

Vol. 2, No. 2, April 2015

RHYTHM! SCENE™

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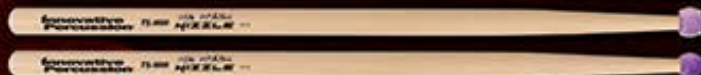
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RHYTHM! SCENE™

THE NEWSLETTER OF THE PAS

The Percussive Arts Society (PAS) Mission Statement:
To inspire, educate, and support percussionists and drummers throughout the world.

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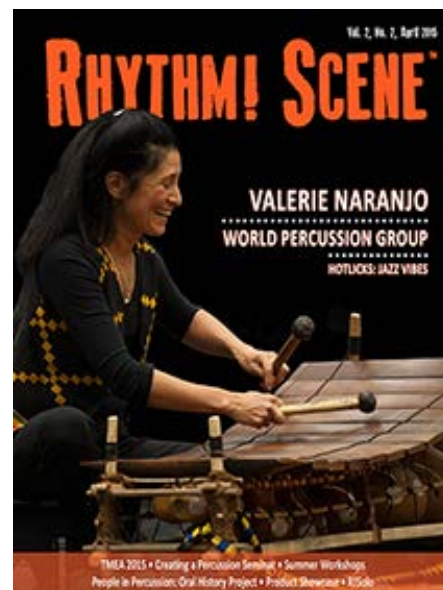
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IN THIS ISSUE

Valerie Naranjo: Breaking Boundaries
by Megan Arns
HotLicks: Snare Drum Warm-up Routine
by William James
TMEA 2015
by Lauren Vogel Weiss
HotLicks: Beginning Steps to Jazz
Vibraphone: Triad Exercises in the Circle of 5ths
by Tyler Tolles
WAVES: Third Coast Percussion Explores the Science Behind Sound
by Robert Dillon
A Worldwide Day of "In C"
by Amy Garapic
People in Percussion: Oral History Project
by Lauren Vogel Weiss
In Memoriam: Lennie DiMuzio
R!Solo: Mountain Climbing for Xylophone or Marimba
by Josh Gottry
Going Global: Maraca2 and the World Percussion Group
by Jeff Hewitt
Creating a Percussion Seminar: An Interview with Ted Atkatz
by Danielle Squyres
Heartland Marimba Festival and Academy: A Marimba Festival with a Multi-faceted Mission
by Matthew Coley

NEW OUTLOOK. NEW MISSION. NEW VISION.

BY JEFFREY HARTSOUGH, PAS EXECUTIVE DIRECTOR

Meeting monthly, the new Board of Directors has been busy at work re-evaluating PAS's current state of affairs and outlook for future plans of the PAS and Rhythm! Discovery Center.

As a very important first step in this process, we drilled down to the very core of the organization. It was decided it would be crucial to update the Mission, Vision, and Value Statements before we could clearly establish a new path.

At the March meeting, PAS's new Mission, Vision, and Value Statements were approved and adopted. These will serve as our guide in making all future decisions for the direction of PAS. It's my privilege to share them with you.

PAS: A COMMUNITY IN RHYTHM!

MISSION

To inspire, educate, and support percussionists and drummers throughout the world.

VISION

To be the global leader in percussion and drumming by providing unparalleled and interactive resources and experiences in percussion education, performance, and research.

VALUES

Innovation

Cultivating, encouraging, and embracing opportunities that foster the advancement and diversification of music and people.

Education

Exemplifying high standards and sharing resources for percussion teaching, performing, pedagogy, and research.

Outreach

Inspiring current and future generations by providing the opportunity to experience music making and music appreciation.

Relationships

Promoting friendships and camaraderie amongst percussionists, drummers, and the music industry, while building bonds with our local and global communities.

Preservation

Ensuring the historical integrity of our art form and our organization.

YOU'RE INVITED TO PASIC 2015

Join PAS in San Antonio, Texas, November 11–14, for the largest drum and percussion event in the world: the Percussive Arts Society International Convention (PASIC)!

Featuring over 120 concerts, clinics, master classes, labs, workshops, panels, and presentations, alongside the International Drum & Percussion Expo, which features



over 115 percussion industry exhibitors, PASIC is the ultimate percussion experience! Subscribe at the PAS VIP or All Access Pass levels to receive DISCOUNTED PASIC registration!

Marching Percussion Festival

Recognized as one of the premier marching percussion festivals in the country, the Percussive Arts Society's annual Marching Percussion Festival is an excellent opportunity to be critiqued by some of the leading percussion specialists in the field of marching percussion today. There's limited space available in every category, so apply soon!

- Individual Competition
- Small Ensemble Competition
- Interactive Clinic
- Marching Drumlines and Standstill Competition
- 2015 DrumLine Battle

PASIC Scholarships

If you want to attend PASIC '15, but need financial assistance, apply for one of our several PASIC Scholarships! Recipients will be awarded PASIC registration, a PASIC souvenir T-shirt, and \$500 toward the cost of transportation/lodging! An applicant must be an active PAS subscriber at the Backstage Pass, VIP Pass, or All Access Pass level at time of application, and if selected, during PASIC '15. The deadline to apply is June 12, so start your application today!

Contests/Competitions

Enter one of the Percussive Arts Society's contests and competitions for a chance to perform at PASIC '15!

- 2015 All-Star International Percussion Ensemble. Deadline: April 15
- International Percussion Ensemble Competition. Deadline, April 15
- International Middle School/Junior High School Percussion Ensemble. Deadline: April 15
- World Percussion Ensemble Competition. Deadline: April 15
- PAS International Percussion Solo Competition 2015. Deadline: May 15
- Concert Chamber Percussion Ensemble Competition. Deadline: September 18

Exhibitors

The International Drum and Percussion Expo is the perfect place for companies and organizations to reach thousands of drummers and percussionists from around the world! Download the Exhibitor Packet and showcase your latest instruments, music, technology, sticks, mallets, publications, educational materials, and more to thousands of interested customers, and take a look at who's exhibiting at PASIC '15! Booth space is selling fast, so reserve your space today!

Hotels

Make your PASIC hotel reservations NOW to get the best deals and your preferred location! You no longer need to preregister or have a code to reserve your room; simply visit <http://www.wynjade.com/pasic15> or call the PASIC Housing Bureau at (877) 557-5332 (U.S. and Canada) or (972) 349-5856 (international).

On behalf of the PAS Board of Directors and Board of Advisors, we sincerely appreciate your ongoing work in the percussive arts around the world. We encourage you to be more involved in your local chapters as well as the many committees within the PAS at the national level. Please join us in San Antonio this November!



Jeffrey Hartsough
PAS Executive Director

VALERIE NARANJO: Breaking Boundaries

BY MEGAN ARNS

Amidst the hype surrounding the 40-year anniversary of NBC's *Saturday Night Live*, an individual was also celebrating her 20-year anniversary as a member of the famed SNL Band. Valerie Naranjo has been the percussionist and mallet specialist in the SNL Band for 20 years, and is in fact the sole person to have held this position.

Rhythm! Scene: *Playing on SNL's 40-year anniversary show must have been a milestone performance for you. How did you first land this gig?*

Valerie: This is my twentieth season at SNL, and it truly has been an honor. I met Lenny Pickett, one of the musical directors and tenor saxophonist for the band, through a mutual comrade in the Phillip Glass Ensemble, which I played in from 1988–2000. I ran into Lenny in *Drummer's World*, a drum shop in New York City. He said, "It's interesting that you and I are meeting right now, because we were looking for your name in the union book and we realized you weren't a member of the union!" Lenny was looking for two percussionists to accompany his band, the Borneo Horns, to Frankfurt, Germany. Needless to say, I joined the union shortly thereafter!

In August 1995, years

later, I received a phone message from Lenny saying, "We really hope that you're in town because we've been considering you for SNL all summer." At this time, NBC was about to drop the show, but they were giving the producers a year to

make changes that could bring the show back onto its feet. One of the changes that the music department wanted to make was to add a percussionist to the band. The production department said, "Oh no, we don't have money to add



PHOTO BY SALVINO CAMPOS

Valerie in her percussion studio

another person. We're cutting the budget. How can you add a musician at this point?"

While they were going back and forth, I coincidentally was also going back and forth internally in a crisis of identity all summer. I was thinking, "Maybe I shouldn't be a professional percussionist because I've been trying this for a long time and I wonder if my failures are outweighing my successes." This makes me laugh now because I was so young. I'm a Nichiren Buddhist, and because I was at the end of my rope, I was enacting spiritual means to really get to the bottom of it. I remember one day that I had finished my morning prayers and I had this feeling, "You know, I'm exactly where I need to be. I don't need to worry anymore." And

"Valerie Naranjo will be there every week, jamming in the usual whirl of energy and passion that makes her one of the most accomplished percussionists in New York."

—Jared Cobb, *DRUM! Magazine*

that's when I got the call to join SNL. It was a real metaphysical proof for me that we need to believe in ourselves.

RIS: *What does your percussion setup at SNL consist of?*

Valerie: I have two mallet instruments in drawers underneath an extended trap table. Extended above the trap table is a frame from which I mount cymbals, tambourines, two types of chime trees, woodblocks, and various instruments that I've gotten from all over

the world. One of the things Lenny wanted from a percussionist was unusual sights and timbres. I have Native American instruments from friends and family, three congas, two bongos, a djembe, a kpanlogo drum, timbales, and over a hundred traps—things from castanets and woodblocks to afuches and various shekeres and shakers.

RIS: *Do you use all of those instruments in each show?*

Valerie: I get a set list from our librarian the night before the show, which usually consists of about 30 to 40 songs from which are eventually chosen about 20 to 25. I go through these songs and make sure that all of the instruments are at my rig. If I have used them somewhere else, I need to bring them from my studio or from elsewhere.

RIS: *What kind of charts are you given along with those set lists? Is most music written out, improvised, or a combination of the two?*

Valerie: It's a combination. Some charts are very specific—especially mallet parts, because I'm



PHOTO BY DANA EDELSON

Valerie playing djembe in her setup at Saturday Night Live

often doubling horns or other instruments. Other charts just have bars and slashes and breaks, translating to: Do your own thing! In Lenny's opinion, one of the things a percussionist should provide is contrast.

So something I might have played on congas last month might be bucked up this week against another piece that is played on congas, so I'll rearrange it for another combination of instruments. After 20 years it's pretty easy, but the first year I really sweated it out. I would take charts home and really try to think carefully about how I could best provide contrast. That's just my nature; I love to practice and I love to work things out.

RIS: *What is it like to work closely with SNL drummer Shawn Pelton?*

Valerie: He's amazing. He's like a very funky perfectionist, and a

*"...a talented percussionist who gives the material an impressive textural depth and rhythmic flow."
—Stephen Holden, The New York Times*

lot of times you don't get those two in the same person. It's always a pleasure to just be in his groove. He's really always about the groove, and he pays a lot of attention to detail. He's amazing, yeah. It's nothing but an honor to play with Shawn Pelton, and everybody else in the band for that matter. Shawn is one of my very favorite drummers of all time. He's really a rare combination of many, many, many styles and many kinds of perfection. And he's a great guy. He's a super wonderful person to hang out with. He doesn't take himself so seriously, you know. You feel very comfortable around him.

RIS: *Were there any specific moments of the 40-year anniversary show that were particularly memorable for you?*

Valerie: One of the most amazing things for me was that Paul McCartney was sitting right in front of the band for the entire three-and-a-half hours! Overall, it was just a total honor to be in the presence of some of the greatest comedians of all time. At the end, they asked the audience to come down onto the stage to take a group shot with those who had performed that night. No one wanted it to end; we were standing on that stage for well over an hour! I think there was not a person there that didn't say that it was a once-in-a-lifetime kind of experience.

And for the band, it was a real affirmation. The SNL Band is really a family. There's a kind of chemistry that happens when you are a band for a long period of time, and we're really fortunate to be able to have that experience together. It's not an easy experience to have nowadays.

MAKING HISTORY IN WEST AFRICA

Valerie has embarked on many trips to Ghana to study the gyl, a West African marimba made of



PHOTO BY BARRY OLSEN

Valerie performing on gyl at Kakraba Lobi's funeral; Ichitey James is to her right on gangaa (drum)

wooden keys with dried gourds for resonators. On her maiden voyage to Ghana in 1988, Valerie's desire to study and perform led to a chiefly decree in the Lawra region that women would be allowed to perform gyl publicly. She apprenticed with Kakraba Lobi, the Ghanaian gyl master who was a founding member of the Ghana Dance Ensemble, until he passed away in 2007. Together they toured the U.S. five times, produced four CDs, and published 15 of his gyl compositions transcribed for Western marimba.

RIS: *When did you become interested in the gyl, and how did you come to find the music of your mentor, Kakraba Lobi?*

Valerie: I first learned about the gyl when I was a freshman at University of Colorado. There was a doctoral composition student from Ghana who took it upon himself to teach a course in Ewe drumming to the percus-



Tap to play audio

"Cat and Mouse" from *Song of Niira*, Mandara Music. Performers: Kakraba Lobi, Valerie Naranjo, Barry Olsen. This song tells the story of a momcat who tries to find mice for her babies. After repeated tries, she falls asleep. One brave mouse sneaks up to the sleeping cat and bites HER, causing her to cry. The moral: just because you're bigger doesn't mean you are a winner.

sion majors. Sometimes he would walk up to a marimba before or after class and play, and this person had a voice on that instrument like I had never heard. I commented to him, "Wow, your marimba playing is amazing!" He would just laugh and say, "Well, I don't play marimba," and he would proceed to tell me about the gyl.

Years later, after graduate school, I found the record *Kakraba Lobi: Xylophone Player from Ghana* in the African

Music Center in Central Harlem. I transcribed Kakraba's record and various other field recordings, first learning on chromatic marimba and then on a pentatonic marimba that I found at a store in Brooklyn. I quickly realized there was not much scholarship on the gyl; even in the massive *New Grove Dictionary of Music and Musicians* there were only two paragraphs. I like to get the word from the horse's mouth, so to speak, so I decided that if I really wanted to learn about this instrument I'd have to go to West Africa.

I had heard stories of people being robbed, people getting sick, and those kinds of stories kind of deterred me for a couple of years. I remember my husband, Barry, driving me to the airport on my first trip to Ghana, and I was sobbing. He said, "I could probably catch a flight tomorrow and join you." I told him, "No. This is something I really have to do alone." As soon as I was there for two or three days, I said, "Oh my gosh, I should have done this



PHOTO BY BARRY OLSEN

Chitayeer Yardide, one of Burkina Faso's foremost gyl masters and one of Valerie's teachers, in Saaru, Ghana.

when I was 18.” Ghana is a beautiful and friendly country. I didn’t know that until I went there; I just had to experience it for myself.

RIS: *Were you in touch with Kakraba before you went to Ghana for the first time?*

Valerie: Yes. Once I got the courage to write him, he wrote back inviting me to come and study with him. At the time we didn’t have Internet service like we have now, so it took three to four weeks for a letter to reach him. When I first traveled to Ghana to study with Kakraba, he had been hired to perform in Japan, so he wasn’t there! This turned out to be fortunate, because instead of starting my gyil studies in the

capitol city where Kakraba had relocated to, I went to Ghana’s Upper West where the instrument actually originated and saw how important it was to the people there. I started to study with teachers who really set my right foot forward by teaching me relatively less complicated music and having me perform it in public right away.

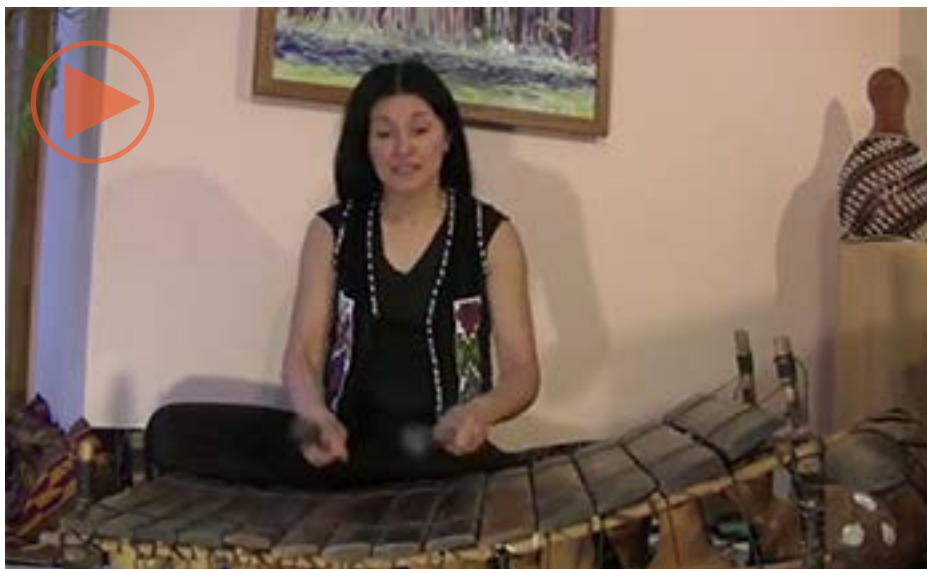
RIS: *But women weren’t allowed to play gyil in public. Was your desire and ability to perform controversial?*

Valerie: Absolutely. When I first played for Lawra chief Karbo, he was sitting with his council of 20 male elders. There was a huge uproar when I finished; some council members were

of the mind that times are changing and women should have the kind of role that I was taking. Others were more traditional and said that this had never happened before, and that it should never happen again. Dagara people in Lawra are very polite, so there weren’t too many people directly scorning me, but there was a lot of private controversy.

Women have been playing in public since then, so I think that I learned that there will always be controversy where changes are made, and that’s okay. I think it’s a mistake to try to avoid controversy and therefore not enact any change. Fortunately for me, I had no idea that women didn’t play until I was in that meeting! So it taught me that people should do what they love and try to encourage others; that alone can bring change.

▶ Tap to play video



Valerie Naranjo performs “Gmeng Se Naa Eee” on gyil

RIS: *Can you describe the effect Kakraba Lobi had on you as a percussionist?*

Valerie: Yes. His lessons were like nothing I had ever experienced. We didn’t speak much; it was all about music. He had a way of stretching your mind, and just when you thought you were going to lose it, he’d say, “Okay, we’re finished now.” [laughs] Great West African pedagogues believe that human beings have incredible capacity greater than they themselves know, and it is

the job of a great mentor to expand that capacity. Kakraba was always doing that.

I remember going to his house one day after I had pulled too many hours of practice and was so tired. I was thinking, “I just really want to go back to the hotel room and get some sleep.” He said, “I think we should go to TV3 [one of the television stations in Accra] and show them what you do.” I said, “Okay, when would you like to do this, Kakraba?” He said, “Now.” I remember telling him, “Well, maybe it would be better to do it tomorrow,” because I didn’t feel like going, and he said, “No, now.” We got in a taxi, went over there, and what we recorded ended up being picked up as an international CNN spot!



PHOTO BY SALVINO CAMPOS

Kakraba Lobi, Barry Olsen, and Valerie Naranjo in 1999

RIS: Ron Grunhut documented your groundbreaking trip to Ghana in his film *Knock on Wood*. How did you connect with Ron, and where can we see this film?

Valerie: Ron Grunhut was a very well known wind player on the scene in New York for a long time. After he developed Parkinson’s disease and could no longer play professionally, he decided to redirect his creative potential to filmmaking. *Knock on Wood* was his first documentary. It has been in numerous film festivals and has won several awards. We did not expect it to have so much success, but in retrospect I think the message is a strong

▶ Tap to play video



Valerie Naranjo and Barry Olsen perform at El Taller Latino Americano in 2011 (Film credit: Demian Palombo)

one and resonates with a lot of people; as women we need to affect change and have a positive impact as much as we can. You can find more at www.knockonwoodthefilm.com.

RIS: *You mentioned that you worked*

with transcriptions early on in your study of the gyil. When did you and Kakraba decide to actually put these transcriptions into set arrangements and publish them?

Valerie: Studying transcriptions is not only a good way to make

great music, but also a good way to gain an understanding about how an instrument can work. When I heard the music of Kakraba, I was really excited about a new voice for Western marimba. It took a while before I garnered the courage to approach him about my transcription idea, because I perceived him as a traditionalist. I thought, "Oh, this idea of a completely different instrument is really going to be strange to him." But I posed the question, and his reaction was quite different than I expected: "No, no, part of the tradition of music is that it has to bring people together," he said. "So if this can bring your people and our people together, then this is great."

The transcriptions are somewhat of a snapshot of a certain way that a piece can be played. We had to make a lot of decisions about how to start a piece, how to end it, and how to give it the kind of continuity that we Westerners are used to, while still honoring the tradition. I actually shipped a marimba to Ghana so that we could work together to make these decisions. You can find these transcriptions through [Bachovich Publications](#).

RIS: *And some of these transcriptions have been arranged to play with orchestra?*

Valerie: Yes, the concerto arrangements were born out of Kakraba's dream to work with



PHOTO BY GEORGE VUUR

Valerie with current teacher Ba-ere Yotere in Accra, Ghana



George Vuur, Ba-ere Yotere, Valerie Naranjo, Ichitey James in Accra, Ghana



Tap to play audio

"Lo Ben Doma," which translates to "The Breadwinner's Hoeblade," performed on Western marimba by Valerie Naranjo

an orchestra. He never realized that dream before he died, unfortunately. He died suddenly in 2008. He had expressed interest in working with a “big, big, big, big band.” [laughs] He loved stringed instruments, so I arranged one of his favorite solos as the first piece in honor of him. It is called “Do Not Play Favorites.” I went back to West Africa with these orchestration and played them for some of the master musicians and they agreed, “This is beautiful music and you should do it.” So it has that seal of approval.

BUSKING TO BROADWAY

When Valerie is not playing gyl in Ghana or jamming with the SNL Band, she can be found giving clinics and master classes around the world, performing with her quintet project Mandara, teaching at NYU, or playing in *The Lion King* on Broadway. But it’s not easy to make it as a freelance percussionist in New York City.

RIS: *What is life like on the New York City freelance music scene?*

Valerie: My parents instilled in me early on that if you can create things, you will be much richer than if you try to put things around yourself. So, for several years in New York, that meant living in a 480-square-foot teensy-weensy apartment with my husband, Barry. Our simple means weren’t important. What was important was

the music, creativity, love, and camaraderie that filled that space. Along those same lines, if something came along but didn’t pay a lot of money, I would ask myself, “Is this going to help me as a creative person and as a musician?” I’ve been very fortunate that this has served me well.

I busked on the street for

my first five years back in New York City after grad school, and I had a blast. I had to be really careful to play well, because you can form bad habits when you’re constantly performing and not practicing. I was constantly meeting people and hearing about tons of projects. The ’80s were a very ripe time for wacky projects. New York



Valerie performing at the X Festival Nacional de Marimbistas in Tuxla Gutiérrez, Chiapas, Mexico



Presenting at New York University's Broadway Summit before joining the faculty at NYU

PHOTO BY PAUL ASCENZO

City can be a really amazing place; everybody here has a project.

I tell my students, no matter where you are, it's really important to be an innovative person and to have something that's your own that you're creating, because that will put a lot of fire into your life and make you a desirable person to be around. There's nothing like being around a person who's inspired to move forward, and there are a lot of people like that in New York, constantly doing new projects. That's why I stay here. It's not easy, though. I was in New York for seven years before I got my first off-off-Broadway show. Then it was another seven years before I did anything like *Lion King* or SNL.

RIS: *In addition to performing on Lion King, you also orchestrated the African percussion score, incorporating your deep knowl-*



Tap to play audio

"Your Inside Out," composed by Barry Olsen and performed by Mandara: Valerie Naranjo, percussion; Barry Olsen, piano; Vince Cherico, drums; Bryan Carrott, vibraphone; Leo Traversa, bass

"(Mandara) led by the delicate, intense, incantatory Valerie Naranjo, makes a kind of music in which sound is inseparable from dance...

Mandara's players fling their entire bodies into executing their fantastically complicated lines...

The prayerful, otherworldly quality of these patterns reveals that contemporary minimalism owes as much to African as to Indian parentage.

In every piece the ripe, refreshing clatter of Mandara's instruments—and the rapt concentration of its players—made for a deeply absorbing evening."

—Mark Adamo, *The Washington Post*



Valerie Naranjo Latex Mallets

VN 30 are the mallets I've always dreamed of using to play the transcription series "West African Music for the Marimba Soloist." They unleash the articulatory potential of the marimba, as if hearing a person speak clearly after having heard them with their hand over their mouth.

The marimbists who use VN 10 and VN 20 at "The Lion King on Broadway" have said "I never thought that a marimba could sound this way", "... Best sound for this instrument".

—Valerie Naranjo

Encore mallets, inc.

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Lewisville, TX 75057
encoremallets@gmail.com

Find us on Facebook!

edge of West African music and instruments. How did you get involved with this show?

Valerie: I have always been interested in musical theatre since I was an undergraduate student at the University of Oklahoma. I got involved with *Lion King* through Julie Taymore, the director, with whom I worked on other musical productions. To me, when an actor walks out on stage and is supported by an orchestra, a sound crew, a set designer, and a costume department to deliver a specific message, that's a very powerful thing.



PHOTO BY JENNIFER PUEGO

LOOKING BACK

Although she has spent most of her professional career in New York City, Valerie was born and raised of Native American heritage in Southern Colorado. She has two degrees in music from the University of Oklahoma (vocal and instrumental music education) and Ithaca College (percussion performance). Some of her primary keyboard percussion teachers include Leigh Howard Stevens, Dave Samuels, and Gordon Stout.

RIS: *When and how did you start playing percussion?*

Valerie: I started in the school band program when I was nine. I wanted to play flute, but my mother convinced me that I would have just as much fun, and more gigs, if I played percussion. But what she never told me until I was a professional was that she herself

Valerie playing gyl

▶ Tap to play video



Valerie Naranjo with Ba-ere Yotere at PASIC 2013

wanted to be a drummer. My grandfather had deflated her dream when she was about 14, because in Southern Colorado, basically the live music venues available to you after you leave school are either bars or places where people hang out and

drink. He decided this was not the right place for her to be as a young woman, so she never got to realize her dream.

RIS: *Looking back at the two degrees you earned in music, how did your time in school pre-*

pare you for your professional career?

Valerie: It taught me how to observe deadlines. To be honest with you, most of the music and instruments I play now I didn't learn in school. However, I did learn the invaluable skills of self-discipline, and developed the ability and desire to keep learning. I was fortunate to be told over and over again, "If you're not self-motivated you shouldn't be a musician," so I had a feeling that I knew what I was getting into. Also, I had some amazing teachers that provided me examples of how to teach well, how to pay strict attention to detail, and how to perform well.

