Over 5,000 percussionists and industry leaders from around the world gathered at the Indiana Convention Center, Westin Hotel and Rhythm! Discovery Center to attend the 2010 Percussive Arts Society International Convention (PASIC). A truly international event, PASIC attendees represented Asia, Australia, Europe, North America and South America. PASIC attendees experienced over 120 clinics, concerts, master classes and performances by the world’s most noted percussion artists. Events covered everything from drumset and orchestral percussion to world percussion and marching.

The International Drum and Percussion Expo experienced growth this year, noting increases in both the number of exhibiting companies and the number of booths sold compared to PASIC 2009. More than 120 drum and percussion manufacturers, retailers, publishers and related organizations were featured at the expo, making it the world's largest expo exclusively dedicated to drum and percussion exhibitors. Exhibitor packets for PASIC 2011 will be made available in February 2011.

PASIC programming highlights spanned a variety of musical genres. Wednesday’s evening concert focused on the theme of “Ecology of Percussion” and included performances by Bonnie Whiting Smith, She-e Wu, So Percussion and the Meehan/Perkins Duo. Other evening concerts during PASIC included Ten Drum Art Percussion Ensemble, the Stanton Moore Trio, and Stefon Harris and Blackout.

Legendary jazz drummer Jack DeJohnette and orchestral percussionists Walter Rosenberger and Stanley Leonard were inducted into the PAS Hall of Fame at a reception on Friday evening. They joined 100 others in the PAS Hall of Fame whose contributions have dramatically impacted the percussion world.

Rhythm! Discovery Center celebrated one year of business and welcomed more than 1,800 visitors throughout the weekend. New exhibits at Rhythm! Discovery Center included a historical look at the life and career of George Hamilton Green and Richard Cooke's restoration of Lou Harrison's “Old Granddad” American Gamelan.

PASIC 2011 will be held in Indianapolis November 9–12 at the Indiana Convention Center to celebrate the 50th Anniversary of the Percussive Arts Society. Artist applications for PASIC 2011 are being accepted online at www.pas.org through December 15, 2010.
PASIC 2010 Highlights

PERCUSSION NEWS STAFF: Rick Mattingly, Editor • Hillary Henry, Art Director

The Percussive Arts Society® (PAS®) is a music service organization promoting percussion education, research, performance and appreciation throughout the world. Percussion News is published six times a year: February, April, June, August, October and December by the Percussive Arts Society. Correspondence regarding change of address, membership, other business matters of the Society, and editorial and advertising material should be sent to: Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488, fax (317) 974-4499; e-mail: percarts@pas.org. • POSTMASTER: Send address changes to: Percussion News, 110 W. Washington Street, Suite A, Indianapolis, IN 46204. • COPYRIGHT © 2010 by the Percussive Arts Society. Reproduction of any part of this publication without permission from PAS is prohibited by law. • Printed in the USA by Johnson Press of America, Pontiac, Illinois.
Richard Cooke's restoration of Lou Harrison's "Old Granddad" American Gamelan

www.pas.org
The final round of the PASIC 2010 Orchestral Percussion Mock Audition took place Nov. 11 during PASIC.

The results were:

**Winner:** David Tarantino

**Finalists:** Jeffery Grant, Keyan Peterson, Alison Chorn and Andrew Boynton

Many thanks to coordinator Chris Deviney and judges Alan Abel, Jim Babor, Jeremy Branson, Jim Ross and John Shaw.
Finalists in the Percussive Arts Society 2010 International Drumset Competition performed at PASIC 2010 in Indianapolis, Indiana. The categories for the competition were Jazz, Brazilian/Afro-Cuban/African and R&B, Funk, Gospel. The judges for the competition were Jeff Hamilton, Stanton Moore, Matt Wilson, Ignacio Berroa, Danny Gottlieb, Horacio “El Negro” Hernandez, Russ Miller and John “J.R.” Robinson.

**Jazz Category** (14–17) Winner: Matt Young
Finalist: John Sturino

**Jazz Category** (18–22) Winner: Hayden Holbrook
Finalists: Christian Euman and Joseph Lefitz

**Brazilian/Afro-Cuban/African Category** Winners (tie):
Ryan Knudsen and Hunter Seide

**R&B, Funk, Gospel Category** (ages 14–17): John Rogers
Finalist: Danny Moore

**R&B, Funk, Gospel Category** (ages 18–22): François Laliberté
Finalist: Tomohisa Suzuki

Many thanks to contest coordinator Chris Hanning and Avedis Zildjian Company, Drum Workshop, Pearl Corporation/Adams Musical Instruments and Yamaha Corporation of America for providing equipment for the competition. Additional thanks to Modern Drummer Magazine, the official media sponsor of the PAS Drumset Competition.
2010 Percussive Arts Society Awards

Richard Cooke (right), recipient of the Outstanding PAS Service Award with PAS President Steve Houghton (left) and PAS Past President Gary Cook (center)

Matthew Groshek (right), recipient of the Outstanding PAS Supporter Award with PAS President Steve Houghton (l) and PAS Past President Gary Cook (center)

Brock Kaericher (right), recipient of the PAS President’s Industry Award with PAS President Steve Houghton (l) and PAS Past President Gary Cook (center)

Josh Gottry (right), accepting the The Outstanding PAS Chapter Award with PAS Past President Gary Cook (left)

Michael Udow (right), recipient of the Percussive Arts Society Lifetime Achievement Award in Education with PAS President Steve Houghton (left) and PAS Past President Gary Cook (center)

Stanley Leonard (left) accepting the Hall of Fame Award from PAS President Steve Houghton

Walter Rosenberger’s grandchildren, Andrew Stapleton and Ellen Hale, accepting the Hall of Fame award from PAS President Steve Houghton.
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- **Folio Cabinets** - All models of our folio cabinets now offer more options to choose from to meet your needs including adjustable shelf spacing. • Our immensely popular **Bravo® Music Stand** has a long-lasting polycarbonate desk and incorporates lighter, yet stronger materials. Now, it not only looks great but it’s also lightweight. There’s an improved hinge and desk attachment too!
On November 11 and 12, the 29th edition of the PASIC Marching Percussion Festival took place in Indianapolis, Indiana. The festival featured two competitions: an Individuals and Small Ensemble Competition that took place on Thursday evening, Nov. 11, and a Drumline Competition that took place the next day and featured three high schools in the standstill competition, the high school and college individuals winners performing in exhibition, and exhibitions by the Indiana University marching band percussion section and the Paris High School Marching Band from Paris, Texas. Prior to the awards ceremony, everyone in attendance at the Drumline Competition was able to take in an exhibition by the Old Guard Fife and Drum Corps—official ceremonial unit and escort to the President of the United States.

Every now and then mistakes are made in inputting the info for the marching festival. Where a university/college/high school is located is important. We apologize to Texas A&M Commerce and the University of North Alabama for not correctly listing their school names in the marching festival materials.

For the second year in a row the Marching Percussion Festival included an Interactive Session. Six high schools participated in the 2010 Interactive Session: Rampart High School (Colorado), Ben Davis High School (Indiana), Brunswick High School (Ohio), Hamilton Southeastern High School (Indiana), Alan C. Pope High School (Georgia) and Shortridge Magnet High School (Indiana). Groups performed and then received input from our two featured artist/educators: Tom Aungst (Percussion Arranger, Blue Stars Drum and Bugle Corps and Percussion Director for the Dartmouth City School System, Dartmouth, Massachusetts) and Michael Burritt (Professor of Percussion and head of the department at the Eastman School of Music). The goal of the event was to provide an educational environment in which the artist/educators could interact with the students in an informal manner while offering constructive input.

