

PERCUSSIVE NOTES

An Official Publication of the
PERCUSSIVE ARTS SOCIETY

Volume 10 Number 1
FALL 1971



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PERCUSSIVE NOTES

**VOLUME 10 NUMBER 1
FALL 1971**

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PERCUSSIVE ARTS SOCIETY**

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PERCUSSIVE NOTES is published three times during the academic year by the PERCUSSIVE ARTS SOCIETY. All material for publication should be sent direct to the editor, James L. Moore, 5085 Henderson Hts., Columbus, Ohio 43220. However, all correspondence concerning membership, dues payment, change of address, etc., should be sent to the PERCUSSIVE ARTS SOCIETY, Executive Secretary, 130 Carol Drive - Terre Haute, Indiana 47805.

The deadlines for submitting material for publication consideration in PERCUSSIVE NOTES are Fall Issue - September 10th; Winter Issue - December 10th; and Spring Issue - March 10th. Let us hear from you, but do send your material early.

COVER

JOHNNY MATHIS and his drummer JACK GILFOY are shown while on a tour of the Far East last year. They are standing near a most interesting ceremonial drum found in a temple in Bangkok, Thailand.

IN THIS ISSUE

Coming Events 8

P.A.S. Logo Contest 9

Percussion Discussion 10

Drumming Around12

Chapters16

“The Importance of Your Sticks
and Mallets”
F. Michael Combs17

“Show Problems”19
Joel Rothman

“The Percussion Renaissance”20
Robert Ricci

“The Musick of the Continental Army”22
John C. Fitzpatrick
edited George P. Carroll

New Publication24
Band and Orchestra Reviews26

Product News28

Fix It - Build It Corner29

Master Lesson - Concerto for Percussion31
(Darius Milhand)
A Guide to Performance
Geary Larrick

Programs32

On the Technical Side37

Humor Has Its Place38

A quick examination will reveal that this issue of PERCUSSIVE NOTES is the largest issue to date. This reflects well the fine growth of your PERCUSSIVE ARTS SOCIETY. Our advertising support, so vital to the quality of the publication, continues to grow keeping you the reader abreast of the latest products in the percussion field. The large number of programs and the many news items and articles included are evidence of your interest in the society.

P.A.S. members please take particular note of several important items in this issue:

- 1) Announcement of the Annual Meeting and Board of Directors Meeting, and the P.A.S. “DAY OF PERCUSSION” (see Coming Events - page 8).
- 2) The slate of nominees for the P.A.S. Board of Directors on which we ask your comments and suggestions (see page 6).
- 3) Your opportunity to vote for your choice of a P.A.S. LOGO. (see page 9).

The activities of the PERCUSSIVE ARTS SOCIETY can only reflect the desires and opinions of the membership if you respond to the above items. Let us hear from all of you soon.

Your Editor

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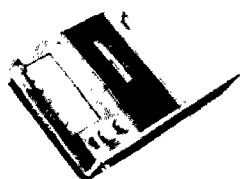
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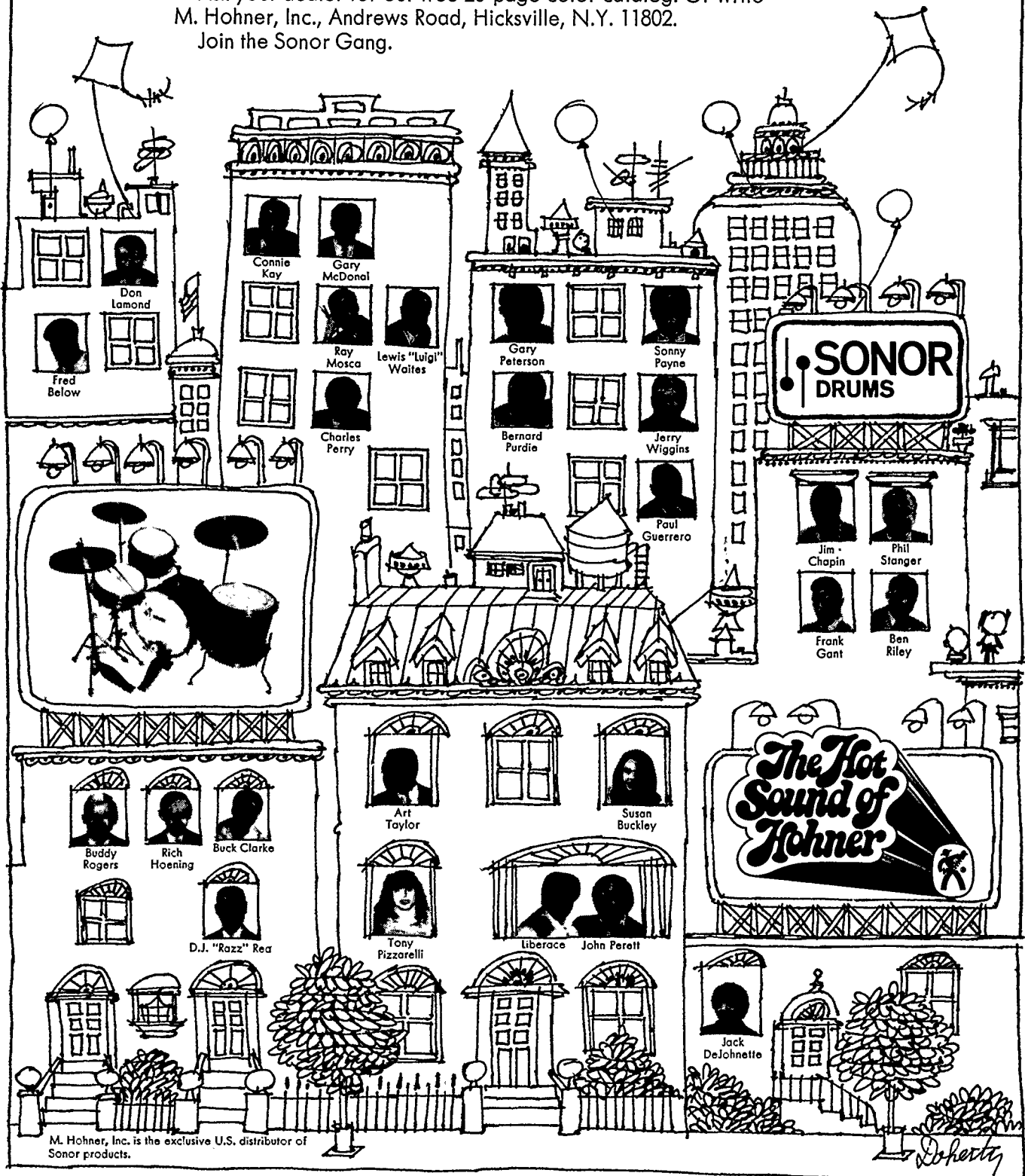
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Coming Events

P.A.S. Annual Meeting & Board of Directors Meeting

Plan now to attend the PERCUSSIVE ARTS SOCIETY Annual Meeting during the Mid-West National Band & Orchestra Clinic in Chicago. The Date:

ANNUAL MEETING OF THE PERCUSSIVE ARTS SOCIETY, INC. - Afternoon of Friday, December 17, 1971 at the Sherman House Hotel (Clark & Randolph Sts., Chicago, Ill.). To be followed by the **BOARD OF DIRECTORS MEETING.**

8:00-9:30 A.M. Manufacturer's Breakfast - Crystal Room
6:00-7:00 P.M. Annual Membership Meeting - Louis XVI Room
7:00-8:00 P.M. Board of Directors Meeting - Polo Room 102
Complete information on the Mid-West Clinic including housing requests may be obtained from: Mid-West National Band & Orchestra Clinic, c/o 525 Busse Highway, Park Ridge, Ill. 60068.

PERCUSSIVE ARTS SOCIETY

"DAY OF PERCUSSION"

Saturday-December 18, 1971
De Paul University-Chicago

A schedule of activities for the P.A.S. "Day of Percussion" to be held on Saturday, December 18th at DePaul University School of Music (Jackson & Wabash Avenues in Chicago's Loop) is now being developed. A full day of percussion events is planned (9:00 A.M. - 5:30 P.M.) in the hopes that many PAS members and guests will be able to attend all or some of the wide variety of events.

The tentative list of performing groups include:

AMERICAN CONSERVATORY PERCUSSION ENSEMBLE
- James Dutton, Director (including premiere performance of a new work: Song of Hugh Glass by Arthur Lauer)

CHICAGO CAVALIERS DRUM AND BUGLE CORPS - Larry McCormick, Director

NORTHERN ILLINOIS UNIVERSITY PERCUSSION ENSEMBLE - George Allan O'Connor, Director

NORTHWESTERN UNIVERSITY MARIMBA ENSEMBLE - Terry Applebaum, Director

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GUEST SPEAKER: RALPH SHAPEY - Composer of contemporary music, Professor of Music at the University of Chicago, and Musical Director of the Contemporary Chamber Players

A coffee mixer in the morning and ample time for lunch are also included in the activities for this significant event sponsored by the PERCUSSIVE ARTS SOCIETY, INC. with the cooperation of the DePaul University School of Music and with special assistance in planning by the Illinois Chapter of P.A.S. Put this date: Saturday, December 18th on your calendar, and plan to attend this "Day of Percussion", a significant event of national importance in the continued growth of the scope of activities of your PERCUSSIVE ARTS SOCIETY.

P.A.S. Board of Directors Election

As stated in the constitution and by-laws of P.A.S., Inc., the board of directors will be electing new board members and officers at our December meeting.

With the hope of gathering the feelings of the entire membership, the board is publishing its suggested slate below. Please read this suggested slate and make your feelings known to the board by writing to: Mr. Neal Fluegel, Exec. Sec.-Treas. P.A.S., 130 Carol Drive, Terre Haute, Indiana 47805.

Listed are the board members who have one year remaining to serve on the board and those who are up for re-election.

The board's suggested slate calls for the re-election of five members whose term is up and replacing the other six with people from the list of new board possibilities. You should comment on those names or suggest others you wish the board to consider. Remember, our goal is to have the board reflect all areas of the Percussive Arts-industry and various areas of country.

Also up for re-election are the office of President and 2nd Vice President. Those offices are now held by Saul Feldstein and Ron Fink. The board is suggesting their re-election. You may comment on these two names or write in others you wish to be considered.

BOARD MEMBERS NOT UP FOR RE-ELECTION

Lloyd McCausland, Don Osborn, Jackie Meyer, Theodore Frazeur, Mike Combs, George Frock, Mervin Britton, John Beck, Bill Lacombe, James Moore, Gary Olmstead.

UP FOR RE-ELECTION

Anthony Cirone, Saul Feldstein, Ron Fink, Stanley Leonard, Maurie Lishon, James Coffin, Art Dedrick, Lenny DiMuzzio, Bobby Christian, Vic Firth, Frank Toperzer.

Suggestions for slate:

RE-NOMINATE: Feldstein, Fink, Coffin, DiMuzzio, Toperzer.

NEW MEMBERS

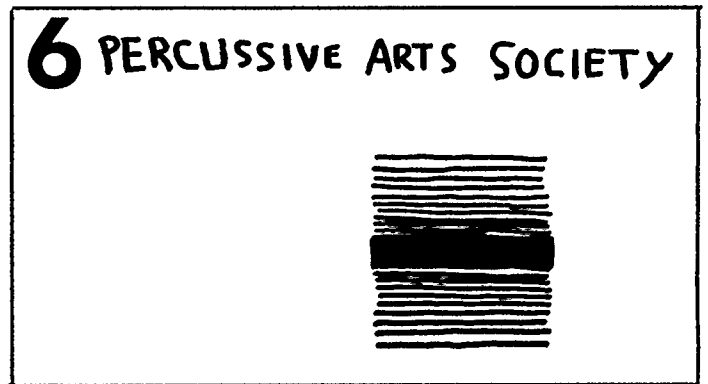
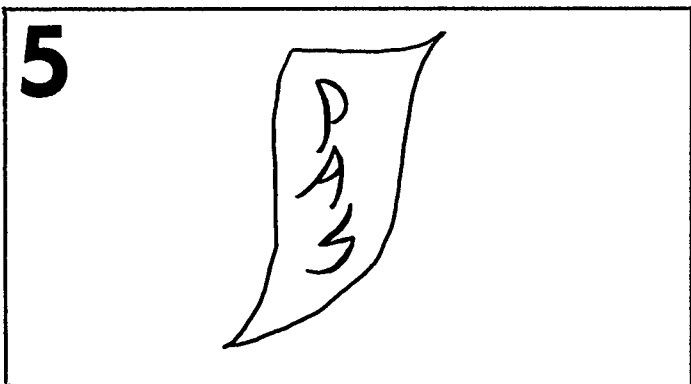
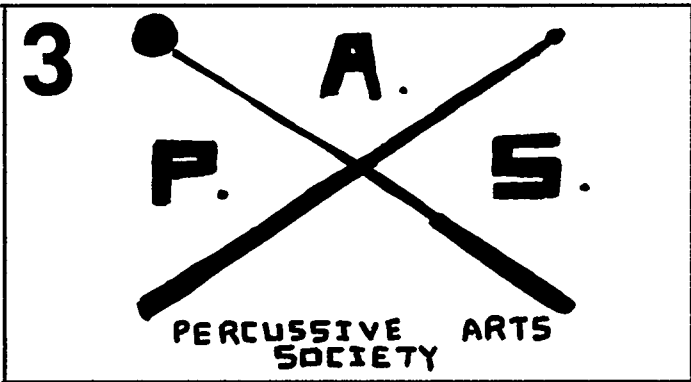
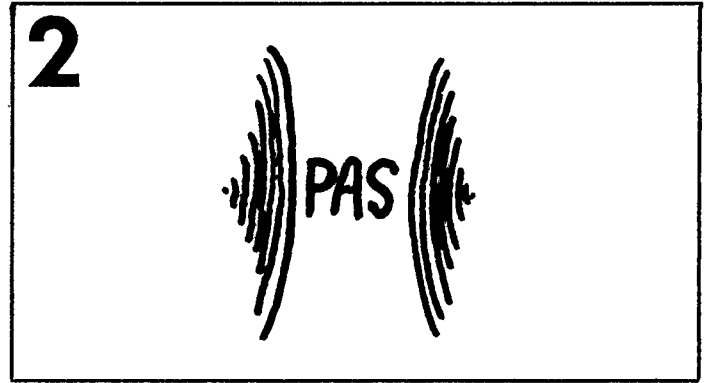
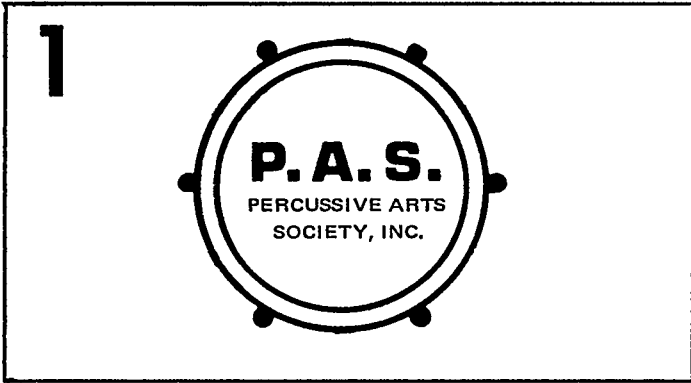
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Nick Luchetti Drum Shop Owner - Albuquerque
Harold Jones East Carolina University
Phil Stanger Private Teacher - Chicago
Roy Burns Professional Performer - C.B.S. Musical Inst.
Tom Akins Timpanist - Indianapolis Symphony
Andrew Preston Graduate Student - Teacher, N. Carolina State University
Paul Price Manhattan School of Music, Music for Percussion, N.Y.C.
Dick Richardson Musser Marimbas - Ludwig Industries
James Dutton ... American Conservatory - Performer - Chicago
Walt Anslinger H.S. Band Director - Indiana
William "Ziggy" Coyle Music Merchant - Columbus, Ohio
Ted Frazier State University College, Fredonia, New York

President: Saul Feldstein
2nd Vice Pres: Ron Fink



VOTE - P.A.S. LOGO CONTEST

Your P.A.S. Board of Directors have chosen the six Logo entries shown below. Vote for the entry which you believe best represents the views of the Society. All votes must be received by December 1, 1971.



You may not be aware that the LOGO of the PERCUSSIVE ARTS SOCIETY used since the beginning of the society represents a top view of the head and lugs of a drum. The six entries above are those selected from a larger number of entries by the LOGO committee. Included is the original LOGO slightly modified and five others. We ask that you the membership of P.A.S. vote for your choice of a LOGO for your society. Please return your ballot promptly - the deadline is December 1, 1971. This will enable the votes to be tabulated and the results presented to the membership at the annual meeting on December 17th at the Mid-West in Chicago.

MARK X, Vote for one only.

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Mail to: George Frock, Logo Chairman
 Department of Music
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 Austin, Texas 78712

Percussion Discussion

THE MATCHED GRIP VERSUS THE TRADITIONAL GRIP

by Robert B. Clayton

A question that I am frequently asked by drum students is, "Which stick grip - matched or traditional - should I use?"

My reply is that you should use the method that is most practical for you.

Before I discuss the two methods any further, I feel that I should clarify these two stick grips. The traditional, rudimental, or unmatched grip consists of holding the stick in the right hand between the thumb and the crook of the forefinger, with the remaining fingers curved loosely around the stick. When playing the wrist moves up and down. The stick in the left hand is held firmly in the crotch of the hand between the thumb and the base of the forefinger, and rests midway between the 2nd and 3rd fingers. The palm of the left hand is turned in a vertical position and when playing the wrists turns down and up.

The traditional grip had its beginnings with the military fife and drum corps when drums were carried at a steep angle on slings over the right shoulder. This grip was used because it adapted itself especially well to the position of the field drum. Being carried on the left leg, the drum slanted downward toward the right. The grip of the left hand allowed the stick to be raised higher in order to make up for the height difference.

The matched, likehand, or common grip consists of holding the stick in the left hand in the same manner as the stick in the right hand is held - between the thumb and the crook of the forefinger, while the remaining fingers are curved loosely around the stick.

There are two types of "matched" grip. If the thumbs are turned upward and the palm of the hand is in a vertical position, it is called the "French" matched grip. If the thumbs are to the side of the stick, and the palm of the hand is facing downward, it is called the "German" matched grip. When percussionists talk about the "matched grip" they usually mean the "German" matched grip method.

The "French" matched grip was used and is used today mostly by timpanists. The "German" matched grip is used for playing the "keyboard" percussion instruments - vibes, marimba, bells, xylophone, and chimes, and other percussion instruments such as the temple blocks, suspended cymbal, timbales, bongoes, tom-toms and bass drum, in addition to being useable as a timpani grip. Both the "French" and "German" matched grips were originated by percussionists in the European orchestras.

The traditional grip is not needed by symphony percussionists because most of the percussion instruments can be placed in a horizontal position when being played.

Both the matched grip and traditional grip served a useful and logical purpose in their development.

I feel that the professional all-around percussionist should be able to play adequately using either method, although about 90% of the time he will be using the matched grip. Omitting the traps, the only percussion instruments that are not commonly played using the matched grip are the snare drum and drum set. However, more and more symphony snare drummers and dance band drummers are changing to the matched grip.

For the beginning drummer, I recommend that he start out using the traditional grip, especially since it takes more time to develop proper technique than with the matched grip. After he has developed sufficient technique using the traditional grip, he should then learn the matched grip.

Today, it is almost imperative that a student who plays in the school's musical organizations be able to perform using either grip. A student may be asked to play snare drum using the traditional grip in the marching band and play timpani using the matched grip in the concert band or school orchestra. This is one of the reasons why I feel that the student drummer should learn both grips as soon as possible.

