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Gene Fambrough, editor

The ALAPAS Newsletter



PERCUSSIVE
ARTS SOCIETY

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2008 Alabama Day of Percussion Report

by Neal Flum

SPRING 2008 DATES!!!

February 23—JSU Concert Percussion Festival

February 29—UAB Wind Symphony at CBDNA Regional Conference

March 8—ALAPAS Day of Percussion at Samford University

April 4—UAB Steel Band Concert

April 8—UAB Percussion Ensemble Concert

The 14th Annual Alabama PAS Day of Percussion took place on Saturday, March 8, 2008 at Samford University. Grant Dalton, Instructor of Percussion and Director of Athletic Bands at Samford University was the event host. Though beset by a rare snowfall in March, approximately 105 attendees braved the elements to attend the day-long series of clinics and performances. Attendees were rewarded with wonderful and engaging presentations. The day began with the Edgewood Elementary School Percussion Ensemble under the direction of Theresa McKibben. Theresa spoke about the founding of her program and how the ensemble secured their large collection of instruments as well as her teaching approach with the group. The ensemble performed four pieces for their part in our event. Andrea Cevasco, Assistant Professor of Music Therapy at the University of Alabama engaged the attendees in several music therapy activities involving percussion and spoke about percussion's utility in therapeutic applications of music therapy. She also spoke about the curriculum and employment possibilities related to a degree in music therapy. The Oak Mountain High School Percussion Ensemble under the direction of Kevin Ownby then performed some pieces from their PASIC 2007 program and some new pieces as well. The Oak Mountain ensemble was one of a handful of ensembles chosen to perform at this past November's PASIC. It was an honor truly deserved and the first for a high school ensemble from Alabama.

The Samford University Percussion ensemble under the direction of Grant Dalton was the first performance after the lunch break. The Samford ensemble performed two pieces: *Ogoun Badagris* by Christopher Rouse and *Rebana Loops* by David Pye. The ensemble was comprised of Billy Gunter, Holly Mason, John Benton, Evelyn Stagnaro, and Jackson Pinder. Those students not only performed but assisted in presenting our day of percussion as well. Paul Rennick, lecturer in percussion at the University of North Texas and Percussion caption head and arranger for the Phantom Regiment Drum and Bugle Corps followed the Samford ensemble with a marching percussion clinic. Julie Davila, member of the Caixa Trio presented a clinic on "*Discovering The Musician In You.*" Iain Moyer, instructor with The Cadets Drum and Bugle Corps; Bradley Palmer, instructor with the Bluecoats Drum and Bugle Corps; and Sean Womack instructor with the Spirit of JSU Drum and Bugle Corps joined together to jointly present a clinic on front ensemble basics, including ad-

dressing technique, each ensembles respective fundamentals program, and arranging for that particular ensemble. Iain was assisted in his clinic by Mandy Quinn, student at the University of North Alabama, and member of the 2007 Cadets front ensemble. Sean was assisted by Adam Kindler, member of the 2007 Spirit of JSU front ensemble. Beth and Danny Gottlieb, members of *The Lt. Dan Band*,

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Tim Shaw makes Alabama Chapter Proud

contributed by Chris Moore

To: Neal Flum, Alabama Chapter President

From: Chris Moore, Alabama Chapter Member

RE: Excused absence of member Tim Shaw

Dear Mr. Flum,

While keeping in mind that as a chapter we encourage active participation of all members, I would like to request an excused extended absence for Alabama member Tim Shaw. He's been out of town and unable to attend.

Sincerely,

Chris Moore



And Tim Shaw has been out of town. Serving in the United States Air Force Reserve Band, Staff Sergeant Shaw has recently returned from a tour of Iraq and Afghanistan. His mission: To boost moral, and improve the welfare and recreation of our troops. Staff Sergeant Shaw and his fellow musicians flew into some of the most volatile regions of the Middle East, set up their gear, and performed concerts for the men and women serving on our behalf.

Tim graduated from Vestavia Hills High School in 1993. As an all-state percussionist, he was given a scholarship to the University of Southern Mississippi, where he studied with Dr. John Wooton. He then attended the University of Iowa, gaining his masters degree from Dr. Dan Moore. Says Dr. Moore jokingly, "Tim is proof of how far an instructor will go for one of his students. To get him to the appropriate weight for the service, we would wrap him in plastic wrap, and jog around the campus every afternoon."