The Individuals Competition had 37 high school and 29 college students compete in the following categories: marching snare, multi-tenors, keyboards and, for the first time as a part of the Marching Percussion Festival, multiple-percussion. High school and college winners of each category performed in exhibition the following day at the Drumline Competition.

On Nov. 12, DCI Hall of Fame member Dennis DeLucia was master of ceremonies for the Drumline Competition, his 12th year in a row, and Al Moffat was stage manager for his 20th year in a row. Dennis did double duty, serving as the master of ceremonies for the Interactive Session and master of ceremonies for the Drumline Competition also.

Prior to this year’s Drumline Competition awards ceremony, the Old Guard Fife and Drum Corps performed in exhibition. The first half of the performance featured the fife and drum corps, and the second half featured the battery percussion only. The Old Guard Fife and Drum Corps is the only unit of its kind in the armed forces, and is part of the 3rd U.S. Infantry Regiment (The Old Guard). The Fife and Drum Corps is stationed at Fort Myer, Virginia. The musicians of this unit recall the days of the American Revolution as they perform in uniforms patterned after those worn by the musicians of Gen. George Washington’s Continental Army. Military musicians of the period wore the reverse colors of the regiments to which they were assigned. The uniforms worn by the members of the Corps are dated circa 1781, and consist of black tri-corner hats, white wigs, waistcoats, colonial coveralls and red regimental coats.

Here are the results from the Drumline Competition:

**High School Standstill**
- Paris HS (Texas): 87.1 1
- Victor J. Andrew HS (Illinois): 86.75 2
- Rampart HS (Colorado): 78.5 3

**In exhibition:**
- Paris High School Bass Ensemble, Paris, Texas

**High School Small Ensemble** (no competition)

**College Standstill** (no competition)

**In exhibition:**
- Indiana University, Bloomington, Indiana

**College Small Ensemble**
- Texas State (San Marcos, Texas): 94 1
- Indiana Weslyan University (Marion, Indiana): 87.6 2
- Murray State University (Murray, Kentucky): 76.6 3

**CAPTION AWARDS**
(provided by Remo)

**High School Standstill:**
- Best Front Ensemble: Paris High School
- Best Snare: Paris High School
- Best Tenor: Paris High School
- Best Bass Drums: Victor J. Andrew High School
- Best Cymbals: no award presented

For complete results of the 2010 Individuals Competition, visit www.pas.org/PASIC/marching/2010MarchingResults.aspx
PAS, in conjunction with the Fred Sanford Scholarship Committee, created the Fred Sanford Award to be presented to the highest-scoring ensemble in the Drumline Competition regardless of division and category. It is a traveling award that this year’s recipient can display until PASIC 2011. This year’s winner is Paris High School from Paris, Texas. Congratulations to the staff, members, parents and administration of that high school and ensemble. Awards for this year’s Drumline Competition were generously provided by Innovative Percussion, Pearl Drums/Adams Musical Instruments, Remo, and Vic Firth Inc. Thank you to those companies for supporting the marching percussion festival and to the outstanding adjudicators who gave of their time to evaluate the competing ensembles at PASIC 2010.

INDIVIDUALS COMPETITION

The Individuals Competition took place on Thursday evening, Nov. 11. Adjudicators for that competition were: college keyboards, Andy Harnsber- er and Sandi Rennick; high school keyboards, Ken Green and Bill Rice; high school and college snares, Scott Johnson and Ray Ulibarri; high school and college tenors, high school and college multiple percussion and small ensemble, Paul Buyer and Matt Savage. Also adjudicating the small ensemble competition was Paul Rennick.

We are deeply indebted to our Individuals Competition adjudicators, who took time out of their convention experience to provide for our competitors’ outstanding performance evaluations. PAS is grateful to Vic Firth Inc. for providing awards for the Individuals Competition winners. Here are the results of that competition:

**College Division**

**Snare:** Tim Perry, Indiana Wesleyan University—“Buzz,” original composition by performer.

**Tenors:** Eric Carr, Rowan University (New Jersey)—“Street Cred,” original composition by performer.

**Keyboard:** Chris Schaub, Texas A&M University Commerce—“Cameleon” by Eric Sammut

**Timpani:** no competitors

**Multiple-percussion:** Ian McClafflin, University of Central Missouri—“Cold Pressed” by Dave Holland.

**High School Division**

**Snare:** Joshua King, Lorena High School (Texas)—“The Musical Puzzle Sudoku,” original composition by the performer.

**Tenors:** Forrest Moolin, Marcus High School (Texas)

**Keyboard:** Anna Dunford, Flower Mound High School (Texas)—“Libertango” by Eric Sammut

**Timpani:** no competitors

**Multiple-percussion:** Charlotte Quaas, Lorena High School (Texas)—“Bach to Bach,” original arrangement by performer.

For complete results of the 2010 Individuals Competition, visit www.pas.org/PASIC/marching/2010MarchingResults.aspx.

PAS offers its sincere appreciation to Mike Keeton, Tony Riddle, Sean and Sara Womack, and Bradley and Heather Palmer for helping coordinate the Individuals Competition and tabulating the results for that event. Additional thanks to Mike Keeton and Tony Riddle for pulling double duty and assisting with the Drumline Competition. PAS extends its deep appreciation to the Marching Percussion Committee, members of the percussion industry, all festival volunteers, and all those without whom the Marching Percussion Festival would not have been possible.

Next year’s Marching Percussion Festival should see some exciting changes and additions, including the possibility of a marching percussion showcase concert. Visit the PAS website and read the PAS publications for updates. We encourage you to participate in the marching percussion activities and all that PASIC 2011 will offer. We’ll see you next year in Indianapolis—the 50th Anniversary of PAS.

www.pas.org
**PEOPLE AND PLACES**

**CANADA**

Nexus (Bob Becker, Bill Cahn, Russell Hartenberger and Garry Kvistad) performed Igor Stravinsky’s “Le Sacre Du Printemps” and Gustav Holst’s “The Planets” in rarely heard two-piano versions played by the piano duo 2x10 (Midori Koga and Lydia Wong). All of the percussion parts played by Nexus were taken directly from the full orchestra scores of the composers. The performance took place in the University of Toronto's Walter Hall to open the 2010-11 University Faculty Artist Series. Also joining Nexus was John Rudolph, Principal Percussionist of the Toronto Symphony.

Aldo Mazza received an award at the Montreal Drum Fest honoring him for being “a passionate man, a refined percussionist, an accomplished drummer and an educator. Everything Aldo has done, he’s done for drumming and the drum community. With this plaque we salute him and thank him.”

**NEW ZEALAND**

Colin Currie performed James MacMillan’s “Veni, Veni Emmanuel” and Jennifer Higdon’s Grammy-award winning “Concerto for Percussion” (written especially for him) with the New Zealand Symphony Orchestra (NZSO). He presented a master class and solo recital at the joint NZSO/New Zealand School of Music Day of Percussion in Wellington. He also did a family concert/recital in Auckland during the orchestra’s tour there. The Day of Percussion featured the NZSO percussion section, the NZ School of Music Gamelan Ensemble, World Music specialists Alan Otte and Bonnie Whiting Smith, and Currie.