RS: *Do you have any advice for percussionists who are currently in school?*

Valerie: Be a great person; strive to be helpful, compassionate, and the type of person that makes those around you feel comfortable. In the professional world, you don't often do a formal audition for a job; your comrades refer you. Before bandleaders, producers, and other prospective employers hear you play a note, they hear about your personality and about your strengths and weaknesses. Employers don't hire people that they don't perceive are going to be great to work with. Besides, acting as the person who "brings the sunshine into the room" makes your own life more pleasant.

Do as much as you can to perfect your basic skills. I can't tell you how many auditions I have sat in and seen percussionists who are fairly well along in their careers, yet they lack basic skills and therefore don't get the gig. Most importantly, pursue what you love. When I first started playing gyil, I played at the neighborhood public library for a buck and change, and people would say, "Oh, this is strange. What is this?" That didn't matter. I loved to do it, and I knew in my heart that I had to do it. It's that kind of love that will take you through those hard points in your musical career. You've got to love what you do and do what you love. **RS**

NEW PAS PARTNERSHIP

ThisWorldMusic—African Drumming Study Tours and Workshops

PAS is delighted to announce that we've partnered with the arts organization **ThisWorldMusic®** and its founder, Jeremy Cohen, on a new educational initiative to promote traditional West African drumming from Ghana. In addition to **PAS VIP and All Access Subscribers receiving a \$250 discount** on ThisWorldMusic's award-winning **music and dance program in Ghana**, we have launched a new series of educational blog posts on West African drumming.

These monthly blog posts, called *Great Grooves*, will break down different styles of music from Ghana by discussing the cultural background of the music, instrumentation, and musical forms. Each post will include an Interactive Audio Mixer with all of the individual parts, so you can listen *and* learn! With the mixer, you can change instrument levels and/or mute certain parts altogether. This is a great feature when you want to practice along with the track.

Start by checking out the short mixer demo video on the right from the first installment on Gahu drumming.

Check back each month to see and hear a new installment of the ThisWorldMusic Blog, including a series of African drumming instructional web videos that will launch later this spring. Jeremy will also be leading a workshop at Rhythm! Discovery Center on Saturday, Sept. 12.

As part of the partnership, **PAS members also receive 10 percent off any purchase** of imported African instruments from ThisWorldMusic's **online store**, including: djembes, balafons, Ewe drums from Ghana, gourd rattles, bells, and more.



▶ Tap to play video



SNARE DRUM WARM-UP ROUTINE

BY WILLIAM JAMES

HOT LICKS

I begin the foreword of my book with the statement “technique is a means to an end.” Great musical ideas are not possible without the skills needed to create them; but, on the flip side, all the physical skills in the world don’t count for much if you don’t have great musical ideas. Most of us have good musical ideas but struggle with the physical skills needed to execute them.

“Maintenance” seems like a bad word because it implies not improving, but I see maintenance as a way to improve. As percussionists we have to keep our skills sharp on a lot of different instruments, and it’s hard to keep up on the fundamentals of all of them. To help solve this, I have come up with several maintenance routines to keep your skills sharp when you don’t have the time to be behind the instrument for multiple hours a day.

I focus on snare drum in this article because the technique we use on it translates to almost every other instrument. The first thing I do when practicing snare drum is work from George Stone’s *Stick Control*. If I am working out a technical issue, I will work through

the first three pages. However, if I am just trying to check my technique and get warmed up, I’ll only play the first page. I will spend about 45 seconds on each exercise and then go back to the beginning and play through the entire page without stopping, repeating each exercise once. This serves as both a physical and mental warm-up. If there are issues, I will work and correct them but if not, I move on.

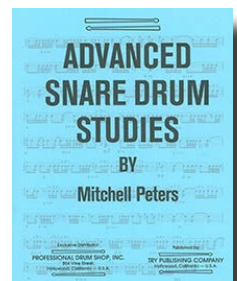
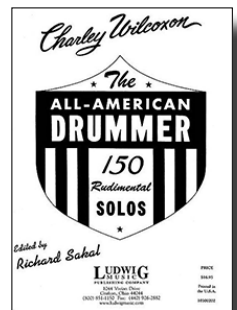
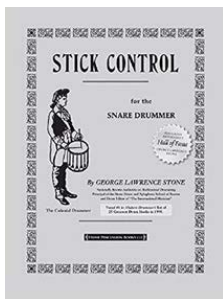
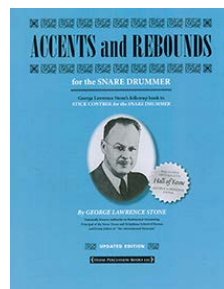
As great as *Stick Control* is, it only addresses the full stroke. Stone’s *Accents and Rebounds* helps me work on controlling my down stroke and up stroke. After adding these, I theoretically can play the entire single-stroke repertoire: full stroke, down stroke, and up stroke. I generally start at the beginning of the book with the eighth-note exercises, then move to the dotted eighths, sixteenths, and finally the triplets. That’s a lot to do in one day, so I will slowly work my way through the book over a few weeks. After 20 minutes or so working out of these two books by Stone, my hands feel warmed up and confident in playing a full stroke.

Next I tackle one of the hardest

parts of playing all percussion: playing soft. This is an aspect of percussion playing most of us don’t spend enough time focused on. What I have experienced when working on my own soft playing is that the best way to practice your soft playing is to *just do it!* If you don’t spend a lot of time playing soft and learning how to control the sticks at a super-low height, then you aren’t going to be very comfortable doing it in performance.

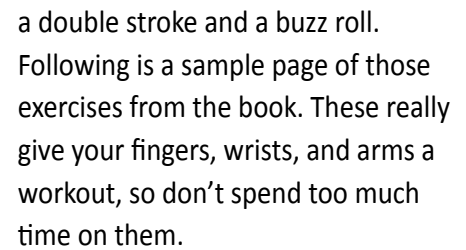
I make this task fun by using multiple books and methods. I read beginner to intermediate etudes, ignore all dynamics, and just play everything as soft as possible.

Wilcoxon’s *All American Drummer* is a great resource for this, as well as Mitchell Peters’ snare drum books. Reading through this kind of repertoire will also improve your sight-reading ability. When working on these etudes and exercises I try to keep the bottom of the stick below the rim at



Finally I tackle perhaps the most difficult skill on snare drum: the roll. Coincidentally, I wrote a book, *The Modern Concert Snare Drum Roll* (published by Meredith Music) on this topic because I did not feel there were enough resources to learn and maintain the roll. The second half of my book deals with what we are

talking about
here: main-
tenance and
improvement.
There are
exercises that
cover dynamics
and unmet-
tered rolls, exercises that use accents
to help control smoothness, and
exercises to build strength and finger
control by distinguishing between



251

252

253

254

One of my favorite exercises that I almost always finish with is controlling my soft double-stroke roll. This helps my double-stroke roll,

ruffs, and grace note control, as well as my soft buzz roll. Reading and writing exercises to work on these skills helped my playing immensely.

The following exercise from my book is the most basic and a great introduction to this idea.

398

 = 100 - 120



Here is a video demonstration:

▶ Tap to play video



The idea behind this routine is that I am actively working on all of the most basic skills needed to play snare drum:

- controlling the three different kinds of single strokes at a full dynamic;
- controlling those same strokes at a very soft dynamic;
- controlling the roll.

This basically covers the entire orchestral snare drum repertoire. Granted, this is a massive oversimplification, but it's still true. This kind of thought process is how I came up with all of my "routines" that I do to stay in shape on all of the instruments. If you are curious about more of my routines, you can find them on my website at www.WilliamJames-Percussion.com.

William J. James is the Principal Percussionist of the Saint Louis Symphony Orchestra. He won the position at age 25 and is still one of the youngest principal percussionists in the country. Prior to moving to Saint Louis, he was a member of the New World Symphony in Miami Beach, Florida. He graduated from New England Conservatory with a Masters of Music degree as a student of Will Hudgins of the Boston Symphony Orchestra. He received his Bachelor of Music degree from Northwestern University, where he studied with Michael Burritt and James Ross. **RS**



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TMEA 2015

BY LAUREN VOGEL WEISS

Percussion clinics and performances could be found throughout the annual Texas Music Educators Association (TMEA) Convention held in San Antonio Feb. 11–14. The Texas Chapter also had an exhibit booth to promote the new PAS membership categories as well as PASIC 2015, to be held in the Alamo City later this year.

Percussion ensembles were featured prominently during the hourly Showcase Concerts. On Thursday, two ensembles from the University of Texas-Brownsville, under the direction of Dr. Joe W. Moore III and Dr. Tom Nevill, gave concerts. At 11 A.M., the UTB Marimba Quartet performed the world premiere of Joe Moore's "Celestial Bodies," as well as the Levitan "Marimba Quartet," Ivan Trevino's "Bloom," and "Fractalia" by Owen Clayton Condon. At 12:30 P.M., Marimba Reyna del Valle—an ensemble dedicated to performing the traditional and popular music of Mexico and Latin America—entertained the audience with such pieces as Astor Piazzolla's "Libertango" (arranged by David Lopez) and Nevill's arrangement of Rimsky-Korsakov's "Flight of the Bumblebee."

On Friday afternoon, the Llano Junior High School Percussion Ensemble, under the direction of Kevin Riley, performed the pieces



The University of Texas at Brownsville Marimba Quartet performed a Showcase Concert in the East Registration area at TMEA on February 12, 2015 [photo by Lauren Vogel Weiss]



Kevin Riley used his beginners at Llano Junior High School to demonstrate basic snare drum exercise during his TMEA clinic on February 13, 2015 [photo by Lauren Vogel Weiss]

from their clinic "Strategies for Teaching Percussion in a Small School Setting" presented earlier

that day. Their repertoire included "Teamwork" by Lynn Glasscock, "Shock Factor" by Nathan Daughtrey,

David Steinquest's arrangement of "Chick Corea Children's Songs Set 3," and "Stormbreak" by Jim Casella.

On Saturday morning, the Wylie High School Percussion Ensemble, under the direction of Russell Ratterree, performed newly commissioned works for percussion ensemble, including chamber pieces, larger percussion orchestra works, and pop music that incorporated percussion instruments from other cultures. Ratterree and the WHS Percussion Ensemble also gave a clinic, "Incorporating Percussion Ensembles into Your Band Program," on Friday afternoon.

On Saturday afternoon, UTB's Contemporary Percussion Ensemble, Rio Bravo, comprised primarily of percussion majors, gave another world premiere, "Aequilibrium" by student composer Mathew Aaron Campbell, and also played Joe Moore's "Nova" along with



Jamie Moyer demonstrates timpani muffling during his TMEA clinic "Sticks, Tips, and Tricks for the Developing Timpanist" on February 12, 2015 [photo by Lauren Vogel Weiss]

"Postlude 5" and "Postlude 8" by Eliot Cole. They were followed by a concert from the Midwestern State University Steel Bandits, under the direction of Alan Black.

In addition to the two aforementioned clinics by the performing ensembles, there were many other percussion clinicians on the schedule. Dr. James Moyer, Director of Bands and Percussion Studies at Texas A&M International University in Laredo, presented "Sticks, Tips, and Tricks for the Developing Timpanist." He explained how to tune and measure heads, discussed mallet selection, and shared numerous other "tips" for young timpanists. Moyer's clinic was sponsored by the Texas PAS Chapter.

Steve Houghton, renowned jazz drummer and Professor of Percussion and Jazz at the Jacobs School of Music at Indiana University in Bloomington, led "Jazz Rhythm Section 101." Using the jazz band from Churchill High School in San

Antonio as a demonstration group, he showed how to make small changes on each rhythm instrument to make the music stylistically appropriate. Houghton's clinic was co-sponsored by Vic Firth Co., Zildjian, Remo and Yamaha.

Dr. Michael Varner, Director of Percussion at the University of Texas at Arlington, presented "Skin that Speaks: the 'Talking Drums' of Nigeria." He was accompanied by the UTA Percussion and World Ensembles, along with the UTA African Quartet. One of the pieces featured was Varner's "Yoruba Rhapsody: Ile-Ife" for talking drum, bassoon, and African Quartet. The clinic was co-sponsored by Remo.

Percussion composer and arranger Todd Ukena gave a clinic on "Almost 40 Rudiments for Mallets." Adapted from the PAS 40 International Rudiments, Ukena demonstrated examples of rudiments such as single stroke rolls and flams using parts of the



Steve Houghton playing drumset with the Churchill High School Jazz Band during his "Jazz Rhythm Section 101" clinic at TMEA on February 13, 2015 [photo by Lauren Vogel Weiss]



Dr. Michael Varner demonstrating a talking drum with the University of Texas at Arlington Percussion Ensemble during his clinic/performance at TMEA on February 13, 2015 [photo provided by Michael Varner]



Yale Snyder played examples from his method book *Total Percussion Jam* during his product showcase session at TMEA on February 14, 2015 [photo provided by Adventure Percussion]



Daniel Glass used many audio and visual examples during his clinic "Connecting with and Inspiring Your Students" at TMEA on February 14, 2015 [photo provided by Christina Faist]

Township Public Schools in Williamstown, New Jersey, demonstrated examples from the nine beginning percussion ensembles in the new percussion method book *Total Percussion Jam*, sponsored by Adventure Percussion.

Texas PAS Vice President Stephen Crawford, Professor of Percussion at the University of Mary Hardin Baylor in Belton, was on a panel that discussed "Audition Tips for the Potential Music Major." They discussed topics ranging from how to choose a school that is right for the student to what to do on the day of the audition.

Texas PAS also held its annual business meeting on Feb. 12, presided over by Texas PAS President Kennan Wylie. **RS**

chromatic scale. His clinic was sponsored by Ukena Music.

Daniel Glass presented a clinic on "Connecting with and Inspiring Your Students." Glass, who was awarded the "Distinguished Service Award" by PAS for his work in co-curating the exhibit on the history of the drumset at the Rhythm!

Discovery Center museum in Indianapolis, showed attendees how to "connect the dots" between contemporary songs and ones from earlier eras through motifs, melodies, and song structures. His clinic was co-sponsored by Alfred Music.

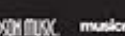
Yale Snyder, from Monroe

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BEGINNING STEPS TO JAZZ VIBRAPHONE:

TRIAD EXERCISES IN THE CIRCLE OF 5THS

HOT LICKS

BY TYLER TOLLES

My goal for this Hotlick is to create a “Step 1” into jazz vibraphone for percussionists who have never attempted jazz and/or improvisation. Triads, one of the most fundamental elements in harmony, provide a logical introduction to jazz improvisation through a technical and musical perspective.

The two basic qualities of triads are major and minor. A major triad is a three-note chord that contains a root, major 3rd, and 5th, and a minor triad is a chord that contains root, minor 3rd, and 5th.

Many chord progressions in jazz utilize what is known as the circle of 5ths. A prime example of this progression is the vi-ii-V-I chord progression (uppercase numerals indicate a major triad, lowercase numerals indicate a minor triad). In the key of C major: vi = Am ii = Dm V = G I = C
Am – Dm – G – C

You will notice the root motion above follows the circle of 5ths progression. This progression is also commonly known as a “turnaround.” Understanding and mastering triads around the circle of 5ths is crucial to the development of an improviser. The exercises below provide a comprehensive look at major triads moving in the circle of 5ths.

Exercise 1: Circle of 5ths

Start by practicing the circle of 5ths in the left hand in order to memorize the sound.

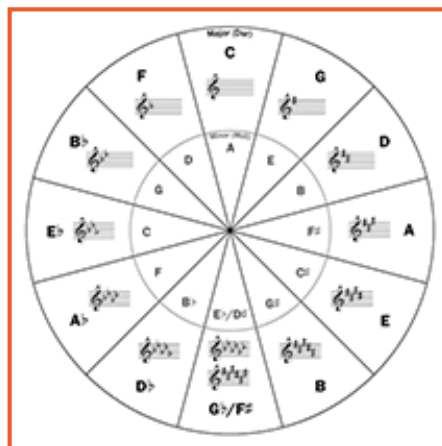
Exercise 2: Fill it in and Inversions

Next, fill in the remaining notes of the triad with the right hand. The

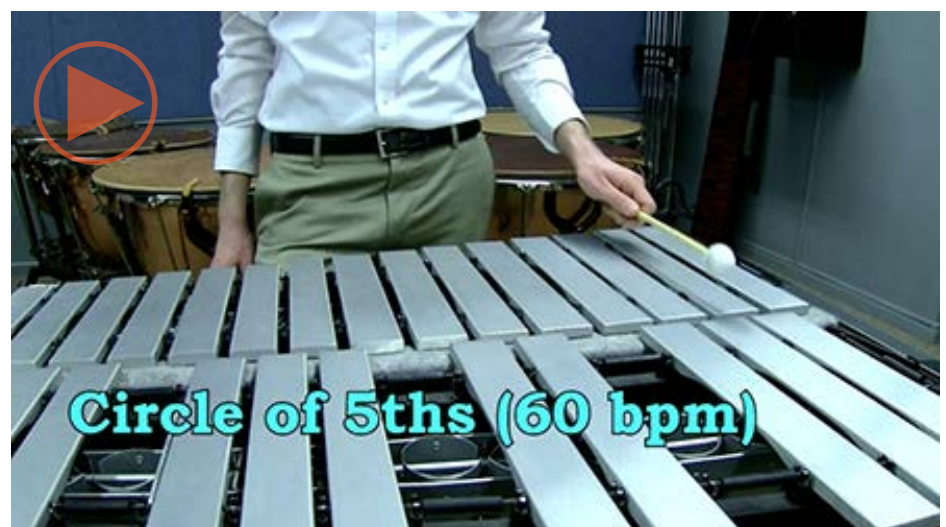
composite sticking would then be LRR, LRR, LRR, etc. The score example and video clip below highlight the three ways to work on major triads in the circle of 5ths: root position, 1st inversion, and 2nd inversion. Root position triads start with the root note of each triad and are then followed by the 3rd and 5th above; 1st inversion triads start with the major 3rd of each triad and are then followed by the 5th and root above; 2nd inversion triads start with the 5th of each triad and are then followed by the root and 3rd above.

Exercise 3: Variations

Now have some fun testing your skills with these variations:



▶ Tap to play video





▶ Tap to play video



- Put the metronome on a slow tempo (quarter = 30–40) and place the click on beats 2 and 4 of every measure. For a real test of your timing, place the click on only beat 1, 2, 3, or 4 of every measure.

- Place accents on every downbeat, every second triplet partial, or every third triplet partial. All three of these will accentuate a circle of 5ths progression.

Hold four mallets and create a sticking permutation for the exercise such as 1-2-3, 1-2-3, 1-2-3 or 2-3-4, 2-3-4, 2-3-4.

- Reverse it! Play all of the exercises backwards. For example, the first exercise, which is root–3rd–5th,

would become 5th–3rd–root, changing the two-mallet sticking to RLL, RLL, RLL, etc.

Exercise 4: Chord qualities

Challenge! Take two triad qualities (major and minor) and alternate root position chords in the circle of 5ths:

C major, F minor, B-flat major, E-flat minor, etc.

C minor, F major, B-flat minor, E-flat major, etc.

For a bigger challenge, take four triad qualities (major, minor, diminished, augmented) and alternate, also with root position chords around the circle of 5ths:

C major, F minor, B-flat diminished, E-flat augmented, A-flat major, etc.

C minor, F diminished, B-flat augmented, E-flat major, A-flat minor, etc.

C diminished, F augmented, B-flat major, E-flat minor, A-flat diminished, etc.

C augmented, F major, B-flat minor, E-flat diminished, A-flat augmented, etc.

Tyler Tolles is working towards two master's degrees in Percussion and Jazz Performance at The Florida State University, where he studies with Dr. John W. Parks IV and Leon Anderson. Tyler was a member of the Santa Clara Vanguard Drum and Bugle Corps and has performed at the Monterey Jazz Festival. He holds a Bachelor's degree in Percussion Performance from the University of North Texas, where he won a 2013 Downbeat Magazine Student Music Award with the UNT Latin Jazz Ensemble and toured internationally with the UNT Percussion Ensemble under the direction of Mark Ford. **RS**

WAVES: Third Coast Percussion Explores the Science Behind Sound

BY ROBERT DILLON

Musicians, or artists of any kind, are often faced with the stereotype that our profession is full of creative, imaginative, free-spirited people—passionate individuals who are not necessarily logical, analytical, problem-solving types. While I enjoy drummer jokes as much as anyone, I definitely have not found this stereotype to hold true among my colleagues, mentors, or students in the musical world.



PHOTO BY KIRK RICHARD SMITH

When Third Coast Percussion began its position as Ensemble-in-Residence at the University of Notre Dame's DeBartolo Performing Arts Center in 2013, we quickly found a kinship with engineering faculty who found themselves similarly pigeonholed. Engineers, scientists, and mathematicians are often perceived as cold, analytical thinkers—logical problem-solvers lacking in imagination and creativity. Knowing from our own experiences that the best work in both of our fields comes from a combination of analytical and creative thinking, we set out to build a project together that would bring our fields together and poke some holes in the perceived wall between art and science, especially for young people.

As a bit of background, Third Coast Percussion's residency position at the University of Notre Dame was established with some very specific goals. The members

of TCP (Sean Connors, Peter Martin, David Skidmore, and myself) are not faculty members at Notre Dame; we don't run a percussion studio or teach music classes. Rather, our role is to build a healthy arts presence across the campus and surrounding community by giving high-caliber performances regularly on the DeBartolo Performing Arts Center's presenting series (including premieres of newly commissioned percussion music), participating in community engagement activities for local school children, and collaborating with a variety of departments within the university for unique interdisciplinary projects.

Enter **Professor Jay Brockman**, Associate Dean of Community Engagement and Experiential Learning and Associate Professor in the department of Computer Science and Engineering and department of Electrical Engineering at the University of Notre Dame (what a title!). From the moment of TCP's first arrival on campus, Dr. Brockman ("Jay") was standing by with great ideas of how the College of Engineering might collaborate with Third Coast Percussion to fulfill TCP's goals at Notre Dame while engaging engineering students and faculty with new challenges. In addition to his incredible resume as an engineer and educator, Jay is a lifelong music lover and guitar hobbyist, so a project that combines music with science and engineering was a natural step for him.

After a few dinners and phone meetings to understand everyone's goals and prior experiences, the idea for our first collaboration began to take shape: a look at the science behind sound waves. This exploration could improve an audience's understanding of why we perceive different sounds in different ways, and establish the idea that music and science are related parts of the same world of experience.

CHOOSING A TARGET AUDIENCE

The first question to be answered as we fleshed

out this project—dubbed *NDWaves*—was, “Who are we presenting this for?” If our goal was to dispel the notion that music and science are unrelated fields, and to build interest in a deeper and more intertwined understanding of both, it seemed wise to target this presentation toward an audience young enough that they hadn’t already made up their minds about either of our fields. On the opposite side, the audience had to be old enough to have a frame of reference for the content we would present, and mature enough to maintain their attention through a variety of activities and follow directions reasonably well in a large group.

Fifth graders seemed like the right balance. It’s an age when many young people are just starting band and orchestra programs in their schools. Ten- to eleven-year olds have been studying science and math for a few years and are used to operating in a large-group class setting, but they haven’t already decided that “science is boring” or “I’m not good at math.”

ESTABLISHING GOALS

It’s always valuable to expose students to interesting artistic or scientific content, but too often, educational outreach presentations are isolated experiences that can be forgotten by the next day. In order for this experience to have a lasting impact on the students, we had to make it as memorable as possible. This would be best accomplished if *NDWaves*:

1. presented content that was clearly understandable by this age group;
2. presented a limited range of content and reinforced it through a variety of contexts;
3. included participatory activities that actively engaged the students;
4. utilized a broad team and let everyone do what they do best;
5. included some “wow” moments—things that everyone will still be talking about the next day.

(For the record, I think these are all great goals for any sort of teaching.)

ASSEMBLING A TEAM AND DELEGATING

With a lot of details to work out, we started assembling the proper team and figuring out who was responsible for what. Peter Martin spearheaded Third Coast

Percussion’s role in the project, and Jay Brockman recruited a team of Notre Dame students to assist in the engineering side. We also had the good folks at the DeBartolo Performing Arts Center organizing the logistics of the day, months down the road, when our fifth graders would come to campus for this project.

One example, in the multitudes of little challenges to be worked out to bring the project to fruition: We wanted our audience to be able to perform with us as part of the presentation. TCP and Jay brainstormed some percussion instrument-types that might be appropriate to hand out to our audience, and passed the challenge to our team of Notre Dame engineering students to come up with possible designs. This gave these students a problem to solve and room to be creative in solving it. Our instruments had to be:

1. cost effective to produce in large number (we’ve got 300 students coming);
2. possible to play with no prior experience;
3. strong enough to survive use by an untrained fifth grader;
4. safe to hand out to a fifth grader who is surrounded by other fifth graders.

We wound up with many possible designs for our four different instruments: log drums, metal chimes, whistles, and shakers.

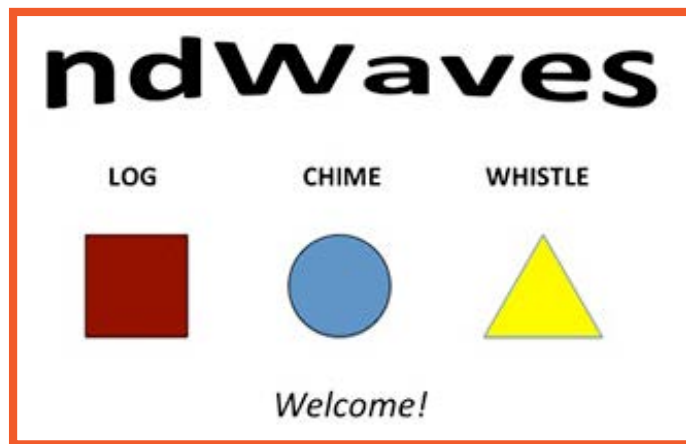


It was up to TCP to figure out what music these students would perform with us in this presentation. We were going to have a concert hall full of fifth graders, most of whom had little or no formal musical training, and a very short time to prepare them and perform with them.

We still wanted the musical result to be really exciting and memorable for the kids, though.

Peter from TCP invented a simple system of graphic notation, such that each student would only have to learn four different musical gestures to execute on his or her instrument, represented by different colors, shapes, and sometimes words. For instance, a green cloud shape with the word “stir” in it means “swirl your shaker,” while a yellow triangle means “play a long quiet tone on your whistle.”

