

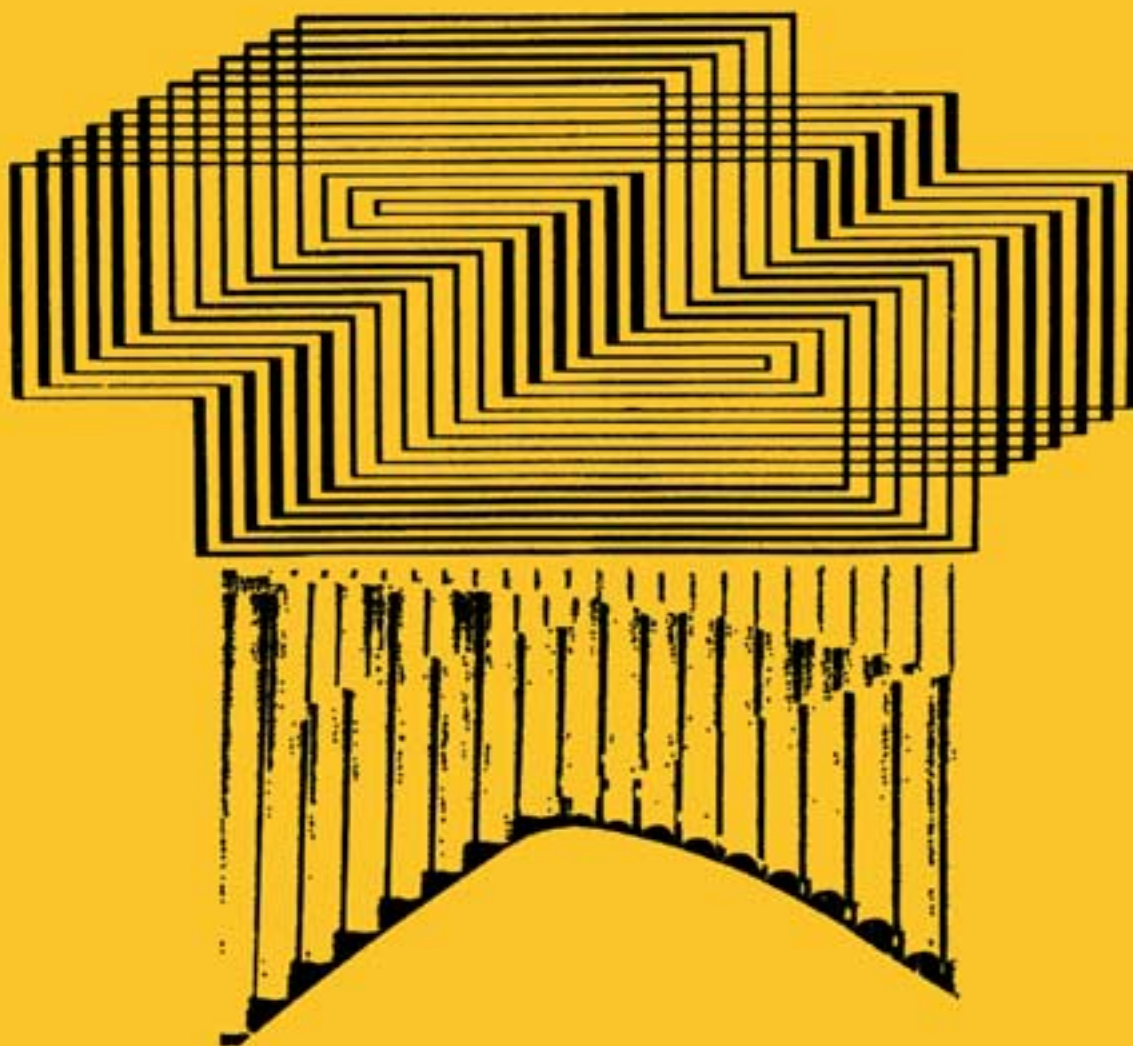
PERCUSSIVE NOTES


An Official Publication of the
PERCUSSIVE ARTS SOCIETY



VOL. 11 NO. 1

FALL 1972





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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.