**POLAND**

On Aug. 9, Axoum Duo (Elwira Szlazak and Gabriel Collet) premiered their program “Marimbas & Chopin” during the 65th International Chopin Piano Festival in Duszniki-Zdroj (Lower Silesia, Poland). The program consists of some of the most beautiful of Chopin’s themes in new arrangements by Collet, and was presented together with an exhibition of Chopin’s collages by Polish painter Hanna Bakula. Special thanks to Yamaha Poland for providing two marimbas. “Marimbas & Chopin” was also presented at the Celebration of the Belgian Presidency at Chojnata Palace in Wola Chojnata, next to Warsaw.

On Sept. 21, during this year’s Warsaw Autumn International Contemporary Music Festival, Elwira Szlazak performed the Polish premiere of “... Ex Machina” by Carlos Sanchez-Gutierrez for marimba, piano and orchestra with the Polish Juventus Orchestra.

**PUERTO RICO**

A world tour of percussion was held Aug. 25–27 at the 16th International Percussion Festival at the Puerto Rico Conservatory of Music. Under the artistic direction of Prof. José A. Dely, Director of the Percussion Department at PRCM, students and the general public were treated to a variety of percussion sounds ranging from Afro-Caribbean plena and bomba and Puerto Rican Latin jazz to traditional music from Africa, Brazil, Cuba, Iran, Spain and just about everything in between. The event included workshops, master classes and concerts in which students and participating artists came together in high-energy sessions.

Headlining the event were such top international artists as Ney Rosauro, Ji Hye Jung, Tom Toyama, Henry Cole, Luis Quintero, Scotty Kettner, Maracatu New York Ensemble, Shirzad Sharif, and Amores Grup de Percusión. Local artists Afrain Martinez, Manolo Rodriguez, Attempo Ensemble, Afro-Beat Collective Ensemble, Bombo drum luthier Professor Ivan Davila, Profesor Jose Ramirez a Tambores Batá Group, Profesor Raul Berrios, Ibabali Afrobeat Ensemble, Compañía Folklorica de Loiza, Marcos Peñaolza, the Jack Warren Steel Band and a special feature presentation with Rosauro, Toyama and Henry Cole with Alicea and the Puerto Rico Conservatory of Music Percussion Ensemble.

The festival was made possible in part by generous support from local and international sponsors such as Zildjian, Latin Percussion, Gobierno de España Ministerio de Cultura, DW Drums, Generalitat Valenciana, Institut Valencià de la Música, C787 Radio/TV, Sabian, Vic Firth, Yamaha, Pearl and PAS.

**USA**

Arizona

The AzPAS 24th Annual Fall Festival of Percussion took place Sept. 25 at Higley High School, hosted by Chelesy Sharp. This year’s event included performances by 30 drumlines and over 45 solos and small ensembles. Guest clinicians for the festival were Jeff Ausdemark and Dan Darrah, both instructors with the Blue Knights Drum Corps and Colleyville Heritage High School. Each clinician provided taped and written feedback for the drumline performances and presented a clinic.

**JAPAN**

Nexus (Bob Becker, Bill Cahn, Russell Hartenberger and Garry Kvistad) began its 40th season in September at the Hyogo Performing Arts Center near Osaka, Japan, with three sold-out concerts. Each concert featured Toru Takemitsu’s “From me flows what you call Time” with the Arts Center Orchestra, conducted by Yutaka Sado. Nexus was joined by Canadian percussionist Ryan Scott. The concerts commemorated the 80th anniversary of the birth of Takemitsu (1930–1996), who was a cherished friend and mentor to Nexus.

Ji Hye Jung, and Jennifer Higdon’s Grammy-award winning “Concerto for Percussion” (written especially for him) with the New Zealand Symphony Orchestra (NZSO). He presented a master class and solo recital at the joint NZSO/New Zealand School of Music Day of Percussion in Wellington. He also did a family concert/recital in Auckland during the orchestra’s tour there. The Day of Percussion featured the NZSO percussion section, the NZ School of Music Gamelan Ensemble, World Music specialists Alan Otte and Bonnie Whiting Smith, and Currie.

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IN MEMORIAM: JACK H. McKENZIE

BY TOM SIWE

Jack Harris McKenzie, a founding member of the Percussive Arts Society, passed away on November 11, 2010, which was his 80th birthday. He died peacefully in his home in Bonita Springs, Florida, surrounded by his loving family and wife of 60 years, Patricia.

McKenzie was the first percussionist to be awarded a Bachelor of Music degree at the University of Illinois, where he was a student of Paul Price. Following graduation in 1954, he joined the faculty at Arizona State University, earning a Master of Arts in Education degree, and he played with the Phoenix Symphony and Civic Opera Company. In the fall of 1956, he returned to the University of Illinois to direct its percussion program for the next 13 years. In 1971, he became Dean of the University’s College of Fine and Applied Arts, a position he held for 19 years.

McKenzie taught percussion at Illinois and at the National Music Camp in Interlochen, Michigan. Working with young drummers, he was an advocate for matched grip on snare drum. He wrote in Percussionist (VI, No. 3, 1963), “A great many of the problems in teaching beginners stem from the unnatural left hand position. Our teaching time is filled with corrections of the left hand. With the matched grip, special left hand problems are almost eliminated.” McKenzie also composed a number of solo and ensemble works and a method book for the beginning snare drummer.

A gifted conductor, McKenzie led the groundbreaking UI Percussion Ensemble that began with Paul Price. He was the first conductor of the University’s Contemporary Chamber Players that performed widely in both the U.S. and Europe. In the 1960s, he coordinated John Cage’s “Music Circus” and “HPSCHD” and also worked with PAS Hall of Fame composer Harry Partch, conducting and filming Partch’s most famous work, “US Highball.”

McKenzie was a natural leader and a great educator. From his days as president of the UI Concert Band and his chairmanship of the International Council of Fine Arts Deans to his directorship of the National Arts Education Research Center, he served with distinction and with a humility that endeared him to all. He understood the many benefits of international partnerships and established programs in Versailles, France and Shanghai, China. Recognized for these and other global initiatives in 1981, McKenzie was awarded an Honorary Doctor of Philosophy degree from the China Academy, Taiwan.

A scholarship is being established to honor Jack McKenzie. Contributions can be sent to Percussive Arts Society, 110 W. Washington St., Suite A, Indianapolis, IN 46204 for many of the over 700 students and instructors in attendance. Additional festival judges for the event were Vicente Lopez (drumline general effect) and Matt Coleman (solo and ensemble), as well as a collection of rotating critique judges providing each drumline with a 20-minute clinic immediately following their on-field performance. Special thanks to Zildjian, Brian J. Harris, Pearl, Pro-Mark and Remo for their support.

Colorado

The Aspen Music Festival and School 2010 hosted students from all around the world along with faculty artists Jonathan Haas, Dave Herbert, Doug Howard and Tom Stubbs. In addition, Zakir Hussain, Jamey Haddad and Keita Ogawa were featured on special concert events.

The Aspen Festival Percussion Ensemble, conducted by Haas presented to a sold-out audience the newest version of Igor Stravinsky’s “L’Historie du Soldat” with narration by Kurt Vonnegut, arranged by Paul Frucht with permissions from the Stravinsky estate, for eight percussionists and five actors. The music of Takemitsu was also featured this summer.

