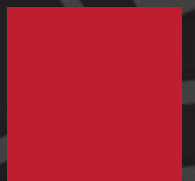




PASIC 14

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
NOVEMBER 19-22 • INDIANAPOLIS, INDIANA

PASIC 2014 PROGRAM





THE LEGACY CONTINUES...

The Zildjian Company is proud to honor 2014 PASIC Hall of Fame inductee, Art Blakey. His aggressive approach to drumming and influence on Jazz music makes him one of the most important musicians of all time. Paying tribute to Art with an evening concert at PASIC is Carl Allen, who continues Art's legacy as one of the most respected drummers of our generation.

ZILDJIAN.COM

Zildjian
SOUND LEGACY

Photo: Art Blakey, Carl Allen, Zildjian Company

PAS President's Welcome	6
Donations to the Logistics Incentives Program	7
Special Thanks	8
Area Map and Restaurant Guide	10
Convention Center Map	12
Rhythm! Discovery Center Map	13
Exhibitors by Name	14
Exhibit Hall Map	15
Exhibitors by Category	16
Exhibitor Company Descriptions	18
Artist Sponsors	30
11.19.14 Schedule at a Glance	36
11.19.14 Schedule of Events	38
Focus Day Program Notes	39
11.20.14 Schedule at a Glance	46
11.20.14 Schedule of Events	48
11.21.14 Schedule at a Glance	54
11.21.14 Schedule of Events	56
11.22.14 Schedule at a Glance	60
11.22.14 Schedule of Events	62
About the Artists	66
PASIC Listening Room	83
PAS History	84
PAS Hall of Fame	86
PAS 2014 Awards	88
PASIC 2014 Advertisers	90



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Patti **Cudd** • Justin **DeHart** • Kirk **Gay** • Jason **Gianni** • Ian **Grom**
Jonathan **Haas** • Brady **Harrison** • Kristopher **Keeton** • John **Lane**
Michael **LaMattina** • Terry **Longshore** • Brad **Meyer** • Jeff **Moore**
Tony **Nunez** • Jeff **Queen** • Ben **Reimer** • Fernando **Rocha** • Kevin **Shah**
Daniel **Tones** • Ben **Toth** • Rodrigo **Villanueva**

* appearances subject to change



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PAS President's Welcome

On behalf of the Percussive Arts Society (PAS) it is my pleasure to welcome you to Indianapolis for our 39th International Convention. PASIC is the largest gathering of percussionists in the world and I hope you will enjoy the artists, educators, energy, and friends that you will encounter over the next four days. There is so much to see and hear every year at PASIC it is impossible to see it all. Look through the schedule (or download the Guidebook app on your smart phone) and find a group of events that caters to your particular percussive interests and I believe that you will leave Indianapolis inspired for the rest of the year.

At the Convention Center you will find multiple daytime sessions covering a wide variety of instruments and topics by world-class artists and four exciting evening concerts. We also have included these unique offerings for 2014:

- FOCUS Day "Images of Sound: Innovations in Notation" (Wednesday evening concert and Thursday events.)
- A showcase concert of outstanding International Artists.
- "Talking Sticks" a documentary film about vibraphone and keyboard percussion.
- Johnny H. and the Prisoners of Swing - 21st century Hot Jazz with Jonathan Haas, Xylophone Virtuoso Ian Finkel and a 9 piece jazz ensemble.
- The Connecticut Patriots Fife and Drum Corps - historically accurate performances from the Civil War.
- Master classes with two of our Hall of Fame members - Gordon Stout and Leigh Howard Stevens.
- Multiple Percussion Solo Competition.
- Tribute concerts for two of our new Hall of Fame Members, Art Blakey and Glen Velez.

Events this year that will be offsite but close to the Convention Center are:

- Technology Day 2.0 at Indiana University - Purdue University Indianapolis (IUPUI) (Wednesday 9-5)
- Professional Development Day for University Teachers - Westin Hotel
- Rhythm! Discovery Center exhibits: No Drummers, No Direction (new) and DRUMset. (open every day)

PASIC 2014 will include several interactive drumming sessions including late night Drum Circles and for those who enjoy starting the day off with some physical activity, join the daily group Fun Runs at 6:30 am, or the Mind, Body, Spirit Health & Wellness sessions at 7:30 am. As always, there are many choices for dining and socializing within easy walking distance of the convention center and hotels.

I encourage everyone to drop by Room 212 on Friday for a FREE hearing test.

The Exhibit Hall will be filled with new products, instruments, and music from our friends in the music industry. Many of the instruments you will hear at PASIC are supplied by our industry partners and we sincerely thank them for supporting our convention.

We have 17 Committee meetings plus Board of Advisors & Directors meetings that are open to all members and are listed in the schedule. If you have an interest in one of these areas, members are welcome to stop by and see how PASIC planning and PAS projects get started. It's an excellent opportunity to find out what happens behind the scenes.

I would like to thank our PAS Staff for their work behind the scenes all year and especially in the last few months to produce this event. In particular I wish to recognize our Executive Director Jeff Hartsough. If you see our staff near the registration area don't forget to thank them for their work throughout the year.

And now—Enjoy PASIC 2014

A handwritten signature in black ink that reads "John R. Beck". The signature is written in a cursive, flowing style.

John R. Beck
President, PAS

Opportunity, Discovery, Community, Quality, & Service

PERCUSSIVE ARTS SOCIETY BOARD OF DIRECTORS

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Genaro Gonzalez (1997-98)

Garwood Whaley (1993-96)

Robert Schietroma (1991-92)

John Beck (1987-90)

Thomas Siwe (1984-86)

Larry Vanlandingham (1982-1984) deceased

James Petercsak (1977-81)

Gary Olmstead (1973-77)

Sandy Feldstein (1968-1972) deceased

Gordon Peters (1964-67)

Donald Canedy (1961-63)

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Museum and Library Intern Elizabeth Quay

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Media Intern Tianxiao Jia

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Crash - K0903, 18" K Thin Crash - K0904, 20" K
Ride - K0817, 18" Constantinople Suspended Cymbal
- K1012. 1 pr 18" K Constantinople Vintage
Orchestral Medium Heavey Pair - K1002

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Logistics Manager

Josh Fallin
Ty Landrum
Mike Mosteller
Logistics Team Leaders

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Volunteer Coordination

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Warren LaFever
Ken Porter
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Hall of Fame Video

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David Owens
Indiana Convention Center

Jayne Boyd
John Saveley
Westin Hotel

Lili Larson
Shannon Quinn
Amanda Ross
Wyndham Jade

Keylee Fletcher-Levy
PAS Intern

Tianxiao Jia
PAS Media Intern

Christina Jordan
PASIC Staff

John Lane
Terry Longshore
Focus Day

Judges

Multiple Percussion Solo Competition Preliminary Judges

Ian Ding . Marty Klimasara . Todd Meehan . Brad Meyer
Susan Powell . Sherry Rubins . Bonnie Whiting

Multiple Percussion Solo Competition Judges

Gwen Burgett . Casey Cangelosi . Tony Disanza
Al Otte . Jonathan Ovalle . Morris Palter . Doug Perkins

International Percussion Ensemble Competition Judges (University Division)

Adam Blackstock . Gwen Burgett . Michael Burritt . Tim Palmer . Jason Trueting

International Percussion Ensemble Competition Judges (High School Division)

Andy Bliss . Dave Gerhart . Brian Mason . Josh Torres . Ivan Trevino

International Percussion Ensemble Competition Judges (Middle School Division)

Andy Bliss . Dave Gerhart . Brian Mason . Josh Torres . Ivan Trevino

World Music Percussion Ensemble Competition Judges

Miguel Castro . Jennifer Caputo . Kyle Forsthoff . Dan Piccolo . Mark Stone

Percussion Composition Contest Judges (Duet for Multiple Percussion Division)

Helen Blackburn . Benjamin Boyle . Drew Lang . J.B. Smith . Robert Spring

Percussion Composition Contest Judges (Medium Percussion Ensemble Division)

Rob Bridge . Lane Harder . Edward Knight . Jon Lee . Jamie Whitmarsh

Marching Composition Contest Judges

Jim Casella . Pedro Orey . Tom Rarick

Freddie Gruber Scholarship

James Corcoran . Mike Sammons . Dan Smithiger . Ben Stiers

John E. Grimes Timpani Scholarship

Pete DeSalvo

PAS/Armand Zildjian Percussion Scholarship

Bob Brudvig . Jeff Crowell . John Hain . Ralph Hicks . Jim Lambert

PAS/Meredith Music Publications PASIC Grant for a Non-Percussionist Band Director

Garwood Whaley

PAS/Remo, Inc. Fred Hoey Memorial Scholarship

Paul Buyer . Jonathan Latta . Ben Miller . Josh Torres

PAS/Sabian, Ltd. Larrie Londin Memorial Scholarship

Dom Famularo

PAS/Yamaha Terry Gibbs Vibraphone Scholarship

Pete DeSalvo . Josh Smith

PASIC Scholarships

Jeff Crowell . Marshall Maley . Brian Nozny . Darin Olson . Dan Smithiger

Sabian/PASIC Scholarship

Ian Turnbull

PASIC Marching Festival Judges

James Bailey . Alex Casimiro . Ward Durrett . Ken Green . Andy Harnsberger
Thom Hannum . Jeff Moore . Jeff Prosperie . Andrew Veit

Jesse Willis . Sean Womack

PASIC Chamber Ensemble Judges

Adam Blackstock, Omar Carmenates, Rob Elston, Brian West, Eric Willie

Symphonic Mock Audition

John Beck . Brian Jones . Bill Platt . John Tafoya

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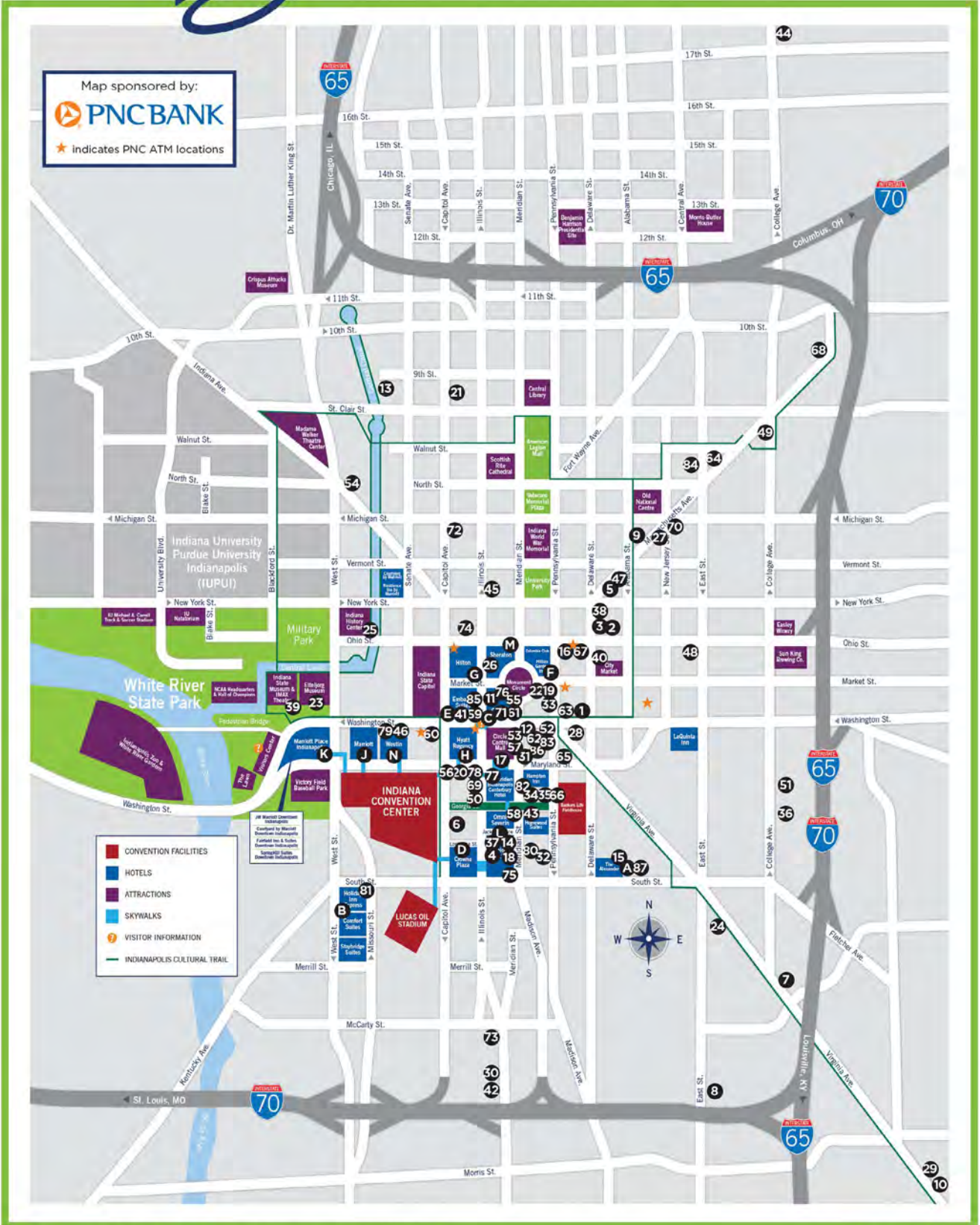


Test Remo Drumheads at PASIC BOOTH 800.



DOWNTOWN INDIANAPOLIS RESTAURANTS

Map sponsored by:
PNC BANK
 ★ Indicates PNC ATM locations



For information about things to see and do in Indianapolis, go to visitindy.com.

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DOWNTOWN INDIANAPOLIS RESTAURANTS

- 1 Adobo Grill \$\$ 317.822.9990
- 2 Bangkok Restaurant & Jazz Bar 317.632.9000
- 3 BARcelona Tapas Restaurant* \$\$ 317.638.8272
- 4 Bartini's Premier Martini Lounge \$ 317.636.0963
- 5 Bazbeaux* \$ 317.636.7662
- 6 Bee Coffee Roasters* \$ 317.426.2504
- 7 Bluebeard Restaurant* \$\$ 317.686.1580
- 8 The Bosphorus Istanbul Cafe - Turkish Cuisine \$\$ 317.974.1770
- 9 BRU Burger Bar* \$ 317.635.4278
- 10 B's Po Boy* \$ 317.916.5555
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- 14 Cadillac Ranch Indianapolis \$\$ 317.636.0100
- 15 Cerulean Restaurant \$\$ 317.870.1320
- 16 Chef Joseph's at The Connoisseur Room \$\$ 317.600.3577
- 17 Circle Centre
Ben's Soft Pretzels \$ 317.492.9141
California Pizza Kitchen* \$ 317.217.1291
Champps Americana* \$ 317.951.0033
Chick-fil-A \$ 317.822.8501
Granite City Food & Brewery* 317.803.2025
Harry & Izzy's* \$\$\$ 317.635.9594
Johnny Rockets \$ 317.238.0444
Palomino* \$\$ 317.974.0400
Ruth's Chris Steak House \$\$\$ 317.633.1313
- 18 Claddagh Irish Pub-Downtown* \$ 317.822.6274
- 19 Dick's Bodacious Bar-B-Q* \$ 317.916.9600
- 20 Dick's Last Resort* \$ 317.808.2456
- 21 Domino's Pizza \$ 317.635.3030
- 22 Einstein Bros. Bagels \$ 317.917.9888
- 23 Eiteljorg Museum of American Indians and Western Art
Eiteljorg Museum Cafe* \$ 317.636.9878
- 24 Ember Urban Eatery \$\$ 317.340.1868
- 25 Eugene and Marilyn Glick Indiana History Center
Stardust Terrace Cafe* \$ 317.234.0095
- 26 First Watch* 317.423.2212
- 27 The Flying Cupcake Bakery \$ 317.396.2696
- 28 Fogo de Chao \$\$\$ \$ 317.638.4000
- 29 Fountain Square Theatre Building
Smokehouse on Shelby \$ 317.685.1959
- 30 Greek Islands Restaurant 317.636.0700
- 31 Hard Rock Cafe* \$ 317.636.2550
- 32 Haveli Indian Cuisine 317.280.7648
- 33 Hoosier Park's Winner's Circle* \$\$ 317.656.RACE
- 34 HotBox Pizza \$ 317.656.6000
- 35 Howl at the Moon \$ 317.955.0300
- 36 Iaria's Italian Restaurant \$\$ 317.638.7706
- 37 Ike & Jonesy's* \$ 317.632.4553

- 38 India Garden Restaurant \$\$ 317.634.6060
- 39 Indiana State Museum
Canal Cafe & Terrace* \$ 317.232.1637
- 40 Indianapolis City Market* \$ 317.634.9266
- 41 Indianapolis Colts Grille* \$\$ 317.631.2007
- 42 Iozzo's Garden of Italy* \$\$ 317.974.1100
- 43 Kilroy's Bar and Grill* \$ 317.638.9464
- 44 Kountry Kitchen Soul Food Place \$ 317.926.4476
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- 46 Loughmiller's Pub & Eatery* \$ 317.638.7380
- 47 MacNiven's Restaurant & Bar \$ 317.632.SCOY
- 48 Maxine's Chicken & Waffles \$ 317.423.3300
- 49 Mesh on Mass* \$\$ 317.955.9600
- 50 Mikado Japanese Restaurant \$\$ 317.972.4180
- 51 Milano Inn* \$\$ 317.264.3585
- 52 Morton's The Steakhouse \$\$\$ \$ 317.229.4700
- 53 Napoese Pizzeria* 317.635.0765
- 54 New Orleans on the Avenue* \$\$ 317.632.4099
- 55 Nicky Blaine's Cocktail Lounge \$\$ 317.638.5588
- 56 Noodles & Company* \$ 317.638.1300
- 57 The Oceanaire Seafood Room \$\$\$ 317.955.2277
- 58 Old Spaghetti Factory* \$ 317.635.6325
- 59 Panera Bread - Downtown* \$ 317.822.8385
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- 69 Ram Restaurant & Big Horn Brewery* \$ 317.955.9900
- 70 Rathskeller Restaurant \$\$ 317.636.0396
- 71 Rock Bottom Brewery* \$\$ 317.681.8180
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- 74 Skyline Club \$\$\$ 317.263.5000
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- 76 South Bend Chocolate Company
Chocolate Cafe* \$ 317.951.4816
Indy Swirl* \$ 317.951.4816
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- 78 Steak 'n Shake \$ 317.634.8703
- 79 Subway Sandwich* \$ 317.267.9960
- 80 Taps & Dolls \$ 317.638.8277
- 81 Tavern on South* \$ 317.602.3115
- 82 Tilted Kilt Pub & Eatery \$ 317.600.3633
- 83 Tin Roof* \$ 317.951.2220

- 84 Union 50* 317.610.0234
- 85 Weber Grill Restaurant* \$\$ 317.636.7600
- 86 Wild Beaver Saloon \$ 317.423.3080
- 87 Yolks \$ 317.632.9655

HOTEL RESTAURANTS

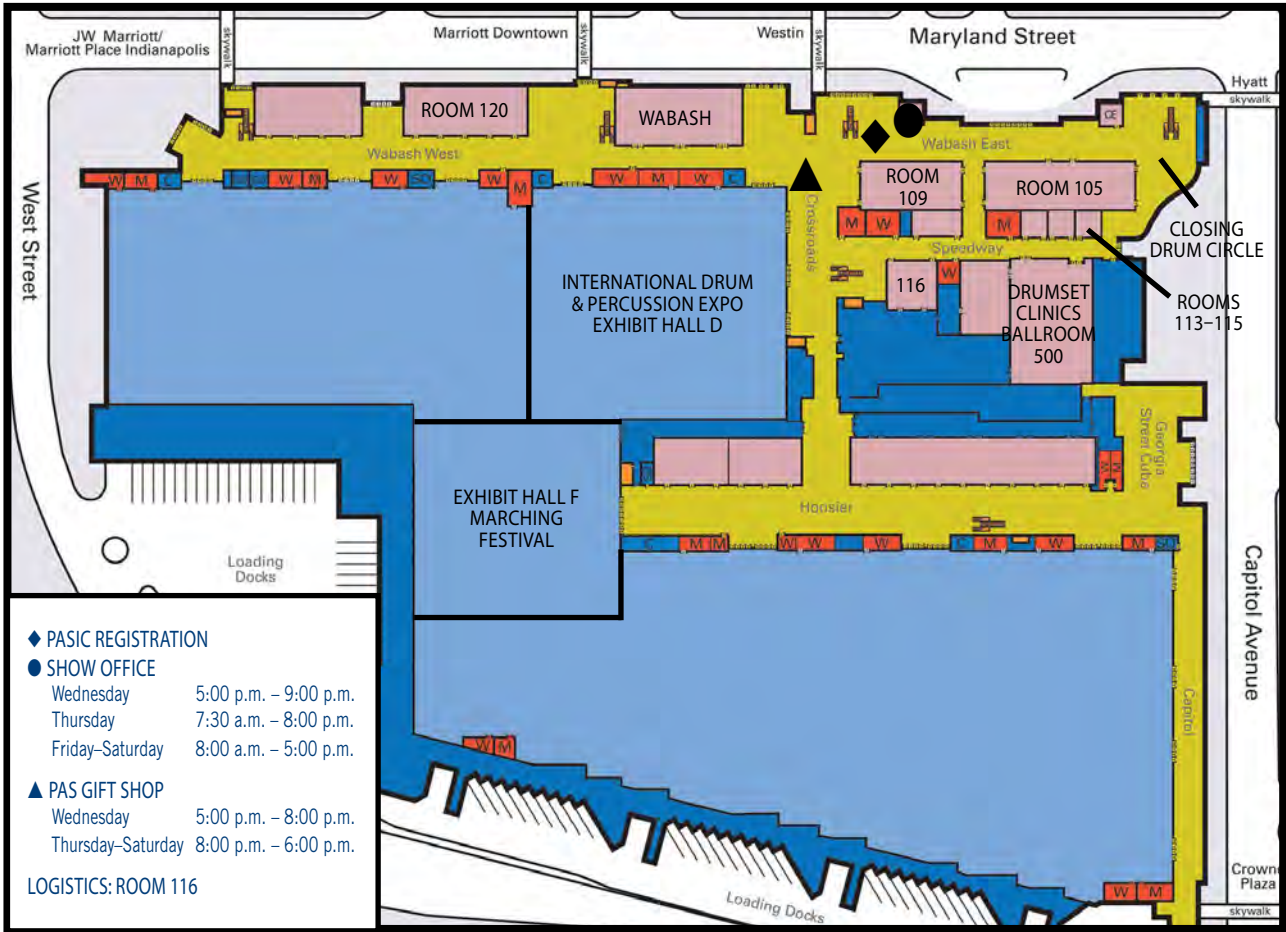
- A** The Alexander, 317.624.8200
Market Table 317.624.8200
- B** Comfort Suites Indianapolis City Centre, 317.631.9000
The Comfort Cafe* 317.631.9000
- C** Conrad Indianapolis, 317.713.5000
The Capital Grille* \$\$\$ 317.423.8790
Tastings - a wine experience* \$\$ 317.423.2400
- D** Crowne Plaza at Historic Union Station, 317.631.2221
123 West Restaurant \$\$ 317.236.7470
- E** Embassy Suites Hotel Downtown, 317.236.1800
Claypool Grille \$ 317.236.1901
- F** Hilton Garden Inn Downtown, 317.955.9700
Great American Grill \$ 317.955.9700
- G** Hilton Indianapolis Hotel & Suites, 317.972.0600
120 West Market Fresh Grill \$\$ 317.972.0600
McCormick & Schmick's Seafood Restaurant \$\$ 317.631.9500
- H** Hyatt Regency Indianapolis, 317.632.1234
Eagle's Nest Restaurant \$\$\$ 317.616.6170
Level One \$ 317.632.1234
One South \$\$ 317.632.1234
- J** Indianapolis Marriott Downtown, 317.822.3500
Champions Sports Bar and Restaurant* \$ 317.405.6111
Circle City Bar & Grille \$\$ 317.405.6100
- K** JW Marriott/Marriott Place
High Velocity \$ 317.860.6500
Osteria Pronto \$\$ 317.860.5777
Tavern on the Plaza* 317.860.5777
TGI Friday's \$ 317.685.8443
- L** Omni Severin Hotel, 317.634.6664
1913 Restaurant \$ 317.396.3626
Severin Bar \$\$ 317.396.3623
Starbucks* \$ 317.686.1414
- M** Sheraton Indianapolis City Centre Hotel, 317.635.2000
Alexander's Bar and Grille \$\$ 317.635.2000
Circle Cafe* \$ 317.635.2000
- N** The Westin Indianapolis, 317.262.8100
No Name Lounge \$ 317.262.8100
Shula's Steak House \$\$\$ 317.231.3900



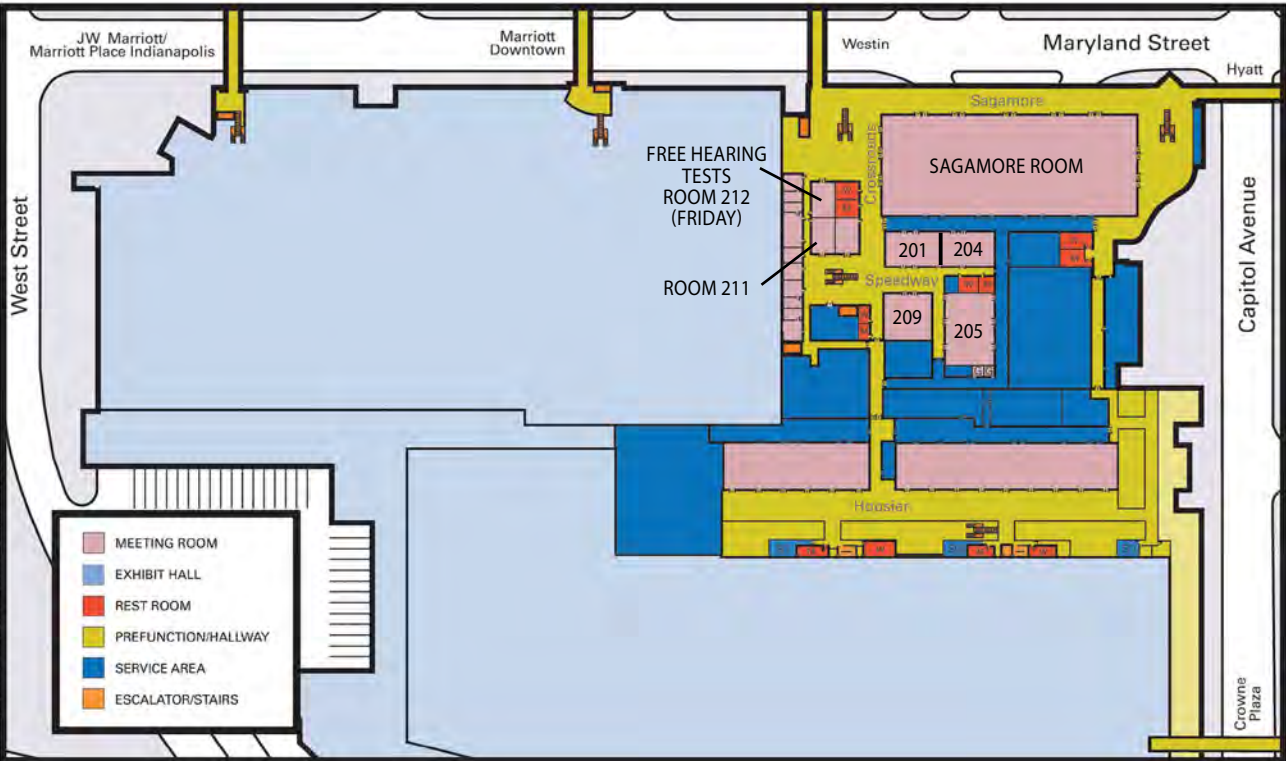
\$ = less than \$12 | \$\$ = \$12-\$24 | \$\$\$ = \$25-\$40 | \$\$\$\$ = more than \$40

* Indicates seasonal outdoor dining. Listings reflect Visit Indy partner establishments. 10/14

CONVENTION CENTER LEVEL I



CONVENTION CENTER LEVEL II





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March 6 & 7

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HOURS

WEDNESDAY: 9:00 A.M. – 7:00 P.M.
THURSDAY: 9:00 A.M. – 4:30 P.M.
FRIDAY: 9:00 A.M. – 7:00 P.M.
SATURDAY: 9:00 A.M. – 7:00 P.M.
SUNDAY: 9:00 A.M. – 5:00 P.M.

Free Admission with PASIC Badge
RhythmDiscoveryCenter.org

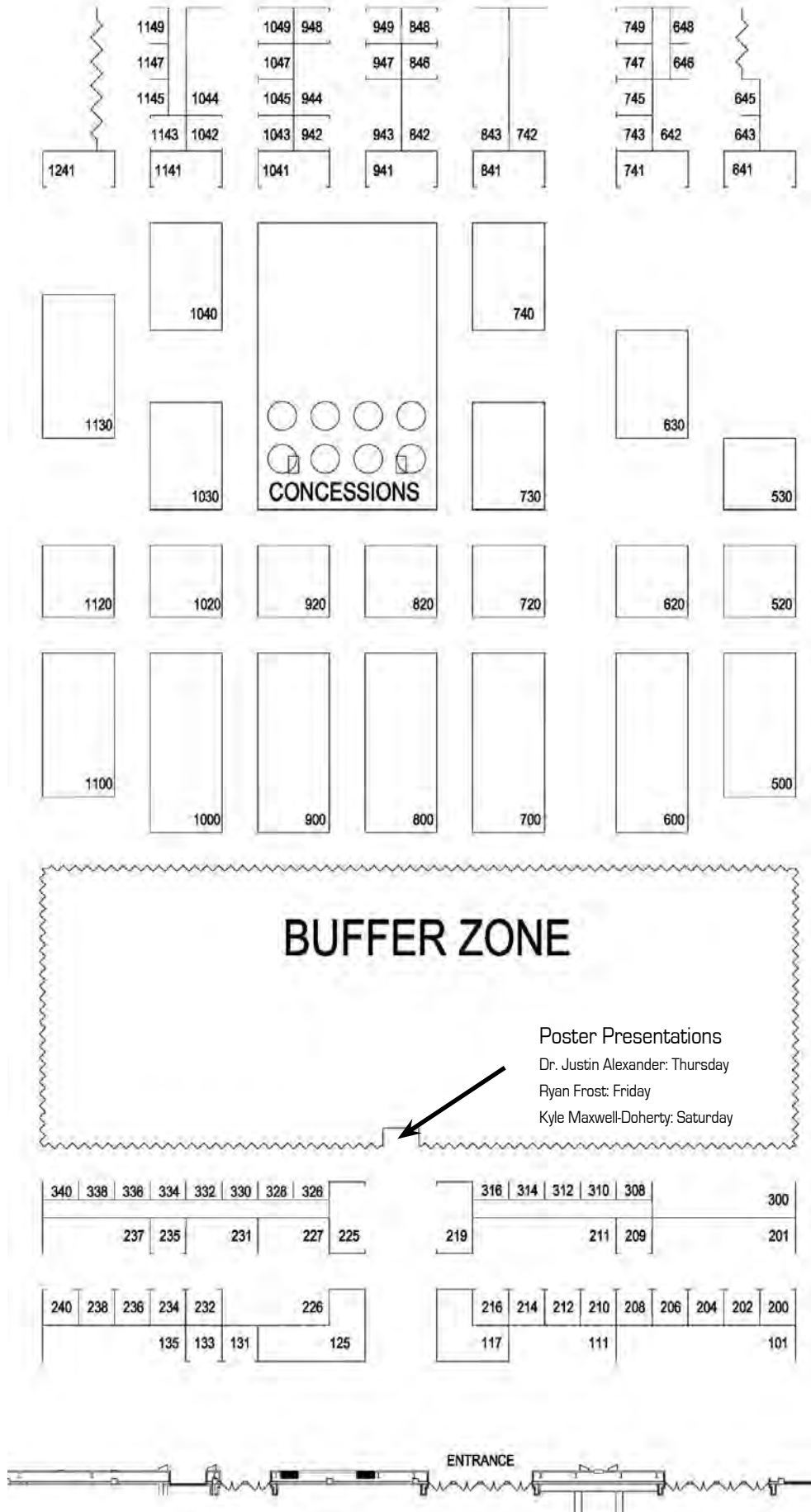


Exhibitors by Name

Adams Musical Instruments	1100	Mapex/Majestic.....	1040
Adventure Percussion.....	232	Marching USA.....	1020
Alfred Music.....	117-119	Marimba One	300-306
Amedia Cymbals	642-644	Massimo Mallets.....	1147
Applied Research, LTD.....	1042	Matt Nolan Custom.....	646
Berklee College of Music	238	Media Press.....	340
Birch Creek Music Performance.....	326	Meinl USA	1045
Black Swamp Percussion	841	Meredith Music Publications.....	125-129
Boston Crusaders Drum & Bugle Corps	848	Mike Balter Mallets	820
C. Alan Publications	135-141	Modern Drummer	131
Chicago Drum & Restoration.....	949	Music for All.....	208
Chops Percussion	1047	MusicTime	219
Columbus Percussion	941	Oberlin College.....	308
Cooperman Company.....	1044-1048	Pageantry Innovations.....	520
Coyle Drums	943-945	Pearl Corp.....	1100
Crescent Cymbals.....	500	Percussion @ Princeton	314
CruzTOOLS.....	200	Percussion Source	1000
Cymgard	1145	Per-Mus Publications.....	334
Destiny Pro Pads.....	338	Peterson Tuners.....	240
Dixon Drums.....	1241	POWER Wrist Builders	1149
DownBeat Magazine.....	Literature Bin	Pro-Mark Corp.....	1130
Dream Cymbals & Gongs.....	741	Regal Tip.....	1041
DRMS, Inc. / Headhunters Drum Sticks	645	Remo, Inc.	800
Drum Corps International.....	210	Rhythm Band Instruments.....	745
Drum Workshop	920	Roland.....	920
DRUM! Magazine	Literature Bin	Ron Vaughn.....	600
DrumClip.....	949	Row-Loff.....	225
DrumsForCures :: DRUMSTRONG.....	235	Sabian Ltd.....	500
DSP Percussion	643	Salazar Fine Tuning	236
Dynasty/DEG Music	630	Salyers Percussion	226-230
EARasers.....	747	Sam Ash Music	1143
Encore Mallets.....	113-115	Smith Publications	312
Etymotic Research.....	227-229	Southern Percussion Ltd.....	316
Evans Drumheads.....	1130	Spinal-glide Drum Thrones.....	743
Explorers Percussion.....	1043	The Steelpan Store.....	648
Fall Creek Marimbas.....	231-233	Stern Tanning.....	310
Fork's Drum Closet.....	947	Steve Weiss Music.....	742-748
Freer Percussion.....	133	TAMA Drums	740
Fritsh Otology		Tapspace	237-241
Gator Cases	842-844	Taye Drums.....	641
Grover Pro Percussion	336, 944-946	The Sessions Enrich, Educate, Empower	328
Hal Leonard.....	1141	Tycoon Music	620
Hammerax.....	530	Upbeat Music Publications	332
Hudson Music.....	125-129	The US Army Bands	206
Humes & Berg.....	948	Vater Percussion Inc.	843-849
Innovative Percussion.....	211-217	Vic Firth	730
J.W. Pepper	1049	WGI Sport of the Arts.....	209
Japan Percussion	942	Woodwind and Brasswind	1120
JazzTimes	Literature Bin	Yamaha.....	700, 720, 201-207
Komaki Music/Japan Percussion	330	Zildjian.....	900
Korg USA (Sakae Drums).....	846		
Kyle Dunleavy Steel Drums.....	749		
Living Sound Triangles.....	330		
Lone Star Percussion.....	600		
Ludwig Musser Percussion	1030		
Malletech/Marimba Productions.....	101-109		

