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Submit your articles and event
 information for the next issue by

February 15, 2006

The Percussive Arts Society® (PAS®) is a music service organization promoting percussion education, research, performance and appreciation throughout the world.

**NEY ROSUAURO AND
 BILL BACHMAN
 AT MPA DAY OF
 PERCUSSION**



The MPA’s Day of Percussion is a symposium that combines clinics involving the various aspects of marching percussion with the performances of professional musicians to help further the education of our students. The clinics are often hands-on training for students of all skill levels with the clinicians themselves. The Day of Percussion also branches out into the other roles that encompass percussion, such as concert percussion, world music, and trap set. The Day of Percussion will be held at Anoka High School in Anoka, MN, on Saturday, January 21st, 2006. Note: The Day of Percussion is open to the public and is highly recommended to any music program interested in expanding on their current curriculum.

Dr. Ney Rosauaro, Composer/Director of Percussion Studies, Miami University
 As a composer he has written several methods and pieces for percussion instruments. His

compositions are very popular worldwide and have already been recorded by international acclaimed artists such as Evelyn Glennie and the London Symphony Orchestra. His Concerto for Marimba and Orchestra has been performed by over 500 different orchestras worldwide, and his 5 solo CDs have been highly acclaimed by the critics. As soloist and pedagogue he has done several courses, solo concerts and with orchestras in Brazil, Cuba, Mexico, Argentina, Venezuela, Uruguay, Colombia, Chile, Guatemala, Puerto Rico, Switzerland, Austria, Luxemburg, Poland, Belgium, Croatia, Sweden, England, Scotland, Denmark, Holland, Germany, Spain, France, Italy, Australia, New Zealand, Taiwan, China, Japan and USA. Dr. Rosauaro is a YAMAHA, SABIAN, CADESON and MALLETWORKS artist, and plays exclusively with NR mallets by INNOVATIVE PERCUSSION.”

Bill Bachman, Tenor/Drumset Clinician
 Bill Bachman has studied percussion performance at the University of North Texas and is a graduate of the Berklee College of Music. He has played quads in the University of North Texas’ indoor drumline, and in the Cadets of Bergen County Drum and Bugle Corps. Bill’s awards include Drum Corps International’s 1st place percussion with the Cadets at the world finals in 1994, Drum Corps International’s over all runner-up in 1994 and 1995, the Percussive Arts Society’s 1994 tenor individual competition runner-up, and 1st place at the Percussive Arts Society’s 1996 Indoor Drumline Competition with the University of North Texas. Bill has instructed with many award winning groups including the Bluecoats, Blue Knights, and Carolina Crown Drum and Bugle Corps. He’s the author of Row-Loff’s Quad Logic, Rudimental Logic, and Bass Logic, designer and co-founder of HeavyHitterPads.com, and is an endorser of Dynasty drums, Remo drumheads, Vic Firth sticks and mallets, Zildjian Cymbals, and Compel Solutions. He’s an active clinician and still loves to drum!”



OUR NEW LOOK!

We hope you enjoy the new updates to the website and the newsletter. Your Board of Directors is working hard to make the Minnesota Chapter one of the finest in the nation.

PAS BOARD ELECTIONS

The Percussive Arts Society election has come to a close and your vote helped cast our 2005-06 Board of Directors. This was your opportunity to help shape the future of the society through the selection of its leaders. We appreciate your involvement in this important process and we applaud your commitment to maintaining a healthy and active state chapter.

PERCUSSIVE ARTS SOCIETY MINNESOTA CHAPTER

OFFICERS

President Emeritus Betty Masoner

EXECUTIVE COMMITTEE

President Eric Strom
1st Vice-President David Eyler
2nd Vice-President David Schmalenberger
Secretary Terry Vermillion
Treasurer Kenyon Williams
Member At-Large Rich MacDonald

CONTACT INFORMATION

PAS Minnesota Chapter
c/o Eric Strom
MacPhail Center for Music
1128 LaSalle Ave.
Minneapolis, MN 55403
(612) 321-0100 x528
PASMinnesota@pas.org

VISIT OUR WEB SITE

www.pas.org/chapters/minnesota

EVENTS CALENDAR

Send your events to PASMinnesota@pas.org.