The Charles Owen Fellowship was awarded to Elliot Beck, the American Conductors Academy Fellowship was awarded to Jonathan Goldstein and the Aspen Contemporary Ensemble was staffed by percussionist Sean Conner. Other highlights included recitals by the Amphion Percussion Duo, and master classes were given throughout by faculty members along with a performance of Peter Eötvös’ “Sonata per sei,” with Haas conducting an ensemble that included Stubbs, Beck and Conner.

Indiana

American Idol Live Tour drummer Gordon Campbell and VV Brown drummer Iajhi Hampden visited Rhythm! Discovery Center while in Indianapolis.

Michigan

Percussionists Ian Ding (Detroit Symphony), Joseph Granley (University of Michigan), Jacob Nissly (Detroit Symphony), Jonathan Ovalle (University of Toledo) and Nicholas Papador (University of Windsor) recently collaborated on a film project directed by artist Matthew Barney. The percussionists participated in a seven-hour live performance and filming of Barney’s KHU (Part 2 of his film opera Ancient Evenings), which took place on Oct. 2 in various locations along the Detroit River in Detroit. The five percussionists were featured throughout the production, including scenes that required them to perform music in police boats speeding down the river. Much of the percussion music was scored used large tom-toms and bass drums in addition to many “found” scrap met-

Ney Rosauro, Prof. Jose Alicea and students from the Conservatory of Music of Puerto Rico
Percussionists Depend on Yamaha.

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Days of Percussion, the International Percussion Festival and Competition in Fermo, Italy, is in its 8th year. The competition features a jury of international percussionists who provide a diverse concept of musical considerations that help to establish a true winner with music as the basis of selection. Required music for each level is selected carefully and provides students with a learning experience as well as a music experience. When a student reaches the winner’s plateau, it is well deserved.

The instruments chosen for the competition represent percussion in its fullest capacity: marimba, vibraphone, timpani, snare drum and drumset. A composition competition is also included and is divided into various groupings: one percussionist, duo percussion and piano, one percussionist and orchestra, percussion duo to sextet, and duo to sextet containing percussion and other instruments.

A plus for the students are the various clinics, master classes and concerts given by the jury members and others. Students also get to talk to the jury members throughout the day, which provides more education for them.

Antonio Santangelo, PAS Italy Chapter President and Artistic Director, Maria Vittorio, Artistic Secretary of the Organization, and Francesca Santangelo, Artistic Organization and Public Relations with Foreign Countries, do an exceptional job of organization. Their commitment to excellence provides a smooth competition.

This edition of Giornate della Percussione was awarded a medal for its importance by Italian President Giorgio Napolitano. This year, the PAS Italy Chapter established two career awards, presented to Adams Percussion, for having contributed in recent years with its innovative evolution of percussion instruments, and to John H. Beck.

**MARIMBA**

**Jury:** Nebojsa J. Zivkovic, Kevin Bobo, Maurizio Ben Omar

**Winners:** Category A, 1. Baran, Jaro (Germany), 2. Rosa, S Tomas F. (Portugal), 3. Mecid, Elman (Turkey)

**Category B,** 1. abs. Kitamura, Airi (Japan), 3. Manolova, Irena (Bulgaria)

**Category C,** 1. abs. Omori, Kana (Japan), 2. Golinski, Tomasz (Poland), 3. Zhang Zu, Jing (China)

**VIBRAPHONE**

**Jury:** Ruud Wiener, Anders Astrand, Marco Pacassoni


**Category B,** 1. Costa, Giuseppe (Italy), 2. Cardinho, Eduardo (Portugal), 2. Pater, Marcin (Poland)

**Category C,** 1. Rémi, Schwartz (France), 2. Wang, Ssu-Yun (Taiwan)

**TIMPANI**

**Jury:** John Beck, Frederic Macarez, Luigi Morleo

**Winners:** Category A, 3. Rosa, S Tomas (Portugal)

**Category B,** 2. Parolini, Paolo (Italy), 2. Böh, Lukas (Germany)


**SNARE DRUM**

**Jury:** Mike Quinn, Peter Vulphorst, Norbert Rabanser

**Winners:** Category A, 1. Mecid, Elman (Turkey), 1. Noisette, Cyprien (France), 2. Matos, Dennis (Hungary), 3. Bove, Antonio (Italy)

**Category B,** 1. abs. Palla, Dominik (Italy), 1. Moser, Gregor (Holand), 3. Banegas, Brian (USA)

**Category C,** 1. Litzler, Claire (France), 1. Houben, Etienne (Holand), 1. Pelpelasis, Alexander (Greece)

**COMPOSITION**

**Jury:** John Beck, Sergio Bellotti, Marco Volpe, Alfredo Romeo, Marco Pacassoni

**Winners:** Category A, 1. abs. Tiralongo, Salvatore, 1. Ruffato, Andrea, 2. Chiarella, Giuseppe (Italy), 2. Vultaggio, Vito (Italy), 3. Fusaro, Erika (Italy), 3. Cossu, Emanuele (Italy)


**Category C,** 1. Hernandez, B. Alberto (Cuba), 3. Vittori, Martino (Italy)

Percussionists on the film set of Matthew Barney’s KHU (L–R): Jake Nissly, Ian Ding, Nicholas Papolour, Joseph Gramley and Jonathan Ovalle

als, which helped set the stage for the mostly industrial sound score. The percussionists also participated in numerous recording sessions of soundtrack music that featured group improvisations in collaboration with Barney’s musical director and long-time collaborator, composer Jonathan Bepler.

Pasic 2010 Texas PAS Scholarship Winners

Four Texas high school and college student percussionists attended the Percussive Arts Society International Convention in Indianapolis, Indiana, with the help of scholarship funds from the Texas Chapter of PAS and donations from some very generous companies specializing in percussion products. Evans Drumheads, Lone Star Percussion, Row-loff Productions, and the friends and family of Victor C. Gonzalez have each given $500 to help defray costs of transportation, housing and meals for the convention. International PAS then waives the fee for registration, the Hall of Fame celebration, a PASIC T-shirt, and one year’s membership to PAS for a total package worth $200.

Evans Drumheads Scholarship
David Degge
Abilene Christian
University

Lone Star Percussion Scholarship
Byron Wilkes
Trinity High School

Row-loff Productions Scholarship
Andrew Morreira
Marcus High School

Friends and Family of Victor C. Gonzalez Scholarship
Ben Christensen
University of North Texas

The Texas Chapter of PAS is proud of these scholarship winners and grateful to our scholarship donors who make this award possible.
The 31st Annual Leigh Howard Stevens Summer Marimba Seminar brought 19 eager marimbists to Ocean Grove, New Jersey for three weeks. From June 1–22, 18 rising sophomores through grad students and one college educator were treated to over 100 hours of instruction from Stevens and guest artists Nora Stevens, Eric Sammut, Gordon Stout, Pius Cheung, Greg Zuber, Dave Samuels and Michael Burritt. These musicians gave master classes and concerts over the course of the seminar, augmenting the three-hour morning classes with Leigh, offering varied perspective, musical insight, and some incredible performances.