Exhibit Hall Map

Hours
 9:00 a.m. - 5:00 p.m.
 Thursday - Saturday



Exhibitors by Category

ACCESSORIES

Adams Musical Instruments.....	1100
Applied Research.....	1042
Black Swamp Percussion LLC.....	841
Coyle Drums.....	943, 945
Cruztools.....	200
Cyngard.....	1145
Dixon Drums and Hardware.....	1241
Drum Workshop.....	920
DrumClip.....	949
Dynasty (DEG Music Products Inc).....	630
EARasers By Persona Medical.....	747
Encore Mallets, Inc.....	113, 113
Etymotic Research.....	227, 229
Evans Drumheads.....	1130
Freer Percussion.....	133
Gator Cases.....	842
Grover Pro Percussion Inc.....	944, 946
Hal Leonard Corporation.....	1141
Hammerax.....	530
Humes & Berg Mfg Company Inc.....	948
Kyle Dunleavy Steel Drums.....	749
Ludwig Musser Percussion.....	1030
Malletech LLC/Marimba Productions Inc.....	101, 103, 105, 107, 109
Mapex USA.....	1040
Marching USA.....	1020
Marimba One.....	300, 302, 304, 306
Meinl.....	1045
Mike Balter.....	820
Pageantry Innovations.....	520
Pearl Corporation.....	1100
Percussion Source.....	1000
Peterson Electro-Musical Products Inc.....	240
POWER Wrist Builders.....	1149
Pro-Mark Corporation.....	1130
Regal Tip/Calato.....	1041
Remo Inc.....	800
Rhythm Band Instruments.....	745
Ron Vaughn, Inc.....	600
Spinal-glide Drum Thrones.....	743
Tama Drums/Hoshino USA Inc.....	740
Taye Drums Inc.....	641
The Steelpan Store.....	648
Tycoon Music.....	620
Vic Firth Company.....	730
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720
Zildjian Company.....	900

AUDIO & VIDEO PUBLISHERS

Alfred Music.....	117, 119
Dynasty (DEG Music Products Inc).....	630
Hal Leonard Corporation.....	1141
Hudson Music.....	129
MusicTime Inc.....	219
Percussion Source.....	1000
Ron Vaughn, Inc.....	600
Tapspace Publications.....	237, 239, 241
Upbeat Music Corp.....	332

BAND & ORCHESTRAL PERCUSSION

Adams Musical Instruments.....	1100
Alfred Music.....	117, 119
Black Swamp Percussion LLC.....	841
Cooperman Company.....	1044, 1046, 1048
Dynasty (DEG Music Products Inc).....	630
EARasers By Persona Medical.....	747
Etymotic Research.....	227, 229
Evans Drumheads.....	1130
Gator Cases.....	842, 844

Grover Pro Percussion Inc.....	944, 946
Hammerax.....	530
Living Sound Triangles.....	330
Ludwig Musser Percussion.....	1030
Majestic Concert Percussion.....	1040
Malletech LLC/Marimba Productions Inc.....	101, 103, 105, 107, 109
Mapex USA.....	1040
Marimba One.....	300, 302, 304, 306
Matt Nolan Custom.....	646, 648
Meinl.....	1045
Mike Balter.....	820
Pearl Corporation.....	1100
Peterson Electro-Musical Products Inc.....	240
POWER Wrist Builders.....	1149
Pro-Mark Corporation.....	1130
Rhythm Band Instruments.....	745
Ron Vaughn, Inc.....	600
Sabian LTD.....	500
Tama Drums/ Hoshino USA Inc.....	740
Taye Drums Inc.....	641
Vater Percussion Inc.....	843, 845, 847, 849
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720
Zildjian Company.....	900

CASES

Adams Musical Instruments.....	1100
Coyle Drums.....	943, 945
Dynasty (DEG Music Products Inc).....	630
Freer Percussion.....	133
Gator Cases.....	842, 844
Hammerax.....	530
Humes & Berg Mfg Company Inc.....	948
Kyle Dunleavy Steel Drums.....	749
Ludwig Musser Percussion.....	1030
Malletech LLC/Marimba Productions Inc.....	101, 103, 105, 107, 109
Mapex USA.....	1040
Marching USA.....	1020
Marimba One.....	300, 302, 304, 306
Matt Nolan Custom.....	646, 648
Meinl.....	1045
Mike Balter.....	820
Pearl Corporation.....	1100
Ron Vaughn, Inc.....	600
Taye Drums Inc.....	641
The Steelpan Store.....	648
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720

CUSTOM DRUMS

Adams Musical Instruments.....	1100
Black Swamp Percussion LLC.....	841
Chicago Drum and Restoration.....	949
Cooperman Company.....	1044, 1046, 1048
Coyle Drums.....	943, 945
Drum Workshop.....	920
DrumsForCures :: DRUMSTRONG.....	235
Dynasty (DEG Music Products Inc).....	630
Explorers Percussion.....	1143
Grover Pro Percussion Inc.....	944, 946
Kyle Dunleavy Steel Drums.....	749
Kyle Dunleavy Steel Drums.....	844
Ludwig Musser Percussion.....	1030
Mapex USA.....	1040
Marching USA.....	1020
Pearl Corporation.....	1100
Percussion Source.....	1000
Ron Vaughn, Inc.....	600
Tama Drums/ Hoshino USA Inc.....	740

Taye Drums Inc.....	641
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720

CYMBALS

Amedia Cymbals USA.....	642
Crescent Cymbals.....	500
DREAM Cymbals and Gongs.....	741
Hammerax.....	530
Matt Nolan Custom.....	646, 648
Meinl.....	1045
Mike Balter.....	820
Sabian LTD.....	500
Tycoon Music.....	620
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720
Zildjian Company.....	900

DRUM HEADS

Adams Musical Instruments.....	1100
Evans Drumheads.....	1130
Ludwig Musser Percussion.....	1030
Marching USA.....	1020
Pearl Corporation.....	1100
Percussion Source.....	1000
Remo Inc.....	800
Stern Tanning Co Inc.....	310
Taye Drums Inc.....	641
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720

DRUM PADS

Destiny Pro Pad.....	338
DSP Percussion.....	643
Dynasty (DEG Music Products Inc).....	630
Evans Drumheads.....	1130
Ludwig Musser Percussion.....	1030
Marching USA.....	1020
Meinl.....	1045
Pearl Corporation.....	1100
POWER Wrist Builders.....	1149
Taye Drums Inc.....	641
Vater Percussion Inc.....	843, 845, 847, 849
Vic Firth Company.....	730

DRUMSETS

Chicago Drum and Restoration.....	949
Dixon Drums and Hardware.....	1241
Drum Workshop.....	920
Ludwig Musser Percussion.....	1030
Mapex USA.....	1040
Marching USA.....	1020
Pearl Corporation.....	1100
Remo Inc.....	800
Tama Drums/Hoshino USA Inc.....	740
Taye Drums Inc.....	641
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720

ELECTRONIC PERCUSSION

Adams Musical Instruments.....	1100
DSP Percussion.....	643
Pearl Corporation.....	1100
Roland Corporation US.....	920
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720
Zildjian Company.....	900

HARDWARE

Adams Musical Instruments.....	1100
Dixon Drums and Hardware.....	1241

Drum Workshop.....	920
Dynasty (DEG Music Products Inc).....	630
Gator Cases.....	842, 844
Hammerax.....	530
Ludwig Musser Percussion.....	1030
Mapex USA.....	1040
Marching USA.....	1020
Meinl.....	1045
Pageantry Innovations.....	520
Pearl Corporation.....	1100
Peterson Electro-Musical Products Inc.....	240
POWER Wrist Builders.....	1149
Pro-Mark Corporation.....	1130
Ron Vaughn, Inc.....	600
Tama Drums/Hoshino USA Inc.....	740
Taye Drums Inc.....	641
Tycoon Music.....	620
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720

KEYBOARD PERCUSSION

Adams Musical Instruments.....	1100
Adventure Percussion.....	232
Dynasty (DEG Music Products Inc).....	630
Fall Creek Marimbas.....	233
Fall Creek Marimbas.....	231
Ludwig Musser Percussion.....	1030
Majestic Concert Percussion.....	1040
Mallettech LLC/Marimba Productions Inc.....	101, 103, 105, 107, 109
Mapex USA.....	1040
Marching USA.....	1020
Marimba One.....	300, 302, 304, 306
Mike Balter.....	820
Pearl Corporation.....	1100
Percussion Source.....	1000
Salazar Fine Tuning.....	236
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720

LITERATURE BIN

DownBeat Magazine	
DRUM! Magazine/Enter Music Publishing Inc	
JazzTimes Magazine	

MARCHING PERCUSSION

Adams Musical Instruments.....	1100
Cooperman Company.....	1044, 1046, 1048
DSP Percussion.....	643
Dynasty (DEG Music Products Inc).....	630
Evans Drumheads.....	1130
Hammerax.....	530
Ludwig Musser Percussion.....	1030
Majestic Concert Percussion.....	1040
Mapex USA.....	1040
Marching USA.....	1020
Mike Balter.....	820
Pearl Corporation.....	1100
POWER Wrist Builders.....	1149
Pro-Mark Corporation.....	1130
Remo Inc.....	800
Ron Vaughn, Inc.....	600
Tama Drums/Hoshino USA Inc.....	740
Taye Drums Inc.....	641
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720

MICROPHONES/SOUND EQUIPMENT

Dynasty (DEG Music Products Inc).....	630
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720

MUSIC NOTATION SOFTWARE

Alfred Music.....	117, 119
Hal Leonard Corporation.....	1141
MusicTime Inc.....	219
Tapspace Publications.....	237, 239, 241
The Steelpan Store.....	648

OTHER

EAPasers By Persona Medical.....	747
Etymotic Research.....	227, 229
Rhythm Band Instruments.....	745

PERCUSSION REPAIR, TUNING & RENTAL

Columbus Percussion.....	941, 943
Coyle Drums.....	943, 945
Fall Creek Marimbas.....	231, 233
Kyle Dunleavy Steel Drums.....	749
Lone Star Percussion.....	600
Mallettech LLC/Marimba Productions Inc.....	101, 103, 105, 107, 109
Peterson Electro-Musical Products Inc.....	240
Salazar Fine Tuning.....	236
Sam Ash Music Stores.....	1143
The Steelpan Store.....	648

PERCUSSION RETAIL

Chops Percussion.....	1047
Columbus Percussion.....	941
DSP Percussion.....	643
Explorers Percussion.....	1143
Fork's Drum Closet.....	947
Japan Percussion Center [Komaki Music Inc.].....	942
Korg USA.....	846
Lone Star Percussion.....	600
MusicTime Inc.....	219
Percussion Source.....	1000
POWER Wrist Builders.....	1149
Sam Ash Music Stores.....	1143
Southern Percussion Ltd.....	316
Steve Weiss Music.....	742
The Steelpan Store.....	648
Tycoon Music.....	620
Woodwind and Brasswind.....	1120

PRINT PUBLISHERS

Adventure Percussion.....	232
Alfred Music.....	117, 119
C. Alan Publications.....	135, 137, 139, 141
Coyle Drums.....	943, 945
Dynasty (DEG Music Products Inc).....	630
Hal Leonard Corporation.....	1141
Hudson Music.....	127, 129
Innovative Percussion.....	211, 213, 215, 217
J. W. Pepper.....	1049
Living Sound Triangles.....	330
Mallettech LLC/Marimba Productions Inc.....	101, 103, 105, 107, 109
Media Press Inc.....	340
Meredith Music Publications.....	125
Modern Drummer Publications.....	131
MusicTime Inc.....	219
Per-Mus Publications LLC.....	334
Percussion @ Princeton.....	314
Percussion Source.....	1000
Ron Vaughn, Inc.....	600
Row-Loff Productions.....	225
Smith Publications.....	312
Southern Percussion Ltd.....	316
Tapspace Publications.....	237, 239, 241
Upbeat Music Corp.....	332

SCHOOLS, ORGANIZATIONS, & FESTIVALS

Adventure Percussion.....	232
Berklee College of Music.....	238

Birch Creek Music Performance Center, Inc.....	326
Boston Crusaders Drum & Bugle Corps.....	848
Drum Corps International.....	210
Drums for Drummers.....	216
DrumsForCures :: DRUMSTRONG.....	235
Music For All.....	208
Oberlin College—Conservatory of Music.....	308
The Sessions Enrich Educate Empower, Inc.....	328
The US Army Bands.....	206
WGI Sport of the Arts.....	209

STEEL DRUMS

Coyle Drums.....	943, 945
Kyle Dunleavy Steel Drums.....	749
The Steelpan Store.....	648

STICKS & MALLETS

Adams Musical Instruments.....	1100
Black Swamp Percussion LLC.....	841
Cooperman Company.....	1044, 1046, 1048
Coyle Drums.....	943, 945
DRMS, Inc./Headhunters Sticks.....	645
Drum Workshop.....	920
Encore Mallets, Inc.....	113, 115
Evans Drumheads.....	1130
Freer Percussion.....	133
Grover Pro Percussion Inc.....	944, 946
Innovative Percussion.....	211, 213, 215, 217
Ludwig Musser Percussion.....	1030
Mallettech LLC/Marimba Productions Inc.....	101, 103, 105, 107, 109
Marching USA.....	1020
Marimba One.....	300, 302, 304, 306
Massimo Mallets.....	1147
Matt Nolan Custom.....	646
Mike Balter.....	820
Percussion Source.....	1000
POWER Wrist Builders.....	1149
Pro-Mark Corporation.....	1130
Regal Tip/Calato.....	1041
Ron Vaughn, Inc.....	600
Salyers Percussion.....	226, 228, 230
Tama Drums/ Hoshino USA Inc.....	740
The Steelpan Store.....	648
Vater Percussion Inc.....	843, 845, 847, 849
Vic Firth Company.....	730
Yamaha Corporation of America.....	201, 203, 205, 207, 700, 720
Zildjian Company.....	900

VINTAGE DRUMS & PERCUSSION

Cooperman Company.....	1044, 1046, 1048
Coyle Drums.....	943, 945
Salazar Fine Tuning.....	236

WORLD PERCUSSION

Adams Musical Instruments.....	1100
Cooperman Company.....	1044, 1046, 1048
Evans Drumheads.....	1130
Hal Leonard Corporation.....	1141
Kyle Dunleavy Steel Drums.....	749
Meinl.....	1045
Mike Balter.....	820
Pearl Corporation.....	1100
Pro-Mark Corporation.....	1130
Regal Tip/Calato.....	1041
Remo Inc.....	800
Ron Vaughn, Inc.....	600
The Steelpan Store.....	648
Tycoon Music.....	620

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- Adventure Percussion** 232
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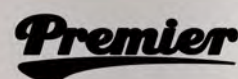
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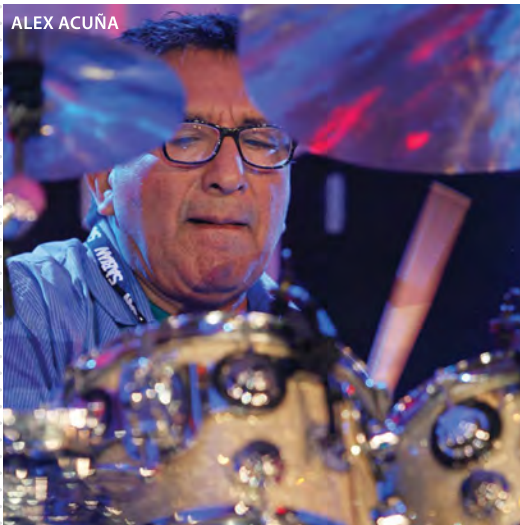
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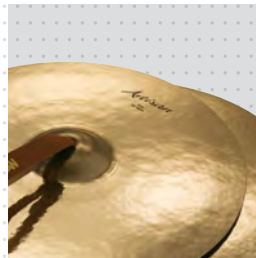
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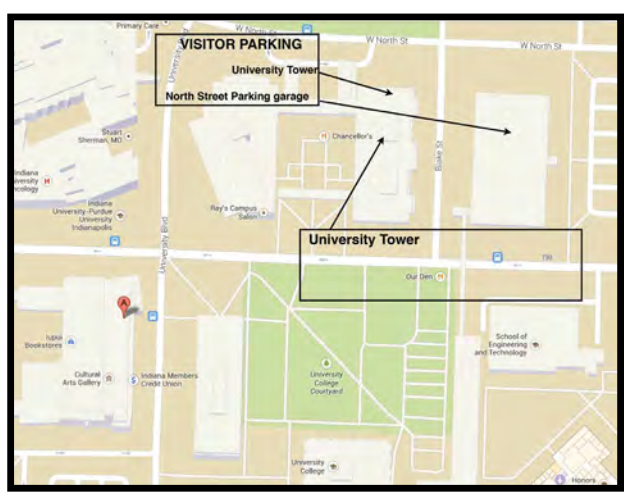
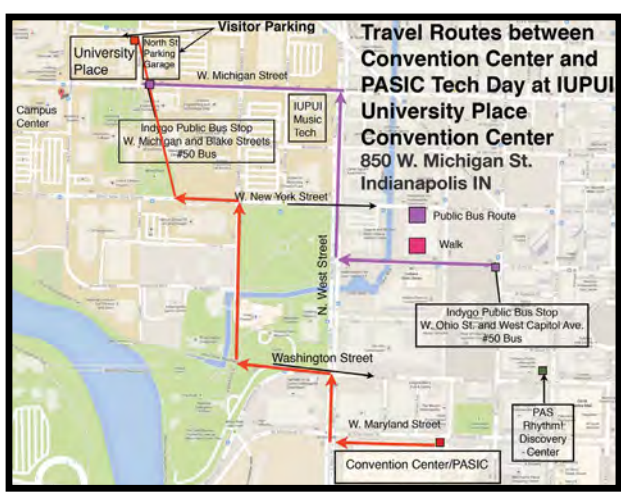
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- 5:00 p.m. - 8:00 p.m.** PASIC Gift Shop Open
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- 8:30 p.m. - 10:00 p.m.** DePauw University Percussion Ensemble & Cincinnati College-Conservatory of Music Percussion Ensemble [Sagamore Ballroom]
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SCHEDULE OF EVENTS

9:00 A.M.

RHYTHM! DISCOVERY CENTER (Open 9:00 a.m. – 7:00 p.m.)

5:00 P.M.

REGISTRATION OPENS

PAS NEW MUSIC/RESEARCH COMMITTEE PRESENTS

IMAGES OF SOUND: INNOVATIONS IN NOTATION

Hosted by John Lane and Terry Longshore

8:00 P.M.

EVENING CONCERT: Pioneers of Percussion

Convention Center Sagamore Ballroom

Welcome by Brian Zator

DEPAUW UNIVERSITY PERCUSSION ENSEMBLE & CINCINNATI COLLEGE-CONSERVATORY OF MUSIC PERCUSSION ENSEMBLE

"Greeting Meditation" and "Single Stroke Roll Meditation" by Pauline Oliveros

Sponsors: DePauw University, University of Cincinnati

DUSTIN DONAHUE

"Variations II" by John Cage

"Four Systems" by Earle Brown

Sponsor: University of California-San Diego

THE HARTT GRADUATE PERCUSSION GROUP, BENJAMIN TOTH, DIRECTOR

"Percussion Responses (to Ergodos II)" by James Tenney

Sponsor: The Hartt School, University of Hartford

SHANE JONES, ZACH LARABEE, LAUREN FINK, TYLER NIEMEYER

"Oscillator Etudes" by Paul Schuette

Sponsor: Paul Schuette

JOBY BURGESS (UK)

"Piece for Tape" by Conlon Nancarrow

"King of Denmark" by Morton Feldman

"Psappha" by Iannis Xenakis

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11.19.14

Images of Sound: Innovations in Notation

Pioneers of Percussion

11.19.14/8:00 pm/sagamore ballroom

Name of Selection: Greeting Meditation and Single Stroke Roll Meditation by Pauline Oliveros

Performed By: DePauw University Percussion Ensemble, Bonnie Whiting, director and University of Cincinnati College-Conservatory of Music Percussion Ensemble, James Culley, director
Publisher: Pauline Oliveros & Smith Publications

Duration: Variable

We open tonight's performance with two Sonic Meditations by Pauline Oliveros (b. 1932.) Both pieces extend our understanding of notation in that they are simply text directions. However uncomplicated they may seem, little is simple in these pieces. Both begin with the sounds of our imagination: willful images of our own ideal sound. *Greeting Meditation* (1974) from Oliveros' *Sonic Meditations* asks each performer to "...concentrate on the sound that they want to make when an audience member crosses the threshold into the performance space and play the sound at that moment." *Single Stroke Roll Meditation* (1973) [also published in 1990 as a snare drum solo in *The Noble Snare vol. 4*, available through Smith Publications] asks performers to prepare by imagining all the possible sounds that could be made by one continuous single stroke roll. Then, she writes:

To begin the roll imagine one of the sounds. Keep the sound in mind. Imagine the physical movements that are necessary to make this sound. . . Imagine the rate and the intensity of the alternating strokes.

Allow the roll to begin involuntarily as a result of the strength of your imagination. Try to continue imagining the roll as the involuntary realization of the roll continues. Allow the roll to seek out new sounds involuntarily as you imagine the sound, its tempo and the corresponding physical movements necessary to make the sound. The performance is over if your mind wanders.

If you are successful in this meditation your physical movements will follow your imagination. You will be aware of the sounds you are performing only slightly (milliseconds) after they are performed and your imagination will be stimulated by the feedback of your involuntary performance.

The resulting piece will feature organic shifts in tempo and gradual timbral transformations from rolling on different parts of the drum and from the accumulation of standing waves depending on the acoustics of the performance space.

Ours is a seamless version of these two meditations. Gradually, as their bodies and imaginations lead them, musicians will transition from one piece to another. Changes and shifts should be involuntary on the part of performers but these will be perceptible for audience members who choose to engage in meditation with us. Based upon the original unpublished yet related work *Greeting Prelude* that was verbally dictated to

Blackearth Percussion Group in 1974, we have chosen resonant metals for the *Greeting Meditation*. For *Single Stroke Roll Meditation* we employ many instruments. This reflects Oliveros' initial concept of the piece (as performed by Nexus and the Blackearth Percussion Group throughout the 1970s) as well as a conversation I had with Pauline surrounding a performance in 2009. —Bonnie Whiting, September 2014

Name of Selection: Four Systems by Earle Brown

Performed By: Dustin Donahue

Publisher: Associated Music Publishers (New York, 1961)

Duration: 9:00

Four Systems is not explicitly a percussion work. Written for pianist David Tudor on his birthday in 1954, the score consists of four systems containing lines of various lengths and thicknesses. The score can be read in any direction and orientation and can be performed on any instrument. My realization for vibraphone and sine tones is an exact rendering of every line on the page. Distances between lines were carefully measured in order to translate Brown's graphic score into sound. It would be misleading to give the impression that my detailed rendering of this score represents some kind of "definitive version." To demonstrate the flexibility of Brown's notation, I will perform a second realization inspired by percussionist Max Neuhaus' version from the early 1960s. Neuhaus employed only four amplified cymbals. In contrast to my fixed realization, Neuhaus describes a radically different approach: "Rather than a strict interpretation of these patterns, during the performance I allowed my eye to pick out various combinations that seemed interesting or relevant to that particular moment in the realization's flow. This produced an improvisation, but one with a very definite relationship to the score."

Name of Selection: Variations II by John Cage

Performed By: Dustin Donahue

Publisher: C.F. Peters/Henmar Press (New York, 1961)

Duration: 9:00

John Cage's *Variations II* (1961) represents the greatest point of abstraction in his compositional method. The score consists only of six lines and five points printed on transparent sheets. By arbitrarily superimposing these sheets and measuring the distance from each point to each line, the interpreter generates an interrelated web of numeric data that must then be translated into musical information. Any number of players and any sound sources may realize this data as sound. In my solo realization for four snare drums, I sought a method of engaging with my instrument that is unpredictable and indirect: just as Cage distanced himself from the sounding result of his score, so too would I distance myself from the actual striking of percussion instruments.

Name of Selection: Percussion Responses (Ergodos II) by James Tenney

Performed By: The Hartt Graduate Percussion Group, Benjamin Toth, director

Publisher: Smith Publications

Duration: 14:00

Ergodos II consists of approximately 18 minutes of computer-generated stereophonic sound (originally recorded at Bell Telephone laboratories) on 2-channel magnetic tape, which may be used as material for a performance (with or without *Percussion Responses*) of any duration up to 18 minutes. The tape may be played in either direction, beginning and ending at any points, and segments may be superimposed on each other in any way. The graphic notation used for *Percussion Responses* generally indi-

cates pitch and duration, and more specifically identifies instrument groupings, mallets, and dynamics for the live performers to consider. The percussionists respond to *Ergodis II* in real time, with musical gestures that provide contrast to the tape, in terms of pitch and duration.

Name of Selection: Oscillator Etudes by Paul Schuette

Performed By: Shane Jones, Zach Larabee, Lauren Fink and Tyler Niemeyer

Publisher: Schuette Publishing

Duration: 15:00

This collection of five *Oscillator Etudes* is my first attempt at writing for a new set of instruments that I constructed. The instruments themselves contain four oscillators pitched from low to high which can be activated by either a toggle switch, for sustain, or a momentary switch, which allows the performers to execute rhythmic patterns. In addition to rhythm, the pitch of each oscillator can be changed by turning the corresponding knob. The piece employs a variety of notational styles - both for my own edification as to what works best in writing for these instruments and as a way to instruct performers on the various technical approaches to these instruments. Each movement focuses in on a specific performance technique and sonically tries to expose a unique "dirty corner" of these devices. One reason for building these homemade synthesizers is that you can find these in between places that proprietary audio hardware usually prevents one from accessing. Overall, from the first graphic movement to the final heterophonic movement there is a trajectory from notational freedom to control. It is my hope that these very live electronic pieces are a true fusion of the best elements of acoustic and electronic music making. —Paul Schuette

Name of Selection: Piece for Tape (for Percussion) by Conlon Nancarrow

Performed By: Joby Burgess

Publisher: unpublished arr. by Dominic Murcott

Duration: 3:00

American composer Conlon Nancarrow (1912–1997) is best known for his extraordinarily complex pieces for player piano, written in almost complete isolation from the mainstream of musical society at his home in Mexico City. During his early player piano days, Nancarrow had attempted to make a mechanical percussion orchestra but gave up, after deciding that the engineering was beyond him, instead using recordings of the percussion instruments to piece together an early tape composition (c.1952) of superhuman virtuosity. Now over half a century later British composer Dominic Murcott has made the first arrangement of Nancarrow's *Piece for Tape (for Percussion)*, in a new version for myself. —Joby Burgess

Name of Selection: The King of Denmark by Morton Feldman

Performed By: Joby Burgess

Publisher: Universal Edition

Duration: 8:00

Feldman's reply to Stockhausen's *Zyklus* is the great early anti-percussion composition. A collection of soft sounds, twinkle like stars in the night, moving without weight as dust through a gentle breeze, to create a deep seemingly disconnected sonic canvas. —Joby Burgess

Name of Selection: Psappha by Iannis Xenakis

Performed By: Joby Burgess

Publisher: Editions Salabert, Paris

Duration: 13:00

Psappha is an archaic form of Sappho—a great Greek poetess from the Island of Lesbos, born in the 600s BC. Composed for six groups of instruments (of wood, skin and metal) *Psappha* is muscular, abrasive and often violent—an intensely masculine work in contradiction to its title. The inspiration comes from Sappho's poetry, whose rhythms appear constantly in both small cells and the large scale over arching structure. Instrument choice is left to the performer. Xenakis writes "timbre serves only to clarify the rhythmic structures"—my performance seeks maximum range and colour, with a nod to touring practicalities. —Joby Burgess

Icons of Innovation

11.20.14/9:00 am/wabash ballroom

Name of Selection: Zyklus by Karlheinz Stockhausen

Performed By: Stuart Gerber

Publisher: Universal Edition

Duration: 14:00

ZYKLUS (Cycle) was written in 1959 as a compulsory piece for the Kranichstein Music Competition of the Darmstadt Summer Courses for New Music. The meaning of the title is reflected in many aspects of the work, most directly, in the form of the piece, which is circular and without a fixed starting point and in the circular set up of the instruments. The score is spiral-bound and the performer may begin the piece on any page and play through the score either left to right, or right to left (thus progressing either clockwise or counterclockwise through the circle of instruments) and stops when his/her initial stroke is reached again and the circle is complete.

Zyklus contains a range of notational specificity throughout the 17 periods (pages), from completely fixed at one extreme to open, variable passages at the other. Stockhausen composed these elements using a nine-degree scale of statistical distribution. Although it is not intended that the listener hear these various degrees, the music that results from such a method has particular 'ostatistical' characteristics. *Zyklus* is the first solo multiplepercussion piece for a prescribed group of instruments, 13 to be exact, in the repertoire. Therefore, in addition to the performer literally cycling through the circle of instruments from a physical standpoint, the work cycles through different densities of notes on the various instruments. Each instrument has both a pinnacle and a trough of activity (density) which are equidistant from each other in the cycle.

The score to *Zyklus* is written in a non-traditional way and is a good example of graphic notation. In fact, an early review remarked that: "the initial impression is that one is looking not at a score, but at a drawing by Paul Klee."

Name of Selection: Kvadrat by Vinko Globokar

Performed By: Andrew Burke, Jim Culley, Stuart Gerber and Jeremy Muller

Publisher: Ricordi Paris

Duration: 12:00

Globokar's graphic notations indicate performer-chosen sounds that include four categories: striking, rubbing, breathing, and shaking. He also includes theatrical elements throughout the piece that give performers specific instructions about what direction to face and where your particular station is located.

Name of Selection: Circles by Luciano Berio with text by e.e. cummings

Performed By: CCM Contemporary Chamber Quartet (Alaina Graiser, Brian Graiser, Michael Launius, Reilly Nelson)

Publisher: Universal Edition (text from e.e. cummings published by Harcourt, Brace)

Duration: 18:00

Music is never pure: it is attitude: it is theatre. It is indivisible from its gestures.

The task is to entrust the sense of the musical action to the specific abilities of the protagonists, to give them the possibility of defining for themselves the conditions through which eventuality is transformed into reality, before the eyes of the listener, in the hearing of the viewer.

In *Circles* the possibilities are enlarged by the presence of the words, Nos. 25, 76 and 221 from *Collected Poems* by e. e. cummings: "stinging gold swarms...", "riverly is a flower...", "n(o)w the how dis[appeared cleverly]world...". Poems 25 and 76 appear twice, in different moments of the musical development.

Circles is not a series of vocal fragments with instrumental accompaniment, but rather an elaboration of the three poems in a unified form where vocal and instrumental action strictly condition each other. The theatrical aspects of the performance are inherent in the structure of the work itself which is, above all, a structure of actions: to be listened to as theatre and to be viewed as music.

(Notes by Luciano Berio, 1960)

After witnessing the 1959 premiere of Karlheinz Stockhausen's *Zyklus No. 9* at Darmstadt, the 33-year-old Italian composer Luciano Berio returned to his home in Milan and his wife Cathy Berberian (the renowned mezzo-soprano), and began to formulate what would become his creative response to Stockhausen's ground-breaking percussion solo. Berio set out to compose a work that would combine the innovations of his vocal writing (particularly his development of extended techniques and electronic manipulation) with the timbral scope of the extensive percussion instrumentation proposed in *Zyklus*. The end result of those efforts would be *Circles*, a chamber work for voice, harp, and two percussionists that is every bit as revolutionary as *Zyklus*.

