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Gene Fambrough, editor

The ALAPAS Newsletter



PERCUSSIVE
ARTS SOCIETY

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Message from the President: Neal Flum

Greetings!

I hope this note finds you well! As I type this update our 13th Annual Alabama PAS Day of Percussion is about six weeks away. It will take place on Saturday, March 10, 2007. We have an outstanding roster of performers/clinicians and we are quite excited about presenting the event in Samford's new *Jane Hollock Brock Hall* for the performing arts. Grant Dalton of Samford will be our host. Thank you to Grant, his students, and Samford's administration and staff for making our event possible. The roster for that event will include: Bob Becker, Ignacio Berroa, Lalo Davila and the MTSU Salsa Band, Greg Gumina, John Scalici, DoubleStop Percussion and an all-star high school ensemble (directed by Sean Womack and Bradley Palmer), and Grant Dalton and the Samford University Percussion Ensemble. And we have added to our event Dr. Tony McCutchen of the University of Georgia who will share the stage with the DoubleStop all-star high school percussion ensemble. For more info on our event, please go to: www.pas.org/chapters/alabama Or contact me at: nealflum@mac.com or (205) 348-9440.

Our chapter continues to be well served and well represented. Dr. Gene Fambrough of UAB has had several articles published in Percussive Notes as well as presenting a clinic at the recently held AMEA Conference at the University of Alabama. Chris Moore had an article published in the January issue of Percussion News. Grant Dalton completed his D.M.A. work at The Ohio State University. Iain Moyer at UNA is now on the staff of The Cadets Drum and Bugle Corps. Doug Rosener at Auburn completed his work for a D.M.A in Percussion Performance from the University of Colorado (Boulder, 2005), taught the 2006 Macy's Great American Marching Band, and will be a guest artist at Penn State University in February (The percussion ensemble will be playing one of his arrangements, an original composition, and he will perform both as a soloist and with the ensemble). DoubleStop Percussion continues to grow having added another staff member, Matthew Waldron, and having added a custom marching band arrangements aspect to the company's offerings. Congratulations to Sean Womack and Bradley Palmer of DoubleStop on their company's growth and their dedication to serving the percussion education needs of students and educators in Alabama. Chris Cooper, director of bands at Homewood Middle School, is Chairman of District IV of the ABA. John Scalici continues to serve the percussion and business communities with his dedication to drum circle facilitation. Clint Gillespie at JSU continues to do wonderful work as the percussion caption head of Spirit of JSU. As you can see, we have many talented members of Alabama PAS. And if we were not limited by space, there would be many more individuals to include.

Our chapter is blessed to have such talented and dedicated members. But, we can do better. Our membership currently stands at 100 and has been somewhat static over the past three years. We need to increase our membership. Please encourage your fellow percussionists, students, and educators to join PAS. An e-PAS membership is \$28 for students and \$50 for all others. If you are interested in becoming a member of PAS, please go to: www.pas.org

We hope to see many of you at our day of percussion on March 10 at Samford University. We have an incredible roster of talented artists and clinicians. We are fortunate to be able to share such an event with the students, educators, and enthusiasts in the state of Alabama. See you there!

Yours in drumming,

Neal Flum,

Alabama PAS Chapter President

ALAPAS Day of Percussion

Bob Becker

Ignacio Berroa

Lalo Davila and the MTSU
Salsa Band

Greg Gumina

John Scalici

Dr. Tony McCutchen,
University of Georgia

DoubleStop All-Star
Percussion Ensemble

Samford Percussion
Ensemble

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DRUM INSTRUCTOR WARNING!

Editor's Note: This article appeared in the January edition of Percussion News and is reprinted here with permission of the author.

PASIC has been a staple of my life since my first convention in 1988. That year, I took the Vestavia Hills drumline of Birmingham, Alabama to compete in the high school indoor championships. It was the first PASIC experience for all of us. And...we got waxed...**last place**. It didn't matter though. We had a wonderful time. Like everyone, we were all overwhelmed by the atmosphere, clinics, and the "stars" that roamed the convention. I knew from that weekend that PASIC, and PAS, would be a part of my life as long as I enjoyed percussion.