As to which matched grip method I prefer, I recommend that the drummer learn the "German" matched grip method. The reason is simply because almost all of the percussion instruments may be played using this particular grip (including the snare drum and drum set).

As far as which grip - matched or traditional - a drummer should use regularly depends upon which one he is more comfortable using and which best meets his playing needs.

The author...

Mr. Clayton earned his Bachelor of Applied Music from the University of Florida. At present he is working on his Masters degree in music education.

Mr. Clayton has had a wide range of experience in the musical field playing throughout the South with show bands and combos including Warren Covington's and Johnny Long's bands. He has recently completed a manuscript entitled "The Art of Dance Band Drumming."

PERCUSSIONISTS IMPRESSIVE

by James Backas

The Evening Star
Washington, D.C.,
Tuesday, April 13, 1971

The Catholic University of America Percussion Ensemble, Garwood Whaley, conductor. Ward Recital Hall Program: Discussion, Rauschenberg: Japanese Impressions. Cirome: Two Rituals for Percussion. Miller: Toccata for Percussion Instruments, Chavez: Chamber Sonata, Fitz; Encore in Jazz, Firth.

As every high school band director will testify, the great majority of students who show up every fall to learn to be drummers are overly energetic types—the class clowns, the playground cut-ups, the kids who are sent most often to the principal's office for discipline—and the exact opposite of this temperament is wanted to be a first-rate percussionist.

The art of percussion playing is complex and demands even inner discipline. Only the most equable of natures can survive in this profession, or so it has always seemed to me. Exactness, confidence, steadiness and an excellent sense of pitch are among the talents most necessary. If the sense of pitch surprises you, imagine tuning your kettle drums to the pitches required for the tonality of D Major while all around you the orchestra is still playing in the key of C Minor.

Last night at Catholic University's Ward Recital Hall, CU's Percussion Ensemble, conducted by Garwood Whaley, played a little over an hour's worth of music for percussion instruments, and it was a fascinating and impressive display. The six percussionists in the ensemble took turns at a huge battery of instruments, sometimes playing several simultaneously. Their collective virtuosity was formidable.

Of the composers listed, only one was known to me—Carlos Chavez, whose Toccata for Percussion Instruments was played brilliantly. But the most noteworthy, and the most demanding, work of the evening was Chamber Sonata by Richard Fitz, the first prize winner in the first Percussion Ensemble Competition, held in 1964.

ANTIQUÉ, RARE, AND HOMEMADE INSTRUMENT PICTURES WANTED

Send us, for publication, photographs of old, rare, home-made, antique, foreign, or otherwise interesting marimbas, timpani, field drums, snare drums, esoteric instruments, et cetera that you own or know of; collectors send photographs of your entire collections. THIS WILL BE A REGULAR FEATURE IN PN.

PITT PRESENTS CONCERT
By Donald Steinfirsh

Pittsburgh Post-Gazette, Monday, March 29, 1971

The Music Department of the University of Pittsburgh presented the first performance in the United States of Hans Werner Henze's "El Cimarron," billed as a "recital for four musicians."

"El Cimarron" stems from Henze's avowed admiration of Fidel Castro and the Cuban people although the text is based on the Cuban rebellion against their Spanish masters in 1898 seen through the eyes of a Cuban slave, Esteban Montejo.

It is an enormously effective piece in every way. The story is told by a reader-singer, a baritone who declaims the strongly written narrative using in many places the form of vocalization known as "sprechstimme" which derives from "sprechgesang," a sort of part-spoken part-sung method of expression which reached its zenith in the "Pierrot Lunaire" of Schonberg.

There are three instrumentalists, flute, guitar and percussion players. A total of 32 percussion instruments are used. This becomes a massive task and the three other musicians join with the percussionist to play several of these instruments in accordance with the score which is a maze.

Julius Eastman, a member of the faculty of the University of Buffalo was the narrator-singer. He has a beautiful speaking voice and yet is able to cope with the high notes thrown out, shrieked or sung as dictated.

Bernard Goldberg, first flute of the Pittsburgh Symphony was the flutist for the occasion. I don't hesitate to say that all this music is extremely difficult and rehearsals must have been long and arduous. He played not only his familiar gold flute but also several other instruments of the family including one called a "melodicon" which sounded like an accordion cum trumpet.

Stuart Fox was the versatile guitarist doubling in percussion so to speak and even using a bow on his guitar on occasions. Finally a word of praise for Dennis E. Kahle who vigorously pursued his array of drums, pans, plates and God knows what, all around the stage with alacrity and energy!

YOU ARE INVITED TO SUBMIT MATERIAL FOR PUBLICATION IN PERCUSSIVE NOTES. EVERY EFFORT IS MADE TO USE AS MUCH OF THE MATERIAL RECEIVED AS POSSIBLE. WE WOULD APPRECIATE A BRIEF SKETCH OF YOUR BACKGROUND AND ACTIVITIES ALONG WITH A PHOTO OF YOUR PERFORMANCE OR TEACHING ACTIVITIES.

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DRUMMING AROUND



NEAL FLUEGEL, percussion instructor at Indiana State University and Executive Secretary of P.A.S., has recently been named Chairman of Brass, Woodwinds and Percussion, for the Music Teachers National Association.

On May 26, 1971 the ILLINOIS STATE UNIVERSITY PERCUSSION ENSEMBLE dedicated its final concert of the season to the PERCUSSIVE ARTS SOCIETY. Mr. John P. Noonan, a national figure in the world of percussion was on hand to answer questions concerning P.A.S.

JOSEPH OTT'S Matrix VII for twenty-four brass and percussion instruments received its world premiere at the "Symposium of Contemporary Music for Brass" in Atlanta, Ga.

The Fargo (N.D.) South High School-Stage Band and Wind Jazz Ensemble presented their first large jazz clinic and jazz concert, April 14, 1971. Their guest clinician and soloist was DUANE THAMM, clinician for Ludwig Drum Co. Mr. Thamm covered percussion from mallets to jazz drumming. He appeared on N.B.C. Fargo Television with the Fargo stage band and, was the soloist at the evenings performance. Fargo hopes to make this a yearly event bringing in different guests every year.

TERRY APPLEBAUM, director of the Northwestern University Percussion & Marimba Ensembles conducted this organization on a spring 1971 tour from March 29 to April 2 that included concerts in Illinois, Wisconsin, and Michigan.

FRED HINGER TIMPANI CLINIC - The noted tympanist of the Metropolitan Opera presented a clinic at Frank's Drum Shop in Chicago on June 28th at which time he brought his timpani in from New York specifically for this event. The gathering of notables in the percussion field attests to the interest created by this clinic. Pictured are (front row l. to r.) Billy Hyde, Gary Kvistad, Ed Poremba, Bob Zildjian, Gordon Peter; (back row, l. to r.) Bobby Christian, Roy Knapp, Al Payson, Bill Schinstine, Sandy Feldstein, Jackie Meyer, Mrs. Carroll Bratman, Dave Bedell, Jan Lishon, Maurie Lishon, Leo White, Fred Hinger, Bill Hinger, Tom Akins, Sam Denov, Tele Lesbines, Neal Fluegel, Bill Ludwig, Don Canedy. Present at the clinic, but not in the picture were, Mickey Toperzen, Mo Mohoney, Jim Ganduglia.

Internationally known vibraharpist GARY BURTON will join the BERKLEE COLLEGE OF MUSIC Faculty.



GARY BURTON, the famous poll-winning vibraharpist, has been appointed to the faculty of the Berklee College of Music, his alma mater.

In September, Burton will begin teaching advanced improvisation, composition and scoring in the jazz, rock and contemporary idioms, and mallet instruments. He will also conduct workshops in small-group performance.

Famed for his unique four-mallet technique, Burton has led his own successful group for the past five years. Prior to that, he was featured with the combos of George Shearing and Stan Getz. His credits include a large number of albums, appearances at all the major jazz festivals in Europe and the U.S., and many awards from Down Beat and other magazine polls.

In announcing Gary Burton's appointment, Berklee President Lawrence Berk stated: ". . . in no way will Gary's teaching schedule at Berklee limit his professional engagements, concert dates, and recording sessions. We are looking forward eagerly to working with the talented Gary Burton . . ."

ALLAN SCOTT of Edmonton, Alberta, who was formerly with the Royal Air Force Band in England, is currently maintaining a most active schedule that includes performance in the percussion section of the Edmonton Symphony Orchestra, school lecture-concerts with a percussion quartet from the symphony, and the teaching of some 85 students at his own drum shop. His pupils include Brian Jones and Michael Baker, both majoring in percussion at the University of Alberta. Brian is the first percussion major ever at that school and recently presented his graduating recital in percussion.



JACK GILFOY, who will be on the faculty of Indiana University this year, performed this past summer as drummer with Henry Mancini playing concerts with the San Francisco, St. Louis, Minneapolis, and Pittsburgh Symphonies, and a month tour of Japan.

Baldwin-Wallace College Music Clinic had two active weeks for percussionists this past July. Returning as percussion instructor after an absence of several years was PAUL BERNS, presently with the Indianapolis Symphony Orchestra. The summer clinic included sectional rehearsals, private lessons, ensembles, and recitals.

BOB TILLES a clinician for Ludwig-Musser percussion products presented clinics demonstrating the new Musser Amplified Vibe this past summer at Mo Mahoney's Drum Shop, Los Angeles, and Cazadera's Music Camp, San Francisco.

WILLIAM F. CURTIN, percussion instructor at Kent State University served as clinician at a summer percussion workshop at that institution. Performance and literature for marching and concert band, percussion ensembles, and stage band were covered, as was care and maintenance of instruments.

This year the University of South Dakota Percussion Ensemble, COURTLAND SWENSON, Director, will be backing up the University Theatre production of the Broadway Musical CELEBRATION by Tom Jones and Harvey Schmidt, giving them another medium to explore in addition to the clinics, ensemble tours, and recitals performed during the regular school year.

ALLAN DAWSON of the Berklee College of Music faculty played drums with the Dave Brubeck Trio at the 18th Annual Newport Jazz Festival.

Five "Evenings for New Music" are planned by the University of Buffalo Music Department's Center for the Creative and Performing Arts. The first Evening for New Music will be presented on Saturday, October 30, 1971. Works to be performed will include: Ice Age for glockenspiel, piano and clarinet by Henry Brant, a work for flute and percussion by Giles Tremblay, Machine Music for piano, percussion and tape (1964) by Lejaren Hiller. The second concert in the series will include Hiller's "Three Rituals for Percussion and Lights."

The University of Buffalo Percussion Ensemble, under the direction of Jan Williams, presents each semester a program of percussion classics and the latest compositions for percussion ensemble. The first program will take place on Saturday, December 4, 1971, at 8:30 p.m. The program will include Response I for two percussion groups and magnetic tape by Arne Nordheim and works by Donald Erb, Ladislav Kupkovic, Michael Colgrass and others. The second program will take place on Saturday, March 25, 1972, at 8:30 p.m.

The newly organized YORK COMMUNITY (ELMHURST) H.S. PERCUSSION ENSEMBLE presented its second public concert on May 24th. Regular director is Chick Evans; featured were Guest Conductors, Jim Sewrey, Terry Applebaum and guest artist, Bob Tilles. Instrumentation included the following: piano, celeste, harp, string bass, guitar, orchestra bells, xylophone, vibes, chimes, marimba, drums of varying sizes, timpani, small concert percussion instruments (such as effect instruments), and Latin-American instruments.

Iowa State University hosted the MIDWESTERN PERCUSSION SYMPOSIUM this past April in Ames, Iowa. Symposium staff included, Roy Burnes, Sandy Feldstein, Jim Sewrey, Jim Hodges, Antonio M. Malina, Steve Stoll, Jim Coffin, Tom Davis, Acton Ostling, Jr., and Kathy Putthoff. Small combos, percussion ensembles, stage bands, and large bands and choruses also performed at the various events.



A clinic demonstration of a new electronic vibraharp March 15 attracted guests to FRANK'S DRUM SHOP, Chicago, from as far away as Des Moines, Iowa. J.C. Deagan, Inc., introduced the new ElectraVibe to area vibists at the evening clinic in the percussion center of the Midwest with a quartet featuring Stu Katz, well-known Chicago Jazz vibist, on the electronic vibes.

Katz, accompanied by Willie Pickens on piano, Rufus Reid on bass and Arlington Davis on drums, presented a program specifically arranged to demonstrate the various tonalities and effects obtainable from the sensitive electronic instrument. Billed as "Letting The Katz Out," the vibist led the quartet in a variety of jazz arrangements that pointed up the tonal versatility

of the ElectraVibe. He emphasized the amplified conventional vibes sound of the instrument and demonstrated the new spectrum of electronic sounds obtainable by introducing a synthesizer, an organ-effects generator and a wah pedal. He effectively demonstrated the high-sensitivity of the transducer-equipped vibes bars by playing an up-beat Mexican folk tune, with a pianistic technique using only his fingers to strike the bars.

Guests responded warmly to the "new sounds" clinic which Maurie Lishon, owner of Frank's Drum Shop, co-sponsored in his continuing program to introduce to the Chicago area significant new developments in percussion instruments.

This past year JON P. NICHOLS became the studio percussion teacher at Marshall Music Co. in Lansing, Michigan. In April his students were featured in the first student percussion recital in the Lansing area. Both solos and ensembles were performed, and guest soloists were featured. This year his teaching procedure will include giving students three private lessons each month, and one group lesson. The group lessons will be devoted to clinics, record listening sessions, and ensemble preparations for recitals.

MICHAEL COLGRASS, who first earned recognition for his percussion works composed as a student at the University of Illinois recently was honored with performances of his orchestral work "As Quiet As" by the Boston Symphony Orchestra. Colgrass, now in his late 30's has been a much sought after free lance percussionist here and abroad, but now devotes as much of his time as possible to composing. His numerous percussion solo and ensemble compositions are standard items in the modern percussion repertoire.

The United States Navy Dance Band — "The Commodores" — presented a concert featuring LOUIS BELLISON and ROY BURNS, guest artists. This free program was held at CRAMTON AUDITORIUM of the HOWARD UNIVERSITY in Washington, D.C. on August 29th.

Kustom Electronics, Inc., Chanute, Kas., has acquired all of the stock of CAMCO CO., manufacturer of Camco drums and drum accessories.

Camco drums will be distributed primarily through the national organization of Kustom and Kasino amplifier dealers, and Goya and Creco guitar dealers.

Camco drum products have been marketed since 1955, and were originally marketed as George Way Drums. The name was changed to Camco in 1962. Camco manufactures a wide variety of drums and is also known for quality foot pedals, high hats, and a complete line of drum attachments, accessories and hardware.



STOMU YAMASHITA of Japan was percussion soloist in the world premiere of Takemitsu's "Cassiopeia" with Seiji Ozawa conducting the Boston Symphony Orchestra at Tanglewood, July 31.

DON OSBORNE, General Manager of the Slingerland Drum Co. for the past 16 years, was appointed president of the firm last fall.

Osborne widely known as a percussion clinician and a professional drummer was the winner of the second national Gene Krupa Drum Contest, held in 1949. Through this contest, he met H. H. (Bud) Slingerland, who retired as president last year. Osborne joined Slingerland in 1951.

Establishment of 14 PREMIER SERVICE CENTERS was announced by Selmer Division of the Magnavox Co., Premier distributor in the U.S.

The purpose of the centers is to fill a need on the part of Premier players for speedy "factory service" on repairs, and an ample supply of repairs and replacement parts readily available to the percussionist or the school.

In addition to repairs, provisions have been made to permit each center to rent Premier equipment to traveling percussionists at modest fees. Under the provisions of this "Courtesy Rental Program" the service center operator incurs no out-of-pocket cost in providing the service:

Locations of the centers and operators are:

Hollywood, Cal.: Professional Drum Shop (Bob Yeager); Englewood (Denver), Col.: Arapahoe Music (John Noblit and Ed Bowman); Chicago: Frank's Drum Shop, Inc. (Maurice Lishon); New Orleans: Campo Bros. Music (Lloyd Campo); Bethesda, Ma. (Washington, D.C.): Drums Unlimited (Frank Toperzer); Boston: Jack's Drum Shop, Inc. (John Adams); Richfield, Minn. (Minneapolis-St. Paul): Trestman Music Company (Jack Hartranft); Kansas City: Jenkins Music Co. (Jess Cole); Las Vegas: The Drum Shop (Mo Mahoney); New York: Sam Ash, Inc. (Jerry Ash); Portland, Ore.: Don Worth Drum Shop (Don Worth); Nashville: ShOBud Guitar Company (George Lewis); Dallas: Brook Mays Music Co. (Bill Everitt).

Selmer pointed out that the opening of the centers is part of an expanding Premier merchandising program, paced with the rapidly accelerating sales volume Premier has enjoyed since Selmer was appointed U.S. distributor for the line in May, 1970.



A recent percussion ensemble concert at DE PAUL UNIVERSITY directed by Bob Tilles, featured James Sewrey of Ludwig Industries as guest conductor, and Charles Suber, publisher of Down Beat magazine as guest speaker. Pictured standing are (left to right), Suber, Sewrey, Maurice Lishon, President of Frank's Drum Shop, Al Payson, percussionist with the Chicago Symphony, and Chick Evans, percussion instructor, York H.S., Elmhurst, Ill.; seated are, a student, Mrs. Jan Lishon, and Roy C. Knapp.



IN MEMORIAM



This fall PAUL BERNS, in addition to his position in the Indianapolis Symphony Percussion Section, will direct the Butler University percussion department during the sabbatical leave of Dr. Charles Henzie.

WILLIAM KRAFT, timpanist with the Los Angeles Philharmonic Orchestra and composer of works for orchestra and percussion ensembles has recently been appointed as Assistant Conductor of the Los Angeles Philharmonic to Zuben Mehta.

OWEN CLARK, formerly teaching associate at McGill University in Montreal, is now percussion instructor at Moorhead State University, Moorhead, Minnesota, and for the present school year director of the Moorhead stage band. His previous performance activities have included extensive show and symphonic work in Winnipeg and Montreal.

CINDY SOAMES has accepted a position as percussion instructor at the University of North Carolina in Chapel Hills, N.C., and will be a percussionist with the North Carolina Symphony.

STANLEY FINCK, percussionist and D.M.A. candidate at North Texas State University has accepted a position as Assistant Professor of Percussion at Northeast Louisiana University in Monroe, La.

JACKIE MEYER has received a half-time teaching appointment in the school of Music of Indiana State University, Terre Haute, Indiana. Miss Meyer will be teaching percussion instruments and assisting with the activities of the percussion ensemble.

DR. RAMON MEYER, formerly percussion teacher at Florida State University, has joined the faculty of Indiana State University, Terre Haute, Indiana as Director of Choirs.

DAN DUNAVAN has been appointed percussion instructor at Southeast Missouri State College in Cape Girardeau, Missouri. He was formerly percussion assistant to Bob Tilles at DePaul University in Chicago, where he earned his M.M. degree.

The Center of the Creative and Performing Arts of the Department of Music of the University of Buffalo, under the co-direction of Lukas Foss and Lejaren Hiller has announced the 1971-72 roster of Creative Associates. Named as New Assistant Director of the Center is JAN WILLIAMS, Assistant Professor of Music at U/B and a percussionist-composer. Professor Williams is also a Creative Associate with the Center and Director of the U/B Percussion Ensemble. Newly-appointed Creative Associates in Music include GARY KVISTED, percussionist.