Tim did make weight, and entered the Air Force Reserve Band, stationed at Robbins Air Force Base, in Warner Robbins, Georgia. His duties until recently included performing concerts around the country for various patriotic and recruiting functions. His experience in the Air Force has made him an extremely versatile percussionist. He plays in a symphonic "ceremonial" band, snare in a bagpipe unit, drum set in a rock and jazz unit, and basically any other application needed.

Last year, Tim was asked to volunteer for an overseas tour. When he learned it was a tour of the Middle East, Tim willingly accepted. He felt it was his duty to help the troops. He was a member of the first military unit of musicians to officially serve.

Asked about a typical mission, Tim laughs. "It was unlike any musical experience I've ever had, or will have, unless I go back over. We would palletize our gear, which was scaled down as much as possible. From that point, we would load it on Black Hawk helicopters, and be flown to our destination. We would have to wear the full gear...flak jackets...helmets....the works. Each side would have a machine gunner at the ready. Some of the more active areas would require us to fly in at night in "lights out conditions". From that point, we would set up, sometimes completely surrounded by sand bags. I must say, I never thought I would play a gig with a pistol strapped on my hip."



Tim performed for troops throughout Iraq and Afghanistan for three months. He describes the performances as extremely challenging. "We'd perform in extreme heat. Sometimes it would be in the 120s in the shade. One day I looked over to the guitar player and thought someone had poured a bottle of water over his head. It was his sweat, running off his guitar in a steady stream." "Many times the troops would watch us set up with a bit of skepticism. But we'd launch into a rock tune, or country tune, and they'd be excited that we knew "their" music. We had to be ready to play anything. Jazz, rap, country, heavy rock, pop...all on the same gig.

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Get out and DRUM!

What are you gonna do with that hand drum you got for Christmas? Have you even played it? If you're like most kit players, you may be wondering what all the fuss is about with hand drums. The Djembe in particular. There is one playing surface, you have to hold it between your knees, and it makes your hands hurt. All of these things are true—until you get to know the drum.

How do you get to know a drum? By spending time with it, of course. And how do you learn to communicate and interact with others who are getting to know their drums too? Drum Circles. Part of learning about your drum is learning about people too. Drum circles are quickly becoming an additional creative outlet for drumset drummers, percussionists, and mallet players alike. Music students as well as music enthusiasts can experience mutual benefits while participating in a properly facilitated drum circle. A drum circle facilitator is someone who guides the group through a rhythm event so that all participants leave feeling mutually successful, creative, and empowered.

I have had the fortunate experience to travel the country facilitating and observing many different types of drum circles. In Los Angeles, for example, at the Remo Recreational Music Center, every Tuesday night is drum circle night. When I first participated in this event, I also happened to be the host!!! Do you know who was one of the



Sikuru Adepoju, Mickey Hart, Zakir Hussain, and John Scalici

first people I met that night? Louie Bellson! That night, as the drum circle became filled with over 200 people, I witnessed conquerors (master conga players), drumset players, music enthusiasts, moms and dads enjoying the drum circle together. They know that as long as there is a deep sense of listening and a strong pulse, everyone can participate at their own level of rhythmic expertise.

I witnessed this first hand when I hosted a drum circle after the Mickey Hart/Global Drum Project concert here in Birmingham. Since Mickey Hart and I are both Remo artist/endorsers, I invited him and his band to participate in this community celebration of rhythm. So, after the concert, the participating community was able to play drums,

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***** John Scalici hosts a monthly drum circle on the THIRD Saturday of each month*****

When: THIRD Saturday of the month (call to confirm)

Location: Children's Dance Foundation (1715 27th Court S., Homewood, AL 35209)

Time: 7-9 pm

Cost: \$5 suggested donation

Ages 16 and older Drums provided or bring your own

Johnscalici@mac.com

205-222-6998

www.GetRhythmPrograms.com

www.myspace.com/johnscalici

UAB Happenings

by Gene Fambrough

The UAB Percussion Studio has gotten off to an active start this Spring semester, presenting several faculty and student concerts and participating in other regional activities. The first concert on the slate was "Marimba Madness" on January 13. This event was a fundraiser for the studio, as they look toward purchasing a new 5-octave concert marimba. Students and faculty performed solo and ensemble selections, and the program was presented as "The History of the Marimba through literature." Ranging from Bach and Debussy all the way through works by Clair Musser, Keiko Abe, Michael Burritt, and Christopher Deane, the concert featured nine different student performers and faculty members Gene Fambrough and Laura Noah. Overall, the event was a successful first-year venture for the studio, and will likely continue in the future.