Since that time, I have thoroughly enjoyed each convention I have had the honor of attending. I have also enjoyed sharing this wonderful experience with others. I have taken the Alabama high school percussion sections of Vestavia Hills, Gardendale, Clay-Chalkville, and Oak Mountain to PASIC, as well as the first UAB percussion section. Now that I am no longer "attached" to a particular high school or university, I take my son (lucky dog....12 years old and has been to 4 PASIC conventions!).

In 1992, I again took the Vestavia Hills drumline to PASIC to try to redeem ourselves for our last place finish in 1988. The seniors that year were freshmen the year we got our clocks cleaned, and they worked very hard to place above the cellar level. I

knew this was a very strong line, and would finish high in Alabama competitions. But PASIC is a different animal completely, and I still felt I might be feeding them to the figurative percussive lions. I was excited when we placed third for the day, and won the high snare and cymbal captions. The seniors that year were a unique group, and 1992 will always and forever be one of my "special years" in terms of percussion education. There just will not ever be a group as special as the 'Vestavia 92 bunch'.

1992 doesn't seem like 15 years back, and much has changed in my life since that year. I left Vestavia Hills High School in 1994, and really haven't heard much from the '92 bunch' since. So you can imagine my surprise as I was strolling into the Billy Cobham clinic at this year's PASIC convention in Austin, Texas, and was tapped on the shoulder by two of my former Vestavia students: Josh and Nathan Meezan. I was beside myself. We arranged a dinner that evening, and met after the Hall of Fame Banquet.

Josh and Nathan Meezan were possibly the two brightest students I have ever taught, or will ever teach. To say they were "smart" is not doing them justice. Josh came to me as "one of those double reed players that needed a home." It only took a minute to realize I was talking to someone in the top end of the bell curve. Nathan, his identical twin bother, asked if he could be in the drumline as well since he was going to have to wait on Josh

contributed by Chris Moore

to finish rehearsals every day. Both initially played in the front ensemble, but Josh moved to snare for the following three years. Josh was possibly the best snare player I have ever had the honor of instructing. Nathan was an exceptional mallet player. Both were consistently All-State band players in both percussion, and woodwinds.

Upon graduation, both young men received full rides to Stanford University in California. Josh became a doctor, and practices in San Francisco. Nathan became a nuclear physicist and lives in northern California. Both are now married with children. As I was gleaning this information from them, I wondered what brought them to Austin, Texas. Josh replied, "Well, PASIC was a good meeting place for both of us, and we decided to make a weekend of it. **You know** we can't get this out of our systems. Our wives appreciate the break from us banging on the drumsets." We laughed and reminisced throughout the evening, and I laughed at every story they told of the fits I threw, and the times I verbally stumbled over myself. I apologized

many times for my teaching inadequacies and temper outbursts.

I have not been overwhelmed many times in my life, but that evening got the best of me. These two prominent men, very important in their chosen fields of medicine and physics, were using PASIC as their reunion meeting point almost 20 years after their first experience. What made my evening was Nathan talking to my son. Danny asked, "Was my dad a good teacher?" He answered (while laughing), "Very good Danny. He used to say when he was mad at us, 'This is not rocket science!' After majoring in physics, I can assure you he was correct."

I hope that every person that instructs gets to experience what I did this year at PASIC. It made my career to know that I shared an experience that they would want to revisit some 20 years later. But be warned! Those off-the-cuff comments that you say under the blazing sun at band camps **WILL** come back to haunt you...and in front of your own kid!



Using hand drums to enhance improvisation skills

contributed by John Scalici

Before we are even born, we are called to rhythm by way of our mother's heartbeat, usually beginning to explore the world with our hands. This lasts only a few months, then we search for objects to put in our hands like rattles, sticks, spoons, or whatever we can get our hands on.

