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.
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAS President’s Welcome</td>
<td>6</td>
</tr>
<tr>
<td>Donations to the Logistics Incentives Program</td>
<td>7</td>
</tr>
<tr>
<td>Special Thanks</td>
<td>8</td>
</tr>
<tr>
<td>Area Map and Restaurant Guide</td>
<td>10</td>
</tr>
<tr>
<td>Convention Center Map</td>
<td>12</td>
</tr>
<tr>
<td>Rhythm! Discovery Center Map</td>
<td>13</td>
</tr>
<tr>
<td>Exhibitors by Name</td>
<td>14</td>
</tr>
<tr>
<td>Exhibit Hall Map</td>
<td>15</td>
</tr>
<tr>
<td>Exhibitors by Category</td>
<td>16</td>
</tr>
<tr>
<td>Exhibitor Company Descriptions</td>
<td>18</td>
</tr>
<tr>
<td>Artist Sponsors</td>
<td>30</td>
</tr>
<tr>
<td>11.19.14 Schedule at a Glance</td>
<td>36</td>
</tr>
<tr>
<td>11.19.14 Schedule of Events</td>
<td>38</td>
</tr>
<tr>
<td>Focus Day Program Notes</td>
<td>39</td>
</tr>
<tr>
<td>11.20.14 Schedule at a Glance</td>
<td>46</td>
</tr>
<tr>
<td>11.20.14 Schedule of Events</td>
<td>48</td>
</tr>
<tr>
<td>11.21.14 Schedule at a Glance</td>
<td>54</td>
</tr>
<tr>
<td>11.21.14 Schedule of Events</td>
<td>56</td>
</tr>
<tr>
<td>11.22.14 Schedule at a Glance</td>
<td>60</td>
</tr>
<tr>
<td>11.22.14 Schedule of Events</td>
<td>62</td>
</tr>
<tr>
<td>About the Artists</td>
<td>66</td>
</tr>
<tr>
<td>PASIC Listening Room</td>
<td>83</td>
</tr>
<tr>
<td>PAS History</td>
<td>84</td>
</tr>
<tr>
<td>PAS Hall of Fame</td>
<td>86</td>
</tr>
<tr>
<td>PAS 2014 Awards</td>
<td>88</td>
</tr>
<tr>
<td>PASIC 2014 Advertisers</td>
<td>90</td>
</tr>
</tbody>
</table>
Special Appearances* by:
Thad Anderson • Jason Baker • Gorden Campbell • James Campbell
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
Upload your Yamaha PASIC 2014 photos!
Share your PASIC 2014 Yamaha drum on Twitter using the hashtag #YamahaPASIC - we may repost yours!
Visit 4wrld.it/YamahaPASIC to see if you made the cut.

YamahaPercussion
OfficialYamahaDrums

@yamahaperc
@yamahadrums

A Proud Member of the PAS Community Since 1981

©2014 Yamaha Corporation of America. All rights reserved.
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

John R. Beck
President, PAS
Opportunity, Discovery, Community, Quality, & Service
Donations to the 2014 Logistics Incentives Program

APPLIED RESEARCH
12 sets of “Stickman”

BLACK SWAMP PERCUSSION
BSP MultiPlate—RecPlate: hangs various percussion items

DESTINY PRO PADS
12 Destiny Pro Pads

DREAM CYMBALS AND GONGS
24” Ride Cymbal and Bag

DRUM WORKSHOP
3000 Series Single Pedal

INNOVATIVE PERCUSSION
IP College Primer Pack—{1 MB1, 2 IP240, 2 RS251, 1 IP906, 1 IP902, 1 GT3, 1 IPJC}
Drumset Combo Pack—{1 SB3, 1 WBR1, 1 BZW2, 3 IP5A}

MAPEX/MAJESTIC
Majestic Mallet Bags & T-Shirts

PEARL DRUMS
Snare Drum

POWER WRIST BUILDERS
5 Mini-Drumstick Keychains
1 Pair PWB DuraStiks Size 2B

REGAL TIP
Regal Tip drumsticks and brushes

REMO
Djembe & Bag

RHYTHM BAND INSTRUMENTS
Non-Pitch Percussion Instruments for Elementary Education

SABIAN
18” Suspended Symbal

SALAZAR FINE TUNING
Complimentary Tuning of your 2.5 to 5 octave Marimba, Xylophone, Vibraphone or Orchestra Bells Keyboard. (Note: Shipping & Insurance not included)

UPBEAT MUSIC PUBLICATIONS
Sheet Music for: 1 Marimba Solo, 1 World Fusion Steel Pan Combo, 1 Percussion Ensemble & 1 CD

ZILDJIAN COMPANY
1 pr: 14” K Hihat Pair - K0823. 1 each: 17” K Thin Crash - K0903, 18” K Thin Crash - K0904, 20” K Ride - K0817, 18” Constantinople Suspended Cymbal - K1012. 1 pr 18” K Constantinople Vintage Orchestral Medium Heavy Pair - K1002
SPECIAL THANKS

Ryan Lassiter
Logistics Manager
Josh Fallin
Ty Landrum
Mike Mosteller
Logistics Team Leaders
Christopher Smith
Volunteer Coordination

Nathan Shireman
Hughes Audio/Visual
Warren LaFever
Ken Porter
PASIC Photographers
John Best
Hall of Fame Video
Lisa Rogers
PASIC Program
Terry Walburn
Jim Holcomb
Ellen Ousley
David Elliott
Excel Decorators, Inc.

Greg Durthaler
Piano Solutions
Jonas Productions
Backline Provider

Matt Carter
Susan Dickey
Nicole Perry
Visit Indy
Donna Hill
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 Burnett, 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 Forsthoft, 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 Drey, Tom Ranick

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 Lattea, 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
KEEP THE KIT.
SILENT YOUR STROKE

SILENTSTROKE™

- DURABLE SINGLE PLY MESH DRUMHEAD
- GREAT FEEL AND RESPONSE
- IDEAL FOR EXTERNAL TRIGGERS AND LOW VOLUME PRACTICE APPLICATIONS
- AVAILABLE IN SIZES 6”- 24”

Test Remo Drumheads at PASIC BOOTH 800.
DOWNTOWN INDIANAPOLIS RESTAURANTS

1. Adobe Grill $317.832.9990
2. Bang on the Restaurant & Jazz Bar $317.632.0000
3. B&A Restaurant **$317.685.8927
4. B & T's Premier Martini Lounge $317.636.0863
5. Bobbo**** $317.836.7662
6. Bee Coffee Roasters * $317.420.2504
7. Bluebeard Restaurant ** $317.686.1380
8. The Boathouse at Turkish Cuisine $317.974.1770
9. BRU Burger Bar & $317.935.4328
10. B's Po Boy * $317.636.5555
11. Buca di Beppo ** $317.632.3822
12. Buffalo Wild Wings Grill & Bar ** $317.681.1464
13. Burgerhaus Restaurant $317.434.4267
14. Cadillace Ranch Indianapolis $317.680.0100
15. Carmelite Restaurant $317.870.1330
16. Chef's Phillip's of the Connoisseur Room $317.680.2577
17. Circa Centre Planet 49 $317.492.9411
18. California Pizza Kitchen * $317.227.1291
19. Champps America's ** $317.531.0035
20. Chischillia's A & S $317.822.8801
21. Granite City Food & Brewery $317.823.0526
22. Harry & Izzy's ** $317.636.5994
23. Johnny Rockets $317.228.0444
24. Palomino * $317.974.0400
25. Ruth's Chris Steak House $317.633.1313
26. Claddagh Irish Pub-Downtown * $317.832.0674
27. Dick's Rodfather Bar-B-Q * $317.919.8000
28. Dick's Last Resort * $317.608.2456
29. Domino's Pizza $317.636.3030
30. Einstein Bros. Bagels $317.919.9888
31. Eiteljorg Museum of American Indians and Western Art
32. Eiteljorg Museum Cafe ** $317.636.0378
33. Ember Urban Eatery $317.340.1868
34. Eugene and Marilyn Glick Indiana History Center
35. Startace Teppanyaki Cafe * $317.234.0065
36. First Watch $317.422.2212
37. The Flying Cupcake Bakery $317.396.2696
38. Fo Kao Chinese $317.636.4000
39. Fountain Square Theatre Building
40. Smokehouse on Shelby $317.685.1959
41. Greek Islands Restaurant $317.636.0700
42. Hard Rock Cafe * $317.636.2350
43. Haveli Indian Cuisine $317.280.7558
44. Hoosier Park's Winner's Circle ** $317.656.7ACE
45. Hotbox Pizza $317.636.6000
46. Houli at the Moon $317.955.0300
47. Iaria's Italian Restaurant ** $317.638.7706
48. Jake & Joe's ** $317.682.4653
49. India Garden Restaurant ** $317.634.6060
50. Indiana State Museum
51. Indianapolis City Market ** $317.634.8866
52. Indianapolis Colts Grille ** $317.638.3007
53. Iozzo's Garden of Italy ** $317.874.1100
54. Kilroy's Bar and Grill ** $317.685.9404
55. Kountry Kitchen Soul Food Place $317.636.4476
56. Le Peep Restaurant & $317.237.3947
57. Loughnells Pub & Eatery $317.438.7380
58. MacNair's Restaurant & $317.632.8447
59. MacNair's Restaurant & Bar ** $317.632.8447
60. Marie's Chicken & Waffles $317.432.3300
61. Mesh on Main * $317.955.3900
62. Mike's Japanese Restaurant ** $317.972.4180
63. Milano Inn * $317.964.3655
64. Morton's The Steakhouse ** $317.228.0700
65. Napoleo Pizzeria ** $317.635.0765
66. New Orleans on the Avenue ** $317.632.0008
67. Nick's Steak & Seafood Lounge $317.635.9500
68. Olive Garden Italian Restaurant
69. Old Spaghetti Factory ** $317.636.6025
70. Panera Bread - Downtown * $317.522.0385
71. Parachute on the Park * $317.632.0785
72. Pappas Cafe & Frozen Yogurt * $317.706.5075
73. Pearl Street Pizza & Pub * $317.630.3110
74. The Pho Pho $317.897.3000
75. Polka Dot Pizza & Pub $317.635.2850
76. Prime 47 $317.634.0720
77. The Pub Indianapolis $317.822.9780
78. Punch Burger's $317.426.5260
79. Ristorante ** $317.340.0312
80. Ram Restaurant & Big Horn Brewery ** $317.955.4090
81. Rathskeller Restaurant $317.636.6386
82. Rock Bottom Brewery * $317.681.8180
83. Sahm's Tavern & Cafe ** $317.822.9903
84. Shapiro's Delicatessen $317.631.1401
85. Skyline Club $317.283.5000
86. Slumbery Noodle Inn $317.631.1974
87. South Bend Chocolate Company Chocolate Cafe ** $317.631.4816
88. Indy Swirl ** $317.955.4186
89. St. Elmo Steak House $317.635.0686
90. Steak 'n Shake $317.634.6070
91. Subway Sandwich ** $317.267.8960
92. Taps & Dolls $317.636.8277
93. Tavern on South * $317.602.3115
94. The Kilt Pub & Eatery $317.600.3833
95. Tin Roof * $317.361.2229

HOTEL RESTAURANTS

A. The Alexander, 317.624.8200
B. Comfort Suites Indianapolis City Centre, 317.831.9000
C. Conrad Indianapolis, 317.273.6000
D. Columbus Inn, 317.831.9000
E. Convention Center Hotel, 317.236.5000
F. Clowes Hotel, 317.236.1800
G. Hilton Garden Inn Downtown, 317.836.9700
H. Hilton Indianapolis Hotel & Suites, 317.972.0800
I. Hyatt Regency Indianapolis, 317.832.1334
J. Indianola Marriott Downtown, 317.832.3500
K. JW Marriott Indianapolis, 317.940.6100
L. JW Marriott: Indianapolis, 317.972.0800
M. Osteria Pronto's, 317.836.5777
N. TGI Friday's, 317.685.4443

$ = less than $12 | $ = $12-$24 | $$$ = $25-$40 | $$$$ = more than $40
* Indicates seasonal outdoor dining. Listings reflect Visit Indy partner establishments.