HELP YOUR P.A.S. GROW

On page 39 of this issue you will find a membership application blank - make it your assignment to recruit at least one new member. If this is done our membership will double! Teachers, are all of your students members of P.A.S.? Of course, it isn't necessary to have a membership application form for each new member, the information from the application on any piece of paper and the membership fee is all that is necessary. However, if you are presenting clinics, programs, etc., you may wish to obtain a supply of application blanks that are available by writing to the P.A.S. office. Do your part to help your Society continue to grow!



HENRY J. SCHLUTER, internationally known authority on musical instrument pitch and tuning and for 64 years Chief Acoustical Engineer for J. C. Deagan, Inc., died May 19 in Chicago, after a short illness. He was 82.

Mr. Schluter is most famous as the designer of the Vibraharp. When his original Model 145 Vibraharp was introduced by Deagan in 1927, it was the first musical instrument of wholly American origin.

During his long career with the Chicago musical instrument manufacturer, he introduced many tuning improvements on mallet percussion instruments, organ percussions and tower bells. His development in 1938 of a harmonic tuning process for tower bells greatly increased the musical capability of carillons for church towers, public buildings and monuments.

Born in Chicago, April 7, 1889, Mr. Schluter joined the Deagan firm in 1905. Upon retirement in 1969, he was named honorary chairman of the Deagan board. Until three weeks before his death, he remained a part-time consultant in the development of new Deagan instruments which are scheduled for introduction in the near future.

Succeeding Mr. Schluter as head of the Tuning Department at Deagan and Chief Acoustical Engineer is Werner Lukas, Assistant Chief Tuner and tuner protege of Mr. Schluter until his retirement.



STEVE HAYDEN, graduate assistant in music at Southern Illinois University at Carbondale, gives percussion lessons "on the side." Here in a local music store, he is teaching eight-year-old Bobby McClain how to wield the drumsticks. STAFF PHOTO, SOUTHERN ILLINOIS UNIVERSITY

Chapters

Formation of the METROPOLITAN WASHINGTON D.C. Chapter of P.A.S. was announced by organizers Bill Dreiman, Gar Whaley, and Al Merz. The intent of this chapter is to bring together the many fine percussionists in the area of the District of Columbia, Maryland, and Virginia. For further information contact: Metropolitan Washington D.C. Chapter, P.A.S., c/o 4915 Berwyn Rd., College Park, Md., 200740.

A free concert featuring jazz vibraharpist JOHNNY LYTLE and a sextet consisting of local musicians was the first presentation of the WASHINGTON, D.C. CHAPTER OF P.A.S. (now the Metropolitan Washington D.C. Chapter). This concert, on August 29th at the Cleveland Park Library, was the beginning of a series of clinics and concerts to be given by the chapter.

Elected January, 1971, the new officers for the WISCONSIN Chapter of the Percussive Arts Society are: President—Ron Keezer, Music Department, Wisconsin State University—Eau Claire, Eau Claire, Wisconsin, 54701 and Secretary—James Latimer, Music Department, University of Wisconsin, Madison, Wisconsin, 53701. A general meeting will be held every January at which time officers will be elected.

The Percussive Arts Society in CONNECTICUT has begun organizing itself this past season via a questionnaire, letters and local meetings. Membership and enthusiasm is growing and activities purposed for next season include a state newsletter listing upcoming percussion events and a statewide meeting in the early fall. The chairman for this state meeting is Donald J. Minutillo, instructor of percussion at the Hartford Conservatory of Music, and timpanist of the Hartford Civic Orchestra and New Haven Symphony. Connecticut percussionists may contact Mr. Minutillo, c/o Hartford Conservatory of Music, 834 Asylum Ave., Hartford, Conn. 06105.

The OREGON chapter of P.A.S., collecting source documents and opinions concerning the so-called "Eastern" and "Western" methods of snare drum sticking, asks that persons with special knowledge regarding this historical difference communicate with Dr. Louis Wildman, 6325 N. Delaware Ave., Portland, Oregon 97217. The compilation process will include interviews with certain leading older percussionists and a summary article submitted to the Percussionist for publication. Contributions, of course, will be credited.

The CALIFORNIA Chapter of P.A.S. has set-up monthly meetings with a clinic open to the public at each meeting.

The first clinic was presented on a voluntary donated time basis by percussionist-composer WILLIAM KRAFT. He donated not only his time for this presentation, but that of his percussion ensemble. Recently the Musician's Union of Local 47 through the Music Performance Trust Fund has agreed to pay for monthly clinicians along with a backup group, with the only provision that the clinicians and backup groups be members of Local 47 and no admission is charged.

A four month clinic projection features Bob Tilles in a mallet clinic; Ron Tutt in a rock-n-roll clinic; Ken Watson doing a solo multiple percussion clinic; and Emil Richards with a backup group doing an Oriental-African instrument clinic. The remainder of the year projects clinics by Shelley Mann, Cloyd Duff, Larry Bunker, Lou Singer and others coming through the Los Angeles area.

Another development is the possibility of the State Chapter of P.A.S. taking over the percussion column to the Overture, which is a monthly magazine of Local 47. This will begin with the September issue.

A scholarship Trust Fund Committee has been formed to raise funds to institute a perpetual scholarship to a California resident annually.

A Percussion Festival is being worked on to be held in April or May to raise funds for this trust fund. The Percussion Festival will consist of percussion contests offering scholarship and product prizes to students throughout the State of California. Proceeds of this Percussion Festival will go into the Scholarship Fund.

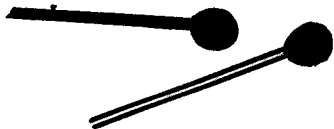
Lloyd S. McCausland is president of California's very active P.A.S. Chapter, with Karen Ervin, vice-pres., Craig Woodson, sec., and Dennis Alexander, treas. For more information on the coming activities of this chapter, write to Lloyd S. McCausland, c/o REMO, INC., 12804 Raymer St., North Hollywood, Calif. 91605.



WILLIAM "Bill" KRAFT clinician for California P.A.S. Chapter session.



Percussion Ensemble under direction of WILLIAM "BILL" KRAFT performs at California P.A.S. Chapter meeting.



THE IMPORTANCE OF YOUR STICKS AND MALLETS

by F. Michael Combs

By the time a percussion student has passed through the "beginning stages" of his training and has acquired the basic techniques of his art, it is time to begin building his supply of sticks and mallets. As the student's performance expands to ensemble performance and the study of timpani and keyboard mallet instruments, that original pair or two of snare drum sticks will soon become inadequate.

Many schools furnish the students with sticks and mallets. This situation is usually not very good for several reasons, 1) Sticks are like brass mouthpieces - they must be suited for the individual player, 2) Music teachers usually do not have time to select and purchase the sticks and mallets, 3) The student who has always had his mallets furnished will find himself in a difficult situation when he goes to summer camp, all-state or to a college or university, 4) School owned sticks are not usually taken care of as well as those owned by individuals, and 5) Keeping a large supply of all sticks and mallets is a major expense for the school program.

The school should provide some mallets, especially those limited in use to the school band and orchestra. Sticks used in marching band may be selected and purchased by the director for uniformity of sound. In concert work, school owned mallets usually, but not always, include bass drum beaters, chime hammers, some orchestra bell and xylophone mallets and a few odd mallets for cymbal rolls and special effects. It is likely that the percussionist will own these additional mallets in the more advanced musical organizations.

The stick and mallet needs of students will vary greatly with the particular situation and also the level of development. Although each situation is somewhat different, let us examine the general needs of a student at the various levels of training.

BEGINNING AND ELEMENTARY

At the beginning level, one or two pairs of snare drum sticks is usually necessary. A pair of bell (or xylophone) mallets should be purchased as soon as the student begins keyboard mallet study (which often today is at the same time he begins snare drum). These sticks will usually suffice for a few weeks until the student becomes serious about his work and begins playing in the school band or orchestra. At this time a general pair of timpani sticks should be purchased.

JUNIOR HIGH

At this level, there is usually less chance that the student will lose interest and quit the study of percussion, so a larger financial investment in sticks and mallets is justified. First of all, one size snare drum sticks will not work for all the snare drum playing a junior high student will do. Several weights will be needed for playing in the school band and orchestra. If the student is interested in trap drumming or drum and bugle corps drumming, this would necessitate even more different weights and sizes. A soft and heavy weight timpani stick should be added to the earlier-acquired medium weight stick. Acquisition of marimba and vibre mallets will be largely dependent on what instruments are available and being used for study. Three or four pairs of vibre-marimba mallets are suggested.

SENIOR HIGH SCHOOL

By the time a percussion student is in senior high, he should own the sticks and mallets necessary to perform solo literature

written for his level. This is an excellent rule of thumb because solo literature at the senior high level not only includes snare drum solos but also timpani, keyboard mallet and multi-percussion solos. An adequate supply of snare drum sticks should now be at the player's disposal. Several more pairs of timpani sticks should be added including a pair of wood sticks. Keyboard mallet performance should be at a level to warrant the investment in several yarn or cord wound, and rubber marimba mallets. A good high school percussion student will most likely have one or two matched sets of four mallets, a pair of soft, medium and hard mallets, and two or three weights of rubber mallets.

COLLEGE

By the time the percussion student goes to college, he may choose from several different paths. He may elect music as a major area of study or he may concentrate his work in some other area but continue his music by playing in band or orchestra, taking private lessons, or even working toward a minor in music. Unfortunately, many students, after spending years in public school music programs, decide to devote all of their time in some other area and spend little or no time playing percussion.

To be most beneficial to the readers of this article, let us follow through with the student who wants to continue on and make music his career. The college percussion major must be ready to make a major investment in his sticks and mallets. His busy performance schedule will also necessitate constant replacement of broken or worn sticks and mallets.

His timpani sticks should include a basic supply of soft, medium, hard and wood sticks plus a variety of other weights and styles. A study of the professional model sticks will

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TIMPANI STICK CORRECTION

A correction is in order regarding the material of the timpani sticks used by Fred D. Hinger. In the Winter issue of PERCUSSIVE NOTES the article "Timpani Sticks" by Al Payson stated, "The shafts of all these [Mr. Hinger's] sticks are made of bamboo."

The fact is that Mr. Hinger uses a variety of sticks; some with shafts of wood, and some of metal. He also makes and sells quite a variety, for use on all kinds of percussion instruments. Many have wooden shafts. Many are of metal. Other materials, including bamboo, have also been employed.

We regret the publication of this inaccurate information. (It should be noted that the article in which this information appeared was written in 1963 and reprinted in 1971. The possibility exists that the article did more accurately reflect the material used by Mr. Hinger at the time of the writing of the article.)

probably guide him in his decision. Some students will even attempt to make their own sticks.

A large supply of snare drum sticks will have accumulated and many different weights and sizes will be necessary for the variety and amount of playing now being done. Marimba and vibe mallets will probably consist of four or five weights of wound mallets, some in sets of four, and several weights of rubber mallets with the possibility of two or three pairs of "special effect" mallets.

College students looking toward a playing career will probably invest in a few bass drum beaters and a set of triangle beaters. Sticks, mallets, and brushes for suspended cymbals, tenor drums, etc., are always good to have.

Along with the purchase of the mallets comes the problem of carrying and storage. An attache case, a stick bag, or a mallet case is necessary. A cabinet or storage box may be used for sticks not often used. It is also a good idea to put some mark of identification on each mallet.

PROFESSIONAL

The professional percussionist is familiar with all the major brands of sticks and mallets, and, is constantly in touch with the market and on the lookout for any new developments. In all probability, he designs, and may even make his own sticks and mallets. His total supply of sticks and mallets can be limitless

and includes tam tam beaters, bass drum beaters, chime mallets, and many mallets for special effects. You can be assured that he owns the mallet that will produce the sound called for in each particular composition.

CONCLUSION

Sticks and mallets are a major consideration for the percussionist. From the elementary level to the professional level, a certain basic supply of sticks and mallets are needed. As the woodwind players must invest a lot of time and money in reeds - so must the percussionist invest time and money in his mallets. The percussionist, at any level, must take the responsibility to study the market, try the various sticks and mallets, and select or make the ones he needs.

The Author...

F. Michael Combs is instructor of percussion instruments at the University of Tennessee and the National Music Camp - Interlochen, Michigan. He is a member of the board of directors of the Percussive Arts Society and percussion clinician for the Instrumentalist magazine. He is the composer of several published percussion solos and ensembles, and the author of the valuable reference source SOLO and ENSEMBLE LITERATURE FOR PERCUSSION, published by the Percussive Arts Society.

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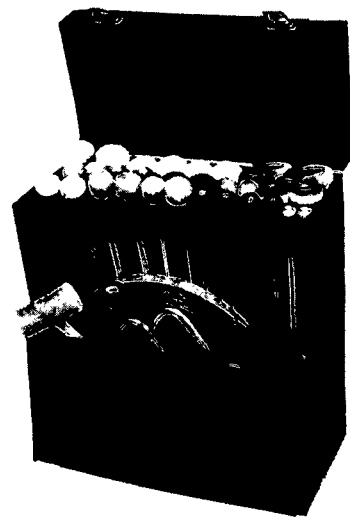
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SHOW PROBLEMS

Show Problems will be a continuing series in Percussive Notes. These articles are excerpted from the book of the same name by Joel Rothman, published by J.R. Publications, New York, N.Y.

PROBLEM: WHAT TO LEAVE OUT

As one becomes more proficient in general reading ability, competency in reading practical arrangements will naturally increase. There are, however, a number of drummers who are not exceptionally good readers, yet still manage to sight read show-type arrangements with authority, finesse and ease. The 'secret' lies in recognizing one's own limitations, and understanding what rhythmic figures on a chart may be omitted without effecting the overall sound of the arrangement. The inexperienced drummer has a tendency to try to play everything on his part regardless of his own ability; this tendency often leads to 'disaster' for himself, the band and/or the performers.

To begin with, many arrangements are written by arrangers who know little about the basic problems of reading at a drum set. They often write rhythmic figures that are awkward to execute. Second, parts may be seen that were originally arranged for a big band; you might be required to play them with as little as two or three men. Needless to say, many of the

rhythmic figures that appear on the part will sound out of place if there are no brass instruments to play the figures. Third, many arrangements were originally intended for a particular tempo; however, the course of time, the performer may have decided to 'up-the-tempo' making certain rhythmic figures inappropriate for the tempo.

The main job of the drummer is to act as 'time keeper' for the band. The rhythmic figures that appear on this part are usually geared to reinforcing the sound of the brass figures, thereby giving them an added 'punch.' If the drummer merely maintained 'time' instead of playing the rhythmic figures that appeared on his part, the result would not be tragic. The sound of the brass figures might not pack the same wallop, but the overall sound of the band would not be greatly effected. On the other hand, a drummer, in attempting to play certain rhythmic figures that were too awkward or difficult for him, conceivably might lose his place, play the rhythmic figures incorrectly, drop a beat, or change the tempo. Any of those possibilities is much worse than maintaining 'time' in place of a particular rhythmic figure. The finest show drummers are those drummers who are aware of their own ability and have learned what not to play on a part. One could almost say that in certain instances the things you leave out are more important that the things you include. A good rule of thumb to follow is: When in doubt, leave it out. This in no way denotes that all written figures should be omitted. It does, however, serve to suggest that a drummer can omit many of the written figures on his part and still do a competent job playing the arrangement. The two things on any arrangement that a drummer must 'catch' are the change of tempos and the cut-offs. All other figures, while not necessarily unimportant, are secondary. If you are fortunate enough to play a particular show more than once, your ear and your familiarity with the written music will aid you in playing all that is on the part and more. Sight reading a show requires a knowledge of one's own capabilities, together with an understanding of what things are of primary concern. The experienced and competent show drummer recognizes these facts and plays accordingly.

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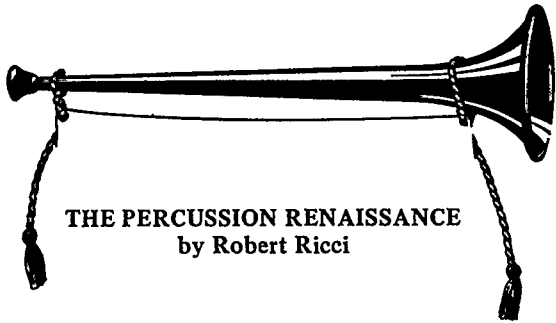
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THE PERCUSSION RENAISSANCE
by Robert Ricci

It is a fascinating aspect of human perception that the rhythmic force in music tends to dominate other musical elements such as pitch, timbre, texture, and harmony. No doubt because of the implicit immediacy of rhythm, percussion instruments have had a long, important, and varied function in the most diverse cultures.

While the percussion instruments have also had an important function in Western music, they have slowly acquired the role of decoration or emphasis. During the baroque period, for example, Henry Purcell and Jean-Baptiste Lully employed timpani for the first time as a component part of the orchestra, not as devices to be used in their own right as had often been the case in Renaissance courts or in battle. (Gordon B. Peters in his remarkable *Treatise on Percussion* remarks that it was a supreme honor, in battle, to capture the kettledrums of the enemy!) As soon as specific parts were written out for the percussion, it became clear that their role would be limited and subservient to the overall musical conception.

The classical period, with its inherent precision and economy of style, could not give to the percussion a role of great magnitude. Nor could the romantic era that was to follow do much more in recognizing the potential of percussion, although in the eyes of some composers (e.g., Berlioz, Meyerbeer and Bellini) the role of percussion in the orchestra was considerable.

With the technical improvements achieved in instrument building during the latter part of the nineteenth century the timpani became more versatile. The pedal made more chromatic passages possible, so that the door was opened for the advent of a new approach to the employment of percussion in its own right, as well as in an expanded role within the orchestra itself. Mahler and Berlioz began to call for a percussion section greatly augmented and more soloistically oriented. Only then was the full color of the percussion ensemble beginning to be explored.

It wasn't until the twentieth century that composers began to make full use of the percussion instruments, employing them in fascinating new settings, with virtuoso technique often becoming mandatory. Now the percussion has finally become liberated from the role of occasional support or a splash of color at a point of emphasis or climax. In particular composers have become intrigued by the keyboard percussion such as xylophone, vibraphone, glockenspiel and the marimba.

Composers can achieve a tremendous variety of effects on these instruments. The xylophone, for example, can provide rapid and facile passage work. It can arpeggiate, or play a more continuous type of running style as in Henry Cowell's *Concerto for Percussion*. Yet, in the hands of a composer like Messiaen one finds the same instruments used for very disjunct leaps, grace notes, trills, rolls and glissandi imitating the calls of birds, as in his *Oiseaux Exotiques*. For a composer like Igor Stravinsky the instrument becomes harsh and sardonic, as in his *Agon*.

When one considers all of the types of beaters available today for use on the xylophone it becomes clear why the instrument can be so versatile: (This information on mallets is superbly presented in a valuable book on percussion by H. Owen Read and Joel T. Leach entitled *Scoring for Percussion*, recently published by Prentice-Hall Inc.)

Plastic mallets: brittle, bright sound
Hard cord mallets: Less "bite" than plastic mallets

Wood mallets: "Toy-like" effect in the upper register; a good general xylophone sound

Hard rubber mallets: Good general sound; not much bite

Medium cord mallets: Less "bite" than hard rubber mallets
Soft cord mallets: A good subdued sound, somewhat akin to that of the marimba.

Hard yarn mallets: Subtle, quiet sound

Soft and medium yarn mallets: More subtle than hard yarn mallets

As one speaks of the keyboard percussion instruments, it seems important to mention the effect that new kinds of music in the twentieth century have had in bringing out unfamiliar potential in these familiar instruments. Among these are the pointillistic style, jazz and its various affiliates in the popular and rock idioms. Jazz has been a stimulus for an instrument such as vibraphone, for example. Great jazz virtuosi such as Milt Jackson, Red Norvo, Gary Burton and Lionel Hampton have given this instrument a new place in the sun. The fact that it can be played with a motor on or off gives it a shifting capacity not present in other similar instruments. "Serious" composers, among them Alban Berg and Pierre Boulez, were quick to pick up the instrument after they became acquainted with it in jazz.