With the audience divided into three sections (log drums, chimes, and whistles, and everyone getting a shaker), combinations of these shapes/gestures could create some very interesting musical textures, and the students could be prepared for the performance in about 15 minutes. Peter also composed some intricate, traditionally notated parts for Third Coast Percussion to play over these textures. He titled his composition simply “Waves.”



THE BIG DAY

All of this behind-the-scenes information is interesting, but the really exciting part is the actual day when we carried this all out. Here’s what that day ultimately looked like:

1. Buses full of fifth grade students arrive at the DeBartolo Performing Arts Center. TCP gives a very short performance to introduce ourselves and get everyone excited. Notre Dame faculty introduce everyone who’s there, let the students know why we’re here, and give some basic scientific info about sound waves.

2. Students split into two groups:

a. Group A gets a tour of Notre Dame’s engineering facilities, including the technological tools that the engi-

neers had used to build instruments for that day’s performance, including laser cutters and 3D printers.

b. Group B splits into very small sections and spreads around the performing arts center. Each section, led by a pair of Notre Dame students, learns more about sound waves, with the assistance of oscilloscopes and spectrum analyzers. They work their way through an activity sheet together, reinforcing information about amplitude and frequency, and their effects on volume and pitch, respectively, and how combinations of different waves give each instrument its own unique sound.

3. Lunch!

4. The groups trade places: Group A breaks into small sections; Group B tours engineering facilities.

5. All students return to the concert hall, and a team of volunteers passes out log drums, metal chimes, whistles, and shakers. Peter Martin instructs the students on how to hold and play each instrument, and how to read the graphic score (including when not to play!). After a few minutes of practice, Peter then leads our 300-person junior percussion orchestra through his composition, “Waves,” with the rest of TCP (David, Sean and Rob) performing on drums, marimbas and vibraphone.

6. Students return their instruments as they’re leaving the hall, and buses return them to their schools.

While this may seem like a lot of work to prepare for a one-day activity, we’ve continued to revise and improve the *NDWaves* project, and more importantly, have also learned to adapt it to different environments. While we can’t tour with a team of engineers or laser cutters to show off, TCP has presented a version of this program for a variety of audiences in Colorado, Kansas, and other parts of Indiana, with plans for more performances in New York, Chicago, Arkansas, and more coming up. We’re also planning to repeat the full-day activity at Notre Dame each season for a new group of kids. All that planning led us to a program we can use again and again, and be really excited to present in a variety of contexts.

THE TAKE AWAY

I think it’s always useful to share interesting experiences; each reader can determine what he or she can learn from someone else’s project. However, there are a couple of concrete lessons I’d love to pitch here as I wrap this up:



PHOTO BY KIRK RICHARD SMITH

Robert Dillon is an ensemble member and Development Director of Third Coast Percussion. He has also performed as a substitute with the Chicago, Boston, and San Diego Symphony Orchestras, and has appeared numerous times on the Chicago Symphony's contemporary music series, MusicNow, as well as the University of Chicago's Contemporary series alongside eighth blackbird and the Pacifica Quartet. He previously served as chair of percussion studies at Merit School of Music and percussion instructor at Loyola University Chicago. **RS**

1. Music does not exist in a vacuum. This project explored one way that music connects to science, but there are connections to be made between music and history, music and mythology, music and language, etc. This doesn't mean that the music has to be lower quality or secondary in importance. If you're doing great artistic work, and can include that work as part of a broader conversation that relates to the rest of human experience, it can help you connect with new audiences and figure out the role that music will play in your own life.

2. Education is communication. Prepare your message. Any time you're talking to someone about music, think about the way you're presenting your case. Whether you're teaching a private lesson, talking to an audience about the music you're about to perform for them, or talking to your parents about the new drumset you want to buy, think about who you're talking to and what you want them to take away from that conversation.

You can learn more about *NDWaves* [here](#).

Read more about Third Coast Percussion at www.thirdcoastpercussion.com.

Thanks to all of my TCP colleagues—Sean Connors, Peter Martin, and David Skidmore—for their help in preparing this article. And big thanks to professors Jay Brockman and Douglas Hall at the University of Notre Dame for making *NDWaves* come to life!

A WORLDWIDE DAY OF “IN C”

BY AMY GARAPIC

“A Worldwide Day of ‘In C’” united over 200 musicians from twenty-four cities, seven countries, and four continents in a 14-hour relay of full “In C” performances, all live-streamed throughout the day on Dec. 21, 2014 at www.worldwideinc.org. With an interactive website, audience members were able to click and watch any group of performers during their allotted time from the comfort of their own homes. Fully inspired by the communal spirit of Terry Riley’s pioneering minimalist work as well as the celebration of the composition’s 50th anniversary, my goal for the project was to create a unique, fun, and inviting platform for people from all walks of life (musicians or not) to participate, share, and enjoy music as one large web-connected community.

Perhaps the first truly globalist piece of music, “In C” can be played by any number of musicians, with any ability level, in any location in the world, with any musical tradition and instrument type. It was important for me to embrace this approach, or rather lack thereof, when it came to curating the ensembles. I gave no rules regarding the number of players, instrument types, or location when recruiting performers, and kept an open invitation to anyone who was interested in performing. It was my hope that each group would find an approach that best suited their needs and talents, knowing that the piece could lend itself to so many interesting and unique possibilities.

All performance videos are available to be viewed at www.worldwideinc.org.



“Essentially my contribution was to introduce repetition into Western music as the main ingredient without any melody over it, without anything just repeated patterns, musical patterns.” —Terry Riley

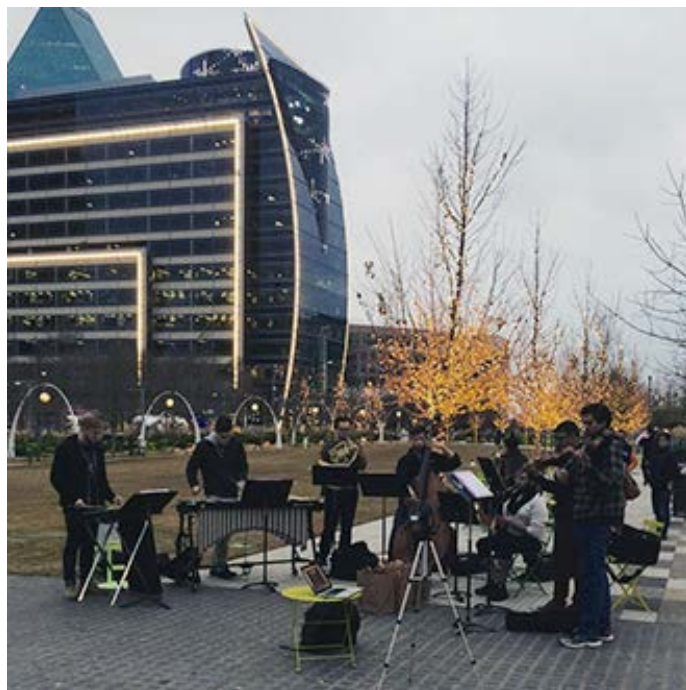
Amy Garapic is a soloist, chamber musician, educator, and adventurous producer who continually seeks to explore the role of percussion in today’s music and culture. With a strong passion for the creation of new work, her performing is split between the new music powerhouse Contemporaneous and the Brooklyn-based avant-pop percussion trio TIGUE. She also shares her time as lecturer at Keene State College, Bard College, and the Brooklyn Conservatory of Music while spending her summers as production manager for the Chosen Vale International Percussion Seminar.



SELECTION OF PHOTOS FROM THE EVENT



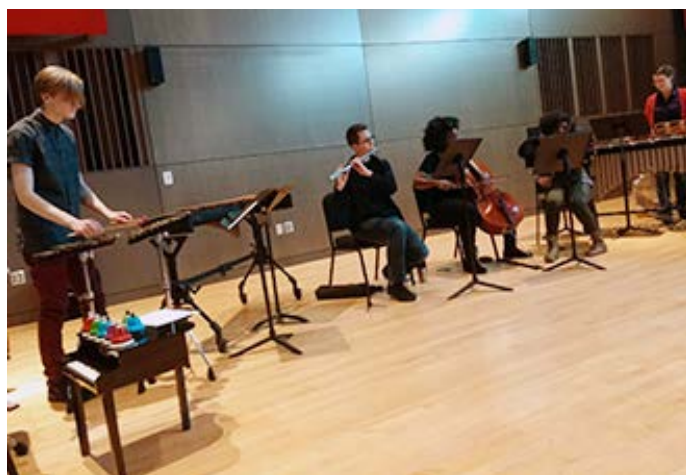
Thad Anderson led a group complete with percussionists, strings, winds, and electric bass at a beautiful art gallery in downtown Orlando.



"In C" Dallas held outside at Klyde Warren Park and led by Adam Holmes and Chris Hadley.



The entire New York City "In C" ensemble after our performance. This group was made up of 20 percent musicians playing their instruments, and 80 percent non-musicians who paraded with C-tuned metal pipes.



Baltimore "In C" led by Kurt Fedde and Shelly Purdy at the University of Maryland.



The Boston "In C" team with local musicians led by Maria Finkelmeier at the New England Conservatory.



"In C" Australia with the ANU Experimental Music Studio performing on stage in Canberra led by Charles Martin.

RS

PEOPLE IN PERCUSSION: Oral History Project

BY LAUREN VOGEL WEISS

As PAS rolls out its new subscriptions levels, there are many benefits available online for members: audio and video clips from the extensive multimedia library, HOTlicks Technique Builders, FUNDamentals Teaching Tools, back issues of *Rhythm!Scene* and *Percussive Notes*, and the list goes on. Plus, for those members at the VIP or All Access pass levels, there is a “hidden gem” among the other benefits: a chance to “meet” some of the pioneers in percussion!

The Oral History Project links viewers to individual interviews with these leaders in the music industry—some who have passed on and many others who are still with us. Listen to Remo Belli (interview class of 2001) or Vic Firth (interview class of 2003) talk about his life and his profession. Who hasn’t played on a Remo drumhead or picked up a pair of Firth

drumsticks? Hear them share stories and anecdotes about making music or starting a successful business. It’s living history.

The Oral History Project began when the National Association of Music Merchants (NAMM) celebrated its centennial in 2001. “The NAMM Board approved the idea of establishing the oral history program to create an archive to celebrate those people who came before us, either instrument makers or company leaders or pioneers in retailing,” states Dan Del Fiorentino, Music Historian for NAMM and curator of NAMM’S Oral History Project. “The impetus for the program was when several leaders of the music industry, such as Mel Bay and Leo Fender, passed away in the 1990s. Many NAMM members said it would have been nice if there had been some way to archive and preserve their stories,

because once someone is gone, they’re gone and many of their stories are lost.

“When Joe Lamond became President/CEO of NAMM in 2001, he saw this as a great way to connect with our members,” Del Fiorentino continues. “Not only to document what they had done in the past but also to celebrate what they’re doing now. The program has over 2,500 interviews, which is many more than we thought it would be after just 14 years. The passion that people in the music industry have is really what’s driving the growth of the collection.”

Each interview is professionally done: Del Fiorentino sets up bright lights behind his video camera and hooks up a high-quality microphone to each interviewee. When you watch the video, it’s as if you are sitting in a chair next to the person, having an intimate conversation.



"We want to know what it was like for each person," explains Del Fiorentino. "One of my favorite questions to ask is, 'Where did your passion come from?' I also often ask if there was music in the house when they were kids. Oftentimes, we'll hear these amazing stories of how the passion developed not only in their lives, but also into a career. These stories are invaluable.

"Another major element of these interviews is that we're archiving history," he adds. "Sometimes I'll interview someone and we'll spend ten minutes on their first boss, who was a major innovator that I didn't get to meet. Those are very important 'puzzle pieces' that can be used to better see and understand our history. People are grateful that we got their story but also their older colleagues, too. There's a lot of pride there. It's wonderful to be a part of it."

Del Fiorentino usually has three or four talking points he plans to cover in each interview but prefers to talk about what each subject wants to discuss. "Some of the fun things to talk about include some of the big innovations and changes they have seen during their career. We've gotten everything from computers and the Internet to two-lane highways, which was an important factor to an old sales rep I interviewed. I love that! It's a really great example of what we're surrounded with within the industry."

Although each interview averages about an hour in length, NAMM posts a short highlight video of the interview on its website. (The entire video will be posted on the NAMM website in the years to come.)

"Our goal is to place the full edited interview online for people to view, but since that process is quite intense, we're relying on web clips for now," says Del Fiorentino. "In just a few minutes of them talking, you get a real sense of their era, a sense of their passion, and a sense of their segment within the industry. The list of names also includes a short bio as well as keyword tags to help categorize them, like 'percussion,' 'musician,' 'retailer,' or 'manufacturer'."

Who were some of Del Fiorentino's favorite percussion interviews? "William F. Ludwig II was a highlight for me. Henry Adler is another, not only for publishing, but for his own store in New York. We were able to interview him, which I thought was quite a coup! Herb Brochstein and Roy Burns. Vic Firth and Remo Belli have both been great supporters as far as providing us with suggestions and contacts of other people that they would like to see. People like that are really invaluable to me." He also credits Morris "Arnie" Lang and Jim Rupp with connecting PAS to the Oral History Project in a more formal way.

"As a result, a copy of every interview related to the world of percussion has been donated to the PAS library in Indianapolis," boasts Del Fiorentino proudly. Over 150 interviews are maintained by PAS Museum Curator and Librarian Otice C. Sircy. And unlike the NAMM website, PAS makes the entire (unedited) interview available to view. "This is our way of honoring those people who have made a difference in our industry.

"The passion that so many

people in music have is magnified through this program," adds Del Fiorentino. "The real blessing for me is to be involved in an industry like this. We have so many supporters that send me e-mails or call me on the phone and say, 'Hey, have you done an interview with this person yet? How about her? She was a pioneer.' So I don't have to be the expert on everything; I just need to listen to those people who live it and breathe it. Being stopped at a show and hearing, 'Thank you for interviewing my first boss. Or my mentor. Or the people who got me here.' That always makes me smile, and I know I'm going in the right direction."

Percussionists in this important historical archive include drummers like Louis Bellson, Joe Morello, and Ed Shaughnessy; industry titans like Belli, Firth, Michael Balter, Joe Calato, Craigie and Debbie Zildjian, and Robert and Willi Zildjian; retailers like Steve Weiss (Steve Weiss Music), Jerry Keyawa (Profession Drum Shop), Jeff Lee (Resurrection Drums) and Paul Musilli (Buffalo Drum Outlet); and the list goes on. One of the most recent additions is an interview with Tony Cirone, a 2007 PAS Hall of Fame inductee. And anyone who has a suggestion for the next interview should e-mail Del Fiorentino at DanD@namm.org.

"It is our goal to preserve the history of our industry," summarizes Del Fiorentino, "honor those who came before us, and inspire the next generation to get involved with the music industry and in making music!"

RS

IN MEMORIAM: LENNIE DIMUZIO

Leonard “Lennie” DiMuzio, long-time artist relations manager for Zildjian cymbals and most recently a consultant for Sabian, died on March 7, 2015 after a long battle with cancer.

He was born May 4, 1933 in Cambridge, Mass. After graduating high school he studied at the New England Conservatory and then the Schillinger House. He was drafted into the Army during the Korean War and sent to Germany to join the occupational troops.

He spent over 40 years working for the Avedis Zildjian company, where he started in 1960 as a cymbal tester before becoming artist relations manager, working with and picking out cymbals for such drummers as Buddy Rich, Louie Bellson, Gene Krupa, Max Roach, Tony Williams, “Papa” Jo Jones, Philly Joe Jones, Roy Haynes, Elvin Jones, Joe Morello, Alan Dawson, Steve Gadd, Vinnie Colaiuta, Dave Weckl, Peter Erskine, Neil Peart, Steve Smith, J.R. Robinson, Kenny Aronoff, Alex Acuna and many, many more. For the past ten years he was a consultant with the Sabian company.

“It’s been said by countless people, including me, that Lennie wrote the book on artist relations,” said John DeChristopher, who worked in artist relations at Zildjian from 1989 until 2014. “He not only wrote the book, but he’s the all



L to R: Lloyd McCausland, Jim Coffin and Lennie DiMuzio, PASIC 1999.



Peter Erskine and Lennie DiMuzio at PASIC '14.

time best selling author. Lennie is as synonymous to the drum industry as Avedis Zildjian, Armand Zildjian, Bob Zildjian, Remo Belli, Joe Calato, Vic Firth, Toomas Paiste, or any of the people we think of as the “Founding Fathers.” If ever there were a Mount Rushmore for the Drum Industry, Lennie’s smiling face would surely be included. In 1989 I was hired at Zildjian, working alongside Lennie until 2003, and as I reflect back on those years, what stands out most about Lennie was his humanity. He was a wonderful and kind human. He was a shining example of what defines ‘artist relations.’ When it came to ‘relationships’ Lennie knew and understood that better than anyone. And boy did he know cymbals! In all the years we worked together, I never once saw Lennie get unraveled. He had the perfect temperament for the job. The laughs and the good times are immeasurable. He had a wicked sense of humor, and when he and Armand were together, it made for some of the greatest and most memorable experiences of my life. To say his passing marks the end of an era is an understatement. I will miss him terribly.”

In 2010 DiMuzio released the book *Tales From the Cymbal Bag*, written with Jim Coffin, in which he recalled his many years in the music business and related stories about many of the famous drummers he knew and worked with.

“Lennie was one-of-a-kind,” said Peter Erskine. “He epitomized all that the music industry could be—generous, supportive, with a knack for finding talent but courteously helpful to all players,

knowledgeable about the product and its history (plus the history of the music; the man knew his music!)—but coupled all of that with an outrageous zest for fun that was bigger than life. Lennie was the stuff of legends. And since he was among the very first music industry people that I ever met, his passing leaves a huge hole and seems to mark the end of an era. Will we ever see the likes of such politically incorrect and golden-hearted humorous behavior again? I doubt it. Lennie was a straight-shooter. I can still hear his rich and thick Boston accent in every hand-written note he sent to me. Lennie had time for everyone. He made the world a better place.”

Memorial gifts in Lennie’s memory may be made to the Leonard A. DiMuzio Sr. Scholarship Fund, c/o RFCU, 850 Moraine St., Marshfield, MA 02050. **RS**



MOUNTAIN CLIMBING FOR XYLOPHONE OR MARIMBA

BY JOSH GOTTRY



For each issue of R!S, a member of the PAS Composition Committee will submit an original work composed specifically for our readers. Look for a drumset solo in the June issue.

“Mountain Climbing” makes use of significant ascending and descending scale fragments, covering just over two octaves of the instrument’s range. Before beginning the solo, it would be beneficial to practice the E-flat major scale over that two-octave range (if not a little more).

The piece shifts between opening and concluding sections in E-flat major, separated with about 10 measures in C minor, which is the reason for the occasional accidentals on A and B from measures 13 through 18.

Here are a few additional tidbits of information that may assist in preparing this solo:

- Most of the melodic motion in this solo is stepwise. The skips that are included fit into one of two

categories: either skips by thirds (e.g., measure 2), or skips within the tonic (measures 2–3) or dominant (measure 32) triads.

- Musical phrasing suggests that as the pitch ascends, the dynamic level should do the same; and as the pitch descends, the dynamic level should decrease as well. For the most part, this solo follows that general tendency, but be sure to note the one obvious exception in measure 10.

- There is a slur marking over the rolls in measure 7. Strive to connect those three notes as one continuous roll. Rolls later in the piece are not connected, so each roll should be separated slightly from the following note.

- Accents should be clearly brought out of the texture, but strive

to maintain a full sound after the accent and avoid any excess force that would create an ugly sound on the instrument. The tenuto marks in measure 18 suggest a little extra weight or emphasis in an effort to bring out the quarter-note pulse that runs contrary to the natural 6/8 dotted-quarter-note feel

Make sure double-stops are executed such that both notes sound at the exact same time (no flams!).

Josh Gottry is an educator and composer. He is on the music faculty at Chandler-Gilbert Community College and works with percussion ensembles and students at all grade levels as a clinician and within his private lesson studio. Starting in 2011, he was selected to serve as a teaching artist with the Arizona Commission on the Arts, presenting clinics and residencies for schools and after-school programs. Gottry is an ASCAP award-winning composer whose works have been credited as engaging, pedagogical, and brilliantly creative. He is a member of PAS and the American Society of Composers, Authors, and Publishers and has presented clinics at the Arizona Music Educators Association Conference, New Mexico PAS Day of Percussion, and PASIC. **RS**

▶ Tap to play video



Mountain Climbing

Josh Gottry

for marimba or xylophone

Andante (♩. = 72-80)

The musical score is written for marimba or xylophone in 6/8 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 72-80 beats per minute. The score consists of eight staves of music, each containing measures 1 through 32. The dynamics are marked as follows: *mf* (measures 1-4), *mp* (measures 5-8), *f* (measures 9-12), *p* (measures 13-16), *mf* (measures 17-20), *f* (measures 21-24), *mp* (measures 25-28), and *f* (measures 29-32). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings and articulation marks like accents and slurs.

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GOING GLOBAL: Maraca2 and the World Percussion Group

BY JEFF HEWITT

Comprised of Tim Palmer and Jason Huxtable, Maraca2 is regarded as one of the leading duos within the percussion community. Hailing from England, the duo has toured throughout the United States on multiple occasions, and they have performed two showcases at PASIC

over a five-year span. In addition to performing, Tim and Jason have been responsible for commissioning new works, developing educational projects, and inspiring student percussionists throughout the world. These are two of the most approachable and charismatic artists

in our field, and they are constantly presenting forward-thinking ideas for the percussive arts.

Maraca2's latest ambitious project, in which PAS is collaborating, is on a scale greater than any of their projects to date: the World Percussion Group. This ensemble will offer a select group of young percussionists the chance to audition and tour across the country with other world-class musicians while giving performances, presentations, clinics, lessons, and master classes to percussion communities throughout the United States.

I had the opportunity to speak with the two founders about their inspirations as musicians and plans for their innovative ensemble concept.

Rhythm! Scene: *How did the two of you meet and create Maraca2, which has been going for 11 years now?*

Tim: Jason and I first met at the Birmingham Conservatoire in Birmingham, England. We were in the same year of college, both pursuing the Bachelor of Music Orchestral Percussion Degree. I guess the natural progression was to form an ensemble together. To be honest, there wasn't anyone else to perform with! [laughs] We were the only two percussionists in



Maraca2 L to R: Tim Palmer and Jason Huxtable

our year. That being said, we both enjoyed the same type of percussion literature and were encouraged by our teachers to develop our ensemble skills together.

Jason: We actually met on the very first day of our studies. Chance would have it that we were seated next to each other for the principal's welcoming talk and, inevitably, started talking. We had lots in common and spent the next four years working hard to integrate into the local music scene. After that, we decided to focus on percussion duo literature at the postgraduate level. This is when we nurtured the initial seed idea of the duo, and it was definitely the most critical time for the development of our synchronicity.

RIS: *Both of you have performed in so many different venues. What is one of the highlights of Maraca2's career?*

Jason: We have been extremely fortunate to be able to travel the world, visiting a variety of percussion festivals and events. Our first international event was in Argentina, attending Angel Frette's amazing percussion festival in Patagonia. We were straight out of college and found ourselves on the bill with some serious players, which made us feel slightly out of our depth. However, this experience gave us the taste for future adventures. Meeting great musicians in exciting locations

around the world is definitely a highlight.

RIS: *I had the pleasure of meeting both of you during your first American tour in 2009. Having toured throughout the United States on multiple occasions, discuss your appeal to percussion programs in America.*

Tim: Traveling and performing in the U.S. is great! The people are always incredibly welcoming and appreciative of us being there. Students always enjoy having us on campus, and we enjoy the teaching and performing that comes along with a typical residency.

Jason: The U.S. has an amazing culture of percussion playing. When you are a kid in the U.K., you join a rock band; in America you join the drumline. America cultivates so many great young players who are so passionate and dedicated to percussion and a life of performance. We have been able to travel

extensively around the U.S. due to the sheer volume of young players interested in setting up their own percussion groups and interested in finding out how we started to develop an international profile. It's endlessly inspiring to present to such an eager audience who have such a grounded background in concert percussion.

RIS: *With so many new percussion ensembles making waves throughout the world, how does Maraca2 stand out from the others?*

Jason: The great thing about chamber music is that every ensemble has its own personality and way of communicating the music. We're often complimented for the energy of our performances and for our commitment to give the audience something out of the ordinary. We like to construct programs that take the audience in new directions with every piece



by taking them on an exciting musical journey. Rather than confining ourselves to a specific subset of the percussion repertoire, we like to consider the overall flow of a set of pieces and how the character and moods of various items complement and enhance each other.

RIS: *I understand that Maraca2 has an upcoming concerto performance in the works with the Los Angeles Philharmonic. Can you share a preview about this special opportunity?*

Tim: Yes, Maraca2 and the L.A. Phil are commissioning a double percussion and timpani concerto composed by their timpanist, Joseph Pereira. A date has not yet been set, although Maraca2 and the L.A. Phil are also engaging other orchestras around the world for multiple performances of the work. It's going to be fantastic to finally perform our first commissioned concerto with a large-scale orchestra. Stay tuned for more details!

RIS: *Fantastic! There was a buzz around PASIC last November about the concept of the World Percussion Group (WPG) you are currently planning. How did the idea for this project come about?*

Tim: Since 2009 we have visited about 40 educational institutions while delivering master classes, recitals, and clinics. We always find that the majority of students want to become

teachers, solo percussionists, or ensemble players. Many students are not quite sure about how to go about fulfilling their potential. Therefore, the WPG was created to provide a strong career development opportunity for those artists looking for experience in performing with like-minded world-class percussionists, and the opportunity to deliver educational clinics and solo recitals.

Jason: Maraca2 have always been keen to push boundaries as performers and educators. After meeting hundreds of percussion students around the world, we realized that as clinicians, there was a limit to the level of impact we could make educationally. What percussion students really wanted was not just instruction, inspiration, and insight, they wanted *opportunity*—the opportunity to learn in a real-life setting, to follow their ambitions in a structured way, and to make that exceptionally difficult step from student to professional. We came to the conclusion that the best way to train the leading percussionists of the future was to rehearse, perform, and tour with them side-by-side, giving them real-life experience. To truly make a difference, we needed to form our own percussion ensemble and give the brightest young percussionists the chance to learn “on the job.”

RIS: *This sounds like an amazing opportunity! In a nutshell, can*

you provide some “quick facts” about the WPG?