Map sponsored by PNC BANK.
CONVENTION CENTER LEVEL I

- PASIC REGISTRATION
- SHOW OFFICE
  - Wednesday: 5:00 p.m. – 9:00 p.m.
  - Thursday: 7:30 a.m. – 8:00 p.m.
  - Friday-Saturday: 8:00 a.m. – 5:00 p.m.
- PAS GIFT SHOP
  - Wednesday: 5:00 p.m. – 8:00 p.m.
  - Thursday-Saturday: 8:00 p.m. – 6:00 p.m.
LOGISTICS: ROOM 116

CONVENTION CENTER LEVEL II

FREE HEARING TESTS
ROOM 212 (FRIDAY)
ROOM 211
The Total Percussion Experience

More than 180 artist-teachers and scholars comprise an outstanding faculty at a world-class conservatory with the academic resources of a major research university, all within one of the most beautiful university campus settings.

A thorough and comprehensive percussion curriculum that includes general percussion, orchestral percussion and timpani, solo marimba, recording studio percussion, drum set, jazz vibes, and world percussion.

SUPERB ENSEMBLE PERFORMANCE EXPERIENCE
Orchestras, wind ensembles, big band and jazz combos, Latin Jazz Ensemble, Percussion Ensemble, and world percussion ensembles that include Afro-Cuban, Brazilian, and Steel Pan.

PERCUSSION FACULTY
Kevin Bobo  Michael Spiro
Steve Houghton  John Tafoya

Study with an internationally renowned faculty that has extensive professional experience in the music industry and remains on the cutting edge in both music performance and education.

2015 AUDITION DATES
January 16 & 17  February 6 & 7
March 6 & 7
A pre-screen video is due by Dec. 1, 2014.

Competitive scholarships available.
music.indiana.edu
Phone: (812) 855-7998
Email: musicadm@indiana.edu

The IU percussion faculty is beyond Dream Team ...” – Peter Erskine, world-renowned drum set artist and IU alum

Rhythm! Discovery Center
is located on the Northwest corner of Washington and Illinois Streets

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

“More” than 180 artist-teachers and scholars comprise an outstanding faculty at a world-class conservatory with the academic resources of a major research university, all within one of the most beautiful university campus settings.

A thorough and comprehensive percussion curriculum that includes general percussion, orchestral percussion and timpani, solo marimba, recording studio percussion, drum set, jazz vibes, and world percussion.

SUPERB ENSEMBLE PERFORMANCE EXPERIENCE
Orchestras, wind ensembles, big band and jazz combos, Latin Jazz Ensemble, Percussion Ensemble, and world percussion ensembles that include Afro-Cuban, Brazilian, and Steel Pan.

PERCUSSION FACULTY
Kevin Bobo  Michael Spiro
Steve Houghton  John Tafoya

Study with an internationally renowned faculty that has extensive professional experience in the music industry and remains on the cutting edge in both music performance and education.

2015 AUDITION DATES
January 16 & 17  February 6 & 7
March 6 & 7
A pre-screen video is due by Dec. 1, 2014.

Competitive scholarships available.
music.indiana.edu
Phone: (812) 855-7998
Email: musicadm@indiana.edu

“The IU percussion faculty is beyond Dream Team ...” – Peter Erskine, world-renowned drum set artist and IU alum

Rhythm! Discovery Center
is located on the Northwest corner of Washington and Illinois Streets

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
<table>
<thead>
<tr>
<th>Exhibitors by Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams Musical Instruments</td>
<td>1100</td>
</tr>
<tr>
<td>Adventure Percussion</td>
<td>232</td>
</tr>
<tr>
<td>Alfred Music</td>
<td>117-119</td>
</tr>
<tr>
<td>Amedia Cymbals</td>
<td>642-644</td>
</tr>
<tr>
<td>Applied Research, LTD.</td>
<td>1042</td>
</tr>
<tr>
<td>Berklee College of Music</td>
<td>238</td>
</tr>
<tr>
<td>Birch Creek Music Performance</td>
<td>326</td>
</tr>
<tr>
<td>Black Swamp Percussion</td>
<td>841</td>
</tr>
<tr>
<td>Boston Crusaders Drum &amp; Bugle Corps</td>
<td>848</td>
</tr>
<tr>
<td>C. Alan Publications</td>
<td>135-141</td>
</tr>
<tr>
<td>Chicago Drum &amp; Restoration</td>
<td>949</td>
</tr>
<tr>
<td>Chops Percussion</td>
<td>1047</td>
</tr>
<tr>
<td>Columbus Percussion</td>
<td>941</td>
</tr>
<tr>
<td>Cooperman Company</td>
<td>1044-1048</td>
</tr>
<tr>
<td>Coyle Drums</td>
<td>943-945</td>
</tr>
<tr>
<td>Crescent Cymbals</td>
<td>500</td>
</tr>
<tr>
<td>CruzTOOLS</td>
<td>200</td>
</tr>
<tr>
<td>Cymgard</td>
<td>1145</td>
</tr>
<tr>
<td>Destiny Pro Pads</td>
<td>338</td>
</tr>
<tr>
<td>Dixon Drums</td>
<td>1241</td>
</tr>
<tr>
<td>DownBeat Magazine</td>
<td>Literature Bin</td>
</tr>
<tr>
<td>Dream Cymbals &amp; Gongs</td>
<td>741</td>
</tr>
<tr>
<td>DRMS, Inc. / Headhunters Drum Sticks</td>
<td>645</td>
</tr>
<tr>
<td>Drum Corps International</td>
<td>210</td>
</tr>
<tr>
<td>Drum Workshop</td>
<td>920</td>
</tr>
<tr>
<td>DRUM! Magazine</td>
<td>Literature Bin</td>
</tr>
<tr>
<td>DrumClip</td>
<td>949</td>
</tr>
<tr>
<td>DrumsForCures :: DRUMSTRONG</td>
<td>235</td>
</tr>
<tr>
<td>DSP Percussion</td>
<td>643</td>
</tr>
<tr>
<td>Dynasty/DEG Music</td>
<td>630</td>
</tr>
<tr>
<td>EA RSers</td>
<td>747</td>
</tr>
<tr>
<td>Encore Mallets</td>
<td>113-115</td>
</tr>
<tr>
<td>Etymotic Research</td>
<td>227-229</td>
</tr>
<tr>
<td>Evans Drumheads</td>
<td>1130</td>
</tr>
<tr>
<td>Explorers Percussion</td>
<td>1043</td>
</tr>
<tr>
<td>Fall Creek Marimbas</td>
<td>231-233</td>
</tr>
<tr>
<td>Fork's Drum Closet</td>
<td>947</td>
</tr>
<tr>
<td>Freer Percussion</td>
<td>133</td>
</tr>
<tr>
<td>Fritsch Otology</td>
<td>220</td>
</tr>
<tr>
<td>Gator Cases</td>
<td>842-844</td>
</tr>
<tr>
<td>Grover Pro Percussion</td>
<td>336, 944-946</td>
</tr>
<tr>
<td>Hal Leonard</td>
<td>1141</td>
</tr>
<tr>
<td>Hammenax</td>
<td>530</td>
</tr>
<tr>
<td>Hudson Music</td>
<td>125-129</td>
</tr>
<tr>
<td>Humes &amp; Berg</td>
<td>948</td>
</tr>
<tr>
<td>Innovative Percussion</td>
<td>211-217</td>
</tr>
<tr>
<td>J.W. Pepper</td>
<td>1049</td>
</tr>
<tr>
<td>Japan Percussion</td>
<td>942</td>
</tr>
<tr>
<td>JazzTimes</td>
<td>Literature Bin</td>
</tr>
<tr>
<td>Kaminai Music/Japan Percussion</td>
<td>330</td>
</tr>
<tr>
<td>Kong USA (Sakae Drums)</td>
<td>846</td>
</tr>
<tr>
<td>Kyle Dunleavy Steel Drums</td>
<td>749</td>
</tr>
<tr>
<td>Living Sound Triangles</td>
<td>330</td>
</tr>
<tr>
<td>Lone Star Percussion</td>
<td>600</td>
</tr>
<tr>
<td>Ludwig Musser Percussion</td>
<td>1030</td>
</tr>
<tr>
<td>Malletech/Manimba Productions</td>
<td>101-109</td>
</tr>
<tr>
<td>Mapex/Majestic</td>
<td>1040</td>
</tr>
<tr>
<td>Marching USA</td>
<td>1020</td>
</tr>
<tr>
<td>Marimba One</td>
<td>300-306</td>
</tr>
<tr>
<td>Massimo Mallets</td>
<td>1147</td>
</tr>
<tr>
<td>Matt Nolan Custom</td>
<td>646</td>
</tr>
<tr>
<td>Media Press</td>
<td>340</td>
</tr>
<tr>
<td>Meinl USA</td>
<td>1045</td>
</tr>
<tr>
<td>Meredith Music Publications</td>
<td>125-129</td>
</tr>
<tr>
<td>Mike Balter Mallets</td>
<td>820</td>
</tr>
<tr>
<td>Modern Drummer</td>
<td>131</td>
</tr>
<tr>
<td>Music for All</td>
<td>208</td>
</tr>
<tr>
<td>MusicTime</td>
<td>219</td>
</tr>
<tr>
<td>Oberlin College</td>
<td>308</td>
</tr>
<tr>
<td>Pageantry Innovations</td>
<td>520</td>
</tr>
<tr>
<td>Pearl Corp</td>
<td>1100</td>
</tr>
<tr>
<td>Percussion @ Princeton</td>
<td>314</td>
</tr>
<tr>
<td>Percussion Source</td>
<td>1000</td>
</tr>
<tr>
<td>Per-Mus Publications</td>
<td>334</td>
</tr>
<tr>
<td>Peterson Tuners</td>
<td>240</td>
</tr>
<tr>
<td>POWER Wrist Builders</td>
<td>1149</td>
</tr>
<tr>
<td>Pro-Mark Corp</td>
<td>1130</td>
</tr>
<tr>
<td>Regal Tip</td>
<td>1041</td>
</tr>
<tr>
<td>Remo, Inc.</td>
<td>800</td>
</tr>
<tr>
<td>Rhythm Band Instruments</td>
<td>745</td>
</tr>
<tr>
<td>Roland</td>
<td>920</td>
</tr>
<tr>
<td>Ron Vaughna</td>
<td>600</td>
</tr>
<tr>
<td>Row-Loff</td>
<td>226</td>
</tr>
<tr>
<td>Sabian Ltd</td>
<td>500</td>
</tr>
<tr>
<td>Salazar Fine Tuning</td>
<td>236</td>
</tr>
<tr>
<td>Salyers Percussion</td>
<td>226-230</td>
</tr>
<tr>
<td>Sam Ash Music</td>
<td>1143</td>
</tr>
<tr>
<td>Smith Publications</td>
<td>312</td>
</tr>
<tr>
<td>Southern Percussion Ltd</td>
<td>316</td>
</tr>
<tr>
<td>Spinal-glide Drum Thrones</td>
<td>743</td>
</tr>
<tr>
<td>The Steelpan Store</td>
<td>648</td>
</tr>
<tr>
<td>Stern Tanning</td>
<td>310</td>
</tr>
<tr>
<td>Steve Weiss Music</td>
<td>742-748</td>
</tr>
<tr>
<td>TAMA Drums</td>
<td>740</td>
</tr>
<tr>
<td>Tapspace</td>
<td>237-241</td>
</tr>
<tr>
<td>Taye Drums</td>
<td>641</td>
</tr>
<tr>
<td>The Sessions Enrich, Educate, Empower</td>
<td>328</td>
</tr>
<tr>
<td>Tycoon Music</td>
<td>620</td>
</tr>
<tr>
<td>Upbeat Music Publications</td>
<td>332</td>
</tr>
<tr>
<td>The US Army Bands</td>
<td>206</td>
</tr>
<tr>
<td>Vater Percussion Inc.</td>
<td>843-849</td>
</tr>
<tr>
<td>Vic Firth</td>
<td>730</td>
</tr>
<tr>
<td>WGI Sport of the Arts</td>
<td>209</td>
</tr>
<tr>
<td>Woodwind and Brasswind</td>
<td>1120</td>
</tr>
<tr>
<td>Yamaha</td>
<td>700, 720, 201-207</td>
</tr>
<tr>
<td>Zildjian</td>
<td>900</td>
</tr>
</tbody>
</table>
ACCESSORIES
Adams Musical Instruments................................................. 1100
Applied Research........................................................ 1042
Black Swamp Percussion LLC....................................... 841
Coye Drums.................................................................. 943, 945
Crucitools ...................................................................... 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
Eymotic Research.......................................................... 227, 229
Evans Drumheads.......................................................... 1130
Freer Percussion ............................................................. 133
Gator Cases ..................................................................... 842
Grover Pro Percussion Inc.............................................. 944, 945
Hammerax ....................................................................... 530
Living Sound Triangles................................................... 330
Ludwig Musser Percussion............................................... 1030
Majestic Concert Percussion........................................... 1040
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
Taylor 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
Coye Drums ................................................................. 943, 945
Dynasty (DEG Music Products Inc)................................. 630
Freer Percussion ............................................................. 133
Gator Cases ..................................................................... 842, 844
Hammerax ....................................................................... 530
Humes & Berg Mfg Company Inc .................................... 948
Karl Dunleavy Steel Drums .............................................. 749
Ludwig Musser Percussion............................................... 1030
Meinl .............................................................................. 1045
Mike Balter ...................................................................... 820
Pearl Corporation ............................................................ 1100
Peterson Electro-Musical Products Inc............................. 240
POWER Wrist Builders ................................................... 1149
Pro-Mark Corporation ..................................................... 1130
Regal Tip/ Caltoan ............................................................ 1041
Remo Inc ......................................................................... 800
Rhythm Band Instruments ............................................... 745
Ron Vaughn, Inc. ............................................................. 600
Spinal-glide Drum Thrones............................................... 743
Tama Drums/ Hoshino USA Inc....................................... 740
Taylor 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..................................................................... 111, 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 .................................................................... 1141
Black Swamp Percussion LLC....................................... 841
Cooperman Company..................................................... 1044, 1046, 1048
Dynasty (DEG Music Products Inc)................................. 630
EARasers By Persona Medical........................................... 747
Eymotic Research ........................................................... 227, 229
Evans Drumheads .......................................................... 1130
Gator Cases ..................................................................... 842, 844
Grover Pro Percussion Inc.............................................. 944, 945
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
Mett 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
Taylor Drums Inc ........................................................... 641
Vater Percussion Inc........................................................ 843, 845, 847, 849
Yamaha Corporation of America ................................... 201, 203, 205, 207, 700, 720
Zildjian Company .......................................................... 900