Jazz drumming techniques have been another spur to more creative use of the drum ensemble. It was in the jazz ensembles first that the drummer was allowed to display his technique and skill in extended solos. Gene Krupa's lengthy solo on the Benny Goodman recording of *Sing, Sing, Sing* (1937) is a notable case in point. Jazz drummers since that time are usually afforded similar extended solos. Without this type of background it is unlikely that a piece such as *Echoi* by Lukas Foss, with its extremely demanding percussion part for one performer, ever would have been conceived.

It was the twentieth century composer who took the percussion instruments *out* of the orchestra, and put them in specialized ensembles so as to feature their unique capabilities. It is generally conceded that Edgar Varese's *Ionization* which

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was first performed in the United States in 1933, started the trend toward the employment of the percussion ensemble as a separate entity. Aside from the great variety of instruments and performers required, percussion ensembles incorporated new effects such as the breaking of ginger ale bottles, the rubbing of a resined glove over a snare stick held on the center of a bass drum, and glissandi on the xylophone resonators. The fact that new sounds and new resources for sound were being explored led to many more compositions of this type, in which the overall "effect" was paramount over more traditional methods of organization in music. Composers such as John Cage, Lou Harrison, and Henry Cowell were quick to seize the implications evident in *Ionization*.

Carlos Chavez, in his *Toccata* for six percussion players developed an effective piece through the simple contrast between the use of the drums alone for the first movement, tuned percussion (tubular bells, xylophone, glockenspiel) over untuned metals such as cymbal and gongs for the second movement, and drums with some Latin American instruments added for the third movement. And at this point I should mention the tremendous effect the increased knowledge of other cultures has had upon percussion writing. Today one commonly finds instruments such as congo drums, African goblet drums, Chinese drums, chocolos, tablas, the guiro, maracas, and the Egyptian sistrum, to mention but a few, not uncommon in scores.

For example, in Jean Barraque's *Chant apres Chant* alternating groups of players create rapid color and instrumental changes using such diverse instruments as tom-toms, tablas, bongo drums, the snare drums, marimba, glockenspiel, cymbals, Chinese cymbal, and mokubios (an extra large temple block with a deep and mellow sound sometimes called Buddhist slit drums.)

Undoubtedly, the trend toward diversification will increase as time goes on. This brief historical survey only suggests the reasons why percussion instruments have recently achieved a prominence in our music they had not had for centuries, and, I believe they will become still more important. (Reprinted by permission from SELMER BANDWAGON. Copyright 1971, Selmer Division of The Magnavox Company - Exclusive Distributor for Premier Drums and Tuned Percussion.)

The Author...

Dr. Robert Ricci teaches composition at Western Michigan University.

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“THE MUSICK OF THE CONTINENTAL ARMY”

originally by John C. Fitzpatrick — Edited by George P. Carroll

THE MUSICK OF THE CONTINENTAL ARMY by John C. Fitzpatrick was printed many years ago in the *Daughters of the American Revolution Magazine*. It was also published as a chapter in *THE SPIRIT OF THE REVOLUTION*. Although the original had a very good format, unfortunately, the basic material has since been proven to be somewhat less than accurate in many respects. The following was brought up to date by the editor of *The Drummer's Assistant*.

The elaborate military, high school, and college bands of today have little in common with “The Spirit of '76”, for the official military music of the Revolutionary War was nothing more than what we would call a fife and drum corps, and comparatively speaking, rather a small one at that. However, it was an indispensable adjunct to the fighting rank and file, and it is indeed questionable if a smile of fancied superiority is justified at the thought of it. Some of us may have heard fife and drum corps and, if in the eastern part of the country, may have been fortunate enough to have heard some good ones; but we cannot be sure that we ever heard one that is really as good as the drums and fifes that swung through the streets of old Philadelphia when Washington was marching to cut off Cornwallis at Yorktown; that squeeled down the Jersey Road when he pounded after Clinton's retreating troops; or that filled in the hoarse cheer of the charge at Monmouth, swirling it to a shrill scream of triumph, punctuated by the crash of musket and cannon shot.

The drums and fifes of the Continental Army were taken very seriously by the men of the Revolution, and their contribution to the service, the discipline, and the efficiency of the army was very real. The appeal of uniforms, arms, and flags would not carry so easily without the drums and fifes to wake them into life and action. The scraping thud of marching feet, the flutter and snap of the colors gain vividness and spirit from the rhythmic tap of the drum and the high, clear shrill of the fife.

The camp and garrison calls of our army have long been given by the bugle, an instrument which has evolved from the “bugle-horn” of the British light troops of the late 18th Century, to the present-day trumpet-type instrument. The classic trumpet itself was used by mounted troops. World War I developed a system of whistle and silent arm signals for the march and battlefield that supplanted other sounds for obvious reasons; but the Continental Army took its orders from the drum, accompanied by the fife. By the sound of these instruments it rose in the morning to “The Reveille”, assembled to “The Troop Assembly”, paraded to “The March”, saluted to “Troop To The Colours”, marched to innumerable quicksteps and marches, ceased work at “Retreat”, and retired at “Tattoo”. These signals (later to be termed “Calls” for the bugle) were known as Troop (Assembly), Retreat, and Tattoo, but there were many others.

The Instruments

The huge bass drum used by the concert band and the symphony orchestra was unknown in the 18th Century, although there is certain evidence that the “barrel” bass drum (the shell, or body size was of nearly equal proportions, i.e. 24” x 24” or 26” x 26”) was contemporaneous with this period. There is no record as yet uncovered which shows that such an instrument was issued to the army, but as in the case of the band instruments, they could have been acquired by other means.

The snare or side drum was far different from those of today, differing in size, proportions, construction, and method of tensioning. It derived its name from the gut or rawhide string, or snares, stretched across the bottom head, which add to the brilliance and give a timbre to the vibrations impossible to obtain in any other way. The diameter of the Revolutionary drum was about 15 to 16 inches, and the depth of the shell was of about the same proportion. The shell was of wood and the drum was roped with hemp cording. This was laced through the top and bottom counter hoops and was pulled very tight (called overhauling). When the drum was to be played, leather clips called ears, lugs, or tugs were pushed toward the bottom of the drum (called bracing). This pulled two strands of the rope together causing more tension to be applied to the counter hoops, which were mounted over the flesh hoops. Around the flesh hoops were mounted the heads. This was done by soaking the stiff calf or sheep skin until it was soft and pliable, and simply wrapping the skin around the flesh hoop until it came back on itself. When the head dried the natural amount of glue in an animal skin and the method of “tucking” or “lapping” were all that was necessary to hold it in place against the tremendous pressures of overhauling, bracing, and playing. When the drum was finished being used, the ears were slid up the ropes to allow the skin to shrink back into shape. The insured elasticity in the heads. The top head was usually the thicker of the two and was called the “Batter” or “battering” head. The bottom head was named the “snare” head. The several strands of snare were simply jammed between the bottom hoop and the snare head, and the tensioning of the hoops also tensioned the snare. Much adjusting was necessary to achieve the right sound. Some of the European drums had snare “strainers” mounted on the shell which regulated the amount of tension on the snare by a screw and wing nut. The snares passed through the hoop in an opening called a snare “gate”. Sometimes a slight and shallow curve was cut into the bottom of the shell where the snares bent across the edge. This helped the “lay” of the snares and much improved the tone. It was called a snare “bed”. The American drum was constructed of one piece of ashwood, bent around on itself and fastened with iron nails. Pine “filler” wood was used to reinforce the shell and “stay-hoops” were fitted to the bottom and top to reinforce it. The hoops were probably finished in “Spanish Red” and the shell was varnished. A small number of Brass nails were placed around a vent-hole on the side of the shell as a decorative touch.

The Players

The uniform of the fifer and drummer was usually the same as for the rank and file. The “musicians” sometimes wore a distinguishing mark (such as different colored cuffs) as did N.C.O.'s and Officers. In regimental coats, however, the European example of the fifers and drummers wearing the opposite colors to the men in the ranks was followed. The British Drummers had a very ornamental fur headress but it is doubtful if the Americans followed this example. As was the case throughout most of the war, however, there was frequently a large gap between what was desired and what was available, and some units did not achieve uniform dress until the closing months of the Revolution. As the musicians were enlisted as non-combatant they were not provided with arms and, except in isolated individual cases, did not carry any weapons.

Early in the Revolution, some of the smaller regiments were authorized seven or eight fifers and the same number of

drummers in the infantry, or one drummer or bugle-horn per company, in some cases. When the organization of the Continental Army got under way, however, ten drummers and ten fifers were allowed each regiment, plus a Drum Major and Fife Major. In the artillery, twelve fifers and drummers plus a Drum Major and Fife Major were authorized. (One of each for every field piece).

There is absolutely no indication that a fife and drum unit was referred to as a "band" (although this appellation was definitely given the various unofficial wind instrument combinations). Sometimes the massed fifes and drums and, possibly a "band of musick" or two, were massed to form a "corps of music". The field musicians were referred to variously as "fifes and drums", "fifers and drummers", and "musick". The term "musician" was usually applied to what we would call a bandsman, although in some cases "soldier-fifers" also did double duty as musicians, both on winds and strings. Although fifes and drums were issue items in the Continental Army, (they were sometimes supplied by patriotic individuals or groups to irregular troops) as were the accessories such as heads, sticks, slings, etc., the musicians' instruments and training were supplied by the officers or an officer. Flutes, oboes, (hautboys), claronets, bassoons, trumpets, horns, and kettle drums were all well known in America by the Revolution and were used in various military organizations before and after the conflict. The British, Germans, and French were well known for their martial bands and such type organizations were also formed in many American units. (Abridged and reprinted from *The Drummer's Assistant*, George P. Carroll, Editor, Williamsburg, Va.)

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(Review by F. Michael Combs, reprinted from *Instrumentalist Magazine*)

DRUM BOOKS

THE ART OF SNARE DRUMMING FOR THE BEGINNING PERCUSSIONISTS—William D. Weiner, Percussion Pub. Co., 502 E. Hampden Ave., Englewood, Colo. 80110 \$3.00

The fundamentals of snare drumming are presented in logical order with clear instructional comments included. The matched grip and multiple bounce roll are introduced, as well as traditional techniques. In the back of the book are found several duets and trios for drums.

READING EXERCISES FOR SNARE DRUM: BOOK ONE, Bob Tilles—GIA Publications, 2115 W. 63rd St., Chicago, Ill. 60636 \$1.50.

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FUNDAMENTAL APPROACH TO THE SNARE DRUM, Les Parks, Sam Fox Pub. Co., N.Y. \$2.50.

A traditionally oriented snare drum method book.

MAN, IT'S ROUGH, HEY DIDDLE, DIDDLE, ODDLY ENOUGH - J. R. Publications, New York. \$2.00 each.

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A "modern start for all drummers," this book very clearly outlines the basics of drum set playing.

THE CROSSED STICK and THE ARTISTRY OF RHYTHM BLUES DRUMMING, Don Reid, Sam Fox Pub. Co., N.Y. \$2.50 each.

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THEME AND VARIATIONS FOR MARIMBA AND PIANO, Mitchell Peters - c/o composer, 3231 Benda Pl., Los Angeles, California, 9068 \$3.50.

The percussionist-composer of this work has written a challenging, but well conceived work for marimba and piano. Both two and four mallet techniques are required.

ALL ALONE BY THE VIBRAPHONE—Victor Feldman, publ. Gwyn publishing Co., P.O. Box 5900, Sherman Oaks, California 91413 \$3.95.

This book consists of thirteen difficult jazz-oriented four-mallet vibrate solos composed by Vic Feldman, renowned studio and jazz percussionist. Each piece specifies appropriate chord symbols, type of mallets to be used, and motor speed or the absence of it. Also included in several pieces are suggestions for piano and bass accompaniment. A tape cassette can be obtained from the publisher on which Vic plays the solos himself; a sort of master lesson! (cassette price: \$7.50) (review by Bill Dreiman)

BAR PERCUSSION BOOKS

SLINGERLAND ELEMENTARY METHOD FOR ORCHESTRA BELLS AND BELL LYRA—John Tatgenhorst, pub. Slingerland Drum Company, Niles, Illinois. n.p.

While the descriptive material in this new method book is directed at the orchestra bells or bell lyra, the excellent exercises and abundant melodic material could be effectively used for basic instruction on any bar percussion instrument. The commonly used band keys (C, F, B^b E^b A^b, and G) are introduced, with several pages of material given in each key. There has been a need for a beginning bar percussion method book that utilizes the "melodic approach" rather than emphasizing "dry" scale-like exercises and it appears that this book can fill that need very well (review by J. Moore)

MALLET PRACTICE ROUTINE: BOOK ONE—Bob Tilles, GIA Publication, 2115 W. 63rd St., Chicago, Ill. 60636 \$1.50.

Scales and chords are presented for each key; following are block chords and progressions. An excellent terse introduction to the vocabulary of music. (A 12" LP record which accompanies this book is available—Record No. M/S-137, \$6.00).

CREATING MUSIC—WITH MELODY INSTRUMENTS AND WITH GUITAR—Stacey Allen and Saul Feldstein, Alfred Music, N.Y. 85¢ each.

While these books are primarily intended for pre-band instruction on "flutophone" instruments and on guitar, the alert percussion instructor should be able to effectively find ways of using this fine material in a melodic approach to percussion instruction.

PERCUSSION ENSEMBLES

EERIE INTERLUDE — Scott R. Meister, Ludwig Music Pub. Co., Cleveland. score and parts \$3.50.

A fine new trio for percussion ensemble: Player I — marimba or xylophone and temple blocks, Player II — bongos, sus. cym., vibes or bells, and Player III — tam-tam, tria., two tom-toms. The level of difficulty is well within the capabilities of high school percussionists and this should be an interesting new work for contest or recital performance.

GEOMETRICS—Jonathan Bendrich, composer c/o 601-A 5th Ave., Stevens Point, Wisc. 54481 \$3.50 score and parts.

Nine players—nine woodblocks of graduated pitch: You will have to hear this intriguing ensemble to fully appreciate its uniqueness.

FIVE DREAM SEQUENCES FOR PIANO AND PERCUSSION QUARTET—Walter Ross, Boasey and Hawkes, New York. \$1.50 score.

Ametric notation is used in this avant garde work. The four percussionists are required to perform on a wide variety of melodic and indefinite pitch instruments.

18 FOR BAKER—Bob Tilles, Downbeat Magazine, 222 W Adams St., Chicago, Ill. 60606 \$6.50 parts and cond. score.

This jazz percussion ensemble for nine players is Tilles latest addition to the Music Workshop Series. Instrumentation includes, marimba, xylophone, vibes, timpani, drum set, bongos, tambourine, guitar, and bass (horns may be substituted for any melodic part if transposed). Open choruses allow for improvisation techniques to be developed. A lead-line condensed score is all that is provided and the quality of the Xerox reproduction is not good, but, the piece is!

ETUDE FOR PERCUSSION QUARTET—Garwood Whaley, Kendor, Delevan, N.Y. \$3.00 score and parts.

This easy ensemble should be of interest and value as a study in rhythmic accuracy and ensemble balance for the young ensemble. Instrumentation includes Player: I—snare and tria., II—Tom-Tom and maracas, III—bass and gourd, IV—cymbals and tamb.

CHAMBER MUSIC

(Percussion with Other Instruments)

JOYFUL—JUBILATE—Paul W. Whear, Ludwig Music Pub. Co., Cleveland. Choral parts 40¢ each, set of percussion parts \$3.00.

This unique work is for mixed chorus accompanied for four percussionists, using timpani, chimes and a host of indefinite pitch instruments. It was written for the Omaha Symphony Avant Garde Concert—1969, and has been recorded by the London Concert Orchestra and Chorus under the direction of the composer (Mark Label). This work would certainly add variety to any choral concert and afford a fine musical experience for a percussion section. Duration is five minutes, text uses English and Latin.

TEXT AND REFERENCE BOOKS

MALLET REPAIR—Arthur Press, pub. Belwin-Mills Publishing Corp., New York. \$3.00.

This book fills a real need in the area of percussion mallet making. Condensed into 24 pages are over 100 photos and drawings illustrating the techniques of making or recovering timpani and yarn covered mallets. Also included are hints regarding chime mallets, brushes, and felt tipped drumsticks.

Arthur Press, the author, is a graduate of Julliard School of Music and is now a member of the Boston Symphony Orchestra and head of the Percussion Department of the Boston Conservatory of Music. (review by F. Michael Combs, reprinted from INSTRUMENTALIST magazine)

NEW DIRECTIONS IN MARCHING PERCUSSION — James Sewrey, Ludwig Industries, 1728 N. Damen Ave., Chicago, Ill. 60647. no charge.

A compilation of information for, "The 'sound of the seventies' for percussion on the march . . . what, why, how, accessories and tensioning-tuning." A valuable reference for anyone working with marching bands or drum corps.

RECORDINGS

GARY BURTON & KEITH JARRETT—Atlantic SD1577

Gary's latest album, this features: Burton—vibes; Keith Jarrett—piano, electric piano and soprano saxophone; Sam Brown—guitar; Steve Swallow—bass; Bill Goodwin—drums. The music on this album is truly beautiful and difficult to classify. Elements of contemporary jazz and baroque style mingled with ragtime and rock feels are certainly present, and as always with Gary Burton's ensembles, a good amount of group interplay and improvisation happens. Compositions include "Grow Your Own," "Moonchild," "In Your Quiet Place," "Fortune Smiles," "The Raven Speaks"; all by Jarrett; and "Como En Vietnam," by Swallow. (review by Bill Dreiman).

TEXT AND REFERENCE MATERIAL

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION, a 56 page booklet under the sponsorship of the Percussive Arts Society (P.A.S.) is now available — Send \$1.00 which includes postage and handling costs direct to: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tenn. 37916. Mike and his committee have prepared a document, representing many hours of work, that should be of great value to all percussionists, libraries, and music dealers.

It is also requested as you use this booklet, that any errors, corrections, and especially additions be reported to Mike Combs. Yearly supplements and a new edition every five years are planned. Like any list it is "out-of-date" practically as soon as it leaves the press, and only with the cooperation of the publisher and the members of P.A.S. can it continue to be a valuable document.

ARE YOU AWARE OF THE FACT THAT: there are in excess of 31,500,000 amateur musicians in America, of which: (a) in excess of 14,800,000 play piano, (b) more than 7,000,000 play guitar, (c) in excess of 5,000,000 play organ, (d) almost 7,500,000 play clarinet and/or trumpet, (e) approximately 2,000,000 play drums, and (f) 36% of the overall population, in one manner or another, are amateur musicians and play either keyboard or other instruments.

BAND AND ORCHESTRA REVIEWS

Editors Note:

This new column contains reviews of band and orchestra compositions. Material at all levels from elementary to college and professional will be included. The clinician for this column is Professor WALLACE BARNETT, percussion instructor at Millikan University who has had wide experience in the area of review and compilation of materials. Publishers and individuals interested in submitting material are encouraged to write direct to: Wallace Barnett, School of Music, Millikan University, Decatur, Illinois 62522.