Jason: The WPG will tour U.S. universities between February and April of 2016. We will be delivering a series of percussion residencies across the country—a touring percussion festival of sorts. It's going to be an exceptionally exciting time for some of the best young percussionists to get together and work on the best percussion ensemble pieces written! The players of the group will be accepted by online audition. We are looking for talented percussionists who specialize in both the solo and ensemble percussion disciplines and are keen to attract players who have a desire to challenge the mold and be part of this new, potentially groundbreaking, project.

RIS: *How do those interested in this opportunity apply to become one of the 18 selected percussionists in the group?*

Tim: We believe that this is an extraordinary opportunity for up-and-coming players. Therefore, we want to make the audition process as simple as possible so anyone from anywhere in the world can apply to join the group. We will be launching a WPG website in April 2015 where you will be able to register and apply online.

RIS: *This is bound to have a major affect on the percussion community. What are your goals in bringing together world-class*

percussionists from all over the world?

Jason: Breaking boundaries! We will strive to challenge the accepted modes of developing a career and to train young percussionists in the most relevant and intensive way possible. We want to offer an opportunity to become part of a group, which, over the years, will become known as being a showcase for the best new talent.

Tim: Should anyone have any other queries, please don't hesitate to contact us.

For more information about Maraca2 and the World Percussion Group, visit them on the web:

- Maraca2 Website: www.maraca2.com
- World Percussion Group Website: www.worldpercussiongroup.com
- WPG Facebook Group: www.facebook.com/Worldpercussiongroup

Jeff Hewitt is the Percussion Specialist and Assistant Director of Bands at Rincon/University High School in Tucson, Arizona. He recently received the Doctor of Musical Arts degree from the University of Arizona where he studied with Norman Weinberg. He also received a Master of Music from the University of Missouri with Julia Gaines and a Bachelor of Music Education from Kansas State University with Kurt Gartner. **RS**

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CREATING A PERCUSSION SEMINAR: An Interview with Ted Atkatz

BY DANIELLE SQUYRES

Rhythm! Scene: *A lot of people may not know what you've been up to since moving to Los Angeles from Chicago. First, tell me about your band. How's that going?*

Ted Atkatz: Well, it's a labor of love, as it always has been. My band, NYCO, has released two singles this year, and there's a lot more to come. I keep writing music, and it's a true joy for me when the band brings it to life. We'll have a new EP released by the end of the year.

RIS: *Besides all the songwriting you're doing, you've also taken the time to compose a snare drum etude book. How did that come about?*

Atkatz: I did a PASIC clinic several

years ago, and after the clinic, David Steinquest introduced himself to me. It was an honor to meet him; I'd performed a lot of his music! He mentioned that Row-Loff Publications were looking for someone to write a follow up to Anthony Cirione's *Portraits in Rhythm*, and he thought I might be the person to do it. So he introduced me to the Row-Loff people, and that's how we got started. Thirty etudes later, we had a book!

RIS: *Pretty big shoes to fill! Does composing come easy to you? Have you done it all your life?*

Atkatz: No, I didn't write or record my own music until I was in my twenties. I actually wrote my first song shortly after I was appointed to the Chicago Symphony. It wasn't very good, but I was happy to have found the inspiration. I think I'm like most who write music; when the inspiration hits and you hear music in your mind, the writing can be very easy. It can also be excruciating when you hit a roadblock and you're on a deadline.

RIS: *You got into the Chicago Symphony while quite young. Had you done much freelancing before that? If not, what surprised you*

most about freelancing versus being in a full-time orchestra?

Atkatz: I find the best and worst thing about freelancing is that every week is different. When you're working, it's a great challenge to fit in with that particular group. When you're not working, it's important to be patient and pursue your other musical and personal interests. Otherwise, it feels like the sky is falling.

RIS: *You've recently become the Director of Percussion Studies at the Bob Cole Conservatory of Music at California State University at Long Beach. With all that going on, what made you want to start a percussion seminar, and how long have you been thinking of putting together something like this?*

Atkatz: I'd been wanting to do a percussion seminar for a while, and Long Beach provides the perfect venue for it to happen. I've been really fortunate to study with some of the finest teachers, and I want to pass along their ideas to young percussionists. I've got a couple of my own ideas too. [laughs] I've definitely taken a different path from the career paths of my teachers. I've got some perspective on how to be a successful musician in the



modern day—stuff that I didn't learn in school.

RIS: *What does this seminar offer that is unique from some of the other percussion seminars that happen during the summer?*

Atkatz: One of the things that is important to TAPS [Ted Atkatz Percussion Seminar] is that there is going to be a balance of intense teaching with social interaction between students and faculty. One of my earliest musical experiences was at a music camp that fostered a kid's need for recreational activity: sports and socializing. The experience there helped me to understand music as communication and interaction. The faculty I've chosen for TAPS understand this concept really well; things will be informal, but the classes will be intense, and as the students get to know our faculty, it will help to demystify what a professional musician is like. I think students can learn so much more about their craft when they can relate to a teacher outside of the musical aspects.

RIS: *Besides having orchestral percussionists on faculty, you also have players, including yourself, who are composers and jazz artists. How are those areas going to be worked into the week-long program?*

Atkatz: I really want to help young players tap into their creativity and their creative thinking about what they do. I've always benefited from seeing musicians of

all types of music, and the idea here is to give students access to information outside of their primary focus; they'll see how all of it is related to their primary musical goals. TAPS is going to demonstrate the versatility required of the modern percussionist. I think students will see the necessity of broadening their reach through working with our faculty. I'm also looking to have a diverse group of students; regardless of their level of study, students are welcome. There will be something for everyone, including lessons and percussion ensembles that account for each student's level and ability.

Danielle Squyres holds a Bachelor of Arts degree from CSU Long Beach. She can often be seen playing opera, ballet, musicals, film scores, symphonic, and chamber music, is Principal Timpanist of both the South Coast Symphony and Downey Symphony, and Principal Percussionist with the Riverside County Philharmonic. She also performs frequently with the Pacific Symphony and Long Beach Symphony, and has performed with the Los Angeles Philharmonic, Los Angeles Opera, Pacific Chorale, the American Ballet Theater, San Francisco Ballet, Royal Ballet of England, Royal Swedish Ballet, and the Bolshoi Ballet. She has worked with such artists as John Williams, Glen Campbell, Amy Grant, Philip Glass, Tan Dun, Lalo Schifrin and many more. She is an adjunct faculty member at Santa Ana College and has written articles for *Percussive Notes*. **RS**

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HEARTLAND MARIMBA FESTIVAL AND ACADEMY

A MARIMBA FESTIVAL WITH A MULTI-FACETED MISSION

BY MATTHEW COLEY

In early 2014, I set out to focus and organize my varied concert and festival-hosting experiences to create what I hoped would become a successful and expanding annual event. Before moving to Iowa to teach at Iowa State University, I had spent six years in Chicago and was able to witness and contribute to a “grass-roots” movement of new performing arts ensembles forming all over the city. We were all producing our own concerts, fundraising, and trekking around the city gathering up gigs; the energy was great and inspiring!

By the time I moved to Iowa, that producer mentality was permanently fixed in my creative self, and over the next five years I continued to host concerts and festivals. These included the Iowa Days of Percussion, ISU Contemporary Music Week, Floods of Percussion Festival (the whole town of Ames had recently flooded!), and other large concert/recording projects involving guest composers, conductors, local professionals, ISU faculty, and students. The first Heartland Marimba Festival and Academy (HMFA) was held in Ames, Iowa during a week in late June at Iowa State University.



Morning technique class, HMFA '14

In designing HMFA I took all of my past experiences, the multifarious interests I have, and what I felt would most benefit students and the greater good of contemporary marimba performance and rolled it all into one. I organized the mission for HMFA in four tiers. Below you will see each tier of the mission listed and their sub-components for which I work to guide the growth of HMFA.

Tier 1: Community Connection

- Concerts during local Arts Festivals and in various cities throughout central Iowa/Midwest
- Informative sessions about acoustics, environmental concerns (Marimba One practices), marimba music and history, and instrument construction
- Community ensemble
- Concerts/events in venues other than university during Academy week

I consider “Community Connection” to be the top tier of the HMFA mission. I feel this is at the core of the most important lesson student performers can learn about their art: the community has to be an important part of artists’ missions. Otherwise, who will be there to support them once they have left academia?

While this aspect of the mission is very important to me, it has proven to be the most difficult to develop logistically. To keep it integrated with the other tiers, it can get tricky to schedule and balance mixing concerts off campus, away from the comfortable spaces that normally house all the instruments, with Academy sessions and artists’ daily schedules.

In continuing to develop this tier of the mission, I started a community ensemble called Merry Mallets this year. An announcement was sent out in Ames invit-

ing anyone who had at least moderate experience with reading music to come play in Merry Mallets. I spent a few rehearsal sessions teaching them technique and the basics of two-mallet marimba playing, and we now have an ensemble of six that is working towards a performance at the Iowa Day of Percussion on March 28 and multiple performances at HMFA in June.

Some of the other community events that will be on the schedule for HMFA '15 include the Artist Ensemble performing at the MacNider Arts Festival in Mason City, Iowa; a gallery concert and fundraiser at the Octagon Center for the Arts in Ames; and the Artist Ensemble, Merry Mallets, and Rosewood Players (Academy Ensemble) performing as the opening act for the Ames Municipal Band in Bandshell Park.

Tier 2: Student/Pre-professional Training and Career Development

- Private lessons
- Chamber music (Rosewood Players) with other Academy participants
- Master classes on technique, musicality and interpretation, movement, voicing, chamber music, composition, recording/editing, and career development
- Solo performance opportunity
- Collaboration with Municipal Band
- Chamber music recording and editing sessions
- Marimba orchestra/large ensemble performances with professionals
- Internships
- Performer competition

Education has always been in the foreground when planning HMFA. Helping new marimba performers navigate a career in today's music scene is extremely important to me as an artist and teacher. Through HMFA, it was my goal to give student/pre-professional marimbists as many additional tools as possible to help them in their futures. When they attend the Academy week, not only do they receive classes and private lessons that cover technique, musicality, and interpretation, but also they are coached in chamber music, they perform in ensembles with professionals, they attend master classes on recording, editing, composition, and career development, and they experience recording and editing in a professional environment.

Tier 3: Artist Collaboration and Career Enhancement

- Resident recording engineer
- Resident composer(s)
- Guest artist(s) or ensemble
- Professionals from Midwest perform in Artist Ensemble
- Premiering solo and chamber music
- Collaboration with Municipal Band
- Recording sessions for HMFA biennial CD release
- Teaching opportunities

Tier 4: Repertoire Exploration and Expansion

- Marimba solo and chamber music (duets, trios, etc.) commissions and premieres
- New transcriptions and arrangements
- Marimba orchestra repertoire
- Mixed chamber music ("Marimba in the Mix" Concert)

Artist Collaboration/Career Enhancement and Repertoire Exploration/Expansion tiers both cater to the creative output of HMFA and can take on various forms from year to year. During HMFA '14, the inaugural year, composer **Steve Simpson** and recording engineer Chad Jacobsen were on faculty. The Artist Ensemble (Adam Groh, Dan Krumm, Brian McNulty, and Bridget Olenik) premiered a new quartet by Simpson, "Fluidity," and recorded it with his Radioactive Octopus for the biennial CD release. The Academy ensemble (Rosewood Players) recorded **Anthony di Bartolo's** "Music for Five Marimbas" for the CD as well.

In addition to these chamber works, Musser's marimba orchestra arrangements were performed, and David Maslanka's "This is the world" for two pianos and two percussion was performed and recorded. Funds raised from crowd funding at GoFundMe, community events, and Academy registration fees, as well as several in-kind donations from Iowa State University, participating artists, Ames locals, and a graphic designer made the commissioning, recording, marketing and advertising, artist honorariums, and travel expenses possible.

For HMFA '15, new marimba solos written by **Andrew Ardizzoia** and **L. Scott Price** will be premiered, and arrangements of Neil Thornock's organ solo "Restless Iterations" and Hindemith's "Sonata for Two Pianos" are in the works for large percussion ensemble as well. Many of the artists

that performed for HMFA '14 will return with the addition of other Midwestern professionals, as well **Clocks in Motion** as our guest ensemble.

I've also added a HMFA Internship this year, with the opportunity to perform with the Artist Ensemble throughout the Festival, attend all Academy sessions, and receive a good bit of career developing knowledge and experience.

For the aspiring festival host, I leave you with these thoughts. For focus and direction of the mission, be sure to define what aspects of your craft are most important to you, unique ways you can contribute to the future of percussion performance, and who you want to impact. Don't be discouraged by the mysterious, daunting aspects of funding. I firmly believe that if your mission is strong and you are persistent, the support will be there at some point. Fundraising doesn't have to be a soul-crushing thing. Be sure to check your local and state arts councils for grants, explore online crowd funding, and consider hosting benefit events. These connections may open up possibilities for performance opportunities associated with your festival, which is also good marketing.

In the end, organizing a festival is a huge responsibility, but my excitement for the marimba, its music, and the performers, teachers, and composers who love it, inspires me to keep trying. I seek to foster a diverse community around the marimba with local residents, artists, composers, recording technicians, students, and international artists. I hope to see many of the students/pre-professionals and artists that participate in HMFA start their own

▶ Tap to play video



The Artist Ensemble premiering Steve Simpson's "Fluidity"

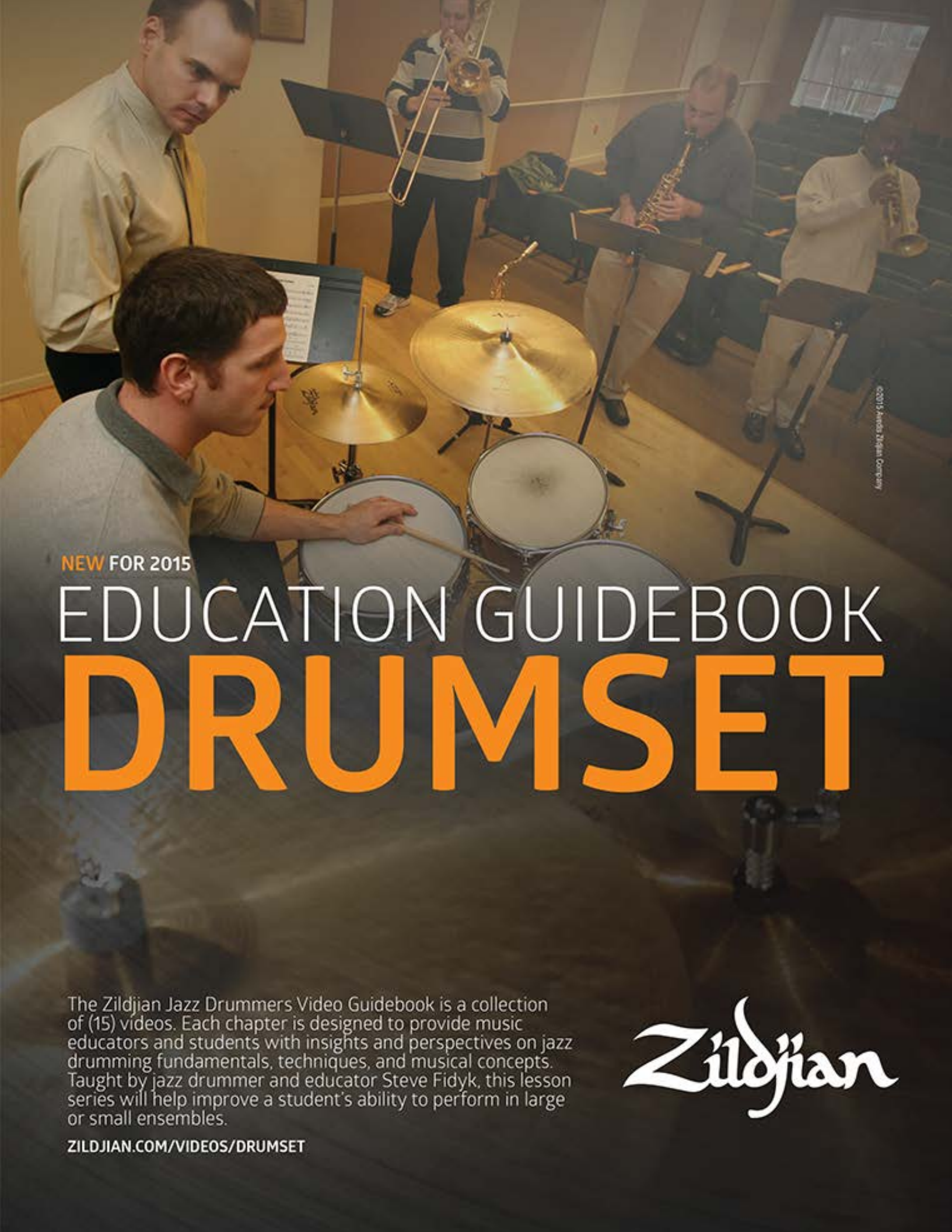


4.3-octave marimba built by Ames locals Tim and Kris Grotheer for HMFA '14 fundraiser at Octagon Center for the Arts

festivals or host their own events highlighting what rings true of them as individuals.

The second HMFA will be held June 13–28, 2015 with concerts throughout central Iowa, and the Academy taking place June 22–28 at ISU. More information about HMFA can be found at www.HeartlandMarimbaFestival.com. May 8 is the deadline to apply for the Internship, Performer, and Young Composer Competitions, and May 26 is the deadline to register for the Academy (spots are limited).

Matthew Coley is a soloist and collaborator who presents concerts and master classes throughout the nation and abroad on marimba, percussion, hammered dulcimer, and glass. In addition to directing the Heartland Marimba Festival and Academy, he runs Sonic Inertia Publications and is on faculty at Iowa State University until summer 2015, after which he is venturing out to focus full-time on performance, finish his marimba book (*Four-Dimensional: Developing Contrapuntal Coordination in Total Marimba Performance*), and perform concerts of Bach's "Well-Tempered Clavier, Book II." For more information, visit www.hearMatthewColey.com. **RS**



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NEW FOR 2015

EDUCATION GUIDEBOOK DRUMSET

The Zildjian Jazz Drummers Video Guidebook is a collection of (15) videos. Each chapter is designed to provide music educators and students with insights and perspectives on jazz drumming fundamentals, techniques, and musical concepts. Taught by jazz drummer and educator Steve Fidyk, this lesson series will help improve a student's ability to perform in large or small ensembles.

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SUMMER WORKSHOPS

AFRICA

STUDY DRUMMING IN AFRICA – SAVE \$250!*

Summer: July 1–23, 2015

Winter: December 30, 2015 – January 11, 2016

Course of Study: Join ThisWorldMusic® and UMass Amherst as we journey to the scenic coastal village of Kopeya in Ghana, West Africa, where traditions passed down for centuries are kept alive in their original form. Participants live and study at the world-renowned Dagbe Cultural Institute, receiving hands-on professional instruction from local artists in traditional West African drumming and dance. The Dagbe Institute's rigorous curriculum and authentic natural surroundings make for an experience unlike any other. When traveling around Ghana, group activities include: exclusive tour of a traditional drum maker's workshop; private performance and masterclass with the acclaimed Ghana National Dance Ensemble; visit to Kakum National Park rainforest reserve; and a guided tour of historic Cape Coast Castle, designated a UNESCO World Heritage Site due to its prominent role in the trans-Atlantic slave trade. Winner of the Top Short-Term Program Award from Abroad101 and STA Travel.

Tuition: Summer Session: \$3,450
Winter Session: \$2,350. Tuition includes instruction; accommodations; most meals; cultural events; use of personal cell phone that works internationally from Ghana; in-country

transportation; travel insurance; and 6 credits (undergraduate or graduate) through the UMass Department of Music & Dance. *PAS VIP and All Access Subscribers save \$250 on all ThisWorldMusic Ghana programs.

Eligibility: Enrollment is open to students and professionals worldwide, as well as to the general public.

Contact: Jeremy Cohen, Director:
jcohen@thisworldmusic.com; Web:
www.thisworldmusic.com/pas

CANADA

FIFTH ANNUAL SUMMER TABLA WORKSHOP WITH SHAWN MATIVETSKY

Schulich School of Music of McGill University Montreal, Canada
June 29–July 5, 2015

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

Tuition: \$300, due by June 1, 2015. Students must provide their own tabla. If you don't already own a set, please contact Shawn, and he will be happy to assist you. Register by April 1, and benefit from a reduced

tuition rate of \$250 (\$50 savings). For participants from out of town, reasonably priced accommodations are available at the McGill Royal Victoria College (RVC) residences, conveniently located next door to the Schulich School of Music.

Contact: Shawn Mativetsky; Email:
shawn.mativetsky@mcgill.ca; Web:
www.shawnmativetsky.com

TORQ PERCUSSION SEMINAR

Lunenburg Academy of Music Performance in Lunenburg, Nova Scotia
June 19–26

Course of Study: Join the members of TorQ, one of Canada's finest chamber ensembles, and Mark Adam (Acadia University) for an intensive week of chamber music rehearsals, master classes, discussions and public performances in beautiful and historic Lunenburg (a UNESCO World Heritage site). Participants will have solo and chamber performance opportunities.

Contact: www.torqpercussion.ca/TPS or www.lampns.ca

FRANCE

12th SUMMER WORKSHOP FOR BALAFON 2015

Program A: July 25–29

Program B: August 1–5

Balafon workshops in the southwest of France (55 km south of Toulouse).

PROGRAM A (beginners with basic knowledge). Arrival: July 24. Six hours a day. There's time to rehearse, jam, listen to music...eat!

PROGRAM B (advanced) Arrival: July 31. Six hours a day.

Description: Modern and traditional playing techniques; Two-way-coordination and Bobo, Bambara and Senoufo music; Learning pieces/songs; Body percussion (walking-talking-handclap).

Tuition: Lessons & full pension: Program A: 550 euros. Program B: 550 euros A & B: 1000 euros. Deposit: 100 euros. The total amount is due at the beginning of the workshop.

Contact: Gert Kilian Tel: ++33 561 97 57 91; Email: gert.kilian@orange.fr; Web: <http://www.gert-kilian.com/en/workshops.html>

COLORADO

MUSIC IN THE MOUNTAINS CONSERVATORY

July 12–August 1

Music in the Mountains Conservatory is a selective three week program for high school and college aged musicians (orchestral strings, winds, brass, percussion, piano, and composition) held on the beautiful Fort Lewis College campus in Durango, Colorado. Our students will have extremely close contact with our award winning faculty, with weekly private lessons and master classes, daily orchestra and chamber music rehearsals, sectionals, workshops and reading parties scattered throughout the three weeks. Percussionists will have the opportunity to study with Dr. Jonathan Latta (percussionist, Assistant Dean at the University of the Pacific Conservatory of Music) and Mr. James Doyle (percussionist, Director of Percussion Studies at Adams State University).

Contact: Cassie Robel, Email: crobel@musicinthemountains.com; Tel: 970-385-6820.

INDIANA

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC SUMMER PERCUSSION ACADEMY & WORKSHOP

July 12–18

Course of Study: Indiana University's Jacobs School of Music is one of the most comprehensive and acclaimed institutions for the study of music and plays a key role in educating performers, scholars, and music educators who influence music performance and education around the globe. The 2015 summer percussion academy and workshop is an intensive week-long event for talented percussionists. Applicants in grades 7–12 are invited to apply for the Academy. Applicants age 18 and up are invited to apply for the Workshop, with both offerings running concurrently. Master classes, clinics, and performances will be presented by internationally renowned performers. Sessions will include: audition techniques (for college and professional auditions), chamber music, sight reading, orchestral timpani and percussion, marimba, drumset, accessories, world percussion, career development, and much more! Students will also perform in the IU Summer Percussion Ensemble, presenting a "grand finale" concert. On-campus housing available. No audition necessary.

Faculty: Kevin Bobo, Steve Houghton, Michael Spiro, and John Tafoya. Faculty subject to change.

Guest Artists: Jim Riley and Rob

Knopper. Other guests will be announced soon.

Tuition and Application Fee: \$785 On campus housing available. See our website for details.

Deadline: June 6, 2015

Contact: Office of Pre-college and Summer Programs, Tel: 812-855-6025; Email: musicsp@indiana.edu or jtafoya@indiana.edu; Web: <http://music.indiana.edu/precollege/summer/percussion/> Apply online at: <http://music.indiana.edu/precollege/summer/percussion/apply.shtml>

IOWA

HEARTLAND MARIMBA FESTIVAL & ACADEMY

Iowa State University, Ames, IA Matthew Coley, artistic director *June 13–28 (Academy: June 22–28)*

Course of Study: HMFA is a summer festival that seeks to bring the marimba to a wide audience in the Midwest and offers a forum for aspiring marimba performers to learn about all depths of navigating a career as a performing artist.

Artist Faculty: Clocks in Motion Percussion; Resident Composers - Andrew Ardizzoia and L. Scott Price; Resident Recording Engineer - Chad Jacobsen; and the Artist Ensemble of Heartland professionals. The ACADEMY for College/Pre-Professional Marimbists. Schedule includes: classes, lectures, performances, private lessons, and recording and editing sessions given by Matthew and the HMFA Faculty; and several solo and chamber performance opportunities. Performer Competition, Young Composer Competition, and Student Internship applications are due May

8. See website for details.

Tuition: \$400 (Tuition does not include travel, housing, and some meals.)

Application deadline: May 26

Contact: www.HeartlandMarimbaFestival.com

MAINE

NEW ENGLAND PERCUSSION INSTITUTE

May 31–June 6, 2015

Course of Study: The New England Percussion Institute at Snow Pond Music Festival is an intensive six days of advanced study geared to college students and professional percussionists on the beautiful grounds of the New England Music Camp in Sidney, Maine. Program participants will study with a world-class faculty in an intimate and supportive environment limited to between 20 and 30 participants. The week includes daily reading sessions, lessons, lectures, master-classes and recitals. Participants can expect to explore a broad range of topics from tone production and techniques for all standard percussion instruments, literature and interpretation, orchestral and percussion ensemble and rehearsals, among others. Ample time is scheduled for practice and other activities. Program Details: Combination of orchestral repertoire and technique lessons; Percussion repertoire reading sessions; Master classes, recitals, and seminars; Ample practice time; Intimate and supportive environment for networking with peers and professional staff

Faculty: Study with world-class orchestral percussion faculty Gordon

Stout, Professor of Percussion, Ithaca College, Percussive Arts Society Hall of Fame, NEPI Program Director; Salvatore Rabbio, Percussive Arts Society Hall of Fame, Former timpanist, Detroit Symphony; Neil W. Grover, Grover Pro Percussion, Former Percussion Chair at The Boston Conservatory and the University of Massachusetts; Kevin Bobo, Indiana University Jacobs School of Music; Phillip O'Banion, Temple University's Center for the Arts

Application Requirements: Participants must be over the age of 18 and are selected on the basis of ability and supporting materials. As the application process is on a rolling basis, we encourage you to apply early. Two letters of recommendation; Non-refundable \$75 application fee; Audition; Youtube or mp3 files. (see Audition Requirements) For additional assistance contact the Programs Coordinator, Gail Levinsky

Online Application: <http://snowpondmusicfestival.com/registration/?campcode=perc>

Audition Requirements: YouTube or MP3 files: orchestral excerpts on snare drum and timpani, or a short solo (or part of one). Marimba solo of your choice, or xylophone or bells excerpt.