CUSTOM DRUMS
Adams Musical Instruments .............................................. 1100
Black Swamp Percussion LLC....................................... 841
Chicago Drum and Restoration........................................ 949
Cooperman Company..................................................... 1044, 1046, 1048
Coye Drums ................................................................... 943, 945
Drum Workshop ............................................................ 920
DrumsForCures : DRUMSTRONG .................................... 235
Dynasty (DEG Music Products Inc)................................. 630
Explorers Percussion ...................................................... 1143
Grover Pro Percussion Inc.............................................. 944, 945
Karl Dunleavy Steel Drums ............................................. 749
Karl Dunleavy Steel Drums ............................................. 944, 945
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

ELECTRONIC PERCUSSION
Adams Musical Instruments .............................................. 1100
DSP Percussion .............................................................. 643
Dynasty (DEG Music Products Inc)................................. 630
Evans Drumheads.......................................................... 1130
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
Yamaha Corporation of America ................................... 201, 203, 205, 207, 700, 720
Zildjian Company .......................................................... 900

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

CYMBALS
Ameda 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
Tycosan 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
Starn Tanning Co Inc....................................................... 310
Taye Drums Inc ............................................................. 641
Yamaha Corporation of America ................................... 201, 203, 205, 207, 700, 720

DRUM SETS
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

 Exhibitors by Category
MUSIC NOTATION SOFTWARE
Alfred Music..................................117, 119
Hal Leonard Corporation.................1141
MusicTime Inc...........................219
TapSpace Publications..................237, 239, 241
The Steelpan Store.......................648

OTHER
EATasers By Persona Medical.............747
Emytomic 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
Cuban Percussion.........................941
DSP Percussion.........................643
Explorers Percussion....................1143
Fork’s Drum Closet......................947
Japan Percussion Center (Kanuki 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 Brasswood..............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-Off 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

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
Mett Nolten Custom.....................646
Mike Balter.............................820
Percussion Source.......................1000
POWER Wrist Builders..................1149
Pro-Mark Corporation..................1130
Regal Tip/Celesta.........................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

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
Pre-Mark Corporation..................1130
Regal Tip/Celesta.........................1041
Ron Vaughn, Inc.........................600
The Steelpan Store......................648
Tycoon Music.........................620
<table>
<thead>
<tr>
<th>Exhibitors</th>
<th>Booth</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams Musical Instruments</td>
<td>1100</td>
<td>Azistraat 17-19, 6014 DA Ittervoort, Holland</td>
</tr>
<tr>
<td>Tel: +31 475 560710 Fax:+31 475 563328 Email: <a href="mailto:export@adams.nl">export@adams.nl</a></td>
<td></td>
<td>Web: <a href="http://www.adams-music.com">www.adams-music.com</a></td>
</tr>
<tr>
<td>Brands: Dresden, Schnellar, Revolution, Professional, and Philharmonic</td>
<td></td>
<td>Series Timpani Alpha, Artist, Concert, and Soloist Series Marimbas,</td>
</tr>
<tr>
<td>Vibes, Glockenspiels, and Xylophones</td>
<td></td>
<td>Phihermonic, Symphonic and Standard Series</td>
</tr>
<tr>
<td>Berklee is the world's premier learning lab for the music of today and</td>
<td></td>
<td>tomorrow, offering a dozen performance and non-performance majors.</td>
</tr>
<tr>
<td>Berklee College of Music</td>
<td>238</td>
<td>1140 Boylston St. MS-921 ADM, Boston, MA 02215</td>
</tr>
<tr>
<td>Tel: 617-268-1400 Fax: 617-747-2221 Email: <a href="mailto:admissions@berklee.edu">admissions@berklee.edu</a></td>
<td></td>
<td>Web: <a href="http://www.berklee.edu">www.berklee.edu</a>;</td>
</tr>
<tr>
<td>Chops Percussion</td>
<td>1047</td>
<td>PO Box 230, Egg Harbor, WI 54209</td>
</tr>
<tr>
<td>Tel: 920-868-3763 Fax: 920-868-1643 Email: <a href="mailto:mainoffice@chopspercussion.com">mainoffice@chopspercussion.com</a></td>
<td></td>
<td>Web: <a href="http://www.chopspercussion.com">www.chopspercussion.com</a></td>
</tr>
<tr>
<td>Chops Percussion is an educational percussion company run by percussion</td>
<td></td>
<td>educators, combined with service and support of one of the nation's</td>
</tr>
<tr>
<td>dealers, Paige's Music. Full stocking dealer for concert, marching, combo,</td>
<td></td>
<td>and world percussion.</td>
</tr>
<tr>
<td>Columbus Percussion</td>
<td>941</td>
<td>5052 N. High Street, Columbus, OH 43214</td>
</tr>
<tr>
<td>Tel: 614-885-7376 Fax: 614-885-4761 Email: <a href="mailto:jrupp@columbuspercussion.com">jrupp@columbuspercussion.com</a></td>
<td></td>
<td>Web: <a href="http://www.columbuspercussion.com">www.columbuspercussion.com</a></td>
</tr>
<tr>
<td>Pro shop carrying all major brands of combo, concert, marching, world and</td>
<td></td>
<td>electronic percussion. Also offering custom work, repairs, and lessons.</td>
</tr>
<tr>
<td>Cooperman Company</td>
<td>1044–1048</td>
<td>1007 Route 121, Bellows Falls, VT 05101</td>
</tr>
<tr>
<td>Tel: 802-463-9750 Fax: 802-463-4123 Email: <a href="mailto:info@cooperman.com">info@cooperman.com</a></td>
<td></td>
<td>Web: <a href="http://www.cooperman.com">www.cooperman.com</a></td>
</tr>
<tr>
<td>Made in Vermont. Builders of handcrafted drumsticks, contemporary and</td>
<td></td>
<td>historic rope tension drums, frame drums and tambourines.</td>
</tr>
<tr>
<td>Coyle Drums</td>
<td>943–945</td>
<td>6392 N. Palafox St., Pensacola, FL 32534</td>
</tr>
<tr>
<td>Tel: 850-475-3069 Email:<a href="mailto:info@coyledrums.com">info@coyledrums.com</a></td>
<td></td>
<td>Web: <a href="http://www.coyledrums.com">www.coyledrums.com</a></td>
</tr>
<tr>
<td>We offer both an Artist series and Performance series for discriminating</td>
<td></td>
<td>Pan players. We import a semi-professional line of pans...perfect for</td>
</tr>
<tr>
<td>Crescent Cymbals</td>
<td>500</td>
<td>school ensembles.</td>
</tr>
<tr>
<td>Tel: 678-354-1060 Email:<a href="mailto:info@crescentcymbals.com">info@crescentcymbals.com</a></td>
<td></td>
<td>Web: <a href="http://www.crescentcymbals.com">www.crescentcymbals.com</a></td>
</tr>
<tr>
<td>Finely crafted instruments for musicians who happen to be drummers.</td>
<td></td>
<td>Designed by artists in America and hand made with integrotiy in Canada.</td>
</tr>
<tr>
<td>CruzTOOLS</td>
<td>200</td>
<td>PO Box 250, Standard, CA 95373</td>
</tr>
<tr>
<td>Tel: 209-536-0491 Fax: 209-536-0463 Email: <a href="mailto:dani@cruzztools.com">dani@cruzztools.com</a></td>
<td></td>
<td>Web: <a href="http://www.cruzztools.com">www.cruzztools.com</a></td>
</tr>
<tr>
<td>CruzTOOLS makes tools and tool kits for musicians, including the Groove</td>
<td></td>
<td>Tech T-Handle Drum Key and Multi-Tool.</td>
</tr>
<tr>
<td>Cymgard</td>
<td>1145</td>
<td>PO Box 816, 268 Big Laurel Lane, Burnsville, NC 28714</td>
</tr>
<tr>
<td>Tel: 980-702-2007 Email: <a href="mailto:rod@cymgard.com">rod@cymgard.com</a></td>
<td></td>
<td>Web: <a href="http://www.cymgard.com">www.cymgard.com</a></td>
</tr>
<tr>
<td>Cymgard offers a cymbal accessory that totally deadens cymbal sound</td>
<td></td>
<td>while still allowing natural stick to cymbal feel and that also protects</td>
</tr>
<tr>
<td>Deadens Cymbals</td>
<td>941</td>
<td>cymbals from edge damage.</td>
</tr>
<tr>
<td>Web: <a href="http://www.cymgard.com">www.cymgard.com</a></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MUSIC IS OUR LIFE.

MAKING GREAT SOUNDS IS ONLY THE BEGINNING.

Like the members of Sō Percussion, we know that every concert ensemble is breaking its own creative boundaries. That’s why at Vic Firth we’re committed not only to putting the best sticks and mallets in your hands, but also to providing access to world-class resources and educational materials. Because it’s not only about the music. It’s about the musicians like you who make it.

Photo: Sō Percussion
PASIC Artists 2014

Innovative Percussion Inc.

Please visit us at booths #211-217
Evans Drumheads
PO Box 290
Farmingdale, NY 11735
Tel: 800-923-2746 Fax: 631-439-3333
Email: info@evansdrumheads.com
Web: www.evansdrumheads.com
Drumheads for drumset, Afro-Cuban, marching and orchestral instruments. Percussion accessories including ReelFeel Practice Pads, Sound-Off Drum Silencers, drum keys and sound control devices. Puresound Snare Wire Series and accessories.