Class with Leigh involved three hours thoroughly analyzing grip, stroke, and their synthesis to create a method of movement that works with the human body and the natural laws of physics to produce a great sound and feel at the instrument. Classes also covered plenty of “shop-talk” about various facets of marimba construction and design. Seminar students participated in a “blind” resonator test to hear differences between different shapes, as well as a “blind” mallet test. Many musical topics were covered as well, ranging from simple phrasing suggestions to proper Baroque style.

Master classes with the guest artists were also wonderful opportunities. Sammut gave an in-depth discussion into his technical approach to the instrument as well as his approach to improvisation and arranging. Cheung made interesting connections between the practice of Tai Chi and marimba playing. Samuels led an in-depth discussion about the art of proper practice.

Evening concerts by guest artists were held in two beautiful churches in Ocean Grove. The spaces provide wonderful acoustics and the atmosphere made for some memorable experiences: Sammut’s three encores, Burritt’s tenacious performance of “Khan Variations,” and Stout’s rendition of “Northern Lights.” Leigh rounded out the concert series with his own concert featuring many of the works that he commissioned, championed and established as standard repertoire. The students ended the seminar with a concert of their own, featuring works by Druckman, Sammut, Sejourne, Bach, Aldridge and Stout.

Leigh Howard Stevens Summer Marimba Seminar students with Leigh and Nora Stevens in the center

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PERCUSSION AT RUTGERS, MASON GROSS SCHOOL OF THE ARTS

**FACULTY**

**ALAN ABEL** — Percussion - Philadelphia Orchestra, Rochester Philharmonic Orchestra, U.S. Air Force Band, Oklahoma City Symphony; the PAS Board of Directors, was inducted into the PAS Hall of Fame in 1998, and is presently Chair of the PAS Symphonic Committee. Compiled two books on orchestral studies for timpani and percussion for G. Schirmer, Inc. and has designed and produced symphonic triangles and bass drum stands that are used throughout the world.

**VICTOR LEWIS** — Jazz Drums - Performed with Joe Farrell, Dexter Gordon, and Hubert Laws and started long-time associations with Woody Shaw, Carla Bley, David Sanborn, Kenny Barron, Bobby Watson, and Stan Getz.

**MARKUS RHOTEN** — Percussion - National Opera Mannheim, Principal timpanist of the New York Philharmonic, Berlin Symphony Orchestra, Bayerische Rundfunk Symphony Orchestra; Zurich Opera Orchestra; North German Radio Philharmonic; Lower Saxony State Opera Orchestra; and Munich Philharmonic Orchestra.


www.masongross.rutgers.edu
Mississippi
Dr. Andy Bliss gave a clinic and master class at Mississippi State University on Sept. 28. Bliss gave a lecture on the development of solo percussion repertoire and critiqued performances of Joseph Schwantner’s “Velocities” (performed by student Sawyer Cooper) and Gordon Stout’s “Astral Dance” (performed by student Andrew Barnes). Support for this event was received from Yamaha, Evans, Black Swamp and Innovative Percussion.

Missouri
On Sept. 24, steel drum artist Tom Berich, founder of PanUSA, gave a master class/clinic on the history and performance/playing technique on tamboo bamboo and steel drums to a group of percussion and music education students at Southeast Missouri State University, which recently acquired its first full steel band. The event was hosted by Southeast Missouri State University music professor and director of percussion Dr. Shane Mizicko.

Nevada
Benjamin Toth, Professor of Percussion at The Hartt School, University of Hartford, presented frame drum classes and rhythmic independence clinics at the Las Vegas Academy of the Performing Arts (Pat Bowen, host); the University of Nevada, Las Vegas (Tim Jones, host); and the College of Southern Nevada (Bob Bonora, host).

New Jersey
On Sept. 10, Prof. James Musto at Kean University in Union presented Joe Tompkins in a master class on Joe’s book, Nine French-American Rudimental Solos. The class provided insights into the book and a great overview of rudimental snare drum history. A discussion followed comparing some of the masters of the style and the future of the art of rudimental drumming.

New York
Vibraphonist Gary Burton recently presented a master class at New York University to a room packed full of eager classical and jazz instrumentalists. Burton discussed a
broad range of topics and was joined by guitar virtuoso Julian Lage.

In addition, the NYU Program in Percussion recently invited Alessandra Belloni to present a series of master classes to NYU Steinhardt percussionists and composers. Belloni addressed a variety of topics including Italian tambourine technique, folk song and dance.

The Amphion Duo, featuring percussionists Sean Conners and Peter Zlotnick, presented a performance in the NYU Percussion Penthouse to kick off the semester. Works performed included Conners’ “No Parking Anytime,” Steve Reich’s “Pieces of Wood,” Scott Lindroth’s “Small Change” and the group’s arrangements of Radiohead’s “Everything in it’s Right Place” and Regina Spektor’s “Fidelity.”

Also in the fall semester, percussionist and mallet virtuoso Sean Statser joined the NYU Steinhardt faculty, teaching alongside ongoing faculty members Simon Boyar, James Saporito, and Jonathan Haas.

The New York University Percussion Ensemble, under the direction of Haas, took the stage of NYU’s Loewe Theatre in October to present the world premiere of 12 new works for percussion ensemble. This performance was part of an ongoing collaboration between the NYU Percussion Ensemble and NYU Program in Composition.

On Dec. 4, the NYU Percussion Ensemble will conclude the semester by performing several masterworks for voice and percussion ensemble. The evening will include Albert Ginastera’s “Canta para América Mágica” and Pierre Boulez’s “Improvisations sur mallarmé I and II,” both of which will feature soprano Amanda Gregory.

The Long Island Percussion Workshop, under the direction of Montgomery Hatch, recently presented a master class by Wilson Torres, percussionist with the Broadway musical In the Heights. The event took place on Oct. 1 and was hosted by Hofstra University on Long Island. Torres discussed similarities between Latin and classical percussion techniques and worked with students in a workshop setting. This is the eighth class presented by the LIPW since its formation in 2008.

The Binghamton HS Steel Drum Band and Percussion Ensemble, under the direction of Joel Smales, performed for the NYS School Boards Association Annual Convention on Oct. 21 in New York City. They opened the keynote speech given by former Gov. Jeb Bush. A crowd of over 1,000 enthusiastically listened and cheered the BHS musicians as they presented a historical retrospective on percussion. The BHS Steel Band and Percussion Ensemble was the only school music group invited for the event.

So Percussion has been appointed as faculty at The Bard College Conservatory of Music. The members of So Percussion—Eric Beach, Josh Quillen, Adam Sliwinski and Jason Treuting—will serve as co-directors of the conservatory’s new percussion program, which will admit its first students in August 2011. In their position at Bard, the members of So Percussion will work closely with the John Cage Trust, which is in part an archive of Cage’s works housed at the College.