Recently hired adjunct faculty member Laura Noah (also Principal Timpanist with the Mo-



Marimba Madness performers (L to R): Gene Fambrough, Alexa Wunderly, Nick Recio, Courtney Walker, Seth Noble, Megan Stumpff, Adam McDowell, Kristina Howard, Sharon Welburn, David Verin, Laura Noah.

bile Symphony Orchestra) performed a solo recital on January 31. On the program were works by Xenakis, Bach, Piazzola, William Price (theory professor at UAB), and Steve Reich. On February 21, Dr. Gene Fambrough presented a solo faculty recital consisting of works by William Cahn, Michael Burritt, Askell Masson, and Christopher Deane. Fambrough also premiered an original composition for percussion and electronics entitled "...the latest dire situation" (photo at left).

The UAB Wind Symphony was selected to perform at the CBDNA Regional Conference in Columbus, GA on February 29, and the percussion section has been working diligently to prepare the concert. On the program: Fanfare and Allegro (Williams), Theme and Variations (Schoenberg), Concertpiece for Trumpet and



"...the latest dire situation"

Band (Curnow), Be Thou my Vision (Gillingham), Wild Nights! (Ticheli), and Ancient and Honorable Artillery Company (Sousa).

The Percussion Studio will also host several guest artists through the spring, including Jerry Tachoir and Chris Moore (vibraphone), Chris Fryar (drum set), Brad Palmer (congas), and John Scalici (hand drumming).

Other events coming later in the semester are the Steel Band concert on April 4, the Spring Percussion Ensemble concert on April 8, and a Graduate Student Recital by David Verin on April 20. We hope to see some of you in attendance!



Chris Fryar, working with UAB student Brett Huffman

Get out and DRUM!

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shake shakers, and clap with five of the most accomplished and respected percussionists in the world. Shame on you if you missed that!

Drum circles are like a band, all the members are important to the groove. It is a community which relies on itself to keep the groove alive. To me, part of the joy in drumming in a drum circle is locking in to a pattern and riding it like a wave, exploring subtle variations along the way. Of course, maintaining a strong sense of pulse and forward motion are essential to the groove. Sound familiar? Yes, this is drum jazz. Taking a basic form, holding it, and listening and responding as the other players improvise on the rhythm. If you don't think this experience can make you a better musician, then I challenge you to participate in one of my monthly community drum circles.

In a drum circle there is room for everyone. Everyone contributes. Music is for sharing. Villages in Africa have known this for centuries. Whether you are a djembe hotshot, a drumset player, or just learning how to play congas in your ensemble, I encourage you to participate in my monthly community drum circles in Birmingham. Think of a drum circle as an investment in your musicality as well as your community.

Day of Percussion Report

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an ensemble led by Gary Sinise which performs at USO shows around the world, closed out the day with a 90-minute performance which also included mini-clinics by Beth and Danny. Beth's clinic was titled "Percussion in The Real World." Danny's presentation was titled, "Fundamentals for Becoming A Great Drummer." Beth's participation in our day of percussion was a homecoming as she graduated from Grissom High School and was a graduate of the University of Alabama. The day concluded with a door-prize give-away.



A special acknowledgement to Ron and Lauren (Vogel) Weiss who traveled from Dallas, Texas to attend our day of percussion. Lauren is the head of *Percussion Events Registry* and has been instrumental in helping the chapter secure many of its day-of-percussion artists over the years.

Special thanks to: Grant Dalton for hosting our event and to the percussion students from Samford University who assisted with management and logistics. Anne Rose, event photographer; Chris and Barbi Moore for hosting the post-event dinner and for all of Chris's dedication and contributions to the event; Tom William's Lexus for their support of our event through their generous sponsorship; Clif Payne, treasurer of the chapter and Sales Associate for Tom Williams Lexus; Skidmore Signs for producing the new chapter signage; Bob Carlton and The Birmingham News; Total Printing for helping produce our program; the administration of Samford University for allowing Alabama PAS the use of their facility and campus; Brad Sloan and Art's Music Shop for supporting our event; Jeanne Flum; and all of the percussion companies without whose support of our artists, the event would not have been possible.