It seems at that point, we rarely turn back to using our hands. I was one such drummer. I devoted many years to practicing the rudiments and constantly lightening up my grip to relax and breathe in order to properly execute them. All for the sake of becoming a better musician.

Then, to enrich my rhythmic education, my teacher introduced me to the hand drum. In this case, the West African djembe. For those who might not know the history, the Djembe got its start in the Mali region of West Af-

rica, more specifically the Malinke tribe. Basically, the djembe produces three tones; Bass, Open, and Slap. Djembe drummers work for years to master those three tones. When executed correctly, those three tones can open the gateway to rhythmic freedom.

Through learning the technique of the djembe along with several "universal" patterns, I discovered that my improvisational skills opened up. Without other drums, drumsticks or sound sources to distract me, I began playing all kinds of rhythmic variations and at faster tempos. Not worrying for a while about rebound, I was able to just concentrate on putting my hands in the right location on the drum to produce the desired tone.

When I got back to my drumset after several months of concentrated djembe practice, I noticed several things:

- 1) I was thinking about fills and patterns differently.
- 2) Some of the "universal" patterns started to manifest themselves in my fills.
- 3) I began to approach my snare drum more like a djembe, utilizing the bass (center), open (off center), and slap (rimshot).

Whenever you think differently or in a fresh way about how to play time, fill, and groove you take another step toward creative freedom and you learn something about yourself. I have become so immersed in the djembe that I now study traditional West African rhythms almost exclusively. I strongly suggest getting a djembe or some kind of hand drum, learn some "universal" patterns, and learn the language of that drum. Or better yet, find a drum Circle in your area and go play and you just meet other snare drum or set players who are doing the same thing!

I will share some of my favorite West African rhythms as well as other insights on technique and improvisation in future issues. If you have any questions or comments, you may email me at johnscalici@mac.com.



DoubleStop Percussion expands teaching staff

contributed by Sean Womack

DoubleStop Percussion is proud to announce the addition of Chris Sherman and Matthew Waldron to our team. Chris Sherman recently moved to the Birmingham area to continue his career in computer technology. He is a graduate of Jacksonville State University, where he was a member of the Marching Southerners, as well as multiple indoor drumlines that competed and won at PASIC. Chris is currently involved with several WGI indoor drumlines and serves as a bass drum

tech for JSU Spirit Drum and Bugle Corps. Chris is assisting DoubleStop Percussion in the fall on a part time basis by working with several area drumlines.

Matthew Waldron also recently moved to the Birmingham area to teach full time with DoubleStop Percussion. He earned a Bachelor's degree in instrumental music education from East Tennessee State University while studying under Dr. Rande Sanderbeck. While at ETSU, Matthew performed with the

ETSU Marching Percussion Ensemble, which won the prestigious Fred Sanford Award at PASIC 2005. Matthew also served as Treasurer, Vice-President, and President of the Percussion Society at ETSU. With the addition of Chris and Matthew, DoubleStop Percussion is currently providing percussion education in over twenty-five schools throughout the state.

Currently, the DoubleStop Percussion team is forming an All-Star Percussion En-

semble for the Alabama Percussive Arts Society Day of Percussion, to be held on March 10 at Samford University. The Ensemble, comprised of high school students from the Birmingham area, will perform a clinic/concert on ethnic percussion ensemble music.

You can find more information on DoubleStop at their web site:

doublestoppercussion.com

TEST YOUR KNOWLEDGE—

ALAPAS Day of Percussion Quiz

1. What was the first clinic/clinician to ever perform at an Alabama Day of Percussion?
 2. What Grammy award-winning artist gave his first clinic ever at an Alabama Day of Percussion? (hint: he flew in and out while on a tour with Wynton Marsalis)
 3. What five clinicians have been on the Berklee College of Music faculty?
 4. What AL PAS clinician has played in the production of Blue Man Group?
 5. What AL PAS clinician can be heard on the background music of the TV series "Friends"?
 6. What AL PAS clinician has played in a Super Bowl half-time?
 7. What AL PAS clinician has appeared in a Twix candy bar commercial?
 8. What three AL PAS clinicians have served (or will serve) in the National Percussive Arts Society President role?
 9. What two clinicians have played with Frank Zappa?
 10. What AL PAS clinician is in the DCI Hall of Fame?
- Bonus: What 6 AL PAS clinicians have appeared on covers of Modern Drummer?