Berio's meticulous efforts generated a multifaceted work that slings audiences from one point of focus to another, from the strikingly percussive harp and vocal writing to dynamic flurries of activity in the percussion parts. Berio departed from Stockhausen's gradual approach and challenged the percussionists with rapid passages around their carefully-mapped circular setups, producing virtuosic gestures that undergo frequent shifts in timbre and relative pitch while bearing out the title of the work by causing the performers to whirl around full-circle in order to play their parts. Considering the heavy use of extended techniques and pointillism in the harp part, as well as Berio's clear emphasis on the percussive sonic qualities of the soprano's text rather than the actual meanings of the words, it could be argued that Berio considered every member of the ensemble to be a percussionist to some degree.

Berio completed *Circles* in 1960, and later that year travelled with Berberian to Tanglewood to hear the world premiere of the work. Since then, *Circles* has been elevated to the status of chamber masterwork due in no small part to its integral role in the development of contemporary percussion. Among students of history, *Circles* is acknowledged as one of the 1960s' most influential chamber works of any kind, and is still a relevant topic of discussion in today's university classes on innovative notation. Today's performance by the CCM Contemporary Chamber Quartet is the PASIC premiere of *Circles*, and stands as further proof that the work remains an iconic and relevant piece of Art Music history. —Brian S. Graiser

Mark Applebaum's *The Metaphysics of Notation*

11.20.14/11:00 am/wabash ballroom

Performed By: Tomm Roland, Justin DeHart, Caballito Negro, and Lungta

Name of Selection: *The Metaphysics of Notation*

Publisher: Mark Applebaum

Duration: Variable

Mark Applebaum's *The Metaphysics of Notation* is one of the most provocative and innovative musical works of the 21st century. Commissioned by the Cantor Art Center at Stanford University, this museum scale work is comprised of 12 large, graphic musical "scores", really works of art, hand drawn by the composer. Each piece is ten inches high by 6 feet wide and is filled with evocative glyphs, images, and seemingly random numbers and letters. A "mobile" score accompanies the 12 wallmounted scores and hangs from the ceiling. Beautiful to behold, the music is left for the performer to interpret as he or she sees fit. The version presented at PASIC will be a digital, scrolling version of the original artworks/scores. Applebaum states, "although I heard no music in my head when composing 'Metaphysics', I'm sure it is music."

Three unique versions will be presented in this session: solo performances by Tomm Roland and Justin DeHart, and a quartet version by Caballito Negro and Lungta. The original artwork/score will be presented digitally in both static and scrolling versions.

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Panel Discussion

11.20.14/12:00 pm/room 201

The Medium as Message: On the Importance of Notation

Moderator: Bill Sallak

Panelists: Dustin Donahue, Stuart Gerber, Thomas Siwe, and Sylvia Smith

This panel will focus on meaning—the meaning embedded within creative, beautiful, challenging notation.

In addition to advancing vital areas of musical inquiry, the exquisite hand-drawn (and very sophisticated computer-drawn) fantasies of the second half of the previous century are as good for performers' brains as they are for our ears and hands. The mass-communication power of widely agreed-upon notational systems is not in question, but those composers who work outside the notational mainstream (including Cardew, Brün, Cage, Wolff, Feldman, Busotti, Haubenstock-Ramati, Stockhausen, and others) offer performers the possibility of cognitive and philosophical enrichment unavailable from said mainstream practices.

As performers, teachers, scholars, and publishers, our panelists are deeply engaged in maintaining a culture of notational diversity, cultivating a world in which no musical idea is outside the bounds of transmission, and passing these insights on to audiences and students.

Percussive Topology

11.20.14/1:00 pm/wabash ballroom

Name of Selection: Liaisons by Roman Haubenstock-Ramati

Performed By: Keith C. Hendricks and Adam Davis

Publisher: Universal Edition

Duration: 7:00–9:00

Liaisons was composed in 1958 by Polish composer Roman Haubenstock-Ramati. The musical material for this composition is separated into individual cells. These gestures are notated by use of graphic notation as well as through modified variations on traditional western notation. The performer is to derive the melodic and dynamic qualities of the material through the relative size and spacing of these graphic structures, which may be played as a whole or deconstructed as the performer wishes. The more traditionally notated cells are comprised of multiple staves of notes that, like the graphic structures, may be played as a whole or deconstructed at will. The starting point and sequence in which the material is presented is dependent on the performer. One may start at any point on the score and upon arriving at a cell with an arrow, the performer has a choice to either stay on the chosen path or to observe the change of direction. *Liaisons* is to be played as a duet on two different mallet instruments with each performer starting at a different point in the score and each finding his or her own path through the piece.

Name of Selection: Spectral Arctic Ice Triangulations by Matthew Burtner

Performed By: NOBROW.collective

Publisher: self-published by the composer (www.matthewburtner.com)

Duration: 9:30

In the last few years my work has taken me back to the Arctic Ocean (where I lived as a child) and to the soundscape beneath the Polar ice. *Spectral Arctic Ice Triangulations* for sub-ice ecoacoustics features the sound from three microphones suspended beneath the Polar ice cap. The microphones were separated by about 1 kilometer in a triangular configuration. This surround-sound recording method allows for the spatial triangulation of events occurring underneath and inside the ice. We hear the sounds of ice splitting, creaking and cracking, and also a few fur seals, bowhead whales and beluga pass by. I filtered this recording through the harmonic spectrum of my 1997 composition for piano and large ensemble, "Sikuigvik (the time of ice melting)." "Sikuigvik" was one of the first ecoacoustic pieces, and it applied analysis of a melting ice system to musical

harmonic generation and form. Now we hear "Sikuigvik" played by the Arctic ice itself as it melts. The performers play amplified water with pitched tubes.

Name of Selection: ...diastemas [2005-I] by Alcides Lanza

Performed By: Catherine Meunier

Publisher: Shelan

Duration: 9:08

Alcides Lanza (1929)—Canadian-Argentinean composer, conductor and pianist born in Rosario, Argentina. Alcides Lanza moved to New York in 1965, having received a Guggenheim Foundation fellowship and lived there from 1965 until 1971 where he worked at the Columbia-Princeton Electronic Music Center. In 1971 he was appointed professor of composition at the Faculty of Music of McGill University in Montreal. He was the director of the Electronic Music Studio at McGill from 1974 until his retirement in 2002. Lanza continues to have a very active international career as a pianist and conductor specializing in the avant-garde repertoire. His programs reflect his particular interest in the music of the three Americas. Alcides Lanza has done innumerable radio and television concerts and several LP recordings and compact discs, and he has organized contemporary music forums and events.

...*diastemas* [2005-I]—This work was written for Gina Ryan in response to her request for a new piece for marimba and tape. The tape part was realized by recording Gina Ryan's improvisations on a few musical sequences and gestures suggested by the composer. Musicological studies in Iberoamerica make references to certain medieval music styles as "música diastemática." This music style, having developed after the system of notating by neumes, was able to notate intervallic distances with more precision. Established around the fifth century, neumatic notation was able to specify the exact number of notes in a melody, but was rather imprecise in terms of pitch, intervals and rhythm.

Name of Selection: Onze (1990), by Marco Antônio Guimarães (Brazil)

Performed By: Fernando Rocha and UFMG Percussion Ensemble

(Henrique Edwin, Natália Mitre and Tarcisio Braga)

Publisher: not published

Duration: Indeterminate (this performance will be around 5 minutes)

Onze is a percussion/open-instrumentation piece for any number of players, written by Brazilian composer Marco Antônio Guimarães, director of group Uakti. Guimarães has always been interested in developing new ways of organizing music. In *Onze* he created a notation based on the use of geometric figures. The piece is based on phrases of 11 beats, over which the performers improvise. Each phrase is divided differently according to geometric figures representing a number of beats: the circle means one beat; the semicircle, two beats; triangle, three; square four; pentagon, five; and star, six beats. The score is a basic guide that orients collective improvisation. Performances of *Onze* include a high degree of indeterminacy, since the performer can choose the instrumentation, tempo, rhythmic divisions and pitches. With this notation Guimarães found a way both to encourage collective improvisations and to create a well-structured musical form. The use of geometric figures is also important because it helps to awaken the creative side of the performers, avoiding the rationalism of traditional notation. In this way the piece offers opportunities both for experimentation and creativity as well as for moments of structure that must be well rehearsed. This creates the richness of *Onze*: its strong pulse combined with constant rhythmic variety, and the dialogue between spontaneity and structure.

Name of Selection: Treatise by Cornelius Cardew

Performed By: Rutgers University Percussion Ensemble, Michael Truesdell, director

Publisher: The Gallery Upstairs Press: Buffalo New York

Duration: 8:00

Greatly influenced by the aleatoric music collaborations of John Cage and David Tudor, as well as his mentor Karlheinz Stockhausen, Cornelius Cardew published his epic *Treatise* in 1967. This graphic score consists of 193 pages and invites any number of performers to interpret any selection of this work with any media available. The score consists of a variety of graphic shapes, lines, patterns, and only a few music symbols which are featured outside of their usual context. A grand staff is located under the graphics to allow the performer to notate any musical ideas they have in realizing this score. One unifying feature of all the pages is a dark line running

horizontally across the landscape pages. Sometimes this line is rerouted or interrupted, but returns on the subsequent page accompanied by new and sometimes completely contrasting graphics. For PASIC 2014 Rutgers University Percussion Ensemble will be performing an 8-minute selection of this piece.

From Conception to Realization

11.2014/3:00 pm/wabash ballroom

Name of Selection: The Computer Graphic Compositions of Herbert Brün
Performed By: Allen Otte assisted by Kevin Lewis, Jeremy Muller and Akros Percussion Collective
Publisher: Smith Publications
Duration: Various

This session aims to pull back the curtain on the process of interpreting and performing several of Herbert Brün's historic percussion works, which will also have the effect of highlighting the benefits and challenges of non-traditional notational systems.

Herbert Brün (1918–2000) was an early pioneer of electro-acoustic/computer music and also one of the earliest composers to use the computer as a creative notational tool. In 1967 he wrote three groundbreaking solo percussion works—*Plot*, *Touch and Go*, and *Stalks and Trees and Drops and Clouds*—produced by his experiments with the IBM 7094 computer and CALCOMP plotter. They confront what is or should be at the core of the percussionist's art and demonstrate how this could, from the composer's perspective, only be achieved through this kind of creative notation. Kevin Lewis and Jeremy Muller will join Otte in performing excerpts from the three solo works.

Brün was fond of referring to "music that resists meaning." It is through great effort, creativity, and a "conspiracy" (literally to "conspire," to "breathe together") with the composer—following the composer's detailed instructions for learning how to engage with the notation—that we may arrive at a physical and sonic engagement with the graphic score. He even had a term for this kind of conspiratorial performer: a "coiner" (**CO**mposing **IN**terpreting perform**ERS**). The Akros Percussion Collective will act as "coiners" for *mutatis mutandis*, which is a series of graphic works for unspecified resources. These works are among Brün's most mysterious and beautiful scores; they are a "symbolic representation of musical sounds or action" with a graphic notation that represents "traces left by a process." The performers are asked to compose (in any medium) a supposed structural process that they feel might be responsible for leaving such traces.

Brün invited performers, especially percussionists, to engage with our technique and collections of sounds in conspiracy with his detailed instructions and intriguing images in order to create music. These fascinating works are still some of the most challenging works in the percussion repertoire.

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Looking Forward

11.20.14/5:00 pm/wabash ballroom

Name of Selection: Nothing that is not there and the nothing that is (2009)

by Peter V. Swendsen

Performed By: Brad Meyer

Publisher: Peter V. Swendsen

Duration: 8:00

In the mountains, wind and weather collide with land, each shaping the other in a sometimes subtle, sometimes violent pas de deux. Along the coast this collision is more of a constant negotiation, the land and sea exchanging back and forth the clouds and temperatures that hover near the shoreline. In the flat interior, however, the wind and weather are themselves the instigators, the sculptors of an ephemeral topography of sound, texture, and sensation.

Based on the poem, "The Snow Man":

One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow;

And have been cold a long time
To behold the junipers shagged with ice,
The spruces rough in the distant glitter

Of the January sun; and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves,

Which is the sound of the land
Full of the same wind
That is blowing in the same bare place

For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.

—Wallace Stevens, 1921

Name of Selection: Show Us How To Live by Baljinder Sekhon

Performed By: University of Wisconsin—Eau Claire Percussion Ensemble,

Jeff Crowell, director

Publisher: Glass Tree Press

Duration: 13:00

"It's the movies that have really been running things in America ever since they were invented. They show you what to do, how to do it, when to do it, how to feel about it, and how to look how you feel about it."

—Andy Warhol

Scored for nine percussionists, *Show Us How To Live* addresses performativity in our society and combines predetermined musical structures, improvisation, indeterminacy, acting, mimicry, and theater. The score for this work is in the form of PowerPoint presentations. Each percussionist uses a laptop to display a variety of score instructions, including pitch and rhythm materials, videos of gestures and facial expressions, timers, and text instructions. The video notations are cycled through via a pedal and each percussionist follows a different series of videos. The percussionist in the center acts as a leader for the group and provides cues and timing for synchronous sections. The work contains a variety of musical characters, from beat-oriented music to silent actions to a free flowing fabric of sound and movement. We are constantly learning how to act from each other, from mannerisms to fashion, and the trends that permeate our society can range from absurd to serious. This work will highlight this characteristic of humanity and draw attention to all aspects of it.

Name of Selection: *The Deformation of Figures* by Seth Cluett

Performed By: Tim Feeney

Publisher: manuscript

Duration: Variable

The work explores the embodied experience resulting from the interaction between the performer and the responsive feedback provided by the membrane of the drumhead. Considering the bass drum as an architectural space, the work explores the acoustics of the interior of the drum, the nodes and anti-nodes of the drumheads, and the resonances of the instrument as a whole.

Composer Seth Cluett has developed a system of actuators that create an environment, or instrumental "weather," with which percussionist Tim Feeney can interact in real-time. Such actuators may generate sound, alter the spectral characteristics of the resonance from the membrane, dampen the head at specific locations, or literally alter the pressure within the shell of the drum. These factors encourage or inhibit Feeney's techniques of sound production, resulting in an unpredictable sonic landscape. The piece explores stasis and the mundane, asking Feeney to perform repetitive actions that intersect with cycles of activity from the electronic soundscape.

Name of Selection: *Spinefold; opinions* by James O'Callaghan

Performed By: Architek Percussion

Duration: Variable

Spinefold; opinions, is a work that musicalises familiar quotidian objects. The piece is as much about the surprisingly diverse cache of acoustic potential in amplified books as it is about the connotative power of the objects and their multiplicities of meanings. As pages rustle, spines squeak, and covers slam, the historical weight of these deliverers of thought may be contemplated. However, divorced from their proper function, the books are also robbed of their greatest power—transported to the significantly more abstract medium of music, the piece is "at a loss for words" in an expression of the inexpressible.

Name of Selection: *Contactual Constellations* by Bryan Jeffs

Performed By: Southern Oregon University Graduate Percussion Group,
Terry Longshore, director

Publisher: Rebel Frog Music

Duration: 8:00

Contactual Constellations, premiered by Jordan Curcuruto, Joseph Howe, Jeffrey Kolega, Colin Malloy and Tyler Willoughby, is performed on 6 large drums of varying sizes, the players being free to move between the drums during the performance. Each drum has a different graphic score printed on its clear drum head and a camera mounted underneath to capture, and then project in real time, both the score and the performer's rendering of the notation. This unique visual aspect is key to the work's goal of connecting the notation, the audience, and the performer's interpretation into a singular experience—something that is often missing when interpreting graphic notation.

The piece is composed of two elements: The Groove and The Graphic Interpretation.

The Groove is performed throughout the piece, passed from player to player, often evolving in meter, timbre and tempo. Each interpretation of The Groove is improvised, but informed by the graphic score on the drum the performer chooses. Each drum is also assigned a meter in which The Groove must be played. When The Groove is being passed to the next player, the new Groove must somehow relate to the previous, regardless of meter—by metric modulation, shared subdivision, polyrhythm, etc.

Graphic Interpretation is performed at will, by any player not currently performing The Groove. While nearly all choices a performer makes during interpretation are at their own discretion (sticks, mallets, when to play, preparations to the head, etc.), the performer must make an effort to play directly over whichever notations they are interpreting. The Graphic Interpretation must keep a rhythmic relationship to The Groove - existing as an independent sonic entity, but also a complementary extension of The Groove. —Bryan Jeffs



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Thursday 11.20.14

6:30 a.m.	PASIC Fun Run
7:30 a.m. - 8:00 p.m.	Registration Open PASIC Show Office Open
7:30 a.m.	Mind Body Spirit Workshop [CC Room 209]
8:00 a.m. - 9:50 a.m.	Drumset Committee Meeting [CC Room 213] Education Committee Meeting [CC Room 114] Symphonic Committee Meeting [CC Room 115]
8:00 a.m. - 6:00 p.m.	PASIC Gift Shop Open
9:00 a.m. - 4:30 p.m.	Rhythm Discovery Center! Open PASIC Listening Room [closed 12pm-1pm]
9:00 a.m. - 5:00 p.m.	Exhibit Hall Open [Exhibit Hall D] Dr. Justin Alexander [Exhibit Hall D] MAPLE Lab [CC Room CSO-4]
9:00 a.m. - 9:50 a.m.	Stuart Gerber [Wabash Ballroom] Jeremy Muller, Andrew Burke, Jim Culley and Stuart Gerber [Wabash Ballroom] CCM Contemporary Chamber Quartet [Wabash Ballroom] Clarice Cast [CC Room 109] Keyboard Panel Discussion [CC Room 201]
9:00 a.m. - 10:50 a.m.	Multiple Percussion Solo Competition [CC Room 205]
10:00 a.m. - 10:50 a.m.	Yale University Percussion Ensemble [Sagamore Ballroom] Master Teacher Presentation with James Bailey and Thomas Siwe [CC Room 105] Percussion Specialists Meeting [CC Room 114]
11:00 a.m. - 11:50 a.m.	Shawn Pelton [CC Ballroom 500] Tomm Roland [Wabash Ballroom] Justin Dehart [Wabash Ballroom] Caballito Negro and Lungta [Wabash Ballroom] Frank Shaffer [CC Room 209]
11:00 a.m. - 12:30 p.m.	PAS Board Meeting [CC Room 211]
12:00 p.m. - 12:50 p.m.	Lawrence University Percussion Ensemble [Sagamore Ballroom] Michael Eagle with special guests Casey Cangelosi, Nick Angelis and The Ruff Drags Drum Corps [CC Room 120] William James [CC Room 204] Focus Day Panel Discussion [CC Room 201]

11.20.14

- 1:00 p.m. – 1:50 p.m.** Gordon Campbell [CC Ballroom 500]
Keith C. Hendricks and Adam Davis [Wabash Ballroom]
NOBROW.collective [Wabash Ballroom]
Catherine Meunier [Wabash Ballroom]
Fernando Rocha and UFMG Percussion Ensemble [Wabash Ballroom]
Rutgers Percussion Ensemble [Wabash Ballroom]
Robert Lawrence Friedman [CC Room 105]
Percussion Ensemble Committee Meeting [CC Room 213]
- 2:00 p.m. – 2:50 p.m.** Se-Mi Hwang [Sagamore Ballroom]
Limbs Percussion Duo [CC Room 120]
Shilo Stroman [CC Room 204]
Composition Committee Panel Discussion [CC Room 201]
- 2:00 p.m. – 3:50 p.m.** Mock Audition [CC Room 205]
- 3:00 p.m. – 3:50 p.m.** Billy Kilson [CC Ballroom 500]
Allen Otte assisted by Kevin Lewis, Jeremy Muller and Akros Percussion Collective [Wabash Ballroom]
Edward Choi [CC Room 109]
- 3:00 p.m. – 4:50 p.m.** Health & Wellness Committee Meeting [CC Room 211]
Music Technology Committee Meeting [CC Room 114]
International Committee Meeting [CC Room 115]
- 4:00 p.m. – 4:50 p.m.** University of Central Florida Percussion Ensemble [Sagamore Ballroom]
Florian Alexandru-Zorn [CC Room 120]
Dr. Brandon L. Haskett [CC Room 204]
Marching Panel Discussion [CC Room 201]
- 5:00 p.m. – 5:50 p.m.** Gregg Bissonette [CC Ballroom 500]
Brad Meyer [Wabash Ballroom]
UW-Eau Claire Percussion Ensemble [Wabash Ballroom]
Tim Feeney [Wabash Ballroom]
Architek Percussion [Wabash Ballroom]
Southern Oregon University Graduate Percussion Group [Wabash Ballroom]
- 5:00 p.m. – 8:00 p.m.** Marching Individuals: High School and College Timpani & Multi-Percussion [CC Room 109]
Marching Individuals: High School and College Keyboard [CC Room 105]
Marching Individuals: High School and College Snares and Tenors [CC Room 205]
- 6:45 p.m. – 8:00 p.m.** Marching Small Ensemble Competition [CC Room 109]
- 8:15 p.m. – 10:00 p.m.** Amadinda Percussion Group [Sagamore Ballroom]
- 9:30 p.m. – 11:00 p.m.** Rhythm Lounge [CC Room 205]
Arthur Hull [CC Room 209]

Thursday 11.20.14

6:30 A.M.

PASIC FUN RUN

7:30 A.M.

REGISTRATION OPENS

SHERRY RUBINS AND ROB FALVO Health & Wellness Workshop

Mind/Body/Spirit Workout

Convention Center Room 209

8:00 A.M.

DRUMSET COMMITTEE MEETING Eric C. Hughes, chair

Convention Center Room 213

EDUCATION COMMITTEE MEETING Pete DeSalvo, chair

Convention Center Room 114

SYMPHONIC COMMITTEE MEETING Chris McLaurin, chair

Convention Center Room 115

9:00 A.M.

RHYTHM! DISCOVERY CENTER OPENS (9:00 am–4:30 pm)

LISTENING ROOM OPENS (9:00 am–12:00 pm & 1:00 pm–4:30 pm)

Rhythm! Discovery Center

FOCUS DAY: ICONS OF INNOVATIONS (Concert A)

Convention Center Wabash Ballroom

STUART GERBER

“Zyklus” by Karlheinz Stockhausen

Sponsors: Vic Firth Company, Black Swamp Percussion, Georgia State University, Stockhausen Verlag

ANDREW BURKE, JIM CULLEY, STUART GERBER, AND JEREMY MULLER

“Kvadrat” by Vinko Globokar

THE CCM CONTEMPORARY CHAMBER QUARTET

“Circles” by Luciano Berio”

Sponsors: Dream Cymbals and Gongs, DeMorrow Instruments, University of Cincinnati College–Conservatory of Music

CLARICE CAST World Clinic/Performance

Pandeiro and Its Possibilities

Sponsors: Birch Creek Music Performance Center, California Institute of the Arts, Tycoon Percussion

Convention Center Room 109

KEYBOARD COMMITTEE PANEL DISCUSSION

Panelists: Ji Hye Jung, J.B. Smith, Payton McDonald. Moderator?

Small Chamber Works with Keyboard Percussion

Convention Center Room 201

MULTIPLE PERCUSSION SOLO COMPETITION

Erick Eckstrom

“Rebonds b” by Iannis Xenakis

“Anvil Chorus” by David Lang

Shimon Fukasaku

“The King of Denmark” by Morton Feldman

“Thirteen Drums” by Maki Ishii

Colin McCall

“Asanga” by Kevin Volans

“Toucher” by Vinko Globokar

Wai Chi Tang

“Stonewave” by Rolf Wallin

“Rebonds b” by Iannis Xenakis

Convention Center Room 205

MAPLE Lab (Music, Acoustics, Perception, and Learning) (9:00 am–5:00 pm)

Test your perception of music in the MAPLE Lab’s latest cognition experiments

Convention Center Room CSO-4

11.20.14

DR. JUSTIN ALEXANDER Research Poster Presentation

The expansion of the xylophone as an expressive instrument in the symphonies of Dmitri Shostakovich

Sponsors: Virginia Commonwealth University

Expo Hall D

10:00 A.M.

YALE PERCUSSION GROUP Competition Winner Showcase Concert

Presider: Neil Larrivee, Vic Firth

Sponsors: Adams Musical Instruments, Pearl Corporation, Vic Firth Company

Convention Center Sagamore Ballroom

MASTER TEACHER PRESENTATION WITH JAMES BAILEY AND THOMAS SIWE Master Class/Panel

Live Teaching Analysis from PAS Lifetime in Education Award Recipients Thomas Siwe and James Bailey

Presider: Jonathan Latta

Convention Center Room 105

PERCUSSION SPECIALISTS MEETING

Convention Center Room 114

11:00 A.M.

SHAWN PELTON Drumset Clinic/Performance

The Hybrid Drummer: Achieving Synergy between Acoustic and Digital Gear

Presider: Juels Thomas, Drum Workshop

Sponsors: Drum Workshop, Alternate Mode/Drum Kat, Fxpansion, Latin Percussion, Remo, Inc., Vater Percussion Inc., Zildjian Company

Convention Center Ballroom 500

FOCUS DAY: THE METAPHYSICS OF NOTATION BY MARK APPLEBAUM (Concert B)

Convention Center Wabash Ballroom

TOMM ROLAND

DR. JUSTIN DEHART

Sponsors: Sabian Ltd., Yamaha

CABALLITO NEGRO AND LUNGTA

Sponsors: Southern Oregon University, Dr. John Barton, Innovative Percussion, Remo, Inc., Sam Houston State University,

Vic Firth Company, Yamaha Percussion, Zildjian Company

FRANK SHAFFER Interactive Drumming Workshop

Symphonic Percussionists: Engage Your Greater Community!

Presider: John Fitzgerald, Remo, Inc.

Sponsors: University of Memphis, Rudi E. Scheidt School of Music

PAS BOARD MEETING

Convention Center Room 211

12:00 P.M.

LAWRENCE UNIVERSITY PERCUSSION ENSEMBLE FEATURING VALERIE NARANJO-GYIL AND NANI AGBELI-AFRICAN DANCE

Ensemble World Percussion Ensemble Competition Winner Showcase Concert

Sponsor: Lawrence University

Convention Center Sagamore Ballroom

COMPETITIONS Marching Individuals: College Keyboard, Timpani & Multi-Percussion | Marching Individuals: High School Keyboard | Marching Individuals: High School and College Snares and Tenors | Marching Small Ensemble Competition | Mock Audition | Multiple Percussion Solo Competition **DRUMSET** Florian Alexandru-Zorn | Gregg Bissonette | Gordon Campbell | Billy Kilson | Shawn Pelton **ENSEMBLES** Lawrence University Percussion Ensemble | University of Central Florida Percussion Ensemble | Yale University Percussion Ensemble **EVENING CONCERT** Amadinda Percussion Group **HEALTH & WELLNESS** Robert Lawrence Friedman | Fun Run | Mind Body Spirit Workshop | Frank Shaffer **FOCUS DAY** Architek Percussion | Caballito Negro and Lungta | CCM Contemporary Chamber Quartet | Justin Dehart | Tim Feeney | Stuart Gerber | Keith C. Hendricks and Adam Davis | Catherine Meunier | Brad Meyer | Jeremy Muller, Andrew Burke, Jim Culley and Stuart Gerber | NOBROW.collective | Allen Otte assisted by Kevin Lewis, Jeremy Muller and Akros Percussion Collective | Fernando Rocha and UFMG Percussion Ensemble | Tomm Roland | Rutgers Percussion Ensemble | Southern Oregon University Graduate Percussion Group | UW-Eau Claire Percussion Ensemble **FUNDAMENTALS** Shilo Stroman **INTERACTIVE DRUMMING** Arthur Hull | Rhythm Lounge **KEYBOARD** Se-Mi Hwang **MARCHING** Michael Eagle **MASTER TEACHER PRESENTATION** James Bailey and Thomas Siwe **MEETINGS** Drumset Committee | Education Committee | Health & Wellness Committee | International Committee | Music Technology Committee | PAS Board Meeting | Percussion Specialists | Symphonic Committee **PANEL DISCUSSIONS** Composition Committee Panel | Focus Day Panel | Keyboard Panel | Marching Panel **RESEARCH** Dr. Justin Alexander | Dr. Brandon L. Haskett | **MAPLE Lab** **SYMPHONIC** Edward Choi | William James **WORLD** Clarice Cast | Limbs Percussion Duo

MICHAEL EAGLE WITH SPECIAL GUESTS CASEY CANGELOSI, NICK ANGELIS AND THE RUFF DRAGS DRUM CORPS

Marching Clinic/Performance

Expanding the Vocabulary: The Official List of Scottish Drumming Rudiments

Presider: Shawn LeFrenz, Pearl Corporation

Sponsors: Pearl Corporation, Bachovich Music Publications, Evans Drumheads, Gallant Entertainment Inc. (GEI), Innovative Percussion, Midwest Highland Arts Fund (MHAF), OffWorld Percussion, Rites of Spring Festival (RoS Fest), Sticktape.com

Convention Center Room 120

WILLIAM JAMES Symphonic Clinic

Priorities: What is most important in performance and practicing

Convention Center Room 204:

Presider: Keith Aleo, Zildjian Company

Sponsors: Zildjian Company, Evans Drumheads, Grover Pro Percussion, Mallettech/Marimba Productions, Meredith Music

FOCUS DAY PANEL DISCUSSION

Bill Sallak, moderator. Dustin Donahue, Stuart Gerber, Thomas Siwe, Sylvia Smith, panelists

The Medium as Message: On the Importance of Notation

Convention Center Room 201

1:00 P.M.

GORDEN CAMPBELL Drumset Clinic

Secrets of the Working Drummer

Presider: Greg Crane, Yamaha

Sponsors: Yamaha, Kickport, Remo, Inc., Shure, Vater Percussion Inc., Zildjian Company

Convention Center Ballroom 500

FOCUS DAY: PERCUSSIVE TOPOLOGY (Concert C)

Convention Center Wabash Ballroom

KEITH C. HENDRICKS AND ADAM DAVIS

"Liasons" by Roman Haubenstock-Ramati

NOBROW.COLLECTIVE

"Spectral Arctic Ice Triangulations" by Matthew Burtner

Sponsors: Ohio University, Adams Musical Instruments

CATHERINE MEUNIER (Canada)

"diastemas by Alcides Lanza"

Sponsors: Pearl Corporation, Adams Musical Instruments, The Crane School of Music-SUNY Potsdam, Sabian Ltd.

FERNANDO ROCHA AND UFMG PERCUSSION ENSEMBLE (Henrique Edwin, Natália Mitre, Tarcísio Braga) (Brazil)

"Onze" by Marco Antônio Guimarães

Sponsors: Sabian Ltd., Federal University of Minas Gerais, Programa Música Minas / Secretaria de Estado de Cultura de Minas Gerais, State University of Amazonas, Yamaha

RUTGERS PERCUSSION ENSEMBLE

"Excerpts from Treatise" by Cornelius Cardew

Sponsors: Marimba One, Black Swamp Percussion, Rutgers University

ROBERT LAWRENCE FRIEDMAN, MA Health & Wellness Lecture/Presentation

Managing Musician's Stress

Sponsor: Remo, Inc.

Convention Center Room 105

PERCUSSION ENSEMBLE COMMITTEE MEETING

Convention Center Room 213

2:00 P.M.

SE-MI HWANG (Denmark) Keyboard Showcase Concert

Korean has gone to Europe!

Presider: Leigh Howard Stevens, Mallettech

Sponsor: Mallettech/Marimba Productions

Convention Center Sagamore Ballroom

LIMBS PERCUSSION DUO World Clinic/Performance

Turkish Split Hand Technique for Dumbek and Frame Drum Technique

Convention Center Room 120

SHILO STROMAN Drumset FUNdamentals

Stylistic Glue for the School Jazz Band Drummer

Sponsors: Pearl Corporation, Evans Drumheads, Pro-Mark, Sabian Ltd.

Convention Center Room 204

COMPOSITION COMMITTEE PANEL DISCUSSION

Lane Harder, moderator. Richard Gipson, Thomas Siwe, panelists

Back to the Groundbreaking: Compositional Origins of the Modern Percussion Era

Convention Center Room 201

MOCK AUDITION

Convention Center Room 205

3:00 P.M.

BILLY KILSON Drumset Clinic/Performance

The Diversified Drummer

Presider: Paul Cellucci, Sabian Ltd.

Sponsors: Drum Workshop, Remo, Inc., Sabian Ltd., Vater Percussion Inc.

Convention Center Ballroom 500

FOCUS DAY: THE COMPUTER GRAPHIC COMPOSITIONS OF HERBERT BRUN (Concert D)

Convention Center Wabash Ballroom

ALLEN OTTE ASSISTED BY KEVIN LEWIS, JEREMY MULLER AND THE AKROS PERCUSSION COLLECTIVE

Sponsor: University of Cincinnati

EDWARD CHOI (South Korea) Symphonic Clinic

Orchestral Percussion: Creative Solutions

Presider: Alan Abel

Sponsors: Mallettech/Marimba Productions, Dynasty/DEG Music, Sabian Ltd.

Convention Center Room 109

HEALTH & WELLNESS COMMITTEE MEETING Frank Shaffer, chair

Convention Center Room 211

MUSIC TECHNOLOGY COMMITTEE MEETING Blair Helsing, chair

Convention Center Room 114

INTERNATIONAL COMMITTEE MEETING Adam Mason, chair

Convention Center Room 115

4:00 P.M.