Explorers Percussion
8050 Wornall Rd.
Kansas City, MO 64114
Tel: 816-361-1195 Fax: 816-523-7867
Email: info@explorersdrums.com
Web: www.explorersdrums.com
Explorers is a full line percussion specialty store. Marching, symphonic, drumsets and world hand percussion. Explorers also does repair, reconditioning and recovering of drums percussion. At PASIC 2014 Explorers will display Paiste Cymbals, C & C and Dixon Drums, Bargain Snare Drum Tension pieces, and Grover Custom drums.

Fall Creek Marimbas
PO Box 306
Canandaigua, NY 14424
Tel: 585-924-4790 Fax: 585-924-4791
Email: bill@marimbas.com
Web: www.marimbas.com
Keyboard percussion Tuning/Repairs/Restorations and makers of the RT and K-Series Glockenspiels. "Old world artistry and craftmanship combined with cutting edge techniques and methods."

Fork’s Drum Closet
2701 12th Ave. S.
Nashville, TN 37204
Tel: 615-393-6343 Fax: 615-269-0245
Email: sales@forksdrumcloset.com
Web: www.forksdrumcloset.com
Sales and repair of percussion equipment. All major brands of drumset, marching and cymbals.

Freer Percussion
114 Barrington Town Square Dr. Ste. 127
Aurora, OH 44202
Tel: 866-203-0743 Fax: 866-203-0743
Email: info@freerpercussion.com
Web: www.freerpercussion.com
Specialty products for percussion and timpani. The highest quality materials and unique designs. Independently owned and operated. Complete attention to the needs of orchestral players.

Fritsh Otology
9002 N. Meridian St. #204
Indianapolis, IN 46260
Tel: 317-848-9505
Email: fritshotology@gmail.com
Web: www.eardoc.us
Michael Fritsh, M.D., Professor and his staff of professional audiologists specialize in the treatment of all types of ear disease and hearing loss.

Gator Cases
18922 N. Dale Mabry Hwy.
Lutz, FL 33548
Tel: 813-221-4191 Fax: 813-221-4181
Email: info@gatorcases.com
Web: www.gatorcases.com
Gator Cases is the leading manufacturer of percussion cases, bags, covers and accessories. Gator offers a huge array of percussion products with the Protechtor By Gator line.

Grover Pro Percussion
336, 944–946
22 Prospect St.
Unit 7
Woburn, MA 01801
Tel: 781-935-6200 Fax: 781-935-5522
Email: mail@groverpro.com
Web: www.groverpro.com
World renown concert percussion including: Tambourines, triangles, wood blocks, temple blocks, castanets, road cases, anvils, log drums, mallets, accessories, and Grover Custom drums. Also featuring new products including: Chroma-Tone timpani mallets, BlockKnocks, aluminum base drum mallets, and the Musician’s Accessory Tray.

Hal Leonard Corp.
5282 E. 65th St.
Indianapolis, IN 46220
Tel: 317-577-3426 Fax: 800-260-1482
Email: jyehling@jwpepper.com
Web: www.jwpepper.com
Founded in 1876, J.W. Pepper has grown from a small print shop to a leading retailer in the sheet music industry by providing the best customer service experience possible.

Japan Percussion/Komaki Music
1-7-1 Nishi-Asakusa
Taito-Ku
Tokyo, Japan, 111-8567
Tel: +033-845-3043 Fax: +033-845-3066
Email: sales@komakimusic.co
Web: www.komakimusic.co
Innovative Percussion
470 Metroplex Dr.
Sta. 214
Nashville, TN 37211
Tel: 615-333-9388 Fax: 615-333-9354
Email: info@innovativepercussion.com
Web: www.innovativepercussion.com
Innovative Percussion is a recognized leader in the manufacturing of professional quality percussion mallets and sticks, and is a noted publisher of advanced percussion literature.

JazzTimes Magazine
25 Braintree Hill Office Park
Braintree, MA 02184
Tel: 617-706-9092 Fax: 617-536-0102
Email: msmith@madavor.com
Web: www.jazztimes.com
JazzTimes, America's preeminent jazz magazine provides uncompromising and often provocative coverage of jazz scene in the U.S. and throughout the world. Relying on an award-winning editorial staff JazzTimes features special themes, insightful profiles, comprehensive guides, timely news reports and an extensive music review section. Named the Best Jazz Periodical by the Jazz Journalists Association for the 15th straight year, JazzTimes is a must-read for the jazz enthusiast.

Korg USA (Sakae Drums)
4801 Railroad Ave.
East Chicago, IL 46312
Tel: 219-397-1980 Fax: 219-397-4534
Email: orders@humesberg.com
Web: www.humesandberg.com
Percussion Cases - Bags & Accessories.

Korg USA
316 S. Service Rd.
Melville, NY 11747
Tel: 631-390-6860
Email: jenniferlk@korgusa.com
Web: www.korg.com
Sakae Drums bring new sound from old tradition, ensuring the best in quality and sound for the most established player.
Kyle Dunleavy Steel Drums
575 Randolph Ave.
Fort Washington, PA 19034
Tel: 215-300-9849
Email: kdpans@gmail.com
Web: www.kdsteeldrums.com
Custom made steelpans, steel drum accessories, and tuning service. We make complete steel bands and instruments for solo players.

Living Sound Triangles
3426 KY Hwy 185
Bowling Green, KY 42101
Tel: 270-303-3094 Fax: 615-885-0370
Email: mrksnberry@gmail.com
Web: www.livingsoundtriangles.com
Living Sound Triangles creates hand-crafted triangles, beaters, print publications, and accessories.

Lone Star Percussion
10611 Control Place
Dallas, TX 75238
Tel: 214-336-8177 Fax: 214-340-0861
Email: scott@lonestarpercussion.com
Web: www.lonestarpercussion.com
Servicing percussionists everywhere since 1978. We are a full service percussion store.

Ludwig Musser Percussion
PO Box 310
Elkhart, IN 46515
Tel: 574-329-1923 Fax: 574-295-5405
Email: jcatalano@ludwig-drums.com
Web: www.ludwig-drums.com
Ludwig Drums and Musser Mallet Percussion is a total percussion manufacturer since 1909. Ludwig timbali, snare drums, drum outfits, concert drums and mallet instruments.

Malletech
1107 11th Avenue
Neptune, NJ 07753
Tel: 732-774-0011 Fax: 770-822-6256
Email: malletech@mostlymarimba.com
Web: www.mostlymarimba.com
Exclusive manufacturer of Malletech mallets and drumsticks, marimbas, xylophones, vibraphones and glockenspiels. Includes sales of music and cd’s through Keyboard Percussion Publications, Studio 4 Music and Resonator Records.

Mapex Drums and Majestic Percussion
12020 Eastgate Blvd.
Mount Juliet, TN 37122
Tel: 615-479-9441 Fax: 615-773-9975
Email: jmuhlhill@khs-america.com
Web: www.jupitermusic.com
Mapex specializes in high quality drumsets and marching percussion instruments designed for players with a renegade spirit. With history dating back over fifty years and an eye to the future of concert percussion, Majestic brings innovative ideas and technology to the art of music making.

Marching USA
2317 Chester St.
Fort Worth, TX 76103
Tel: 214-856-9143 Fax: 972-947-3859
Email: luke@marchingusa.com
Web: www.marchingusa.com
Presenting Premier Aluphone and Titan Field Frames. Drumsets, marching and concert percussion will be on display. Kai Stensgaard will be showcasing Aluphone at the booth.

Marimba One
PO Box 786
Arcata, CA 95518
Tel: 707-502-4585 Fax: 707-822-6256
Email: nicoler@marimbaone.com
Web: www.marimbaone.com
Marimba One is the premier maker of concert marimbas. This year we are proud to showcase our milestone “Marimba One Izzy.”

Meet Dame Evelyn Glennie at the Marching USA booth (#1020)
Thursday, Nov. 20 at 2:00 pm.
She will be answering questions and signing autographs.

Hear Dame Evelyn Glennie live in Anders Koppel’s Concerto for Aluphone with the Indianapolis Symphony Orchestra, under the direction of Mario Venzago

Thursday, Nov. 20 at 11:00 AM and Friday, Nov. 21 at 8:00 PM
Professional quality percussion sticks, mallets and accessories. The home of the "Tornado Chime Mallets."

Matt Nolan Custom
The Studio, 34 Belvedere
Lansdowne
Bath, Somerset BA1 5HR
United Kingdom
Tel: +44 7796 406797
Email: matt@mattmolancustom.com
Web: www.mattmolancustom.com
Hand made metal percussion: cymbals, gongs, triangles, bell plates, bass chimes, sound sculptures and bespoke commissions undertaken.

Media Press
1341 W. Fullerton Ave.
Ste. #355
Chicago, IL 60614
Tel: 847-707-6853 Fax: 773-626-4640
Email: swanson.mt@gmail.com
Web: www.medpressinc.com
Publishers of contemporary music since 1969.

Meinl
3427 Ambrose Ave.
Nashville, TN 37207
Tel: 615-227-5090 Fax: 615-227-0290
Email: info@meinlusa.com
Web: www.meinlusa.com
A leader in cajons, Meinl also has 30+ years of fine percussion manufacturing and 50+ years of cymbal making.

Meredith Music
1584 Estuary Trail
Delray Beach, FL 33483
Tel: 561-226-3763 Fax: 561-226-3754
Email: garwood@meredithmusic.com
Web: www.meredithmusic.com
Meredith Music Publications is exclusively distributed by the Hal Leonard Corporation. Their publications are used around the world by today’s most popular performers and music educators.

Mike Balter Mallets
15 E. Palatine Rd.
Prospect Heights, IL 60070
Tel: 847-541-5777 Fax: 847-541-5785
Email: info@mikebalter.com
Web: www.mikebalter.com

Modern Drummer
271 Rt. 46 West
Fairfield, NJ 07004
Tel: 973-239-4140 Fax: 973-239-7139
Email: info@moderndrummer.com
Web: www.moderndrummer.com
Modern Drummer is a monthly publication targeting the interest of drummers and percussionists. The magazine features interviews, equipment reviews, and columns offering advice on technique, as well as information for the general public.

Music for All
39 W. Jackson Pl.
Ste. 150
Indianapolis, IN 46225
Tel: 800-848-2263 Fax: 317-524-6200
Email: haley.s@musicforall.com
Web: www.musicforall.org
Music for All’s programs include the Bands of America Grand National and Regional Championships, Sandy Feldstein National Percussion Festival and summer percussion camp.

The Bienen School of Music

The Bienen School of Music offers
- Conservatory-level training combined with the academic flexibility of an elite research institution
- Traditional BM, BA, MM, PhD, and DMA degrees as well as innovative dual-degree, self-designed, and double-major programs
- Close proximity to downtown Chicago's vibrant cultural landscape
- A new 152,000-square-foot facility to open in summer 2015

Percussion Faculty
She-e Wu

847/491-3141
www.music.northwestern.edu

The Bienen School's new facility will include the Mary B. Galvin Recital Hall (pictured above), the Carol and David McClintock Choral Rehearsal and Recital Room, the Shirley Welsh Ryan Opera Theater, teaching studios, practice rooms, classrooms, and administrative and faculty offices.
Ron Vaughn  
PO Box 3886  
Lawrence, KS 66046  
Tel: 785-393-9315  Fax: 785-594-2808  
Email: info@ronvaughn.net  
Web: www.ronvaughn.net

Row-Loff Publications  
PO Box 292671  
Nashville, TN 37229  
Tel: 800-624-8001  Fax: 615-885-0370  
Email: crock@rowloff.com  
Web: www.rowloff.com

Publisher of diverse marching and concert percussion literature including solo/ method books and all things drummy.

Sabian Ltd.  
219 Main St.  
Meductic, NB, E6H 2L5  
Tel: 506-272-2019  Fax: 506-272-1265  
Email: sabian@sabian.com  
Web: www.sabian.com

The Sabian portfolio includes award-winning cymbals and sounds ranging from vintage HH and AA series to the innovative HHX, AAX and the mid priced XS0 as well as a collection of percussion pieces and accessories.