contributed by Chris Moore

ANSWERS:

1. Greg Gumina and the UA African Drum Ensemble
 2. Herlin Riley (Wynton Marsalis)
 3. Ed Uribe, Casey Schenerell, Steve Wilkes, Dave Samuels and John Ramsey
 4. Steve Wilkes (Boston BMG)
 5. Greg Bissnette
 6. Chester Thompson (with Phil Collins)
 7. Tony Verdosa
 8. Mark Ford, Rich Holly and (President elect) Steve Houghton
 9. Chester Thompson and Terry Bozzio
 10. Thom Hannum
- Bonus: Steve Smith (twice), Peter Erskine, Herlin Riley, Chester Thompson, Terry Bozzio (twice), and Greg Bissnette

ALAPAS Chapter Officers:

- President—
Neal Flum
- Vice President—
Grant Dalton
- Secretary—
Anne Rose
- Treasurer—
Clif Payne
- DOP Host—
Grant Dalton

Drum Corps in Alabama—a story from back when...

by Gene Fambrough

One of my fondest musical memories came literally "out of the blue", and is something that I will never forget. It was the summer of 1990, my age-out year of drum corps, and we were finally performing the show that fans had begged us to do—music from "Gone With the Wind" and "The Color Purple." After a brief experiment in classical music, Spirit had returned to its roots by performing a show that would help define the corps.

We had an exceptionally strong drumline that year—all 8 snares were veterans from the previous year, and 5 of us were aging-out that season. For the record, this was also Mike Back's last year. We probably under-achieved for what we had, but it was still a good year.

This was when DCI South was still in existence as a major regional event, and was always at Legion Field (which actually hosted DCI Finals in 1980). The program booklets for that particular show included a fold-out "10" that fans could hold up after their favorite corps performance. As we formed the company front near the end of what was a pretty good show, the crowd became electric. The entire side of the stadium was on their feet, and "10"s filled the stands, being held up high. The corps became electric as well—we struggled to control our emotions long enough to complete the show and make it back to the tunnel to re-group and collect ourselves.

As it turned out, every mem-

ber of the corps and every member of the staff was sharing in the exact same feeling—there wasn't a dry eye to be found anywhere. People who never showed an ounce of emotion were crying just as much as anyone, and it was incredible. As cliché as it may sound, the scores didn't matter.

They didn't matter for rest of the year, either. That one night made all the hard work and hard times of two seasons of drum corps worth every second.

From the entire 1990 Spirit of Atlanta—thank you, Birmingham!



1990 Spirit of Atlanta at Legion Field

Past ALAPAS Day of Percussion Artists



Commentary: Regarding Alabama All-State Auditions

contributed by Mike Muncher

I feel that it is incumbent upon me to mention the high quality of student percussionists we are currently building in the state. This is due, in large part, to increased demand on our percussion students in the area of All-State auditions. This is an area in which the ALAPAS has had a profound and positive effect, both in schools where many of us are teachers and in schools with little to no percussion specific instruction. The band directors in these schools are essentially required to take a closer look at the quality of their students' performance during concert season.

A few years ago, a long-awaited decision to make changes in the Alabama All-State percussion auditions finally came to pass. Previously, all percussion students were required to audition on one instrument: snare drum, keyboards, or timpani. The snare drum etude was, for many years, chosen from a rudimental snare drum method. In the last few years of this system, *Portraits in Rhythm* by Anthony Cirone replaced the rudimental etudes, and is still used today. In 2003, these requirements were amended. Now each student must perform a standard requirement on all three instruments in order to make All-State. This change places Alabama in line with many of the most musically respected states in the nation.