UNIVERSITY OF CENTRAL FLORIDA PERCUSSION ENSEMBLE. THAD ANDERSON, KIRK GAY, & JEFF MOORE, DIRECTORS

New Percussion Literature Showcase

Presider: Dr. Eric Willie

Sponsor: University of Central Florida

Convention Center Sagamore Ballroom

FLORIAN ALEXANDRU-ZORN (Denmark) Drumset Master Class

The Brush Secret: How to revolutionise your brush playing

Presider: Marco Soccoli, Evans Drumheads

Sponsors: Alfred Music, Evans Drumheads, Vic Firth Company

Convention Center Room 120

DR. BRANDON L. HASKETT Research Paper Presentation

The Development of K-12 and Collegiate Steel Bands in the United States

Presider: Patrick Fitzgibbon, Saginaw Valley State University

Sponsor: Saginaw Valley State University

Convention Center Room 204

MARCHING COMMITTEE PANEL DISCUSSION Sean Womack, moderator. Tony Nunez, Kevin Shah, Ian Grom, Jim Wunderlich, panelists

Orchestrating Electronics from the Inside Out

Sponsors: Yamaha, Adams Musical Instruments, Evans Drumheads, Innovative Percussion, Meinl USA LC, Pearl Corporation, Planet Waves,

Pro-Mark, Remo, Inc., Sabian Ltd., Vic Firth Company, Zildjian Company

Convention Center Room 201

SCHEDULE OF EVENTS

5:00 P.M.

GREGG BISSONETTE Drumset Clinic

Musical Drumming in Different Styles

Convention Center Ballroom 500

Presider: Jim Uding, Dixon Drums

Sponsors: Dixon Drums, Drum Workshop, Gator Cases, Latin Percussion, Remo, Inc., Vic Firth Company, Zildjian Company

FOCUS DAY: LOOKING FORWARD (Concert E)

Convention Center Wabash Ballroom

BRAD MEYER

"Nothing That Is Not There and The Nothing That Is" by Peter V. Swendsen

Sponsors: Yamaha, Evans Drumheads, Tycoon Music, Vic Firth Company

UNIVERSITY OF WISCONSIN-EAU CLAIRE PERCUSSION ENSEMBLE, DR. JEFFREY CROWELL, DIRECTOR

"Show Us How To Live" by Baljinder Sekhon

Sponsors: Mapex/Majestic, Gon Bops, Innovative Percussion, Remo, Inc.

TIM FEENEY

"The Deformation of Figures" by Seth Cluett

Sponsors: Pearl Corporation, Adams Musical Instruments, Vic Firth Company, Zildjian Company

ARCHITEK PERCUSSION (Canada)

"Spinefold; opinions" by James O'Callaghan

Sponsors: Vic Firth Company, Sabian Ltd.

SOUTHERN OREGON UNIVERSITY GRADUATE PERCUSSION GROUP

"Contactual Constellations" by Bryan Jeffs

Sponsors: Southern Oregon University, Dr. John Barton, Remo, Inc., Rogue Community College, Vic Firth Company,

Yamaha Percussion, Zildjian Company

MARCHING COMPETITION—High School and College Timpani & Multi-Percussion

Convention Center Room 109

MARCHING COMPETITION—High School and College Keyboard

Convention Center Room 105

MARCHING COMPETITION—High School and College Snare & Tenors

Convention Center Room 205

6:45 P.M.

MARCHING COMPETITION—Small Ensemble

Convention Center Room 109

8:15 P.M.

HALL OF FAME PRESENTATIONS

AMADINDA PERCUSSION GROUP (Hungary) Evening Concert

"Amadinda 30"

Welcome by John R. Beck

Sponsors: Adams Musical Instruments, National Cultural Fund of Hungary

Convention Center Sagamore Ballroom

9:30 P.M.

RHYTHM LOUNGE

Convention Center Room 205

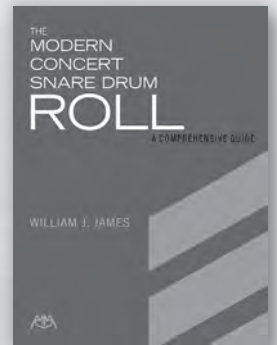
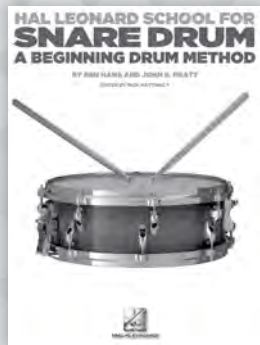
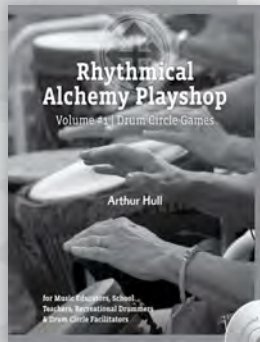
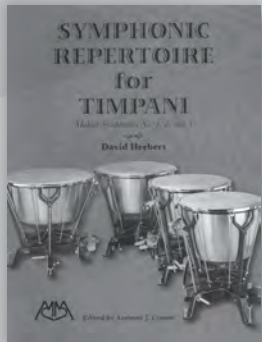
ARTHUR HULL Late Night Drum Circle

Convention Center Room 209

11.20.14

CREATE AND INSPIRE with Resources from Hal Leonard

Visit booths #125-129 to see hundreds of titles for music education and performances, and check out our special artist appearance schedule!



Also stop by booth #1141 to see our gear and instruments from JamHub, Waltons Irish Music, Alesis, Tycoon Percussion, and PreSonus!



Friday 11.21.14

- 6:30 a.m.** PASIC Fun Run
- 7:30 a.m.** Mind Body Spirit Workshop [CC Room 209]
- 8:00 a.m. - 5:00 p.m.** Registration Open
PASIC Show Office Open
- 8:00 a.m. - 9:50 a.m.** University Pedagogy Committee Meeting [CC Room 113]
Interactive Drumming Committee Meeting [CC Room 114]
Keyboard Committee Meeting [CC Room 115]
- 8:00 a.m. - 6:00 p.m.** PASIC Gift Shop Open
- 9:00 a.m. - 3:00 p.m.** Free Hearing Tests [CC Room 212]
- 9:00 a.m. - 5:00 p.m.** Exhibit Hall Open [Exhibit Hall D]
Ryan Frost [Exhibit Hall D]
PASIC Listening Room [closed 12pm-1pm]
MAPLE Lab [CC Room CSO-4]
- 9:00 a.m. - 7:00 p.m.** Rhythm Discovery Center! Open
- 9:00 a.m. - 9:50 a.m.** Talking Sticks Film Screening [CC Ballroom 500]
Aledo High School Percussion Ensemble [Wabash Ballroom]
Vineet Vyas [CC Room 105]
Lucas Bernier [CC Room 204]
- 9:00 a.m. - 10:40 a.m.** Marching Festival: Interactive Clinics [Exhibit Hall F]
- 10:00 a.m. - 10:50 a.m.** Oklahoma State University Percussion Ensemble [Sagamore Ballroom]
Richard Weiner [CC Room 120]
World Panel Discussion [CC Room 201]
- 10:45 a.m. - 11:00 a.m.** Marching Festival: Individuals Competition and Small Ensemble Competition Winners Exhibition and Awards Ceremony [Exhibit Hall F]
- 11:00 a.m. - 11:50 a.m.** Co-tim-Bó Percussion Group [Wabash Ballroom]
Ian Wright [CC Room 109]
Dr. Kristopher Keeton [CC Room 204]
- 11:00 a.m. - 12:00 p.m.** Marching Festival: DrumLine Battle [Exhibit Hall F]
- 11:00 a.m. - 12:30 p.m.** PAS Board Meeting [CC Room 211]

11.21.14

- 12:00 p.m. – 12:50 p.m.** Nancy Zeltsman [Sagamore Ballroom]
Rodrigo Villanueva [CC Room 120]
Health & Wellness Panel Discussion [CC Room 201]
Evelyn Glennie Meet & Greet [Rhythm! Discovery Center]
- 12:00 p.m. – 1:50 p.m.** Contests & Auditions Committee Meeting [CC Room 113]
New Music/Research Committee Meeting [CC Room 114]
University Committee Meeting [CC Room 115]
- 1:00 p.m. – 5:00 p.m.** Chamber Ensemble Competition [Exhibit Hall F]
- 1:00 p.m. – 1:50 p.m.** Jason Sutter [CC Ballroom 500]
She-e Wu [Wabash Ballroom]
Arthur Hull [CC Room 109]
Dr. Heather Sloan [CC Room 204]
- 1:00 p.m. – 2:50 p.m.** Chapter Presidents Meeting [CC Room 211]
- 2:00 p.m. – 2:50 p.m.** Augustana College Percussion and American Gamelan [Sagamore Ballroom]
Education Panel Discussion [CC Room 201]
Carl Allen [CC Ballroom 500]
André Juarez and Grupo Gato Preto [Wabash Ballroom]
Phillip O'Banion [CC Room 204]
World Committee Meeting [CC Room 114]
- 3:00 p.m. – 4:50 p.m.** Composition Committee Meeting [CC Room 113]
- 4:00 p.m. – 4:50 p.m.** So Percussion [Sagamore Ballroom]
Albe Bonacci [CC Room 120]
Michael LaMattina [CC Room 105]
- 5:00 p.m. – 5:50 p.m.** Will Kennedy [CC Ballroom 500]
Brady Harrison [Wabash Ballroom]
Rob Knopper [CC Room 109]
- 8:15 p.m. – 10:00 p.m.** Carl Allen's "The Art of Elvin" Tribute Group [Sagamore Ballroom]
- 9:30 p.m. – 11:00 p.m.** Rhythm Lounge [CC Room 205]
Chet Doboie [CC Room 209]

Friday 11.21.14

6:30 A.M.

PASIC FUN RUN

7:30 A.M.

SHERRY RUBINS AND ROB FALVO Health & Wellness Workshop
Mind/Body/Spirit Workout
 Convention Center Room 209

8:00 A.M.

REGISTRATION OPENS

UNIVERSITY PEDAGOGY COMMITTEE MEETING Jonathan Latta, chair
 Convention Center Room 113

INTERACTIVE DRUMMING COMMITTEE MEETING John Fitzgerald, chair
 Convention Center Room 114

KEYBOARD COMMITTEE MEETING Scott Herring, chair
 Convention Center Room 115

9:00 A.M.

RHYTHM! DISCOVERY CENTER OPENS (9:00 am–7:00 pm)

LISTENING ROOM OPENS (9:00 am–12:00 pm & 1:00 pm–5:00 pm)
 Rhythm! Discovery Center

MARCHING FESTIVAL—Interactive Clinics. Thom Hannum & Jeff Moore
 Convention Center Exhibit Hall F

TALKING STICKS FILM SCREENING

Talking Sticks documentary film
 Presider: Jim Catalano, Ludwig-Musser Drums and Percussion
 Sponsors: Ludwig-Musser Drums and Percussion, Mike Balter Mallets
 Convention Center Ballroom 500

ALEDO HIGH SCHOOL PERCUSSION ENSEMBLE Ensemble Competition Winner Showcase Concert
 Sponsors: Dynasty/DEG Music, Innovative Percussion, Remo, Inc.
 Wabash Ballroom

VINEET VYAS (Canada) World Clinic/Performance
Tabla—Rhythms in 14—The King of Dhamaar—a Tribute to the late Pandit Kishan Maharaj
 Convention Center Room 105

LUCAS BERNIER Research Paper Presentation
Graphic Content: The Percussion Ensemble Music of Robert Moran
 Sponsors: Sabian Ltd., Innovative Percussion
 Convention Center Room 204

FREE HEARING TESTS (9:00 am–3:00 pm)
 Sponsor: Butler University School of Communication
 Convention Center Room 212

RYAN FROST Research Poster Presentation
Halim El-Dabh's Use of Images to Depict Sound
 Expo Hall D

MAPLE Lab (Music, Acoustics, Perception, and Learning) (9:00 am–5:00 pm)
Test your perception of music in the MAPLE Lab's latest cognition experiments
 Convention Center Room CSO-4

10:00 A.M.

OKLAHOMA STATE UNIVERSITY PERCUSSION ENSEMBLE Ensemble Competition Winner Showcase Concert
 Sagamore Ballroom

RICHARD WEINER Symphonic Clinic/Performance
The Snare Drum in the Concert Hall and at Auditions
 Sponsors: Pearl Corporation, Evans Drumheads, Freer Percussion, Zildjian Company
 Convention Center Room 120

11.21.14

WORLD COMMITTEE PANEL DISCUSSION

Anthony Di Sanza, moderator. Glen Velez, Bob Becker, Roger Braun, Priwan Nanongkham, Dane Richeson, panelists.

Beyond Our Own Experiences: Techniques Toward Practicing and Teaching Music of the Oral Tradition

Sponsors: University of Wisconsin-Madison, Encore Mallets, Pro-Mark, Remo, Inc., Sabian Ltd.

Convention Center Room 201

10:45 A.M.

MARCHING FESTIVAL—Individuals Competition and Small Ensemble Competition Winners Exhibition and Awards Ceremony

Convention Center Exhibit Hall F

11:00 A.M.

MARCHING FESTIVAL—DrumLine Battle

Convention Center Exhibit Hall F

CO-TIM-BÓ PERCUSSION GROUP WITH VICTOR RENDON, WILSON “CHEMBO” CORNIEL, CASCADU & YASUYO KIMURA

World Clinic/Performance

Afro-Caribbean Rhythms

Presider: Victor Filonovich, Latin Percussion

Sponsors: Latin Percussion, Evans Drumheads, Remo, Inc., Sabian Ltd., Vic Firth Company

Wabash Ballroom

IAN WRIGHT (UK) Symphonic Clinic

Making the most of orchestral timpani parts

Sponsors: Royal Northern College of Music, Manchester UK, Sabian Ltd.

Convention Center Room 109

DR. DR. KRISTOPHER KEETON Education Clinic

Improving Memorization in Percussion Performance

Presider: Dr. Christopher Norton

Sponsors: Yamaha, Evans Drumheads, Innovative Percussion, Zildjian Company

Convention Center Room 204

PAS BOARD MEETING

Convention Center Room 211

12:00 P.M.

NANCY ZELTSMAN Keyboard Showcase Concert

Nancy Zeltsman, marimba: sotto voce

Presider: Mike Truesdell, Zeltsman Marimba Festival

Sponsors: Marimba One, Encore Mallets

Sagamore Ballroom

RODRIGO VILLANUEVA Drumset Master Class

Jazz Drums 101 Improve your time and your time will improve YOU

Sponsors: Sabian Ltd., Birch Creek Music Performance Center, Evans Drumheads, Latin Percussion, NIJ, Vic Firth Company, Yamaha

Convention Center Room 120

HEALTH & WELLNESS PANEL DISCUSSION

Dr. Brad Meyer, moderator. Dr. Brian Mason, Dr. Andy Harnsberger, Bill Bachman, panelists.

How Percussion Educators Can Help Students Prevent Injuries

Sponsors: Brad Meyer, Adams Musical Instruments, Dynasty/DEG Music, Evans Drumheads, Grover Pro Percussion, Innovative Percussion, JW3,

Mapex, Pearl Corporation, Remo, Inc., Sabian Ltd., Tycoon Music, Vic Firth Company, Yamaha, Zildjian Company

Convention Center Room 201

COMPETITIONS Chamber Ensemble Competition | Marching Festival: DrumLine Battle DRUMSET Carl Allen | Albe Bonacci | Will Kennedy | Jason Sutter | Rodrigo Villanueva EDUCATION Dr. Kristopher Keeton ENSEMBLES Aledo High School Percussion Ensemble | Augustana College Percussion and American Gamelan | Oklahoma State University Percussion Ensemble | So Percussion EVENING CONCERT Carl Allen's "The Art of Elvin" Tribute Group HEALTH & WELLNESS Free Hearing Tests | Fun Run | Mind Body Spirit Workshop INTERACTIVE DRUMMING Chet Doboe | Arthur Hull | Rhythm Lounge KEYBOARD Talking Sticks Film Screening | She-e Wu | Nancy Zeltsman MARCHING Interactive Clinics MEETINGS Chapter Presidents | Composition Contest Committee | Contests & Auditions Committee | Interactive Drumming Committee | Keyboard Committee | New Music/Research Committee | PAS Board | University Committee | University Pedagogy Committee | World Committee PANEL DISCUSSIONS Education Panel | Health & Wellness Panel | World Panel RESEARCH Lucas Bernier | Ryan Frost | MAPLE Lab | Dr. Heather Sloan SYMPHONIC Rob Knopper | Michael LaMattina | Phillip O'Banion | Richard Weiner | Ian Wright TECHNOLOGY Brady Harrison WORLD Co-tim-Bó Percussion Group | André Juarez and Grupo Gato Preto | Vineet Vyas

SCHEDULE OF EVENTS

CONTEST & AUDITIONS COMMITTEE MEETING Gene Koshinski, chair

Convention Center Room 113

NEW MUSIC/RESEARCH COMMITTEE MEETING Michael Bump, chair

Convention Center Room 114

UNIVERSITY COMMITTEE MEETING Ben Fraley, chair

Convention Center Room 115

EVELYN GLENNIE MEET & GREET

Rhythm! Discovery Center

1:00 P.M.

CHAMBER ENSEMBLE COMPETITION

Exhibit Hall F

JASON SUTTER Drumset Clinic

From Brushes to Blast beats and everything in between

Presider: James Petersack, Crane School of Music-Suny Potsdam

Sponsors: Ludwig-Musser Drums and Percussion, Drum Workshop, Paiste, Regal Tip, Remo, Inc.

Convention Center Ballroom 500

SHE-E WU Keyboard Clinic/Performance

Marimba Now

Presider: Robert Schietroma, PAS Past President

Sponsors: Majestic, Innovative Percussion, Northwestern University, Zildjian Company

Wabash Ballroom

ARTHUR HULL Interactive Drumming Workshop

Rhythmical Alchemy Playshop, Drum Circle Games

Presider: John Fitzgerald, Remo, Inc.

Convention Center Room 109

DR. HEATHER SLOAN Research Paper Presentation

Provocative Percussion: Graphic Notation, Abstract Art, Popular Music, and the Avant-Garde

Convention Center Room 204

CHAPTER PRESIDENTS MEETING

Convention Center Room 211

2:00 P.M.

AUGUSTANA COLLEGE PERCUSSION AND AMERICAN GAMELAN ENSEMBLE World Clinic/Performance

Restore and Renew: The American Gamelan of Lou Harrison

Presider: Gary Cook, PAS Past President

Sponsors: Augustana College, Freenotes Music Instruments

Sagamore Ballroom

EDUCATION COMMITTEE PANEL DISCUSSION

Pete DeSalvo, moderator. James Campbell, Steve Houghton, John Wittmann, panelists.

They Didn't Teach Me That! What the job is REALLY like

Convention Center Room 201

3:00 P.M.

CARL ALLEN Drumset Master Class

Drums as a Melodic Instrument

Presider: Aaron Jackson, Zildjian Company

Sponsors: Zildjian Company, Drum Workshop, Earthworks, Gator Cases, Remo, Inc., Vic Firth Company

Convention Center Ballroom 500

ANDRÉ JUAREZ & GRUPO GATO PRETO (Brazil) World Showcase Concert

Sponsors: Gravadora Pôr do Som, MINC - Ministry of Culture - Brazilian Government, São Paulo University, Yamaha

Wabash Ballroom

PHILLIP O'BANION Symphonic Accessories Lab

Sponsors: Sabian Ltd., Adams Musical Instruments, Alan Abel Triangles, Evans Drumheads, Grover Pro Percussion,

Presider: Alan Abel

Pearl Corporation, Steve Weiss Music, Temple University

Convention Center Room 204

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11.21.14

COMPOSITION COMMITTEE MEETING Josh Gottry, chair

Convention Center Room 113

WORLD COMMITTEE MEETING N. Scott Robinson, chair

Convention Center Room 114

4:00 P.M.

SO PERCUSSION Showcase Concert

American Patterns

Sponsors: Vic Firth Company, Adams Musical Instruments, Black Swamp Percussion, Pearl Corporation, Remo, Inc., Zildjian Company

Bobby Previte Sponsor: Drum Workshop, Inc.

Sagamore Ballroom

ALBE BONACCI Drumset Master Class

Drumset Etiquette: being the drummer everyone wants to play with. On time, In time and in tune

Presider: Donny Gruendler, Musicians Institute

Sponsors: Drum Workshop, Canopus, Paiste, Protection Racket, Regal Tip, Remo, Inc.

Convention Center Room 120

MICHAEL LAMATTINA Symphonic Snare Drum Lab

Sponsors: Freer Percussion, Hamilton Stands, Sabian Ltd., Yamaha

Convention Center Room 105

5:00 P.M.

WILL KENNEDY Drumset Clinic

A Drummers Musicianship

Sponsor: Pearl Corporation

Convention Center Ballroom 500

BRADY HARRISON Technology Clinic/Performance

Live Looping Redefined

Sponsors: Xavier University, Innovative Percussion, Sabian Ltd., Yamaha

Wabash Ballroom

ROB KNOPPER Symphonic Keyboard Lab

Sponsors: Pearl Corporation, Innovative Percussion, Zildjian Company

Convention Center Room 109

8:15 P.M.

PAS AWARDS RECOGNITION

CARL ALLEN'S "THE ART OF ELVIN" TRIBUTE GROUP Evening Concert

The Art of Elvin: a tribute to PAS 2014 Hall of Fame inductee, Art Blakey

Welcome by Julie Hill

Sagamore Ballroom

Sponsors: Percussive Arts Society, Zildjian Company, Drum Workshop

9:30 P.M.

RHYTHM LOUNGE

Convention Center Room 205

CHET DOBOE Late Night Drum Circle

Presider: John Fitzgerald, Remo, Inc.

Sponsors: Remo, Inc., Gibraltar Hardware, Pearl Corporation, Pro-Mark, Sabian Ltd.

Convention Center Room 209



Saturday 11.22.14

- 6:30 a.m.** PASIC Fun Run
- 7:30 a.m.** Mind Body Spirit Workshop [CC Room 209]
- 8:00 a.m. - 5:00 p.m.** Registration Open
PASIC Show Office Open
- 8:00 a.m. - 9:50 a.m.** Marching Committee Meeting [CC Room 113]
Scholarly Research Committee Meeting [CC Room 211]
- 8:00 a.m. - 6:00 p.m.** PASIC Gift Shop Open
- 9:00 a.m. - 5:00 p.m.** Exhibit Hall Open [Exhibit Hall D]
Kyle Maxwell-Doherty [Exhibit Hall D]
PASIC Listening Room [closed 12pm-1pm]
MAPLE Lab [CC Room CSO-4]
- 9:00 a.m. - 7:00 p.m.** Rhythm Discovery Center! Open
- 9:00 a.m. - 9:50 a.m.** Reisha Fayson [CC Ballroom 500]
The Woodlands High School Percussion Ensemble [Wabash Ballroom]
Michael Taylor [CC Room 109]
David Kent [CC Room 105]
- 10:00 a.m. - 10:50 a.m.** University of Kentucky Percussion Ensemble [Sagamore Ballroom]
Charles Martin [CC Room 120]
- 11:00 a.m. - 11:50 a.m.** Russ Miller & Pete Lockett [CC Ballroom 500]
Artie Henry Middle School Percussion Ensemble [Wabash Ballroom]
Henry Brun [CC Room 109]
Jason Baker [CC Room 204]
- 12:00 p.m. - 12:50 p.m.** Beverley Johnston [Sagamore Ballroom]
Cross Fade Percussion Duo [CC Room 120]
Michael Rosen [CC Room 105]
Interactive Drumming Panel Discussion [CC Room 201]
- 12:00 p.m. - 1:50 p.m.** Student Delegate Meeting [CC Room 113]
- 1:00 p.m. - 1:50 p.m.** Matt Halpern [CC Ballroom 500]
The Connecticut Patriots Fife and Drum Corps [Wabash Ballroom]
Projeto Arcomusical [CC Room 109]
Ronald Horner [CC Room 204]
- 1:00 p.m. - 2:50 p.m.** Committee Chairs Meeting [CC Room 211]

11.22.14

- 2:00 p.m. – 2:50 p.m.** Johnny H. & The Prisoners of Swing [Sagamore Ballroom]
Gordon Stout [CC Room 105]
University Panel Discussion [CC Room 201]
- 3:00 p.m. – 3:50 p.m.** Alex Acuna & Luisito Quintero [CC Ballroom 500]
Mark Ford [Wabash Ballroom]
Stick Tricks & Visuals [CC Room 109]
Competition Winners Showcase [CC Room 204]
- 4:00 p.m. – 4:50 p.m.** Third Coast Percussion [Sagamore Ballroom]
Jason Gianni [CC Room 120]
Leigh Howard Stevens [CC Room 105]
- 5:00 p.m. – 5:50 p.m.** Billy Cobham [CC Ballroom 500]
New Waves of Steel [Wabash Ballroom]
- 6:00 p.m.** Closing Mass Drum Circle [Serpentine Lobby]
- 8:15 p.m. – 10:00 p.m.** Glen Velez & Friends [Sagamore Ballroom]



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Saturday 11.22.14

6:30 A.M.

PASIC FUN RUN

7:30 A.M.

SHERRY RUBINS AND ROB FALVO Health & Wellness Workshop

Mind/Body/Spirit Workout

Convention Center Room 209

8:00 A.M.

REGISTRATION OPENS

MARCHING COMMITTEE MEETING Neal Flum, chair

Convention Center Room 113

SCHOLARLY RESEARCH COMMITTEE MEETING Kevin Lewis, chair

Convention Center Room 211

9:00 A.M.

RHYTHM! DISCOVERY CENTER OPENS (9:00 am–7:00 pm)

LISTENING ROOM OPENS (9:00 am–12:00 pm & 1:00 pm–5:00 pm)

Rhythm! Discovery Center

REISHA FAYSON Hit Like a Girl Winner Showcase

Convention Center Ballroom 500

THE WOODLANDS HIGH SCHOOL PERCUSSION ENSEMBLE Competition Winner Showcase Concert

Sponsor: Yamaha

Wabash Ballroom

MICHAEL TAYLOR World Master Class

Advanced Djembe Immersion—Dununba Family and Mamady Keita innovations

Presider: Matt Henry, University of Missouri–St. Louis

Sponsors: Tam Tam Mandingue-Intl, WULA Drum, Tycoon Music

Convention Center Room 109

DAVID KENT (Canada) Symphonic Timpani Lab

Presider: Bob Becker

Sponsors: KPP, Adams Musical Instruments

Convention Center Room 105

MAPLE Lab (Music, Acoustics, Perception, and Learning) (9:00 am–5:00 pm)

Test your perception of music in the MAPLE Lab's latest cognition experiments

Convention Center Room CSO-4

KYLE MAXWELL-DOHERTY Research Poster Presentation

Sponsors: Vic Firth Company, Alternate Mode Inc., Gallant Entertainment Inc.

Expo Hall D

10:00 A.M.

UNIVERSITY OF KENTUCKY PERCUSSION ENSEMBLE Competition Winner Showcase Concert

Sponsors: University of Kentucky, Evans Drumheads, Grover Pro Percussion, Innovative Percussion, Latin Percussion,

Yamaha, Zildjian Company

Sagamore Ballroom

CHARLES MARTIN (Australia) Technology Clinic/Performance

iPads in Percussion Ensemble: Composing and Performing with app-instruments

Convention Center Room 120

11:00 A.M.

RUSS MILLER AND PETE LOCKETT (UK) Drumset/World Clinic/Performance

A North American and European perspective on Indian Rhythms for Drumset and Percussion

Sponsors: Zildjian Company, Hudson Music, Korg USA, Mapex, Remo, Inc., Vic Firth Company

Convention Center Ballroom 500

ARTIE HENRY MIDDLE SCHOOL PERCUSSION ENSEMBLE Competition Winner Showcase Concert

Sponsors: Innovative Percussion, Marimba One

Wabash Ballroom

11.22.14

HENRY BRUN Professional Development

A Professional Musician's Approach to Developing and Expanding Latin Music Studies at College Level

Sponsors: Latin Percussion, Vic Firth Company

Convention Center Room 109

JASON BAKER Snare Drum FUNdamentals

Three Essential Strokes

Presider: Erik Johnson, Innovative Percussion

Sponsors: Yamaha, Grover Pro Percussion, Innovative Percussion, Remo, Inc., Sabian Ltd., Tapspace Publications

Convention Center Room 204

12:00 P.M.

BEVERLEY JOHNSTON (Canada) Keyboard Showcase Concert

Percussion/Marimba and Voice

Sponsor: Marimba One

Sagamore Ballroom

PETER VULPERHORST AND MARK REILLY: CROSS FADE PERCUSSION DUO Marching Clinic

Honoring the Past Through Creative Writing Techniques Utilizing the Traditional Field Drum

Sponsors: Mapex/Majestic, Büchler Trommelbau, Innovative Percussion, Loyal Drums, Offworld Percussion

Convention Center Room 120

MICHAEL ROSEN Symphonic Cymbals Lab

Presider: Keith Aleo, Zildjian Company

Sponsors: Oberlin Conservatory of Music, Zildjian Company

Convention Center Room 105

INTERACTIVE DRUMMING COMMITTEE PANEL DISCUSSION

Peter Hussey, Moderator. Dr. Jeffrey Crowell, Jon Crabiell, panelists.

Increase Attendance at Days of Percussion: Interactive Drumming Connects Community

Convention Center Room 201

PAS STUDENT DELEGATE MEETING

Convention Center Room 113

1:00 P.M.

MATT HALPERN Drumset Clinic

The More You Move, The More You Groove!

Presider: Chris Brewer, Meinl

Sponsors: Meinl USA, Mapex

Convention Center Ballroom 500

THE CONNECTICUT PATRIOTS FIFE AND DRUM CORPS, MODERATED BY CHARLEY POOLE JR. Marching Clinic/Performance Drumming Full Circle

A look into Connecticut Rudimental Drumming's progression from the competitive

Sponsors: Innovative Percussion, Reamer's Drummer Service, Cooperman Rope Drums, Loyal Drums

Wabash Ballroom

PROJETO ARCOMUSICAL—GREGORY BEYER AND ALEXIS LAMB World Clinic/Performance

Projeto Arcomusical: The Berimbau Beyond

Presider: Rich Holly, Northern Illinois University

Sponsor: Northern Illinois University

Convention Center Room 109

RONALD HORNER Timpani FUNdamentals

Presider: Neil Larnivee, Vic Firth Company; Jim Catalano, Ludwig-Musser

Sponsors: Vic Firth Company, Ludwig-Musser Drums and Percussion, Sabian Ltd.

Convention Center Room 204

DRUMSET Alex Acuna & Luisito Quintero | Billy Cobham | Reisha Fayson | Jason Gianni | Matt Halpern | Russ Miller & Pete Lockett ENSEMBLES Artie Henry Middle School Percussion Ensemble | Johnny H. & The Prisoners of Swing | Third Coast Percussion | University of Kentucky Percussion Ensemble | The Woodlands High School Percussion Ensemble EVENING CONCERT Glen Velez & Friends FUNDAMENTALS Jason Baker | Ronald Horner HEALTH & WELLNESS Fun Run | Mind Body Spirit Workshop INTERACTIVE DRUMMING Closing Mass Drum Circle KEYBOARD Mark Ford | Beverley Johnston | Leigh Howard Stevens | Gordon Stout MARCHING The Connecticut Patriots Fife and Drum Corps | Cross Fade Percussion Duo | Stick Tricks & Visuals MEETINGS Committee Chairs | Marching Committee Meeting | Scholarly Research Committee Meeting | Student Delegate PANEL DISCUSSIONS Interactive Drumming Panel | University Panel PROFESSIONAL DEVELOPMENT Henry Brun RESEARCH MAPLE Lab | Kyle Maxwell-Doherty SYMPHONIC David Kent | Michael Rosen TECHNOLOGY Charles Martin WINNERS SHOWCASE Competition Winners Showcase WORLD Russ Miller & Pete Lockett | New Waves of Steel | Projeto Arcomusical | Michael Taylor

COMMITTEE CHAIRS MEETING

Convention Center Room 211

2:00 P.M.

GORDON STOUT Keyboard Sight-Reading Lab

Presider: Tom Burritt
 Sponsor: Mallettech/Marimba Productions
 Convention Center Room 105

JOHNNY H. & THE PRISONERS OF SWING—JONATHAN HAAS, HOT JAZZ TIMPANIST AND IAN FINKEL, WORLD'S GREATEST XYLOPHONIST Ensemble Showcase Concert

Johnny H. & The Prisoners of Swing: The Reunion
 Presider: Mike Balter, Mike Balter Mallets
 Sponsors: Yamaha, Ludwig-Musser Drums and Percussion, Mike Balter Mallets, Pro-Mark, Remo, Inc., Zildjian Company
 Sagamore Ballroom

UNIVERSITY COMMITTEE PANEL DISCUSSION

Benjamin Fraley, moderator. Dr. Omar Carmenates, Allen Otte, Sherry Rubins, panelists.
Interdisciplinary Education: How do other disciplines improve our musical lives?
 Convention Center Room 201

3:00 P.M.

ALEX ACUNA & LUISITO QUINTERO Drumset Clinic/Performance

Alex Acuna & Luisito Quintero Percussion Duet
 Sponsors: Drum Workshop, Aquarian, Evans Drumheads, Gon Bops, Sabian Ltd., Vic Firth Company
 Convention Center Ballroom 500

MARK FORD Keyboard Clinic/Performance

New Music for Marimba
 Presider: Mark Shafer, Dynasty
 Sponsor: Dynasty/Bergerault Inc.
 Wabash Ballroom

JOHN WOOTON, JEFF QUEEN, HARVEY THOMPSON, JEFF PROSPERIE AND RALPH NADER Marching Clinic

VISUALS!—Bring your sticks
 Wooton Sponsors: Pearl Corporation, Remo, Inc., Row-Loft Productions, Sabian Ltd, Vic Firth Company
 Prosperie Sponsors: Evans Drumheads, Innovative Percussion, Pearl Corporation, Sabian Ltd
 Jeff Queen Sponsors: Evans Drumheads, OffWorld, Vic Firth Company, Yamaha, Zildjian Company
 Nader Sponsors: BYOS, D'Addario, Mapex
 Thompson Sponsors: BYOS, D'Addario, Mapex
 Convention Center Room 109

COMPETITION WINNERS SHOWCASE

Convention Center Room 204

4:00 P.M.