BAND AND ORCHESTRA MUSIC REVIEW

There has been a dramatic change in the use of percussion, particularly in band literature. New orchestra music has not kept pace in this phase, but improvement is noticed. There is still much improvement needed in writing percussion parts for easier music. It seems that rather suddenly a great deal is required of percussionists without adequate preparation in grade school and training groups. Emphasis in this column will not be put on music featuring the percussion section, but rather on the overall quality of the music. Grading often limits choice of numbers, so suggestions as to level will be used. One of the most effective numbers heard on a recent concert, by an excellent university band, was a 32 bar Schumann art song. It could have been played by a junior high band—not with the maturity of tone and quality, but adequately. — Wallace Barnett

A FESTIVE FANFARE

by Joseph Wagner,

University of Miami Publications (Sam Fox, Agent)

Although this is not for full band or orchestra, it deserves to be listed because it is an excellent number for either a program opener or special. It can be used with the brass sections of either band or orchestra with percussion. Written for 3 trumpets, 4 horns, 3 trombones, tuba and 5 percussion. Instruments included are: 3 timpani, 2 snare drums, bass drum, tambourine, cymbals, vibes, xylophone, and chimes. Very interesting use of time signatures (2, 3, 4, 5), yet the Fanfare keeps its character; sometimes driving forcefully, at others very subdued with muted brass. The range for trumpet is to high B on two occasions, all four horns to a G in unison, and trombones in easy range. If used with band, doubling on trumpet and trombone parts is suggested. About 3 minutes. High School or College.

SYMPHONY FOR WINDS AND PERCUSSION

by Thomas Beversdorf, Southern Music Co.

Difficult and highly effective. Six percussionists are necessary, and all are expected to play mallet instruments except timpani. Percussion instruments: snare drum, chimes, triangle, cymbals, tenor drum, bells, gong, xylophone, bass drum and timpani.

1st movement begins dramatically with brass and a sweeping run in woodwind, and tapers within 8 measures to pianissimo. Not a great deal of percussion in this movement, but used effectively.

2nd movement—"Rondo". Begins with percussion, well written. This is joined by lower instruments, with xylophone having the only moving parts. It is interesting to note that mallet parts do not necessarily double other parts.

4th movement—"Allegro". Fast moving woodwind unison, then working to full woodwind and brass. Melodies work within sections conversationally, sometimes exposed, such as unison clarinets or unison bassoons alone. This naturally builds to a fortissimo finale. Movements can be programmed separately except the 2nd. That is marked segue to 3rd movement. 3rd

movement can be used as a separate number. Percussion includes: bells, chimes, xylophone, finger cymbals, cymbals, bass drum, gong, snare drum and triangle. 7½ to 8 minutes. High school or college.

A JUBILANT OVERTURE

by Alfred Reed, Birch Island Music Press
(C. L. Barnhouse, Agent)

The title is as much description as this number needs. Allegro con brio, followed by contrasting moderato with expression, and back to tempo primo. Percussion necessary: bells, timp, snare drum, bass drum, cymbals, xylophone. *Type of sticks for timpani is indicated. 6 minutes, 15 seconds. High school or college.

* (More indications on percussion parts are needed. Brass bell mallets are excellent, but not for everything. Composers indicate cup mutes or straight mutes, but leave to the judgement of the player the percussion sounds wanted. Some judgements are not too good, and a fine number can lose a great deal. If a not too accomplished player is "stuck" with a xylophone part, all too often he will use soft mallets so that his mistakes will not be too obvious. If hard mallets are needed for sound, then marking (H or HH) may even stir him to practice.)

SUITE FROM BOHEMIA

by Vaclav Nelhybel, Canyon Press, Inc.

A four movement suite beginning with "Procession to the Castle" which is at times heavily accented, with smoother contrasting parts in woodwind. No difficulty in range of any instrument. Percussion instruments used: bells, timpani, snare drum, bass drum, cymbals (pair). The second movement is "Folk Tale" which is melodic and refreshingly different. Flute solo is accompanied by alto and bass clarinet (or tenor and baritone sax) plus staccato baritone and tuba with bells, triangle and suspended cymbal. Also used in this section are: snare drum, bass drum and tambourine.

Section three, "Tournament", begins with snare drum; then adding trumpet, then horns, and building up with full band. This is an opportunity to use dynamics in both directions. Excellent for listening to intonation in crescendos and sforzandos, and for precision attacks and releases. In addition to snare drum, tambourine, cymbal, bass drum, triangle, are used.

The last movement, "Round Dance", begins with bells, triangle, and finger cymbals. The second melodic part is taken up by 2nd and 3rd clarinets, followed by brass. Tambourine is added, and the movement concludes with full band—fortissimo and accelerando. This number could be played by Junior High groups and very effectively by more advanced bands. About 8 minutes.

PISTACHIO

by Tom Brown, Almitra (Kendor, Agent)

Here is a chance for directors of junior high and high school bands to teach proper use of Latin instruments. Good melodic, and easy but effective rhythmic figures. Ranges for woodwind and brass are well within capabilities of younger players. Percussion instruments: tom tom, bongos, maracas, claves, guiro, tambourine, bass drum, two marimba players. Percussionists learn authentic Latin rhythms that are not difficult. Claves have different second measure rhythm. Unfortunately, on the promotion score a notation is made that this is also available for percussion ensemble. Although it is, this may cause some directors to by-pass a good program number and regard it as a percussion ensemble with band accompaniment. Hopefully, the marimba will be used, but it is not at all indispensable. 3 minutes.

bt

Publishers receive manuscripts in the mail every day—some by request and others entirely unsolicited. Many are excellent. Last June my own mail brought a particularly impressive example, a fascinating collection of solos for drum set.

My initial excitement grew throughout the long production period, and on November first, we will offer **NINE SOLOS FOR DRUM SET**, by the remarkable Rupert Kettle.

These graded pieces (3 easy, 3 intermediate, and 3 difficult) demonstrate extended solos for the budding player. With this work, Rupert projects the drum kit into festivals and music contests everywhere—not to mention recitals.

Nearly the only compositions available to the solo drummer (and certainly the most sophisticated), these varied movements will set the standard for years.

Now that they are in the print shop, I can take the time to announce that I am very pleased to be associated with Rupert, and anticipate a long, warm friendship. He is one of our most sincere students of percussion.

For the interested, copies are available at \$2, and dealers' inquiries are earnestly solicited.

With my very enthusiastic recommendation, I leave the future of the book in your collective hands. Meanwhile, if you will excuse me...

Something in today's mail just caught my eye.

tom wardlow

benjamin thomas publications

4928 st elmo bethesda, md 20014

PERCUSSION:



Ready now! . . . "Let's Play Percussion." Correlated instruction book and audio cassette to provide basic training on the snare drum and complete instruction on all percussion instruments. Exciting, big-band play-alongs. Attractive music. Now learning is fun . . . and your teaching grows in effectiveness and efficiency. Nationally recognized percussion teachers and clinicians endorse this program. You will too. The coupon brings you complete information about the Learning Unlimited Band Series for all band instruments at the player's level.



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PRODUCT NEWS

LUDWIG INDUSTRIES and MUSSER Division of Ludwig Industries have a number of new products on the market. Included are the Musser M57 Ampli-Vibe, and the Electro-Vibe Pickup usable on most any make of vibe; the "Classic" model portable xylophone; the "Professional Symphonic" Timpani featuring double ring kettle suspension; the new "Mach 5" and "Mach 4" drum sets, and the "ultimate in tonal combination," the "Octa-Plus" drum set featuring eight tom-toms, and double bass drums!

Top quality, hand-made Marching Machines are now being made by DAVID COLSON, 2020 Iowa Street, Brookings, South Dakota 57006. Write for further details.

RALDOR MUSIC PRODUCTIONS, 22 Walden Ave., Jericho, N.Y. 11753, has expanded their products into the areas of timpani sticks, bass drum beaters, and special effect sticks, and also have begun importing a high quality line of percussion instruments from West Germany. Descriptive material is available from the above address.

The FRED GRETSCH COMPANY announces a new line of Concert GONGS direct from the Orient. These gongs are said to have tremendous sustaining power and give instant response. For more information write to THE FRED GRETSCH COMPANY, 777 North Larch St., Elmhurst, Ill. 60126

A source for superior quality vegetable-tanned skin heads is UNITED RAWHIDE CO., 1644 N. Ada Street, Chicago, Illinois 60614. Their heads; including those for batter, snare, timpani, bass drum, conga, bongo, timbale, and tambourine; are used by leading professionals. UNITED RAWHIDE also manufactures cymbal straps, and sells mackintosh and naugahyde drum covers. Write to S. Palansky, President, for details and prices.

In addition to its complete line of electronic and cast-bell carillons; SCHULMERICH CARILLONS, INC., Carillon Hill, Sellersville, Bucks County, Pennsylvania 18960; manufactures English-type precision tuned handbells. Bronze bell-metal castings are lathe-turned to tune the strike tone and twelfth of the bells to an accuracy of $\pm 5/100$ of one semitone. Other features include an adjustable circular clapper, variable stroke control, and a full one-year guarantee. The handbells come in a four-octave chromatic range—G3 to G7, with custom designed carrying cases available.

GOOD VIBES MALLET WORKS, 5525 Trent Street, Chevy Chase, Maryland 20015 announces a new concept in vibraharp mallets—the mushroom head: for acoustic and electric instruments. This shape produces a purer tone, less contact noise, and better response. 70° durometer rubber heads tightly wound with cotton and wool yarns, on a jointless rattan handle (available thin, medium, or thick) are carefully weighed and tested to make perfectly matched sets. The mallets are stocked 38cm long, and available in any lengths from 20 to 50 cm. GOOD VIBES also manufactures rosewood head, brass head, and bass marimba mallets. Any type of custom mallets are available on special order.

Perhaps the only American manufacturer of true musical saws is MUSSEHL & WESTPHAL, Fort Atkinson, Wisconsin 53538. Their saw blade, constructed of a specially tempered steel, gives the instrument a two octave range and fine tone; which are quite unobtainable with ordinary saws. Their saws can be obtained in two sizes, tenor-solo and high tenor, and the company has available a bow, rosin, carrying case, soft hammer, and instructions. Aram Khachaturian recommends the use of a saw for the flexatone solo in his piano concerto; and the instrument is needed in "Microcosmos" by Toshiro Mayuzumi and "Elegy for Young Lovers" by Hans Werner Henze.

Custom percussion instruments manufactured by JOHN E. STOESEL, 410 Grant, Lemont, Illinois 60439 include several different tambourines with German silver and/or phosphor bronze jingles, for timbres ranging from a very high ring to a deep, sharp articulate sound; and triangle beaters that do not

tick, in various sizes ranging from AA (thinnest) to D (very thick). Also available—made to order—are spring steel bar orchestra bells. Features of this instrument include: $3\frac{1}{2}$ octave expanded range—c to g^3 ; extra large bars— $1\frac{1}{2}$ " wide; new precisely designed mounting board; low register overtone tempering; options for more sophisticated mechanisms at reasonable prices (damper pedal, resonators). Mr. Stoessel, an analytical chemist by profession, has done much research to make his products of the finest quality. He has also developed a low-heat soldering method for repairing cracked cymbals and tam-tams.

The brochure "School Music Publications", from ALFRED MUSIC CO., 75 Channel Drive, Port Washington, N.Y. 11050, lists a large number of percussion method books and ensembles available from its publisher.

ASSOCIATED MUSIC PUBLISHERS, N.Y., is the American distributor for N. Simroch publications of percussion music by Siegfried Fink. Included is Fink's six volume work Studies for Snare Drum and several mixed ensemble works.

The Buddy Rich Orchestra has just recorded a new album, titled A Different Drummer. It will be released by RCA VICTOR on October 1. A Different Drummer features the compositions and arrangements of John LaBarbera and Paul Kondziela. John LaBarbera has arranged excerpts of the rock opera Jesus Christ Superstar for the Buddy Rich Orchestra augmented by three female voices and additional rhythm section.

SEESAW MUSIC CORP., 177 East 87th Street, New York, N.Y. 10028 has recently added a number of ensemble works with percussion to their catalog. A complete catalog of music for percussion is available free upon request from the publishers.

TROMMEL and PFEIFE, 321 Burnes Lane, Williamsburg, Va. 23185 has available a large number of specialty items including rope tension drums and accessories, recordings of historical military music, and reprints of important out-of-print texts on drumming and fifing. Write for free descriptive material.

MUSIC FOR PERCUSSION, 17 W. 60th St., New York 10023 announces the release of the recording "Paul Price Plays Snare Drum Solos." On this 12" LP Paul Price internationally known percussion performer, teacher, and conductor of percussion ensembles plays ten difficult snare drum solos from the Music for Percussion, Inc. catalog.

G. SCHIRMER/AMP, 609 5th Ave., New York 10017 has compiled all of its percussion offerings in a catalog "Percussion Library." Write for this helpful item.

"Drums Minus You" is the title of a MUSIC MINUS ONE brochure listing and describing a total of ten drum set play along records available in their series. See your local record dealer for details.

"Rhythm Factory," a folio of 135 exciting rhythm patterns in rock, pop, folk, blues and jazz put together by Frank Metis, has been released by MARKS MUSIC CORPORATION, 136 West 52nd Street, New York, N.Y. 10019. The folio aims at providing a wide variety of contemporary syncopations and background figurations in varying degrees of difficulty. The publication is available in two editions, one for guitars—rhythm and bass—and another for piano.



Our apologies to the LOWELL STATE (Mass.) PERCUSSION ENSEMBLE and to the OHIO STATE UNIVERSITY PERCUSSION ENSEMBLE for reversing the captions under their photos in last Spring's issue of P.N. (Vol. 9, #3, p. 29).

FIX IT • BUILD IT CORNER

HOMEMADE TIMPANI TUNING GAUGE

by Ron Delp, Percussion Instructor
Berklee College of Music, Boston, Mass.

Timpani tuning gauges can be made from materials found in any hardware store, at a cost of less than one dollar apiece. These gauges will fit almost all makes of pedal timpani and are as accurate as the commercially made gauges.

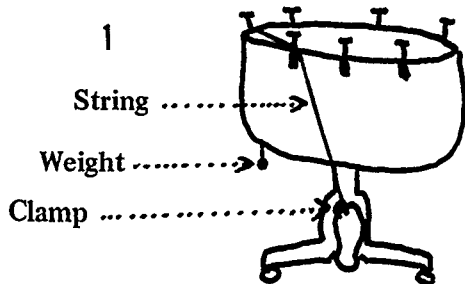
Materials needed for each gauge are:

- a five foot piece of string
- a two inch piece of cord or yarn
- one fishing weight, one ounce
- one small (1½") C-clamp

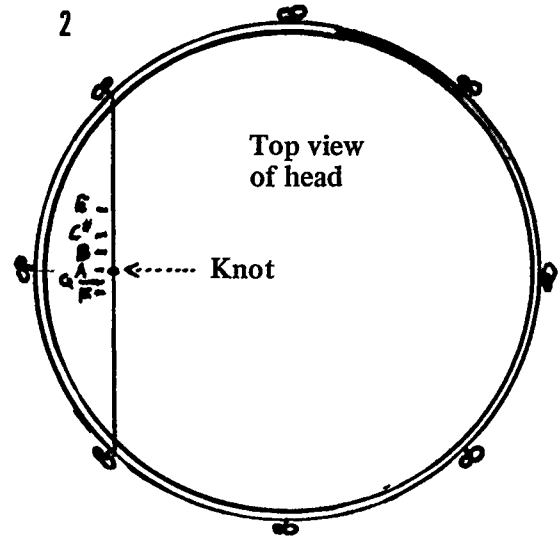
DIRECTIONS:

Tie one end of the string to the C-clamp, the other end to the fishing weight. Tie the short piece of heavier cord or yarn around the string, knot it tightly, and clip off the free ends. That's all there is to it.

To use the gauge, attach the clamp securely to the pedal or pedal arm (depending on the make of the drum) in a position where it won't be in the way of the foot. Run the string up to the rim, across one edge of the head (away from the playing area), and let the weight on the other end hang freely from the other side of the drum. (Fig. 1)



Tune the drum to a note in the middle range of the drum and slide the knot along the string until it is in a position on the head halfway between the two rims. With an indelible black felt-tip pen, place a small line next to the knot and write the name of the pitch next to it. (Fig. 2)

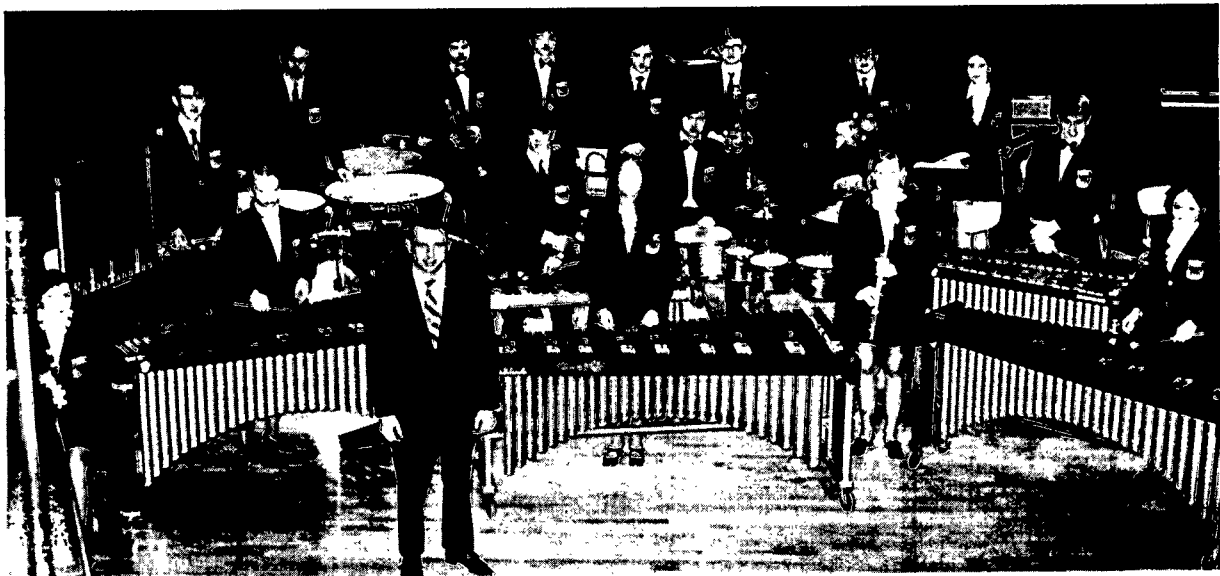


By raising and lowering the pedal, the knot will slide back and forth across the head. Tune the drum to the other desired pitches and indicate the position of the knot as with the original pitch. Move the pedal, and as the knot lines up with each indication written on the head, the drum is in tune to that pitch.

When finished playing, the ink on the heads can be easily wiped off. Wrap the string around the clamp and toss it into your stick case until next time.

The user will have to experiment with different types of string as some will buzz when the drum is played.

There are many advantages to using this gauge. The black ink on the white head shows up clearly in the darkest of theater pits. For passages requiring chromatic tuning changes, the user can indicate each half step, as opposed to the commercial makes which usually indicate only six pitches. Also, as the gauge is based on the position of the pedal, drums with uneven heads or faulty rims can be accurately tuned.