In recent years, it has come to the attention of many All-State percussion judges that the newer requirements may need some modification so that we may better and more fairly assess our students. In addition, there is language in the *Alabama Bandmasters Association Handbook* that can be construed as ambiguous or contradictory. In some cases, the "Bylaws" and "All-State Audition Requirements" sections read somewhat differently, allowing room for interpretation. Clearly, this was unintentional, but needs to be remedied.

This confusion manifested itself during this year's timpani and mallet auditions in District IV. Here are the examples as they relate to those instances:

In the "2006-2007 All-State Audition Requirements for All Percussion: Red, White and Blue Band" section, The *ABA Handbook* states:

For the All-State Percussion tryouts the student must complete all required snare drum rudiments, correctly play a minimum of 7 major scales with their related arpeggios, and successfully tune the intervals of a major 3rd, perfect 4th, perfect 5th, and major 6th on timpani.

(Continued on page 6)

Commentary

(Continued from page 5)

The judges in the district, with great regard for leniency, chose to end the high school timpani auditions after incomplete tuning in the same way as the snare drum and mallet auditions, should the student not complete rudiments or scales. This was not done in the junior high auditions, judged by different adjudicators, and may have not been interpreted thus by any other judges in the state; in any case, it may be construed that way. These requirements were furnished in the adjudicators' packets, but the "Bylaws" section of the *Handbook*, which only mention ending the audition for snare drummers and mallet players (Article XV, section 2b) were not furnished.

Also called into question were the middle school mallet keyboard requirements. The *Handbook* does not mention in its "All-State Audition Requirements for All Percussion Jr. High School Band" section that mallet keyboard players are to perform their scales two octaves. It does mention this in the "Bylaws", but again, these were not in the packet. The judges in this case chose to pass anyone performing the scales at either one or two octaves, as many of the directors had interpreted the rules in such a way that they had their student learn one octave. Almost certainly, some districts will have cut students for this, and some will not.

One may reach the conclusion that blame lies with person responsible for putting together the adjudication packets; let me state unequivocally that this is not the case. It is the belief of many who were in attendance at this audition site that the language needs to read the same in both instances in the *Handbook* and that no fault lies with anyone in particular for the confusion.

Additionally, there have been concerns voiced about the etudes themselves. Those voicing concern feel that on a given year, etudes may not be long enough, or create the best setting for proper evaluation. Also, many districts still utilize rudimental etudes as snare drum sight-reading. Students will not be performing rudimental music in the festival, and thus should not be required on auditions; this is why the Cirone book was chosen for prepared studies. Some have also said that the prepared etudes for snare drum and mallets are too easy for the very best students; that they are easier, by comparison, than the wind instruments' etudes, and show off fewer skills. It has been mentioned that perhaps *Portraits in Rhythm* should be the junior high snare drum book, and that we should choose a different snare drum book, perhaps *The Solo Snare Drummer* by Vic Firth or *Douze (12) Etudes* by Jacques Delecluse. Furthermore, there are two editions of the Morris Goldenberg *Modern School for Snare Drum*: the original and a newer one edited by Cirone. The latest one contains a myriad of new markings: dynamics, accents, etc. This caused confusion in the etude chosen for the 2006 junior high audition, and no doubt caused some confusion in this year's auditions. Perhaps language should be added stating that the newer version is the standard, and that the older one be retired, as it is out-of-print.

Lastly, it has been requested that the discussion include possible changes to the overall requirements. It should be noted that 7th and 8th grade students, particularly males, who can hear intervallic relationships in the ranges commonly found on timpani are few and far between. Their voices are either unchanged or are in the process of changing, and their ears are "tuned" accordingly. With this in mind, it has been mentioned that perhaps timpani should, once again, be separate. Tuning and timpani stroke require a different skill set than performing on keyboard and snare drum. Truly, in orchestras and professional wind groups, timpani are a specialty. It is not specifically written in the "Bylaws" that high school and junior high scale/rudiment/tuning requirements must be the same. Perhaps we should consider having the high school tuning requirements remain the same and have the junior high students simply match three or four pitches; most of them will tune this way in rehearsal. This may be a more accurate representation of skills at their developmental level.