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To make your P.A.S. publications of interest and value to our many readers, a wide variety of topics are included in each issue. Material on such diverse topics as: Focus On Drum Set, Tabla Notation, What To Do With the Rudiments, A Drum / Bugle Corps Happening, Louis Bellson Day, State Chapter News (including results of the California Festival-Competition), and announcement of the PERCUSSIVE ARTS SOCIETY Annual Meeting and Day of Percussion with its outstanding roster of guest artists and groups, is all found in this Fall 1972 issue of P.N. - the largest single issue of this publication thus far!

To continue this success, two things are needed from you the readers of the publication: 1) Comments on what type of material you would like to see in the magazine, and 2) articles and other material submitted for publication. We will look forward to hearing from all of you in the coming months, and hope to see you in Chicago in December at the Annual Meeting and Day of Percussion.





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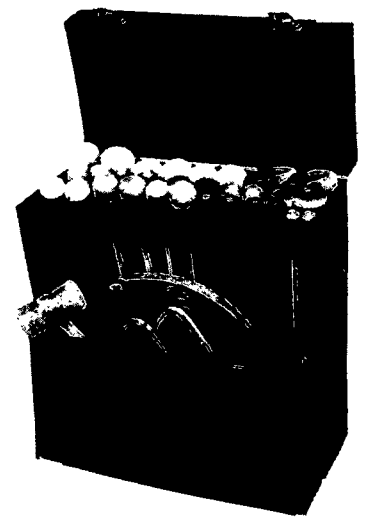
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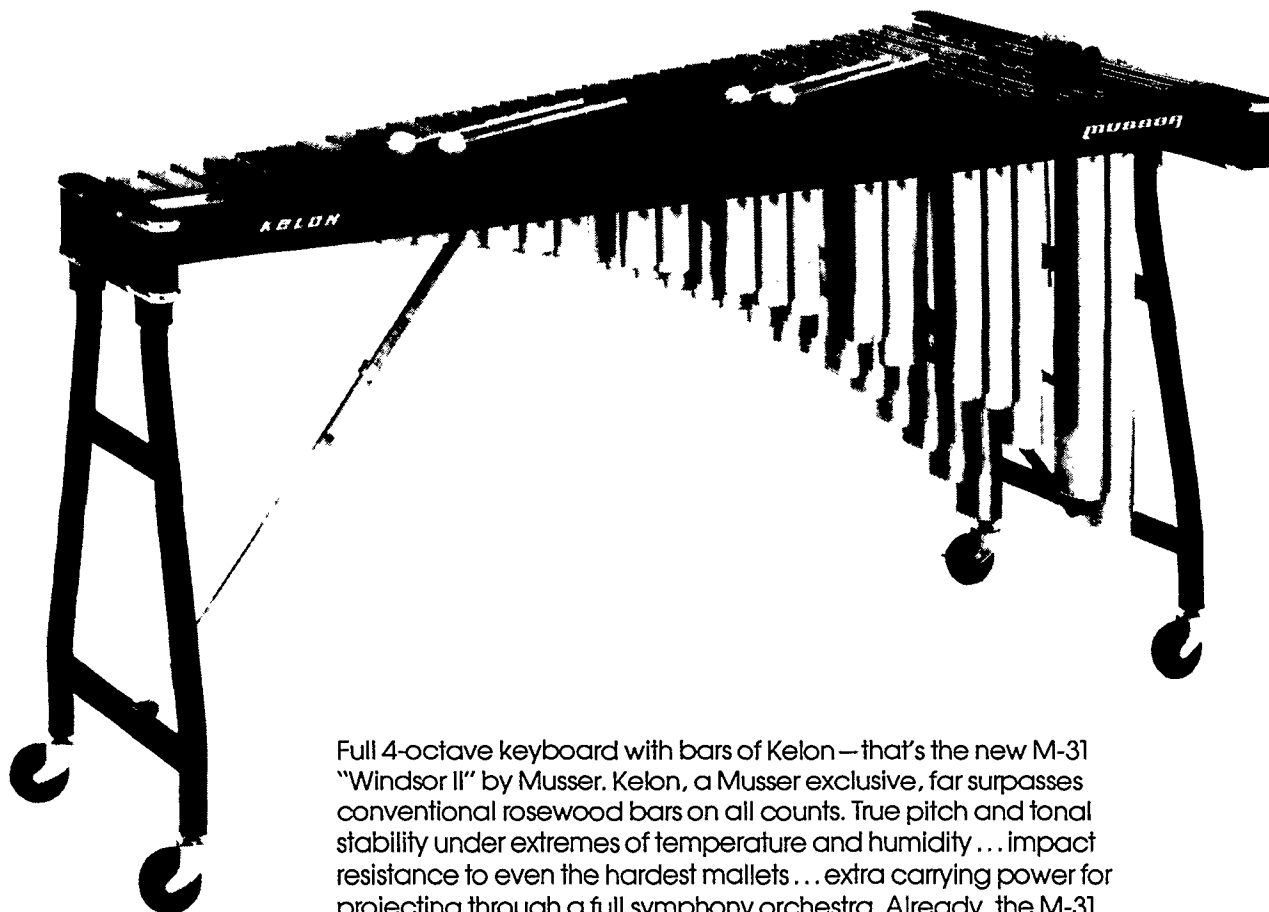
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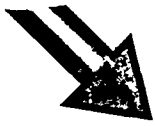