Salazar Fine Tuning  
1051 Samoa Blvd.  
Arcata, CA 95521  
Tel: 707-825-9579  
Email: john@salazarfinetuning.com  
Web: www.salarafinetuning.com

Tuning and Restoration Specialist for your marimba, xylophone, vibraphone and bells.

Salyers Percussion  
16310 Sapling Ridge Dr.  
Sugar Land, TX 77498  
Tel: 281-491-7429  
Email: bruce_salyers@yahoo.com  
Web: www.salyerspercussion.com

Salyers Percussion designs and manufacturers high quality drum sticks and mallets.

Sam Ash Music  
278 Duffy Ave.  
Hicksville, NY 11801  
Tel: 516-932-6400  
Email: al.vetere@samashmusic.com  
Web: www.samashmusic.com

Family owned and operated since 1924. There are over 456 locations nationwide.
SOUND LIMITLESS

For a complete schedule of SABIAN artists at PASIC, visit us at booth 500
The US Army Bands
2501 Dunstan Rd. Bldg 2006
Ft. Sam Houston, TX 78234
Tel: 210-295-8738
Email: daniel.j.moyer.mil@mail.mil
Web: www.bands.army.mil

The U.S. Army Bands are currently seeking highly versatile percussionists for a career performing music in the United States and abroad in full-time and part-time positions.

Vic Firth
65 Sprague Street
Boston, MA 02136
Tel: 617-364-8669  Fax: 617-364-2571
Email: info@vicfirth.com
Web: www.vicfirth.com

For the past 51 years, Vic Firth has been the industry leader in design, innovation, technology and education for the drumstick and mallet market.

Woodwind and Brasswind
1120
PO Box 7479
Westlake Village, CA 91359
Tel: 800-348-5003
Email: info@wwbw.com
Web: www.wwbw.com

Your Band and Orchestra Authority since 1978! We offer more than 50,000 products to serve more than 91 countries. Visit us online at www.WWBW.com or call 800.348.5003.

Yamaha
700, 720, 201–207
6600 Orangehough Ave.
Buena Park, CA 90620
Tel: 714-522-9011
Email: info@yamaha.com
Web: www.usa.yamaha.com

Yamaha is recognized as the world leader in drums and percussion products and for superior quality in acoustics, design, technology and craftsmanship.

Zildjian
900
22 Longwater Drive
Norwell, MA 02061
Tel: 781-871-2200  Fax: 877-662-3347
Email: zcustomerservice@zildjian.com
Web: www.zildjian.com

The Zildjian Company, located in Norwell, MA, is the worldwide market leader in cymbals, manufacturing the finest drumset, band, and orchestral instruments for 390 years.
Try out these featured products and more at the Tycoon Percussion PASIC booth #620

● NOVEMBER 19-22, 2014
PAS Benefactors

Cross Fade Percussion Duo
Matt Halpern
Russ Miller & Pete Lockett
Ralph Nader
Harvey Thompson
University of Wisconsin–Eau Claire Percussion Ensemble
She-e Wu

Carl Allen's "The Art of Elvin" Tribute Group

Fernando Rocha and the UFMG Percussion Ensemble
Southern Oregon University Graduate Percussion Group
University of Kentucky Percussion Ensemble
Rodrigo Villanueva
The Woodlands High School Percussion Ensemble

Aledo High School Percussion Ensemble
Carl Allen
Jason Baker
Caballito Negro & Lungta
Gorden Campbell
Dr. Justin DeHart
Jason Gianni
Brady Harrison
Johnny H. & The Prisoners of Swing
Dr. Kristopher Keeton
Michael LaMattina
Brad Meyer
Jeff Queen
Josh Quillen
So Percussion
Third Coast Percussion
University of Kentucky Percussion Ensemble
She-e Wu

30
PAS Patrons

Joby Burgess

Alex Acuna & Luisito Quintero
Architek Percussion
Jason Baker
Lucas Bernier
Joby Burgess
Edward Choi
Co-Tim-Bó Percussion Group
Dr. Justin DeHart
Chet Doboe
Brady Harrison
Ronald Horner
Billy Kilson
Michael LaMattina
Catherine Meunier
Phillip O’Banion
Jeff Prosperie
Fernando Rocha and the UFMG Percussion Ensemble
Shilo Stroman
Rodrigo Villanueva
John Wooton
Ian Wright

AlternateMode
Pasic Special Use Code: PAS14
and receive 15% off your online purchase!
www.AlternateMode.com

malletKAT SALE
Clarice Cast
Rodrigo Villanueva

Stuart Gerber
Josh Quillen
Rutgers Percussion Ensemble
So Percussion

Nancy Zeltsman

Carl Allen
Gregg Bissonette

Aledo High School Percussion Ensemble
Artie Henry Middle School Percussion Ensemble
Jason Baker
Lucas Bernier
Caballito Negro
The Connecticut Patriots Fife and Drum Corps
Cross Fade Percussion Duo
Elizabeth DeLamater
Michael Eagle
Brady Harrison
Dr. Christopher Keeton
Rob Knopper
Lungta
Jeff Prospere
University of Kentucky Percussion Ensemble
Wisconsin–Eau Claire Percussion Ensemble
She-e Wu

Artie Henry Middle School Percussion Ensemble
Beverley Johnston
Rutgers Percussion Ensemble
Nancy Zeltsman

Joby Burgess
Billy Cobham

Joby Burgess
Johnny H. & The Prisoners of Swing
Talking Sticks film screening

Joby Burgess
Gorden Campbell
Billy Kilson
Shawn Pelton

She-e Wu

Phillip O’Banion

Gregg Bissonette
Henry Brun
Co-Tim-Bó Percussion Group
Shawn Pelton
University of Kentucky Percussion Ensemble
Rodrigo Villanueva

Alex Acuna & Luisito Quintero
Florian Alexandru-Zorn
Carl Allen
Architek Percussion
Gregg Bissonette
Henry Brun
Caballito Negro
Co-Tim-Bó Percussion Group
Tim Feeney
Stuart Gerber
Ronald Horner
Lungta
Kyle Maxwell-Doherty
Brad Meyer
Russ Miller & Pete Lockett
Jeff Queen
Josh Quillen
So Percussion
Southern Oregon University Graduate Percussion Group
Third Coast Percussion
Rodrigo Villanueva
John Wooton
Yale Percussion Group
PAS Corporate Friends

The Connecticut Patriots Fife and Drum Corps
Jason Baker
Joby Burgess
William James
Phillip O'Banion
University of Kentucky Percussion Ensemble

DIXON
Gregg Bissonette

Alex Acuna & Luisito Quintero
Carl Allen
Carl Allen’s "The Art of Elvin" Tribute Group
Gregg Bissonette
Albe Bonacci
Joby Burgess
Billy Kilson
Shawn Pelton
Bobby Previte
Jason Sutter

Aledo High School Percussion Ensemble
Edward Choi
Mark Ford

Michael LaMattina
Richard Weiner

Jody Burgess
Matt Halpern

Chet Doboe
Johnny H. & The Prisoners of Swing
Shilo Stroman

William James
Russ Miller & Pete Lockett

KAT percussion
Kyle Maxwell-Doherty
Shawn Pelton

KORG USA Inc
Russ Miller & Pete Lockett

Pearl
Michael Rosen

Amadinda Percussion Group
Joby Burgess
Chet Doboe
Michael Eagle
Tim Feeney
Will Kennedy
David Kent
Rob Knopper
Catharine Meunier
NOBROW.collective
Phillip O'Banion
Jeff Prosmen
Josh Quillen
So Percussion
Shilo Stroman
Third Coast Percussion
Richard Weiner
John Wooton
Yale Percussion Group

OBERLIN COLLEGE PERCUSSION
Jason Sutter

Dynasty

Malletech

Edward Choi
Se-Mi Hwang
William James
David Kent
Leigh Howard Stevens
Gordon Stout

Richard Weiner

Carl Allen's "The Art of Elvin" Tribute Group

John Wooton

So Percussion

Third Coast Percussion

Richard Weiner

John Wooton

Yale Percussion Group

Amadinda Percussion Group

Shilo Stroman

Third Coast Percussion

Richard Weiner

John Wooton

Yale Percussion Group

Michael LaMattina
Richard Weiner
Additional Companies Sponsoring Artists

- ALAN ABEL
- TRiANGLES
- Phillip O'Banion
- AQUARIAN
- Drumheads
- Alex Acuna & Luisito Quintero
- Augustana College Percussion and Gamelan Ensemble
- DR. JOHN BARTON
- Caballito Negro
- Southern Oregon University Graduate Percussion Group
- Michal Eagle
- BOSS
- Joby Burgess
- Cross Fade Percussion Duo
- Free Hearing Tests
- BYOS
- CCM Contemporary Chamber Quartet
- DEPAUW UNIVERSITY
- DePauw University Percussion Ensemble
- Chet Doboe
- CalArts
- Clarice Cast
- DEMORROW
- CCM Contemporary Chamber Quartet
- Gibraltor
- Cross Fade Percussion Duo
- The Connecticut Patriots Fife and Drum Corps
- AQUARIAN
- Drumheads
- AQUARIAN
- Drumheads
- AQUARIAN
- Drumheads
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT SCHOOL
- THE HARTT School
Wednesday 11.19.14

9:00 a.m. – 5:00 p.m.  Technology Day 2.0 at IUPUI Campus

9:00 a.m. – 7:00 p.m.  Rhythm Discovery Center Open

12:30 p.m. – 6:00 p.m.  Professional Development Day [Westin Congress Meeting Room, First Floor]
View the Full Schedule: www.pas.org/pasic/pasic-2014/ProfessionalDevelopmentDay.aspx

5:00 p.m. – 8:00 p.m.  PASIC Gift Shop Open

5:00 p.m. – 9:00 p.m.  Registration Open
PASIC Show Office Open

8:30 p.m. – 10:00 p.m.  DePauw University Percussion Ensemble & Cincinnati College-Conservatory of Music
Percussion Ensemble [Sagamore Ballroom]
Dustin Donahue [Sagamore Ballroom]
The Hartt Graduate Percussion Group [Sagamore Ballroom]
Shane Jones, Zach Larabee, Lauren Fink & Tyler Niemeyer [Sagamore Ballroom]
Joby Burgess [Sagamore Ballroom]
INTRODUCING THE
marimba one®
Izzy™

Come play it at PASIC booths 300-306

SOUND INNOVATION

This is the synthesis of 30 years of voicing experience: resonator harmonic filters for a more balanced sound, updated resonator tuning to maximize sound volume, and voicing options on both our resonators and keyboards with Rosewood cut at our mill in Central America and tuned by hand at our factory in California.

HIGHLY ENGINEERED FRAME

A completely new design for the marimba one Izzy™ includes refinements never before seen on any marimbas. From our new, sleek rails with laser engraving to the incredibly durable frame and smooth height adjustment—The marimba one Izzy™ is in a class all its own.
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
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 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) 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: 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 ind-
cates pitch and duration, and more specifically identifies instrument groupings, mallets, and dynamics for the live performers to consider. The percussionists respond to Ergodos 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 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 Britsh 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 "timbres serves only to clarify the rhythmic structures"—my performance seeks maximum range and colour, with a nod to touring practicalities. —Joby Burgess

Name of Selection: Zykulus 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 stoke is reached again and the circle is complete.