Tuition & Fees: (tuition rate includes non-refundable \$75 application fee). Tuition: \$700 (Tuition) + \$500 (Room & Board) = \$1,200

Continuing Education and College Credit: Continuing Education Credit: \$50. University of Maine at Augusta (UMA) Two (2) College Credits: \$250
Contact: Web: <http://snowpondmusicfestival.com/programs/new-england-percussion-institute/>

MINNESOTA

MACPHAIL CENTER FOR MUSIC PERCUSSION CAMP, GR. 6–9

Minneapolis, MN

June 22–26

Tuition: \$347

Contact: Email: birrow.david@macphail.org; Web: www.macphail.org

MACPHAIL CENTER FOR MUSIC PERCUSSION CAMP, GR. 6–9

Minneapolis, MN

July 20–24

Tuition: \$347

Contact: Email: adney.robert@macphail.org; Web: www.macphail.org

MACPHAIL CENTER FOR MUSIC MALLET CAMP, GR. 10–12

Minneapolis, MN

July 27–30

Tuition: \$204

Contact: Email: adney.robert@macphail.org; Web: www.macphail.org

NEW JERSEY

ZELTSMAN MARIMBA FESTIVAL 2015 AT RUTGERS UNIVERSITY

June 28–July 11

Course of Study: ZMF 2015 will be co-sponsored by Rutgers University—Mason Gross School of the Arts in New Brunswick, New Jersey. Just 35 miles southwest of New York City, this 14-day intensive workshop—with ZMF's largest-ever line-up of guests—will include about 50 marimba-centered events including eight public concerts: seven featuring faculty and one featuring participants. Participants will work closely with faculty in

master classes, private and group lessons, and ensemble rehearsals. A feature this year—ZMF's 13th season—will be hearing from many composers about their works for marimba and views on creativity, musicianship and interpretation. We'll celebrate Andrew Thomas' famous marimba solo *Merlin* on the 30th anniversary of the day he completed the first movement. Michael Tilson Thomas' 35-minute masterpiece *Island Music* will be performed! The marimba/violin duo Marimolin will perform a Reunion Concert marking the 30th anniversary year since their debut. There will be presentations on varied topics; group discussions with faculty; and time for private practice on provided marimbas. It is anticipated that about 50 participants will attend from around the world who possess various levels of experience. Musical styles to be represented include classical music to recent compositions, jazz and pop. This is an exceptional opportunity to share your music in a supportive atmosphere, broaden your knowledge of music and repertoire, and work with artists who have had enormous influence on the advancement of the marimba.

Faculty: Pius Cheung, Emmanuel Séjourné, Julie Spencer, Gordon Stout, Mike Truesdell, Jack Van Geem, Nancy Zeltsman

Visiting Composers/Speakers: Paul Lansky, Daniel Levitan, Steven Mackey, Andrew Thomas, Ivan Trevino

Showcase Artists: Brandon Ilaw, Yuhan Su, Stephanie Webster

Guest Performers: Sharan Leventhal, violin; Jonathan Singer, tabla;

Excelsis Percussion Quartet – and more!

Guest Presenters: Gene Caprioglio, on publishing; Peter Ferry, on collaboration; Joseph Tompkins, on origins of French-American snare solos – and more!

Tuition: \$1,425. Housing available on the Rutgers campus: shared room—\$630; meal plan—\$450. Commuter Rate: \$8/day. Discounts available for completing registration by February 15, 2015; for bringing marimbas; and to returning ZMF participants.

Eligibility: Minimum age is 18; no maximum age. No audition required; everyone is welcome!

Deadline: May 1, 2015

Contact: Team ZMF, Email: registration@ZMF.us. Web: www.ZMF.us

ZMF WEEKEND

July 3–5

Part of Zeltsman Marimba Festival 2015 at Rutgers University.

Description: ZMF Weekend is a 2.5-day event (inside Zeltsman Marimba Festival 2015), co-sponsored by Rutgers University - Mason Gross School of the Arts in New Brunswick, New Jersey. For those who are unable to attend for two weeks, ZMF Weekend provides a unique concentration of events: three evening concerts: July 3: Julie Spencer / *Island Music*; July 4: Nancy Zeltsman / various artists; July 5: Pius Cheung / Yuhan Su. On July 4 and 5, there will be five daytime events each day including master classes, talks and performances.

Tuition: (includes all 13 events): \$290. Discount available for registration by May 15, 2015.

Eligibility: Minimum age is 18; no maximum age. No audition required; everyone is welcome!

Deadline: June 1, 2015

Contact: Team ZMF, Email: registration@ZMF.us. Web: www.ZMF.us

OHIO

OBERLIN PERCUSSION INSTITUTE

July 26–August 1

Course of Study: The Oberlin Conservatory of Music is pleased to announce the 15th summer Percussion Institute. Students at all levels are invited to attend an exciting week of master classes, clinics, hands-on workshops, recitals, and lectures in a relaxed and productive environment. This promises to be a comprehensive curriculum covering the full range of the percussionist's and timpanist's art. Participants who would like to perform in masterclasses are invited to audition on the day of registration with no pressure to perform. Private lessons with the faculty will be available for an additional fee and students are welcome to share lessons. Students may arrange to receive one hour of college credit at no additional cost except for a \$6 handling fee for forms completed in Oberlin.

Director: Michael Rosen

Application Deadline: May 1

Contact: <http://new.oberlin.edu/office/summer-programs/percussion/>

PENNSYLVANIA

10TH ANNUAL ALAN ABEL ORCHESTRAL PERCUSSION SEMINAR

June 15–20

Boyer College of Music and Dance
Temple University, Philadelphia, PA

Course of Study: There will be clinics and master classes on orchestral repertoire for snare drum, bass drum, cymbals, xylophone, glockenspiel, vibraphone, marimba, tambourine, triangle, castanets, and other instruments. Some focus will be on balance, timing, tone quality, musical character, and additional aspects of performing with a large ensemble. Consistency and playing the correct notes with an appropriate technique will be stressed. The role of assistant timpanist will be addressed including second timpani parts and concerti for piano, violin, and cello. Since Bach transcriptions for marimba are often required in percussion auditions, multiple examples will be studied. Percussion sectionals are organized to perform with amplified orchestral recordings and conductor. Repertoire for sectionals will include works by Rimsky-Korsakov, Ravel, Stravinsky, Kodaly, Rachmaninoff, Bernstein, Prokofiev, and others. Full-time participants will take an active performing role in the master classes and sectionals. There will be an audition to help the faculty make part assignments for the sectionals. Over 45 hours of instruction during the week.

Eligibility: Collegiate and professional (at least incoming college freshman). If attendee is

younger than 18 they must provide a letter and waiver from their guardians.

Faculty: Alan Abel, Christopher Deviney, Don Liuzzi, Angela Zator Nelson, Phillip O'Banion, Anthony Orlando, and She-e Wu.

Tuition: Full-Time Participants: \$500. Observing participants: \$250
Deadline and Contact: Registration and information is available at the following link: <http://www.temple.edu/boyer/summerworkshops/PercussionWorkshop.asp>
Enrollment is limited to 30 full-time participants. A \$100 deposit is required to reserve your spot. For questions please contact Professor Phillip O'Banion, Email: obanion@temple.edu

TEXAS

UNT KEYBOARD PERCUSSION SYMPOSIUM

June 15–19

Course of Study: The UNT Keyboard Percussion Symposium is a five-day seminar designed to serve high school, college and professional level keyboard percussionists. Activities include private and group lessons with world class instructors, master classes, clinics, student and faculty performances, and technique labs focused on all aspects of keyboard percussion performance including grip methods (Traditional, Stevens, Burton and Six-Mallet grip) and extended performance technique. High school participants will play in keyboard percussion ensembles directed by Symposium faculty. There are separate and joint sessions for a high school and college/

professional tracks. This year's symposium will include a special jazz vibraphone track in which students will have special lessons and master classes on improvisation and vibraphone technique with jazz vibraphone virtuoso Ed Smith. Students who choose this track will also attend master classes, clinics and performances of the entire Symposium faculty in addition to studies with professor Smith.

Faculty includes: Christopher Deane (UNT College of Music - Symposium co-director), Dr. Brian Zator (Texas A&M University-Commerce - Symposium co-director), Gordon Stout (Ithaca College), She-e Wu (Northwestern University), and Sandi Rennick (Santa Clara Vanguard). For more information, registration forms, and a tentative schedule, visit the website at <http://music.unt.edu/percussion/extras>
Deadline: May 18, 2015
Contact: Christopher Deane, Symposium co-director: 940-565-3714, christopher.deane@unt.edu. Brian Zator, Symposium co-director: 903-886-5299, Brian.Zator@tamuc.edu. For registration information contact Mary Law 940-565-4124, mary.law@unt.edu.

VERMONT

KOSA 20TH INTERNATIONAL PERCUSSION WORKSHOP, DRUM CAMP AND FESTIVAL

July 21–26

The KoSA International Percussion Workshop Camp and Festival will take place at the picturesque campus of Castleton State College, nestled in the Mountains of Vermont near the world-famous resort



**the
Drum
Camp.**
Let the
20th
annual
event
begin!

**Don't miss the
20th Annual
International
Percussion
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& Festival
July 21-26, 2015
Castleton State
College
Vermont / USA**

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Course of Study: The KoSA

Workshop is a hands-on intensive percussion camp unlike any other-a TOTAL PERCUSSION experience.

The course of study includes an incredibly diverse range of styles and techniques. Drumset (from rock, jazz, Latin, funk) Brazilian, Arabic ,Frame drumming, Cuban ,Brazilian, South East Indian drumming, classical Percussion, marimba, jazz vibraphone, timpani, snare drum, percussion ensemble, Rhythm Section Labs, Marching percussion and special percussion for band director sessions are offered, as well as classes in music technology for all levels. Daily ensembles ,jam sessions and evening concerts. Past faculty have included: Neil Peart, Memo Acevedo, John Beck, Horacio Hernandez, Marcus Santos, Chester Thompson, Ignacio Berroa, Jimmy Cobb, Bobby Sanabria, Jonathan Mover, Dom Famularo, John Beck, Kenwood Dennard, Trichy Sankaran, Mario DeCiutiis, Arnie Lang, Cyro Baptista, Jim Royle, Glen Velez, Nancy Zeltsman, Gordon Gottlieb, Emil Richards, Marco Lienhard, Allan Molnar, Aldo Mazza, Steve Smith, , Michael Wimberly & African Drum & Dance Ensemble, and the KoSA rhythm section: (Piano, Bass, Guitar and more!)

Tuition: Price includes Room, 3 meals per day, full tuition, hands on classes, ensembles, evening concerts. Shorter Day packages available.

Contact: Aldo Mazza, Director
Tel: 800-541-8401 or 514-482-5554;

Web: www.kosamusic.com or www.facebook.com/kosamusic

**THE STUART SAUNDERS SMITH
COACHING INTENSIVE**

July 13-17

Course of Study: The Stuart Saunders Smith Coaching Intensive allows performers at any level of preparation an unusual opportunity to be coached by the composer in a small group setting. Any level of preparation, including how to get started, is welcome. This 5-day intensive will include individual and group coaching on any piece composed by Stuart Saunders Smith. Along with the coaching of specific pieces, there will be group courses that complement the repertory, including rhythmic training, notational issues and interpretation, esthetics, composition, and intense listening experiences. These courses will be co-taught by Stuart Saunders Smith and Sylvia Smith. Any age is welcome. NOTE: Now that we have settled in Vermont, we have restructured the Coaching Intensive to be five days. We have added into the schedule a trip to Montpelier and opportunities for swimming and hiking nearby.

Fee: \$375. The fee includes a vegetarian lunch each day. Room and board is the responsibility of the participant. We can assist you in finding low-cost accommodations nearby and help you with local travel arrangements.

Deadline: Apply by June 1, 2015

Contact: To apply, send a letter of intent to: Stuart Saunders Smith
54 Lent Road, Sharon, VT 05065;
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PEOPLE AND PLACES

PUERTO RICO

On March 26, students from the studio of **Prof. Diana Valdés-Santos** presented their semester marathon and a concert for the student candidates to enter the prestigious school Libre de Música Ernesto Ramos Antonini of Hato Rey. At the end of the marathon, both percussion ensembles (middle and high school level) performed works by Nathan Daughtrey, Mitchell Peters and Julie Hill, and the maracatú genre.

The percussion ensemble of the Preparatory School of the Conservatory of Music of Puerto Rico, conducted by **Prof. Diana Valdés-Santos** will present their Spring Concert on April 25 at 7:00 P.M. at Teatro Bertita y Guillermo Martíne'z theatre featuring works by Bartok, Kachaturian, Mascagni, and Jebe, among others. The members of the ensemble are **Jesús Cruz, William García, Tommy Soto, Guillermo Mejías, Nivek Torres, Jaime Rodríguez, and Kevin Martínez.**

USA

Arkansas

PAS Hall of Fame member **Gordon Stout** was the guest artist at the University of Arkansas Day of Percussion held in Fayetteville on Feb. 14. Hosted by **Professor Chalon Ragsdale** and the UA Percussion Studio, the event also featured Columbian percussionist **Fernando Valencia.** Stout gave a marimba clinic, taught a

master class, and performed a short solo recital. His appearance was co-sponsored by Dream Cymbals.

California

The 6th Annual Jazz Education Network (JEN) conference was held at the Manchester Grand Hyatt in San Diego Jan. 7–10. Several drummers familiar to PASIC attendees gave drumset clinics in California: **Ignacio Berroa** presented “Afro-Cuban Jazz and Beyond”; **Gregg Bissonette** combined music from his new CD along with multiple jazz styles in “How would Will Robinson play Jazz Drums?”; **Steve Fidyk** taught a jazz drummers workshop on “Techniques that Promote Musical Expression”; and **Steve Houghton** covered “The Jazz Trio, An Inside Job.” Grammy Award-winning conguero **Poncho Sanchez** was recognized with the LeJEND of Latin Jazz award. The 7th annual JEN Conference is scheduled for January 6–9, 2016 in Louisville, Kentucky. For more information, visit www.JazzEdNet.org.

Florida

The 2nd edition of the KoSA Miami/SFCPA weekend intensive workshop, a collaboration with the South Florida Center for Percussive Arts founded by **Brandon Cruz**, was held Jan. 16. Registrants participated in classes of Brazilian percussion, African drumming traditions on drumset, Cuban rhythms, and advanced snare drum techniques in the marching context. The well-attended,

jam-packed schedule also included classes and performances on classical marimba.

Friday evening was dedicated to the welcome session, followed by master classes conducted by KoSA cofounder and artistic director **Aldo Mazza** and renowned faculty members **Eriko Daimo, Bill Bachman, and Marcus Santos.**

Saturday began early with Santos giving hands-on classes concentrating on the maracatu rhythm of northeast Brazil. Marcus gave a great history lesson around the music and special playing techniques. Mazza followed with a hands-on West African class on djembes and dun duns covering several traditional rhythms. Participants explored various approaches to perform these traditional rhythms on drumset. Aldo explained the importance of learning the tradition first, and then adapting the learned language to the drumset so as to “speak” musically and with the right cultural context. Participants worked on several pieces to perform publicly at the close of the event. Bachman then taught the participants many invaluable technical exercises to improve speed, precision, and performance in marching percussion. The class worked on a number of personal techniques that Bill developed from his books while preparing some pieces to perform at the end concert for the public. Daimo worked closely with her class on techniques of the marimba and rehearsed the participants in prepa-

ration of their live performance at the end of the weekend.

Besides making music, a special highlight of the event was addressing the business aspect of music which was hosted by Mazza. This year, KoSA Miami welcomed The Sessions, which is a special seminar presentation featuring panelists **Dom Famularo** and music business lawyer and specialist **Paul Quin**, who covered the topics of professional development, how to take care of your business as a musician (with regards to money), organization, professionalism, royalties, legal aspects, having the right attitude and much more. Saturday's full day of classes was followed by an informal concert at the SFCPA venue.

On Sunday, Santos continued his fascinating journey through Brazilian rhythms, encouraging everyone to take part in performing various parts of group pieces while learning the traditional techniques of each instrument. Bachman taught his class a more specialized quad technique as well as snare drum techniques. He put everyone through a great workout as well as teaching the

class the art of "how to rehearse the section for ultimate results." Grammy winner and drummer extraordinaire **Terri Lyne Carrington** worked with the class on jazz concepts and musical drumming, highlighting the techniques she was taught by Alan Dawson as well as explaining the methods she has developed to perform more musically on drumset. Terri Lyne finished the classes with a rhythm section lab. Participants were taught the importance of playing musically and learning the forms and structures of music, regardless of style. Participants were also treated to some highly inspirational performances and discussions on a deep level as to the musical aesthetic and musical approaches to improvising.

The event closed with a grand finale concert at Florida International University featuring Santos, Daimo, Mazza, Carrington, and Bachman. Plans are under way for next year's KoSA Miami/SFCPA Percussion Weekend Intensive. For info visit www.kosamusic.com and www.thesfcpc.com.

Illinois

PAS Hall of Fame member **Bob Becker** was the guest artist with the **Oak Ridge High School Percussion Ensemble**, under the direction of **Jerrald Dillard**, during their concert at the Midwest Clinic in Chicago on Dec. 19, 2014. The program opened with Becker's "Away Without Leave," and he was also the xylophone soloist in Bill Cahn's arrangement of "Dotty Dimples" by George Hamilton Green.



Terri Lyne Carrington

The Elk Grove High School Music Department hosted its 9th annual Percussion Festival on March 7. The event featured high school percussion ensembles throughout the day and clinics on theater percussion (**Jeff Handley**) and steel drums (**Paul Ross**). Adjudication was given by **Tom Leddy** (event host), **Doug Bratt**, and **Ben Wahlund**. The event was sponsored by ILPAS, Remo, Innovative Percussion, Zildjian, Vic Firth Co., TapSpace, and The Drum Pad.

Kentucky

The Kentucky PAS Chapter held its Day of Percussion on Feb. 28 at the University of Kentucky's Singleary Center for the Arts in Lexington. PAS President **Dr. Julie Hill** led a hands-on Brazilian Jam and conducted a performance by the **2015 KMEA All-State Percussion Ensemble** featuring **Alyssa Dewey** (North Oldham), **Tyland Duggins** (Boone County), **Daniel Gratz** (YPAS), **Cole Gregory** (YPAS), **Cam Hart** (Rowan County), **David Lancaster** (Barren County), **Chris Mikos** (YPAS), **Connor Mitchell** (John Hardin), **Bennett Ray** (North Oldham), and **Katelynn Ward** (Muhlenberg County). Percussion clinics and performances were given by **Brady Harrison** and **Casey Cangelosi**, **Derico Watson** gave a drumset clinic, and there was a showcase concert featuring university percussion groups from Campbellsville University (**Dr. Chad Floyd**, director), Eastern Kentucky University (**Dr. Jason Koontz**, director), Morehead State University (**Dr. Brian S. Mason**, director), University of the Cumberlands (**Jim Corcoran**, director), University of Kentucky (**James B. Campbell**, direc-



Dr. Julie Hill with the KMEA All-State Percussion Ensemble at the Kentucky PAS Day of Percussion

tor), and Western Kentucky University (**Dr. Mark Berry**, director). The grand prize was a Ludwig Breakbeats by Questlove drumset.

Minnesota

Quey Percussion Duo (**Gene Koshinski** and **Tim Broschious**) hosted the first annual Honors Percussion Festival at University of Minnesota Duluth for select high school students Jan 16–17. The festival included clinics on a variety of topics as well as chamber music and large-group performances by Quey Percussion Duo, UMD graduate students, and the participants. Clinics and coachings were facilitated by Koshinski and Broschious as well as current University of Minnesota Duluth graduate students **Will Bradle**, **Matt Bronson**, **Annie Chernow**, **Chris Parks**, and **Zach Wood**.

Four-time Grammy Award winner and 2014 PAS Hall of Fame inductee **Glen Velez** was one of the guest artists at the Minnesota Percussion Association (MPA) Day of Percussion at Rosemount High School on Jan. 10. His clinic and concert was supported by Cooperman. Other clinicians at

the event included drummer **Simon Phillips** along with **Krissy Bergmark**, **Tim Broschious**, **David Eyler**, **Matt Gullickson**, **Eugene Koshinski**, **Craig Myers**, the **Pan-handlers**, **Quey Percussion Duo**, and **Michael Thursby**.

The day featured 15 clinics (five on marching percussion, five on concert percussion, and five on world percussion) plus two concerts.

South Carolina

On Feb. 14, **Evelyn Glennie** was the guest soloist with the Spartanburg Philharmonic Orchestra under the direction of Music Director

Sarah Ioannides. Dame Evelyn gave the second performance of the concerto for percussion and orchestra by Australian composer Sean O’Boyle, “Portraits of Immortal Love.” (The world premiere was given last October with the Tacoma Symphony Orchestra.) Inspired by love stories from World War I, the music featured Glennie performing on aluphone, vibraphone, marimba, crotales, snare drum, and bass drum, as well as waterphone and wind chimes.

While in Spartanburg, Glennie also taught a master class at Converse College on Feb. 13. Five stu-



Dame Evelyn Glennie performing Sean O’Boyle’s “Portraits of Immortal Love” with the Spartanburg Philharmonic Orchestra (Sarah Ioannides, conducting) on February 14, 2015 [photo by Lauren Vogel Weiss]

dents were selected through an audition process and chosen by Dame Evelyn, Maestra Sarah Ioannides, and a committee from the Spartanburg Philharmonic Orchestra. **Liu Jia**, a graduate student of Dr. Scott Herring at the University of South Carolina in Columbia, played the “Fugue” from J.S. Bach’s Violin Sonata in g minor. **Chase Cunningham**, a junior at Spartanburg High School studying with SPO Co-Principal Percussionist Matt

McDaniel, performed “A Vision in a Dream” by Tim Huesgen. **Emily Hardy**, a freshman at Converse College and student of SPO Co-Principal Percussionist Adena McDaniel, played “Frogs” by Keiko Abe. **Zach McLean**, a junior at North Greenville University and student of Dr. Christopher Davis, performed the “Concerto for Marimba and Strings” by Emmanuel Sejourne. **Justin Lamb**, a freshman at Furman University and student of

Dr. Omar Carmenates, played Robert Oetoma’s arrangement of “Over the Rainbow,” followed by “Etude in e minor” by Pius Cheung.

Texas

D’Drum, a world music percussion group from Dallas, gave its third performance of Stewart Copeland’s “Gamelan D’Drum” with the Corpus Christi Symphony Orchestra, under the direction of John Giordano, on

LEOPARDS GO VIRAL

▶ Tap to play video

A couple of months after the Louisville Leopard Percussionists, an ensemble made up of 7- to 12-year-olds, posted a YouTube video of the group playing a medley of Led Zeppelin songs, the clip had received several thousand views. Then, on Feb. 20, Zeppelin founder Jimmy Page shared the clip on his own website with the note, “Too good not to share. Have a rocking weekend!” Zeppelin bassist John Paul Jones soon posted it on his website, too, and within a couple of weeks the clip had been viewed over 3.5 million times. Diane Downs, the group’s director, was interviewed on PBS, the BBC, and CBS, among others, the clip was featured on *The Today Show*, and it got a shout-out from Jimmy Fallon.

And if that wasn’t enough excitement for the young percussionists, Leopard alum Hannah Ford Welton came to one of their rehearsals a few days before performing in Louisville as the drummer with Prince’s 3rdEye-Girl band.



Hannah Welton visits the Louisville Leopards while in town to perform with Prince

Feb. 21. The ensemble—**Ron Snider, John Bryant, Doug Howard, Ed Smith, and Josh Jennings**—filled the stage with instruments from around the world, including a concert-pitched gamelan, a collection of gongs, metallophones, and drums native to the islands of Bali and Java in Indonesia. There were also Western instruments like the marimba

and vibraphone, as well as a Hungarian cimbalom, Mid-Eastern doumbek, and a “trans-cultural” drumkit featuring Ewe barrel drums, a caxixi of West Africa, Turkish cymbals, and an Arabic frame drum.

Jazz/rock drummer **Danny Seraphine**, founder of the band CTA (California Transit Authority)



D’Drum – (L to R) Josh Jennings, Doug Howard, Ed Smith, Ron Snider, and John Bryant – performing Stewart Copeland’s “Gamelan D’Drum” with the Corpus Christi Symphony Orchestra on February 21, 2015 [photo by Lauren Vogel Weiss]



Danny Seraphine playing drumset with the Hebron High School Percussion Ensemble on March 1, 2015 [photo by Lauren Vogel Weiss]

and former drummer and founding member of the band Chicago Transit Authority (aka Chicago), was the guest artist at the Hebron High School Percussion Concert on March 1. The Hebron cluster percussion ensembles from Hebron High School, Arbor Creek Middle School, Creek Valley Middle School, and Killian Middle School, are under the director of **Scott Baldwin**. Seraphine and the “Hebron Funky Ton-n-Jam” ensemble performed “Old Days,” “Make Me Smile,” “Feeling’ Stronger Everyday,” and “Beginnings” (arrangements by Brad Arnold). His visit was supported by DW, Zildjian, and Aquarian.

Virginia

Danny Seraphine, a founding member of the iconic rock band Chicago, gave a drumset clinic at the Virginia/DC Day of Percussion held at South Lakes High School in Reston on Feb. 14. His clinic was co-sponsored by DW, Zildjian, and Aquarian. The event, hosted by Virginia PAS President **Marshall Maley**, also featured clinics by **Kristopher Keeton** and **Earl Yowell**, along with performances by percussion ensembles from Radford University, Shenandoah University, and George Mason University, along with the Maryland Wing of the Civil Air Patrol Swing Command.

Wisconsin

Geary Larrick performed music by George Gershwin on marimba in Stevens Point in January, and played a program featuring music composed by African American musicians in February.