North Carolina

Bill Cahn, a founding member of Nexus and Associate Professor of Percussion at the Eastman School of Music, gave a guest artist residency in October at the invitation of Dr. Tracy Wiggins, University of North Carolina at Pembroke coordinator of percussion and assistant marching band director. Activities during the residency included a performance by Bill of his composition “Kebjar-Bali” with the UNCP Wind Ensemble; a world music workshop titled “An Introduction to West African Drumming”; a “Creative Music Making” workshop open to all instrumentalists; a “Story of Percussion In the Orchestra” lecture for percussionists; private lessons in percussion for UNCP percussionists; and a recital performance by Bill of his composition “Night Ride” with the UNCP Percussion Ensemble. The program included two more of Bill’s compositions, “Time Traveler” and “Rosewood Dreaming,” and a freeform improvisation performed by the UNCP Percussion Ensemble.
The Overdekte Brug Percussie Trio made its debut on Oct. 11 at Brossman Commons Event Space on the campus of Elizabethtown College. The ensemble combines the talents of James Armstrong (Elizabethtown College), Dr. Daniel Heslink (Millersville University) and Stephen Goss (Ephrata School District). The program included “Drawings Set No. 4” by Sydney Hodkinson, “Amores” by John Cage, “Matandaro” by Armstrong, traditional Brazilian chorinho music and an original work by the ensemble. Each member was also featured as soloist in his respective areas of expertise. The ensemble will be presenting educational concerts at area schools and universities over the next several months and will be appearing at the Pennsylvania PAS Day of Percussion in March 2011.

Sam Ruttenberg presented a drumset clinic at the Pennsylvania Music Educators Association at Montgomery County College on Nov. 2. The sponsors were Vic Firth, Sabian, Remo and Taye.

Tennessee

John Tafoya presented a master class on Oct. 12 at the University of Tennessee at Martin (Julie Hill, host). The two-hour workshop demonstrated a variety of techniques for the advanced orchestral percussionist. UT Martin students performed solos and excerpts for Tafoya and received instant feedback in front of the audience. The event was supported by Zildjian, Remo, Yamaha and the UTM Percussion Society.

Jerry Tachoir gave a clinic on improvisation for vibraphone at the University of Tennessee at Martin on Sept. 21, and he and Marlene...
Tachoir performed music from their latest CD. The event was hosted by Julie Hill and the UT Martin Percussion Studio. The next day, Tachoir gave a jazz mallet clinic at University of Memphis, hosted by Frank Shaffer and sponsored by Ludwig/Musser, Innovative Percussion and Avita Jazz Records.

Paul Rennick was in residence at the University of Tennessee at Martin Oct. 1–2. Rennick presented a clinic to the UTM Percussion Studio (hosted by Julie Hill) and then gave a hands-on marching percussion master class to the public with the UTM Drum Line serving as the demonstration group (Andy Bliss, coordinator). The event was sponsored by Innovative Percussion, Zildjian and Remo.

Lalo Davila was in residency at Lee University Aug. 29–30. The event was hosted by Dr. Andy Harnsberger and Brandon Wood and sponsored by the Lee University Fine Arts Committee. During his visit, Lalo presented clinics on Brazilian and Afro-Cuban percussion, and taught group lessons to Lee University percussion majors. In attendance were local high school students, educators from the surrounding communities, and music students at Lee University. The event was co-sponsored by Pearl, Zildjian, Innovative Percussion and Evans.

On Aug. 28, the University of Tennessee at Martin percussion studio hosted the 6th Annual Drum Line Tune Up Day. James Campbell, Director of Percussion Studies at the University of Kentucky, was the guest clinician. UT Martin hosted eight regional high school marching percussion sections made up of over 300 students/directors. The event was hosted by Dr. Julie Hill. The UT Martin marching percussion section (Dr. Andy Bliss, coordinator) assisted with hands-on teaching and performing.

Dr. Andy Harnsberger (Lee University) presented a workshop for students at Austin Peay Community School for the Arts and Austin Peay State University on Oct. 26. The event was organized and hosted by Carlos Johnson, percussion instructor at the community school. The event was co-sponsored by Pearl/Adams, Innovative Percussion and Evans.

Texas

On Sept. 18, a Texas PAS Regional Day of Percussion was held at Sam Houston State University in Huntsville, hosted by John Lane. The day featured clinics and master classes by Ed Smith, Allen Otte, I-Jen Fang, John Lane and Ray Ulbarri with the Klein Oak High School Drumline under the direction of Eric Ridenour.

John Tafoya’s master class at the University of Tennessee at Martin.


John Tafoya’s master class at the University of Tennessee at Martin.
5A DUAL-TONE
5A wood tip with a durable synthetic felt mallet head attached to the butt end. L = 16 3/4", Dia. = .565"; #5ADT

5B "CHOP-OUT" PRACTICE STICK
Rubber tip with an elongated taper to simulate the balance of the 5B. L = 16 1/4", Dia. = .595"; #5BCO

PETER ERSKINE "BIG BAND" SIGNATURE STICK
Combines the shaft dimensions of a 5A and 5B with a long taper for effortless rebound. L = 16", Dia. = .585"; #5PE3

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Special "half acorn" wood tip for incredible cymbal clarity. Logo at the nodal point for perfect cross-stick tone, every time! L = 16", Dia. = .535"; #SMIL

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PERCUSSIVE ARTS SOCIETY HALL OF FAME NOMINATIONS

The Percussive Arts Society Hall of Fame was established in 1972 and recognizes the contributions of the most highly regarded professional leaders in percussion performance, education, research, scholarship, administration, composition and the industry. Nominees must have demonstrated the highest ideals and professional integrity to their profession. They must have brought about significant events, substantive improvements in the world of percussion, or contributed to the betterment of the profession through exemplary services or acts.

A nominee must have a record of sustained (though not necessarily continuous) contributions to the field and be supportive of the philosophy and objectives of the Percussive Arts Society. Posthumous nominees may be included.

Those who submit nominations must provide the following biographical data: date of birth; current address of the nominee or, if deceased, name and address of a surviving family member; a brief description of the nominee’s achievement(s) which qualify the nominee for entry to the PAS Hall of Fame; and a curriculum vitae or career history or the candidate will not be considered.

The Hall of Fame Nominating Committee consists of the Past Presidents with the Immediate Past President serving as chair. The function of the Nominating Committee shall be to evaluate the nominees in accordance with the Criteria for Selection and forward a slate of only the most deserving candidates to the Board of Directors for final selection.

Final selection of the inductees will be made by the Board of Directors based on the documentation provided by the nominator and in accordance with the Criteria for Election. Candidates receiving a majority of votes will be inducted into the Hall of Fame. Those elected, living or deceased, are honored at the annual PASIC Hall of Fame Celebration.

Nominations will be accepted from any PAS member. Nominees need not be PAS members. Names of those nominated will be given consideration for 3 years from the date of their last letter of nomination.

Nominations must include the name and address of the nominator and be sent to the Executive Director, Hall of Fame, 110 W. Washington Street, Suite A, Indianapolis, IN 46204. The deadline for nominations is February 1 of each year. The complete list of current Hall of Fame members appears on the PAS Web site www.pas.org.

CRITERIA FOR ELECTION TO THE PAS HALL OF FAME

All nominees will be judged according to the following criteria:

- Contribution: Has the nominee made an outstanding contribution to the advancement of percussion?
- Eminence: Have achievements in performance, education, research, scholarship, administration, composition or the industry distinguished the nominee from his or her contemporaries?
- Influence: Has the nominee’s influence been of major significance to the profession even though contributions may have been confined largely to a single area of interest.
- Permanence: Is it probable that the nominee’s accomplishments will continue to be valued by percussion professionals of the future?