Zykulus 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. Zykulus is the first solo multipercussion 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 Zykulus 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 enthrall 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 eventualy 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]ow 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, 1965]
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.
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, Brun, Cage, Wolff, Feldman, Busatti, 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: NOBORW.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 soundscapes 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” 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 Iberoromanica make references to certain medieval music styles as “música diastématica.” This music style, having developed after the system of notating by neumes, was able to notate intervalic 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: Treatise by Cornelius Cardew
Performed By: Cornelius Cardew
Publisher: not published
Duration: Indeterminate (this performance will be around 5 minutes)

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
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 INterpreting performERS). 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.
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

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
Thursday 11.20.14

6:30 a.m.  PASIC Fun Run

7:30 a.m.  Registration Open
           PASIC Show Office Open

7:30 a.m.  Mind Body Spirit Workshop [CC Room 209]

8:00 a.m. – 8:00 p.m.  Drums 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.  Multiple Percussion Solo Competition [CC Room 205]
                       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.  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]
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 Bissonnette [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
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
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
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, Malletech/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
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
NORBROW.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, Malletech
Sponsor: Malletech/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.
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
Presiders: 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
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 Snares & 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
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

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:30 a.m.</td>
<td>PASIC Fun Run</td>
</tr>
<tr>
<td>7:30 a.m.</td>
<td>Mind Body Spirit Workshop [CC Room 209]</td>
</tr>
</tbody>
</table>
| 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]                                          |
| 9:00 a.m. - 6:00 p.m. | 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]                                           |
| 9:00 a.m. - 9:50 a.m. | 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]                                        |
| 10:00 a.m. - 10:50 a.m. | 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-Bö Percussion Group [Wabash Ballroom]  
                        | Ian Wright [CC Room 109]                                           |
| 11:00 a.m. - 11:50 a.m. | 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]                                     |
12:00 p.m. – 12:50 p.m.  Nancy Zeitsman [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 Doboe [CC Room 209]
Friday 11.21.14

6:30 A.M.  
PAS IC 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
WORLD COMMITTEE PANEL DISCUSSION
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 ZELTSMANKeyboard 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, NIU, 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
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
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  
*Manimba 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  

ANDRE JUAREZ & GRUPO GATO PRETO (Brazil) World Showcase Concert  
Sponsors: Gravadora Pôr do Sol, 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
COMPOSITION COMMITTEE MEETING Josh Gottby, 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 DOBIE 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]
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]
Saturday 11.22.14

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:30 A.M.</td>
<td><strong>PASIC FUN RUN</strong></td>
</tr>
<tr>
<td>7:30 A.M.</td>
<td><strong>SHERRY RUBINS AND ROB FALVO Health &amp; Wellness Workshop</strong></td>
</tr>
<tr>
<td></td>
<td>Mind/Body/Spirit Workout</td>
</tr>
<tr>
<td></td>
<td>Convention Center Room 209</td>
</tr>
<tr>
<td>8:00 A.M.</td>
<td><strong>REGISTRATION OPENS</strong></td>
</tr>
<tr>
<td></td>
<td><strong>MARCHING COMMITTEE MEETING</strong> Neal Flum, chair</td>
</tr>
<tr>
<td></td>
<td><strong>SCHOLARLY RESEARCH COMMITTEE MEETING</strong> Kevin Lewis, chair</td>
</tr>
<tr>
<td></td>
<td>Convention Center Room 113</td>
</tr>
<tr>
<td>9:00 A.M.</td>
<td><strong>RHYTHM! DISCOVERY CENTER OPENS</strong> (9:00 am–7:00 pm)</td>
</tr>
<tr>
<td></td>
<td><strong>LISTENING ROOM OPENS</strong> (9:00 am–12:00 pm &amp; 1:00 pm–5:00 pm)</td>
</tr>
<tr>
<td></td>
<td><strong>REISHA FAYSON</strong> Hit Like a Girl Winner Showcase</td>
</tr>
<tr>
<td></td>
<td>Convention Center Ballroom 500</td>
</tr>
<tr>
<td></td>
<td><strong>THE WOODLANDS HIGH SCHOOL PERCUSSION ENSEMBLE</strong> Competition Winner Showcase Concert</td>
</tr>
<tr>
<td></td>
<td><strong>MICHAEL TAYLOR</strong> World Master Class</td>
</tr>
<tr>
<td></td>
<td><strong>DAVID KENT</strong> (Canada) Sympathetic Timpani Lab</td>
</tr>
<tr>
<td></td>
<td><strong>MIKE MARTIN</strong> (Australia) Technology Clinic/Performance</td>
</tr>
<tr>
<td></td>
<td><strong>KYLE MAXWELL-DOKERTY</strong> Research Poster Presentation</td>
</tr>
<tr>
<td></td>
<td><strong>UNIVERSITY OF KENTUCKY PERCUSSION ENSEMBLE</strong> Competition Winner Showcase Concert</td>
</tr>
<tr>
<td></td>
<td><strong>ARTIE HENRY MIDDLE SCHOOL PERCUSSION ENSEMBLE</strong> Competition Winner Showcase Concert</td>
</tr>
</tbody>
</table>

**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

**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, Kong 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
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
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 Crabiel, 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
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 Larrvée, Vic Firth Company, Jim Catalano, Ludwig-Musser
Sponsors: Vic Firth Company, Ludwig-Musser Drums and Percussion, Sabian Ltd.
Convention Center Room 204
COMMITTEE CHAIRS MEETING
Convention Center Room 211

2:00 P.M.
GORDON STOUT  Keyboard Sight-Reading Lab
Preside: Tom Burritt
Sponsor: Malletech/Marimba Productions
Convention Center Room 105

JOHNNY H. & THE PRISONERS OF SWING—JONATHAN HAA, HOT JAZZ TIMPANIST AND IAN FINKEL, WORLD’S GREATEST XYLOPHONIST  Ensemble Showcase Concert
Johnny H. & The Prisoners of Swing: The Reunion
Preside: 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
Preside: Mark Shafer, Dynasty
Sponsor: Dynasty/Bergeault 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-Loff 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
Preside: 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
Preside: 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
Preside: Scott Herring
Sponsor: Malletech/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
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
ABOUT THE ARTISTS

PERCUSSION ENSEMBLE

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

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 Denkym 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-Dabh, Brian Nozny, Ian Dicke, and Nathaniell Bartlett. He currently serves as a member of the PAS Drums Committee and PAS University Pedagogy Committee.

ALEX ACUÑA

Born and raised in 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 Zewinl, 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.

FLORIAN ALEXANDRU-ZORN

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 performed 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

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, Gyorgy Ligeti, and Steve Reich. Having added their own compositions, traditional music and transcriptions, Amadinda has further served as his musical director for eight years. Allen has also performed 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.

ARCHITEK PERCUSSION

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 Dunker, 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 Grandad (the original marimba used by composer Percy Grainger from 1925 to 1935). Currenty, 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.

**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.
Drummer 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 2003. Bissonette also played on Santana’s Grammy-winning album Supernatural, including the tune “El Farol” which was named “Best Pop Instrumental” at the 2003 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 Jordison, 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, “Top’s 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 Texmaniacs. 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 KRIT 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.
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.

STEWART COPELAND

CABALLITO NEGRO ■ Thursday, 11:00 A.M.
Inspired by Federico Garcia Lorca’s poem, “Canción de Jinetes,” 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 as 801 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 Haque, Omaro Ruiz, Larry Koonse, Aaron Serfaty, David Krakauer, Ahamefule Oluo, and Reilly Nelson. 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.

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 Philip 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 TorG 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 bachelor’s 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 State 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 1980s 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 pre-Revolutionary 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, 2010, 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 Stated 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-

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 pre-Revolutionary 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, 2010, 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 Stated 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-

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 pre-Revolutionary 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, 2010, 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 Stated 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-

PASIC 2015
Artist Applications
Now Open

The Percussive Arts Society is currently accepting online artist applications for PASIC 2015.

The process takes approximately twenty minutes and is a requirement for any group or individual who wishes to be considered.

Applications will be accepted through December 15, 2014.
residence, PGC, include past international festivals and the John Cage Centennial concerts. The group has been featured at over a dozen PASICs. In 1998, Culley 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. Culley has recorded on the Mode, Opus One, Einstein, ECM, NMJ, 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.

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 Chicho Valdez, Larry Harlow, Tutu Puente, Machito, Celia Cruz, Grady Tate, Toshiko Akiyoshi, Hilton Ruiz, Dave Valentín, Willie Colon, Angela Bofil, Steve Wilson, Ray Vega, Buddy Montgomery, Bob Baldwin, and Chico Freeman. In 2003 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 2003, 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 at age four on piano. She also began studying modern dance when she was in high school. After she finished her Bachelor of Arts degree with an emphasis in music at Mukogawa Women’s University in Japan, she moved to New York City to study the Muller and Limón modern dance technique. It was in these dance classes that she became attracted to the sounds of percussion and has continued to study and perform. Kimura has performed and recorded with various groups and artists including El Shabazz Djeberme Orchestra, Los Más Valientes, Pasión, Grupo Latin Vibes, Adela Daltos’s “Mujeres Latinas,” Andrea Braschfeld, CocoMama, Nicki Mathis, Henry Brum and the Latin Playerz, Ninya Ramos and 809 Ladies, Co-Tim-Bó, Blue Mambo, and the Bronx Conexión Latin Jazz Big Band.

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).

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 Doboe is the founder, lead drummer, and arranger for the Hip Pickles Drum Band from Long Island, NY. With Hip Pickles, Doboe 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. Doboe 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. Doboe 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 folk 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 improvisor with musicians including cellist/electronic musician Vic Rawlings; the percussion trio Meridian, with Nick Henries
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 Accdie, Full Spectrum, Sedimental, Hornophoni, and Brassiland/Talitres. Feeney is currently Assistant Professor of Percussion at the University of Alabama.

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 eyelblinks: 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.

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 ensembles 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 “Subemeric Fantasy,” “Marimba Heritage,” “Afta-Stuba!,” “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.

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.

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. 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 theStockhausen-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.

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.

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 2008, 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.

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 Rosauro. Ongoing chamber projects include his percussion and flute duo Picnic 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.

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 AM University (Kingsville). Notable performances include Ansan Valley Rock Festival (Ansan, South Korea), Lollapalooza (Grant Park, Chicago), Les Nuits Secrètes (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 Cafe 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 Climead. 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 Grammofon, 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.
including the Birmingham Conservatoire Symphony Orchestra, Chandos Symphony Orchestra, Wyre Forest Symphony Orchestra, and Jersey Symphony Orchestra. Currently, Heise 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 facilitation 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, Rhythmic Alchemy Playshop—Volume 1: Drum Circle Game, and The Video/Book Guide to Endrulamainment. 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 23 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 Timpanis.” 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), Marrimba (1999, BBC Records Musica Viva), and Impact (1997, 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 Zeitisman 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 Northern Colorado. In 2009, 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 Wallfords 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 Naos 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 Den Domenico (cajou). 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. Christopher 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.
SINA KHOSRAVI & JOE PORTER ■ Saturday, 9:00 a.m.

Sina Khosravi & Joe Porter

Sina Khosravi studied the tonbak under the tutelage of Daryosh Eshaghi. He attended the University of Western Ontario, where he currently serves as a guest lecturer. Khosravi is featured on guitarist Johness Linstead’s recordings Café Tropical (2007), Mestizo (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.

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 Viver’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.

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.

ROB KINOPPER ■ 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, 90 Minutes with the Met Orchestra, and in The Met: Live in HD movie theater presentations worldwide. Knopper’s debut album, delicieux: 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 Julliard Summer Percussion Seminar, Aspen Music Festival, Boston University Tanglewood Institute, National Repertory Orchestra, and the Interlochen Center for the Arts.

THE LAWRENCE UNIVERSITY PERCUSSION ENSEMBLE (LUPE) ■ Thursday, 12:00 p.m.

The Lawrence University Percussion Ensemble (LUPE), 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 LUPE, 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 dundun and Katsaounis’ handling of subder 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 Veluz and Turkish master drummer, Burynamin Oguncan. 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 Hart 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 Varve, Steve Smith, Nelly Furtado, Evelyn Glennie, Craig Armstrong, Dave Weckl, Thomas Lang, Nicko McBrain, Vaness Mae, Errol Brown, Simon Phillips, Kodo, A. R. Rahman, and Emir 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 Drums.

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 1996 at Regina Coeli College Preparatory School in Chiangmai, Thailand. From 1997-2000, she studied from music, studying Thai language and literature at Prince of Songkla University (Pattan). 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 master’s 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 Zapamoti of The West Australian, have been featured at international conferences on computer music (NIME, ICMC, APMC) 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 premiere 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.

Persussionist 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-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, 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 Seesed.

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.