THIRD COAST PERCUSSION Ensemble Showcase Concert

New Music from the Third Coast
 Presider: Michael Burritt
 Sponsors: Vic Firth Company, Adams Musical Instruments, Pearl Corporation, Remo, Inc., Zildjian Company
 Sagamore Ballroom

JASON GIANNI Drumset Master Class

Polyrhythms and their applications on drumset
 Presider: Greg Crane, Yamaha
 Sponsors: Yamaha, Paiste, Remo, Inc.
 Convention Center Room 120

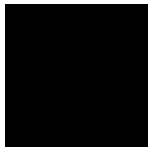
LEIGH HOWARD STEVENS Keyboard Master Class

Bach Marimba Master Class with Leigh Howard Stevens
 Presider: Scott Herring
 Sponsor: Mallettech/Marimba Productions
 Convention Center Room 105

5:00 P.M.

BILLY COBHAM Drumset Clinic

Applying Drum Corps to Drumset
 Sponsor: TAMA Drums
 Convention Center Ballroom 500



11.22.14

NEW WAVES OF STEEL: JOSH QUILLEN, ELIZABETH DELAMATER, RICK KURASZ, JOE LEAMAN World Showcase Concert

New Waves of Steel: Contemporary Works for Solo Steel Pan

Quillen Sponsors: Adams Musical Instruments, Black Swamp Percussion, Kyle Dunleavy Steel Drums, Pearl Corporation, Vic Firth Company, Zildjian Company

DeLamater Sponsors: Innovative Percussion, Remo, Inc., Zildjian Company

Leaman Sponsors: Kyle Dunleavy Steel Drums Wabash Ballroom

INTERNATIONAL SHOWCASE CONCERT

Mahidol Percussion Duo (Thailand)

Sinah Khosravi (Persia) and Joe Porter (Canada)

Eva Yin-Shan Hsieh (Taiwan)

Dr. Daniel Tones (Canada)

Convention Center Room 109

6:00 P.M.

CLOSING MASS DRUM CIRCLE

Serpentine Lobby

8:15 P.M.

STUDENT DELEGATE RECOGNITION

GLEN VELEZ & FRIENDS FEATURING PAS 2014 HALL OF FAME INDUCTEE GLEN VELEZ, LOIRE, HOWARD LEVY, YOUSIF SHERONICK, EUGENE FRIESEN, SHANE SHANAHAN Evening Concert

Welcome by Jim Rupp

Sagamore Ballroom

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AKROS PERCUSSION COLLECTIVE

■ Thursday, 3:00 P.M.

Founded in 2006 and based in Ohio, the Akros Percussion Collective is dedicated to the aesthetic sensibilities of new and experimental percussion music. The group has collaborated with such composers as Julio Estrada, John Luther Adams, Matthias Kaul, and Stuart Saunders Smith as well as presented their works in such unexpected sites as a former ice and coal complex, a meadow in the Cuyahoga Valley National Park, and numerous independent gallery spaces. In addition to residencies at the Akron Art Museum and concertizing throughout Northeast Ohio, the Akros Percussion Collective has given feature performances at the Blurred Edges Festival (Hamburg, Germany), Le Poisson Rouge (NYC), INTAR Theatre (NYC), University of Akron, University of Cincinnati, Hartt School of Music, Kent State University's New Music Series, and PASIC 2011.



ALEX ACUÑA ■ Saturday, 3:00 P.M.

Originally from Lima, Peru, Alex Acuña permanently settled in the United States in 1974. He initially found work in Las Vegas performing for such well-known artists as Elvis Presley and Diana Ross. He later joined Weather Report and other well-known group members Joe Zawinul, Wayne Shorter, Jaco Pastorius, and Manolo Badrena. They recorded their hugely successful album *Heavy Weather*, which won the group members' induction into the 2011 Grammy Hall of Fame and is one of only five jazz albums to go platinum. Acuña played both drumset and percussion with Weather Report, leaving in 1978 for a busy career of studio work. His countless album credits include work with such diverse artists as U2, Paul McCartney, Joni Mitchell, Jay Z, Ella Fitzgerald, Whitney Houston, Sergio Mendes, Joe Cocker, The Yellowjackets, Chick Corea, and Herbie Hancock.



THE ALEDO HIGH SCHOOL PERCUSSION ENSEMBLE

■ Friday, 9:00 A.M.

The Aledo High School Percussion Ensemble, under the direction of Tanner Trigg, is dedicated to performing a variety of music through percussion ensemble and marching ensemble activities. Aledo High School has performed at a number of contests throughout the state of Texas, earning top honors in both marching and percussion ensemble competitions. Recently, the ensemble received 1st place at the H.E.B. Drumline contest, 1st place at the Lonestar Drumline Contest, 1st and 2nd place at the North Texas Percussion Ensemble Contest, and 1st place in the Black Swamp Percussion Ensemble Showcase Contest.



JUSTIN ALEXANDER

■ Thursday, 9:00 A.M. – 5:00 P.M.

Justin Alexander holds the Doctor of Musical Arts degree in percussion performance from Florida State University and is currently Visiting Assistant Professor of Percussion at Virginia Commonwealth University (VCU). Prior to his appointment at VCU, he served as Adjunct Instructor of Percussion at Troy University. An active and diverse performer, he has performed and presented at such conferences held by the Percussive Arts Society, College Music Society, and National Association of Wind and Percussion Instructors as well as numerous PAS-sponsored "Days of Percussion." He co-founded and performed with the Denkyem Percussion Group at the Promising Artists of the 21st Century Festival. He has performed with the Florida Orchestra, Aspen Festival Orchestra, Arkansas Symphony Orchestra, and Tallahassee Symphony. Alexander has



commissioned and premiered works by composers such as John Luther Adams, Christopher Adler, Blake Tyson, Halim El-Dahb, Brian Nozny, Ian Dicke, and Nathaniel Bartlett. He currently serves as a member of the PAS Drumset Committee and PAS University Pedagogy Committee.

FLORIAN ALEXANDRU-ZORN

■ Thursday, 4:00 P.M.

Born and raised in Germany, Florian Alexandru-Zorn began to play drumset at the age of nine. At the age of 18, he began touring as the drummer for well-known jazz and classical guitarist Romuald Erenc. It was during this time that he honed his brush playing skills, and his published book "The Art of Brush Playing" garnered attention. Alexandru-Zorn's style covers a wide range from jazz to Hip Hop; and he has performed at such prestigious festivals and conferences such as PASIC 2011, Dresdner Drumfestival, Trommeltag Salzgitter, and Montreal Drum Fest.



CARL ALLEN ■ Friday, 3:00 P.M. & 8:15 P.M.

With over 200 recordings to his credit, the Milwaukee-born, New York-based drummer, sideman, bandleader, entrepreneur, and educator, Carl Allen maintains a multi-faceted career. Allen formally studied at the University of Wisconsin (Green Bay) and William Patterson University, where he received his bachelor's degree in jazz studies and performance. While still studying at William Patterson University, he also performed with trumpeter Freddie Hubbard and further served as his musical director for eight years. Allen has also played with such artists as Michael Brecker, Randy Brecker, Benny Golson, Branford Marsalis, Lena Horne, Wayne Shorter, Herbie Hancock, Bobby Hutcherson, Mike Stern, and Billy Childs. His sideman discography also includes work with Jackie McLean, Donald Harrison, Donald Byrd, and Art Farmer. Allen co-founded Big Apple Productions in 1988 with saxophonist Vincent Herring. Out of this collaboration was created The Art of Elvin, a tribute band dedicated to Allen's two drum influences, Art Blakey and Elvin Jones.



AMADINDA PERCUSSION GROUP

■ Thursday, 8:15 P.M.

The Amadinda Percussion Group has created a unique repertoire enchanting audiences for 30 years, on 4 continents, and in 33 countries. Amadinda was established in 1984 in Budapest, Hungary by four musicians who had just graduated from the Liszt Academy of Music. In addition to performing significant pieces from the classical percussion repertoire, the group has commissioned new works. World-renowned composers who have written works for Amadinda include John Cage, György Ligeti, and Steve Reich. Having added their own compositions, traditional music and transcriptions, Amadinda has collaborated actively with such artists as Andras Schiff, Peter Eötvös, Paul Hillier, Eva Marton, György Kurtág, Zoltán Kocsis, James Wood, NEXUS, Bob Becker, Gordon Stout, and Robert van Sice. Current members of the Amadinda Percussion Group are Zoltán Rácz, Zoltán Vácz, Aurél Holló, and Károly Bojtos.



ARCHITEK PERCUSSION

■ Thursday, 5:00 P.M.

Architek Percussion is an emerging percussion quartet focusing on the development and performance of avant-garde, experimental, minimalist, and electroacoustic music, with a particular dedication to new works by emerging composers. Architek's current repertoire



is a mix of works for both melodic and non-pitched percussion instruments and reflects the cultural and stylistic diversity of North American contemporary music. The quartet was formed at McGill University in 2011, where its members met as graduate students under the supervision of Aiyun Huang and Fabrice Marandola. Architek Percussion members are Ben Duinker, Mark Morton, Ben Reimer, and Alessandro Valiante.

ARTIE HENRY MIDDLE SCHOOL PERCUSSION ENSEMBLE

■ Saturday, 11:00 A.M.

The Artie Henry Middle School Percussion Ensemble under the direction of Mr. Hector Gil is comprised of a diverse group of 7th and 8th graders ranging from 11 to 13 years of age. In the school's relatively short history, the Artie Henry Middle School Band and Percussion Ensemble have performed at the Texas Music Educators Association Convention (2010 and 2014), The Midwest Band and Orchestra Clinic (2010, 2012, and 2014), and Western International Band Clinic (2008 and 2013).



AUGUSTANA COLLEGE PERCUSSION ENSEMBLE ■ Friday, 2:00 P.M.

The Augustana College Percussion Ensemble, directed by John Pennington, originates from Sioux Falls, South Dakota. The ensemble is committed to preserving the seminal literature of the past as well as the premiere and creation of new and diverse works. The percussion, keyboard, and American Gamelan ensembles constitute the variety of percussion performance opportunities at Augustana College. The American Gamelan is a creation of Lou Harrison and William Colvig, which unites instrument design and tuning. The restoration of Old Granddad (the original American Gamelan), now located in the PAS Rhythm! Discovery Center, was constructed by Richard Cooke. In 2015, the Augustana Percussion Ensemble will present concerts on a 23-day tour of the People's Republic of China. The ensemble has produced two CD recordings *Aurora Borealis* (2012) and *Gitanjali* (2014).



JAMES BAILEY ■ Thursday, 10:00 A.M.

James Bailey's career has taken him into many parts of the world, performing and teaching in Australia, the United States, South Africa, Hong Kong, and Indonesia. A short list of his credentials include performances with the Hong Kong Philharmonic, the Durban Symphony Orchestra, the Australian Youth Orchestra, the Australia Ensemble, Lights, the Elder Conservatorium Wind Quintet, the Elder Conservatorium Wind Ensemble, and the Australian String Quartet as well as Artist in Residence at the University of Nevada (Las Vegas). Currently, he serves as Director of Percussion Studies at the Elder Conservatorium. Bailey has also been involved with tuning, building, and restoring many instruments including the original marimba used by composer Percy Grainger from 1925 to 1935. In 2008 he was the recipient of the first award by the PAS Australia Chapter for his outstanding service to percussion education. In 2009 Bailey received Adelaide Citizen of the Year Award and in 2011 he was the recipient of the PAS Lifetime Achievement in Education Award.



JASON BAKER ■ Saturday, 11:00 A.M.

Jason Baker is Associate Professor of Percussion at Mississippi State University and serves as President of the Mississippi Chapter of the Percussive Arts Society. He holds a Doctor of Musical Arts degree from the University of North Texas, a Master of Music degree from the New England Conservatory of Music, a Bachelor of Music degree from the University of Connecticut, and a Master of Business Administration degree from Mississippi State University. Baker has released two solo percussion CDs and currently serves as Principal Percussionist with the Starkville Symphony Orchestra and Principal Timpanist with the North Mississippi Symphony Orchestra.



LUCAS BERNIER ■ Friday, 9:00 A.M.

Dr. Lucas Bernier is currently an Assistant Professor of Music and Director of Percussion Studies at the University of Mary in Bismarck, ND. He works throughout the Midwest as a performer, adjudicator, and clinician. Bernier embraces a diverse range of musical settings including contemporary, classical, jazz, and world music. He is the Principal Percussionist with the Bismarck-Mandan Symphony and leads various groups including a jazz combo and steel drum quintet. An active collaborator as well as soloist, he regularly performs with the Bernier/Williams Duo (percussion/trombone) and has recorded for the Innova record label. He holds degrees from the University of Iowa and Minnesota State University (Moorhead).



GREGG BISSONETTE ■ Thursday, 5:00 P.M.

Drumset artist Gregg Bissonette has played with such artists and groups as Maynard Ferguson, David Lee Roth, Ringo Starr, Joe Satriani, Gino Vannelli, Tania Maria, Brian Wilson, Robin Zander, James Taylor, Toto, Ray Charles, Don Henley, and Santana. In 2008, Bissonette joined Ringo Starr's "All Starr Band," performing all across the United States as well as Europe and South America. He played on Larry Carlton's and Steve Lukather's CD *No Substitutions*, recorded live in Osaka, Japan and won a Grammy Award for "Best Pop Instrumental Album" in 2002. Bissonette also played on Santana's Grammy-winning album *Supernatural*, including the tune "El Farol" which was named "Best Pop Instrumental" at the 2000 Grammy Awards. In 2006, he released the DVD set *Musical Drumming in Different Styles* and also has two other instructional videos, *Private Lesson* and *Playing, Reading and Soloing With A Band*.



ALBE BONACCI ■ Friday, 4:00 P.M.

Drumset performer, teacher, and author Albe Bonacci most recently joined the faculty at Musicians Institute (MI) in Hollywood, CA. A graduate of the Percussion Institute of Technology (PIT) in CA and the Drummer's Collective in NY, Bonacci has also studied privately with Kim Plainfield, Ralph Humphrey, Joey Heredia, Steve Houghton, and Gregg Bissonette. Bonacci has authored articles for *Percussive Notes* as well as *Modern Drummer* and is featured in a recent issue of DW's *Edge* magazine. He has recorded with well-known artists such as Larry Hart, Desmond Child, Diane Warren, and Jack Segal. Bonacci has presented clinics for Sam Ash and Musician's Friend music stores, the Nashville Percussion Institute, the Hollywood Custom and Vintage Drum shows, and PASIC 2008 in Austin, TX.



HENRY BRUN ■ Saturday, 11:00 A.M.

Henry Brun, nicknamed "Mr. Ritmo," started playing congas at age seven. He then traveled the world while performing with the U.S. Air Force's international band, "Tops in Blue." This allowed him to expand his knowledge of global rhythms and share the stage with well-known artists including Maynard Ferguson, Bob Hope, and Lucille Ball. In 1989 he created The Latin Playerz, which has become a popular group in the United States and abroad. When not performing with his ensemble, Brun can often be found presenting clinics or touring with artists such as Arturo Sandoval, Justo Almario, Charo, Los Lobos, Little Joe y La Familia, and Max Baca and Los Texmexians. For the past ten years, Brun has been hosting the Latin Jazz Brunch on Sundays from 11 a.m. to 2 p.m. C.S.T. on KRTU 91.7 FM.



JOBY BURGESS ■ Wednesday, 8:00 P.M.

One of Britain's most diverse percussionists, Burgess is best known for his virtuosic, often lissom performances, daring collaborations, extensive education work, and regularly appears throughout Europe, the USA, and beyond. Burgess spends much of his time commissioning and recording new music with Ensemble Bash, New Noise and most notably the audio visual collective Powerplant. Recent highlights have included extensive tours with Peter Gabriel's New Blood



Orchestra and the premiere of Gabriel Prokofiev's *Concerto for Bass Drum and Orchestra*. He regularly performs, records, and collaborates with artists including Stewart Copeland, Murray Gold, Joanna MacGregor, Peter Maxwell Davies, Nitin Sawhney, and Eric Whitacre along with many of the world's leading chamber ensembles. Each year Burgess gives masterclasses and leads numerous creative workshops focusing on rhythm, composition, and improvisation.

ANDREW BURKE ■ Thursday, 9:00 A.M.

Andrew Burke is a musician, composer, and visual artist. He studied at the Oberlin Conservatory of Music and received his Master of Music degree from the University of Cincinnati College-Conservatory of Music. Burke works primarily in the art collaboration Simmons & Burke, making large-scale digital collages of image and sound. His work has been exhibited throughout Europe and North America, including the Michael Kohn Gallery in Los Angeles, the Santa Monica Museum of Art, and the Kunsthalle in Vienna. He has been featured in many publications including *The Los Angeles Times*, *Wired*, *Installation*, and *Beautiful Decay*. Burke's artwork is held in the following permanent collections: Solomon R. Guggenheim Museum, New York; Jumex Collection, Mexico City; Me Collector's Room, Berlin; and Los Angeles County Museum of Art.



CABALLITO NEGRO

■ Thursday, 11:00 A.M.

Inspired by Federico García Lorca's poem, "Canción de Jinete," the flute and percussion duo Caballito Negro features flutist Tessa Brinckman and percussionist Terry Longshore. The Southern Oregon duo has collaborated with artists throughout the United States, combining multimedia, improvisation, and musical artistry in the spirit of duende. Current and upcoming projects in 2014 include recording William Kraft's "Encounters XVI" for the composer, performing Mark Applebaum's "The Metaphysics of Notation," and innovative arrangements of the music of Steve Reich and Toru Takemitsu.



Terry Longshore is Professor of Music at the Oregon Center for the Arts at Southern Oregon University. He has concertized internationally with such ensembles Skin & Bones and red fish blue fish.

Tessa Brinckman has taught at Southern Oregon University and Rogue Community College as well as presented masterclasses and performances worldwide.

CLARICE CAST ■ Thursday, 9:00 A.M.

An active performer, composer, and educator as well as a native of Sao Paulo, Brazil, Clarice Cast has been playing percussion professionally since 2002. Cast was culturally trained on pandeiro from a young age and began formal training on drumset as a teen. In 2005, she relocated to the Chicago area to continue her musical career. Under the mentorship of Robert Chappell, Greg Beyer, Cliff Alexis, and Liam Teague, Cast received a bachelor's degree in music from Northern Illinois University in 2011. She is currently pursuing a master's degree in world percussion at the California Institute of the Arts under the mentorship of Randy Gloss, Swapan Chaudhuri, Andrew Grueschow, and Houman Pourmehdi. Cast has shared the stage with such artists as Fareed Hauque, Otmario Ruiz, Larry Koonse, Aaron Serfaty, David Kurckhermann, Naghmeh Farmhand, and N. Scott Robinson.



GORDEN CAMPBELL ■ Thursday, 1:00 P.M.

Drumset artist, composer, and producer, Gorden Campbell began playing drums at the age of five. He began formal study during his elementary school years and continued through college while at Howard University, where he received a bachelor's degree in jazz studies. Since his move to Los Angeles in 1994, Campbell has worked with a variety of artists and groups including Earth, Wind & Fire, George Duke, Herbie Hancock, Mary J. Blige, Jessica Simpson, and Phillip Phillips. Also, in demand as a session player, Campbell can be heard on such recordings as George Duke's *Dreamweaver* and Patti LaBelle's *The Gospel According To Patti LaBelle*. His work can be heard on



hit movie soundtracks such as *Dreamgirls* and *Semi-Pro*. Campbell also has an instructional drumming DVD available entitled *Secrets Of The Working Drummer*.

THE CCM CONTEMPORARY CHAMBER QUARTET

■ Thursday, 9:00 A.M.

The CCM Contemporary Chamber Quartet consists of current and former graduate students of the University of Cincinnati College-Conservatory of Music, who first came together to perform Luciano Berio's "Circles." With five undergraduate and four graduate degrees earned between them, and at least three more in progress, the group values academic excellence in addition to its high level of performance artistry. Members of the CCM Contemporary Chamber Quartet include percussionists Brian Graiser and Michael Launius, harpist Alaina Graiser, and vocalist Reilly Nelson.



Alaina Graiser (harp): Alaina Graiser is currently completing her Doctor of Musical Arts degree in harp performance with a cognate in music education at the University of Cincinnati College-Conservatory of Music with Gillian Benet Sella, having studied with Judy Loman and Delaine Leonard in earlier degrees. She is a registered Suzuki teacher and currently teaches K-12 music classes with a curriculum she developed at the Leaves of Learning private school in Cincinnati. Graiser is also the President of the Cincinnati Chapter of the American Harp Society, promoting awareness of the harp in Cincinnati through concerts, outreach programs, and educational workshops.

Brian S. Graiser (percussion): Percussionist and composer Brian S. Graiser's musical exploits are highly diverse, although he takes pride in being at the forefront of advocacy for extended-range vibraphone. Recent activities include the world premieres of his *Concerto No. 1* (Toronto) for percussion quartet and wind ensemble (2014) by the TorQ percussion quartet and the Toronto Youth Wind Orchestra and "Uno per Franco: in memoriam Franco Donatoni" for percussion sextet (2014) by the University of Cincinnati College-Conservatory of Music Percussion Ensemble. Graiser is currently pursuing his Doctor of Musical Arts degree in performance at University of Cincinnati College-Conservatory of Music. He received a master's degree in performance from the University of Toronto and bachelors' degrees in composition and performance from the University of Georgia.

Michael Launius (percussion): Michael Launius is Principal Timpanist of the Atlantic Classical Orchestra and Section Percussion with the Palm Beach Opera Orchestra. He has also performed with such orchestras as the Louisville Orchestra, the Dayton Philharmonic, Charleston Symphony, the Palm Beach Symphony, the Southwest Florida Symphony, the Sarasota Orchestra, the Jacksonville Symphony, and the Atlanta Symphony Orchestra. Launius has recorded with the Palm Beach Chamber Music Festival and was a member of NODUS, a contemporary music ensemble-in-residence at Florida International University in Miami. He is currently Director of Percussion at Jeffersonville High School in Jeffersonville, IN.

Reilly Nelson (voice): Originally from Sault Ste. Marie, Ontario, Canada, mezzo-soprano Reilly Nelson is a first year doctoral student in voice at the University of Cincinnati College-Conservatory of Music. Her operatic credits include Cherubino in *Le nozze di Figaro* and Hänsel in *Hänsel und Gretel* with the Janiec Opera Company. For the past two summers, Nelson has been a fellow at the Tanglewood Music Center. While at Tanglewood she performed as the mezzo-soprano soloist in John Harbison's *Closer to my Own Life*. Nelson holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music degree from the University of Cincinnati.

BILLY COBHAM ■ Saturday, 5:00 P.M.

Billy Cobham has pursued a career as a drumset artist and percussionist, composer, producer, and educator. Also known as "the" fusion drummer of the 1970s, Cobham spent time in the 1960s performing with the United States Army Band and touring with Horace Silver. In 1969 Cobham co-founded the fusion group Dreams, which also featured Randy Brecker, Michael Brecker, John Abercrombie, Don Grolnick, Barry Rodgers, and Will Lee. The following year he was invited to join Miles Davis's group and contributed to four pivotal recordings including *Bitches Brew*. From 1971-1973, he joined guitarist John McLaughlin and the Mahavishnu Orchestra. In 1973, Cobham led his own band Spectrum recording the seminal fusion album of the same name *Spectrum*. During the 1970s and 1980s, he recorded steadily collaborating with artists such as George Duke, John Scofield, and Jack Bruce. Highlights of the 1990s include touring and recording with Paradox and the London Jazz Orchestra; and developing the *Conundrum* book



series, whose titles have music-minus-one capability. In 2013, he celebrated the 40th anniversary of the release of his recording *Spectrum* by touring in the United States, Canada, and Europe with his Spectrum 40 Band. Cobham was inducted into the PAS Hall of Fame in 2006.

THE CONNECTICUT PATRIOTS SENIOR FIFE AND DRUM CORPS

■ **Saturday, 1:00 P.M.**

While maintaining roots as a progressive, yet traditional ancient fife and drum corps, the Connecticut Patriots Senior Fife and Drum Corps promotes a musical repertoire from preRevolutionary to contemporary offerings. Contemporary offerings include arrangements of "Southern Comfort," "Irish," and "Seaweed." The corps has performed throughout the United States and Europe with members from the town of Plainville, Connecticut.



CROSS FADE PERCUSSION DUO ■

■ **Saturday, 12:00 P.M.**

The Cross Fade Percussion Duo features members Mark Reilly and Peter Vulperhorst performing works which blend various forms of rudimental drumming with multi-percussion arrangements.

Mark Reilly is a three-time Northeastern States Drum Corps Association Snare Drum Champion,



winning three consecutive titles between the years of 1994-1996. In 2003, Reilly joined "The Old Guard" Fife and Drum Corps, where he has served as the corps' percussion arranger and currently serves as the snare drum section leader. He previously served as a performing member of the Top Secret Drum Corps in 2005 for the Edinburgh Military Tattoo's Salute to Australia and later arranged for the group until 2010. Reilly holds a Bachelor of Music Education degree from Northwestern State University of Louisiana and is currently enrolled in the Master of Music Education degree program through Boston University. He has presented clinics and/or performed at several PASICs (2007, 2008, 20010, and 2012) and currently serves as a member of the PAS Marching Percussion Committee. Additionally, Reilly is a member of the Executive Committee of the Company of Fifers and Drummers, a lifetime member of the National Association of Rudimental Drummers (NARD), and the United States Association of Rudimental Drummers (USARD).

Peter Vulperhorst is an experienced percussionist who performs, composes, and teaches. He has performed in many musical productions such as *The Lion King*, *Tarzan*, *The Wiz*, and *Sweet Charity*. He has worked with numerous musicians including Phil Collins, Simon Philips, and Chris Hinze. In addition to his work with the Cross Fade Percussion Duo, Vulperhorst has also performed as a member of the New Amsterdam Percussion Group and Flying Dutch Percussion. He owns his own music school and production company, The Percussion Factory. Currently, Vulperhorst is Managing Director of Majestic Holland, B.V.

JAMES CULLEY ■ Thursday, 9:00 A.M.

James Culley is a Cincinnati native. He received the Bachelor of Music degree from the Oberlin Conservatory, Bachelor of Arts degree in Classics (Latin) from Oberlin College, and Master of Music degree from the Eastman School of Music. Culley joined the faculty at the University of Cincinnati in 1979 as an original member of Percussion Group Cincinnati (PGC) and is currently Professor of Percussion at the Conservatory. Notable performances with his ensemble-in-

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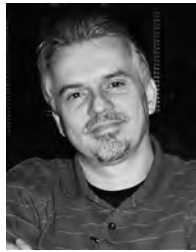
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residence, PGC, include past international festivals and the John Cage Centennial concerts. The group has been featured at over a dozen PASICs. In 1998, Cully received the Ernest Glover Outstanding Faculty Award. He has worked as extra percussionist in the Cincinnati Symphony and Cincinnati Opera orchestras, Cincinnati Chamber Orchestra, and timpanist/percussionist with various regional orchestras. Cully has recorded on the Mode, Opus One, Einstein, ECM, EMF, and ars moderno labels.



EDWARD CHOI ■ Thursday, 3:00 P.M.

Edward Choi is the Principal Percussionist of the Seoul Philharmonic Orchestra. With the orchestra, he has performed on tours in North America, Europe, and Asia and can be heard on Deutsche Grammophon. Choi has also performed with the Orchestre Philharmonique de Radio France as well as the orchestras of Hong Kong, Malaysia, and Singapore. He attended the University of Toronto, Northwestern University, and Rutgers University, where he received the Doctor of Musical Arts degree. His teachers have included Russell Hartenberger, Michael Burritt, She-e Wu, and Alan Abel. An active educator, he has held several teaching positions in Korea including Sookmyung Women's University, Kyunghee and Hanyang University.



ADAM DAVIS ■ Thursday, 1:00 P.M.

Adam Davis is currently a Teaching Fellow at the University of North Texas. Active as a performer, he has performed at PASIC, the Leigh Howard Stevens Marimba Seminar, and was a featured artist at the Western Colorado Percussion Festival. Davis has also enjoyed chamber performances at the Open Space New Music Festival, Round Top Percussion Festival, and Fast Forward Austin Music Festival. In 2007, he won the distinguished Southard Solo and Chamber Music Competition at the University of Northern Colorado. He has toured around the world with the University of Texas Wind Ensemble and has also been featured with the hip-hop/pop group Air Dubai. Davis holds degrees from the University of Northern Colorado (BM) and the University of Texas (MM).



CO-TIM-BÓ PERCUSSION GROUP

■ Friday, 11:00 A.M.

Co-Tim-Bó is a percussion group focusing on various aspects of Afro-Caribbean music and instruments including the Cuban batá drums and bembé as well as the Rumba genres such as Yambú and Guaguancó, Landó from Peru, Cumbia from Colombia, and Samba from Brazil. Members of the ensemble are Victor Rendón, Wilson "Chembo" Corniel, Cascadú, and Yasuyo Kimura. Each member of Co-Tim-Bó brings more than 30 years of musical experience. Along with musical experience, each member in the group has a long history of educational involvement with a wide range of age groups.



Victor Rendón: Drummer/percussionist Victor Rendón is an educator, author, and veteran of the New York City Latin music scene. Formerly co-leader of the Rodríguez/Rendón Latin Jazz Orchestra, he now leads the Latin-jazz group Blue Mambo and the percussion group, Co-Tim-Bó as well as the Bronx Conexión Latin Jazz Big Band. He has worked as a sideman with such artists and groups as Mongo Santamaria, Chico O'Farrill, Carlos "Patato" Valdés, Ray Santos Orchestra, Grupo Caribe, Latin Jazz Coalition, The "New" Xavier Cugat Orchestra, Grupo Latin Vibe, Los Mas Valientes, Rudy Calzado, Chembo Corniel, Bronx Symphony, and Corpus Christi Symphony. Rendón is author of *The Art of Playing Timbales* and has written articles for *Modern Drummer*, *Drum!*, and *Percussive Notes*. Currently, he teaches percussion classes and directs the Lehman Latin Jazz Ensemble at Lehman College in the Bronx (NY).

Wilson "Chembo" Corniel: Hand percussion specialist Wilson "Chembo" Corniel studied music at the Harbor Conservatory for the Performing Arts (NY), Pastore Music (NJ), and also attended La Escuela Nacional de Arte (Cuba). Corniel is a member of the faculty at Purchase College and also teaches percussion privately. He has had the pleasure of working/touring and or recording with many artists such as Chucho Valdez, Larry Harlow, Tito Puente, Machito, Celia Cruz, Grady Tate, Toshiko Akiyoshi, Hilton Ruiz, Dave Valentín, Willie Colon, Angela Bofill, Steve Wilson, Ray Vega, Buddy Montogmery, Bob Baldwin, and Chico Freeman. In 2009 Corniel received a Grammy nomination in the category of "Best Latin Jazz Album" for his own recording *Things I Wanted To Do*.

Cascadú: Cascadú began performing at age of six. Steeped in the music and dance of his native Trinidad, he began the study of orchestral and world percussion while pursuing a degree in biogeography at York University in Canada. The desire to develop his musicianship brought him to New York in 1984, where he began and continues to immerse himself in the study and performance of Afro-Cuban, Brazilian, Middle Eastern and Asian percussion instruments and styles. Additionally, Cascadú has pursued a successful career in academia as a marine research biologist and as a principal of a New York City Charter School. In 2006, he released his debut CD, *Caribbean Odyssey* and currently performs with Co-Tim-Bó as well as the Bronx Conexión Latin Jazz Big Band.

Yasuyo Kimura: Born in Osaka, Japan. Yasuyo Kimura began her musical studies

JUSTIN DEHART ■ Thursday, 11:00 A.M.

Dr. Justin DeHart is a Grammy-nominated performer, who has earned music degrees from California State University (Sacramento), Cal Arts, and the University of California (San Diego). DeHart was awarded a Fulbright Scholarship for percussion studies in India (2001). He recently released his debut percussion solo CD entitled *Strange Paths* on Innova Recordings and is a member of the Los Angeles Percussion Quartet. He currently teaches music at Chapman University Conservatory of Music and University of California (Riverside).

DEPAUW UNIVERSITY PERCUSSION ENSEMBLE ■ Wednesday, 8:00 P.M.

The DePauw University Percussion Ensemble is an undergraduate-only ensemble at the DePauw University School of Music under the direction of Dr. Bonnie Whiting. This group performs a diverse set of music encompassing world premieres, group improvisation, and historic works for percussion ensemble. The group has performed on several Indiana Day of Percussion events, was featured at the 2014 Indy PRIZE celebration gala, and performs frequently throughout central Indiana. The ensemble has enjoyed touring success in China and Eastern Europe under founding director Dr. Amy Lynn Barber.



CHET DOBOE ■ Friday, 9:30 P.M.