Respectfully updated and submitted,
Neal Flum

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



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2008 Drum Corps Outlook

Another summer of exciting Drum Corps activity is fast approaching, and some noteworthy changes have taken place during the off-season. As mentioned in the Fall edition, long-time percussion caption head **Clint Gillespie** retired from his position at **Spirit of JSU**. In his place, **Shane Gwaltney** will take over as percussion coordinator for the 2008 season. Shane was a charter member of **Music City Mystique**, and went on to win 3 WGI World Championships as arranger and show designer for the group. **Sean Womack** (of DoubleStop Percussion) will continue working with the front ensemble of **Spirit of JSU** this season.

Other Alabama connections include **Brad Palmer** (DoubleStop Percussion) working with the front ensemble of the **Bluecoats** from Canton, Ohio (silver medal in total percussion in 2007) and **Iain**



Moyer (University of North Alabama) returning to work with the front ensemble of the nine-time World Champion Cadets.

Alabama shows this year include July 24 in Birmingham (site TBA) and July 27 at Jacksonville State University. Best of luck to all students and teachers involved with Drum Corps International this season!!!

Event Calendar Spring 2008

January 13—Marimba Madness at UAB.

January 31—Laura Noah, UAB Faculty Recital.

February 21—Dr. Gene Fambrough, UAB Faculty Recital.

February 21—Tatsuya Nakatani, solo percussion concert at Cave 9.

February 23—JSU Day of Concert Percussion (with Mark Libby, John Lawless, and Michael Burritt)

February 29—UAB Wind Symphony at CBDNA Southern Division Conference, Columbus State University.

March 4—Marcus Hawkins, JSU Junior Recital, 7:30 PM, Mason Hall.



March 8—ALAPAS Day of Percussion, 9-5, Samford University (with Paul Renick, Julie Davila, Beth and Danny Gottlieb)

March 11—JSU Jax Pan Steel Drum Concert, 7:30 PM, Mason Hall.

March 27—Colin Choat, UA Student Recital, 5:30 PM, Moody Concert Hall.

March 29—Ben Black, JSU Junior Recital, 7:30 PM, Mason Hall.

March 31—Dr. Grant Dalton and Laura Noah perform the Bartok Sonata, 7:30 PM, Brock Hall.

April 3—UA Percussion Ensemble, 7:30 PM, Moody Concert Hall.

April 4—UAB Steel Band, 5:30 PM, Hulsey.

April 5—Steven Ellison, JSU Junior Recital, 5:00 PM, Mason Hall.

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

April 13, Adam Kindler, JSU Junior Recital, 7:30 PM, Mason Hall.

April 16, JSU Percussion Ensemble, 7:30 PM, Mason Hall.

April 20—David Verin, UAB Graduate Recital, 7:30 PM, Hulsey.

April 21—UNA Percussion Ensemble, 7:00 PM, Norton Auditorium.

April 21—USA Percussion Ensemble, 7:30 PM, Laidlaw.

April 22—AU Percussion Ensemble, 7:30 PM, Goodwin Music Building.

May 17—UAB Drumline Auditions, 9-5, Hulsey.

July 24—UAB Electro-Acoustic Percussion Ensemble Concert, 5:30 PM, Hulsey.

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

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You wouldn't believe the requests we'd get. But we tried to play anything they asked for. Sometimes the concerts would be in 'lights out conditions'. We would have one red light over us, and never see the soldiers we would play for. But we would hear them shout and cheer!"

Then, after a meal and a nap, they'd pack it all up, board the helicopters, and do it gain...and again, and again...for three months.

Tim enjoys the service. He genuinely enjoyed his tour, and says he'll gladly return if asked. He feels it is his duty to help the men who are helping us remain free. I was very surprised when I got a call one afternoon from Tim, saying he was joining the Air Force. I remember asking how he fared in boot camp. He replied, "It was easy. It's just marching in step and being yelled at. With marching band....You'd been doing that to me since I was thirteen!" Tim has now been in the service for 6 years. As a former teacher, I could not be prouder to claim him as a student. As a PAS Chapter, we can be proud to claim him as a member. God bless Staff Sergeant Tim Shaw, and all of our troops serving in the Middle East.





Alabama Chapter newsletter

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VISIT OUR WEBSITE!

<http://www.pas.org/Chapters/Alabama/>

2008 ALAPAS Day of Percussion



Front row (L to R):

Beth and Danny Gottlieb, Paul Rennick, Julie Davila, Dr. Grant Dalton (host), Iain Moyer, Sean Womack, Brad Palmer, Neal Flum (ALAPAS Chapter President)