YOU HAVE WHAT IT TAKES

BECOME A CRUSADER 2015

AUDITION TODAY @ PASIC
VISIT OUR BOOTH FOR MORE INFORMATION
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 Woody'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 “Boogie” Sharp’s world-renowned 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.

NORBROW. COLLECTIVE

Thursday, 1:00 p.m.

Formed in 2010 by percussionist Aaron Butler, NORBROW, 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, NORBROW 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, John Luther Adams, Louis Andriessen, Steve Snowden, Tristan Perich, and Gavin Bryars. In 2014, NORBROW 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 is Assistant Professor of Percussion at Bard College Conservatory of Music and directs the New York University Steel Band.

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, choruses, 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 as well as in Europe and Australia as a conductor or soloist on eight premieres and commissions including works by Marc Mellits, Adam Carse, Robert Montgomery, Adam Crone, and champagne.

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 1998 with 18 members in it’s inaugural performance. Since this debut, the ensemble has been committed to performing both current and classic works for the Stillwater, OK community. The OSU Percussion Ensemble has performed at the direction of Wayne Bovenschen since 1997.

Allen Otte came to the University of Cincinnati in 1977 with The Blackhearth 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 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 Eurythmics 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, Matsiyau, Jonatha Brooke, David Byrne, Edie Brickell, Marc Cohn, Richie Havens, Joan Osborne, Hall and Oates, Odetta, Pavarotti, Phillip Phillips, George Michael, Carly Simon, Dixie Chicka, 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 “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.

SSG 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...
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.

MICHAEL ROSEN ■ 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).

JEFF QUEEN ■ Saturday, 3:00 p.m.

He has taught in the drum corps industry 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.

LUISTITO QUINTERO ■ Saturday, 3:00 p.m.
Luismo 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, drumsset, 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, Dana 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 Madness and Percussion Madness 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 at New Paltz.

He has performed through his adolescent years. Aside from his timbale work, Quintero also plays a wide variety of percussion instruments including congas, bongos, drumsset, 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, Dana 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 Madness and Percussion Madness Revisited and extensive touring throughout Europe.

TOMM ROLAND ■ Thursday, 11:00 a.m.

Tomr 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.

His earliest musical memories include a tradition of excellence in the arts, with recent performances at Lincoln Center’s 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.

SO PERCUSSION ■ Friday, 4:00 p.m.

Formed in 1993, So Percussion has been 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 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 1999. 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.

SOPHIE SULLIVAN ■ Friday, 10:00 a.m.
Sophie Sullivan is a percussionist and composer with a background in 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.

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, Floyd 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 SHAFER ■ 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.

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 man’ mbula, the first of which, “The Ice Box Tarantella” by Roland Kroisee, she premiered at PASIC 2003. She has presented numerous times at the Congress of Caribbean Music, Identity, and Culture (MCIC) 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 1993, So Percussion has been 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 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 1999. 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.
CONAN O’BRIEN, and The Late Show with David Letterman. SHILO STROMAN conducted a 100-person marimba orchestra in Taipei, Taiwan. JASON SUTTER has performed with such artists and organizations as American Hi-Fi, Topshop, Afro-Blue, Erik Applegate, Fort Collins Symphony, 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 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 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 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 Greetley 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 was 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’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 Keita, Yoyo Ma, Vinx, Omou Sangare, Jali and Kora Master Monkêba Koyajá, 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 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 2003, 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 is a 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 Seeed.

THIRD COAST PERCUSSION

HARVEY THOMPSON

MIDWEST PERCUSSION INSTITUTE

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 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 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 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 Greetley 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 was 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’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 Keita, Yoyo Ma, Vinx, Omou Sangare, Jali and Kora Master Monkêba Koyajá, 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

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 2003, 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 is a 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 Seeed.

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, Ayun 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

The University of Central Florida Percussion Ensemble, under the direction of Thad Anderson, Kirk Gey, and Jeff Moore, offers students well-rounded experiences in...
His extensive array of frame drum innovations and singing, has opened new possibilities for musicians. Language, and Central Asian Overtone singing (split-tone compositional style, which incorporates stepping, drum movements, finger techniques, along with his original movement. Velez's virtuosic combinations of hand as the founding father of the modern frame drum Four-time Grammy Award winner, Glen Velez is known for two MUSIC PERCUSSION ENSEMBLE COLLEGE–CONSERVATORY OF UNIVERSITY OF CINCINNATI for two performers at the Stellenbosch International Chamber Music Festival in South and has participated in numerous festivals throughout the region. and believes in the Upper Midwest of the United States inspire as well as offer each member’s playing background, the ensemble’s concerts entertain and diverse in literature 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. 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.
sounding have inspired collaborations with artists including Steve Reich, the Paul Winter Consort, Suzanne Vega, Tan Dun, Pat Metheny Opera Orchestra of New York, Zair Khan, New York City Ballet, Howard Levy, and Coleman Barks.

Shahid Parvez, and Aashish Khan. His 2007 debut CD, has performed with many of India's eminent classical musicians. Varanasi, India, the late Pandit Kishan Maharaj. Vyas Vines Vyas is a disciple of the Tabla maestro of Percussion clinics and labs at PASIC, has served as the Symphonic Percussion Award. His former teachers were Charles Owen and George Gaber. Weiner has presented symphonic performances at the Chicago World Music Festival, Berklee College of Music, and the United Nations.

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, Liem 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 drumset, 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 Dhamar—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, KAIOSO, 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 that time, he was the winner of the 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. Wooten 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.
Shee 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 Polashesk
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.
In January, 1961 during the SW-MENC convention in Albuquerque, New Mexico, a meeting was held at which Jim Sewery 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, Ray Longyear, Charles Lutz, Jack McKenzie, James L. Moore, Verne Reimer, Jim Salmon, Hugh W. Soebbing, Charles Spohn, and Robert Winslow.

After three Bulletin, 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 (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 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 Siew 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 head-quarters 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 moderns. 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 resource for information and networking for percussionists and drummers of all ages.
<table>
<thead>
<tr>
<th>YEAR</th>
<th>CITY</th>
<th>HOST</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1971</td>
<td>Chicago, Illinois</td>
<td>Bob Tilles</td>
<td>DePaul University</td>
</tr>
<tr>
<td>1972</td>
<td>Chicago, Illinois</td>
<td>National PAS, Inc. and Illinois State Chapter</td>
<td>College Inn and Sherman House Hotel</td>
</tr>
<tr>
<td>1974</td>
<td>Anaheim, California/ Northridge, California</td>
<td>Lloyd McCausland/ Joel Leach</td>
<td>Royal Inn Hotel/ CSU/Northridge</td>
</tr>
<tr>
<td>1975</td>
<td>Chicago, Illinois</td>
<td>Thomas Siwe</td>
<td>Roosevelt University</td>
</tr>
<tr>
<td>1976</td>
<td>Rochester, New York</td>
<td>John Beck</td>
<td>Eastman School of Music</td>
</tr>
<tr>
<td>1977</td>
<td>Knoxville, Tennessee</td>
<td>Michael Combs</td>
<td>University of Tennessee</td>
</tr>
<tr>
<td>1978</td>
<td>Tempe, Arizona</td>
<td>Merv Britton</td>
<td>Arizona State University</td>
</tr>
<tr>
<td>1979</td>
<td>New York, New York</td>
<td>Morris Lang</td>
<td>Taft Hotel</td>
</tr>
<tr>
<td>1980</td>
<td>San Jose, California</td>
<td>Tony Crone</td>
<td>San Jose Cultural and Convention Center</td>
</tr>
<tr>
<td>1981</td>
<td>Indianapolis, Indiana</td>
<td>Paul Berns</td>
<td>Indianapolis Convention Center</td>
</tr>
<tr>
<td>1982</td>
<td>Dallas, Texas</td>
<td>Robert Schietroma</td>
<td>Loews Anatole Hotel</td>
</tr>
<tr>
<td>1983</td>
<td>Knoxville, Tennessee</td>
<td>Michael Combs</td>
<td>Knoxville Convention Center</td>
</tr>
<tr>
<td>1984</td>
<td>Ann Arbor, Michigan</td>
<td>Michael Udow</td>
<td>University of Michigan</td>
</tr>
<tr>
<td>1985</td>
<td>Los Angeles, California</td>
<td>Jay Wanamaker</td>
<td>Sheraton Hotel</td>
</tr>
<tr>
<td>1986</td>
<td>Washington, D.C.</td>
<td>Randall Eyles</td>
<td>Washington Convention Center and John F. Kennedy Center</td>
</tr>
<tr>
<td>1987</td>
<td>St. Louis, Missouri</td>
<td>Norm Goldberg/Thomas Siwe</td>
<td>Adam's Mark Hotel</td>
</tr>
<tr>
<td>1988</td>
<td>San Antonio, Texas</td>
<td>Genaro Gonzalez</td>
<td>Henry Gonzalez Convention Center</td>
</tr>
<tr>
<td>1989</td>
<td>Nashville, Tennessee</td>
<td>Bill Wiggins</td>
<td>Stouffer Hotel/Convention Center</td>
</tr>
<tr>
<td>1990</td>
<td>Philadelphia, Pennsylvania</td>
<td>Dean Witten</td>
<td>Adams Hotel</td>
</tr>
<tr>
<td>1991</td>
<td>Anaheim, California</td>
<td>Dave Black</td>
<td>Disneyland Hotel</td>
</tr>
<tr>
<td>1992</td>
<td>New Orleans, Louisiana</td>
<td>Jim Atwood</td>
<td>Hyatt Regency Hotel</td>
</tr>
<tr>
<td>1993</td>
<td>Columbus, Ohio</td>
<td>Robert Breithaupt</td>
<td>Greater Columbus Convention Center</td>
</tr>
<tr>
<td>1994</td>
<td>Atlanta, Georgia</td>
<td>Tony McCutchen</td>
<td>Peachtree Plaza Hotel</td>
</tr>
<tr>
<td>1995</td>
<td>Phoenix, Arizona</td>
<td>J.B. Smith</td>
<td>Phoenix Civic Plaza</td>
</tr>
<tr>
<td>1996</td>
<td>Nashville, Tennessee</td>
<td>Bill Wiggins</td>
<td>Renaissance Hotel/Convention Center</td>
</tr>
<tr>
<td>1997</td>
<td>Anaheim, California</td>
<td>Theresa Dimond</td>
<td>Disneyland Hotel</td>
</tr>
<tr>
<td>1998</td>
<td>Orlando, Florida</td>
<td>Beth Raddock Gottlieb</td>
<td>Orange County Convention Center</td>
</tr>
<tr>
<td>1999</td>
<td>Columbus, Ohio</td>
<td>Jim Rupp</td>
<td>Greater Columbus Convention Center</td>
</tr>
<tr>
<td>2000</td>
<td>Dallas, Texas</td>
<td>Michael Varner</td>
<td>Hyatt Regency Dallas</td>
</tr>
<tr>
<td>2001</td>
<td>Nashville, Tennessee</td>
<td>George Barrett</td>
<td>Nashville Convention Center &amp; Renaissance Hotel</td>
</tr>
<tr>
<td>2002</td>
<td>Columbus, Ohio</td>
<td>Susan Powell</td>
<td>Greater Columbus Convention Center</td>
</tr>
<tr>
<td>2003</td>
<td>Louisville, Kentucky</td>
<td>Rick Mattingly</td>
<td>Kentucky International Convention Center</td>
</tr>
<tr>
<td>2004</td>
<td>Nashville, Tennessee</td>
<td>George Barrett</td>
<td>Nashville Convention Center &amp; Renaissance Nashville Hotel</td>
</tr>
<tr>
<td>2005</td>
<td>Columbus, Ohio</td>
<td></td>
<td>Greater Columbus Convention Center</td>
</tr>
<tr>
<td>2006</td>
<td>Austin, Texas</td>
<td></td>
<td>Austin Convention Center</td>
</tr>
<tr>
<td>2007</td>
<td>Columbus, Ohio</td>
<td></td>
<td>Greater Columbus Convention Center</td>
</tr>
<tr>
<td>2008</td>
<td>Austin, Texas</td>
<td></td>
<td>Austin Convention Center</td>
</tr>
<tr>
<td>2009</td>
<td>Indianapolis, Indiana</td>
<td></td>
<td>Indiana Convention Center</td>
</tr>
<tr>
<td>2010</td>
<td>Indianapolis, Indiana</td>
<td></td>
<td>Indiana Convention Center</td>
</tr>
<tr>
<td>2011</td>
<td>Indianapolis, Indiana</td>
<td></td>
<td>Indiana Convention Center</td>
</tr>
<tr>
<td>2012</td>
<td>Austin, Texas</td>
<td></td>
<td>Austin Convention Center</td>
</tr>
<tr>
<td>2013</td>
<td>Indianapolis, Indiana</td>
<td></td>
<td>Indiana Convention Center</td>
</tr>
<tr>
<td>Name</td>
<td>Year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Keiko Abe</td>
<td>1993</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alan Abel</td>
<td>1998</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry Adler</td>
<td>1988</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clifford Alexis</td>
<td>2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Arsenault</td>
<td>1975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elden C. “Buster” Bailey</td>
<td>1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Beck</td>
<td>1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Becker/NEXUS</td>
<td>1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Remo Belli</td>
<td>1986</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Louis Bellson</td>
<td>1978</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warren Benson</td>
<td>2003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Bergamo</td>
<td>2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Blades</td>
<td>1975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hal Blaine</td>
<td>2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Blakey</td>
<td>2014</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Bookspan</td>
<td>2003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carroll Bratman</td>
<td>1984</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Breuer</td>
<td>1980</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Burns</td>
<td>2008</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gary Burton</td>
<td>1988</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Cage</td>
<td>1982</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William Cahn/NEXUS</td>
<td>1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe Calato</td>
<td>2001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jim Chapin</td>
<td>1995</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vida Chenoweth</td>
<td>1994</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bobby Christian</td>
<td>1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anthony Cirone</td>
<td>2007</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jimmy Cobb</td>
<td>2011</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Cobham</td>
<td>2006</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Martin Cohen</td>
<td>2006</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Colgrass</td>
<td>1987</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alan Dawson</td>
<td>1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack DeJohnette</td>
<td>2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jacques Delécluse</td>
<td>2009</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warren “Baby” Dodds</td>
<td>2007</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Calhoun (J.C.) Deagan</td>
<td>1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cloyd Duff</td>
<td>1977</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robin Engelman/NEXUS</td>
<td>1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sandy Feldstein</td>
<td>2005</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Siegfried Fink</td>
<td>2003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vic Firth</td>
<td>1995</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alfred Friese</td>
<td>1978</td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Gaber</td>
<td>1995</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steve Gadd</td>
<td>2005</td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Garibaldi</td>
<td>2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Terry Gibbs</td>
<td>2000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Gladstone</td>
<td>1978</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dame Evelyn Glennie</td>
<td>2008</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morris Goldenberg</td>
<td>1974</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saul Goodman</td>
<td>1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Hamilton Green</td>
<td>1983</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lionel Hampton</td>
<td>1984</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Haskell Harr</td>
<td>1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lou Harrison</td>
<td>1985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mickey Hart</td>
<td>2009</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russell Hartenberger/NEXUS</td>
<td>1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Haynes</td>
<td>1998</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sammy Herman</td>
<td>1994</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred D. Hinger</td>
<td>1986</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard Hochrainer</td>
<td>1979</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milt Jackson</td>
<td>1996</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elvin Jones</td>
<td>1991</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harold Jones</td>
<td>2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jo Jones</td>
<td>1990</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Knapp</td>
<td>1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William Kraft</td>
<td>1990</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gene Krupa</td>
<td>1974</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morris “Arnie” Lang</td>
<td>2000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stanley Leonard</td>
<td>2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alexander Lepak</td>
<td>1997</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mel Lewis</td>
<td>2001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maurice Lishon</td>
<td>1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William F. Ludwig II</td>
<td>1993</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William F. Ludwig, Sr.</td>
<td>1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shelly Manne</td>
<td>1997</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ellie Mannette</td>
<td>2003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe Morello</td>
<td>1993</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clair Musser</td>
<td>1975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Noonan</td>
<td>1972</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Red Norvo</td>
<td>1992</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Babatunde Olutunji</td>
<td>2001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr. Gary Olmstead</td>
<td>2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Owen</td>
<td>1981</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Partch</td>
<td>1974</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Al Payson</td>
<td>2001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gordon B. Peters</td>
<td>2004</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John S. Pratt</td>
<td>2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Price</td>
<td>1975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tito Puente</td>
<td>2001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salvatore Rabbio</td>
<td>2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steve Reich</td>
<td>2007</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buddy Rich</td>
<td>1986</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emil Richards</td>
<td>1994</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Max Roach</td>
<td>1982</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walter Rosenberger</td>
<td>2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Salmon</td>
<td>1974</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred Sanford</td>
<td>2000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steven Schick</td>
<td>2014</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dick Schory</td>
<td>2011</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ed Shaughnessy</td>
<td>2004</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thomas Siwe</td>
<td>2011</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Murray Spivack</td>
<td>1991</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ringo Starr</td>
<td>2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leigh Howard Stevens</td>
<td>2006</td>
<td></td>
<td></td>
</tr>
<tr>
<td>George L. Stone</td>
<td>1997</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gordon Stout</td>
<td>2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William Street</td>
<td>1976</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ed Thigpen</td>
<td>2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edgar Varèse</td>
<td>1980</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glen Velez</td>
<td>2014</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William “Chick” Webb</td>
<td>1985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charley Wilcoxon</td>
<td>1981</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tony Williams</td>
<td>1997</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Wyre/NEXUS</td>
<td>1999</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Armand Zildjian</td>
<td>1994</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Avedis Zildjian</td>
<td>1979</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Zildjian</td>
<td>2000</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
We’ve Got Rhythm

