starr’s All-Starr Band, was in residence at the University of Nevada-Las Vegas Oct. 22–23. While on campus, he gave a drum set clinic for the jazz studio, and also performed as the guest artist with the UNLV Jazz Ensembles I and II, under the direction of Dave Loeb, and the UNLV Honors Trio. The concert was held Tuesday evening in the Judy Bayley Theater in the Performing Arts Center and included a Bill Holman arrangement of The Beatles’ “Norwegian Wood,” Gordon Goodwin’s “Sing Sang Sung,” “Birdland” and “Mercy, Mercy, Mercy” by Josef Zawinul, and John LaBarbera’s “Dancing Men.”

Bissonette also gave three drum set clinics earlier that month. On Oct. 15, he was at Tennessee’s Memphis Drum Shop (Jim Petit, host); on Oct. 17 at the Drummers Collective in New York City (Anthony Citrinite, host); and at the St. Louis Drum Show in Missouri on Oct. 19 (Jeff Winn, host). These events were co-sponsored by Dixon drums, Sabian cymbals, Vic Firth drumsticks, Remo drumheads, DW pedals, LP accessories, and Direct Sound headphones. **RIS**

# PAS PROFILE – ROB FUNKHOUSER

**R**ob Funkhouser is a composer and performer who can never quite sit still. He serves as the Operations and Education Manager for Rhythm! Discovery Center and has been with PAS for four years. Outside of work and music, he is known for speaking loudly and thinking he is funnier than he actually is.

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

**Rob Funkhouser:** I used to have a small career up through seventh grade as a desk drummer, much to the chagrin of my peers and teachers. In eighth grade, I was finally able to start taking drum lessons and I was hooked pretty much immediately.

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

**RF:** Working at Rhythm! Discovery Center, I get to see a lot of unique instruments. Right now, my favorite is probably Clair Musser's Celestaphone, which is a vibraphone made of meteorites. We're working to get it back in playable condition now, and I can't wait to hear it in action, even if only in a limited capacity.

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

**RF:** Glenn Kotche of Wilco floored me when his record *Mobile* came out. He was the drummer who made me think out of the box as to what it meant to be a musician and artist and to start composing.

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

**RF:** This wasn't through school, but when I was in college, I happened



to get recruited for a band to play a show at the Stone in New York, which had been a dream of mine since John Zorn had opened the space a few years prior. That was the first time I got to play in a place that had been occupied by a long line of my musical heroes before me, and the memory of that trip will forever be a pleasant one.

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

**RF:** I think the teacher who taught me the most about what I want out of a lifetime of music is Peter Farmer out of Boston. He had a funny way of eviscerating whatever I was working on while joking around, which made me unafraid to fail repeatedly in the compositional process.

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

**RF:** Teaching and performing are both central to my role, especially when it comes to our community

programming. In the coming year, I am going to incorporate some composition into my job through new programming in the museum.

**RIS:** *What was your introduction to PAS?*

**RF:** I don't remember a moment exactly, but I was a member for most of high school. I honestly may have found it via a web search, as I don't recall any of my teachers being vocal proponents of it at the time.

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

**RF:** I wish more people knew or took advantage of the fact that their PASIC badges will also get them into the Rhythm! Discovery Center for free on any year that the convention is in Indy. It's a good way to get out of the convention center for a bit and see some pieces of percussion history that can't be seen anywhere else.



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

**RF:** It varies. I usually look for authors or subjects I like, which vary in terms of fields from month to month. Anything that has to do with performance practice of classical music written in the last hundred years or so is always an interesting read though, simply because you can get a pretty thorough history in a relatively brief article.

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

**RF:** I'm not really a souvenir guy, but I do have this dried bean pod my friend plucked for me this summer that makes an almost wispy shaker sound. It is deep violet in color and is extremely fragile, so I only play it in my house.

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

**RF:** I work as a composer a good bit, but generally, you can find me out on a walk.



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

**RF:** I really like this local station here in Indy, 99.1 WQRT LP. It's a low-power station run by an arts nonprofit that is wildly unpredictable sometimes. I enjoy being surprised by tunes I'm not expecting, or the occasional poetry reading.