MMPAT 2015 Mid-Missouri Percussive Arts Trophy

BY BRETT MORRIS

On March 7, the town of Lebanon, Missouri held its annual Mid-Missouri Percussive Arts Trophy (MMPAT) competition. This one-day event invited select high school and collegiate percussionists to compete in the categories of solo marimba and multi-percussion. The featured adjudicators included world-renown percussionist Ney Rosauro for solo marimba and Matt Henry, Director of Percussion studies at

the University of Missouri St. Louis, for multi-percussion. Guest judges included Tracy Freeze of Emporia State University and Joseph Hull of Chillicothe, Missouri.

2015 MMPAT Results

Collegiate Marimba

1st Place: Cy Miessler
2nd Place: Matthew Ernster
3rd Place: Caleb Fankhauser

High School Marimba

1st Place: Chin-Li Sophia Lo
2nd Place: Se Jeong Pyo
3rd Place: Ryan Berryman

Collegiate Multiple Percussion/ Drumset

1st Place: Matt Stiens
2nd Place: Caleb Fankhauser
3rd Place: Daniel Edwards

High School Multiple Percussion/ Drumset

1st Place: Tyler Christner
2nd Place: Tony Lucas
3rd Place: Miles Kim



MMPAT finalists with adjudicators



Ney Rosauro performing with the UMSL Percussion Ensemble

Following the awards ceremony, Rosauro and Henry presented a master class with the top participants in each category. Amongst technical and musical advice, Rosauro encouraged the competitors to keep an open mind and explore many different fields of percussion. The event concluded with an evening concert performed in collaboration with the UMSL Percussion Ensemble and Ney Rosauro. Those in attendance enjoyed a variety of selections ranging from traditional West African drumming to a new composition that incorporated audio tracks used in NASA research and original video footage written by Joe Pastor. The concert ended with the high



Ney Rosauro and Matt Henry, UMSL percussion director, at the conclusion of the evening concert

energy of a traditional Samba Batucada led by Rosauro, and included the guest judges and members of the UMSL percussion ensemble.

"The camaraderie between the performers is always great to see," said eight-time MMPAT

coordinator Carol Helble. "They are the heart of the event." Matt Henry dubbed the event as "a staple in the Midwest."

The buzz about MMPAT is traveling, as some competitors came from as far as California this year. Every spring, MMPAT consists of a

marimba competition along with a rotating non-pitched percussion area. Past guest artists include Casey Cangelosi, Nathan Daughtrey, Mark Ford, Michael Burritt, Gordon Stout, She-e Wu, and Leigh Howard Stevens.

For more information, visit the event's Facebook page (<https://www.facebook.com/pages/Mid-Missouri-Percussion-Arts-Trophy/199678427402>), website (www.mmpat.org), or contact Helble (chelble@lebanon.k12.mo.us). Plan ahead to attend MMPAT next year on March 5, 2016.

Brett Morris is a senior percussion major on track to pursue a Master of Arts in Education degree at Truman State University in Kirksville, Missouri, studying with Dr. Michael Bump.

ON THE ROAD

Gene Koshinski recently completed a one-week clinic tour on "The Art of Two-Mallet Performance." Koshinski worked with the percussion studios at Temple University (host Phil O'Banion), West Chester University (hosts Chris Hanning and Ralph Sorrentino), Rowan University (host Dean Witten), Western Connecticut State University (host David Smith), and The Hartt School, University of Hartford (host Benjamin Toth) from Feb. 16–22. In addition to the clinic tour, Koshinski performed his "Concerto for Marim-

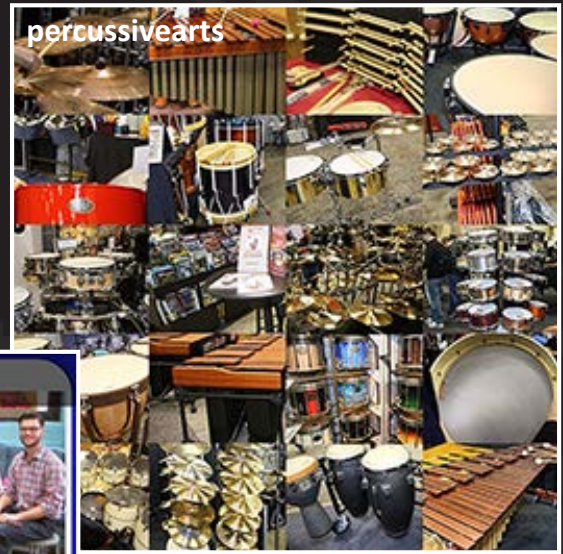
ba and Choir" with the West Chester University Concert Choir (conducted by David Devenney). The tour was

generously sponsored by Pearl/Adams, Innovative Percussion, and Remo. **RS**



Gene Koshinski with the Western Connecticut State University Percussion Studio

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PAS UNIVERSITY COMMITTEE

BY BENJAMIN FRALEY, COMMITTEE CHAIR



The PAS University Committee's main mission is to provide collegiate percussionists with opportunities to lead and network, as well as facilitate the development of more informed and well-rounded students. Each year we continue to examine information that is the most valuable and interesting to university percussionists.

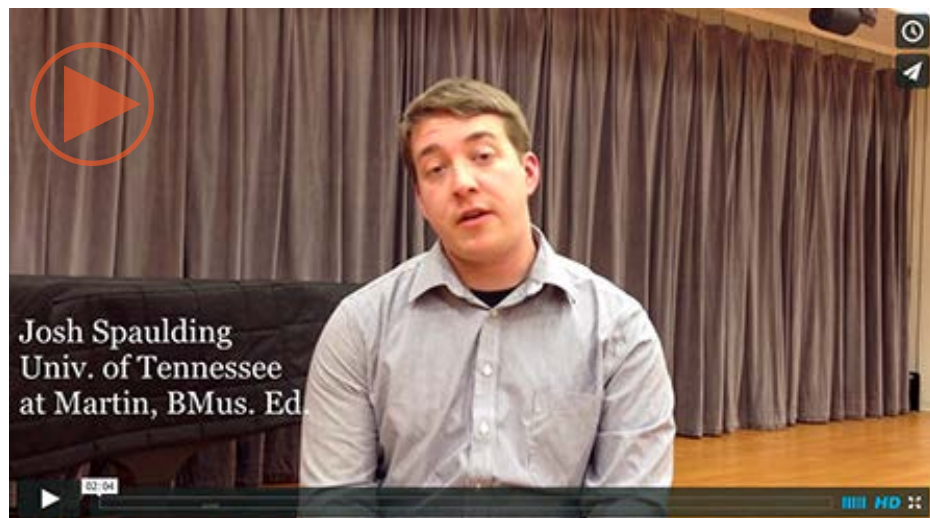
HISTORY

The University Committee was established in 2003 by then student and chair of the University Committee, Thad Anderson, and several other proactive students. It was originally named the Collegiate Committee, and was formed after PASIC 2002 to provide a forum for active college student percussionists to become more readily involved in the percussion field.

"In 2002 I approached [then

PAS Vice President] Rich Holly about starting a student-based organization, and he suggested the committee," Anderson said. "PAS already had bylaws that included a student leader to be involved in Board of Directors meetings, but it had never been pursued. This became an opportunity to do that and to give college students more of a voice. As a music education major in Florida, I was involved in the CMENC group that was highly active at FMEA and hosting other events around the state. I got to know a lot of music majors at other institutions through this group. At the time, I felt that it was difficult to intersect with other students through PAS and at PASIC. Rich Holly agreed and pursued initiating the committee. The idea was to give college students more of a voice with presenting sessions and provide an outlet for networking."

▶ Tap to play video



MISSION AND GOALS

The foundational goals of the committee are networking, leadership, dissemination, interrelations, and discussion.

- **Networking:** "Supplying a database of contact information for aspiring professionals." As we grow older as students, musicians, and professionals, we become more and more aware of the necessity for networking with our peers and also the professionals in which we share our field.

- **Leadership:** "Offer opportunities through the Percussive Arts Society to help develop the future leaders of our field." The members of the University Committee are well aware that our position carries commitment and dedication. We strive to nurture these qualities for ourselves and other university percussionists in order to continue the longevity of PAS.

- **Dissemination:** "Dispersion of professional-level information from various individuals and points of view." The University Committee is just as concerned with disseminating information relevant to university percussionists as it is with the other goals of PAS—making sure that we are not only receiving useful information for ourselves, but then also notifying others through articles,

social media, and our annual panel discussion at PASIC.

- **Interrelations:** “Development of mutual relationships regarding the percussive arts.” If you imagine a world without PAS, where would you get your information about percussion from the past, present, and future? It is important for members of the University Committee to acknowledge the importance of a large community in which we can develop such valuable personal and professional relationships.

- **Discussion:** “Provide opportunities for scholarly discussion concerning topics that students encounter on a regular basis.” The University Committee is comprised of members from different backgrounds and places, which add to the diversity of ideas that we discuss.

WHAT WE DO

The University Committee aims to accomplish goals and projects for ourselves as young professionals and also for percussionists enrolled in university programs. As ambassadors to the other PAS committees and the

society itself, we are dedicated to making sure that the concerns and interests of university percussionists are known. Likewise, information that we obtain and dispense are geared towards information that is helpful for today’s university percussionists. Our main contribution occurs every year at PASIC when we present our panel discussion, which always features topics that we feel are relevant and informative for university percussionists. Past topics have included:

2004 **“The Twenty-First Century Graduate Audition.”** Panelists: John Beck, Christopher Deane, Andrew Spender, Thad Anderson, Clay Condon, and David Pinchoff

2005 **“Preparing for the Collegiate Teaching Career.”** Panelists: Tom Burritt, Steve Hemphill, John Parks, Susan Powell

2006 **“The Prepared Percussionist: How to be a Successful Student Through Practice, Time, Management, and Professionalism.”** Panelists: Jeff Moore, William Morsch, Scott Herring

2007 **“I Graduated with a Music Degree. Now What?”** Panelists:

Cort McClaren, Staci Stokes, Nathan Daughtrey.

2008 **“Making the Most Out of the Summer Months Part One: Keyboard/Orchestral Events.”** Panelists: John Tafoya, She-e Wu, Maria Finkelmeier, Ryan Lewis

2009 **“Making the Most Out of the Summer Months Part Two: Drumset, World Percussion, and Drum Corps Events.”** Panelists: Paul Rennick, Michael Spiro, Steve Fidyk

2010 **“Forming Your Own Percussion Group.”** Panelists: Julie Hill, Payton MacDonald, Josh Quillen, David Skidmore, Adam Sliwinski

2012 **“The Weekly Lesson: Maximizing the One-hour Slot with Your Teacher.”** Panelists: Adam Blackstock, Kevin Bobo, Jonathan Ovalle

2013 **“Your Pie Chart—Realistic Career Outlooks in Music.”** Panelists: Ben Wahlund, Matt Jordan, Tim Feeney

2014 **“Interdisciplinary Education: How do other disciplines improve our musical lives?”** Panelists: Omar Carmenates, Allen Otte, Sherry Rubins

In addition to our panel discussions, we individually strive to complete our own professional goals and projects. These projects could be publishing an article in a journal, winning a teaching position, publishing a composition, or recording an album.

MEMBER ACCOMPLISHMENTS

It would take up too much space to list all of the accomplishments of every committee member that has ever served on the PAS University Committee. However, it



Back Row L to R: Wade Jenkins, Colin Walker, Zeca Lacerda, Keith Hendricks, Tyler Tolles, Kyle Hollerbach, and Jordan Lewis. Front Row L to R: Jennifer Hotz, Matthew Valenzuela, Benjamin Fraley, Josh Spaulding, Ian Grzyb, and Colin Malloy

is encouraging to know that since the establishment of the committee, past and current members have become university percussion teachers, graduate school teaching assistants, endorsers, music festival directors, entrepreneurial experts, professional chamber and orchestra percussion-

ists, recording artists, and published composers and authors.

JOIN IN!

We encourage you to join in and serve, and get involved in PAS in any way you can. Some of us serve on committees in order to

be involved in PAS, but there are also opportunities through state PAS chapters, the Student Delegate Program, and ways that you can contribute individually. Join in and be a part of the largest percussion society in the world however you want and you'll wonder why you didn't join in sooner. **RS**

PAS STUDENT DELEGATES PROGRAM

BY ANNA PROVO, STUDENT MEMBER REPRESENTATIVE

The PAS Student Delegates are a group of college and high school percussionists who are working within each chapter to promote the growth and awareness of PAS. We are expected to provide information about PAS-sponsored events to percussionists in our regions, and to serve as a liaison between student percussionists and the leadership of our respective chapters.

The delegates play a large role in PAS's social media presence. We maintain the **University Percussion Networking (UPN)** Facebook page, which is a place for college percussionists to ask questions, post events, and share information relative to university students. We also contribute to the blogs on the PAS website, which are a great place to read stories and find advice. You can easily create your own blog and post your research, travels, and thoughts as often as you like.

Another role of the Student

Delegates is to help bring percussionists of all ages to be a part of our PAS community. PAS is "hoppin'," and not just one week of the year at PASIC. We would like to see more people join our party, so the student delegates are working hard to make sure it is fun, exciting, informational, relevant, and well attended!

We are currently expanding our team to ensure that every major geographical area has a student delegate. To apply, head over to the PAS website where you will find more information on how to get involved and a list of our current Student Delegates. **Join the fun!**

What are the incentives?

In addition to having direct communications with the leadership of PAS, you also receive:

- Personalized PAS business cards with your own @pas.org email address
- Chance to build your resume with leadership experience, potential references and community involvement
- Recognition in PAS publications, on the PAS website, and at PASIC

Be eligible to receive these rewards!

- Free PAS T-shirt
- Rhythm! Discovery Center Membership
- Free Upgrade to an All Access Subscription
- Discounted PASIC Registration

ENSEMBLE AND RECITAL PROGRAMS

PAS members are invited to submit programs of percussion ensemble concerts and solo percussion recitals. Programs can be submitted at <http://www.pas.org/community/submissions/Programs.aspx>. Please submit the program within two months of the event.

St. Paul's United Methodist Church Stevens Point, Wis.

2/11/2015

Geary Larrick, Solo

Blues for Geary—Geary Larrick

Ray's Blues—Geary Larrick

Ain't Misbehavin'—Thomas Fats Waller

Blue in Green—Miles Davis

Up Jumped Spring—Freddie Hubbard

The Entertainer—Scott Joplin

Jordu—Clifford Jordan

Take the "A" Train—Billy Strayhorn

A Child Is Born—Thad Jones

God Bless the Child—Billie Holiday

Sophisticated Lady—Duke Ellington

Misty—Erroll Garner

St. Paul's United Methodist Church Stevens Point, Wis.

2/18/2015

Geary Larrick, Solo

Blues for Geary—Geary Larrick

Ray's Blues—Geary Larrick

Ballad for Joey—Geary Larrick

Marimba Charleston—Hermisendo Paniagua

Black and White Rag—George Botsford

Steppin' 'Round—Al Rags Anderson

Rags' Rag—Geary Larrick

Marie Rag—Geary Larrick

Scott's Tune—Geary Larrick

Happy Piece—Geary Larrick

Junction City—Geary Larrick

Winthrop University

2/27/2015

Katie Kilroy, Solo

Rebonds B—Iannis

Xenakis Asturias

Leyenda—Isaac Albeniz, arr. B. Michael Williams

qsqsqsqqqqqqqq—Tristan Perich

Marimba Phase—Steve Reich

Mbavarira—Trad. Shona

Nhemamusasa—Trad. Shona

Tiriba Kan—B. Michael Williams

Campbellsville University

3/1/2015

Michael Mather, Solo

Danza furioso—Jonathan Ovalle

Angels We Have Heard on High—traditional, arr. Chad Floyd

Over the Rainbow—Harold Arlen, arr. Robert Oetomo

Rebonds—Iannis Xenakis

Consumed by the Universe—Eric Peel

2+1—Ivan Trevino

Sara's Song—Michael Burritt

University of North Alabama

3/5/2015

University of North Alabama

Percussion Ensemble

Tracy Wiggins, director
Ensemble

Nagoya Marimbas—Steve Reich

Jeremy Smith and Richard Crowder,
marimba

Strange Dreams, I. Unheard Music —Nathan Daughtrey

Zach O'Bryant, marimba and Taylor Davis, clarinet

2 Part Invention number 8—JS Bach

Jacob Presnall and Nathan Robinson,
marimba

Rhythm Strip—Askeel Masson

John Frederick and Ross Hampton,
snare drum

They Can't Take That Away From Me—

George Gershwin, arr. Anders Astrand

Angelo Sandoval, vibraphone and

Matthew Uptain, marimba

Perk—Nate Anderson

Bryan Massey, marimba and Samuel Taylor,
vibraphone

Edge of the World—Nathan Daughtrey

Lily Mitchell, vibraphone and Nathan Robinson, marimba

In the History of Man—Ben Wahlund

Jonathon Frederick, drumset and

Angelo Sandoval, marimba

Catching Shadows—Ivan Trevino

Zack O'Bryant and Jeremy Smith,
marimba **RS**

INDUSTRY NEWS

CONN-SELMER

Bracy Named Director of Educational Programs

Conn-Selmer announced that one of the nation's leaders in music education and a highly-regarded music industry professional, Tom Bracy, has joined the company as the newly created Director of Educational Programs within the Division of Education.

Bracy brings nearly 30 years of music education experience to the Division of Education. He began his career as a band director for the Archdiocese of Chicago while attending Northeastern Illinois University. While continuing as a band director for nearly 30 years, he also served in other positions such as Executive Director for the Association for Catholic Music Education and Area Manager for the Chicago Park District. For the past ten years, Bracy has held various positions at Chicago's Merit School of Music, including Music Teacher, Director of Operations, Acting Director of Development, Chief Operating Officer, and most recently Executive Director.

As Director of Educational Programs, Bracy will collaborate with Dr. Tim Lautzenheiser, Michael Kamphuis, Managing Director Educational Services, and key division staff to develop, administer, and communicate the vision and strategies that support the educational programs within the Division of Education, including the VIP and Conn-Selmer Institute Programs. Under Tom's leadership, his

team will work to continue to build and cultivate relationships with key educational influencers, including music administrators, band directors, and educational policy advisors.

DIXON

Dixon Welcomes Doobies' Tony Pia

Dixon Drums is honored to welcome Tony Pia to the brand's family of endorsees. "Tony really is everything we're looking for in a Dixon artist," says Jim Uding, Dixon Brand Manager. "He's not only a touring artist with a legacy band like the Doobie Brothers, but he's also an active teacher and has the ability to really inspire students and veterans of the instrument."

Pia began playing drums in his native Detroit. He played in orchestral, jazz and rock bands as early as high school, and began professionally touring shortly after graduating. Since then Tony has toured with such world-renowned bands as the Brian



Tony Pia

Setzer Orchestra, David Lee Roth, and Spinal Tap. Tony will be touring with the Doobie Brothers in 2015.

GRETSCH

What's Changing and What's Not

Shortly after the turn of the new year it was announced that the license to manufacture and distribute Gretsch drums had been acquired by Drum Workshop. Not surprisingly, this set off a storm of rumor and speculation about the future of the brand—and of the drums themselves.

In order to address the concerns of the drum community, a presentation for the music-industry press was held on Jan. 23 at the NAMM show in Anaheim, Cal. There, comments were offered by key figures from both companies, including DW founder Don Lombardi and Gretsch president Fred Gretsch.

Don stressed the respect that he and everyone at DW share for the legacy of Gretsch drums, as well as for the passion for quality displayed by the folks who make them at the Ridgeland, S.C. factory. He stated unequivocally that there are no plans to make any changes to that manufacturing operation.

Fred Gretsch stated that throughout the 132 years of Gretsch history, the goal of the Gretsch family has been to manufacture the best drums in the world, and today the family is pleased to have a new partner in that effort. He went on to note the strong parallels between Gretsch

and DW, including that fact that, like Gretsch, DW is “a family-owned company run by people who have a genuine understanding of—and respect for—the art of top-quality custom drum manufacturing.”

Fred concluded by saying, “I’m confident that this new partnership will generate continued expansion of the world-wide market for Gretsch drums, while honoring the time-tested design and unique legacy that are so much a part of ‘That Great Gretsch Sound.’”

LP

Cajon Display

Music stores can now present LP’s cajons and cajon accessories in one streamlined, vertical 360-degree display. This freestanding display allows the customer to view the assorted products from all sides. By organizing all of LP’s cajon and cajon-related products into one area, customers and retail employees are encouraged to engage with a wide assortment of available accessories. Centering these hands-on percussion items on the sales floor increases the amount of LP product a store can display as well as enticing musicians to get involved with the instruments.

The LP Cajon Display has a 3’ X 3’ footprint and is 7’ high. It comes complete with product info and display cards as well as one each: USA Groove Cajon, USA Black Box cajon, Aspire Cajon, Aspire Cajon Blue Burst, Aspire Cajon Darkwood Burst, Aspire Cajon Sunburst Streak, Cajon Pedal; two each Pro Maracas, Guira Bell Hand Held; three each Cajon Throne, Cyclops Tambourine, Qube Shaker Large, Jingle Qube; and four each Ca-

jon Brushes, Foot Tambourine, Cajon Castanet Small, Cajon Castanet Large, Cajon Pad, Twist Shaker Soft, Twist Shaker Medium, Twist Shaker Loud.

MAPEX

Mapex Partners with ON2 Percussion

Mapex Marching Percussion has embraced the strongest partner to make the widest possible range of patterns and colors available to schools and other ensembles in the shortest amount of time. ON2 percussion is the manufacturer of high-quality, temporary Drum Slips that transform any battery of marching drums to match the visual coordination of any marching production. As of January 2015, any purchases of Mapex Quantum drums in Standard Gloss Black Covering include free ON2 percussion Drum Slips to be chosen from the stock library of over 200 colors/designs at www.QuantumMarching.com/on2percussion. This relationship is sure to encourage designers and directors to pursue and realize the visual elements of the drumline as a vital component to the creative fabric of any marching ensemble.

For more information on Mapex Marching Percussion, visit <http://quantummarching.com/mapex-marching-drums/>. For more information on ON2 Percussion visit: <http://www.on2percussion.com/default.asp>.

PROTECTION RACKET

Protection Racket Welcomes Matt Chamberlain and Other Artists

Protection Racket is proud to announce the signing of many new artists now using their soft drum cases.

One of the world’s most in-demand session drummers, Matt Chamberlain has joined the roster. He has appeared on over 200 albums with artists as diverse as Pearl Jam, Peter Gabriel, Kanye West, David Bowie, and Elton John, and in 2014 toured with Soundgarden.

In the UK the legendary Kenney Jones, best known for replacing Keith Moon in The Who and a founding member of The Faces, has joined the Protection family. Ben Thatcher, drummer for one of the UK’s fastest rising bands, Royal Blood, is also using the gear. With a number-one album, rave reviews after their summer festival performances, and a support slot announced with the Foo Fighters in 2015, they are flying high right now.

Other UK drummers joining the roster include Dan Freese (Verses), currently supporting Deaf Havana; Rob Hall (Catfish & The Bottlemen), whose album recently went top 10 and were awarded the First BBC Introducing Award; Freedy Sheed (Baxter Dury); and Joe Luckin (The Mouse Outfit).

New international endorsers include independent drummers from the USA Jonathan Ulman and Greg Clark, and from Iceland Kristinn Agnarsson (John Grant).

REBEATS

Alexander Named Chicago Drum Show Media Director

Rob Cook, founder of Rebeats and producer of the Chicago Drum Show, announced the appointment of Damon Alexander to the position of Chicago Drum Show Media Director. Damon is a drummer and producer currently living in Chicago, Ill. Damon

has played, and produced bands, in Austin, Los Angeles, and Chicago. Damon owns ShortWave Echo, a small boutique production company that specializes in music and voice-over production for radio, TV, and film. Damon also currently works for a large deal-based company in Chicago, and has held media and content production positions at several internet based companies.

"Social Media is obviously playing an increasingly significant role in presenting the public face of the Chicago Drum Show," commented Rob Cook. "We have not been ignoring this fact; the show Facebook page has well over 5,000 likes, and the show's Youtube channel has well over two million views. Damon is now charged with expanding this presence through a more tech-savvy use of these forums and others such as Twitter, Instagram, etc."

Any show exhibitors, sponsors, or attendees are welcome to reach out to Damon regarding concerns of mutual interest: Damon@rebeats.com.



Damon Alexander

ROLAND

Wanamaker Named CEO, Nunney Named EVP

Roland Corporation announced two senior management appointments. Jay Wanamaker will assume the role of president and CEO of Roland Corporation U.S., while Kim Nunney, current president and CEO, has been appointed to the newly created position of Executive VP, Global Business Development for Professional A/V of Roland Corporation.

Nunney became president of Roland Corporation U.S. in late 2012, and under his leadership, the company has returned to stable profitability and growth. "It's been an extreme honor to lead the team through a highly successful regrowth," said Nunney. "At the same time, the opportunity for Roland's video and audio technologies within the professional A/V space is incredible. With significant investments in our new M-5000 configurable live mixing console and numerous video technologies, the opportunity to bring a global focus to our overall sales and market development for the pro A/V space is very exciting."

Wanamaker has served as a senior executive with Yamaha Pro Audio & Combo Division, Yamaha Band & Orchestral Division, Guitar Center, Music & Arts, Fender's KMC Music, Alfred Publishing, and Amati USA. He was also a member of the music faculty at the University of Southern California's Thornton School of Music, has authored numerous music publications, and composed music for the motion picture *Drumline*. "I am really excited to lead this world-class corporation, which is an iconic brand

known for creating truly innovative and compelling products," Wanamaker said. "My deep background in wholesale and retail will be a tremendous asset as I dedicate myself to and focus on leading Roland U.S. into its next phase of growth."

SANCH ELEXTRONIX LIMITED

Pan Online

Sanch Electronix Ltd. has been in the business of supplying audio equipment and music services in Trinidad and Tobago for 35 years. Since 2003, Sanch has been developing a Virtual Education Software Suite comprising the Pan in Education Business Model (PIE), PETE the Panstick (PETE), supported by the Wellness applications Pancendental Elixia and Global Mentorship Solutions.

PIE contains 13 music arrangements with scores; curriculum, a National Occupational Standard (NOS) for creating music industry professionals; tasks, assignments, and associated materials that work to educate students, not only in music literacy, but also in much broader areas of literacy and numeracy skills. Overall, PIE covers the areas of Music Literacy, Music Production, Technical English, ICT, Audio Engineering, Business and Social Studies.

PETE, a foundational component of the Suite, is an animated, self-instructional interactive steelpan-teaching program, delivered through a blend of traditional and virtual instruction. PETE the animated Panstick also introduces students to important aspects of steelpan history and development.