African Music Ensemble: A Night of African Music and Dance

Friday, December 2, 2005 8:00 pm
Ferguson Hall, Lloyd Ultan Recital Hall
University of Minnesota, Minneapolis
Admission: Free
Info: jenj@umn.edu

SCSU Percussion Studio Recital

Wednesday, December 7, 2005; 8:00 pm
Performing Arts Center, Ruth Gant Recital Hall
St. Cloud State University, St. Cloud
Admission: Free
Info: music@stcloudstate.edu, 320-308-3223

Drums of Heaven and Earth A Mu Daiko Concert featuring special guest Kenny Endo Taiko Ensemble

December 9-11
Fri. & Sat. at 8:00 pm, Sun. at 2:00 pm
The Southern Theater, Minneapolis
Tickets: \$25
Reservations: 612-340-1725

Senior Degree Recital - Matthew Dockendorf, percussion

Saturday, December 10, 2005; 7:30 pm
Ferguson Hall, Lloyd Ultan Recital Hall
University of Minnesota, Minneapolis
Admission: Free
Info: jenj@umn.edu

UofM Percussion Studio Showcase Concert

Wednesday, April 26, 2006; 7:30 pm
Ferguson Hall, Lloyd Ultan Recital Hall
University of Minnesota, Minneapolis
Admission: Free
Info: jenj@umn.edu

AUDITIONS & COMPETITIONS

Updated: November 16, 2005

Concert and Aria Competition

Kenwood Symphony Orchestra
Application deadline: Saturday, January 14, 2006

Be sure to check our online calendar for a complete list of percussion events at www.pas.org/chapters/minnesota

Auditions: Sunday January 22, 2006
1:00-5:00 pm
Info: 763-535-9824 or Email: masters@kenwoodsymphonyorchestra.org
Website: www.kenwoodsymphonyorchestra.org

GTCYS 2005-2006 Orchestral Program and Junior Wind Symphony Auditions

December 10, 2005
\$30 fee
Info: 612-870-7611
E-mail: mail@gtcys.org
Website: www.gtcys.org/auditions/index.htm

SCHOLARSHIPS

Updated: November 29, 2005

SCSU/David Swenson Foundation Scholarship In Percussion Studies

DEADLINE: March 3, 2006 (Application). March 17, 2006 and April 7, 2006 (Auditions)

GENERAL INFORMATION:

The SCSU/David Swenson Foundation Percussion Scholarship is a four-year award granted to those outstanding musicians pursuing a degree in music at St. Cloud State University whose primary instrument is percussion. The award is competitive and is based upon the results of an audition process.

AWARDS:

\$14,000 (\$3,500/year for four years)

MORE INFORMATION:

Dr. Terry Vermillion
Phone: 320-308-5237
E-mail: tvermillion@stcloudstate.edu

NEWSLETTERS ONLINE

Issues of *Minnesota Percussion News* are available online in PDF format. Visit the "Newsletter" section of our website and check it out!

CLASSIFIED ADS

Need to sell equipment?
Need to promote your teaching studio?
Want to network with other percussion
enthusiasts?
Want to find people to practice with?
Want to form an ensemble?

Classified advertisements purchased in Minnesota Percussion News are seen by nearly 300 readers and advertising costs are directly re-invested in the state chapter budget. Find out more about ways to advertise and support PAS Minnesota by following the contact information at the bottom of page 2.

CALLING FOR NEW MUSIC FOR SOPRANO AND PERCUSSION

Hillary Vermillion is a DMA candidate at the University of Minnesota and a student of Glenda Maurice. Currently researching her next recital, she is calling for titles of music for soprano and percussion in either a duo or chamber setting. Please contact her at hvermillion@astound.net if you have titles and/or composers to recommend.

Trio Lorca (continued from page 6)

The St. Cloud Symphony is a non-profit organization that has under its umbrella several other performing organizations that are committed to bringing high-quality music to Central Minnesota. The trio will performed in February 2005 at the Paramount as part of a "Music In The Schools" grant secured by the St. Cloud Symphony and is committed to ongoing events in and around the Central Minnesota area. For more information regarding Trio Lorca please visit the group's website at <http://web.stcloudstate.edu/triolorca> or at <http://www.stcloudsyphony.com>.