Chet Dobeo is the founder, lead drummer, and arranger for the Hip Pickles Drum Band from Long Island, NY. With Hip Pickles, Dobeo performs in concerts as well as presents with the band or on his own clinics, drum circles, motivational workshops, corporate meetings, and special music programs for young people. He has written 20 drum books on various topics and has contributed articles to *Modern Drummer* and *Percussive Notes*. Dobeo has performed on stages throughout the United States, Puerto Rico, Canada, The Netherlands, Austria, and the United Kingdom. Additionally, he has performed at the Opening of the UN Peace Summit, the U.S. Open, Modern Drummer Festival, PASIC, and Montreal Drum Fest. Dobeo also appears on the 2003 *Modern Drummer Festival* DVD.



DUSTIN DONAHUE ■ Wednesday, 8:00 P.M.

Dustin Donahue is a percussionist residing in San Diego, CA, where he performs regularly with the percussion group red fish blue fish and the chamber group ensemble et cetera. With red fish blue fish, he has performed alongside Dawn Upshaw, Eighth Blackbird, Bang on a Can All-Stars, and the International Contemporary Ensemble. As a soloist, Donahue has been featured at the Carlsbad Music Festival, Los Angeles Museum of Contemporary Art, and John Cage Centennial Festival. He appears on several releases for Mode and Populist

Records. Donahue received his bachelor's degree in music from the University of Wisconsin (Madison), where he studied with Anthony Di Sanza. He received his Master of Arts degree from the University of California (San Diego), where he is currently a doctoral candidate under the guidance of Steven Schick.

MICHAEL EAGLE ■ Thursday, 12:00 P.M.

A multi-talented musician, Michael Eagle's dedication to Scottish pipe band and Celtic folks is evident as he has led the Grade 1 Oran Mor Drum Corps, garnered 3 Scottish Pipe Band World Championships, and is the only American percussionist to earn a Breton World Championship. He has presented clinics on various percussive and musical topics at PAS-sponsored Days of Percussion, PASICs, and on college lecture series. As a performer, he has toured throughout the United States as well as in other countries such as Canada, Mexico, Scotland, England, and South Korea. Currently, he serves as Assistant Director of Bands at the University of Albany (NY) and facilitator of professional drumline services for such sports teams as the New York Knicks, New York Giants, and Boston Celtics.

RIESHA FAYSON ■ Saturday, 9:00 A.M.

Riesha Fayson was born and raised in the Washington D. C. Metro area. She is a self-taught drumset performer that began playing drums in her church at ten years of age. Fayson was recently named the winner of the 2014 "Hit Like A Girl" Drumming Competition. She competed against approximately 375 ladies from over 43 countries worldwide for this honor. Fayson intends to continue



her education, become a high school music teacher, tour with a band, and start a mentoring program for female musicians.

THE FEDERAL UNIVERSITY OF MINAS GERAIS (UFMG) PERCUSSION ENSEMBLE ■ Thursday, 1:00 P.M.

Founded in 1998, the Federal University of Minas Gerais (UFMG) Percussion Ensemble is currently under the direction of Professor of Percussion Studies Fernando Rocha. The UFMG Percussion Ensemble has participated in many percussion festivals throughout Brazil since its formation and in 2004 released a CD recording of works by Villa-Lobos arranged for percussion and children's choir. Over the last four years, the ensemble has maintained an active performing agenda with more than 20 concerts per year including collaborations with dance and theatre groups as well. The UFMG Percussion Ensemble has premiered several works including the Brazilian premiere of Mauricio Kagel's "Dressur" and David Lang's "So-Called Laws of Nature." In 2013, the ensemble premiered and recorded "IMH" by João Pedro Oliveira for percussion sextet and electronics.

The UFMG Percussion Ensemble's Director **Fernando Rocha** holds a doctoral degree from McGill University, where he specialized in the performance of works for percussion and electronics. As a performer, he has premiered works by such composers as Lewis Nielson, Douglas Boyce, Almeida Prado, Sérgio Freire, Nicolas Gilbert, Geof Holbrook, and João Pedro Oliveira. Rocha has performed extensively throughout the United States, Argentina, Chile, Uruguay, Portugal, France, Germany, and Canada.

TIM FEENEY ■ Thursday, 5:00 P.M.

Tim Feeney has performed as an improviser with musicians including cellist/electronic musician Vic Rawlings; the percussion trio Meridian, with Nick Hennies





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and Greg Stuart; pianist Annie Lewandowski; tape-deck manipulator Howard Stelzer; saxophonist Jack Wright; and the trio ONDA. Additionally, Feeney has performed as founding member with So Percussion as well as with the duo Non Zero with saxophonist Brian Sacawa and the ensemble LotUs. He has toured throughout the United States, including notable performances at Boston's Institute of Contemporary Art, the Center for New Music and Audio Technology at UC-Berkeley, the Stanford Art Museum, Mills College, and Princeton University. He has recorded for labels including Accidie, Full Spectrum, Sedimental, Homophoni, and Brassland/Talitres. Feeney is currently Assistant Professor of Percussion at the University of Alabama.



Along with his background in concert percussion, Frost has a strong interest in music of non-western cultures. He was the recipient of the Global Education Opportunities grant, which enabled him to study West African drumming and dance throughout Ghana during the summer of 2010. In 2012 he performed with the WVU Steel Band at the Smithsonian Folklife Festival.

STUART GERBER ■ Thursday, 9:00 A.M.

Dr. Stuart Gerber has performed as well as presented masterclasses and clinics extensively throughout the United States and abroad. Currently, he is Associate Professor of Percussion at Georgia State University. He received his Bachelor of Music degree from the Oberlin College Conservatory and a Master of Music degree and Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music. As an active performer of new works, Gerber has been involved in a number of world-premiere performances and has been the faculty percussionist for the Stockhausen-Courses since 2005. He has worked with other notable composers in addition to Stockhausen such as Steve Reich, Frederic Rzewski, George Crumb, Michael Colgrass, and John Luther Adams. Gerber is a founding member of the Atlanta-based new music group Bent Frequency, performs internationally as one half of the piano-percussion duo Ensemble Sirius, and is regularly heard as extra percussionist with the Atlanta Symphony Orchestra.



LAUREN FINK ■ Wednesday, 8:00 P.M.

Lauren Fink received a Bachelor of Music degree in percussion performance from the University of Cincinnati College-Conservatory of Music, where she studied with Allen Otte. She recently completed a Master of Philosophy degree in music & science: music cognition at the University of Cambridge, UK, under the supervision of Ian Cross. Fink authored a thesis titled "Music modulates eyeblinks: an examination of temporal coordination." In September 2014, she matriculated to the University of California (Davis) as a neuroscience Ph.D. student in the lab of Petr Janata. Currently, Fink is using a combination of behavioral, electrophysiological, and functional imaging tools to continue investigating the ways in which music can elucidate neurological and cognitive functioning. Fink has performed with numerous ensembles and chamber groups throughout North America and Europe.



JASON GIANNI ■ Saturday, 4:00 P.M.

Drummer/author Jason Gianni is a full-time instructor at the Drummers Collective in New York City and holds a Master of Music degree in percussion performance from Pennsylvania State University. He is the drummer on the theme song for the popular cartoon, *SpongeBob Squarepants*, co-author of the method book entitled *The Drummers Bible*, and is the featured drummer on the 2008 Hudson Music DVD called *Set Up, Tune and Play Your Drums*. Gianni is the houseband drummer for the Hispanic version of the TV show *The Voice* entitled, *La Voz Kids* on the Telemundo network.



MARK FORD ■ Saturday, 3:00 P.M.

Mark Ford is the coordinator of percussion activities at the University of North Texas in Denton, Texas and a Past-President of PAS. He is a marimba specialist, a recognized leading percussion educator and performer as well as the director of one of the largest percussion programs in the United States. With numerous marimba and percussion CDs to his credit, Ford's recordings have further established his dedication to excellence in music. As a composer, he has written several works for percussion including "Stubernic Fantasy," "Marimba Heritage," "Afta-Stubal," "Head Talk," and "Coffee Break." His compositions have been performed at universities and concert halls throughout the world and also featured on National Public Radio. Ford is also the author of *Marimba: Technique Through Music*, a marimba method book.



MATT HALPERN ■ Saturday, 1:00 P.M.

Matt Halpern is best known as the drummer for the progressive band, Periphery. As a member of the band since 2009, Halpern has toured and performed all over the world sharing the stage with such groups as Dream Theater, Gojira, Lamb of God, Dillinger Escape Plan, August Burns Red, and Arch Enemy. He is a member of the The Common Thread Clinic Tour featuring Halpern, Mike Johnston, and J.P. Bouvet. In 2012, Halpern founded the website Bandhappy. Bandhappy provides live online lessons, in-person lessons on major tours, artist workshops, and clinics. Halpern recently taught an online course for CreativeLive focusing on the business side of music. In 2013, he was named "Best Metal Drummer" in the *Modern Drummer* Readers' Poll.



ROBERT LAWRENCE FRIEDMAN, MA

■ Thursday, 1:00 P.M.

For the past 27 years, Robert Lawrence Friedman, MA, psychotherapist, drummer, and published author has been providing his workshops to corporations, universities, and health care organizations throughout the United States, Europe, and Asia. He is the author of the book, *How to Relax in 60 Seconds or Less*, which provides the latest research and techniques for managing stress instantly. He has also published *The Healing Power of the Drum—A Psychotherapist Explores the Healing Power of Rhythm* and *The Healing Power of the Drum II*. His expertise in stress management has led to national and international media attention including a year-long *Discovery Health* channel documentary. He has been interviewed in such journals as the *Wall Street Journal* and *U.S. News and World Report*. Friedman has been a sub-chairperson of the PAS Health and Wellness Committee for 11 years.



BRADY HARRISON ■ Friday, 5:00 P.M.

Brady Harrison is Principal Timpanist of the Lexington Philharmonic, Section Percussion with the Louisville Orchestra, and Director of Percussion Studies at Xavier University. As an active freelance musician, he has performed around the world and collaborated and premiered works by a number of notable composers including George Crumb, John Luther Adams, and Ney Rosaura. Ongoing chamber projects include his percussion and flute duo Psonic Union and Concert: Nova. His passion for electroacoustic works and interdisciplinary performances are driven by his special interest in merging musical tradition with electronic innovation. Harrison can be heard on the Telarc label with the Cincinnati Symphony Orchestra and on Mode Records with the Percussion Group Cincinnati.



RYAN FROST ■ Friday, 9:00 A.M. - 5:00 P.M.

Ryan Frost is a candidate to receive a Doctor of Musical Arts degree from West Virginia University (WVU). He earned a Master of Arts degree from Middle Tennessee State University and a Bachelor of Arts degree from the University of Northern Iowa. He has held previous teaching positions at each of these institutions and is currently Adjunct Instructor of Percussion at Waynesburg University and Fairmont State University.



HARTT GRADUATE PERCUSSION GROUP ■ Wednesday, 8:00 P.M.

Now in its 20th season, the Hartt Graduate Percussion Group's varied repertoire has included the music of Keiko Abe, George Antheil, John Cage, George Crumb, Thierry de Mey, Peter Garland, George Hamilton Green, Lou Harrison, Maki Ishii, Mauricio Kagel, Paul Lansky, Russell Peck, Steve Reich, Frederick Rzewski, Stuart

Saunders Smith, Karlheinz Stockhausen, Toru Takemitsu, James Tenney, Iannis Xenakis, Frank Zappa, and Nebojsa Zivkovic. The group has recorded for the Innova, Yesa, and Hartt record labels, and has premiered works by David Macbride, John MacDonald, Robert Carl, Stuart Smith, and Daniel Wohl. Highlights from the group's concert venues include four PASICs (1995, 1999, 2008, 2013) and performances in Boston and New York as well as throughout the Midwest and New England. As Director of the Hartt Graduate Percussion Group and Professor of Percussion at the Hartt School of Music,



Ben Toth brings nearly 30 years of chamber music experience to the ensemble, including Percussion Group Cincinnati and Nebojsa Zivkovic and the Jovan Percussion Projekt.

BRANDON HASKETT ■ Thursday, 4:00 P.M.

Dr. Brandon Haskett is Assistant Professor of Music Education at Saginaw Valley State University, where he teaches music education courses and general education courses as well as directs the percussion ensemble and the steel band Valley Steel. He graduated from Arizona State University with a Doctor of Musical Arts degree in music education and a Master of Music degree in percussion performance. Haskett previously taught at North Georgia College and State University as the Coordinator of Music Education. He additionally taught band, orchestra, jazz band, and steel band at Kenilworth School (K-8) in Phoenix, Arizona. Haskett's main research focus includes the study of world music ensembles in the public schools and adult/community music education.



KEITH HENDRICKS ■ Thursday, 1:00 P.M.

Keith Hendricks is a multifaceted percussionist whose career has led him to performances across the United States as well as in the United Kingdom, Japan, Australia, South Korea, France, and Canada. He currently holds the position of Adjunct Lecturer in Percussion at Texas



A&M University (Kingsville). Notable performances include Ansan Valley Rock Festival (Ansan, South Korea), Lollapalooza (Grant Park, Chicago), Les Nuits Secretes (Aulnoye-Aymeries, France), Super Sonic Music Festival (Osaka Japan), and Splendor in the Grass (Byron Bay, Australia). Hendricks has also performed on National Public Radio's *All Songs Considered* and *World Café Live* as well as *The Jonathan Ross Show* at the London Studios for the British Broadcasting Corporation.

RONALD HORNER ■ Saturday, 1:00 P.M.

Dr. Ronald Horner is Director of Percussion Studies at Frostburg State University. He received a Bachelor of Science degree in music education from Indiana University of Pennsylvania, a Master of Music degree in performance and an Artist Diploma from Duquesne University, and a Doctor of Musical Arts degree from West Virginia University. His primary teachers included Elden "Buster" Bailey, Roland Kohloff, Stanley Leonard, and Gary Olmstead. His performing experience includes former membership in the Israel Philharmonic Orchestra and regular performances with the Pittsburgh Symphony Orchestra, under conductors including Leonard Bernstein, Lorin Maazel, Zubin Mehta, and Georg Solti. He has recorded on the Deutsche Grammophon, London/Decca, CBS Masterworks, and Citadel labels. Horner is currently timpanist for the Keystone Winds and author of the timpani method book *The Tuneful Timpanist*.



YIN-SHAN (EVA) HSIEH ■ Saturday, 5:00 P.M.

Originally from Taiwan, Yin-Shan (Eva) Hsieh completed her Postgraduate Diploma in advanced performance with distinction at the Royal College of Music (RCM) in London, UK. Highlights of her time at the RCM included presenting a concerto performance with the RCM Sinfonietta. Previously, Hsieh studied at the Birmingham Conservatoire under the tutelage of Liz Gilliver, Tim Palmer, and Jason Huxtable. Her UK competition successes include winning the Chandos Young Musician Competition (2006) and the prestigious Symphony Hall Prize (2008). Hsieh has also performed as soloist with other orchestras



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including the Birmingham Conservatoire Symphony Orchestra, Chandos Symphony Orchestra, Wyre Forest Symphony Orchestra, and Jersey Symphony Orchestra. Currently, Hsieh resides in Jersey, Channel Islands, where she is in demand as a percussionist and instrumental tutor.

ARTHUR HULL ■ Thursday 9:30 P.M. Friday, 1:00 P.M. Sunday Drum Circle Facilitation Workshop

Arthur Hull is an internationally acclaimed motivational speaker, keynote presenter, and a master at facilitating groups of people through joyful and inspiring experiences using music and rhythm. Recognized as the father of the community drum circle movement, Hull has presented his drum circle facilitator trainings in over 23 countries to over 10,000 participants in the last 20 years. He is the author of several books and videos including *Drum Circle Spirit: Facilitating Human Potential Through Rhythm*, *Drum Circle Facilitation: Building Community Through Rhythm*, *Rhythmical Alchemy Playshop-Volume 1: Drum Circle Game*, and *The Video/Book Guide to Endrummyment*. Hull has co-authored along with Nellie Hill *Drum Circle Facilitators Handbook*.



SE-MI HWANG ■ Thursday, 2:00 P.M.

Born in 1987 in South Korea, Se-Mi Hwang earned her bachelor's degree from Yonsei University in 2010 and master's degree from the State University of Music and Performing Arts Stuttgart, Germany in 2013. She has received various honors and awards including First Prize at the 2012 World Marimba Competition, First Prize in the percussion category and Audience Prize at the 2013 Felix Mendelssohn Bartholdy Conservatory Competition, and Third Prize in the percussion trio category at the 2012 International Percussion Competition Luxembourg. Hwang has presented recent masterclasses at the International Music Academy Schloss-Kapfenburg, International Percussion Forum and Festival Zagan in Poland as well as celebrated performances in South Korea, Germany, France, Slovenia, Switzerland, Africa, and Turkey.



WILLIAM J. JAMES ■ Thursday, 12:00 P.M.

William J. James is the Principal Percussionist of the Saint Louis Symphony Orchestra. He won the position at the age of 25 while a member of the New World Symphony in Miami Beach, Florida. He graduated from New England Conservatory in 2006 with a Master of Music degree as a student of Will Hudgins of the Boston Symphony Orchestra. He received his Bachelor of Music degree from Northwestern University in 2004. While attending Northwestern, James studied with Michael Burritt, an active soloist and clinician throughout the country, and James Ross, a member of the Chicago Symphony Orchestra.



JOHNNY H. & THE PRISONERS OF SWING ■ Saturday, 2:00 P.M.

Timpanist Jonathan Haas has raised the status of the timpani to that of a solo instrument throughout his unique career that has spanned more than twenty-five years. From classical concertos to jazz and Rock & Roll, from symphonic masterpieces to the most experimental compositions of living composers, Haas has championed, commissioned, unearthed, and celebrated music for his instrument, becoming, as *Ovation* magazine hailed him, "The Paganini of the Timpani." In fact, Haas has garnered recent praise and attention for his work with and performances of Philip Glass' *Concerto Fantasy for Two Timpanists and Orchestra*. Inspired by the recordings of Vic Berton, considered to be the first jazz timpanist, Haas and his longtime associate and xylophone virtuoso Ian Finkel formed the group, Johnny H. & The Prisoners of Swing.



BEVERLEY JOHNSTON ■ Saturday, 12:00 P.M.

Beverley Johnston is internationally recognized for her performances on marimba and percussion. Her performances have been distinguished as unconventional, effectively combining classical transcriptions, contemporary music, and a touch of theatre. She is a leader in commissioning and premiering new works for

percussion. Johnston's performances and recordings have been broadcast on radio networks all over the world. She has six solo CDs to her credit including *Woman Runs with Wolves* (2013, Centrediscs), *Ming* (2009, Centrediscs), *Marimbach* (1989, CBC Records Musica Viva), and *Impact* (1987, Centrediscs, JUNO nominee). Additionally, she has been a guest performer at several marimba/percussion festivals including the International Katarzyna Mycka Marimba Academy (2013) in Luxembourg, Shenyang International Percussion Event (2010), and the Zeltsman Marimba Festival (2005, 2009, 2013). Johnston currently teaches at the University of Toronto.



SHANE JONES ■ Wednesday, 8:00 P.M.

Freelance percussionist Shane Jones is currently pursuing a Doctor of Musical Arts degree in percussion performance from the University of Michigan. In 2008, he spent a three-week residency in Ghana studying West African gyil music and Ewe drumming. In addition to world music, Jones has performed as a classical percussionist with the Las Vegas Philharmonic, Henderson Symphony, and the Wallingford and Norwalk Symphony Orchestras. He has also been a very active percussionist/drumset performer for a variety of Broadway musicals in New York, New England, and the Midwest. Recent performance venues include Carnegie Hall, 54 Below, PAS Massachusetts Chapter Day of Percussion, and Cincinnati Playhouse in the Park. Jones can be heard on the Naxos label as a featured percussionist on the recordings *Passaggi* and *Dragon Rhyme*.



ANDRÉ JUAREZ & GRUPO GATO

PRETO ■ Thursday, 3:00 P.M.

Grupo Gato Preto was founded in 2006 and is currently led by André Juarez. Current members of the group in addition to vibraphonist André Juarez are: Euclides Marques (seven-string guitar), Yves Finzetto (pandeiro), and Deni Domenico (cavaquinho). The group blends traditional Choro music with more contemporary sounds and has successfully toured abroad to the United States (2012), Argentina (2013), and Europe (2014). The group's CD recording *Gato Preto* has received critical acclaim.



As vibraphonist, arranger, conductor, and **André Juarez** received his musical training and earned degrees at the Berklee College of Music, São Paulo University, and Campinas University. Active in both popular and classical music, Juarez already has performed all over Brazil as well as in the United States, Japan, Argentina, Peru, Spain, Italy, England, Sweden, and France. In addition to regularly conducting the São Paulo University Choir, he is the leader of three distinguished bands in Brazil: the AJ Quartet (Latin Jazz), AJ & Grupo Gato Preto (Choro), and AJ & Le Petit Comité (Brazilian Jazz-Rock). Juarez has 16 CDs to his credit and will be touring in 2014 all over Europe with AJ & Le Petit Comité and AJ & Grupo Gato Preto.

DR. KRISTOPHER KEETON ■ Friday, 11:00 A.M.

Dr. Dr. Kristopher Keeton is a member of a premier military ensemble in Washington D.C. and maintains an active career as a freelance performer, educator, and clinician. Prior to moving to D.C., he was the Coordinator of Percussion at the University of North Carolina (Greensboro) and at Virginia Commonwealth University. Keeton has appeared as a performer and soloist at multiple PASICs, music festivals, and Carnegie Hall. As an artist/clinician, he has appeared in several settings in the United States and Europe, including music festivals/conferences, universities, PAS Days of Percussion, and at the Midwest Clinic. Keeton received his doctoral degree and master's degree from Northwestern University and his bachelor's degree from Western Kentucky University. He has studied with Christopher Norton, Michael Burritt, James Ross, Chester Thompson, and Paul Wertico.



WILL KENNEDY ■ Friday, 5:00 P.M.

Drumset artist Will Kennedy was a member of the internationally acclaimed group the Yellowjackets for over nine years, recording ten records and garnering an amazing 14 Grammy nominations. Kennedy began playing drumset at four years of age. His formal percussion study began at the age of 10 and continued through his college years. During those formative college years in and around the San Francisco Bay area, Kennedy started playing with a group called Rythmus 21. He went on to perform, tour, and record with Andy Narrell, and then the Yellowjackets. He also performed as part of the house bands for the *Wayne Brady Show* and *Martin Short Show*. Kennedy won the *Modern Drummer* magazine's readers' poll three years in a row in the electric jazz category.



DAVID KENT ■ Saturday, 9:00 A.M.

David Kent has served as Principal Timpanist with the Toronto Symphony Orchestra (TSO) since 1981. He received his bachelor's degree and master's degree in music from the University of Toronto. During the course of his studies, he focused on new music as well as ethnomusicology and anthropology. He also studied timpani with Fred Hinger and the mrdangam with the Master South Indian drummer Trichy Sankaran. Several compositions have been written for and recorded by Kent, often incorporating his extensive instrument collection. These works include Kucharzyk's "Walk The Line," Hawkins's "Breaking Through," and Vivier's "Cinque chansons pour percussions." He has appeared as a soloist with such ensembles as the TSO and ArrayMusic. Kent was a founding director of ArrayMusic and the Via Salzburg chamber music series.



SINA KHOSRAVI & JOE PORTER

■ Saturday, 5:00 P.M.

Sina Khosravi studied the tonbak under the tutelage of Daryoosh Eshaghi. He attended the University of Western Ontario, where he currently serves as a guest lecturer. Khosravi is featured on guitarist Johaness Linstead's recordings *Café Tropical* (2007), *Mistica* (2010), and *Tales of a Gypsy* (2012). The recording *Café Tropical* was nominated for a Juno award for best instrumental album. Khosravi released his first solo percussion CD entitled *Sonority* in April of 2006. He presented a lecture/performance on Middle Eastern percussion instruments at the 2010 PAS Ontario Chapter Day of Percussion. Known for his technical abilities on the tonbak, Khosravi has performed numerous concerts at high schools, universities, and festivals around Canada. Khosravi is also a visual artist who has shown his artwork internationally.



Joe Porter is a Canadian percussionist, teacher, and composer. He is the Assistant Director of the University of Lethbridge Global Drums Percussion Ensemble, and teaches at the University of Lethbridge Music Conservatory. Porter is the recipient of the Global Music Awards, Gold Medal Prize for Creativity and Originality, and has been a winner in multiple concerto competitions. As an active clinician, he has presented both six-mallet marimba and ethnic hand percussion masterclasses in North America, South America, Europe, and Asia. He is the author of two method books: *Six-Mallet Technique Diversified* and *The Journey To Groove*. As an active composer, he has written three percussion concertos, many solos, duets, and ensemble pieces. Porter has performed in Britain, Holland, Japan, Hawaii, Florida, Idaho, Trinidad and Tobago, and throughout Canada.

BILLY KILSON ■ Thursday, 3:00 P.M.

Drumset artist Billy Kilson began playing in his Mother's kitchen on pots and pans. At 16 years of age, he attended the Maryland Gifted and Talented Institute for High School Students. He also studied with Alan Dawson at Berklee College of Music in Boston. Currently Kilson serves both as sideman and frontman of the band, BK Groove. Additionally, he has performed worldwide with a variety of artists and groups including Hank Jones, Chris Botti, Dave Holland Quintet, and Ahmad Jamal. Kilson has been honored by both critics and readers' polls in publications such as *Modern Drummer* and *Downbeat*.



ROB KNOPPER ■ Thursday, 5:00 P.M.

Rob Knopper plays percussion with the Metropolitan Opera Orchestra. Since joining the orchestra in 2011, he has been featured on the Grammy-winning recording of *Der ring des Nibelungen, 60 Minutes* with the Met Orchestra, and in *The Met: Live in HD* movie theater presentations worldwide. Knopper's debut album, *delécluse: douze études for snare drum* was released in October 2014. Knopper has also performed with the New World Symphony, All-Star Orchestra, the Detroit Symphony Orchestra, the Pacific Music Festival Orchestra, and as the timpanist of the National Repertory Orchestra. As an educator, he is on the faculty at the Stellenbosch International Chamber Music Festival and has presented clinics and masterclasses at the Juilliard Summer Percussion Seminar, Aspen Music Festival, Boston University Tanglewood Institute, National Repertory Orchestra, and the Interlochen Center for the Arts.



MICHAEL LAMATTINA ■ Friday, 4:00 P.M.

Michael LaMattina currently holds the position of Principal Percussion with the Dayton Philharmonic Orchestra. He serves as Instructor of Percussion at Miami University in Oxford, Ohio and is an adjunct professor at Cedarville University in Cedarville, Ohio. Additionally he performs as an associate musician with the Columbus Symphony Orchestra and is an extra/substitute percussionist with the Cincinnati Symphony. Michael received his bachelor's degree in performance from the Oberlin Conservatory of Music and a master's degree in performance from Cleveland State University. Previous positions include Principal Percussion with the Colorado Music Festival Orchestra and Principal Timpani/Percussion with the ProMusica Chamber Orchestra of Columbus. Michael lives in Dayton with his wife Lori, son Andrew, and their whippet Honey.



THE LAWRENCE UNIVERSITY PERCUSSION ENSEMBLE (LUPÉ)

■ Thursday, 12:00 P.M.

The Lawrence University Percussion Ensemble (LUPÉ), under the direction of Professor of Music Dane Richeson since 1984, has released two critically acclaimed CD recordings and has been honored by PAS (twice) and the Wisconsin Music Educators Association. Under the umbrella of LUPÉ, students perform contemporary works for percussion ensemble as well as enjoy unique opportunities to learn the performance practices of three different non-Western cultures. In these three ensembles — Tambo Toké, Sambistas, and Kinkaviwo — students focus on Afro-Cuban, Brazilian, and Ewe (Ghana) music, respectively. Throughout their four years of undergraduate study at Lawrence, percussion majors typically participate in all four percussion ensembles.



KEVIN LEWIS ■ Thursday, 3:00 P.M.

Kevin Lewis recently completed a doctoral degree in percussion performance at the University of Cincinnati College-Conservatory of Music. He is a section percussionist in the Akron Symphony Orchestra, a founding member of the Akros Percussion Collective, and was a participant in the TROMP International Percussion Competition in Eindhoven, Netherlands in 2010. Equally at home in performance and musicological research, he is an active member of the PAS Scholarly Research Committee, and has presented at several international conferences, including the Society for American Music, PASIC, and the Feminist Theory and Music 11 Conference.



LIMBS PERCUSSION DUO

■ Thursday, 2:00 P.M.

Limbs Percussion Duo members are Kevin Sport and Mark Katsaounis. Starting with Sport's touch on the dumbek and Katsaounis' handling of subtler frame drums, Limbs constructs authentic music that evokes cultural source without losing modern edge.



Formed in January 2011, Limbs has been busy writing and recording original, new music including for the duo's debut CD *Jeton*. Sport and Katsaounis share a wealth of performing experience. Individually, they have performed in concert halls and clubs from Mexico City and New York to Istanbul and Cairo. They have shared the stage with distinguished artists such as Glen Velez and Turkish master drummer, Bunyamin Olguncan. Both work extensively as dance musicians at institutions such as the Alvin Ailey School and American Ballet Theatre. Sport holds a bachelor's degree from James Madison University. Katsaounis holds degrees from the Hartt School of Music and the University of Cincinnati.

PETE LOCKETT ■ Saturday, 11:00 A.M.

Percussionist Pete Lockett performs in a variety of musical styles and settings including traditional Carnatic and Hindustani music of North and South India, Taiko drumming, Blues, Rock & Roll, jazz, classical, and folk. Lockett has recorded and/or performed with such groups and artists as Björk, Peter Gabriel, Robert Plant, Dido, Bill Bruford, Jeff Beck, Ustad Zakir Hussain, The Verve, Steve Smith, Nelly Furtado, Evelyn Glennie, Craig Armstrong, Dave Weckl, Thomas Lang, Nicko McBrain, Vanessa-Mae, Errol Brown, Simon Phillips, Kodo, A. R. Rahman, and Eumir Deodato. He arranged and recorded all the ethnic percussion for five James Bond films and many other Hollywood blockbuster movies. Lockett has taught and lectured worldwide, including at the Royal College of Music and Berklee College of Music. He has written over one hundred articles for such magazines as *Modern Drummer*, *Rhythm*, and *SA Drums*. Lockett has also released two drum techniques books. The most recent of the two books is entitled *Indian Rhythms for Drumset*.



LUNGTA ■ Thursday, 11:00 A.M.

Newly formed in 2012 by percussionist John Lane and trumpeter Amanda Pepping, Lungta is dedicated to creating original works and a personal repertoire based largely on creative collaborations with artists of various disciplines. "Lungta" is a Tibetan word meaning "wind-horse" and is associated with positive energy or life force. The duo is currently in residence at Sam Houston State University and is embarking on a variety of projects including a new collaborative work with poet Nick Lantz.



Mahidol Percussion Duo ■ Saturday, 5:00 P.M.

Kyle Acuncius and Wannapha Yannavut comprise the Mahidol Percussion Duo.

Kyle Acuncius began studying piano with his mother at an early age and eventually transitioned to percussion at the age of 13. At the age of 17, Acuncius was accepted as a scholarship student at the Interlochen Arts Academy, where he graduated with a degree in percussion performance. He proceeded to earn degrees from the Eastman School of Music, Indiana University, and the University of Michigan. Acuncius has previously held full-time positions as Principal Percussionist of the Terre Haute Symphony and Section Percussionist in the Ann Arbor Symphony Orchestra. He is currently Percussion Artist and Professor of Percussion at Mahidol University and Principal Timpanist of the Thailand Philharmonic Orchestra. Acuncius serves as a member of the PAS International Committee.

Wannapha Yannavut started her professional percussion education in 1986 at Regina Coeli College Preparatory School in Chiangmai, Thailand. From 1997-2000, she veered away from music, studying Thai language and literature at Prince of Songkhla University (Pattani). After finishing her bachelor's degree, she returned to music, earning the Master of Music degree in percussion performance from Mahidol University. Yannavut has served as an artist-teacher at Mahidol University and directed the integrated percussion ensemble. From 2006 to 2012, she served as Principal Percussionist and then Principal Timpanist of the Thailand Philharmonic Orchestra. Currently, she is working towards the Doctor of Musical Arts degree at the University of Iowa.



CHARLES MARTIN ■ Saturday, 10:00 A.M.

Charles Martin is a specialist in percussion and computer music from Canberra, Australia. He holds masters' degrees in music from the Australian National University and Luleå Technical University in Northern Sweden. Martin is a

co-founder of Ensemble Evolution, an international percussion trio, with whom he has performed throughout Europe, the United States, and Australia. His percussive, electroacoustic, and multimedia works, described as "a thing of rare beauty" by David Zampatti of *The West Australian*, have been featured at international conferences on computer music (NIME, ICMC, ACOM) and PASIC. He released his debut album *Nordlig Vinter* of music for percussion and iOS devices in 2013. Martin is currently developing new iPad app-instruments for his iPad/percussion group Ensemble Metatone as well as conducting research into human-computer interaction.



KYLE MAXWELL-DOHERTY

■ Saturday, 9:00 A.M. - 5:00 P.M.

Currently working as a freelance percussionist and dance musician in NYC, Kyle Maxwell-Doherty has performed across the United States, Puerto Rico, and Ghana. He has performed at prestigious festivals such as the 26th Annual SEAMUS Festival, 2001 International Festival of Percussion in Puerto Rico, and 2013 Make Music New York. In 2008, he gave the North American premier of Karlheinz Stockhausen's "Linker Augentanz." He spent the summer of 2012 creating a soundscape of Manhattan in accordance with the chance operations found in the sketches and notebooks of John Cage's "A Dip in the Lake." The soundscape created was in honor of the John Cage/Merce Cunningham collaboration and recognition of Cage's 100th birthday. Maxwell-Doherty is currently pursuing his Doctor of Musical Arts degree from the University of Arizona.