The application is replete with musical examples, scores, definitions,

and other aids to a large number of musical genres, including Calypso, Chutney and Soca. Sanch, by using resources it has already developed, is eager to offer Virtual Education in secondary schools in Trinidad and Tobago through a Learning Management System, Pan Online, being developed in conjunction with the Ministry of Tertiary Education and Skills Training.

Sanch also wants to make the program accessible to the Caribbean, its Diaspora and all interested learners globally through its new cultural platform One Caribbean Voice. In this context an agreement has recently been signed with the Travelling Caribbean Film Showcase to facilitate Spanish voiceovers and upgraded animation for the didactic software.

The latest iteration of PETE contains the ubiquitous National Folk Song of Korea, "Chilgapsan," adapted for steelpan ensembles, and a short movie titled *Anchoring*, developed by

counseling psychologist Laila Valere to enable users to overcome the challenges of their daily routines using Pancendental Elixia.

Pan Online will facilitate rapid expansion of national mastery in playing, composing, managing and promoting the business development of Trinidad and Tobago's national musical instrument. It can assist the steelpan to become more internationally recognized as a mainstream musical instrument and create new sustainable avenues for employment in the steelpan industry through this cultural innovation.

For more information visit www.sanch.com.

YAMAHA **Gerhart Named Product Manager,** **Percussion Instruments**

Yamaha announced the appointment of Dave Gerhart as product manager for the company's Percussion Department, Band & Orchestral

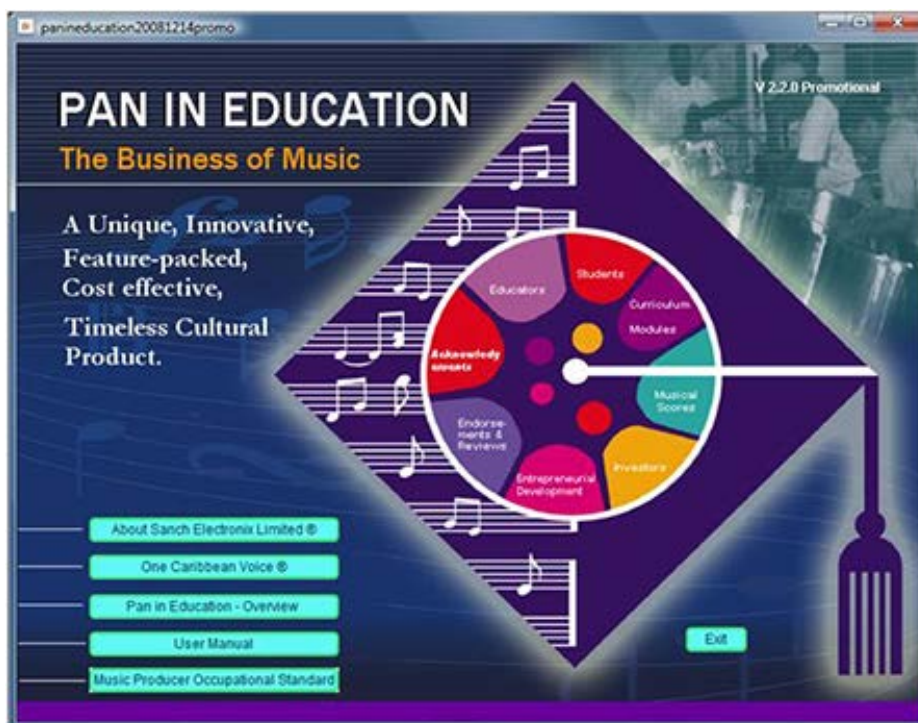


Dave Gerhart

Division. He will report to Troy Wollwage, marketing manager, Percussion Instruments.

Prior to working for Yamaha, Gerhart held the position of Director of Percussion Studies at Bob Cole Conservatory of Music at California State University, Long Beach. A composer, arranger and performing percussionist, Gerhart has worked under some of the most renowned musicians in the world, including Yo-Yo Ma, Zubin Mehta, and Yefim Bronfman. He is a founding member of Island Hoppin' Steel Drum Band and the IronWorks Percussion Duo.

An advocate of using technology in the classroom, he has authored several studies of the use of technology by percussion educators, and in 2010, he co-founded DrumChattr.com as a better way for percussionists all over the globe to connect, discuss, and experience quality web-generated percussion content online. Recently, Dave has created PercussionEducation.com, a collection of videos, articles and anything related to percussion. **RS**



UPCOMING EVENTS

APRIL 2015

BU-Clinton Cox Graduate Percussion Recital

When: April 3, 5:00–7:00 P.M. ET

Where: Butler University

BSU-Sam Luzadder Junior Recital

When: April 3, 5:30–6:30 P.M. ET

Where: Ball State University

More Info: <http://brahamdembar.com/bsunews.htm>

IPA Preview to WGI Finals

When: April 4, 4:00–9:00 P.M. ET

Where: Center Grove High School, Greenwood Ind.

More Info: <http://www.indianapercussion.org/home/events/>

University of Utah Percussion Ensemble in Concert

When: Apr 7, 2015

Where: University of Utah, School of Music – David Gardner Hall, 1375 East President's Circle, 204 David P. Gardner Hall, Salt Lake City, Utah 84112-0030

More Info: Mike Sammons, Tel: (801) 349-9452; Web: <http://www.ustream.tv/UofUpercussion>

BSU Percussion Ensemble (Music of Rouse, Cage, Miki, DeMey, and Dean)

When: April 8, 7:30–8:30 P.M. ET

More Info: <http://brahamdembar.com/bsunews.htm>

Mississippi Days of Percussion

When: April 10–11, 2015

More Info: Jason Baker, Email: [jbaker-](mailto:jbaker-perc@hotmail.com)

perc@hotmail.com

Web: https://www.facebook.com/pages/Mississippi-Chapter-of-the-Percussive-Arts-Society/480648188625210?ref=hl&ref_type=bookmark or <http://community.pas.org/mississippi/home/>

Northwest Percussion Festival

When: April 10–12, 2015

Where: Southern Oregon University, Ashland, OR

The Northwest Percussion Festival 2015 features performances by a number of collegiate percussion ensembles in the NW Region. Guest Artist Steven Schick will perform with the University of Southern Oregon Percussion Ensemble and present a clinic.

More Info: Terry Longshore Email: longshore@sou.edu

Minnesota Day of Percussion

When: April 11, 8:30 A.M.–6:00 P.M. CT

Where: Memorial Auditorium, Concordia College, Moorhead, Minn. The featured guest artists include: Alex Acuña, studio session drummer and percussionist with more than 40 years of experience performing with numerous well-known jazz, rock and pop artists; Daniella Ganeva, acclaimed marimba virtuoso and dedicated teacher; and Glen Velez, four-time Grammy Award winner and founding father of the modern frame drum movement. Registration will begin at 8 A.M. Opening the day will be several chamber percussion perfor-

mances, followed by the University of Minnesota Duluth Graduate Percussion Ensemble. The afternoon sessions will begin with a performance by Alex Acuña and the Concordia Jazz Ensemble I. The Concordia College Percussion Ensemble, Marimba Choir, and Viva Marimba will conclude the afternoon activities with a performance at 4 P.M.

More Info: David Eyler, Tel: (218) 299-4414; Email: eyler@cord.edu

Web: <https://www.concordiacollege.edu/music/performances-events/day-of-percussion>

IU Percussion Ensemble

When: April 12, 2015, 1:00–2:00 P.M. ET

More Info: <http://music.indiana.edu/departments/academic/percussion/events.shtml>

Bethel University Percussion Ensemble

When: April 14, 7:00–9:00 P.M. CT

Where: Bethel University, Bouldin Recital Hall, 325 Cherry Ave., McKenzie, Tenn.

More Info: Joshua D. Smith, Tel: (731) 352-6724; Email: jdspercussion@gmail.com

Andy Smith, Percussion Masterclass

When: April 15, 2:00–3:00 P.M. CT

Where: University of Tennessee at Martin, Fine Arts Building, 16 Mt. Pelia Rd., Martin, Tenn. 38238

More Info: Julie Hill, Tel: (731) 881-7418; Email: jhill@pas.org

Web: <http://www.utm.edu/departments/percussion/pastevents.php>

Chris Nelson, Percussion

Masterclass

When: April 16, 2:30–3:45 P.M. CT

Where: University of Tennessee at Martin, Fine Arts Building, 16 Mt. Pelia Rd., Martin, Tenn. 38238

More Info: Julie Hill, Tel: (731) 881-7418; Email: jhill@pas.org

Web: <http://www.utm.edu/departments/percussion/pastevents.php>

ISU Steel Band and Percussion

Ensemble

When: April 17, 7:30 P.M. ET

Where: Indiana State University

More Info: <http://cms.indstate.edu/event/isu-steel-band-and-percussion-ensemble-concert-0>

Onondaga Community College Percussion Ensemble Concert

When: April 17, 2015

Where: Storer Auditorium, Onondaga Community College, 4585 West Seneca Turnpike, Syracuse, NY 13215-4585

More Info: Robert Bridge Tel: (315) 498-2208

Email: bridger@sunyocc.edu

Web: <http://myhome.sunyocc.edu/~bridger/>

Onondaga Community College Day of Percussion

When: April 18, 2015

Where: Storer Auditorium, Onondaga Community College, 4585 West Seneca Turnpike, Syracuse, NY 13215-4585

More Info: Robert Bridge Tel: (315) 498-2208

Email: bridger@sunyocc.edu

Web: <http://myhome.sunyocc.edu/~bridger/>

Oklahoma Day of Percussion

When: April 18, 2015

Where: Union High School, Tulsa, Ok. Adam Bruce and Charles Pissarra, hosts.

Featuring Guest Artists Ivan Trevino and Bret Kuhn

More Info: David Hardman, Email: dhardman@uco.edu

Web: http://stillwatercommunity-band.org/oklahomapas/okpas/OK-PAS_Home.html

Washington Day of Percussion

When: April 18, 2015

More Info: Melanie Voytovich, Email: mvoytovich@gmail.com

Web: <http://community.pas.org/washington/home/> or <https://www.facebook.com/washingtonpas>

IU-Steel Pan Ensemble

When: April 19, 2015, 3:00–4:00 P.M. ET

Where: Sweeney Hall

More Info: <http://music.indiana.edu/departments/academic/percussion/events.shtml>

BSU Percussion Ensemble (Music of Nelson, Roldan, Sousa, and Green)

When: April 20, 2015, 7:30–8:30 P.M. ET

Where: Ball State University

More Info: <http://brahamdembar.com/bsunews.htm>

Wyoming Day of Percussion

When: April 25, 2015, 8:00 A.M.–12:30 P.M. MT

Where: Cheyenne South High School, 1213 W. Allison Rd., Cheyenne, WY 82007

Percussion ensembles throughout the

state will perform for each other, and Dr. Stephen Barnhart will be giving a timpani clinic.

More Info: Brandon Schumacher, Tel: (307) 771-2410; Email: schumacherb@laramie1.org

Missouri Day of Percussion

When: April 25, 2015, 9:00 A.M.–5:45 P.M. CT

Where: Battle High School, 7575 Saint Charles Road, Columbia, MO.

This event is PERFECT for middle school, high school, college, and professional percussionists in our region. It is a combination of clinics and performances that will offer something for everyone. The FUNdamentals clinics are perfect for middle and high school students. The guest artist clinics are valuable for anyone! Not to mention the great performances. We will be hosting a percussion solo and ensemble contest for high school students. We will also have a Mass Steel Band made from performers around the state!

More Info: Kent Lineberry, Tel: (573) 424-4931; Email: kentlineberry@gmail.com

Web: <http://modop.weebly.com>

BU-Emma Huening Junior Recital

When: April 25, 2015, 5:00–7:00 P.M. ET

Where: Butler University

Georgia Day of Percussion

When: April 25, 2015

More Info: Email: mikelynych@windstream.net; Web: <http://community.pas.org/georgia/home/> or <https://www.facebook.com/PASGeorgia>

UTM Percussion Ensemble Spring Concert

When: April 26, 2015, 3:00–4:30 P.M. CT

Where: University of Tennessee at Martin, Harriet Fulton Theater, Fine Arts Building, 16 Mt. Pelia Rd., Martin, Tenn. 38238

More Info: Julie Hill, Tel: (731) 881-7418; Email: jhill@pas.org

Web: <http://www.utm.edu/departments/percussion/pastevents.php>

Washington Day of Percussion

When: April 26, 2015

More Info: Melanie Voytovich, Email: mvoytovich@gmail.com

Web: <http://community.pas.org/washington/home/> or

<https://www.facebook.com/washingtonpas>

MAY 2015

Competitive Solo and Ensemble Festival

When: May 1, 2015

Where: CSU, Fresno

The California Chapter is pleased to announce the 3rd annual Percussive Arts Society - California Chapter (PAS-CA) Competitive Festival on Friday, May 1. The Competition will be held in the Fresno State Music Building, and will be split into three divisions: Jr. high, high school, and college/university. All divisions will include the following categories: solo marimba, solo timpani, solo concert snare, drumset, and chamber percussion ensemble (3–6 players). The college/university division will also include a category for larger percussion ensembles (minimum 3 players)

More Info: <http://community.pas.org/California/competitivefestival>

Central California Day Of Percussion

When: May 2, 2015

Where: Shaghoian Concert Hall, Clovis North High School

More Info: Dr. Matthew Darling, Email: matthewd@csufresno.edu

Onondaga Community College Percussion Ensemble Concert

When: May 2, 2015

Where: St. David's Episcopal Church, 14 Jamar Dr, Fayetteville, NY 13066

More Info: Robert Bridge Tel: (315) 498-2208

Email: bridger@sunyocc.edu

Web: <http://myhome.sunyocc.edu/~bridger/>

Mallethead Series: Collier and Dean 50 Year Anniversary

When: May 22, 2015

Where: University of Washington Meany Studio Theater, Seattle, WA
Percussionist and UW professor Tom Collier and bassist Dan Dean celebrate their 50-year musical partnership with an evening of music from throughout their performance career.

\$20 General Admission

\$12 Students/Seniors

More Info: Tom Collier Email: mallets@uw.edu

Web: <http://music.washington.edu/events/2015-05-22/mallethead-series-collier-and-dean-50-year-anniversary>

University of Washington Percussion Ensemble

When: May 27, 2015

Where: University of Washington Meany Studio Theater, Seattle, WA
The UW Percussion Ensemble and the UW Steel Drum Ensemble (directed

by Shannon Dudley) present music from a variety of musical traditions.
\$15 General Admission; \$10 Students/Seniors

More Info: Tom Collier Email: mallets@uw.edu

Web: <http://music.washington.edu/events/2015-05-27/percussion-ensemble-world-percussion-bash>

JUNE 2015

Seattle Pacific University Percussion Ensemble

When: June 2, 2015

Where: Seattle Pacific University, E.E. Bach Theatre in McKinley Hall, Seattle, WA

Percussion Ensemble Concert: Directed by Dan Adams.

More info: Dan Adams Email: danadams@spu.edu

Web: <http://www.spu.edu/calendar-and-events/?view=detailEvent&eventDetailId=1365&title=Percussion%20Ensemble%20Concert>

JULY 2015

The Sixth Universal Marimba Competition & Festival

When: July 18–25, 2015

Where: Academic Hall, Sint-Truiden, Belgium

The Universal Marimba Competition Belgium, located in the heart of Europe, is acclaimed as one of the most prestigious in the world since its founding in 2001. It gathers marimbists from around the globe and fosters cross cultural understanding. The competition received from 2011 the High Patronage of Her Majesty Queen Paola, an honor for the first time presented to a marimba competition worldwide. The sixth edition celebrating the Competition's 15th anniversary

ry will be held July 17–26 and include marimba solo and marimba ensemble (duo, trio & quartet). The competition welcomes at each edition a team of world leading marimba and percussion virtuosi, presenting all generations of top performers. Its position as a leading Competition is reflected by the careers of past laureates in the international music scene. The Competition welcomed in the past over 500 candidates of all nationalities and established for

most winning laureates an endorsing contract and embarking career. There were also cash and material prizes of over 60.000 Euro, CD recordings and festival performances. It's without doubt that this groundbreaking event keeps marking internationally a brand new milestone of the marimba, providing an inspirational stage for top performers and candidates and presenting all visitors a unique music experience.

Application Deadline: June 1, 2015

More Info: <http://www.marimbacompetition.com>

SEPTEMBER 2015

13th edition of the Italy Percussion Competition for marimba, vibraphone, timpani, snare drum, drumset and composition

When: September 15–20, 2015

More Info: <http://www.italypas.it/italypercussioncompetition.html> **RS**

42nd Annual Percussion Composition Contest

To encourage and reward composers who write music for percussion instruments and to increase the number of quality compositions written for percussion.

2015 Competition Categories

Category I. Solo Timpani (4–5 drums) with CD

(Timpani sizes chosen from 32", 29", 26", 23", 20")

Category II. Percussion Ensemble (3–5 players) and Choir (SATB)

Awards

- Up to \$3500 in cash prizes available.
- Published reviews in Percussive Notes for all first place and honorable mention selections.
- Solicitation of university level performances for first place winners in each category.

Entry Deadline

April 15, 2015

Download an application

pas.org/resources/pas-opportunities/contests-competitions



PRODUCT SHOWCASE

AURALEX

HoverMat and HoverDeck

Auralex Acoustics, Inc. has introduced the HoverMat Isolation Platform and HoverDeck Isolation Riser. Used together or separately, these two products isolate a drumset or percussion setup from the floor or a hollow stage, reducing coloration from floor resonance by decoupling the drumkit, thereby resulting in a tighter, more pure sound for studio and live applications.

The HoverMat is a sturdy, slip-resistant drummers' mat that improves acoustical isolation and clarifies drum tone. It features a 4' x 6' section of Auralex's sound-deadening SheetBlok sound-barrier material, covered with charcoal gray Ozite-type, commercial-grade, road-ready carpet, and is ideal for musicians on the go, worship groups, live performance venues, or anywhere a drumkit needs additional isolation. The HoverMat can be rolled up and the included heavy-duty cinch sack makes transport a breeze.

The more substantial HoverDeck's rugged MDF laminate core and IsoPuck modular risers minimize structure-borne sound transmission and sympathetic vibrations between drums and hardware. The HoverDeck is available in two models: the HD-64Gig, designed for typical four- and five-piece drumkits, and the HD-88Concert, configured for larger drumkits and touring applications. Both configurations utilize a set of low-profile isolating boards that assemble quickly via strategically placed

hook and loop fasteners. Either model is offered with an optional rugged road case.

BIG BANG

Bass Plate and Pinch Clip

Pinch Clip and Bass Plate—two of the newest percussion accessories to hit the market in 2015—have chosen Big Bang Distribution as their exclusive, worldwide sales agents.

PinchClip replaces conventional nuts and wingnuts on many types of threaded drum hardware, including cymbal tilters and hi-hat clutches. The stainless-steel flange flexes when pinched so that the holes in its overlapping arms align, allowing the clip to be quickly applied and removed. When the finger pressure is released, the specially designed arms separate and securely grab on to any threaded device.

Bass Plate is a pedal-to-bass-drum dock that offers an advanced yet quick and easy solution for securely mounting a bass drum pedal to a bass drum. Used and endorsed by Tino Arteaga (Mice & Men), Brendan Buckley (Shakira), Gerald Heyward (Chirs Brown), Arin Ilejay (Avenged Sevenfold), Tris Imboden (Chicago), Johnny Rabb (Collective Soul) and Thomas Lang (stork), the device suspends the drum slightly off the floor and removes the pedal from the hoop for improved bass drum sound while providing lateral position adjustability and allowing variations of the beater's striking point without changing the pedal's action.

BLACK SWAMP

Limited Edition 20th Anniversary Snare Drum

Black Swamp has released a Limited Edition 20th Anniversary snare drum. The drum features a Unibody Bocote shell, an exclusive Multisonic strainer, black nickel hardware, straight hoops with claws, and the new Infiniti internal snare system. Twenty drums will be manufactured, available in three sizes: 6.5 x 14, 5.5 x 14 and 5 x 14. Each drum comes with a padded case, certificate of authenticity, and an additional plate that is hand engraved by Eric Sooy with the owner's name.



Di Sanza Triangle Trigger

Black Swamp Percussion has released the Di Sanza Triangle Trigger, designed in collaboration with BSP artist Tony Di Sanza. The trigger can be mounted to any existing cymbal stand and is adjustable both horizontally and vertically, fitting up to a 9-inch triangle. The rotating beater mount holds 1/8-, 3/16- and 1/4-inch beater diameters simultaneously. The angled orientation creates the most optimal performance position. The trigger can be used with sticks, mallets, or hands during performance situations where picking up a triangle isn't an option. Each triangle trigger includes one Black Swamp Spectrum triangle beater. Triangle not included.

The Finger Cymbal attachment, sold separately, holds one pair of finger cymbals or a single crotale. Finger cymbals not included.

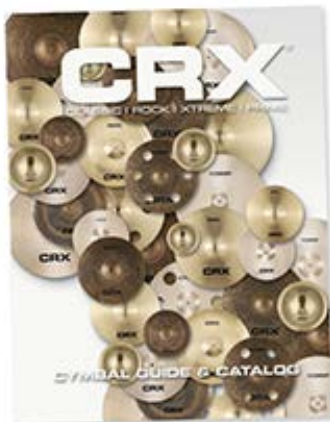
CRX

New Cymbal Brochure

The all-new 2015 CRX Cymbal Guide & Catalog features information on CRX's extensive range of Classic, Rock, and Xtreme cymbals as well as an exclusive, interactive tutorial on cymbal design, manufacture, and usage in contemporary musical situations.

In addition to images, descriptions, and specifications of the three CRX series, the new brochure includes a center spread with educational content on cymbal Anatomy, Terminology, Types, Variations, Selection, Setups and Care & Maintenance plus a bonus chapter on Miking. The guide provides basic details on each subject as well as QR codes and links to access additional information from the www.crxcymbals.com website on desktop and mobile devices.

CRX (a division of the TRX Cymbal Co.) is a high-quality yet affordable line of handcrafted B20 Bronze cymbals. CRX's range of Classic, Rock, and Xtreme Series cymbals are available in nearly 90 different models. The 2015 CRX Cymbal Guide & Cata-



log is available at authorized CRX Cymbal dealers and as a free download at www.crxcymbals.com.

Cymbal Packs to Include Free Black Widow Drum Web

The CRX division of the TRX Cymbal Co. and Pahu International have announced that CRX cymbal pre-packs will now include a free Black Widow Drum Web (at participating dealers while supplies last).



Available in a choice of Classic, Rock or Xtreme models, CRX pre-packs feature a 20" ride, 14" hi-hats and 16" and 18" crashes plus a free cymbal bag. The Black Widow Drum Web is one of the most versatile drum mats on the market. It is designed to accommodate a variety of acoustic, electronic and hybrid drumkits and can be used in virtually every drumming style and situation. The Widow's patented design utilizes Velcro to anchor the drum pedals and immobilize the drumset and a lightweight yet durable nylon cloth that folds quickly into its 12" x 15" case.

GIBALTAR

E-Series Hardware

With Gibraltar's new E-hardware, drummers now have several options for their electronic kits with four convenient drum hardware packages uniquely assembled for E-kit players.

GCS-ERK: Gibraltar's new electronic drum rack provides a clean, stylish and sturdy mounting structure with



a small footprint. It features a unique “all-chrome” design and has two horizontal mounting bars for mounting electronic drum pads, cymbal pads, cymbal pad arms and controller module.

6700E-PK: This hardware package features two compact stands that accommodate a full 5-piece e-kit and module, and sets up and tears down simply, quickly and easily. The quad platform mounts two 9.5mm ball L rods and two cymbal mounting clamps. With a small footprint, 4' x 4', the package comes complete with two Quad Platform Stands, four 9.5mm Ball L Rods, and one Module Mounting Arm.

6706-E: This double-braced short stand is great for mounting E-modules close and low for easy access near the hi-hat or other stand. This stand is made up of a 6606 snare-stand tripod base with an EA-100 360-degree grabber mount that accommodates most standard modules, as well as adjusting from 18-inches to 27-inches high.

SC-EMARM: This mounting arm has two 360-degree grabber sections with an 18-inch rod in the middle. Great for mounting the E-module off a cymbal or hi-hat stand, the fully adjustable arm has two grabber sections, one for mounting to a stand and the other that mounts the e-module.

GROVER PRO PERCUSSION

KeeGee Piccolo Snare Drum



Grover Pro Percussion Inc., announced the release of a new piccolo snare drum. The new Grover Pro KeeGee model drum is the only piccolo snare drum whose snare response extends down beyond the ability of the ear to detect. This drum also possesses a powerful “bark” when pushed to the upper dynamic limits.

The “KeeGee” moniker is taken from the very soft orchestral percussion excerpt from “Lt. Kijé Suite” by Serge Prokofief. “This is difficult passage is required material on virtually every major symphony percussion audition,” stated Grover Pro’s Founder, Neil Grover.

Measuring a slim 3 inches in depth by 14 inches in diameter, this drum provides drummers a standard playing surface allowing them to produce a wide array of timbral sonorities. The effortless execution of soft passages is facilitated by the shallow shell depth and the proximity of Grover’s Silver Performance Snare Wires to the playing surface.

LP

Cajon Hats

LP’s Cajon Hats introduce the familiar hi-hat sound in the form of a compact, portable cajon add-on.

This versatile cajon accessory allows players to more fully express themselves sonically. By simply mounting LP’s Cajon Hats to their cajon musicians gain an essential cymbal sound without the fuss of heavy cymbals and a stand.



Manufactured from premium B20 bronze, the 9-inch Cajon Hats are extremely durable. The player can explore a palette of traditional hi-hat wash by opening and closing the Cajon Hats with the easily adjusted thumbscrew. Additionally, the specially designed striker allows for stick-free playing. Cajon Hats can be quickly removed for easy transport.

New, Improved Claw

LP's redesigned and improved Claw—available on the new EZ-Mount Mic Claw, Mic Claw, Perc Claw and Splash Claw—holds even tighter to drum and hand-percussion rims, amplifiers or other studio accessories, ensuring mics and other items remain in place. Additionally, the spring-loaded jaw makes mounting and precise placement quick and easy.

The new EZ-Mount Mic Claw is manufactured from an LP exclusive, proprietary plastic blend that provides maximum strength and durability. Its spring-loaded jaw makes mounting and fine-tuning a breeze, while ensuring secure placement of mics on snares, toms, timbales, congas or other percussion instruments. This compact and ergonomic design includes a flexible gooseneck, which holds 5/8-inch diameter mic clips.