PLANNING FOR THE YEAR AHEAD

Session Applications for PASIC 2006
Clinic, Clinic/Performance, Concert, Drum Circle, Evening Concert, Late Night Performance, Lecture/Presentation, Master Class, Panel Discussion, Research Paper, Research Poster, Paper/Poster Presentation, Terrace Concert, or Workshop
Applications are due December 16, 2005

PAS International Scholarship Grant
The purpose of the "PAS International PASIC Scholarship Grant" is to provide financial assistance to a student living outside the United States of America to attend the Percussive Arts Society International Convention (PASIC) to be held in Austin, Texas on November 8–11, 2006
Applications are due March 15, 2006

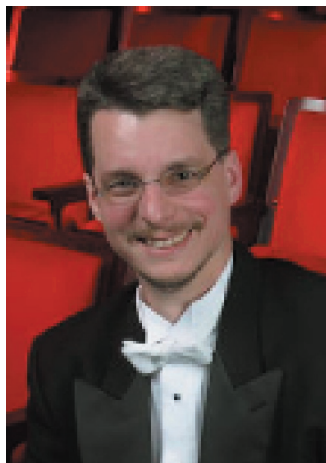
PAS Solo Timpani Competition
To encourage the highest level of artistic expression in the art of performance and literature for solo timpani. The contest is designed to select four finalists to compete at the PASIC 2006. The contest will include cash awards for the finalists as well as matching grants to their respective percussion programs.
Applications are due April 15, 2006

PAS International Percussion Ensemble Competition
The purpose of the Percussive Arts Society International Percussion Ensemble Competition is to encourage, promote and reward musical excellence among high school and collegiate percussion ensembles by selecting the most qualified groups to appear each year at PASIC.
Applications are due April 15, 2006

MINNESOTA STATE UNIVERSITY MOORHEAD WELCOMES DR. ALLEN CARTER

Minnesota State University Moorhead is proud to announce the addition of another new faculty member to its percussion studio! Dr. Allen Carter will join the MSUM faculty as a music theory and jazz specialist this fall. A past instructor at Cal. State Fullerton and Mount San Jacinto College, Dr. Carter completed his doctoral studies in theory, composition, and jazz pedagogy at the University of Northern Colorado. As a drumset artist, he has performed with Harry Connick, Jr., Ray Charles, Anita O'Day, Glen Campbell, and the Tommy Dorsey Big Band. His published jazz compositions and arrangements are available through AC Muzik, Walrus Music, and Otter Distributors. Dr. Carter joins Assistant Professor of Percussion Dr. Kenyon Williams at MSUM where he will work within both the music theory and jazz studios. For information about Dr. Carter, Dr. Williams, or the percussion studio at MSUM, please visit www.msum.edu/music.

ST. CLOUD STATE UNIVERSITY WELCOMES DR. GLEN TUOMAALA



St. Cloud State University is moving ahead to re-build the Husky Sports Band with the hiring of a new director, Glen Tuomaala. With the support of the Department of Music and Athletics the new band will be perform for selected home football, basketball, and hockey games. The band will be open to all students, faculty, staff, alumni, and high school students with permission from their high school band director. For more information contact Glen Tuomaala:

gatuomaala@stcloudstate.edu (320) 308-3201 or www.stcloudstate.edu/music

U OF M MATTHEW SHERVEY PERFORMS NEW MUSIC

BY AMANDA ALBRECHT

Silence is a dance theatre piece on which I collaborated with choreographer Ben Rasmussen. It explores the theme of prejudice, and is a statement against the hate that human beings allow in their relationships with others. The music was scored for violin, 'cello, piano, and percussion. However, three of the movements are for solo percussion, and I presented these in concert version on my recent doctoral composition recital. "Shadows," written for solo marimba, was the first piece in the show. It functioned to bring the performers to life. The dancers began the show as components of an installation, improvising with very limited movement to create a relatively static stage picture. "Shadows" then launched them into the first choreographed dance. The piece creates a sense of sustained time through its use of sustained pitches/chords and repeated dyads. While these materials often appear by themselves, members from a group of related melodic fragments are often layered on top of them. In this context, the few instances where a longer melodic line is presented draw attention to themselves. "Dressing Up," for solo vibraphone, was music to accompany a solo female dancer.

CONTINUED ON PAGE 5

GREETING FROM THE CHAPTER PRESIDENT

The Minnesota Chapter of the Percussive Arts Society commits itself to imparting comprehensive information about percussion related events in and around Minnesota. Our members are closely connected to the music scene in Minnesota and can help support the intercommunication of musicians, event coordinators, students and the general public. If you know of any concerts, recitals, or special events open to the public that involve percussion, we would like to publish them in our quarterly newsletter, *Minnesota Percussion News*.

We are also accepting articles to be considered for publication in the next newsletter. Space for business advertisements and classified ads in *Minnesota Percussion News* are also available for purchase. This is a perfect way to announce to colleagues and percussionists what is happening in your area, school or percussion studio while supporting your chapter. Contact PAS/MN for further details.