NOMINATIONS DEADLINE: FEBRUARY 1, 2011

Nominations should be sent to: Executive Director, Hall of Fame, PAS, 110 W. Washington Street, Suite A, Indianapolis, IN 46204

UNIVERSAL MARIMBA COMPETITION & FESTIVAL 2011

marimba solo & chamber music, 21-31 July 2011 - city Sint-Truiden

Ludwig Albert (BE) (organizer)
Walter Boeken (BE)
Aumon doré (FR-FR)
Mark Ford (US)
David Frémaux (BE)
Ikehi Murae (JP)
Igor Lobeln (HR)
Chin Feng Lin (TH)
Les Ouderts (BE)
Stefaan Ottebreux (BE)
Miguel Pastor (MX)
Maestro Beristavic (HR)
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Marmo Ensemble (MI)
Duo B. Friedman & C. Waelger (BE)
Laureuses 2007

Applications deadline April 1st, 2011
www.marimacompetition.com

Under the patronage of Her Majesty the Queen
Wisconsin

Geary Larrick’s article “Supplemental Marimba Literature” appears in the Fall 2010 issue of the National Association of College Wind and Percussion Instructors (NACWPI) Journal.

ON THE ROAD

Matthew Coley performed solo and with the SISU Percussion Group (Bri Leahy, Chris Hermsen, Lee Plummer, Wade Gibson) throughout the Midwest during the fall for the release of his debut CD, Circularity. He also gave a master class at the University of Nebraska-Omaha; performed Arthur Krieger’s “Rainsticks” at Iowa State University; gave master classes at Pleasant Valley High School in Bettendorf, Iowa; performed as director and cimbalom soloist with the Iowa State University Percussion Ensemble; performed Mackey’s “Concerto for Percussion and Orchestra” with the McHenry County Youth Orchestra in Crystal Lake, Illinois, and performed solo premieres and chamber music of Dolores White at the Blackstone Library of Hyde Park in Chicago. This month he will play marimba and dulcimer at Ties Music Room in Northwood, Iowa.
BLUE MAN GROUP
Invent an Instrument

Blue Man Group has announced the launch of its Invent an Instrument National Program in partnership with education leader Scholastic. A unique combination of education, entertainment and environmentalism, the Invent an Instrument National Program is a creative contest that fuses music, arts and innovation with math and science, inviting students in grades 5–9 to build instruments out of existing objects.

Blue Man Group is famed for its unique, homemade instruments, and in the Invent an Instrument National Program, students nationwide will compete to build a new instrument for use in a performance by Blue Man Group. The contest winner, selected by a panel of celebrity judges, will be flown to New York City, meet the Blue Man Group founders, and see the Blue Man Group show at the Astor Place Theater. A $5,000 scholarship prize will go to both the winning student and the winning student’s school. Finally, Blue Man Group will create an original composition using the winner’s instrument.

Blue Man Group carefully selected the celebrity judges for Invent an Instrument, focusing on music industry luminaries who have shown that they are willing to look at music in creative, innovative and adventurous ways. The celebrity judges for Blue Man Group’s Invent an Instrument National Contest are: Grammy-award winner, actor and founder of the Ludacris Foundation Chris “Ludacris” Bridges; record producer, musician, actor, VJ and activist Stevie Van Zandt; pop music and video game music producer/distributor Nile Rodgers; multiple Grammy-award winner, legendary jazz guitarist and composer Pat Metheny; and President and CEO of the Rock and Roll Hall of Fame Foundation Joel Peresman.

An ongoing multimedia event that fuses learning and entertainment in a wholly unique, effective and engaging way, the Invent an Instrument National Program is designed to inspire and reward creativity while supporting education initiatives. Providing incentives built around current academic standards, the contest offers new, fun and interesting means for teachers to build on and support their required music, art and science curriculums. The program also supports a “green” initiative by utilizing existing/found materials (e.g., PVC pipe, plastic bottles, glass jars, copper piping, old car bumpers, old cell phones, etc.) that can be recycled and reborn as musical instruments.

Blue Man Group is seeking instrument submissions from music students in grades 5–9 that apply these values, as well as demonstrate creativity, originality, musicality, and visual appeal. Complete submission guidelines can be found at www.blueman.com/instrument.

COE PERCUSSION
Relocation

After ten years’ residency in Tallahassee, Florida, Coe Percussion has packed up shop and moved from the area’s premier arts community, Railroad Square Art Park, to a larger and more efficient facility nearby. The new location boasts complete climate-control in the workshop and wood storage areas, as well as improved workspaces and an office area equipped to handle higher volumes of order processing and packing. Owner and master craftsman Matthew Coe continues to offer custom instrument design and construction, as well as custom fabrication for existing instruments and retuning services for all makes and models of keyboard percussion.

GON BOPS
Ryan Appointed International Sales Manager

Gon Bops Inc. has announced the appointment of Terry Ryan as International Sales Manager.
Sales Manager. Terry will oversee all of the company’s sales efforts outside of the U.S., including Canada, Europe and South America. Terry is currently Manager of Sales and Artists Relations Canada for Sabian Ltd., and will continue in this role.

Ryan, who studied music at Memorial University in St. John’s, Newfoundland and toured Canada with various recording acts before settling into retail, is a multi-instrumentalist with ten years of retail management experience. His background extends to sales, marketing, merchandising, purchasing and inventory control, customer services, and human resources. Terry joined Sabian Ltd. in 2003 and quickly moved into his current role as Manager of Sales and Artists Relations Canada.

Gon Bops manufactures an extensive line of percussion products and accessories, including congas, bongos, timbales, cajons and bells. Sabian announced the purchase of the inventory, intellectual property, patents and manufacturing equipment of Gon Bops in early 2010.

YAMAHA
Haler Appointed Manager of Sales for Acoustic Drums

Yamaha Corporation of America announced that Jim Haler has been appointed to the newly created position of Acoustic Drum Manager in the Sales Department. In his new position, Haler is the go-to specialist for independent outlets, Five Star drum shops and full-line dealers with full-service drum departments.

Haler, who hails from Kansas City, Missouri, has been with Yamaha for over seven years, most recently as Product Manager, Yamaha Drums. He has worked with the drum marketing department, assisting with product development and doing product and sales training for drums and tech support at festivals and for artists.

Prior to his work with Yamaha, he served as Regional Division Manager, Drums and Percussion, for Guitar Center. An accomplished drummer for over 40 years, he began professionally at age 14 and has extensive experience as a performer, teacher, drum builder and consultant.

Drum Groove Played by a Car

A 30-second Lexus commercial, “Music Track,” is airing nationally and features a 2011 Lexus IS playing a rock-and-roll drum groove on a series of Yamaha Rock Tour drums. Yamaha provided 20 Rock Tour drumset components and over 100 pieces of hardware, setting up hi-hats, snares, toms, and bass drums. Drum tech Tod Burr mapped out a drum chart for the car to play, and precision driver Eddie Braun pulled off the feat in a large hanger in Long Beach, Calif.

The concept of “Music Track” called for the car to roll over a series of custom-designed, pressure-activated pedals that triggered drumsticks and bass drum pedals to strike the instruments. Dr. Curtis Bennett, chair of the math department at Loyola Marymount University, helped arrange the pedals at precise intervals, placed according to a mathematical formula that created a 155 beats-per-minute groove attuned to fractions of a second. Braun’s challenge was to drive at the precise speed, passing close enough to the drums and stands to trigger the pedals without knocking anything over.

Drumset Summits

Yamaha Drums held three one-day summits for its drumset artists to help deepen their understanding about the company and its drums. Well-attended sessions were held in Nashville, New York City and Los Angeles, where Yamaha drum artists enjoyed multi-media presentations and were encouraged to ask questions and provide input in open-forum discussions.