It has been unofficially decided among percussionists in the Birmingham area that any concerned percussionists who will attend the ALAPAS Day of Percussion on March 10th should have lunch together and begin what will become an Email and telephone dialogue, hopefully resulting in a proposal or set of proposals that will help to streamline our audition process and to remedy any remaining language problems. District IV Chairman Chris Cooper, who is a percussionist, has kindly offered to take our considerations to the Alabama Bandmasters Association Board of Directors meeting at the All-State Festival/ABA Spring Conference. His place on the Board places him in a unique position to help affect change for the better.

Please consider these issues, crack open your own copy of the *ABA Handbook*, and note any comments or additions you may have about the items raised in this article. Please feel free to Email me at muncher@leedsband.com with those comments and suggestions, and they will be included in the discussion, should you be unable to attend the Day of Percussion.

It is, in no small part, due to the members of ALAPAS that we are experiencing a wave of percussion students who are, on the whole, stronger musicians than ever before in our state's history. Thanks to all the teachers in the schools who have continued to make that possible, and please help to encourage membership so that we may continue to help our students achieve higher musical ground.

Mike C. Muncher



"I've worked very hard to get to my present position, but I'm fortunate to do what I love."

Mark Libby is Principal Percussion of the Alabama Symphony Orchestra, a position he has held since 2000. Mark was also a featured clinician at the 7th Annual Alabama PAS Day of Percussion in 2001. He has performed with The Cleveland Orchestra, and has also appeared with the Minnesota Orchestra, the Ohio Chamber Orchestra, and the Wisconsin Chamber Orchestra. Before joining the Alabama Symphony, Mr. Libby was a member of the Dayton Philharmonic for three seasons.

How did you get started playing percussion?

When I was growing up, my best friends lived next door and their older brother had a drum set. I thought it was just the coolest thing in the world, so I asked my parents if I could play too.

Profile: Mark Libby

What made you focus on orchestral performance?

I attended the Aspen Music Festival after my junior year in high school and was exposed for the first time to professional orchestral musicians. I saw first-hand the talent and dedication they had for their profession, and realized how rewarding it could be to perform in an orchestra. I think for a lot of kids, orchestra can be way down there on the list of "fun" percussion activities, but this experience opened my eyes.

What lessons do you carry with you from your teachers?

I've been fortunate to have had great teachers all along the way. More than any particular lesson, the most important thing for me was seeing the example they each provided on how to be a great musician. They all possessed a seriousness and sense of purpose in their approach to our instruments. I learned that music should be fun but, if it is worth doing, it is worth doing well.

What does your daily practice regimen consist of?

It varies depending on what the orchestra is performing that week. Ideally, each day I like to spend a couple of hours on snare and about an hour on two-mallet keyboard. I find that snare drum and two-mallet keyboard are the most technically challenging and essential skills for an orchestral percussionist.

As the ASO has a new conductor, were there any changes in the approach to percussion from the podium?

Not as much as you might think. My goal as the principal is that the conductor, no matter who it is, never has to worry about the percussion section. So our approach in the percussion section hasn't really had to change at all. Having said this, every conductor will have his or her own ideas about music in general, and the percussion sound specifically, but this is what makes music fun. Our job is to always be prepared and play our best, but also be flexible and able to adapt immediately to any requests from the podium.

Being principal percussion, what is the most demanding part of your position?

The most demanding part of the job is without question the "behind the scenes" logistical chores that go along with being Principal Percussion. Before the first rehearsal, I have to obtain the music from our librarian, determine how many people we need to cover the parts, assign the parts, let our personnel manager know if we need to hire extra players, and inform our production staff about what instruments we will need. I would guess that few people realize that these duties are part of my job, but if I didn't do them, my colleagues would notice in a hurry.

What is the most rewarding?