CATHERINE MEUNIER ■ Thursday, 1:00 P.M.

Catherine Meunier was the first percussionist to win the prestigious Prix d'Europe. Her debut CD *Night Chill* has received critical acclaim; and she has been a guest soloist with the Montreal Symphony Orchestra, the Orquesta Sinfónica Nacional de Mexico, the Orchestre symphonique de Sherbrooke, and the Orchestre symphonique Longueuil. Meunier completed her doctoral degree in music performance at the Université de Montréal. She also holds degrees from the Peabody Conservatory, McGill University, and University of Sherbrooke. Meunier currently teaches percussion at the Crane School of Music SUNY (Potsdam).



BRAD MEYER ■ Thursday, 5:00 P.M.

Dr. Brad Meyer is a percussion educator, artist, and composer currently serving as Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, TX). At Stephen F. Austin State University, Meyer teaches percussion lessons and directs the percussion ensemble, steel band, and drumline. He previously served as the Visiting Instructor of Music in Percussion/Percussion Ensemble Director at Centre College and the Adjunct Professor of Percussion at Tennessee Technological University during the fall of 2011. Meyer frequently tours universities and high schools throughout Southern and Midwestern states presenting recitals, workshops, and clinics on topics such as electro-acoustic percussion, contemporary marimba, concert snare drum, marching percussion, and world music. He currently is a member of the PAS Technology Committee and PAS Health and Wellness Committee.



JEREMY MULLER ■ Thursday, 9:00 A.M. & 3:00 P.M.

Percussionist Jeremy Muller has performed throughout North America as well as at the International Symposium on Latin American Music and previous PASICs. Muller has worked with such ensembles and composers as Percussion Group Cincinnati, Crossing 32nd Street, Alexandre Lunsqui, and Stuart Saunders Smith. His own compositions have been premiered by the NIU Bau House, Glendale Percussion Ensemble, and the Arizona Contemporary Music Ensemble and are available from music publishers including Bachovich Music Publications and Engine Room Publishing. Muller is on the faculty at Scottsdale Community College. He earned a Doctor of Musical Arts degree from Arizona State University,



Master of Music degree from University of Cincinnati College-Conservatory of Music, and Bachelor of Music degree from Appalachian State University.

RUSS MILLER ■ Saturday, 11:00 A.M.

A multiple Readers' Poll Winner in *Modern Drummer*, drumset artist Russ Miller has played on many Grammy-award winning recordings with combined sales of over 26 million copies. His versatility has led him to work with such artists and groups as Ray Charles, The Fifth Dimension, Natalie Cole, Tina Turner, Nelly Furtado, Steve Perry, and Andrea Bocelli. Miller can be heard playing on television shows and over 50 movies including *Chicken Little*, *Fracture*, and *Resident Evil Apocalypse*. He also has four acclaimed solo albums including *Cymbalism*, *Arrival*, *Arrival Live* (DVD/CD), and *Chegada3*. Miller has authored two books *The Drum Set Crash Course* and *Transitions* as well as recorded three videos *Arrival-Behind The Glass*, *The Drum Set Crash Course*, and *The Drum Set Crash Course Tuning Edition*.



RALPH NADER ■ Saturday, 3:00 P.M.

Ralph Nader started his drumming career at age seven as a member of the Brooklyn Steppers Marching Band and Black Fire Percussion. As a teenager, he worked with the NY Knicks and NJ Nets drumlines. Nader attended Hampton University, where he received his Bachelor of Arts degree in broadcast journalism and production. At the age of 18, he performed with the Concord Blue Devils Drum and Bugle Corps and won his first championship and drumline title. After college graduation, he worked as a snare tech at Hickory High School in Chesapeake, VA. Nader then moved to CA to be a member of Disneyland's Soundsational Parade. He's currently touring Europe with a German Pop/Reggae Band named Seeed.



NEW WAVES OF STEEL

■ Saturday, 5:00 P.M.

New Waves of Steel is a culminating PASIC presentation of new works for steel pans featuring Elizabeth DeLamater, Rick Kurasz, Joe Leaman, and Josh Quillen.

Elizabeth DeLamater teaches at Youngstown State University and Notre Dame College as well as the International Music Camp (International Peace Gardens, North Dakota/Manitoba), where she founded and directs the world percussion sessions. A former member of the Madison Symphony Orchestra, DeLamater has performed with many classical and contemporary ensembles including the Akron Symphony, Opera Project Columbus, Phoenix Symphony, Crossing 32nd Street, and Arizona Contemporary Music Ensemble. She received a Bachelor of Music degree in percussion performance from Northern Illinois University, Master of Music degree in percussion performance from Florida State University, and Doctor of Musical Arts degree from Arizona State University. An active clinician and pedagogue, she currently serves on the PAS World Percussion Committee. DeLamater's published work can be found in *The Instrumentalist* and at Pan Press.

Rick Kurasz is Director of Percussion Studies at Western Illinois University, serves as PAS Illinois Chapter Vice-President, and is also a member of the PAS New Music/ Research Committee. He received his bachelor's degree in music from the University of Illinois at Urbana-Champaign, his master's degree from the University of Akron, and his doctoral degree from the University of Illinois at Urbana-Champaign. Kurasz is an active composer/arranger in the genre of steel band and is published by Pan Ramajay Productions and Panyard Publications. He has twice traveled to Trinidad to perform in the national Panorama festival with Potential Symphony (1995) and Starlift (1998). Kurasz is a performer of contemporary music and continues to commission and perform new pan works specifically for double seconds.



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Joe Leaman is a freelance musician based out of Northeast Ohio. He holds a bachelor's degree in percussion performance from the University of Akron. In addition to performing, Leaman is a music director at Montrose Zion United Methodist Church in Akron, OH and a keyboard specialist for Woodsy's Music in Kent, OH.

Josh Quillen is a member of the critically acclaimed percussion quartet, So Percussion. Quillen started performing on steel pans at Dover High School in Ohio, then further at the University of Akron, and finally in Trinidad and Tobago as part of Len "Boogsie" Sharpe's band Phase II Pan Groove. He is a performer-in-residence at Princeton University with So Percussion, as well as co-director of the So Percussion Summer Institute, an intensive workshop for college-aged percussionists on the campus of Princeton University. Quillen co-directs the percussion program at the Bard College Conservatory of Music and directs the New York University Steel Band.

NOBROW COLLECTIVE

■ **Thursday, 1:00 P.M.**

Formed in 2010 by percussionist Aaron Butler, NOBROW collective is dedicated to the performance

of contemporary works that often cross disciplines and genres. Currently under the direction of Aaron Michael Butler and percussionist Joseph Van Hassel, NOBROW collective has performed works by many seminal as well as up-and-coming 20th and 21st century composers including Terry Riley, John Cage, Lou Harrison, Julius Eastman, James Tenney, John Luther Adams, Louis Andriessen, Steve Snowden, Tristan Perich, and Gavin Bryars. In 2014, NOBROW collective collaborated closely with composer Matthew Burtner in commissioning and premiering his *Deep Earth*, a 45-minute work for chamber ensemble, computer sound, and video, premiered at the 2014 Athens International Film Festival in Ohio.



PHILLIP O'BANION ■ Friday, 3:00 P.M.

Phillip O'Banion is Assistant Professor of Percussion and Director of Percussion Studies at Temple University. Professionally, O'Banion often performs with the Philadelphia Orchestra and other symphonies, plays drumset and percussion with theater companies and choruses, and appears as chamber musician with groups such as Network for New Music. He remains active as a recitalist, clinician, and soloist with orchestras, wind ensembles, chorus, and percussion groups. O'Banion serves on the PAS Symphonic Committee and as an officer in the PAS Pennsylvania Chapter. His current season includes performances in five states, Canada, and Argentina and as conductor or soloist on eight premieres and commissions including works by Marc Mellits, Adam Silverman, Gordon Stout, Ivan Trevino, Patrick Long, Lane Harder, Rolando Morales-Matos, and Donald McCullough.



OKLAHOMA STATE UNIVERSITY PERCUSSION ENSEMBLE

■ **Friday, 10:00 A.M.**

The OSU Percussion Studio is focused on comprehensive percussion education through numerous quality performance opportunities. The Concert Percussion Ensemble has been selected twice to present a showcase concert at the Percussive Arts Society International Convention (PASIC) in Indianapolis, IN (2014) and Nashville, TN (1996). The Marching Percussion Ensemble has participated in the PASIC Marching Competition 7 times, placing as high as 2nd in 2001 and also presenting an exhibition performance invited by the Marching Percussion Committee in 2011. Other percussion performance opportunities include the OSU Taiko Ensemble, Jazz Ensembles, Frontiers New Music Ensemble and the world renowned OSU Wind Ensemble. The Oklahoma State University Concert Percussion Ensemble was formed in the Spring semester of 1988 with 18 members in its inaugural performance. Since this debut, the ensemble has been committed to performing both current and classic works for the Stillwater, OK community. Membership is open to all students regardless of major enrolled at OSU. The Guest artists who have performed with the ensemble include Steve Houghton, Ed Shaughnessy, Ney Rosaura, and Arthur Lipner. The OSU Percussion Ensemble has been under the direction of Wayne Bovenschen since 1987.



ALLEN OTTE ■ Thursday, 3:00 P.M.

Allen Otte came to the University of Cincinnati in 1977 with The Blackearth Percussion Group. In 1979, he founded Percussion Group Cincinnati. Appearances in their national and international touring schedule have included the major cities, festivals, concert halls, and schools of America, Europe, and Asia. Over the past 35 years, many young and also well-established composers have created a large body of new and often experimental music for the trio. The first CD in the group's contribution to the series of Mode Records' integrated set of the complete music of John Cage was released in 2011. Otte serves as Adjunct Professor of Eurhythmics at the Oberlin Conservatory, and regularly presents his own creative works through solo and collaborative performances with such groups and artists as the improvisation trio Vaster Than Empires, Bonnie Whiting, and John Lane.



SHAWN PELTON ■ Thursday, 11:00 A.M.

Percussionist Shawn Pelton has recorded with a wide range of artists and been a "first call player" since moving to New York in the late 1980s. Pelton has recorded and/or performed with artists such as Sheryl Crow, Shawn Colvin, Natalie Merchant, Ingrid Michaelson, Billy Joel, Van Morrison, Elton John, Rod Stewart, Johnny Cash, Roseanne Cash, Pink, Shakira, Kelly Clarkson, Five For Fighting, Michelle Branch, Regina Spektor, Tears for Fears, Citizen Cope, Matisyahu, Jonatha Brooke, David Byrne, Edie Brickell, Marc Cohn, Richie Havens, Joan Osborne, Hall and Oates, Odetta, Pavarotti, Phillip Phillips, George Michael, Carly Simon, Dixie Chicks, Chris Botti, and Buddy Guy. He has played on several Grammy-award winning albums for artists including Ray Charles, The Brecker Brothers, Shakira, Shawn Colvin, Les Paul, and Bob Dylan.



PROJETO ARCOMUSICAL

■ **Saturday, 1:00 P.M.**

Duo members Dr. Gregory Beyer and Alexis Lamb began Projeto Arcomusical in the spring of 2013 under the auspices of the Undergraduate Artistry and Research Apprenticeship Program at Northern Illinois University (UARAP). The UARAP allows faculty "to engage undergraduates in their artistic and other scholarly activities in one-to-one mentorships." Through Projeto Arcomusical, they have embarked upon the composition of a numeric series of berimbau chamber works through 2015.

Dr. Gregory Beyer is a contemporary music specialist with significant experience in orchestral, jazz, and world music. Beyer is a member of the award-winning Chicago based contemporary chamber music ensemble, Dal Niente, and has performed as soloist and chamber musician with that group in Europe, Central America, and the United States. Of primary importance to him is his project, ARCOMUSICAL, an endeavor that involves ethno-musicological research about and the composition and commission of new works for the berimbau. Beyer is Associate Professor and Head of Percussion Studies at Northern Illinois University.

Alexis Lamb is a percussionist and prolific composer with a fascination for exploration of the global percussive medium. Lamb is currently pursuing two degrees in music education and percussion performance at Northern Illinois University (NIU). At NIU, she has been working with Dr. Gregory Beyer through Projeto Arcomusical. Lamb's research on the history and traditional use of the berimbau in Brazil earned her a prize and scholarship at NIU's Undergraduate Research and Artistry Day in 2013. In 2013, Lamb received a commission for a marimba and harp duet with the resultant work entitled "Sacred Spirits: Forces of Nature."



JEFF PROSPERIE ■ Saturday, 3:00 P.M.

SGG Jeff Prosperie currently serves as a member of The Legendary Hellcats at the United States Military Academy at West Point, New York. Prosperie is a World Snare Drum Champion and the first and only individual to capture the "triple crown" of solo competitions (DCI, PAS, DCA). He is also a former winner of the PAS Mock Symphony Audition, PAS Orchestral Snare Drum Competition, and the Drum Corps Midwest Snare Drum Competition. Prosperie held previous positions as



Director of Percussion Studies at the University of Louisiana-Lafayette, Principal Percussionist with the Baton Rouge Symphony, and with the World Champion Phantom Regiment Drum and Bugle Corps. He actively serves as a championship level adjudicator for DCI and WGI as well as on the PAS Marching Percussion Committee. Prosperie's compositions and solo performances are available in his book/DVD *Aptitude—a conversation in snare soloing*.

JEFF QUEEN ■ Saturday, 3:00 P.M.

At the age of 15, Jeff Queen began his drum corps career with the Canton Bluecoats and continued with the Velvet Knights, Santa Clara Vanguard, Blue Knights, and the University of North Texas Drumline. He was a Drum Corps International Individual and Ensemble Snare Drum Champion (1994 and 1995) as well as a PAS Individual Snare Drum Champion (1994 and 1995). Queen has taught in the drum corps activity for over 18 years, including time as caption head for the Carolina Crown Drum and Bugle Corps and percussion arranger for the Colts Drum and Bugle Corps. He is an original cast member of the award winning Broadway Show *Blast!* and author of the book *The Next Level: Rudimental Drumming Techniques*. Currently, Queen is the Percussion Director for Carmel High School in Carmel, IN, and is on the faculty of Butler University and Marian University.



LUISITO QUINTERO ■ Saturday, 3:00 P.M.

Luisito Quintero was born in Caracas, Venezuela, where he was surrounded by Afro-Venezuelan and Afro-Cuban rhythms and music. His father, a respected percussionist in his native country, tutored Quintero on timbales through his adolescent years. Aside from his timbale work, Quintero also plays a wide variety of percussion instruments including congas, bongos, drumset, djembe, and dunduns. He has performed and recorded with such artists as The Rolling Stones, Paul Simon, Santana, Jack DeJohnette, Celia Cruz, Tito Puente, Marc Anthony, Gloria Estefan, Diana Krall, Giovanni Hidalgo, and Willie Colon. He recently served as a musical director for Louie Vega and the Elements of Life Band. His solo projects under Vega Records/BBE resulted in two recordings *Percussion Maddness* and *Percussion Maddness Revisited* and extensive touring throughout Europe.



TOMM ROLAND ■ Thursday, 11:00 A.M.

Tomm Roland holds a Bachelor of Music degree and a Master of Music degree from California State University (Sacramento) and a Doctor of Musical Arts from SUNY (Stony Brook). His principal teachers have been Ronald Holloway, Daniel Kennedy, and Raymond DesRoches. In addition, he also studied South Indian drumming under the auspices of the Fulbright Scholar program with T.H. Subahchandran and N. Ganesh Kumar. Roland has performed in a variety of musical settings throughout the United States, Europe, Asia, and South America. He is the Marguerite Scribante Professor of Music at the University of Nebraska (Omaha), where he is Acting Department Chair, Director of Percussion Studies, and teaches courses on world music and Rock 'n' Roll.



MICHAEL ROSEN ■ Saturday, 12:00 P.M.

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972. A native Philadelphian, Rosen was a student of Charles Owen, Cloyd Duff, Fred Hinger, and Jack McKenzie. He has performed with the Cleveland Orchestra, Concertgebouw Orchester, Grand Teton Music Festival, and Metropolitan Opera Orchestra. He has been a member of the PAS Board of Directors and is Associate Editor for *Percussive Notes* with a continuing column entitled "Terms Used in Percussion." He has recorded for Bayerische Rundfunk, Opus One, Albany, Lumina, and CRI labels. Rosen has concertized and taught extensively throughout the world including Europe and the Far East.



THE RUTGERS PERCUSSION ENSEMBLE ■ Thursday, 1:00 P.M.

The Rutgers Percussion Ensemble reflects the Mason Gross School of the Arts tradition of excellence in the arts, with recent performances at Lincoln Center's

Alice Tully Hall, St. Bartholomew's Church in New York City, and the Central Jersey PAS Day of Percussion. The Rutgers Percussion Ensemble focuses on developing chamber music sensitivity in the performance of a wide spectrum of percussion music including recent avant-garde compositions, standard repertory, popular favorites, and Brazilian and African drumming. As a past winner of the PAS International Percussion Ensemble Competition, the ensemble presented a showcase concert at PASIC 2004 in Nashville, Tennessee.



FRANK SHAFFER ■ Thursday, 11:00 A.M.

Frank Shaffer is Principal Timpanist with the Memphis Symphony and Associate Professor of Percussion at the Rudi E. Scheidt School of Music at the University of Memphis. He received his Bachelor of Science degree in music education from Duquesne University while performing with the Pittsburgh Symphony. Shaffer received his Master of Music and Doctor of Musical Arts degrees from Yale University while performing with the Bridgeport and New Haven Symphonies. He currently serves as Chair of the PAS Health and Wellness Committee and a member of the PAS Interactive Drumming Committee. A trained HealthRHYTHMS facilitator, Shaffer is Director of the Memphis Symphony Drum Circle Project, a facilitator for Creative Aging Midsouth, and a member of the Drum Circle Facilitators Guild.



THOMAS SIWE ■ Thursday, 10:00 A.M.

Professor Emeritus Thomas Siwe earned his Bachelor of Music degree and Master of Music degree from the University of Illinois. Upon graduation, he performed and/or recorded as a soloist and/or chamber musician with such diverse groups as the Chicago Symphony, University of Chicago Contemporary Chamber Players, and the Harry Partch Ensemble. He is a former member of the Chicago Lyric Opera and Sinfonia da Camera. Siwe held several university teaching posts before returning to his alma mater, the University of Illinois, to direct its percussion program from 1969 to 1998. As a PAS Past-President, Siwe served on the Society's Board of Directors contributing articles to both *Percussive Notes* and the *Percussive Notes Research Edition*. In November 2011, Siwe was elected to the PAS Hall of Fame.



HEATHER SLOAN ■ Friday, 1:00 P.M.

Percussionist Heather Sloan focuses on intersections among world, new, and popular musics. She has studied folkloric drumming in the Dominican Republic as a Fulbright scholar and commissioned new works for mari 'mbula, the first of which, "The Ice Box Tarantella" by Roland Kniese, she premiered at PASIC 2009. She has presented numerous times at the Congress of Caribbean Music, Identity, and Culture (MIC) and has published articles on "exotic" pop music of the 1960s/1970s. She continues to perform and write about avant-garde percussion music, the subject that originally drew her to academia. Dr. Sloan holds a Doctor of Musical Arts degree in percussion performance from Stony Brook University and works at DePauw University.



SO PERCUSSION ■ Friday, 4:00 P.M.

Formed in 1999, So Percussion has cultivated a unique repertoire of new music for percussion that focuses on the work of American composers. In order to enrich percussion group literature, So Percussion has commissioned composers such as Steve Reich, David Lang, Paul Lansky, and Steve Mackey and has released fourteen recordings to date. The group has worked with jazz musicians Dave Douglas and Bobby Previte; electronic artists Matmos and Dan Deacon; rock musicians Glenn Kotche and Bryce Dessner; and the New York City Ballet, Eliot Feld's Ballettech, and Shen Wei Dance Arts. The group also composes music together collaboratively. Recent commissions include "Imaginary City" (2009) and "Where (we) Live" (2012). Since 2011, So Percussion members have served



as co-directors of the percussion department at Bard College, and 2014 will be the sixth year of the group's annual Summer Institute at Princeton University.

SOUTHERN OREGON UNIVERSITY GRADUATE PERCUSSION GROUP

■ Thursday, 5:00 P.M.

The Southern Oregon University Graduate Percussion Group, directed by Terry Longshore, is in residence at the Oregon Center for the Arts at Southern Oregon University (Ashland). Coming from across the United States, the ensemble members undergo a rigorous two-year, performance-intensive training, focusing on solo and ensemble performance and artistic development while earning Master of Music degrees in performance.



LEIGH HOWARD STEVENS ■ Saturday, 4:00 P.M.

PAS Hall of Famer Leigh Howard Stevens has been hailed by *Time* as "the world's greatest classical marimbist." It is difficult to find a single aspect of marimba technique, repertoire, or design that has not been profoundly changed by his work. His original concepts of mallet motion are outlined in his book, *Method of Movement*, which has been translated into six languages. In addition to performing, composing and teaching, he designs instruments and mallets for Malletech, a company he founded. Stevens has been awarded nine United States Patents.



GORDON STOUT ■ Saturday, 2:00 P.M.

Since 1980, Gordon Stout has served as Professor of Percussion Studies in the School of Music at Ithaca College (NY). Many of his compositions for marimba are considered standard repertoire for marimbists worldwide. Stout has appeared at more than a dozen PASICs to date as featured marimbist. He has performed and/or presented clinic and masterclasses throughout such countries as the United States, Canada, Europe, Japan, Taiwan, Singapore, Thailand, Mexico, Hungary, Brazil, and Puerto Rico. Stout has been on the jury of numerous international marimba competitions. Additionally, he was a co-concertmaster of the Marimba Festival Orchestra at West Point's Eisenhower Hall Theatre in March of 1998, where 164 players on 143 marimbas performed a historic concert of marimba orchestra music. On January 1, 2006, Stout conducted a 100-person marimba orchestra in Taipei, Taiwan.



SHILO STROMAN ■ Thursday, 2:00 P.M.

Shilo Stroman is Adjunct Percussion Instructor at Colorado State University and Director of Percussion at Fossil Ridge High School. Stroman is an active performer on drumset, vibraphone, and bass guitar. He has performed with such artists and organizations as Art Lande, Anders Astrand, Peter Sommer, The Four Tops, Afro-Blue, Erik Applegate, Fort Collins Symphony, and Greeley Philharmonic Orchestra. Stroman is an in demand clinician with presentations at the Colorado Music Educators Convention, Colorado Bandmasters Convention, and PAS Colorado Day of Percussion as well as at many universities and high schools. Stroman earned a bachelor's degree and master's degree in music performance from Colorado State University. He served as the PAS Colorado Chapter President for ten years.



JASON SUTTER ■ Friday, 1:00 P.M.

Born in Potsdam, New York, Jason Sutter began playing drums at the age of nine and played his first "bar gig" at thirteen. Sutter earned a Bachelor of Music Education degree from the University of North Texas and later a Master of Music degree in percussion performance from the University of Miami. Currently, he resides in Los Angeles and has made numerous television appearances on *The Tonight Show with Jay Leno*, *Late Night with Conan O'Brien*, and *The Late Show with David Letterman*. He has toured and recorded with American Hi-Fi,



Smash Mouth, Soundgarden/Audioslave frontman Chris Cornell, Vertical Horizon, Foreigner, and the New York Dolls. Sutter most recently completed a two-year world tour with Marilyn Manson.

MICHAEL TAYLOR ■ Saturday, 9:00 A.M.

Michael Taylor's studies with djembe Grand Master Mamady Keita have provided the framework for his commitment to the music of Upper Guinean djembe tradition. Taylor has toured in the United States and abroad with Mamady Keta, Yoyo Ma, Vinx, Omou Sangare, Jali and Kora Master Morikeba Kouyate, Youth Choral Theatre of Chicago, and Babatunde Olatunji. He has authored three instructional videos, recorded three CDs of original music, and has played on numerous recording projects. Taylor has presented workshops at such universities as Northern Iowa University, Northwestern University, and the University of Missouri (St. Louis). Taylor holds a teaching certificate and a diploma issued by Grand Master Drummer Mamady Keita, Founder of Tam Tam Mandingue, International. Taylor is the Founder and Director of Tam Tam Mandingue Chicago.



THIRD COAST PERCUSSION

■ Saturday, 4:00 P.M.

Hailed by *The New Yorker* as "vibrant" and "superb," Third Coast Percussion explores and expands the extraordinary sonic possibilities of the percussion repertoire, delivering vibrant performances for audiences of all kinds. Founded in 2005, this ensemble has performed hundreds of concerts across the country, offers groundbreaking cross-disciplinary residencies, and has commissioned dozens of new works by composers including David T. Little, Timothy Andres, Ted Hearne, and Augusta Read Thomas. Third Coast Percussion is the Ensemble-in-Residence at the University of Notre Dame's DeBartolo Performing Arts Center.



HARVEY THOMPSON ■ Saturday, 3:00 P.M.

Brooklyn based drummer, composer, and choreographer, Harvey Thompson is a creative force in the marching percussion genre. His eclectic style has focused on the creative use of rhythm and visuals. Thompson has worked with various groups and artists including the German artist Peter Fox and German Pop band Seefeld.



DANIEL TONES ■ Saturday, 5:00 P.M.

Daniel Tones earned a doctoral degree in percussion performance and ethnomusicology from the University of British Columbia. He has performed alongside such percussionists as Bob Becker, Aiyun Huang, Morris Palter, and Steven Schick; has appeared at music festivals on three continents; and has been broadcast nationally on radio and television. A love of global percussion led him to study frame drumming, West African drumming and dance, Balinese gamelan, and Cuban percussion with master musicians. In addition to performing internationally as a soloist, Tones works regularly with Vancouver New Music and Fringe Percussion. He currently serves as Principal Percussionist of the Kamloops Symphony Orchestra; and has performed with the Toronto, Vancouver, and Victoria Symphonies, CBC Vancouver Radio Orchestra, and Vancouver Opera.



THE UNIVERSITY OF CENTRAL FLORIDA PERCUSSION ENSEMBLE

■ Thursday, 4:00 P.M.

The University of Central Florida Percussion Ensemble, under the direction of Thad Anderson, Kirk Gay, and Jeff Moore, offers students well-rounded experiences in



all facets of ensemble playing. The ensemble experience provides members and audiences varied programs that feature works for chamber, mallet, large, and world ensembles. Another hallmark of the ensemble experience includes work with composers to commission and premiere new works for percussion ensemble. Some of these recent projects have included collaborations with Marc Mellits, Jonathan Kolm, Bill Ryan, D.J. Sparr, Paul Lansky, David Bennet Thomas, Charles Griffin, James Norman, and Zack Browning. The debut UCF Percussion CD entitled *Patterns* is due out in November 2014 and will feature new quartets for two marimbas and two vibraphones.

**UNIVERSITY OF CINCINNATI
COLLEGE-CONSERVATORY OF
MUSIC PERCUSSION ENSEMBLE**

■ **Wednesday, 8:00 P.M.**

Undergraduate and graduate students in the University of Cincinnati College-Conservatory of Music Percussion Ensemble work under the direction of the renowned musicians of Percussion Group Cincinnati (PGC) and in particular, PGC member James Culley as its primary director. This highly-select group performs a diverse repertoire of cutting-edge 21st century music and historical music from the 20th century. The ensemble has participated in several PASICs and also has recorded "Life Pulse Prelude" to Larry Austin's completion of Charles Ives' *Universe Symphony* (Centaur).



**THE UNIVERSITY OF KENTUCKY
PERCUSSION ENSEMBLE**

■ **Saturday, 10:00 A.M.**

Under the direction of James Campbell, Provost's Distinguished Service Professor, the University of Kentucky Percussion Ensemble has won the prestigious PAS International Percussion Ensemble Competition five times. In addition to performing at previous PASICs, the group has performed at the Lotus World Music and Arts Festival, Bands of America Percussion Ensemble Festival, and alongside international guest artists such as Robin Engelman, Glenn Kotche, Steve Houghton, John Bergamo, Michael Burritt, Bob Becker, William Cahn, Michael Spiro, Chalo Eduardo, Ney Rosaura, Liam Teague, Dick Schory, Anders Åstrand, Richie Garcia, Dave Samuels, Danny Gottlieb, Glenn Velez, Emil Richards, Joe Porcaro, Jerry Steinholtz, David Johnson, Rich Holly, Dean Gronemeier, Fred Sanford, Thomas Burritt, John Parks, J.B. Smith, N. Scott Robinson, Andy Harnsberger, Keith Aleo, Frédéric Macarez, Brad Dutz, and the Chris Wabich Duo.



**THE UNIVERSITY OF
WISCONSIN (UW)-EAU CLAIRE
PERCUSSION ENSEMBLE** ■ **Thursday,
5:00 P.M.**

Members of the UW-Eau Claire Percussion Ensemble champion the past, present, and future of chamber percussion repertoire in performances and believe that diversity in literature is one of the most important aspects. Drawing from this approach and from each member's playing background, the ensemble's concerts entertain and inspire as well as offer something for everyone. The group has been featured across the Upper Midwest of the United States as guest performers and clinicians and has participated in numerous festivals throughout the region. The ensemble members recently returned from a performance as internationally invited guest performers at the Stellenbosch International Chamber Music Festival in South Africa.



GLEN VELEZ ■ **Saturday, 8:15 P.M.**

Four-time Grammy Award winner, Glen Velez is known as the founding father of the modern frame drum movement. Velez's virtuosic combinations of hand movements, finger techniques, along with his original compositional style, which incorporates stepping, drum language, and Central Asian Overtone singing (split-tone singing), has opened new possibilities for musicians. His extensive array of frame drum innovations and



SESSION DEFINITIONS

Clinic: Performer(s) instructs/speaks about and demonstrates techniques/ideas.

Clinic/Performance: Same as the clinic, but containing a greater amount of structured performance (i.e., performance with group, tape, etc.).

Concert: Features artist(s) in a formal/semiformal concert performance.

Lab: Hands-on, interactive, instructional session.

Lecture/Paper Presentation: A formal, academic presentation of a research paper or topic.

Master Class: Attendees are called to the stage to receive personal instruction in front of the audience.

FUNDamentals: Hands on workshop that is geared towards student percussionists and their teachers, including private instructors and band directors.

Panel Discussion: A panel of experts on any given subject. Does not constitute featuring any particular artist in a clinic or feature setting.

Presentation: Academic presentation of a specific topic, i.e., industry seminar, posters.

Professional Development: Workshop or lecture that is geared towards individuals aspiring to enhance their career paths.

Workshop: All attendees are invited to bring instruments and participate in this instructional session.

sounds have inspired collaborations with artists including Steve Reich, the Paul Winter Consort, Suzanne Vega, Tan Dun, Pat Metheny Opera Orchestra of New York, Zakir Hussain, New York City Ballet, Howard Levy, and Coleman Barks. Velez maintains an international touring schedule as a soloist and continues to collaborate with prominent artists such as rhythm vocalist Lori Cotler. Velez's most recent recordings are *Glen Velez Solo* and *Breathing Rhythms Duo—Glen Velez and Lori Cotler*. As a prolific composer, Velez's compositions have been commissioned by such organizations as the Rockefeller Foundation, Jerome Foundation, and American Music Center.

RODRIGO VILLANUEVA ■ Friday, 12:00 P.M.

Drummer and composer, Rodrigo Villanueva holds both a bachelor's degree and a master's degree in music from the University of North Texas. He has played and/or recorded with such artists as Stefan Karlsson, Lynn Seaton, Eddie Gomez, Ed Saindon, Clark Terry, Liam Teague, Takayoshi Yoshioka, Jon Anderson, Carla White, Shaila Durcal, and Alejandro Fernandez. As a composer, Villanueva has arranged and/or sequenced music for pop artists and has published several original compositions for jazz big band (ASCAP). As an educator, he has presented drumset classes, clinics, and workshops at many institutions in Mexico, Peru, Korea, Japan, and the United States. He is currently Associate Professor of Jazz Studies at Northern Illinois University (NIU), where he teaches jazz drums, jazz arranging, and coaches the NIU Jazz Lab Band.



VINEET VYAS ■ Friday, 9:00 A.M.

Vineet Vyas is a disciple of the Tabla maestro of Varanasi, India, the late Pandit Kishan Maharaj. Vyas has performed with many of India's eminent classical artists such as Amjad Ali Khan, Rajan and Sajan Mishra, Shahid Parvez, and Aashish Khan. His 2007 debut CD, *Taalworks*, was a breakthrough recording featuring tabla at the forefront with interesting and new melodic textures. In 2010, he recorded and released *The King of Dhamaar—a Tribute to Pt. Kishan Maharaj*, which received an East Coast Music Award nomination for Best World Recording. While pursuing a Master of Fine Arts degree in world percussion at Calarts, Vyas most recently performed at the San Francisco Jazz Festival, Chicago World Music Festival, Berklee College of Music, and the United Nations.



RICHARD WEINER ■ Friday, 10:00 A.M.

Richard Weiner, appointed by George Szell in 1963, was a member of the Cleveland Orchestra (TCO) for 48 years serving as its Principal Percussionist for 43 years. Upon his retirement in 2011, he received the TCO Distinguished Service Award. He can be heard on over 175 CD recordings. Weiner received a Master of Music degree from Indiana University and was the first percussionist to receive the Performer's Certificate Award. His former teachers were Charles Owen and George Gaber. Weiner has presented symphonic percussion clinics and labs at PASIC, has served as the Symphonic Percussion Area Editor and Contributing Editor for *Percussive Notes*, and has been a member of PAS Symphonic Committee. Weiner is the author of *Etudes for Snare Drum* and *Perpetual Motion for 4 Diverse Snare Drums*.