As a member of PAS Minnesota, you are the main reason our chapter remains strong. Please take the time to talk with someone whom you think would enjoy becoming a member – your students, colleagues and fellow percussionists.

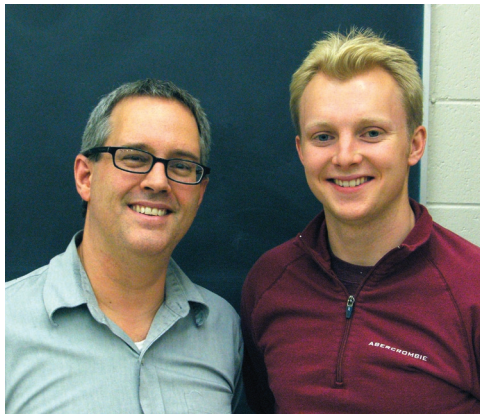
Thank you for your contribution!

Sincerely,



Eric Strom
President, PAS Minnesota

ST. CLOUD STATE UNIVERSITY STUDENT TIES FOR SECOND PLACE IN PASIC 2005 MARCHING TENORS COMPETITION



Andy Anker tied for 2nd place with a score of 92.3 in the College Tenor Drum category at the 30th Annual Percussive Arts Society International Convention (PASIC) on November 5th, 2005. He was one of ten competitors from around the world who passed an audition to be allowed to compete at the convention. Andy graduated from Eagan High School in 2001 and is a student at St. Cloud State University where he is earning a Bachelors of Science degree in Music Education where he studies percussion with Dr. Terry Vermillion. He previously marched with the Madison Scouts, Cadets, and Minnesota Brass Drum & Bugle Corps as well as the Great Lakes Percussion Independent World Winter Drumline.

THE WALKER ARTS CENTER PRESENTS Joe Chvala and the Flying Foot Forum

with special guest Ruth MacKenzie in *Between the Fire and Ice* (Mjollnir II)
Music by Ruth MacKenzie, Peter O’Gorman, Eric Jensen, Joe Chvala, and members of Savage Aural Hotbed.

The intricately layered percussive footwork of the Flying Foot Forum, the driving industrial rhythms originally created by the Savage Aural Hotbed, and the unearthly vocals of Ruth MacKenzie stir up a rich and resounding theatrical brew. A reworking and expansion of

the Flying Foot Forum’s 1995 signature work *mjollnir*, *Between the Fire and Ice* is more timely than ever. Grounded in ancient Nordic and Teutonic lore, it visits a subconscious realm where our modern world collides with pagan antiquity. This powerful explosion of mythic archetypes and darkly spectacular images addresses issue of survival, greed, and global imbalance. On Friday, December 16, Cvala and performers offer a postperformance discussion. Some adult content and may not be suitable for young children.

Performances

12/10 at 8:00pm
12/11 at 2:00pm & 7:00pm
12/15 at 8:00pm
12/16 at 8:00pm
12/17 at 8:00pm
\$22 General
\$18 Walker members
612-375-7600

Albrecht/Shervey (continued from page 4)

She explored the idea of gender stereotypes through the act of “playing dress up.” Jazz-like harmonies are employed in this piece, which is written in 3/4 time to hint at the feeling of a music box waltz. The material moves between slowly-evolving, sustained sections to more unpredictable and rhythmically vital musical outbursts. These echo the character’s emotional journey in this scene. At the end of the scene, the character is physically and emotionally spent, and she resignedly gives up her game. This emotion is again reflected in the music, which suddenly becomes harmonically sparse and dynamically subdued. Since this material is noticeably set apart from that which makes up the bulk of the movement, this ending is poignantly highlighted. “Interpellated Fervor” is the most rhythmically vital of this set. Musically, it is an exploration of the sympathetic resonance of a piano. Mallets are used, and the piano is conceptualized as a body to be hit. The visual aspect of this piece is striking, as the percussionist transfers his normal behavior to this icon of the traditional, harmonically-based standard practice

repertoire. The performance on the recital was the first to make use of a grand piano, as we were not able to fit such a large instrument into the space where the ensemble was positioned for the show.