The most rewarding aspect of my job is definitely what happens on stage: performing some of the greatest music ever written. I've worked very hard to get to my present position, but I'm fortunate to do what I love.

Interview by Gene Fambrough

Favorite composer/literature?

It's very hard to single out a "favorite" composer or type of literature. Certainly, I enjoy performing the works of composers known for their use of percussion (Ravel, Stravinsky, Shostakovich, etc...), but there is so much great music out there that it's really impossible to narrow it down. Each week we play a different program, so sooner or later something enjoyable is going to be in the works.

Favorite concert hall?

I was fortunate to play in Carnegie Hall twice on tour with The Cleveland Orchestra. At our first rehearsal in New York we were playing a work by Ravel that began with just two of the old, pendulum style metronomes set to different tempi. The sound of those two metronomes, alone, in that hall, was really an amazing thing to hear.

Who are your role models, in terms of percussionists?

Definitely my teachers from Cleveland, Richard Weiner and Tom Freer. Although I've never studied with him, I've always admired Chris Lamb (New York Philharmonic), and try to see him perform whenever I can. I should also say that we are lucky to live in a time where we can hear all of the great orchestras on CD, so I try to listen and learn as much as I can.

What CD is in your stereo right now?

Well, now that I've talked about the great orchestras on CD, the CD that is currently in my player is Guster's latest, "Gangling Up On the Sun."

The ALAPAS Newsletter is made possible through the generous efforts of:



Dr. Jeff W. Reynolds, Chairman
 231 Hulsey Center
 950 13th Street South
 Birmingham, AL 35294-1260
 uabmusic@uab.edu
 www.music.uab.edu

UAB Bands:

Sue Samuels, Director of Bands

Gene Fambrough, Assistant Director of Bands

Kornelious Gardner, administrative assistant

Janetta Lockhart, student assistant

Lisa Gale, student assistant

Elisha Gentle, student assistant

News from *Birmingham Percussion Center*

Birmingham Percussion Center, a private percussion school in Hoover, AL, is proud to congratulate three of our private students for making All State Concert Band in districts four and five.

Brian Pappas, a senior at Oak Mountain High School and BPC student for over 8 years, was selected for the

High School White Band in district four. This was Brian's third year in a row to make All State.

Brandon McLendon, a Junior at Brookwood High School and BPC student for two years, was selected for High School White Band in district five. This was Brandon's third year to make All-State.

Andrew Molony, a freshman at Hoover High School and BPC student for over 3 years, was selected for the Junior High Band in district four.

Other BPC students selected for District 4 Honor Band include **Maggie Rowland** of Vestavia High School, **Allen Head** of Hoover High School, and **Griffin Hood** of Hoover.

This was the eighth year in a row that a Birmingham Percussion Center student was selected for All State. For information about lessons at BPC go to:

www.bpcdrums.com.

Congratulations to these as all the students who participated in the All State program.

Event Calendar Spring 2007

February 15—Stanton Moore, Drumset clinic, 6:00 PM, Birmingham Percussion Center.

February 17—Bob Jones HS Indoor Drumline (Keith Anderson, director), Clarksville, TN.

Blue Man Group, February 19, Von Braun Center Arena (Huntsville), 7:30 PM.

February 24—JSU Day of Concert Percussion (with She-e Wu and Jack Bell), 9:00—5:00.

Chick Corea and Bela Fleck, February 24, 2007, 8:00 PM at the Alys Stephens Center.

February 25—UAB Wind Symphony, 3:00 PM, Jemison Concert Hall.

KODO Japanese Drummers, March 3, 2007, 8:00 PM at the Alys Stephens Center.

March 6—Andrew Lightner, JSU Junior Recital, 8:00 PM, Mason Performance Center.

March 7—Tony McCutchen (UGA), Masterclass, 12:30 and 3:00 PM, UNA Band Room.

March 7—Kehri Magalad/Brandon Dodge, JSU Joint Junior Recital, 7:00 PM.