WOODLANDS HIGH SCHOOL PERCUSSION ENSEMBLE ■ Friday, 9:00 A.M.

The Woodlands High School Percussion Ensemble (Woodlands, TX) is under the direction of Andy Salmon. Salmon received a bachelor's degree in music education from the University of Kentucky in 1998. He is in his 16th year as Percussion Director at the Woodlands High School and also teaches at McCullough Junior High School. During his tenure at the Woodlands High School, the marching band has been a consistent Bands of America (BOA) Grand National Finalist and was named the 2013 BOA Grand National Champion. The wind ensemble performed at The Midwest Band and Orchestra Clinic in 2003 and 2012 with Salmon as featured performer during both clinics. Salmon is also a freelance performer on drumset and percussion in the Houston, TX area performing with such diverse groups including the band Clouseaux.



JOHN WOOTON ■ Saturday, 3:00 P.M.

Dr. John Wooton is Director of Percussion Studies at the University of Southern Mississippi (USM). At USM, Wooton directs the percussion ensemble, steel pan orchestra, graduate percussion ensemble, and samba band. He also performs regularly on steel pans as a soloist or with his band, KAISO!, and plays vibes for the USM Jazz Quintet. Wooton was a member of the Phantom Regiment Drum and Bugle Corps from 1981 to 1984. During those years, he was the winner of Drum Corps Midwest Snare Drum Competition and the PAS Individual Snare Drum Competition. Wooton has also served as a percussion caption head for the Phantom Regiment Drum and Bugle Corps. He is presently a member of the PAS Marching Percussion Committee. Wooton is the author of "The Drummer's Rudimental Reference Book" and "Dr. Throwdown's Rudimental Remedies."



IAN WRIGHT ■ Friday, 11:00 A.M.

Ian Wright joined the Royal Liverpool Philharmonic Orchestra as a Section Percussionist in 1965 and was Principal Timpanist from 1966 until leaving the Orchestra in 2007. Since then, he has been guest timpanist with various orchestras around the country. Wright was Director of Percussion Studies at the Royal Northern College of Music (RNCM) from 1981 until 2010 and continues there as tutor in timpani. He was made a Fellow of the College in 1988, and in 1991 he initiated the RNCM Day of Percussion, which has established itself a major annual event in the UK percussion calendar. Wright was involved in the preparation of a percussion syllabus for the Associated Board of the Royal Schools of Music, a task that included writing four timpani books and some snare drum pieces for the examinations. He is presently a Diploma Examiner for the Associated Board.



SHE-E WU ■ Friday, 1:00 P.M.

She-e Wu has appeared as a solo artist at three PASICs, Bach Symposium/Variation Festival in Alice Tully Hall, Philadelphia Orchestra Chamber Music Series, and Carnegie Hall with the Chicago Symphony Orchestra, as well as at numerous festivals, universities, and conservatories throughout Europe, Asia, and the United States. She has composed works for percussion, commissioned new works for marimba, released recordings, participated at numerous summer workshops and seminars, designed mallets and instruments, and served as a judge for various competitions. Wu is Associate Professor of Music and Director of Percussion Studies at Northwestern University.



NANCY ZELTSMAN ■ Friday, 12:00 P.M.

Known as a marimba performer, recording artist, teacher, author, and festival director, Nancy Zeltsman has premiered over 125 solo/chamber marimba works. She has performed throughout the United States, Europe, Mexico, and Japan. Since 1993, Zeltsman has taught marimba at the Boston Conservatory, where she is Chair of the Percussion Department. Additionally, she serves as Professor of Music at the Berklee College of Music. Since 2001, she has been Artistic Director of Zeltsman Marimba Festival, Inc., an annual, two-week summer seminar and concert series. Zeltsman has recorded three solo marimba CDs and three CDs with her former marimba/violin duo Marimolin. She authored a marimba method, *Four Mallet Marimba Playing: A Musical Approach for All Levels*, and was project coordinator and editor of *Intermediate Masterworks for Marimba*.



The Percussive Arts Society would like to thank the following companies and individuals for donating more than 60 new Electro-Acoustic titles to the Music Technology Archive in the PASIC Listening Room. *An asterisk beside publishers' names indicates that these firms have booths in the PASIC 2014 Exhibit Hall.*

American Composers Alliance

Ashley Fu-Tsun Wang

Bachovich Music Publications

Boosey & Hawkes, NYC

C. Alan Publications*

Calabrese Brothers Music, LLC

David Berlin

David Heuser

Elainie Lillios

Eric Lyon

Eric Simonson

Flo Menezes

Jeff Herriott

Joseph Martin Waters

Jozefius Rattus

Karlheinz Essl

Kostantinos Karathanasis

Lula Romero

MahinMedia

Martin Matalon

Mathew Fairclough

Maurice Wright

Media Press Inc.*

Mei-Fang Lin

Paul Cecchetti

Peter Traub

Promethean Editions Limited

Rodrigo Sigal

Ronald Keith Parks

Sergio Freire

Shelan

Thomas Rex Beverly

Timothy Polashek

Universal Edition

Zachariah Zubow

The PASIC 2014 Listening Room is located in the Research Center in the Rhythm! Discovery Center at PAS headquarters. The Research Center will be open between the hours of 9 A.M.-11 A.M. and Noon-5 P.M. daily. In addition to the Music Technology Archive, the Listening Room holds audio files and scores for the Composition Contest Committee winners for 2013 and 2014.

PASIC LISTENING ROOM

Now in its 53rd year, the Percussive Arts Society (PAS) is a non-profit, music-service organization whose mission is to promote percussion education, research, performance and appreciation throughout the world. Today, the society is 7,000 members strong, with 50 chapters located across the United States and an additional 28 chapters outside the U.S.

PAS publishes two bi-monthly publications, *Percussive Notes* and *Rhythm! Scene*, and maintains a comprehensive Website of percussion education resources. The society maintains a percussion museum and archive library and presents percussion-based programming in the local community. Each year PAS hosts the largest percussion convention in the world, the Percussive Arts Society International Convention (PASIC), featuring the top names in drumming and percussion. In addition, domestic and international PAS chapters host Days of Percussion and other clinics in their regions throughout the year.

The fourteen percussionists and educators who met for dinner at the 1960 Midwest Band and Orchestra Clinic in Chicago could scarcely have imagined what the PAS would ultimately grow into. Their goal was simply to discuss the possibility of establishing a national organization that would “bring up to date the present standards in solo and ensemble contests, stimulate a greater interest in percussion performance and teaching, and promote better teaching of percussion instruments.”

In January, 1961 during the SW-MENC convention in Albuquerque, New Mexico, a meeting was held at which Jim Sewrey suggested the name Percussive Arts Society to Remo Belli. Following this meeting, Robert Winslow, a professional percussionist and North Hollywood band director who served as an educational advisor to Belli, sent a letter proclaiming: “The Percussive Arts Society is open for business,” and in September, 1961, the society sent its first publication, *Percussive Arts Society Bulletin*, printed on a mimeograph machine donated by Belli, to the membership. The fourteen originating members listed in the first *Percussive Arts Society Bulletin* were Remo Belli, Warren Benson, Mervin Britton, Robert Buggert, Don Canedy, Rey Longyear, Charles Lutz, Jack McKenzie, James L. Moore, Verne Reimer, Jim Salmon, Hugh W. Soebbing, Charles Spohn, and Robert Winslow.

After three *Bulletins*, the administrative and publication duties of the society were transferred to Donald Canedy, percussion instructor and band director at Southern Illinois University. In April of 1963, Canedy, with the advice of a distinguished editorial board and an able group of contributing editors, published the new PAS journal, *Percussionist* (later called *Percussive Notes Research Edition*). In 1967, James L. Moore’s already successful magazine, *Percussive Notes*, became an official PAS publication.

Canedy served as de facto president through 1964, when, at the December Percussive Arts Society meeting in Chicago, a constitution was adopted and officers were elected. Gordon Peters became the first President of PAS, Jack McKenzie took the position of First Vice-President, and Canedy was named Executive Secretary. Also elected were a board of directors and an editorial board. With this structure, the society became increasingly influential, expanding its committee activities to address important percussion issues and making policy decisions that would result in important contributions to all areas of percussion.

Beginning in 1971, performances and clinics called Days of Percussion were held in conjunction with the yearly business meetings. In 1974, the first Percussive Arts Society National Conference (PASNC) was held in Anaheim and at California State University at Northridge. The PASNC evolved into the Percussive Arts Society International Convention that we know today as PASIC. The first PASIC was held in 1976 at the Eastman School of Music in Rochester, New York, and was hosted by John Beck, the Eastman School, and the New York State PAS Chapter.

In 1972, PAS established its Hall of Fame to recognize the contributions of the most highly regarded professional leaders in percussion performance, education, research, scholarship, administration, composition, and the industry. The awards are presented every year at PASIC.

Since 1974, the PAS Composition Contest has encouraged the creation of

hundreds of new works, many of which have become part of the standard percussion repertoire.

In 1979, the PAS Marching Percussion Committee appointed the PAS International Drum Rudiment Committee to act as the governing body in the revision and standardization of the 26 rudiments. A new listing of 40 International Drum Rudiments was adopted by PAS in 1984 and included drum corps, orchestral, European, and contemporary drum rudiments.

For its first two decades, the PAS office was located primarily in Terre Haute, Indiana. In 1981, the society’s success and growth brought about the need to hire a staff to handle the society’s day-to-day operations. So PAS rented office space in Urbana, Illinois, where then vice-president Tom Siwe was a teacher at the University of Illinois. In 1989, the society was informed that its office would no longer be available and a move was required. Through PAS board member Dr. James Lambert, the McMahon Foundation in Lawton, Oklahoma was solicited for possible support for the construction of a headquarters and museum facility in Lawton. Upon approval of the PAS Board of Directors and approval of a 2-for-1 matching grant for construction, PAS relocated and the Percussive Arts Society International Headquarters and Percussive Arts Museum were officially opened August 8, 1992. Instrument donations to the museum quickly used up all available display space, so an addition was constructed, adding another 4,000 square feet to the museum.

The expanded museum reopened in August, 1995. Another addition to the building was completed in 2001.

During the early 1990s, in the early stages of the Internet, PAS was at the forefront of the emerging technology with the development of the World Percussion Network (WPN), a bulletin board system that allowed PAS members to share information via computer modems. With the development of the World Wide Web, PAS developed a Website (www.pas.org) that contains publication archives, research databases, a conference center, museum tour, and other features.

In 2005, after a nationwide search and formal proposal process, the PAS Board of Directors elected to relocate the headquarters, museum, and library to Indianapolis where, for the first time, PAS would be able to operate its headquarters, house its museum and library, and present its annual convention in the same city. PAS moved its operations in 2007, and the new museum with its now extensive collection of instruments from around the world and library of archives, scores, and recordings opened in November 2009 in Indianapolis.

In addition to the Hall of Fame award, each year at PASIC the society presents four awards to recognize individuals who have made significant contributions in service to PAS or the field of percussion: Outstanding Service Award, Outstanding Supporter Award, Outstanding Chapter President Award, and the President’s Industry Award. PAS also recognizes outstanding educators through the Lifetime Achievement in Education Award, which is the society’s most prestigious award next to the Hall of Fame.

Today, The Percussive Arts Society has seventeen standing committees that address specific areas of percussion performance, research, education, pedagogy, and the percussion community. PAS committees play an essential role in advancing percussion through the development and dissemination of the latest information, research, and initiatives. In addition, PAS continues to support percussion education through a variety of chapter activities as well as through a number of scholarships. In addition to the annual Composition Contest, PAS has added Solo, Ensemble, and Marching Percussion contests that are held each year at PASIC.

The society maintains strategic partnerships with Drum Corps Associates (DCA), Drum Corps International (DCI), Winter Guard International (WGI), Music for All, the Percussion Marketing Council (PMC), Music Educators National Conference (MENC), and the National Association of Music Merchants (NAMM). PAS is the world’s largest percussion organization and is the central source for information and networking for percussionists and drummers of all ages.



Pictured above are several of the fourteen founding members of the Society. (left to right, near side of table) Remo Belli, Jack McKenzie, Don Canedy, Mervin Britton, (left to right, far side of table) Hugh Soebbing, Vern Reamer and Sid Lutz, and Kenneth Leisen.

YEAR	CITY	HOST	LOCATION
Percussive Arts Society Percussion Day 1971	Chicago, Illinois	Bob Tilles	DePaul University
Percussive Arts Society Day of Percussion 1972	Chicago, Illinois	National PAS, Inc. and Illinois State Chapter	College Inn and Sherman House Hotel
Percussive Arts Society National Conference (PASNC) 1974	Anaheim, California/ Northridge, California	Lloyd McCausland/ Joel Leach	Royal Inn Hotel/ CSU/Northridge
1975	Chicago, Illinois	Thomas Siwe	Roosevelt University
Percussive Arts Society International Convention (PASIC) 1976	Rochester, New York	John Beck	Eastman School of Music
1977	Knoxville, Tennessee	Michael Combs	University of Tennessee
1978	Tempe, Arizona	Merv Britton	Arizona State University
1979	New York, New York	Morris Lang	Taft Hotel
1980	San Jose, California	Tony Cirone	San Jose Cultural and Convention Center
1981	Indianapolis, Indiana	Paul Berns	Indianapolis Convention Center
1982	Dallas, Texas	Robert Schietroma	Loews Anatole Hotel
1983	Knoxville, Tennessee	Michael Combs	Knoxville Convention Center
1984	Ann Arbor, Michigan	Michael Udow	University of Michigan
1985	Los Angeles, California	Jay Wanamaker	Sheraton Hotel
1986	Washington, D.C.	Randall Eyles	Wahington Convention Center and John F. Kennedy Center
1987	St. Louis, Missouri	Norm Goldberg/Thomas Siwe	Adam's Mark Hotel
1988	San Antonio, Texas	Genaro Gonzalez	Henry Gonzalez Convention Center
1989	Nashville, Tennessee	Bill Wiggins	Stouffer Hotel/Convention Center
1990	Philadelphia, Pennsylvania	Dean Witten	Adams Hotel
1991	Anaheim, California	Dave Black	Disneyland Hotel
1992	New Orleans, Louisiana	Jim Atwood	Hyatt Regency Hotel
1993	Columbus, Ohio	Robert Breithaupt	Greater Columbus Convention Center
1994	Atlanta, Georgia	Tony McCutchen	Peachtree Plaza Hotel
1995	Phoenix, Arizona	J.B. Smith	Phoenix Civic Plaza
1996	Nashville, Tennessee	Bill Wiggins	Renaissance Hotel/Convention Center
1997	Anaheim, California	Theresa Dimond	Disneyland Hotel
1998	Orlando, Florida	Beth Radock Gottlieb	Orange County Convention Center
1999	Columbus, Ohio	Jim Rupp	Greater Columbus Convention Center
2000	Dallas, Texas	Michael Varner	Hyatt Regency Dallas
2001	Nashville, Tennessee	George Barrett	Nashville Convention Center & Renaissance Nashville Hotel
2002	Columbus, Ohio	Susan Powell	Greater Columbus Convention Center
2003	Louisville, Kentucky	Rick Mattingly	Kentucky International Convention Center
2004	Nashville, Tennessee	George Barrett	Nashville Convention Center & Renaissance Nashville Hotel
2005	Columbus, Ohio		Greater Columbus Convention Center
2006	Austin, Texas		Austin Convention Center
2007	Columbus, Ohio		Greater Columbus Convention Center
2008	Austin, Texas		Austin Convention Center
2009	Indianapolis, Indiana		Indiana Convention Center
2010	Indianapolis, Indiana		Indiana Convention Center
2011	Indianapolis, Indiana		Indiana Convention Center
2012	Austin, Texas		Austin Convention Center
2013	Indianapolis, Indiana		Indiana Convention Center

PAS HALL OF FAME

(year specifies date of induction)

- | | | |
|----------------------------------|----------------------------------|----------------------------|
| Keiko Abe, 1993 | Siegfried Fink, 2003 | John Noonan, 1972 |
| Alan Abel, 1998 | Vic Firth, 1995 | Red Norvo, 1992 |
| Henry Adler, 1988 | Alfred Friese, 1978 | Babatunde Olatunji, 2001 |
| Clifford Alexis, 2013 | George Gaber, 1995 | Dr. Gary Olmstead, 2013 |
| Frank Arsenault, 1975 | Steve Gadd, 2005 | Charles Owen, 1981 |
| Elden C. "Buster" Bailey, 1996 | David Garibaldi, 2012 | Harry Partch, 1974 |
| John Beck, 1999 | Terry Gibbs, 2000 | Al Payson, 2001 |
| Bob Becker/NEXUS, 1999 | Billy Gladstone, 1978 | Gordon B. Peters, 2004 |
| Remo Belli, 1986 | Dame Evelyn Glennie, 2008 | John S. Pratt, 2002 |
| Louis Bellson, 1978 | Morris Goldenberg, 1974 | Paul Price, 1975 |
| Warren Benson, 2003 | Saul Goodman, 1972 | Tito Puente, 2001 |
| John Bergamo, 2012 | George Hamilton Green, 1983 | Salvatore Rabbio, 2013 |
| James Blades, 1975 | Lionel Hampton, 1984 | Steve Reich, 2007 |
| Hal Blaine, 2012 | Haskell Harr, 1972 | Buddy Rich, 1986 |
| Art Blakey, 2014 | Lou Harrison, 1985 | Emil Richards, 1994 |
| Michael Bookspan, 2003 | Mickey Hart, 2009 | Max Roach, 1982 |
| Carroll Bratman, 1984 | Russell Hartenberger/NEXUS, 1999 | Walter Rosenberger, 2010 |
| Harry Breuer, 1980 | Roy Haynes, 1998 | James Salmon, 1974 |
| Roy Burns, 2008 | Sammy Herman, 1994 | Fred Sanford, 2000 |
| Gary Burton, 1988 | Fred D. Hinger, 1986 | Steven Schick, 2014 |
| John Cage, 1982 | Richard Hochrainer, 1979 | Dick Schory, 2011 |
| William Cahn/NEXUS, 1999 | Milt Jackson, 1996 | Ed Shaughnessy, 2004 |
| Joe Calato, 2001 | Elvin Jones, 1991 | Thomas Siwe, 2011 |
| Jim Chapin, 1995 | Harold Jones, 2013 | Murray Spivack, 1991 |
| Vida Chenoweth, 1994 | Jo Jones, 1990 | Ringo Starr, 2002 |
| Bobby Christian, 1989 | Roy Knapp, 1972 | Leigh Howard Stevens, 2006 |
| Anthony Cirone, 2007 | William Kraft, 1990 | George L. Stone, 1997 |
| Jimmy Cobb, 2011 | Gene Krupa, 1974 | Gordon Stout, 2012 |
| Billy Cobham, 2006 | Morris "Arnie" Lang, 2000 | William Street, 1976 |
| Martin Cohen, 2006 | Stanley Leonard, 2010 | Ed Thigpen, 2002 |
| Michael Colgrass, 1987 | Alexander Lepak, 1997 | Edgar Varèse, 1980 |
| Alan Dawson, 1996 | Mel Lewis, 2001 | Glen Velez, 2014 |
| Jack DeJohnette, 2010 | Maurice Lishon, 1989 | William "Chick" Webb, 1985 |
| Jacques Delécluse, 2009 | William F. Ludwig II, 1993 | Charley Wilcoxon, 1981 |
| Warren "Baby" Dodds, 2007 | William F. Ludwig, Sr., 1972 | Tony Williams, 1997 |
| John Calhoun (J.C.) Deagan, 1999 | Shelly Manne, 1997 | John Wyre/NEXUS, 1999 |
| Cloyd Duff, 1977 | Ellie Mannette, 2003 | Armand Zildjian, 1994 |
| Robin Engelman/NEXUS, 1999 | Joe Morello, 1993 | Avedis Zildjian, 1979 |
| Sandy Feldstein, 2005 | Clair Musser, 1975 | Robert Zildjian, 2000 |

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The Outstanding PAS Service Award was established to recognize an individual each year that has provided service to the organization through a significant project, cause, or cumulative service that has made a significant contribution to the Society as a whole. The 2014 recipient of the Outstanding PAS Service Award is **Daniel Glass**. Daniel's work and contribution to the Rhythm! Discovery Center's DRUM-set exhibit was significant and earned him the title of co-Curator. Daniel is also an award-winning drummer, author, and educator. He currently holds the drum chair in the Brian Setzer Orchetra, and is a founding member of the retro-swing pioneering group Royal Crown Revue. Other artists who have sought out Daniel's skills include Bette Midler, Liza Minnelli, and Gene Simmons. Readers in both *Modern Drummer* and *DRUM* have voted Daniel a "Top 5 R&B Drummer" for two years running. Since 1999, Daniel has researched the evolution of American drumming. He has interviewed 50+ legendary drummers and published five books, including the award-winning *Commandments of Early R&B Drumming*. His books are in the curriculum at McNally Smith College of Music, Berklee College of Music, and the Thornton School at USC. In 2012, Daniel released the highly acclaimed *Century Project* DVD, which explores the evolution of American pop music from behind the drums.



The Outstanding PAS Supporter Award was established to recognize an individual each year that has significantly promoted the Society through his or her professional and educational activities to increase visibility and awareness of the Society. This year's recipient of the Outstanding PAS Supporter Award is **Michael Kenyon**. Michael Kenyon currently serves as president and CEO of the Partnership for Philanthropic Planning, a national membership organization that provides education, advocacy and thought leadership to professionals involved in charitable gift planning.

Prior to his work with the Partnership, Kenyon served 11 years as executive director of the Percussive Arts Society. Other administrative positions include executive director for the New Mexico Jazz Workshop and program director for CelebrateYouth a youth arts mentorship program.

Kenyon holds a



Master of Music in Performance Pedagogy from Arizona State University. He has taught percussion at Arizona State University and as a percussionist and jazz drummer, has extensive professional performance experience including the, The Glenn Miller Orchestra, New Mexico Symphony Orchestra, Broadway Touring Shows and various jazz artists.

The Percussive Arts Society is essential to the global percussion community. Through its network of artists, educators and composers, PAS advances the art of percussion performance and pedagogy. For over 50 years, PAS has both simultaneously looked backward to its heritage while looking forward to the future. Whether the issue was matched grip, acceptance of drumset performance, the PAS 40 rudiments or the evolution of world percussion in the education curricula, PAS was the central source, incubator and advocate's voice for these advancements. To serve in a capacity in which I may contribute to ensuring PAS continues to serve the global percussion community in this core capacity would be an honor and a privilege.

The PAS President's Industry Award was established to recognize those individuals in the Percussion Industry that have demonstrated outstanding achievement in their field and outstanding support of the Society. The 2014 recipient of the PAS President's Industry Award is **Nick Petrella**. Nick Petrella is the Director of Education for Sabian Ltd., and oversees Sales and Marketing for the Band and Orchestral division. He is also an Adjunct Assistant Professor of Percussion at the University of Missouri-Kansas City Conservatory of Music. As a performer he has commissioned and premiered over a dozen compositions and has many solo and chamber music performances to his credit. Nick has played with several large ensembles including the Kansas City Symphony, the Fort Worth Symphony, Fort Worth/Dallas Ballet, Royal Liverpool Philharmonic, and Michigan Opera. In 2002, he and pianist Diane Helfers Petrella formed the Petrella Ensemble, which has appeared throughout the US, Europe and in Mexico. In September 2008 he was the percussion coach for Xenakis' *Pleiades* at the 114th BBC Proms Festival in Royal Albert Hall.



Committed to percussion education, Nick has published numerous articles in US and European music journals. He is the author of *The Ultimate Guide to Cymbals*, *The Multiple Percussion Book* and co-wrote *The Musicians Toolbox*, *Thoughts on Teaching and*

Learning Music with Diane Petrella. He has been a consultant to many companies in the music industry and holds twelve designs for sticks, mallets and percussion accessories currently on the market. Nick has appeared as a clinician, teacher and performer throughout North and South America, Europe and Asia.

The Outstanding PAS Chapter Award recognizes individual chapters who have increased membership and provided percussion events, newsletters, and experiences that are beneficial for the continued music education of all chapter members. This award replaces and enhances the PAS Outstanding Chapter President Award, which was an annual award presented on behalf of the Society for nineteen years to an Outstanding Chapter President. Knowing that an outstanding chapter president's contributions are really the reflection of the work of the other chapter officers as well as the chapter membership, the Outstanding Chapter Award was integrated into the Society's awards in 2010. The 2014 Outstanding PAS Chapter Award goes to the **Utah Chapter**. Current officers of the Utah Chapter are Mike Sammons (President), Darren Bastian (Vice-President), Bret Hughes (Treasurer), and Jared Morris (Secretary).



The Percussive Arts Society Lifetime Achievement Award in Education was established in 2002 and recognizes the contributions of the most highly regarded leaders in percussion education. The recipients of this award for 2014 are **Michael Rosen** and **G. Allan O'Connor**.

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972. A native Philadelphian, Rosen was a student of Charles Owen, Cloyd Duff, Fred Hinger, and Jack McKenzie. He has performed with the Cleveland Orchestra, Concertgebouw Orchestra, Grand Teton Music Festival, and Metropolitan Opera Orchestra. He has been a member of the PAS Board of Directors and is Associate Editor for *Percussive Notes* with a continuing column entitled "Terms Used in Percussion." He has recorded for Bayerische Rundfunk, Opus One, Albany, Lumina, and CRI labels. Rosen has concertized and taught extensively



throughout the world including Europe and the Far East.

G. Allan O'Connor received his Bachelor of Music Education degree and performer's Certificate (the first awarded to a percussionist by the School of Music) from



S.U.N.Y. Fredonia in 1965 and his Masters degree in Percussion Performance from the University of Illinois in 1967. He was appointed to the faculty of Northern Illinois University as head of percussion studies in 1968 and also served as Assistant Director of the School of Music from 1983-1989 and as Associate Dean of the College of Visual and Performing Arts from 1989-2000. He retired in 2001.

During this time he premiered more than 24 compositions for percussion solo or ensemble and formed the NIU Steel Band, the first actively performing steel band in an American university, and has written over 70 arrangements for the steel band—some with other instruments and voices. This group has performed at four PASIC conferences, toured in Taiwan twice, South Korea once and was awarded second place in the World Steelband Competition, held in Port of Spain, Trinidad in 2001. In addition, the ensemble has performed with three major symphony orchestras and three regional orchestras.

O'Connor has been twice nominated for a Fulbright Fellowship and received four grants from the National Endowment for the Arts as a founder/member of the Electric Stereopticon, a mixed media ensemble formed with pianist J.B. Floyd in the early 70's. He has helped in the establishment of Steel Bands in the United States, Canada, New Zealand and Taiwan. He established the Steel Band program at Birch Creek Music Center in Egg Harbor, Wisconsin in 1982 and remained His contributions to the rise of the steel band have been detailed in the books "The Rise of Steelband and Calypso in the United States" by A. Myna Nurse, "Steel Drums and Steelbands a History" by Angela Smith and the soon to be released "Celebration in Steel: Forty Years of the Northern Illinois University Steelband" by Andrew Martin, Ray Funk and Jeannine Remy.

Fred Sanford Award

2012	Texas Christian University
2010	Paris High School
2009	Marcus High School
2008	The University of North Texas
2007	Flower Mound High School
2006	Georgetown High School
2005	East Tennessee State University
2004	Marcus High School
2003	Morehead State University
2002	University of North Texas

PAS Outstanding Chapter Award

2014	Utah
2013	Illinois
2012	Australia
2011	California
2010	Arizona

Outstanding PAS Service Award

2014	Daniel Glass
2013	Ryan Lassiter
2012	Kathleen Kastner
2011	Steve Beck
2010	Richard Cooke
2009	Rob Birenbaum
2009	Ray Fransen
2008	Dennis DeLucia
2007	Fernando Hashimoto
2006	Darin Workman
2005	Wilber England
2004	Lynn Glassock
2003	Jim Rupp
2002	John H. Beck
2001	Ian Turnbull
2000	Larry Snider
1999	Rebecca Kite
1998	Doug Wolf
1997	Karen Hunt
1996	James Lambert
1995	Jerry Steinholtz
1994	Norman Weinberg
1994	Barry Zimmerman
1993	Ed Soph

PAS Outstanding Chapter President Award

2009	Frank Shaffer (Tennessee)
2008	Larry Lawless (Texas)
2007	Antonio Santangelo (Italy)
2006	Gary Dachtyl (Ohio)
2005	Nicholas Ormrod (UK)
2004	Anders Astrand (Sweden)
2004	Christopher Moore (Alabama)
2003	Blair Helsing (California)
2002	Fernando Hashimoto (Brazil)
2002	Lauren Vogel Weiss (Texas)
2001	Frederic Macarez (France)
2000	Jim Royle (Connecticut)
1999	Eric Hollenbeck (Alabama)
1998	Peter O'Gorman (Minnesota)
1997	Marshall Maley (Virginia)
1996	Nigel Shipway (UK)
1995	Mark Dorr (Iowa)
1994	Keith Aleo (Florida)
1993	Kristen Shiner McGuire (New York)
1992	Lauren Vogel (Texas)
1991	Ian Turnbull (Ontario)

PAS Distinguished Leadership Award

2007	Michael Balter
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Outstanding PAS Supporter Award

2014	Michael Kenyon
2013	Eric C. Hughes
2012	Christopher Smith
2011	Terry Walburn
2010	Matthew Groshek
2009	Neil Grover
2008	Dr. Tim Lautzenheiser
2007	Ruben Alvarez
2006	David Eyler
2005	Jim Coffin
2004	Ludwig Albert
2003	James Sewrey
2002	Zoro
2001	Peter Erskine
2000	Gregg Bissonette
1999	Tzong-Ching Ju
1998	Ed Shaughnessy
1997	Steve Houghton

Lifetime Achievement in Education Award

2014	G. Allan O'Connor . Michael Rosen
2013	Ruth Cahn
2012	Marty Hurley . Alan Shinn
2011	James Bailey . Gary Cook
2010	Michael Udow
2009	Mr. Tzong-Ching Ju
2008	Ed Soph . Vicki P. Jenks
2007	J.C. Combs . Johnny Lee Lane
	Erwin Mueller
2006	Robert Schietroma
2005	James Moore . Dong-Wook Park
2004	Gary Olmstead
	Larry Vanlandingham
2003	Harold Jones . James Petercsak
2002	Gary Chaffee . Siegfried Fink
	William Schinstine . Tom Siwe

PAS President's Industry Award

2014	Nick Petrella
2013	Steve Weiss
2012	Dave Black
2011	Memo Acevedo
2010	Brock Kaericher
2009	Joe Lamond
2008	John DeChristopher
2007	John Wittmann
2006	Gilberto Serna
2005	Pat Brown
2004	Carol Calato
2003	Martin Cohen
2002	Bill Crowden
2001	Paul Siegel
2001	Rob Wallis
2000	Steve Ettleson
1999	Jim Coffin
1998	Jim Catalano
1997	Lennie DiMuzio
1996	Robert Zildjian
1995	Lloyd McCausland
1994	Sandy Feldstein

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Garnet House Productions	71
Gator Cases	65
Glenn Kotche	41
Hal Leonard Corporation	53
Indiana University–School of Music	13
Innovative Percussion	21
JazzTimes	87
Marimba One	37
Marching USA	23
Northwestern University	24
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Sabian	27
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“Reality is merely an illusion, albeit a very persistent one.” —*Albert Einstein*

The art of percussion performance is symbiotically one of gesture. Posture, and the acts of striking, shaking, rubbing, scraping, plucking, etc., help to open one’s soul to another by visually defining relationships between performer(s) and sound source(s). A myriad of questions are at once answered through both ancillary and performative gesture: visualization of notation, visualization of sound. It is intention with or without a conclusion. It is manipulation of the performance experience. It is perception and deception. It is sound without sound.

Through its unique corporeal nature of actuating sound, the percussionist’s gestural art is the seminal conduit to the audience, distinguishing itself from extra theatrical elements. Percussive gestures help identify and synthesize the percussionist’s complex role as sculpture, painter, dancer, and musician, resulting in a conditioned response to a perceived aesthetic awareness from both performer and observer.

Proposals are being solicited for performances and other presentation formats of works that explore innovative interpretations of musical gesture through percussion. Premieres of new works are encouraged, as are performances of extant and otherwise historically significant works. Presentations of acoustic and electro-acoustic compositions, as well as those utilizing applications of electronic gesture-following systems are all welcome.

As a result of this Focus Day, the New Music/Research Committee looks to significantly expand the knowledge of the PAS community of current and potential activities in the art of the percussive gesture, thereby sparking further experimentation in both performance and repertoire. Consequently, the committee seeks the interest and participation of both emerging and established composers and performers. All proposals that qualify for inclusion on the 2015 PASIC Focus Day will be given complete and careful consideration.

Please note: Expenses and the securement of instrumentation and funding sources will be the sole responsibility of the artist(s). This includes logistical and financial considerations associated with additional performers. Please prepare and submit your proposal with this consideration.

A completed session application must be included for proposals to be reviewed. This, as well as detailed application instructions, can be found at www.pas.org.

For additional information, please contact: Michael Bump, Focus Day 2015 Host: mbump@truman.edu.

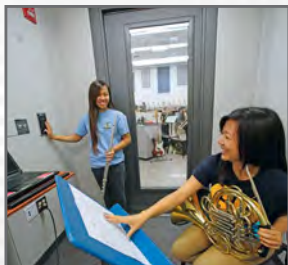
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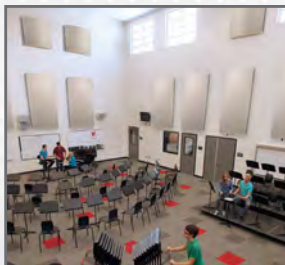
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