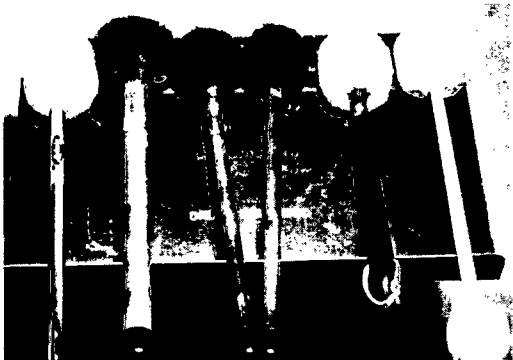


ALFRED I. DUPONT (Wilmington, Delaware) H.S.
PERCUSSION ENSEMBLE, Don Hetrick Director

**THE CARE AND GROOMING OF BASS DRUM, TAMTAM,
AND TIMPANI MALLET HEADS**

By Bill Dreiman

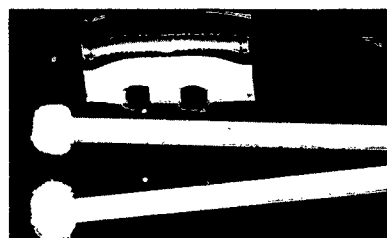
For those mallets with a synthetic lamb's wool or mink covering (see Photo # 1), an important routine is to brush the fibres with a hairbrush. This is to remove dirt from them and cause them to lay flat; making for a better response from the instrument and less contact noise.



Using a stiff brush, stroke all around the head in the direction of the handle (see Photo #2), unless this seems to make the fibres stand up instead of lie down. In that case, brush in the opposite direction. When the surface of the mallet head has been smoothed, trim off any lumps with a small scissors, being careful not to break any stitching. It is a good idea to mark the seam so as to avoid striking that area of the mallet head.



Mallet heads covered with soft piano-damper felt tend to pill and compress with use. Their life can be extended using the following technique. Insert a small sewing needle part way into felt (see Photo #3) at a slight angle to the surface of the head. Remove the needle at the same time putting pressure outwards on the felt. This creates a fuzzy spot at the place where the needle exited, and unpacks the felt in that area. Do this all over the playing surface of the head until the whole surface is over-fluffed (see Photo #4). Now trim to a round shape, being careful not to break any stitching (see upper mallet in Photo #4). Mark the seam so as not to strike it.



Also shown in Photo #4 is a cover used to keep mallet heads clean. It is constructed of naugahyde (smooth side in) and velcro. The side of velcro with the little "hooks" can be used to fluff felt in an emergency. To avoid wearing the felt, stitch the hooked velcro on the lower section of the opening.

The Author

Bill Dreiman is chief mallet winder for Good Vibes Mallet Works, and Washington, D.C. area chairman of P.A.S.

Editor's Note - (For more information on this most important topic of care and construction of mallets for timpani, bar percussion instruments, and other percussions see the New Publications review column, Text and Reference Books: "Mallet Repair" by Arthur Press, Pub. Belwin-Mills.



**TOWSON STATE COLLEGE (BALTIMORE) PERCUSSION
ENSEMBLE, Dale Rauschenberg, Director**



MASTER LESSON

Concerto for Percussion - Darius Milhaud; orchestral accompaniment arranged for band by Jerry Neil Smith; pub. Merion Music, Inc. (c/o Theodore Presser)

A Guide to Performance by Geary H. Larrick

Milhaud's *Concerto for Percussion* represents one of the important early works for multiple percussion with orchestral accompaniment. The original publication (Universal Edition 6453 - piano score with percussion part) included a solo percussion part accompanied by small orchestra. Several years ago Jerry Neil Smith arranged the accompaniment for band, and this arrangement is now available from Merion Music, Inc. (c/o Theodore Presser). The accompaniment transcribes well to the band or wind ensemble idiom, and Dr. Smith and his publisher are to be commended for their efforts.

Although Dr. Smith did not touch the solo percussion part, the Merion publication shows several discrepancies in comparison with the original Universal edition. Some of the discrepancies make musical sense, while others do not—perhaps they are misprints. The comments that follow are not to be considered as a comprehensive scholarly critique, but are meant to serve as a practical guide to aid the performance of this work from the Merion publication. The percussionist who performs this work is directed to page 77 of Louis Wildman's book *Understanding the Percussion Section* (pub. Boston Music Company) for further comment on its performance. The best source of information is, of course, the original score.

Nomenclature

"pedal bass drum" and "pedal cymbal"

I suggest the use not of a stage band bass drum that is muffled, but a regular concert-type bass drum set on the floor with a foot pedal and beater attached. A special attachment is needed for the cymbal if authenticity is to be retained. This attachment amounts to a metal beater that is fastened to the stem of the bass drum beater in such a way that the cymbal can be struck in unison with the bass drum. The small cymbal is attached by an extension arm which is attached to the rim of the bass drum within reach of the cymbal beater.

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**AN OFFICIAL PUBLICATION OF
THE PERCUSSIVE ARTS SOCIETY**

"Tambourin Provençal" and "snare drum"

The Tambourin Provençal is a specific type of deep drum that originated in France. A deep tom-tom is often used in its place.

Although the music does not indicate, the snares are usually released for the entire performance, to avoid bothersome sympathetic vibrations.

"rattle"

A ratchet is usually fastened to the bass drum and used instead of a rattle.

Mallets

Most performers make their own as specified in the music. As far as mallet choice is concerned, specific decisions must be governed by what can be heard by the audience (for example; many of the tam-tam notes should be played with the wooden end of the sticks for proper volume).

Set-up

Each performer usually seems to prefer a set-up that varies somewhat from the exact directions given in the music.

Suggested Changes and Directions in the Solo Percussion Part

Most of the following directions are included in the Universal edition, but are not in the Merion publication.

- 1) measure 14 - last timpani note should be "e", not "d".
- 2) m. 50 should be: bass drum and cymbal on 4th beat; omit cymbal in m. 51.
- 3) m. 67 - timpani note should be "e", not "d".
- 4) m. 81 - add directions: "detach cymbal pedal".
- 5) m. 98 - add directions: "with pedal".
- 6) m. 120 - add directions: "with pedal".
- 7) m. 136 to m. 165: performer might wish to use top quality timpani mallets for this section, since tone and evenness of stroke are of utmost importance.
- 8) m. 143 - omit timpani notes in this measure
- 9) m. 152 - omit rolled note for Tambourin Provençal in bottom staff.

The Author

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THE 100% P.A.S. CLUB

ATTENTION PRIVATE PERCUSSION TEACHERS - Private studio, store, & college - Are all of your private students members of the PERCUSSIVE ARTS SOCIETY? When they all are members, let us know (You're on your honor!) and we will include your name and your studio, store, or college on the 100% P.A.S. CLUB HONOR ROLL. Our hats off to the following 100%'ers:

INDIANA STATE UNIVERSITY SCHOOL OF MUSIC
PERCUSSION MAJORS, NEAL FLUEGEL, Head of Percussion Instruction.

Programs



ANDERSON H.S.

Drum Line - J. W. McMahan, Clinician
(5/14/71)

The Three Camps - traditional
Etude for Drum - Harold Firestone
Solo #11 - Harold Firestone
Drummer's Farewell - Harold Firestone
Four Horsemen - Mitch Markovich

ANDERSON-RICHMOND PERCUSSION ENSEMBLE

John McMahan, Director (2/7/71)

Symphony for Percussion - Gen Parchman
October Mountain - Alan Hovhaness
Baltimore Bash & Barry-Barry-John McMahan
AUBURN UNIVERSITY

Percussion Ensemble-Johnnie Vinson, Director
(5/11/71)

Allegro for Percussion Ensemble - Edward Volz
Song for Baritone and Percussion - Jack McKenzie
Suite for Sideman and Handclappers - Jack McKenzie
Fanfare for Double Trio - George Frock
Air from Suite No. 3 in D Major - J. S. Bach-Vinson

The Burning House Overture - Alan Hovhaness
Bravura for Percussion Ensemble - Philip Faini
Variations On a Theme by Erik Satie - arr. Johnnie Vinson
Rudimental Sequence

STEPHEN F. AUSTIN STATE UNIVERSITY

David Lambert, Percussion (4/19/71)

Violin Sonata No. 4 - G. F. Handel
Percussion Suite - Armand Russell
Ballad for the Dance-Saul Goodman
Variations for Flute, Piccolo, and Percussion - David Lambert
Ritmo Jondo - Carlos Surinach

BALDWIN-WALLACE COLLEGE

Allen Kelly, Percussion (4/24/71)

French Suite - William Kraft
Concerto Pour Batterie - Darius Milhaud
Duetting Concertante - Ingolf Dahl
Sonata for Two Pianos and Percussion - Bela Bartok

Percussion Ensemble, William Currier, Conductor (5/26/71)

Momentum - William Kraft
4 for Percussion - Donald Erb
Symphonic Poem for Percussion Quartet - Ernest Molner
Chamber Piece for Percussion Quintet - Michael Colgrass
Toccata for Percussion Instruments - Carlos Chavez

BERKLEE COLLEGE OF MUSIC

Percussion Ensemble - Fred Buda, Director (5/21/71)

Cataphonics - Weiner (Sam Fox)
Dreams - Delp (Seesaw)

BOWLING GREEN STATE UNIVERSITY

Percussion Ensemble - Wendell Jones, Director (5/19/71)

Dance Barbaro - Phillip Lambro
Trio for Percussion - Warren Benson
Symphony for Percussion - Gen Parchman
Percussion Music for Three Players - Gerald Strang

Encore in Jazz - Vic Firth
Stomp'n' Thru the Rye - Arr. Thomas Davis
El Races De La Camptown - Arr. Thomas Davis.

CALIFORNIA STATE COLLEGE (LOS ANGELES)

Ruth Ritchie, Percussion (4/4/71)

Fanfare and Allegro for Tympani - Stanley Leonard
Slightly Schizoid - John Prince
Two Movements for Percussion and Piano - Tony McDonald

Cocktail Suite - Jack Wheaton
Concerto for Tympani - Stan Kenton

Percussion Ensemble - Mitchell Peters, Director (6/1/71)

Piece for Percussion - Mitchell Peters
Etude for Percussion - Robert Buck
Toccata for Percussion Instruments - Carlos Chavez

Vita Acterna - Richard Bernard
Three Brothers - Michael Colgrass
Swords of Moda Ling - Gordon Peters
CARNEGIE-MELLON UNIVERSITY

Percussion Ensemble - Stanley S. Leonard, Director (5/4/71)

Quotations in Percussion: Part Two - Cohn
Annie Laurie in Swingtime for Marimba Band - Colombo

Pas De Deux - Russell
Discussion - Rauschenberg
Bachiana - Leonard
Ostinato Pianissimo - Cowell
The Advancing Gong - Leonard

CATHOLIC UNIVERSITY OF AMERICA

Richard Brown & Joseph Mauro, Percussion (4/18/71)

Kanonische Sonatine No. 3, Opus 31 - Hindemith
Recitative and Improvisation for Four Kettle-drums - Elliot Carter
Concertino for Marimba and Vibraphone - Darius Milhaud
Sonata for Marimba and Piano - Peter Tanner
Variations for Four Drums and Viola - Michael Colgrass

Ricercare for Percussion - Joseph Ott

WILLIAM G. CLARK (ST. LOUIS)

Student Recital 6/9/71

Scherzo - Saul Goodman
Dance Patterns - Saul Goodman
Etude # 2 - Mitchell Peters
Pass in Review - Harold F. Prentice
Scherzino - Warren Benson
Allegretto - Warren Benson
Csardas - Monti
Violin Concerto in A Minor - J. S. Bach
Toccata for Percussion - Carlos Chavez
Bossa Novacaine - Thomas L. Davis

Percussion Ensemble - William Clark, Director (12/22/70)

Holiday Special - Alan Abel
Three Pieces for Percussion Quartet - Warren Benson

Air - J. S. Bach
Roman Holiday - Bobby Christian
Allemande - Bobby Christian
Filmlandia - Bobby Christian
Toccata for Percussion Instruments - Carlos Chavez (3/29/71)

Three Dances - Jack McKenzie
Three Pieces for Percussion Quartet - Warren Benson

Dance Patterns - Saul Goodman
African Sketches - J. Kent Williams
Etude No. 2 - Mitchell Peters
Air - J. S. Bach
Prelude No. 1 - Serge de Gastyne
Greensleeves - arr. Gary Burton
Prelude No. 4 - Serge de Gastyne
Violin Concerto in A Minor - J. S. Bach
Fantasy on Japanese Woodprints - Alan Hovhaness
Toccata for Percussion Instruments - Carlos Chavez

CIRONE PERCUSSION ENSEMBLE

Anthony J. Cirone, Director (4/18/71)

Percussionality - Anthony J. Cirone
Nara - Warren Benson
May Rain - Lou Harrison
Pied Beauty - Lou Harrison
Concerto for Flute and Percussion - Richard Dee

Triptych - Anthony J. Cirone

UNIVERSITY OF COLORADO

Terry J. Smith, Percussion (4/10/71)

Sonata for Marimba and Piano - Peter Tanner
Six Unaccompanied Solos for Snare Drum - Pastoral for Flute and Percussion - Jack H. McKenzie
Rondel - Serge de Gastyne
Two Songs On Tanka Poems - Serge de Gastyne
Sonata for Three Unaccompanied Kettledrums - Daniel Jones

COMB'S COLLEGE

Percussion Ensemble - Angelo A. Januzelli, Director (5/12/71)

Fanfare - A. Januzelli
Oriental Mambo - Thomas L. Davis
March Rondo - Harold Farberman
Flat Baroque - Thomas L. Davis
A Witness for My Lord - David A. Tobias
Tango D'Oriental - David A. Tobias
Where's Everyone Going - Angelo Januzelli
Take Off - Harold Farberman
Insertion - Angelo Januzelli
Mau Mau Suite - Thomas L. Davis

DE PAUL UNIVERSITY

Percussion Ensemble - Bob Tilles, Director (4/13/71)

Cataphonics - Lawrence Weiner
October Mountain - Alan Hovhaness
Night Music for Percussion - Robert Starer
Prelude for Percussion - Malloy Miller
Swords of Moda-Ling - Gordon Peters
Holiday Special - Alan Abel
Two Miniatures - Joshua Missal
Minor Time & Big Jinks - Bob Tilles

Daniel O. Dunavan, Percussion (7/29/71)

Etude in C Major - Clair O. Musser
Eight Pieces for Four Timpani - Elliot Carter
Preludes for Vibraphone - Serge de Gastyne
Two Preludes from Scriabin - Alexander Scriabin-de Gastyne
Multiple Sketch - Daniel Dunavan
What the World Needs Now is Love & Walk On - By - Burt Bacharach
Die Schwitzschermaschine - Al Payton

ALFRED I. DU PONT H.S. (WILMINGTON, DEL.)

Percussion Ensemble - Don Hetrick, Conductor (3/1/71)

Kemosabe - arr. Hintz-Sundet
Mau Mau Suite - Davis
Bacharach Medley - arr. Hetrick - Schinstine
Sunday Mornin' - arr. Wechter
Hoe-Down-Missal
By the Time I Get To Phoenix - Webb-Hetrick
Swords of Moda-Ling-Peters (5/26/71)

Opener - Hetrick
Sunday Mornin' - arr. Wechter
A Taste of Brahms - Davis
October Mountain - Hovhaness
October Mountain - Hovhaness
London Bridge - Abel
Sunrise Sunset - arr. Wechter
Comedians Gallop - arr. Schinstine
Homunculus C. F. - Perry
Happening To Be - arr. Hetrick
Song for Trombone and Percussion - McKenzie
Kemosabe - arr. Hintz-Sundet
Happiness - arr. Sundet
Stomp'n' Thru the Rye - Davis
African Sketches - Williams
A Witness for My Lord - Tobias
Timetable - Feldstein
Camptown Races - Davis
"54" Heads - Jerger
Bacharach Medley - arr. Hetrick-Schinstine
Brasilia - arr. Hetrick

EAST TEXAS STATE UNIVERSITY

Dave Cook, Percussion (3/1/71)

Swingin' the 26 - C. S. Wilcoxon
Pastoral for Flute and Percussion - Jack McKenzie
Sonata - Allegro - M. Peters
The Galloping Comedians - D. Kabelevsky
Opus I - Fred D. Hinger

EASTERN KENTUCKY UNIVERSITY

Percussion Ensemble - Donald A. Cooper, Conductor (12/3/70)

Fanfare and Entrance - D. A. Cooper
Fugue and Chorale - James Hanna
Invention On a Motive - Michael Colgrass
Hoe-Down! - Joshua Missal
Panda Pause - Thomas L. Davis
Genesis - Stanley Leonard
Toccata for Percussion Instruments - Carlos Chavez
Percussion Music - Michael Colgrass
Dance Barbaro - Phillip Lambro (3/9/71)

Fanfare and Opening - D. A. Cooper
Musica Battuta - Harold Schiffman
Song for Trombone and Percussion - Jack McKenzie

Misa Criolla for Mixed Chorus, Percussion,
Guitar and Harpsichord - Ariel Ramirez
Bacchanale - Alan Hovhaness
Bacharach! - arr. Douglas Oatley
Symphony for Percussion - Stanley Leonard
(4/8/9/71)
Fanfare and Opening - D. A. Cooper
Prelude for Four Mallet Instruments - Stanley
Leonard
Rise Up O Flame - Stanley Leonard
Blue Percussion - Bob Tilles
Contrarhythmic Ostenato - Cole Iverson
Encore in Jazz - Vic Firth
Mau Mau Suite - Thomas L. Davis
Bacharach! - arr. Doug Oatley
Symphony for Percussion - Stanley Leonard
Bacchanale - Alan Hovhaness
Musica Battuta - Harold Schiffman
Song for Trombone and Percussion - Jack
McKenzie
Keem O Sabe - arr. Bob Zwick
Thump, Inc. - arr.