The new and improved Claw—available on the Mic Claw, Perc Claw and Splash Claw—keeps accessories from rotating freely while making placement adjustments thanks to its ratcheting design. These three models include mounting rods.

The Mic Claw is ideal for mounting large, heavy microphones on snares, toms and congas, and includes the 3/8-inch Z-Rod, which allows close or extended positioning, and the rubber-lined jaw/mount isolates the mic from vibration and crosstalk.

The Perc Claw holds most mountable percussion instruments on drum-kits, marching drums or percussion setups, and includes a specially designed 3/8-inch diameter knurled Z-Rod.

The Splash Claw is the best way to add cymbals to any setup



without adding drum hardware, and mounts cymbals up to 16-inches on any drum rim. The Splash Claw includes a Z-shape cymbal arm with felts and a heavy-duty wingnut.

PAISTE

22-inch RUDE Power Ride

This year Paiste celebrates the 35th anniversary of the RUDE series. To commemorate the anniversary Paiste collaborated with Slayer drummer Dave Lombardo to create the 22-inch RUDE Power Ride “The Reign.” It’s based on the original cymbal, which can be heard on Slayer’s *Reign In Blood* album.



This extremely heavy ride cymbal features a cutting, metallic ping, always clear even in extreme volume situations. The large bell leaves nothing to be desired in terms of aggressiveness and fullness. The raw look of the non-lathed 22” RUDE Power Ride “The Reign” is a classic and underlines the lusty, brute power of the cymbal. The groove on the bell provides a shot of extra depth.

The Rhythmatist Hi-Hat

Paiste announced the launch of the new 12-inch Signature Combo Crisp Hi-Hat “The Rhythmatist.” Stewart Copeland of the Police teamed up with Paiste Sound Development to design a dynamic hi-hat small enough for fine articulation, yet crisp enough to cut through at all volume levels. The result

is the 12” Signature Combo Crisp Hi-Hat “The Rhythmatist.” Paiste uses different alloys for the top and bottom cymbals. The CuSn20 Bronze top is responsible for warmth and fullness, while the Signature

Bronze bottom provides brilliance and precision. Played closed the hi-hat produces a rather dry, crisp sound. The chick sound is full and razor-sharp. Thus the Compo Crisp



Hi-Hat is well suited for drummers who want to emulate Stewart's subtle, nuanced style, or as a powerful auxiliary hi-hat.

10-inch 2002 Mega Bell

Paiste's new 10-inch 2002 Mega Bell adds a piercing, heavy bell sound with tremendous sustain to rock drummers' setups. Its sound character is bright, yet warm.

Played with the shoulder of the drumstick, an extremely powerful, woody attack dominates, flowing into a strong, slightly glimmering tone that fades very slowly. Like

the 2002 cymbals, the 10-inch 2002 Mega Bell is also well-suited for other styles.



22-inch 602 Medium Ride

Paiste's new 22-inch Formula 602 Medium Ride extends the assortment of Formula 602 Classic Sounds to 13 models. It shines through its perfect balance of a smooth, sparkling ping and a full, rich wash as well as a clear, yet unobtrusive bell sound.

Thanks to the new choice of Medium Rides in 20-, 22- and 24-inch models, drummers now have a finer gradation available with regard to depth, pitch and volume to individually implement their personal sound.



PSTX

Paiste announced the launch of the new PSTX, a



complete collection of extremely affordable effect cymbals. The core of the PSTX is made up of the Swiss models, cymbals that achieve a noisy, dirty, trashy sound quality by the use of specific layouts and varied sizes for the holes. Their silky surface distinguishes the cymbals visually. The aluminum Pure Bells stand out due to their distinct character and concept.

The 14-, 16- and 18-inch Swiss Thin Crashes provide exotic, warm, deep crash sounds. They are immediately responsive and fade just as quickly. Drummers who look for more aggressiveness and volume will find the 18-inch Swiss Medium Crash a perfect choice. The 10-inch Swiss Splash produces very light, airy accents. The 14-inch Swiss Flanger Crash responds just as fast. Due to its low-tension construction it features an explosive flanging and undulating sound that stands out uniquely. Both cymbals are well-suited for hand playing.

The 10-, 14- and 16-inch Swiss Hats have a dry, noisy sound that evokes the hi-hat sounds of analog drum machines. With the 14-inch Swiss Flanger Stack both cymbals are mounted with the bells facing up. Depending on how much the pair is tightened on the stand, the sustain changes from a hi-hat like dry to shattering crash effects. In the manufacture of the 9-inch and 10-inch Pure Bells Paiste uses aluminum for the first time. These bells distinguish themselves through their warm, calm and pure sound.

PSTX are made from 2002 bronze, brass and aluminum in Switzerland using modern, innovative methods.

PREMIER

The Beast

Premier, the iconic British drum brand, has launched its most revolutionary snare drum, The Beast. Deliver-



ing unrivalled power and sensitivity, The Beast is loaded with innovations that make it the most ferocious Premier snare drum ever produced. The secret behind The Beast lies within Premier's breakthrough shell technology, the Air-Flow system, a triumph of British design and technical ability from which it takes its name: British Engineered Air-Flow Shell Technology.

This Air-Flow Shell Technology runs at the heart of The Beast. Sonic Chambers circulate the air movement through the shell bringing body and depth to its tonal characteristics. The power and projection is transported via optimally placed Air Projection Vents that control the volume of air released from the shell. The end result is a snare drum that is dynamic, dominant and versatile.

The Beast is constructed from proven materials that enhance performance; the lugs are machined from solid aluminum and fitted with stainless steel True-Tune Inserts that pivot freely, delivering precision alignment and tuning; while the cast aluminum hoops further stabilize the tuning process within any range.

The Beast features a massive 50-ply (28mm) specially blended shell, formulated and hand-made in England from the finest woods recognized in drum manufacture: birch, tulip, sycamore, oak and maple.

PROTECTION RACKET

AAA Deluxe Cymbal Case



Protection Racket has announced the release of the AAA Deluxe Cymbal Vault. The new deluxe cymbal vault has been designed using Protection Racket's Triple AAA – Access All Area – All Accidents Averted drum case technology. This means the case has a super tough, impact resistant, polycarbonate frame, which is fully rigid but very lightweight, weighing in at only 4Kg/8.8lb. Internally, Protection Racket has made liberal use of the Rocket Foam and Propile fleece linings. The deluxe cymbal vault

has eight internal fleece compartments with fiberglass inserts to maintain rigidity, which fit cymbals up to 24 inches as well as hi-hat and splash cymbal pockets on the inside lid of case. These bags come complete with unbreakable zips, waterproof luggage tags, a central handle, ProGrip handles front and back for easy lifting, and a padded shoulder strap. In addition the case has an open back panel with zipped pocket for attachment to any luggage trolley.

ROLAND

V-Drums Headphones

Roland has announced the RH-300V V-Drums Headphones. Optimized specifically for use with V-Drums and other Roland percussion products, the RH-300V delivers accurate, punchy sound for personal monitoring during drum practice, recording sessions, and live performances.

Designed to support the extended frequency response and wide dynamic range of Roland's V-Drums, the RH-300V offers performance that far exceeds that of typical headphones in this application. From the powerful lows of the bass drum to the shimmering highs of cymbals, the tight, full-range sound reproduction of the RH-300V makes every playing session more satisfying and enjoyable.

The RH-300V features dynamic drivers and a closed-back, circumaural design that fits completely around the ears for excellent isolation from outside sounds. The single-sided straight cord is 2.5 meters long, providing ample length for playing comfort when connected to the headphones jack on a V-Drums sound module. The RH-300V comes in a silver and black finish with the V-Drums logo on the outside of each ear cup, and the headphones conveniently fold down into a compact size for easy storage and transport. A gold-plated 1/8-inch (3.5 mm) stereo mini plug and included 1/4-inch (6.35 mm) adapter offer support for standard headphones jacks on all types of devices.



In addition to use with V-Drums, the full-range performance of the RH-300V is a great fit with other Roland electronic percussion instruments.

RT-30 Acoustic Drum Triggers

Roland has introduced the RT-30 series of acoustic drum triggers. With improvements that include a more streamlined design, easier setup, and compatibility with the latest drum hardware, the updated RT-30 series sets a new standard for triggering electronic sources from acoustic drums.

The RT-30 series gives drummers an easy solution for using acoustic drums as triggers for a hybrid setup without incorporating additional pads. With quick, simple mounting on kick, snare, and tom drums, RT-30 triggers open up a world of sound possibilities when connected to devices such as Roland's TM-2 Trigger Module, TD-series V-Drums sound modules, and SPD-series percussion pads.

Three different models are included in the RT-30 series. The RT-30H is a single-trigger device that provides drumhead-based triggering for most standard drums. The dual-trigger RT-30HR offers independent head and rim triggering, allowing the user to play two different sounds from the same drum. This makes it ideal for use on snare. Rounding out the series is the RT-30K, which is designed for use with bass drums.

Both the RT-30H and RT-30HR are 10 mm lower in profile than the previous generation of Roland drum triggers, providing even more playing comfort. The triggers also incorporate a new quick-mount design that allows the user to easily guide the unit into the optimum position, with no fussy mechanical adjustment needed after mounting. The RT-30H and RT-30HR can be stably mounted on nearly any metal drum hoop, including the latest S-hoop and C-hoop styles.

Developed specifically for use on bass drum, the RT-30K provides fast and accurate triggering in a robust low-profile unit. The RT-30K is as simple to install as the other triggers in the RT-30 series, and features a new pro-



TECTIVE mount that prevents marring a wood bass drum hoop while still delivering tight and secure installation.

SAKAE

Japanese Cypress Stave Snares

Constructed using segments of compressed, sustainable Japanese Cypress, these 5 x 14 stave drums not only look beautiful and unique, they also produce a controlled and tight sound.

Many years ago, as the demand for housing in Japan was reaching record levels, vast forests were planted to meet construction needs. Conifer trees such as the Japanese Cypress (which does not lose its leaves with the changing seasons) were among the most popular for building materials. Today, the need for new housing has subsided. As a result, these massive forests have become overcrowded, blocking out the sunlight and endangering the fragile mountainous ecosystem. Japanese arborists have begun removing Japanese Cypress trees in an attempt to thin out the forest and make the ecosystem healthy again. As drum manufacturer, we have been receiving the blessing of nature for 90 years. It is our hope that we can return the favor by using these sustainable timbers.



TOCA

Bongo Flip-Cajon



New from Toca, the Bongo Flip-Cajon is 14 ½-inches long. Put it in your lap and play; it's great as a snare cajon or, by simply flipping it, bongo cajon. Wrap the lap strap around your body and the Bongo Flip-Cajon will remain securely fixed in place.

The Toca Bongo Flip-Cajon features fixed internal snares, which gives its snare side the traditional crisp attack of a snare cajon. The bongo side has distinctive and playful sounds from both the macho and hembra drums. It measures 14 ½-inches X 8-inches X 6 ½-inches.

TRX Consolidated Cymbal Lines



Seeking to simplify selection without limiting drummers' options, the TRX Cymbal Co. has announced a realignment and consolidation of its cymbal lines. The company is moving many of its ICON and Dark ICON series cymbals into its MDM and DRK series and adding the ICON Stacker (vented) cymbals to the SFX series.

The expanded TRX DRK cymbal series will now feature lighter weights for a deeper, darker tonal quality and come pre-drilled with holes for TRX's exclusive, removable rivets. The DRK series will also include a 23" ride—a model that TRX pioneered and which has become very popular with younger drummers.

Several models from the ICON series will now be offered in the MDM series, including a 22" Heavy Ride, 16" Hi-Hats, 18", 19" and 23" Crash-Rides, 9" and 11" Splashes and 15", 17", 19" and 21" Chinas. Finally, the 14", 16", 18" and 20" symmetrically vented ICON Stackers will retain their Brilliant finish and become part of TRX's SFX Series.

The complete TRX lineup is featured in the 2015 TRX Catalog and Price List/Availability Chart, available free at participating TRX dealers or online at www.trxcymbals.com.

YAMAHA 3300 Series Timpani



Yamaha's 3300 Series timpani integrates features from Yamaha's top-of-the-line timpani to provide world class sound in a portable and easy to operate model, including the tuning mechanism, bowl shape and design, pedal adjustment clutch (unique to Yamaha), pedal size, color and hoop design. The bowl configuration, Renaissance heads and hoops work together to create a deep, sustained tone. A new optimized spring design for the pedal adjustment clutch makes for smoother, more stable operation when playing at any pitch.

Larger casters (with new locks), easily retractable pedals and a lightweight aluminum bowl make it easier than ever to move the instrument. Adjustable leg and pedal heights contribute to stress-free overall operation. Great for schools, churches and gigging musicians, these lightweight models allow any percussionist to transport a set of four great-sounding timpani in the back of a small SUV or mini-van.

Marching Snare Mounts for Cymbals and Percussion Effects

Yamaha has announced the release of two new Marching Snare Mounts, the MSA-900 accessory mount and the MSCH-900 cymbal mount. The mounts, designed to attach on the side of modern high-tension marching

snare drums, offer more stability than those that fasten to the rim of the drum. Rim mounts sometimes cause cowbells, woodblocks and cymbals to sit at awkward angles and can damage the drum's finish, issues that the new



Yamaha mounts avoid because they affix to the high-tension tuning rods and provide a strong, durable fastener for percussion instruments.

Expanded Line of Keiko Abe Marimba Mallets



Yamaha has introduced the MKAW Series of Keiko Abe signature marimba mallets. The MKAW Series, designed with input from Abe, features Birch shafts. The MKA Series of Keiko Abe signature marimba mallets, which are still available, is constructed with Rattan shafts. The yarn-wound heads of both series consist of the same material. Birch handles are lighter in weight than Rattan, and many players prefer the material for its combination of firmness and durability.

The Keiko Abe Signature Series features nine different degrees of soft to hard mallets that make it easy for artists to select a voiced set of four for any musical situation. The hard mallets are heavy and create a full sound from the upper range of the marimba, while the bass mallets pull the fundamental resonance out of the instrument's lower range. These yarn wound mallets are ideal for solo work, along with concertos, and are available in a variety of lengths. Each mallet consists of a unique firmness and texture and comes with color-coded tape for easy identification during playing situations.

Student Percussion Set

Yamaha has announced its new SCK-350 student percussion kit, which includes everything that a student



percussionist requires to get started on the journey into percussion education.

The kit includes a 13 x 3 Maple shell snare drum and a sturdy aluminum bell marimba set in F57 to C88 range. To provide a realistic playing and educational experience, no note names are indicated on the marimba bell bars, which begin on F rather than a G to reduce confusion for beginners and increase scale options.

The package also comes with an 8-inch tunable practice drum pad, a stand with a snare basket and a stand for the bells, a music rack, mallets, and Vic Firth drumsticks, all of which fits into a stylish soft combination backpack/rolling case that is easy to take anywhere.

DTX502 Hybrid Packs

Yamaha announced the drum and percussion industry's first all-in-one acoustic/electronic hybrid drumset packs. DTX502 Hybrid Packs remove the guesswork for drummers who want to take advantage of the growing trend of combining acoustic and electronic elements into one self-contained drumkit.

The DTX502 Hybrid Pack consists of a five-piece Stage Custom Birch acoustic drumset with Yamaha 700 Series hardware, a DTX502 module, two acoustic drum triggers and two electronic drum pads: the TP70 (7-inch



single zone) and the XP80 (8 inch 3-zone). It also includes cables for the triggers along with all the clamps and mounts to affix the electronic components to the acoustic set.

Three other packs, for use by drummers who already own an acoustic drumset, include all of the electronic add-ons to take advantage of the benefits that a hybrid kit offers, including the ability to create sound layers, import user sounds and trigger drum, percussion and other sounds from their acoustic snare and kick drums. The system is expandable up to 12 pads. Free Yamaha iOS apps, including the DTX502 Touch, enhance the value of the DTX502 module and offer tools to improve drumming skills. All of the packs include a DTX502 module, two acoustic drum triggers, and one or two electronic drum pads, plus all the cables and mounting hardware in one box. The HP570 comes with one TP70 single-zone pad; the HP580 includes one XP80 3-zone DTX-PAD; the HP587 features both TP70 and XP80 pads. **RS**

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RECENT DONATIONS

The Rhythm! Discovery Center and PAS library collections have been fortunate to receive significant gifts during 2014.

Christopher Hurt donated his five-octave Marimba One 2000 Series marimba to the museum collection. The bars were recently retuned by Ron Samuels. The gift includes a six-piece case set. Nicole Riggs of Marimba One sent a storyboard on the evolution of the marimba to accompany the donation.

From Michael Kenyon, we have received an Ekwe slit drum from Mali, Africa (68 inches long x 14 inches high x 15 inches wide). Representing an African cow, the body of the drum is carved from a single piece of wood; the legs serve as the drum's base. The hand-carved head and tail have been added to the main body of the drum.

Dean Bobisud donated an ornately carved Asmat tribal drum in elongated hourglass shape with



Ekwe slit drum, donated by Michael Kenyon

a handle that runs along the length of the 29-inch drum. The head is lizard skin, secured by a wooden hoop threaded with wicker. The decorations include orange clay and a blue powder in inset portions. Two raised bands in the center of the drum attach to the handle.

From Peter Erskine we received a tubaphone glockenspiel, tubaphone chimes, a tubaphone with resonators, and a rain machine,

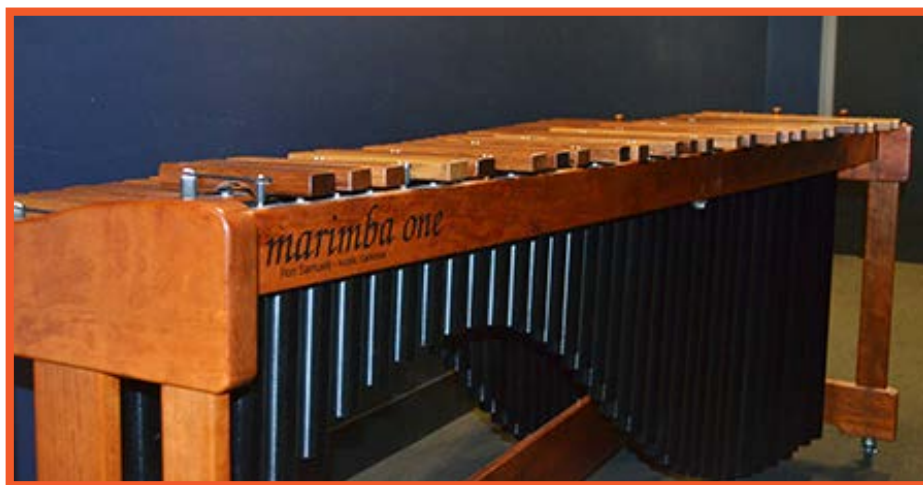
all made by Billy Dorn, painted in Dorn's traditional red and gold.

Neil Grover's most recent gift to PAS includes a Tango bass drum, marked "Gretsch," (6x24), and a Presto bass drum pedal sold by Walberg & Auge of Worcester, Mass. (both c. 1910–1915).

Stanley Leonard donated a Ludwig & Ludwig "Ludwig Jr." bass drum pedal, along with a white felt beater (3-inch diameter) and a wooden beater (1.75-inch diameter).



Asmat tribal drum, donated by Dean Bobisud



Marimba One instrument, donated by Christopher Hurt

Russ Miller presented an original prototype subkick Yamaha Model# DTXtreme 100 (4x10), plus a final production version Yamaha Russ Miller Sub-Kick, Model# SKRM100 (5x10). His gift includes a plexiglass case top and a display base with exhibit labels.

Fred Wickstrom gave the PAS museum a DrumKAT 3.5 and instruction manual, a Roland Sound Canvas, and an Alesis HR-16 drum machine. The donation also includes a HAT foot pedal, KAT MiniKick with Remo Dynamax Pedal, MIDI K.I.T.I. trigger interface and instruction manual, two footpedal triggers, plus associated cords and power adapters.

Tom Siwe donated a Balinese button gong (12.5-inch diameter), purchased in Hong Kong in the late 1970s; two Chinese gliss gongs (12.5-inch diameter), imported during the 1980s; and a metal dumbek (10-inch diameter head), engraved and nickel plated (c. 1960s).

From John Crocken we received a pair of parade drum sticks (Walking Cane model, labeled Charles J.

Soistman), made by Charles J. Soistman; a pair of parade drum sticks (Air Force model, labeled John Crocken), made by John Crocken; a pair of parade drum sticks (Rudimental model, labeled John Crocken), made by John Crocken; and a Baltimore Sun feature article on Charles J. Soistman (January 20, 1963).

David B. Smith, Jr. gave the museum a rope tension parade drum (16-inch D x 13.5-inch H), with calfskin heads, gut snares, and a chained rope strap. The manufacturer and date have not been identified. He also donated a Duplex snare drum (15.25 x 5), with wooden shell and hoops, 24 metal lugs, calfskin heads, and cord snares.

Rick Krebs donated Jerry Shirley's Ludwig canister throne. According to Shirley, this throne was used with his white Ludwig kit and his custom Ludwig kit before he sold them to Tony Machine.

Larry Lawless sent his Deagan "Professional" four-octave xylophone (C4 to C8), Model 872, (ca.1910–1932).

Mrs. Charles A. Rowe, Jr. donated a railroad steam engine sound effect, manufactured by the Ludwig Drum Company in the 1930s.

From Jerome and Lisa Deupree we have received a 7x14 Leedy Professional model snare drum (c. 1924–1925), with Presto strainer. They also sent a WFL Super Classic drumset (mid-1950s).

Ryan Lassiter donated a Leedy "Shelly Manne" hi-hat stand (late 1950s).

Sarah Spector gave the museum two balafons, purchased in Ghana (c. 2002).

Thanks to Yamaha Corporation of America and Dave Jewell, the Rhythm! Discovery Center Education Collection now includes a Yamaha Live Custom drumset, with Amber Shadow Sunburst shells, an Amber Shadow Sunburst Live Custom snare drum, a hardware pack (cymbal, hi-hat, and snare stands, plus an FP-7210A foot pedal), and drum throne.

From Sabian, Ltd. and Stacey Montgomery-Clark, the Education Collection has received a set of Sabian AAX Cymbals, including a pair of 14-inch Stage Hats, a 21-inch Stage Ride, an 18-inch V Crash, and a 16-inch Saturation Crash.

Remo, Inc. and Brock Kaericher have donated a Remo Gong Drum (96-inch diameter), originally donated in 2009 for the grand opening of R!DC and accessioned in 2014. The drumhead is tightened over a 1.5-inch round steel tube. A nylon ring attached to the inside of the metal tube allows the head to be pretuned and attached to a 2-inch deep wooden frame. The



Encased original prototype subkick Yamaha Model# Dtxtreme 100, plus a final production version Yamaha Russ Miller Sub-Kick, Model# SKRM100, donated by Russ Miller

donation includes a black, custom-made rolling stand with large casters.

Gary Astridge, on behalf of The Lotus Foundation, has donated a limited edition print to the PAS Library. Titled "The World's Most Famous Snare Drum" (unframed, 18-inch x 24-inch), the photos appearing in the print are from PAS Hall of Fame member Ringo Starr's private collection, and this is one of only six prints in the world personally autographed by Ringo. The gift includes a Certificate of Authenticity.

The PAS Library's Contemporary Composers Collection has received from John H. Beck 56 sketches and manuscripts of his compositions, in the composer's hand.



Ringo Starr poster, donated by Gary Astridge

Neil Grover donated a copy of John Baldwin's thesis, "Some Acoustical Properties of Triangles and Cymbals and Their Relation to Performance Practices," to the PAS Library.

Seth Wexler donated 33 vintage method books, dating from 1891 to 1966.

From the Ed Shaughnessy Estate we have received one copy of "Lucky Drummer" (2012).

Terry Walburn donated one copy of Gene Krupa's *Drummin' Man* on vinyl.

Stanley Hall sent 18 issues of *Talking Drums* (Volumes 1 through 5).

From Todd Ukena we received a copy of his new method book, *Almost 40 "Rudiments" for Mallets: Adapted from the Percussive Arts Society 40 International Rudiments.*

RS

Register for PASIC15



NOW for BIG savings

FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

HARRY A. BOWER SNARE DRUM

On Loan from Steven F. Kegler (*Loan 1-2004*)

Harry A. Bower had a distinguished career as a performer, author, and instrument builder. He was a member of the Boston Symphony Orchestra and performed throughout the United States as a touring theatrical performer with his wife, Ida Wiggins Bower. In addition, he authored two widely used method books for percussion: *The Imperial Method for the Drums, Timpani, Bells, etc.* (1899) and *The Harry A. Bower System for the Drum, Bells, Xylophone, and Timpani* (1911).

This uniquely designed snare drum's shell is constructed from two semicircles of wooden composite material, which are joined by two vertical seams with brads. Both the top and bottom of the shell are reinforced with 3/4-inch metal bands, each also serving as the bearing edge for a head. The shell is 7½ inches deep by 14¼ inches in diameter.

The calfskin heads are mounted on prominent flesh hoops. These hoops have a slotted construction with 12 tension rods hooked between the batter and snare heads. The tension rods are joined in the middle by a threaded tube that, when turned by a key, will simultaneously tighten or loosen both heads.

Both the snare strainer and butt plate connect to the flesh hoop, with a metal rod running the full length of the wire snares and a small wooden dowel supporting the snares on the butt-plate end. Snare tension is adjusted by either wingnuts or a knurled knob attached to the metal rod.



2015 PASIC All-Star International Percussion Ensemble Member Application

The Percussive Arts Society is pleased to announce the formation of an All-Star International Percussion Ensemble to perform at PASIC 2015 in San Antonio, TX. The ensemble will be directed by Michael Burritt, Professor of Percussion at the Eastman School of Music. 12–20 select members will have the opportunity to work and perform with Mr. Burritt on a showcase concert at PASIC.

Application Requirements:

- Applicants must be between 18–23 years of age during the time of PASIC 2015.
- Applicants must have a current PAS Membership at the VIP Level (\$55) or higher.
- Submit two (2) performance selections. The selections must have different instrumentation (e.g. one selection for marimba solo and one selection for solo percussion). Record these selections and post online (YouTube, personal website, or other). The combined length of both performances should be 5–8 min.
- Submit one (1) recommendation letter from your teacher. The letter should be sent to: PASPercussionEnsembleCommittee@gmail.com on or before April 15, 2015. This recommendation should discuss your performing abilities and confirm your current age.
- Complete the application at <http://tiny.cc/pasallstar>. You will need your PAS Membership Number and Expiration Date, as well as the links to your performance videos. Complete and submit this form on or before April 15, 2015.