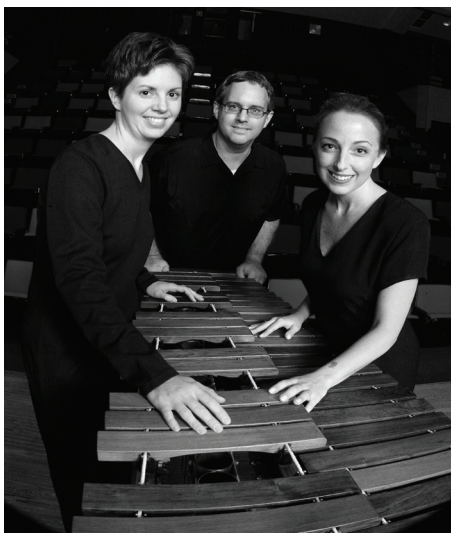
WELCOME NEW AND RETURNING MEMBERS!

Michael Aamoth, Minneapolis
Brody Andersen, Moorhead
Ben Anderson, Minneapolis
Greg Balfanz, Eden Prairie
Brent Barsness, Farmington
Steven Beall, Lake Elmo
Lucas Benson, Blaine
David Birrow, Minneapolis
Matthew Dockendorf, Minneapolis
Benjamin Goodwin, Austin
Aubrey Granner, Minneapolis
Charles Gray, Minneapolis
John Greene, Apple Valley
Peter Hagerty, South St. Paul
Lori Hagopian, Winona
Phil Hatchner, Circle Pines
Amanda Haymond, Blaine
Bojan Hoover, Minneapolis
Jim Jacobsen, Eagan
Sarah Johnson, Minneapolis
Reid Kennedy, Minneapolis
Steve T. Kimball, Crystal
Harrison Lange, Sauk Rapids,
Scott MacDonald, Burnsville
Kaylee Olsen, Apple Valley
Noah Short, Winona
Eric Sundeen, Bemidji
David Victor, Minneapolis
Charles Weise, Farmington

We’re glad you have joined the Minnesota Chapter! Let us know how you want to be involved in the percussion community and what we can do for you. Just drop us a line at PASMinnesota@pas.org or call us at 612-321-0100 Ext. 528.

REKINDLING THE CREATIVE SPIRIT WITH TRIO LORCA

By Dr. Terry Vermillion, Dr. Melissa Krause, and Dr. Catherine Verrilli



Established in the Spring of 2002, Trio Lorca is dedicated to rekindling the creative spirit through the preparation and presentation of musical works scored and adapted for soprano and a variety flutes and percussion instruments. The trio recognizes that their dual mission as both music educators and professional musicians hinges upon regular participation in the creative process. They understand that music educators are often caught up in a cycle of class preparations, grading, committees, proposals, curriculum changes, ensemble performances, student recitals, etc., - (the list can go on for pages) – and teachers can easily lose touch with the foundations of why they became musicians: “to experience the creative process in making music.” (Vermillion)

Music is often associated with public performances, but what prepares the trio for the concert hall is the highly creative rehearsal process. This regular, ongoing collaboration becomes what eventually captures an audience. Trio Lorca rehearses once a week for two hours; each rehearsal is a space without boundaries. They discover the intricacies of the music on the page and its sound as it comes to life. They acknowledge and delight in the easy, intellectual and childlike interplay of their personalities and they rehearse music that motivates them to continually enhance their skills as musicians. “Rehearsing is as joyful a process as performing is exciting. It is the breath that gives life to

live performances.” (Verrilli)

On March 26, 2004, Trio Lorca presented “The Faculty Ensemble: Rekindling the Creative Spirit within the Establishment of Academia” at the Great Lakes Chapter Conference of the College Music Society at the University of Michigan-Ann Arbor. In this presentation, they discussed the process of establishing a faculty ensemble and the benefits that such creative work might have within the institution, faculty, students, and community. A similar lecture/recital, “Rekindling the Creative Spirit: Teachers as Active Musicians”, was presented at the Minnesota Music Educators Association Midwinter Clinic held in Minneapolis in February 2005 and was geared towards the secondary music teacher/director.