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

**RF:** Usually, I start the day by turning off my alarm, which is by far my least favorite app. Once the day is in swing though, I will either listen to podcasts or music on my walk to work. Having things like Spotify and Apple Music is something that I still marvel at in terms of access. Looking at the last 24 hours of listening, it ranges from Frescobaldi to Jeff Rosenstock. That would have taken a lot of effort—and CDs—when I was younger.

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

**RF:** Moments of musical and personal growth are rarely, if ever, preceded by a period of perfect comfort. Get familiar with a healthy level of discomfort, and seek it out in new experiences. **RIS**

# PRODUCT SHOWCASE

## EVANS

### UV2 New Look Drumheads



Evans Drumheads has introduced UV2 drumheads, an expansion of the UV-cured coating technology, now in a two-ply format. UV2 is the first product in the Evans line-up to feature new packaging with the Sound Icon System. The packaging establishes a new look and feel for the brand.

The UV2 series is similar to the UV1 heads, but in a two-ply format. These drumheads are made using two plies of extremely durable 7 mil film. They offer a slightly punchier tone than Evans' traditional G2 drumheads, but with the same depth and attack that you expect from a two-ply drumhead. The patented UV-cured coating process provides unmatched durability and consistency of texture.

## DRUM WORKSHOP

### Reissued Santa Monica Shells

Drum Workshop Inc. (DW) has announced the reissue

of the original Collector's Series all-maple shell configuration. Named after the famed California beach town where Drum Workshop was founded, the shells offer a versatile sonic option for drummers and pay tribute to DW's near 50-year drum-making legacy.

Hand-crafted from select plies of North American Hard Rock maple at the California Custom Shop, the 6-ply shells utilize slightly thicker 1/32-inch veneers and are fitted with 6-ply reinforcement hoops offering a resonant, yet focused tonality.

The Santa Monica shells are available in any Custom Shop finish and drum hardware color option. To find out more about the Santa Monica shell visit [dwdrums.com](http://dwdrums.com) or [youtube.com/dwdrums](https://youtube.com/dwdrums). **RIS**







# GROUP MEMBERSHIP

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# INDUSTRY NEWS

## DRUM! MAGAZINE

After 28 years of print publication, *DRUM* has published its last issue. From now on, *DRUM* will exist as a website, DrumMagazine.com, and as a weekly e-newsletter, *Drum Week*. Nick Grizzle, who has served as Editor of *DRUM* since 2017, remains as Editor of the website and newsletter. You'll still find fresh, new reporting and reviewing by familiar *DRUM* contributors like A.J. Donahue, Stewart Jean, Phil Hood, and many more on the digital platforms. Subscribers to the print edition of *DRUM* will receive *Drumhead Magazine* in its place.

## SABIAN

### Education Network Hosts First Live Event in the UK

On September 21 and 22, the Sabian Education Network (SEN) returned to the UK Drum Show in Manchester, England, holding two educational discussion sessions for drum teachers, including appearances by Ray Luzier (Korn) and Sabian President Andy Zildjian.

On Saturday morning, SEN Director Joe Bergamini moderated a panel consisting of Dom Famularo, Hugo Danin, Louis Sellers, and Andy Thurston. Each of these eminent educators shared a presentation for the assembled teachers, and then the panel took questions.

For the Sunday event, Bergamini was joined by Ray Luzier (Korn, David Lee Roth), Andy Zildjian (President of Sabian Ltd.), and Famularo for "The State of the Drumming Industry." In this engaging and well-attended event, the panelists took questions on wide-ranging areas of the music business.

The events were held in the Sabian/Pearl Experience Room at Manchester Central, during a very well-attended show. SEN members left the events inspired and equipped with SEN swag including new t-shirts, literature, and SEN posters for the teaching and practice room.