March 9—Tony McCutchen (UGA), Masterclass, 2:00 PM, UAB Band Room.

March 10—ALAPAS Day of Percussion, Samford University.

March 10—Bob Jones HS Indoor Drumline, Franklin, TN.

March 11—Steven Speegle, JSU Junior Recital, 3:00 PM.

March 11—Lauren Spicer, JSU Junior Recital, 7:00 PM.

March 16—Bronwyn Thomas, AU Senior Recital, Goodwin



Music Building, 7:30 PM.

March 24, 25—Bob Jones HS Indoor Drumline, Nashville, TN.

March 25—UA Million Dollar Band Percussion Ensemble, 6:00 PM, Moody Concert Hall.

March 27—UA Percussion Ensemble, 7:30 PM, Moody.

March 29—Marcus Hawkins, JSU Junior Recital, 8:00 PM.

March 31—Bob Jones HS Indoor Drumline, SCGC Championships, Chattanooga, TN.

April 1—DeShawndre Hill, JSU Junior Recital, 7:00 PM.

April 1—Luke Freeman, UA Student Recital, 4:00 PM, Recital Hall.

April 1—Micah Hardwick, UA Student Recital, 8:00 PM, Recital Hall.

April 3—Iain Moyer, Percussion Faculty Recital (UNA), 7:00 PM, First Presbyterian, Florence.

April 5—Ethan Chandler/James McDaniel, JSU Joint Junior Recital, 8:00 PM.

April 10—UAB Percussion Ensemble, 8:00 PM, Jemison Concert Hall.

April 11—JSU Percussion Ensemble, 8:00 PM.

Blue Man Group, April 13, BJCC Arena (Birmingham), 8:00 PM.

Blue Man Group, April 15, Mobile Civic Center Arena (Mobile), 7:30 PM.

April 17—UNA Choral Concert w/UNA Percussion, (*Carmina Burana*), 7:00 PM, Florence.

April 19—UAB Wind Symphony, 8:00 PM, Jemison Concert Hall.

April 20—UAB Steel Band, 5:30 PM, Hulsey Recital Hall.

April 23—USA Percussion Ensemble, 7:30 PM, Laidlaw Performing Arts Center.

April 23—UNA Percussion Ensemble Concert, Norton Auditorium (UNA), 7:30 PM.

April 24—Samford Percussion Ensemble, 7:30 PM, Brock Recital Hall.

April 27—North Alabama Percussion Festival, featuring Thom Hannum and Iain Moyer.

April 27—Jonathan Parker/Adam McGee, USA Joint Recital, 7:30 PM, Laidlaw.

April 28—Sheri Thomas, Samford Senior Recital, 3:00 PM, Brock Recital Hall.

May 15—Colin Choat, UA Student Recital, 5:30 PM, Moody.

May 17—Bob Jones HS Indoor Drumline, Madison Arts Festival, Bob Jones HS.

May 19—UAB Drumline Auditions, 9:00—5:00, Hulsey.

May 12 through May 20—Muscle Shoals HS Percussion Ensemble Tour (David Waters, director).

June 25—DCI, Russellville.

July 15—DCI, Jacksonville.

July 26—UAB Electro-Acoustic Percussion Ensemble, 5:30 PM, Hulsey Recital Hall.

August 15—Deadline for submission of events to be included in the fall newsletter. Please send any and all information to gfbambo@uab.edu



Neal Flum visits the Zildjian headquarters in Norwell, Massachusetts. Pictured with him are Adam Weems and Keith Aleo, and Boston-area drum-set artist and teacher, Dave Fox.



Alabama Chapter newsletter

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The University of Alabama at Birmingham
203 Hulsey Center
950 13th Street South
Birmingham, AL 35294-1260

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ALAPAS DAY OF PERCUSSION—March 10, 2007



Bob Becker



John Scalici



Ignacio Berroa

PLUS: Greg Gumina, Dr. Tony McCutchen, Lalo Davila, and the DoubleStop All-Star Percussion Ensemble!!!