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Coming Events

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. - Friday, December 15, 1972 at the Sherman House Hotel (Clark & Randolph Sts., Chicago, Ill.)

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.

THE 2ND ANNUAL - IT'S BIGGER AND BETTER PERCUSSIVE ARTS SOCIETY "DAY OF PERCUSSION"

Presented by the National Percussive Arts Society, Inc. in conjunction with the Illinois State Chapter of P.A.S.

P.A.S. Board of Directors Election
December 1972

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 Executive Committee's Nominating Report is given 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

Indicate:

1. If you would like to retain other board members whose terms are up.
2. If you would not like to retain those suggested.
3. Other suggestions for nominees.
4. Comments regarding those suggested.

EXECUTIVE COMMITTEE'S NOMINATING REPORT

The board members whose terms expire this year are: John Beck, Mervin Britton, Mike Combs, Ted Frazier, George Frock, Bill LaCombe, and Lloyd McCausland.

The Executive Committee suggests retaining Lloyd McCausland and Mike Combs.

The Executive Committee has suggested the following new board members: Martin Mailman-composer-professor North Texas State University, Phil Stager-professional musician-studio teacher-Chicago, Martin Zyskowski-professor Eastern Washington State U.-state chapter organizer, Peggy White-student at Indiana State University, Norm Goldberg-distributor of Studio 49-Orff instruments.

P.A.S. "Day of Percussion"

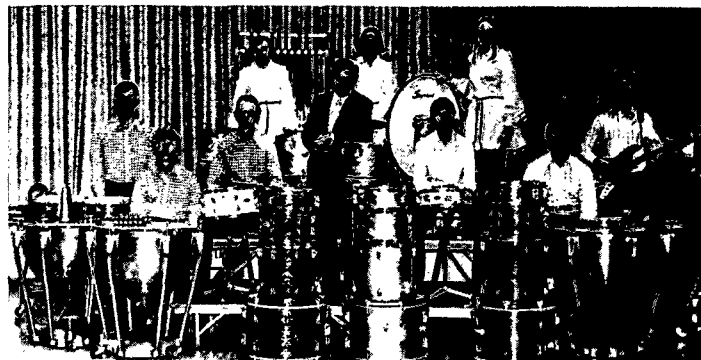
During the afternoon and evening of Saturday, December 16, 1972 at the Sherman House in Chicago - the outstanding organizations and artist-performers pictured on these pages will be heard. Make it to Chicago for the Mid-West, the PAS Meeting, and the Day of Percussion. "Drive, ride-a-bus, take-a-plane, use-your-thumb,....Be there for this outstanding percussion event of the year!"