"This was a wonderful return to the U.K.," said Bergamini, "Each of our panelists had compelling information to share. It is clear that Dom, Hugo, Andy, and Louis are all truly dedicated to teaching. And to have access to a major industry figure like Andy Zildjian and a rock star like Ray Luzier for Q&A in an intimate setting is a truly rare opportunity for any drummer or drum teacher. SEN continues to deliver these kinds of benefits for our members."

To join SEN and find out about future live and online events, visit [www.sabian.com/joinsen](http://www.sabian.com/joinsen).



SEN participants (from left) Dom Famularo, Ray Luzier (seated), Joe Bergamini, Andy Zildjian (seated)

## YAMAHA

### Young Performing Artists Program Now Accepting Applications

Applications are now being accepted for the 2020 Yamaha Young Performing Artists (YYPA) competition, an annual program that has helped build the musical careers of outstanding young talent for more than 30 years.

Between now and December 18, 2019, jazz, classical, and contemporary musicians between the ages of 18 and 22 are invited to apply to this prestigious program. The 2020 winners will receive an all-expense-paid trip to the YYPA Celebration Weekend at the Music for All Summer Symposium in Muncie, Indiana. There, they will perform before thousands of students and music educators, take part in professional career-building workshops, receive national press coverage, and take home a professional recording and photos of their live performance. In addition, winners will receive ongoing support and career counseling from Yamaha Artist Relations.



“Since YYP A began more than 30 years ago, the program has given countless students the opportunity to share their voice and establish themselves as musicians,” says John Wittmann, director, Yamaha Artist Services Indianapolis. “The ability of these young musicians never ceases to amaze us. Giving each of them the tools and support that they need to grow is precisely what we stand for as a company.”

To be eligible, applicants must be studying in the U.S. and between the ages of 18 and 22 at the time of entry. Applications will be accepted for the following categories: piccolo, flute, oboe, bassoon, clarinet, saxophone, trumpet, French horn, trombone, euphonium, tuba, mallet or concert percussion, drums, violin, viola, cello, upright bass, and piano.

“We encourage as many students to apply for the program as possible. YYP A is a wonderful way for aspiring musicians to get their name out there, and hopefully begin a long-lasting career,” Wittmann adds.

For more details about YYP A and applying, visit <https://yamaha.io/YYP A>. **RIS**

# FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

## KAT POLYPHONIC MALLET SYNTHESIZER

*Donated by Dave Samuels 2005-03-01*

According to Bill Katoski, inventor of the MalletKAT, “The PS1000 (mallet synthesizer) was created in 1983 by Katoski Engineering. It is a hybrid analog/digital percussion synthesizer designed to be played by mallets on a four-octave keyboard layout much like a xylophone. It is designed to be used as a live-performance instrument with the ability to control most functions by striking the upper control pads with mallets. The PS1000 is an eight-note polyphonic instrument with two separate voicings that can split the keyboard or double on each note.

“The types of sounds are created by adjusting the knobs and switches on the front control panel. It has 64 user presets for storing sounds. It has an additive synthesis voltage controlled oscillator (with de-tunable second oscillator), a full voltage controlled filter, and a voltage controlled amplifier. It includes a multi-bank sequencer and arranger that permits the performer to create complex patterns (bass lines, etc.) that can be started and stopped at will in order to play ‘over the top of’ the sequence. It even has a programmable foot pedal for live sound changing of any of the instrument’s sound controls while you play.”

This prototype instrument measures 59 1/2 inches in length, 23 3/4 inches in width, and 4 feet 3/8 inches in height. Each keyboard pad measures 5 inches by 1 3/4 inches by 7/16 inches. The sequencer pads are 3 inches in length and 1 3/4 inches in width. The instrument weighs 71 lbs. with the lid attached.

This instrument predates MIDI and was used by Dave Samuels when he toured with Spryo Gyra. The sequencer function allowed him to improvise duets with the keyboard player, Tom Schuman, over different musical patterns at each night’s performance.

—James A. Strain, *PAS Historian*, and Otice C. Sircy, *PAS Museum Curator and Librarian*, with assistance from Mario Decutiis.





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