EASTERN WASHINGTON STATE COLLEGE
Percussion Ensemble - Martin Zyskowski, Con-
ductor (2/9/71)

Three Brothers - Colgrass
Three Asiatic Dances - Frock
Symphony for Percussion - Parchman
Toccata for Marimba and Percussion Ensemble -
Kelly
Society & Impressions for Percussion - Jarrett/
Randall

Barbara Pearson, Percussion (4/1/71)
Sonata V for Flute and Piano - J. S. Bach-
Pearson
Song at Year's End - Cuomo
Music for a Farce - Bowles
Duet for Flutes Op. 2, #5 - Quantz-Pearson
Toccata for Marimba and Percussion Ensemble -
Kelly

EASTMAN SCHOOL OF MUSIC
Percussion Ensemble - John Beck, Conductor
(3/21/71)

Uhuru: A Percussion Ballet - Ted C. Frazeur
The Swords of Moda-Ling - Gordon Peters
Second Concerto for Percussion - Armand
Russell
Toccata for Marimba and Percussion Ensemble -
Robert Kelly
Symphony for Percussion Stanley Leonard
Jazz Variants for Percussion Ensemble - John
Beck
(4/12/71)

Statements - Robert Muczynski
Quartet for Percussion - Joseph Ott
Sextet for Percussion - Zita Carno
Toccata for Marimba and Percussion Ensemble -
Robert Kelly
Second Concerto for Percussion - Armand
Russell
Jazz Variants for Percussion Ensemble - John
Beck

HARTT COLLEGE OF MUSIC

Donald Minutillo, Percussion (5/19/71)
Recitative and Improvisation - Elliott Carter
Preludes No. 1, 2, 3, - Serge DeGastyne
Two Etudes - Vic Firth
Zyklus No. 9 - Carlheinz Stockhausen
Percussion Ensemble - Donald Minutillo, Con-
ductor (11/22/70)

Quartet - Payson
3,5,8 - Minutillo
Amores - Cage
Variations On an Indian Tala - Schrader
October Mountain - Hovhaness
Hoe-Down-Missal

(4/18/71)
Burning House Overture - Hovhaness
Percussion Music - Colgrass
Paths II - MacKenzie
Sketch for Percussion - LoPresti
Devotion - Minutillo
Sonata No. 1 for Percussion Soloist - Moore
Three Poems - Smith
Interlude - Minutillo
Canticle No. 3 - Harrison

HERRICKS H.S. (NEW HYDE PARK, N.Y.)
(5/13/71)

Timetable: Drum Set Solo with Band - Saul
Feldstein

(5/21/71)
Images for Two Percussionists - Lawrence Fried
(w/ Modern Dance Ensemble)

5/27/71)
Diversions for Flute and Marimba - Peter
Tanner
Perplexus - William Cahn

UNIVERSITY OF ILLINOIS
Percussion Ensemble - Thomas Siwe, Conductor
(4/16/71)

Interactions for Vibraphone & Percussion -
John Bergamo
A Stroll on the Bottom of the Sea - James Baird
Woodwork - Jan Bach
Touch and Go - Herbert Brun
Capriccio for oboe, percussion and harp - Alan
Stout
Two Transparent Structures - Michael W. Udow
Michael W. Udow, Percussion (4/30/71)

Concerto for Percussion - Darius Milhaud
Eight Pieces for Timpani - Elliott Carter
Canto, from March
Trio for Flute, Vibraphone, and Double Bass -
Thomas Fredrickson
Mutatis Mutandis 21 - Herbert Brun
Concerto for Percussionist with String Quartet -
Michael Udow
Two Transparent Structures for Percussion
Quintet - Michael Udow

Robert Towner, Percussion (5/15/71)
Concerto for Percussion - Darius Milhaud
Toccata for Marimba - Emma Lou Diemer
Concerto for Marimba - Robert Kurka
Division for Two - Donald Erb
Concertino for Timpani - Michael Colgrass
Percussion Ensemble (8/6/71)

Piece - Eugene Weigel
Streams - Warren Benson
Pieces of Eight - Robert Morgan
Fifth Simfony - Lou Harrison
Pulse - Henry Cowell
Mud - James Baird
Olympia - Rudolf Komorous
Bomba - Lou Harrison

Dean Wade, Percussion (8/10/71)
Concertino fur Vibraphon - Siegfried Fink
Recitative, Improvisation, (Saeta), Canaries
from Eight Pieces for Four Tympani -
Elliott Carter
Sequence One - William Duckworth
Song at Year's End - James Cuomo
Paths 2 - Jack McKenzie

ILLINOIS STATE UNIVERSITY
Percussion Ensemble - Roger Faulmann, Direc-
tor (3/31/71)

Toccata Without Instruments - Ramon Meyer
Soliloquy For Percussion - Donald K. Gilbert
Characters Three - James L. Moore
Sounds of the City - Harold F. Prentice
The Aztec Gods - Gardner Read
(5/26/71)

Symphony No. 1 - Thomas Canning
Divertimento - Alejandro E. Planchart
Asi - Manuel A. Rivera-Cepeda
Panise - Robert Gill
Inspy - Manuel A. Rivera - Cepeda

INDIANA STATE UNIVERSITY
Percussion Ensemble - Neal Fluegel, Conductor
(4/14/71)

Contrarhythmic Ostenato - Cole Iverson
French Suite - Yvonne Des Portes - Gary
Samuelson
Ricercaire for Percussion - Joseph Ott
Fugue for Percussion - Lou Harrison
Nuffun - Merrill Ellis
Matona Mia Cara - O. Lassus - John Boyd
54 Heads - Jake Jerger
Investions on a Motive - Michael Colgrass
The Swords of Moda-Ling - Gordon Peters
Prelude and Dance - Ronald Lo Presti
Sabre Dance - Khachaturian

Jacqueline Meyer, Percussion (4/26/71)
Four Pieces for Timpani - Bergamo
Sonata - Pitfield
Pastorale for Flute and Percussion - McKenzie
Sonata - Allegro for Marimba and Piano - Peters
Elegy for Solo Percussion - Rosen
Preludes for Vibraharp - de Gastyne
Three Canons - Bruce

Melinda Dolan, Percussion (5/16/71)

Capriccio - Phillip Ramey
Sonata for Marimba and Piano - Peter Tanner
Scherzo for Four Timpani and Piano - Didier
Graeffe
Variations On An Indian Tala - David Shrader
Theme from the Polovetsian Dances - A
Borodin - Chappell

INTERNATIONAL MUSIC CAMP

Chamber Music Recitals - Owen Clark & James
Moore, Directors (Summer 1971)

Mallets in Wonderland - Robert Fitt (Mills)
Modulation for Drum Quintet - Robert Blount
(Fillmore)
Scherzo for Percussion - Saul Goodman (Mills)
Night Watch: Dialogue for Flute, Horn &
Kettledrums - Ellis Kohs (manu)
Cello Lindo-Spanish Folksong (Rubank)
Japanese Impressions - Anthony Cirone
(Cirone)
Prelude and Ellegro - Edward W. Volz (Bourne)
Half Lite - Owen Clark (manu)
Mesoziotic Fantasy - Robert L. Bauernschmidt
(MFP)
Three Asiatic Dances - George Frock (South-
ern)
Requiem and Ritual for Brass and Percussion -
Thomas L. Davis (Creative)

UNIVERSITY OF IOWA

Luther L. Meier, Percussion (1/8/71)
Musica Festiva - Vaclav Nelhybel - Meier
Diversions for Flute and Marimba - Peter
Tanner
Gambit for Solo Percussion and Tape - William
Duckworth

Snifs for Solo Vibe - Gary Burton - Meier
Concerto for Timpani and Brass Instruments
(1964)- Peter Tanner

Stephen Tillapaugh, Percussion (1/15/71)
Concertino for Xylophone and Piano - Toshiro
Mayuzumi
Four Pieces for Timpani - John Bergamo
Serie fur Gitarre und Schlagwerk - Gunter
Braun
Duo for Xylophone and Double Bass - William
Sydeaman
Adventures for One - Robert Stern

Percussion Ensemble - William Parsons, Stephen
Tillapaugh & Thomas L. Davis, Directors
(3/26/71)

Bombardments - Moran
Nonet - McKenzie
October Mountain - Hovhaness
Suite for Percussion - Kraft
Toccata for Percussion - Chavez
Timpania - Goodman
Suite for Percussion - Haerle
Un-Square Dance - Brubeck
Percussion Ensemble - Thomas L. Davis, Con-
ductor (4/18/71)

Introduction and Allegro - Schory
Windmills of Your Mind - Legrand-Tillapaugh
Brasilia - Wechter-Tillapaugh
Sunny - Hebb-Tillapaugh
Un-Square Dance - Brubeck-Crocker
Two Impressions - Missal
Classical Drag - Hooper
Echoes of the Gamelan - Pliatan - Hatch
Bachianas Brasileiras No. 5 - Villa-Lobos-Davis
Bach Swings Back - Bach-Davis
They're Off!! - Mancini-Tillapaugh

UNIVERSITY OF MIAMI

Dean W. Anderson, Percussion (5/14/71)
Concerto for Marimba - Robert Kurka
Recitative and Improvisation - Elliott Carter
Concertino for Timpani with Brass and Per-
cussion - Michael Colgrass
L'Histoire du Soldat - Igor Stravinsky
Sources III - David Burge

NATIONAL MUSIC CAMP

Chamber Music Recitals - F. Michael Combs &
Jerome Hartweg, Directors (Summer 1971)
Concert Snare Drum Solos: El Tamburo &
Trommel - Michael Combs
9 Songs for 3 Voices and 8 Instruments of
Decay Characteristics, Op. 9-Philip Stoll
The Artisan - Emil Sholle
Prelude No. 22 from The Well Tempered
Clavier - J. S. Bach-Peters
Suite for Handclappers and Sideman - Jack
McKenzie

Double Concerto in D Minor - J. S. Bach
Tambourin Chinois - Fritz Kreisler-Green
A Roman Holiday - Bobby Christian
Baja - Dick Schory
Runaway Latin - Richard Greenbaum
Prelude and Allegro - Edward Volz
Latin Resume - Tom L. Davis
Gesture for Solo Percussionist - F. Michael Combs
Winter Cantata for Women's Voices with Flute and Marimba - Vincent Persichetti

Bouree from English Suite No. 2 - J.S. Bach
Los Dioses Aztecas (The Aztec Gods) - Gardner Read
Percussion Music - Michael Colgrass
October Mountain - Alan Hovhaness
African Sketches - J. Kent Williams
Toccato for Percussion Instruments - Carlos Chavez

A la Samba - Mitchell Peters
UNIVERSITY OF NEW MEXICO

Percussion Ensemble - Richard Wildermuth, Director (4/5/71)

Toccata for Marimba - Diemer
Introduction and Allegro - McKenzie
Percussion Quintet - Coleman
Suite for Percussion - Kraft
Soliloquy and Scherzo - Moore
Contrarhythmic Ostinato Iverson

UNIVERSITY OF NORTH CAROLINA

Chamber Music Concert (6/10/71)

Sonata for Two Pianos and Percussion - Bartok
NORTH TEXAS STATE UNIVERSITY

Peter W. Aan, Percussion (3/10/71)

Nr. 9 Zyklus - Karlheinz Stockhausen
Concerto for Marimba and Orchestra - James Basta

Stanley G. Finck, Percussion (4/5/71)

Toccata for Clarinet, Trombone, and Percussion - Karl Kroeger
Duo for Xylophone and Double Bass - William Sydeman

Liaisons - Roman Haubenstock-Ramati
Toccata for Marimba and Percussion Ensemble - Robert Kelly
Pas de Deux - Armand Russell
Concertino for Timpani and Brass - Michael Colgrass

Douglas Parmelee, Percussion (3/17/71)

Suite for Marimba - Alfred Fissinger
Quatre Preludes Pour Percussion - Marcel Landowski
Fantasy on Japanese Woodprints - Alan Hovhaness

NORTHWESTERN UNIVERSITY

Randy Hogancamp, Percussion (4/22/71)

Five Improvisations for Vibraphone and Piano - Koji Takeuchi
Sonata II, from Six Unaccompanied Violin Sonatas and Partitas - Johann Sebastian Bach
Three Pieces for Timpani, from Eight Pieces - Elliott Carter
Concerto 440 for Percussion and Piano - Dan Spalding
Fantasy Duos for Alto Saxophone and Percussion - Robert Myers

Percussion Ensemble - Terry Applebaum, Conductor (4/30/71)

Exchanges - Lawrence Moss
Non-Ticking, Tenuous, Tintinnabule Time - William Duckworth
Divertissement for Alto Saxophone and Percussion - Guy Lacour
For Bichi - Daniel Perlono

NORTHWESTERN STATE UNIVERSITY (LA.)

James Seymore, Percussion (2/9/71)

March and Polonaise for Six Timpani - Julius Tausch
Scherzo for Four Timpani and Piano - Didier Graeffe
Prelude, Opus 28, No. 7 - Chopin-Musser
Etude, Opus 6, No. 9 - Clair Musser
Rondo for Marimba and Piano - Theodore Frazeur
Sonata for Two Pianos and Percussion - Bela Bartok

Judith Carter, Percussion (4/25/71)

Concerto in D. Minor - J. S. Bach
Sonatina for Timpani - Alexander Tcherepnin
Sonata for Piano and Percussion - P. Blanville-Hicks

Deborah Kirchner, Percussion (5/16/71)

Gymnopedie - Eric Satie
Concerto for Percussion and Small Orchestra - Darius Milhaud
Fantasy on Japanese Wood Prints - Alan Hovhaness

OHIO STATE UNIVERSITY

Paul F. Zubrod II, Percussion (5/28/71)

Rondo for Marimba and Piano - Theodore Frazeur
Concertino for Marimba, Opus 21 - Paul Creston
Multi-Percussion Solo No. 3 - G. Allan O'Connor
Double Concerto in D minor - Johann Sebastian Bach

OTTERBEIN COLLEGE (OHIO)

Percussion Ensemble, Ron Heller, Conductor (4/29/71)

Contrasts for Percussion - Billik
Parade - Gould
Prelude and Allegro - Volz
Modulation - Blount
Scherzo for Percussion - Goodman
African Sketches - Williams
Minor Time - Tilles

UNIVERSITY OF PITTSBURGH

Multi-Media Ensemble (12/5/71)

Refrain - Stockhausen
Desert Ambulance - Sender
Appearance - Ichyanagi
In C - Riley

Music of the Avant Garde (3/6/71)

Kontakte for Electronic Sounds, Piano and Percussion - Karl Heinz Stockhausen
Axes for Accordion and Percussion - F. Richard Moore
Be Prepared for Piano and Percussion Quartet (3/27,28/71)

El Cimarron - Hans Werner Henze

UNIVERSITY OF REDLANDS

Bruce Anderson, Percussion (4/25/71)

Sonata Allegro for Marimba and Piano - Michell Peters
Sonata in G Major for Flute and Piano - Georg P. Telemann
Gitanerias from the Suite "Andalucia" - Ernesto Lecuona - Peterson
French Suite for Percussion Solo - William Kraft
Suite for Percussion - William Kraft
Theme and Variations for Percussion
Concerto for Timpani - Michael Colgrass

Gary Locke, Percussion, (5/3/71)

Concerto in A Minor, Opus 3, No. 6 - Antonio Vivaldi
Furioso and Valse in D Minor (1970) - Earl Hatch

Four Pieces for Timpani - John Bergamo
Inspirations Diabolique - Rick Tagawa
Sonata for Percussion and Piano (1964) - Armand Russell

COLLEGE OF SAINT ROSE

John Antonio, Percussion (5/16/71)

Three Dances for Solo Snare Drum - Warren Benson
Third Violin Sonata - George F. Handel
Pas de Deux - For B flat Clarinet and Percussion - Armand Russell
Concertino for Marimba - Paul Creston
Four Movements for Solo Percussion - John Antonio
Sonata for Percussion and Piano - Armand Russell
Cuernevaca - Thomas Brown

SAN FERNANDO VALLEY STATE COLLEGE

Percussion Ensemble - Joel Leach, Director (5/20/71)

Japanese Impressions - Anthony Cirone
Bacchanale - Allan Hovhaness
Streams - Warren Benson

Basho Songs - Edward Jay Miller
Clocks - Frank McCarty
Toccata for Marimba and Percussion Ensemble - Robert Kelly

UNIVERSITY OF SOUTH ALABAMA

Percussion Ensemble - John J. Papastefan, Director (4/23/71)

Off We Go - Saul Goodman
Soliloquy and Scherzo - James L. Moore
Percussive Panorama - Rex Hall
Latin Resume - Thomas L. Davis
Alegre Muchacho - Alan Abel
Impressions of Three Notes - Rudy Volkmann
Archipelago - John D. Shaw
The Swords of Moda-Ling - Gordon Peters
Take Five - Paul Desmond - Jay Collins
Unsquare Dance - Dave Brubeck - Jay Collins

SOUTH DAKOTA STATE UNIVERSITY

SDSU-Civic Orchestra (4/4/71)

Fantasy On Japanese Wood Prints - A. Hovhaness, Gene Pollart, Xylophone Soloist
Journey Into Jazz for Narrator, Jazz Ensemble and Orchestra - G. Schuller

Percussion Ensemble - Gene Pollart, Director (4/14/71)

Scarborough Fair - Arr. Pollart
Japanese Fantasy - Gene Pollart
Fancy That! - Thomas L. Davis
Bourree - Bach-Pollart
Eine Kleine Nacht Music - Mozart
Stompin' Thru the Rye - Thomas L. Davis (1/12/71)

The Swords of Moda Ling - Gordon Peters
Re-Percussion - Frederick Karlin
Symphony for Percussion - Gen Parchman
Introduction and Fugue - Robert Buggert
Invention on a Motive - Michael Colgrass
Night Music for Percussion - Robert Storer
Introduction and Allegro - Dick Schory
A Taste of Brahms - Tom Davis

UNIVERSITY OF SOUTH DAKOTA

Contemporary Music Series (5/13/71)

Sound Piece No. 1 for Percussion Ensemble - James Johnson
Suite for Percussion - William Kraft
Streams - Warren Benson

UNIVERSITY OF SOUTH FLORIDA

Percussion Ensemble - Spencer Lockwood, director (5/13/71)

Uhuru - Theodore C. Frazeur
Five Miniatures - William McCauley
Invention for Percussion Quintet - Charles Wuorinen
Three Movements for Percussion - Thomas Nunn
Suite in B minor - Johann Sebastian Bach

SOUTHERN CONNECTICUT STATE COLLEGE

Contemporary Music (5/5/71)

Liaison - R. Haubenstock - Ramati
Bobbardments No. 2 - R. Moran
King of Denmark - M. Feldman
Conscription - D. Minutillo
Suite No. 1 - D. Minutillo

Modern Dance Ensemble (5/7/71)

Zen Telegrams: Ballet for Percussion and Tape - D. Minutillo

SOUTHWEST TEXAS STATE UNIVERSITY
Percussion, Nancy Yuval Clayton - (4/8/71)

Three Solos for Tuned Drums - Etude for Muffled Drums, Pow-Wow, & Articulations - Morris Goldenberg

Suite for Percussion - William Kraft
Three Negro Spirituals for Vibraphone: Nobody Knows, The Angels in Heaven, Swing Low - Nancy Clayton
Stretti I - Edward Garza

UNIVERSITY OF TENNESSEE

Contemporary Chamber Concert (5/18/71)

Three Episodes for Percussion Ensemble - John O'Reilly
Percussion Music for Three Players - Gerald Strang
Divertimento for Piano and Percussion - Nicolas Flagello
L'Histoire du Soldat - Igor Stravinsky

TERRE HAUTE (IND) SYMPHONY

Victor B. Danek, Conductor (3/10/71)

Concerto for Percussion and Small Orchestra,
Neal L. Fluegel, percussion soloist**TOWSON STATE COLLEGE**Percussion Ensemble - Dale Rauschenberg,
Director (3/31/71)Ritual Fire Dance - Manuel de Falla
Statement for Percussion - Matthew Hopkins
Music for Percussion - Peter Phillips
Aquarius - Galt MacDermot
O Happy Day - Edwin Hawkins
Musica Battuta - Harold Schiffman
Five Perspectives for Percussion - G. Andrix
Sonatina, II Movement - Leo Sowerby
Mas Que Nada - Jorge Ben
Midnight Cowboy - John Barry
Eleanor Rigby - John Lennon and Paul
McCartney**TRITON COLLEGE**Percussion Ensemble - Sheldon Elias,
Conductor (4/21/71)Prelude and Allegro - Edward W. Volz
Bacchanale - Alan Hovhaness
Herta's Parade - Sheldon Elias
Symphony for Percussion - Gen Parchman
Streams - Warren Benson
Encore in Jazz - Vic Firth
Slaughter on Tenth Avenue - Richard Rodgers -
Elias

Student Recital (6/2/71)

Come Sweet Death - J.S. Bach - Jones
Concerto in A Minor - J.S. Bach - Goldenberg
Hors-D'oeuvre - Pierre Petit
Adventures For One - Robert Stern
Siwe's Tweed (Jazz Waltz) - Sheldon
Elias-Harold Jones**UNITED STATES AIR FORCE BAND**

Col. Arnold D. Gabriel, Conductor (3/21/71)

I've Got Rhythm - George Gershwin-Morris
Time for Ed - James Timmons
Theme and Variations - Floyd E. Werle
Ed Shaughnessy, Drum Set Soloist**WESTERN CONNECTICUT STATE
COLLEGE**

David L. Smith, Percussion (4/22/71)

Four Pieces for Timpani - John Bergamo
Sonata for Marimba and Piano - Peter Tanner
Fantasy for Cello and Percussion - David Maves
Student Recital (4/28/71)Rondo for Marimba and Piano - Grainger
Sonata for Three Unaccompanied Kettledrums -
Daniel Jones