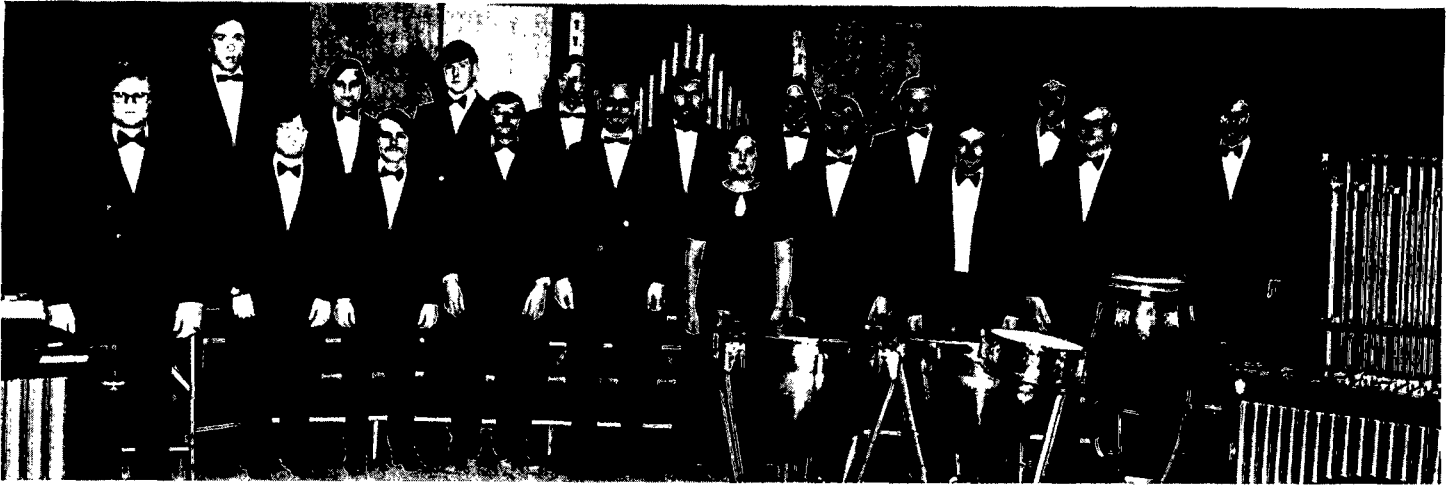
GARY BURTON - Vibe Clinician, award winning recording artist and faculty member Berklee College of Music.



BLACKEARTH PERCUSSION GROUP - Christopher Braun, Allen Otte, Richard Kvistad and Garry Kvistad. A new professional percussion group performing mixed-media concerts of traditional and avant-garde music. In residence at the University of Illinois and touring extensively.



MAINE WEST HIGH SCHOOL PERCUSSION ENSEMBLE (Des Plaines, Illinois) Jake Jerger, Director, one of the outstanding high school percussion ensembles of the country.



THE CRANE PERCUSSION ENSEMBLE of the Crane School of Music at STATE UNIVERSITY COLLEGE in Potsdam, New York - James J. Petercsak, Conductor. This superior organization will perform works by composers Bergamo, Schechtman, Feldstein, Del Borgo, and Bencriscutto. Drum Set artist - clinician Roy Burnes will be featured as soloist.



INDIANA STATE UNIVERSITY PERCUSSION ENSEMBLE - Neal Fluegel, Conductor; Jacqueline Meyer, Assistant Conductor. Two premiere's will be featured on their program - works by Ron Keezer and Jon Polifrone, with Jim Ganduglia appearing as drum set soloist and Dr. Ramon Meyer as guest conductor.



BACKGROUND IN PERCUSSION—December 1959—What might be considered the first informal meeting of the organization that was to become the "Percussive Arts Society." At that time the Society was not as yet named, but it was at that meeting it was decided to "do something about it."