Trio Lorca’s repertoire is widely varied, ranging from traditional Spanish folk songs to the avant-garde compositions of George Crumb. The trio’s diverse list includes arrangements of works from standard and contemporary repertoire, as well as music commissioned specifically for this group. The group’s first commission, *Tierra de Luz*, by member Melissa Krause, was premiered at SCSU in March of 2004. The piece incorporates text by Federico Garcia Lorca and portrays a deeply troubled young woman, the gypsy girl *Siguriya*, who faces overwhelming feelings of social and self-loathing. She desperately wishes to be absolved of the sins she has committed and the pain that accompanies them. “Periodic text painting, as well as the unique blend and interplay of the soprano, alto flute and percussion, compliment the symbolism so vividly expressed in Lorca’s poetry.” (Krause)

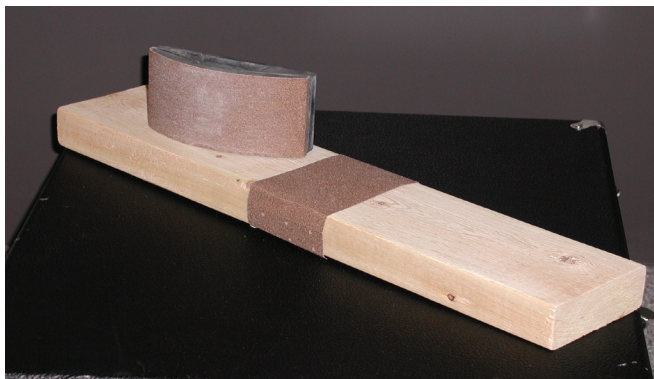
With the support of both SCSU’s Music Department and the University, Trio Lorca is committed to educational outreach in Central Minnesota through the presentation of concerts and masterclasses in area schools. Most recently the trio performed in March 2003 at the Perpich Center for the Arts in Golden, Valley, MN. The group discussed with students the important aspects of the music and the creative process. The process of bringing high-quality musical presentations to communities in Central Minnesota played a fundamental role in the trio’s adoption by the St. Cloud Symphony Orchestra.

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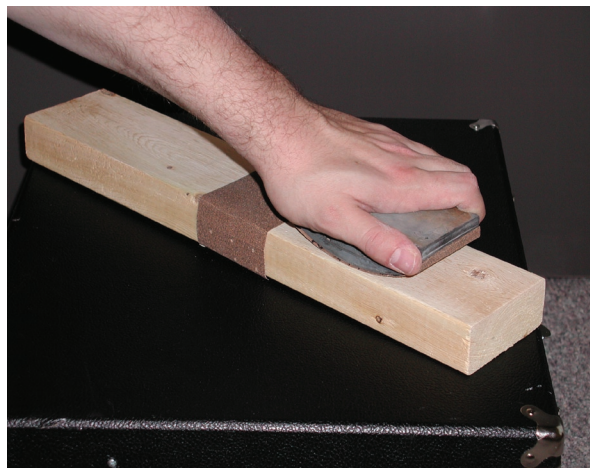
MAXIMIZING ARTICULATION WITH SANDPAPER BLOCKS

By Karl Konz, Bachelor of Music candidate at St. Cloud State University

I have played a number of pieces in percussion ensembles and orchestral music that contain very rhythmic sandpaper block passages. Generally there is a limited amount of articulation one can achieve with a normal set of sandpaper blocks. As a member of the St. Cloud Symphony Orchestra, I recently played the third percussion part in John Adam's *Chairman Dances*. The piece has a number of sandpaper block passages, most notably at measures 401 and 457. These are both exposed sections with moderately paced sixteenth notes or eighth-note triplets for a number of measures. The Music Director, Mr. William Schrickel suggested a more articulate stroke. I spent some time working with normal sandpaper blocks, but never felt fully satisfied and yearned still for a clear and extremely articulate stroke that would define the rhythm clearly. I began talking with my colleagues and came up with the idea for a set of sandpaper blocks.



One of the blocks is larger in length, but with only a small strip of sandpaper so that there would be enough room for the smaller block to come completely off the strip of sandpaper and return for another stroke, but never leave the other block thereby eliminating any contact sound from the two pieces of wood striking each other. The effect of the hand-held piece of sandpaper coming into contact with the piece glued to the board, then passing over the uncovered portion of the board (leaving a very small duration of silence) before it returned in the other direction to re-contact the sandpaper glued to the board,



creates enough definition to clearly articulate the rhythm Adams intended. The two grits I used were 40 glued to the larger block, and 60 on the smaller hand-held block. I found it very difficult to get a stroke without ripping the small strip, so it is a good idea to glue down the small strip with some heavy duty glue, one may need to experiment with using different kinds of glue to find one that will hold the best without being overly bulky. I also used a rounded hand held sandpaper block to avoid the ripping that occurs when the two pieces contact each other. Have fun, and feel free to contact me at koka0302@stcloudstate.edu if you have any questions or suggestions.