Edward Ramonas, Percussion (5/3/71)

Sonatina for Timpani - Alexander Tcherepnin
Suite for Marimba - Alfred Fissinger
Scherzo for Marimba - SkavaninskyPercussion Ensemble - David Smith, Conductor
(5/13/71)Prelude for Percussion - Malloy Miller
Chamber Piece for Percussion Quintet - Michael
ColgrassVariations for Flute and Percussion - George
FrookFancy That - Thomas Davis
A La Nanigo - Mitchell Peters
Motif for Percussion - Latimer
Cruda Amarilli - Monteverdi
Quartet Op. 3 No. 5 - Haydn
Swords of Moda Ling - Gordon Peters**WESTERN MICHIGAN UNIVERSITY**

Allen Brown, Percussion (4/7/71)

Division for Two - Donald Erb
Three Canons for Marimba - Neely Bruce
Untitled Piece No. 1 for Jazz Trio - Allen
BrownThe King of Denmark - Morton Feldman
Three African Dances - Allen Brown
Sources III - David Burge**WINTERSVILLE OHIO HIGH SCHOOL**Percussion Ensemble, Douglas O Walter,
Director (6/4/71)Wake up, Sunshine - Chicago - Walter
Beer-Barrel Polka, Traditional - Walter
4-4 Medley, Traditional - Walter
Does Anybody Really Know What Time It Is?,
Chicago - WalterToccata - Carlos Chavez
Overture from Tommy, Who - Pffaffman
Cherish, Association - Thraillkill
Close to You, Carpenters - Walter
Overture from William Tell, Rossini - Walter
Mercy, Mercy, Buckingham - Walter**WISCONSIN STATE UNIVERSITY - EAU
CLAIRE**Percussion Ensemble - Ronald Keezer,
Conductor (10/28/71)Toccata - Robert Crane
Percussion Suite - Armand Russell
Fantasy on a Raga - Ronald Keezer
Contrarhythmic Ostinato - Cole Iverson
Three Movements from the Music for the Royal
Fireworks - G. F. Handel-Rowland
Preludio I: (Ave Maria) J. S. Bach -
Gounod-Hatch
Andante from Symphony No. 5 - P. I.
Tschalkovsky-Musser
The Flight of the Bumble Bee -
Rimsky-Korsakov-Musser

Percussion, Cynthia Cirkl, (2/10/71)

Concerto in A Minor - J. S. Bach-Goldenberg
Music For a Farce - Paul Bowles
Rondo for Marimba and Piano - Theodore
FrazeurDiversions for Flute and Marimba - Peter
TannerSuite for Timpani and Six Trumpets, Op. 11 -
Lawrence Hartzell

Percussion, Ronald Keezer (3/3/71)

Batterie-Sketch - Pierre Dervaux
Sonatina, Op. 100 - Anton Dvorak
Sources III - David Burge
Duo for Trumpet and Percussion - William
Sydeman
Ritmo Jondo - Carlos Surinach

Ensemble (5/19/71)

Settings on a Theme by Duncan - Mark Werlein
Chamber Piece for Percussion Quintet - Michael
ColgrassSuite for Percussion - William Kraft
Synthetic Unity - Robert W. Baldwin, Jr.
Selections from "Carmen" - Bizet-Musser
Trio Sonata in G minor - G. F. Handel
Cast Your Fate to The Wind - arr. Sara Beeler
Midnight Cowboy - arr. Mark Werlein**WISCONSIN STATE UNIVERSITY
-OSHKOSH**

John Baldwin, Percussion (2/15/71)

Duo for Trumpet and Percussion (1967) -
William SydemanThe Moment (1963) - Knut Nystedt and
Kathleen RaineMusic for Marimba and Clarinet (1954) -
Theodore HoffmanThree Canons in Homage to Galileo - Jose E.
Mestres-QuadrenyTrio for Flute, Double Bass, and Percussion
(1963) - William Sydeman

X L Plus One - Alvin Eiler

Keyboard Percussion Ensemble - John Baldwin,
director (5/6/71)Greensleeves - Traditional
Suite of Dances - Thomas ArneAllegro from Eine Keline Nachtmusik -
Wolfgang Amadeus Mozart

Largo from Symphony No. 5 - Antonin Dvorak

Scherzo from Symphony No. 4 - Peter Ilich
TschalkowskyGalop from The Comedians - Dmitri
Kabalevsky

Etude No. 2 - Cyril Scott

Chorale for Marimba Quintet - Robert E.
Resseger

Dizzy Fingers - Zez Confrey

Percussion Ensemble - John Baldwin, Director
(5/16/7)

First Construction In Metal - John Cage

Fantasy on a Raga - Ron Keezer

Short Sketch for Percussion - Dan Spalding

Sonata for Piano and Percussion - P.
Glanville-HicksToccata for Marimba and Percussion Ensemble -
1960 - Robert KellyUhuru: A Percussion Ballet -
Theodore FrazeurGeometrics - Jonathan Bendrick
Alea: A Game of Chance - Harold Farberman
Sabre Dance - Aram Khatchaturian**"unfair competition"**

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**ILLINOIS SUMMER YOUTH MUSIC CAMP
THE PERCUSSION CAMP**
by Hugh W. Soebbing

The Illinois Summer Youth Music Camp is operated by the University of Illinois, Division of Music Extension, Urbana, Illinois. Students come from approximately 330 different schools and communities in Illinois and from over 15 different states. This summer the camp was in its 24th consecutive year of operation. Every facet of music is represented at this camp.

During the first two-week session, the percussion camp was held. The camp began on Monday, June 21, and our final concert was on Friday, July 2. This summer was the second year for the percussion camp.

The camp was especially exciting this year as we had Willie Amoaku, an African Master Drummer from Ghana, as one of our instructors. During the last session all the students played and completely "wiggled out" with the tremendous beat that was generated with the African rhythms. It was a "once in a lifetime" experience for all of us.

The schedule of activities, included theory, marimba, timpani, dance set, Latin instruments, traps, writing, and snare drum. It was percussion from 8:00 a.m. until 4:00 p.m. each and every day! One day was used to take an air-conditioned bus trip to Chicago to visit the Ludwig Drum Company, Slingerland Drum Company, Frank's Drum Shop and Drum's Unlimited.

Primarily the camp is geared to a learning experience in the proper techniques of playing all the percussion instruments. The ensemble periods are geared to practicing the techniques learned in the classes and exposure to as much literature as possible. Emphasis is not placed wholly on performance. The final concert more or less evolves out of much sight reading. The final concert is mainly for the parents to come and see their children perform.

The abilities of the students ranged from poor to excellent. Some had previous mallet experience, most did not. For entry into the camp, no audition was required. The only requirement was the desire to learn. The main purpose of this camp is to afford excellent percussion training to those people who live away from metropolitan areas where excellent teaching is available. In this manner I hope to reach these students so they may go back to their respective schools and show the others the proper techniques. Thus the level of percussion playing can be raised throughout the state.

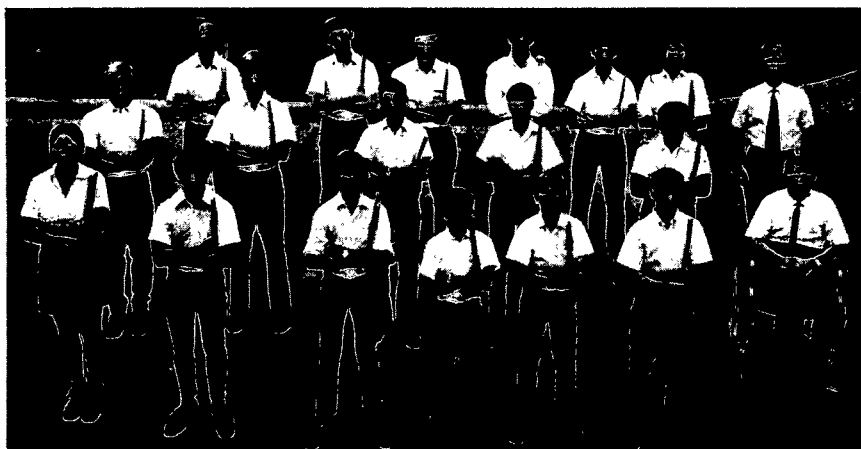
Any inquiries about the camp should be addressed to Hugh W. Soebbing, Quincy College, Quincy, Illinois 62301 or Mr. Dale Kimpton, Head of Music Extension, 608 South Mathews, Urbana, Illinois 61803. We will be more than pleased to answer any questions.

The Author...

Hugh W. Soebbing, a native of Quincy, Illinois is presently teaching at Quincy College. His earned degrees come from Quincy College - B.S. M.Ed., University of Illinois - M.S. M.Ed. and Roy C. Knapp School of Percussion, Music Philosophy, Music Ed. He has taught at Quincy College, University of Illinois, Wurlitzer School of Music and privately.

As a member of the Quincy College faculty he is presently teaching percussion methods, jazz band, music education, private percussion, introduction to music for non-music majors and various ensembles.

Mr. Soebbing is a charter member of P.A.S. and was instrumental in the formation of this organization. He is presently a member of the National Catholic Bandmasters Association and is the editor of their page in the School Musician Magazine.



1971 ILLINOIS SUMMER YOUTH MUSIC PERCUSSION
CAMP, HUGH SOEBBING, HEADMASTER.

WISCONSIN STATE UNIVERSITY - STEVENS POINT

Percussion Lecture, Geary Larrick (4/29/71)
March for Two Pairs of Kettledrums - Andre and Jacques Philidor
Recitative - John Bergamo
The Phantom Drummer - Jaromir Weinberger
Three Dances - Warren Benson
Hell on the Wabash, The Downfall of Paris - traditional
Pastorale - Jack McKenzie
Liebesfreud - Fritz Kreisler - Greene
Concertino for Marimba and Orchestra, Op. 21 - Paul Creston
Susquehanna - Haskell Harr
Military Men - John J. Heney
Drum Tune - Stanley Leonard

Percussion Ensemble - Geary Larrick Director (5/11/71)

Suite III in B minor - J.S. Bach-Will
Quelque Chose - Ken Cance
Wachet Auf (from Cantata #140) - J. S. Bach-Will
Nonet for Brass (based on a 12-tone row) - Wallingford Riegger (1951)
Stephen Foster "Pop" Medley - Arr. Lennie Niehaus (1971)

WITTENBERG UNIVERSITY

Percussion, Patricia Haines (3/5/71)
Sonata for Marimba and Piano - Peter Tanner
Rhythmic-pour Timbales, Batterie, et Piano - Eugene Bozza
Lovers - Ned Rorem
Sonatina for Three Timpani and Piano - Alexander Tcherepnin

YORK ILLINOIS COMMUNITY HIGH SCHOOL

Percussion Ensemble, Chick Evans, Director, (5/24/71)
Spectrum No. 1 "Green" - Art Lauer
Stompin' Thru the Rye - Thomas L. Davis
No Two Crystals Alike - Art Lauer
El Races De La Camptown - Thomas L. Davis
Concerto in A Minor - J. S. Bach-Musser
Big Jinx - Bob Tilles
18 For Baker - Bob Tilles
Motona, Mia Cara - Orlando Lassus
A Bach Fugue - J. S. Bach
Dance of the Sugar Plum Fairy - Tschaiowsky-Appelbaum
Flippin - Phil Krause
Nuages from Three Nocturnes - Claude Debussy-Morsch
Sound of Music - Richard Rodgers-Morsch

On the Technical Side

How to Choose Cymbals

(reprinted from ZILCO Graphic Cymbal Glossary Azco Ltd., Div. of Avedis Zildjian Co.)



HI-HATS (Sock Cymbals)

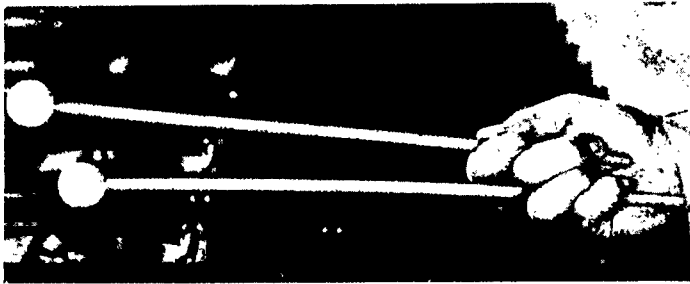
CHOOSE THE STURDIEST AND FASTEST OPERATING HI-HAT PEDAL YOU CAN BUY WITH A TILTER FOR THE BOTTOM AND WITH HEIGHT ADJUSTMENT.

PLACE THE HEAVIER OF THE TWO (14" OR 15") HI-HATS ON STAND (CUP DOWN) AND ADJUST TILTER SO THAT THE CYMBAL SITS AT A SLIGHT ANGLE

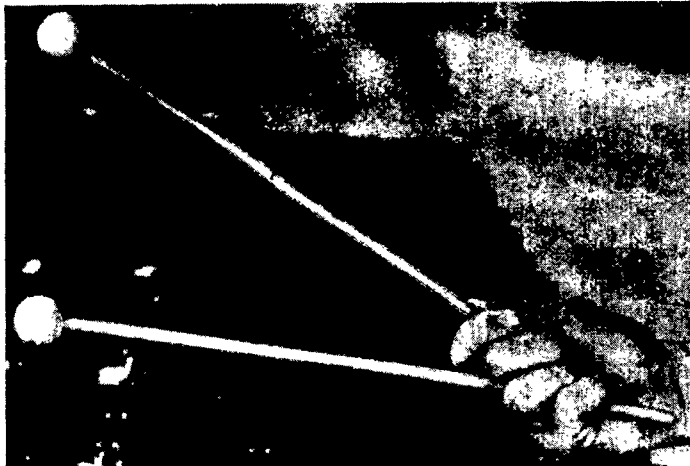
PLACE TOP HI-HAT ON CLUTCH (NOT TOO TIGHT) AND ADJUST SO THAT TOP HI-HAT IS ABOUT AN INCH FROM THE BOTTOM CYMBAL.

TRY 14" 15" 13" AND 16" (IN THAT ORDER). SELECT THE SOUND AND SIZE THAT APPEALS TO YOU AND YOU'VE GOT IT MADE.

Here is a valuable set of illustrations on Four Mallet Positions given us by Clair O. Musser, artist marimbist and composer. (reprinted with permission of Jenkins Music Co., Kansas City, Mo.)



Correct grip of mallets of right hand. Left hand identically the same as this grip. Note that mallet handles do not touch or cross.



Stage of spreading. Note that top mallet is independently controlled and lower mallet remains under complete control of the third and fourth fingers.



(According to Musser): The wrong method of gripping mallets. Mallet handles should absolutely not cross or touch each other, and must be controlled independently for artistic musical expression.

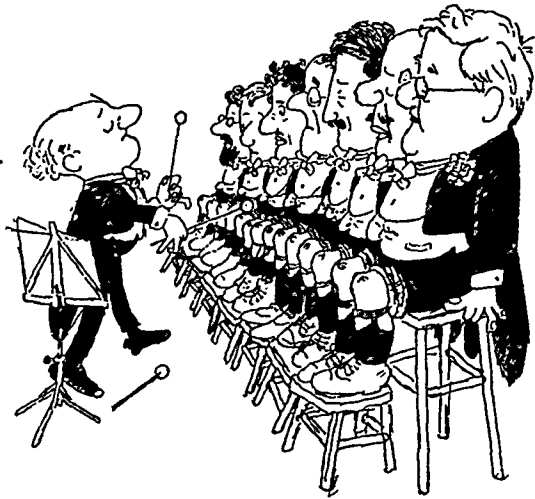
How Many Rudiments Are There?

An excerpt from the "Rudiments of Basle Drumming" by Dr. F. R. Berger, Basel, Switzerland has this to say: "... the technic of the drum is based upon three fundamental drum beats, i.e., the single stroke . . . the double stroke [roll*] . . . and the flam. All the numerous drum strokes [rudiments] are combinations of these."

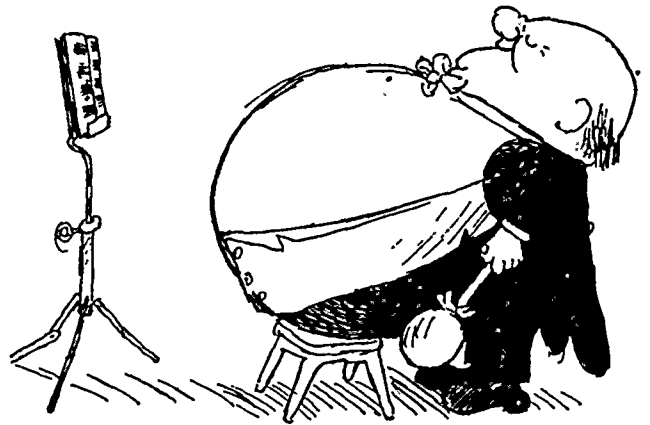
*(Today many teachers acknowledge that two textures of rolls exist and should be learned, (1) the open, rudimental or "double stroke" roll, and (2) the closed, concert or "multiple bounce" roll.)

FROM THE DESK OF:
 TO: MY PERCUSSIVE FRIENDS
 SUBJECT: A PICTORIAL PERCUSSIVE DICTIONARY
 Another Waldo Hittumfurst Thinkemlater
 FIRST!

w. h. thinkemlater



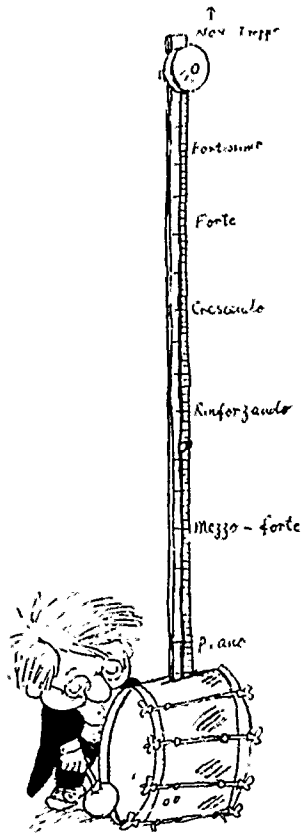
The Xylophone



The Tum Drum



The Jingle Bells and the Chinese Block



The Bass Drum



JOIN
the
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(PAS)

PURPOSES OF THE PERCUSSIVE ARTS SOCIETY — To raise the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

OFFICER REPRESENTATION CATEGORIES — Professional, College Education, High School, Elementary School, Private Teacher, Composer, Drum Corps, Dealer, Publisher, Manufacturer, Distributor, and Members at Large.

PUBLICATIONS — All members receive the journal PERCUSSIONIST (four issues per academic year) and the magazine PERCUSSIVE NOTES (three issues per academic year). These publications contain articles and research studies of importance to all in the percussion field, and serve to keep all members informed of current news, trends, programs, and happenings of interest.

MEMBERSHIPS — Professional \$8.00 (Percussionist)
Individual \$5.00 (Music Educator: non-Percussionist)
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Note: All memberships are based on a fiscal year, September 1st through August 31st, and are automatically continued with annual billing unless cancelled by member. Please report changes of address promptly.

SPECIFIC PROJECTS UNDER STUDY — Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Elementary Percussion Education; Improvement of Percussion Solo and Ensemble Contest Adjudication Standards, Procedures, and Materials; Musicology and Ethnomusicology as Relates to Percussion; Percussion Literature Improvement: Methods, Solos, Ensembles, Percussion Parts to Band, Orchestra, and Stage Band Music; Stage Band Drumming; Standardization of Terminology and Notation of Percussion Instruments.

SPECIAL NOTE TO STUDENTS — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S. Student membership in this organization along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

detach and mail

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