News items for the “People and Places,” “Industry News” and “On the Road” sections of Percussion News must be received at the PAS office within three months of the date of the event. Please send materials to PAS:
110 W. Washington Street, Suite A, Indianapolis, IN 46204. Fax: (317) 974-4499 E-mail: publications@pas.org

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$2,000 scholarship awarded to a full-time student percussionist enrolled in an accredited college or university school of music.

**PAS/Hudson Music Drumset Scholarship**
$1,000 scholarship awarded to a full-time student registered in an accredited college or university school of music during the academic year.

**PAS/Remo, Inc. Fred Hoey Memorial Scholarship**
$1,000 scholarship awarded to an incoming college freshman percussionist enrolled in the School of Music at an accredited college or university.

**PAS/Sabian, Ltd. Larrie Londin Memorial Scholarship**
Created to support promising young drummers with their drumset studies, a total of $3,000 is awarded annually.

**PAS/Yamaha Terry Gibbs Vibraphone Scholarship**
$1,000 scholarship awarded to a full-time student registered in an accredited college or university school of music for the following academic year.

**PAS/Meredith Music Publications Percussive Arts Society International Convention (PASIC) Grant for a Non-Percussionist Band Director**
Provides financial assistance up to $1,000 to a band director to attend PASIC in order to further the band director’s knowledge of percussion instruments and their use in school ensembles.

Apply by March 15, 2011
www.pas.org
Before you see your students’ potential, you have to hear it.
GRADUATE
ARIZONA
THE UNIVERSITY OF ARIZONA
The University of Arizona has graduate awards and scholarships available for the 2011–2012 academic year. Graduate awards (MM and DMA) include named scholarships and Graduate Teaching Assistantship positions that offer tuition waivers, health insurance, and a generous stipend. We anticipate a Graduate Teaching Assistantship opening for the 2011–2012 academic year with responsibilities of applied lesson instruction during the Fall semester and teaching the Percussion Methods course during the Spring semester; or responsibilities of applied lesson instruction and leading the outstanding UA Steel Bands program, depending on the skills and experiences of the candidates. Visit http://uapercussion.org for more information about the percussion program at UA; and http://web.cfa.arizona.edu/music/ for more information about the School of Music at the University of Arizona.
Contact: Dr. Norman Weinberg, Director of Percussion Studies, Tel: (520) 626-7055; E-mail: nweinber@u.arizona.edu

ILLINOIS
SOUTHERN ILLINOIS UNIVERSITY CARBONDALE
Graduate Assistantships and Teaching Assistantships available for 2011–12. Assistantships include a full tuition waiver and a stipend of $11,592 (20 hrs.) or $5,796 (10 hrs.).
Contact: Mr. Ron Coulter, Percussion, Southern Illinois University Carbondale School of Music, MC 4302, Carbondale, IL 62901; Tel: (618) 453-2823; E-mail: coulter@siu.edu

MICHIGAN
WESTERN MICHIGAN UNIVERSITY
Contact: Judy Moonert, Tel: (269) 387-4687; E-mail: judy.moonert@wmich.edu

NEW MEXICO
UNIVERSITY OF NEW MEXICO
Graduate Teaching Assistantship available. A concert percussion teaching assistantship is available for the Fall 2010 semester. Information about the assistantship can be found at music.unm.edu or on Facebook at University of New Mexico Percussion Studio.
Contact: Scott Ney, Tel: (505) 277-2324; E-mail: LSNEY@unm.edu

TEXAS
SAM HOUSTON STATE UNIVERSITY SCHOOL OF MUSIC
Graduate Assistantship in Percussion available. The School of Music at Sam Houston State University is pleased to announce the opportunity for a Graduate Assistantship in Percussion beginning Fall 2011. Duties include instructing/assisting the Bearkat Marching Band Drumline, percussion methods classes, and equipment logistics/maintenance. The Assistantship includes an out of state tuition waiver, a stipend of $9,800, and the possibility of a scholarship of up to $2,000 for qualified applicants. Information concerning auditions for the School of Music may be found online at www.shsu.edu/music and www.shsu.edu/~percussion.
Contact: Dr. John Lane, Assistant Professor of Percussion, Sam Houston State University; Tel: (936) 294-3593; Email: jwl002@shsu.edu

UNDERGRADUATE
ARIZONA
THE UNIVERSITY OF ARIZONA
The University of Arizona has undergraduate awards and scholarships available for the 2011–2012 academic year. Undergraduate awards can be offered up to full in-state and full out-of-state tuition. Visit http://uapercussion.org for more information about the percussion program at UA and information about the audition requirements; and http://web.cfa.arizona.edu/music/ for more information about the School of Music at the University of Arizona.
Contact: Dr. Norman Weinberg, Director of Percussion Studies, Tel: (520) 626-7055; E-mail: nweinber@u.arizona.edu

NEW MEXICO
UNIVERSITY OF NEW MEXICO
Music scholarships are available to talented young students. Official audition dates are Monday, February 21 and Saturday, February 26.
Contact: Scott Ney, Tel: (505) 277-2324; E-mail: LSNEY@unm.edu; Web: music.unm.edu. To set up an audition time contact Susan Brake, Tel: (505) 277-8998; E-mail: sbrake@unm.edu

UNIVERSITY OF NEW MEXICO
New Mexico Resident and Non-Resident Scholarships are available to all eligible students. Visit the UNM scholarship website at http://scholarship.unm.edu/scholarships/undergraduate.php for more detailed information.
WEST VIRGINIA UNIVERSITY

Graduate Assistantship in World Music 2011–12 available. Duties include assistance with courses in World Percussion methods, Music of Africa, and assistance with a variety of world music ensembles depending on experience. Students with a strong background in Steel Band are encouraged to apply. Assistantships are awarded for two years (max) for Masters Degree students or for three years (max) for Doctor of Musical Arts students and include WVU out-of-state tuition, health insurance, and a competitive stipend. (2010–11 stipend was $10,000) Audition Dates: February 5th and 6th, and March 12, 2011. Audition requirements can be found at http://music.wvu.edu/future_students. Deadline: To ensure full consideration, application and all materials must be received by March 15, 2011.

Contact: Dr. Michael B. Vercelli, Director, World Music Performance Center, West Virginia University, P.O. Box 6111, Morgantown WV 26506; Tel: (304) 293-4660; E-mail: Michael.vercelli@mail.wvu.edu

WEST VIRGINIA UNIVERSITY

Graduate Assistantship in Percussion 2011–12 available. Duties include assisting in Percussion ensemble, percussion lessons, and Percussion pedagogy. Students will be provided with extensive training in the areas of teaching and performing. Duties will also include equipment maintenance and percussion department administration. Assistantships are awarded for two years (max) for Masters Degree students or for three years (max) for Doctor of Musical Arts students and include WVU out-of-state tuition, health insurance, and a competitive stipend. (2010–11 stipend was $10,000) Audition Dates: February 5th and 6th, and March 12, 2011. Audition requirements can be found at http://music.wvu.edu/future_students. Deadline: To ensure full consideration, application and all materials must be received by March 15, 2011.

Contact: George R. Willis, Director, Percussion Department, West Virginia University, P.O. Box 6111, Morgantown WV 26506; Tel: (304) 293-5274; E-mail: george.willis@mail.wvu.edu
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