Subscribe and get this Riverside/Pablo compilation FREE, with a dozen classic cuts by jazz legends such as the Bill Evans Trio, Wes Montgomery, John Coltrane, Art Tatum, Cannonball Adderley with Milt Jackson and more.

Call (800) 437-5828 or (617) 706-9110

For advertising, contact Miene Smith at (617) 706-9092.
the highly acclaimed Century Project DVD, of the Outstanding PAS Service Award is 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 Orchestra, 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 included 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 curriculum, 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 Outstanding PAS Chapter 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 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, Clyde 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 CFI 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 Master's 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 Lasster
2012 Kathleen Kastner
2011 Steve Beck
2010 Richard Cooke
2009 Rob Birenbaum
2008 Ray Fransen
2007 Dennis Deluca
2006 Fernando Hashimoto
2005 Darin Workman
2004 Wilber England
2003 Lynn Glasscock
2002 Jim Rupp
2001 John H. Beck
2000 Ian Turnbull
1999 Larry Snider
1998 Rebecca Kite
1997 Doug Wolf
1996 Karen Hunt
1995 James Lambert
1994 Jerry Steinholz
1993 Norman Weinberg
1992 Barry Zimmerman
1991 Ed Soph

PAS Outstanding Chapter President Award

2009 Frank Shaffer (Tennessee)
2008 Larry Lawless (Texas)
2007 Antonio Santangelo (Italy)
2006 Cary Dachyt (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 Aloe (Florida)
1993 Kristen Shiner McGuire (New York)
1992 Lauren Vogel (Texas)
1991 Ian Turnbull (Ontario)

PAS Distinguished Leadership Award

2007 Michael Balter

Outstanding PAS Supporter Award

2014 Michael Kenyon
2013 Eric C. Hughes
2012 Christopher Smith
2011 Terry Walburn
2010 Matthew Grosholz
2009 Niel 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 Lidow
2009 Mr. Tzong-Ching Ju
2008 Ed Soph . Vicki P. Jenkins
2007 J.C. Combs . Johnny Lee Lane
2006 Robert Schietroma
2005 James Moore . Dong-Wook Park
2004 Gary O’Meara
2003 Harold Jones . James Petersen
2002 Gary Chaffee . Siegfried Fink

PAS President’s Industry Award

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

<table>
<thead>
<tr>
<th>Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred Music Publishing</td>
<td>92</td>
</tr>
<tr>
<td>Alternate Mode</td>
<td>31</td>
</tr>
<tr>
<td>Canopus</td>
<td>69</td>
</tr>
<tr>
<td>Carnegie Mellon University</td>
<td>28</td>
</tr>
<tr>
<td>Columbus Percussion</td>
<td>44, 45</td>
</tr>
<tr>
<td>Boston Crusaders</td>
<td>77</td>
</tr>
<tr>
<td>DrumClip</td>
<td>25</td>
</tr>
<tr>
<td>drumSTRONG</td>
<td>43</td>
</tr>
<tr>
<td>DW Drums</td>
<td>61</td>
</tr>
<tr>
<td>Garnet House Productions</td>
<td>71</td>
</tr>
<tr>
<td>Gator Cases</td>
<td>65</td>
</tr>
<tr>
<td>Glenn Kotche</td>
<td>41</td>
</tr>
<tr>
<td>Hal Leonard Corporation</td>
<td>53</td>
</tr>
<tr>
<td>Indiana University–School of Music</td>
<td>13</td>
</tr>
<tr>
<td>Innovative Percussion</td>
<td>21</td>
</tr>
<tr>
<td>JazzTimes</td>
<td>87</td>
</tr>
<tr>
<td>Manimba One</td>
<td>37</td>
</tr>
<tr>
<td>Marching USA</td>
<td>23</td>
</tr>
<tr>
<td>Northwestern University</td>
<td>24</td>
</tr>
<tr>
<td>Remo, Inc.</td>
<td>9</td>
</tr>
<tr>
<td>Sabian</td>
<td>27</td>
</tr>
<tr>
<td>Tycoon Percussion</td>
<td>29</td>
</tr>
<tr>
<td>Vic Firth Company</td>
<td>19</td>
</tr>
<tr>
<td>Wenger Corporation</td>
<td>91</td>
</tr>
<tr>
<td>XTreme Xhbits by Skyline</td>
<td>73</td>
</tr>
<tr>
<td>Yamaha Corporation</td>
<td>4–5</td>
</tr>
<tr>
<td>Zildjian Company</td>
<td>2</td>
</tr>
</tbody>
</table>

**CALL FOR PROPOSALS: FOCUS DAY 2015**

**“TIME AND MOTION: THE ART OF THE PERCUSSIVE GESTURE”**

“When we see music as well as hear it, the acoustical qualities of music resonate with greater clarity through the emotional and interpretive cues of gesture.” —Steven Schick

“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.
If you’re challenged with designing vibrant acoustic spaces, Wenger has the perfect solutions to help you succeed.

There is no single way to achieve beautiful acoustics, but there is a single resource with the solutions to help you overcome your acoustic challenges…Wenger!

Since Wenger introduced the first modular sound-isolation music rooms in the early 1970’s, we’ve continued to research and perfect a world-leading, strategic line of products that give facilities better control of their varied acoustic requirements.

Successful acoustics have the power to energize the performers as well as the audience and define the performance space. Wenger can help bring your facility to life. Contact us to discuss how we can complement your expertise and help you fulfill your vision.

**SoundLok™ Sound-Isolating Practice Rooms**
- Guarantee the highest rating in the industry – NIC 63 room-to-room.
- Can be fitted with Wenger’s proprietary VAE® Virtual Acoustic Technology.

**Tunable Acoustical Panels**
- Allow rehearsal room users to quickly switch their acoustics for varied ensemble use.

**VAE® Rehearsal System**
- Technology brings nine simulated acoustic environments right into rehearsal rooms at the push of a button. Rehearse where you’ll perform… Virtually!

**Fixed Audience Seating**
- Marries deluxe comfort with sound-dampened operation and additional sound absorption.

**Motorized Acoustical Banners**
- Provide the ability to vary the sound absorption in a rehearsal or performance venue.

**Transcend™ Active Acoustic System**
- Places Wenger’s state-of-the-art Variable Acoustic Technology right in the performance space, making a venue multi-purpose for all types of events from spoken word to symphony orchestra at the push of a button.