NEAR SIDE OF TABLE

L. to R.

1. Remo Belli
2. Jack McKenzie
3. Don Canedy
4. Mervin Britton

FAR SIDE OF TABLE

L. to R.

1. Hugh Soebbing
2. Vern Reamer
3. Sid Lutz
4. A Friend of Vern's

Percussion Discussion



IT HAPPENED IN MARION

"It happened in Marion, Ohio on August 10th-12th this summer."

"What happened?"

"One of many, but I'm told this was one of the biggest and best ones!"

At least 15,000 participants and their families were there; came from all over the U.S. and Canada."

"Well what did they come for?"

"The Fifth Annual U.S. Open National Junior Drum and Bugle Corps Championship. Weren't you there?"

"I sure didn't hear anything about anything happening in Marion, Ohio, and besides I'm a high school band director, you know how hectic it is for me in August. All those shows I'm trying to plan, got summer band camp, trying to pick out new show music and even arrange a lot of it myself, uniforms to get back from the cleaners, figure out how that chalk liner machine works I borrowed from the athletic department to line our practice field, and the band parents, bless'em, they're on me to go over to the place where we got that good buy on popcorn last year. I haven't time to go to that 'drill corp' stuff even if I was interested and thought they were doing anything worthwhile!"

"It was really a great competition and show; the spirit and purposefulness of the boys and girls, and the interest of the parents and spectators was something that you wouldn't believe!" There were 40 Class A and All-Girl Corps, that's the younger ones, and 39 Open Class Corps, their ages up to 21 years. New York, Wisconsin, Louisiana, Ontario, you name it they were there. Would you believe the top ten Class A and Girls Corps competed for \$2,400 and the top twelve Open Class Corps for \$14,000?"

"So, our band's going to the contest at the State Fair, we're going to march for three tough judges who sit up there in that place you know where they take the photo finishes for the horses..."

"At Marion the judges were right on the field, moving around checking like you wouldn't believe. 11 professional judges rating each corps. A perfect score is 100 points. The corps are judged on their marching ability, music, percussion, and general effect. A corps must be on the field between 11 and 13 minutes or

suffer point deductions. Deductions for errors in execution are in tenths of a point and the corps having the greatest general appeal and the fewest errors will win. The most critical judging is for the drum line. Say, about the State Fair band contest, what kind of show has your staff planned?"

"My staff? I do it all! Course there's the band parents, bless'em, and the administration has told me again this year that it looks real good ... for the prospects of hiring an assistant director at the high school next year."

"I don't envy you your job. Many corps have what they call a multi-officer structure for competitions - get this, a training corp manager, a contest director, publicity director, booster club leader, fund raising chairman, general manager, corps manager, equipment manager, equipment truck supervisor, trip arrangement manager, calling committee, building and grounds committee, and even a board of directors."

"Kinda' makes me feel good when I think that me and my little group of band parents, bless'em are doing..., well trying to..."

"Let me tell you about the drum lines..."

"Oh, snare and bass drums by the dozens, I know, probably louder than h..... In my band we use a bell lyre, and a ...

"Easy, friend director, listen to what a typical drum line in one of these corps consists of: 3 pitched bass drums of different sizes, 3 pair of cymbals of different sizes, 3 or 4 set of three marching concert tomtoms, 4 marching timpani, and small traps as appropriate."

"Ha, all that stuff and not a one of 'em can read music!"

"I don't think that's so today. Here's a comment I found in *Drum Corps Digest* a monthly publication of some 48 pages per issue. One of their drum clinicians, Arthur Cappio says, 'I hope by now, you have found a reputable teacher to give you the individual attention so vitally necessary...My method of communicating with you on my system of drumming will be through music notation..Today you must be able to read music, hence, the instructor gives you your part: study, learn and memorize it; and that's all there is to it. The instructor doesn't have time to play one bar at a time for each person in each section to learn by rote.'

"That's all fine and good, but let me tell your about the 8 band shows I've got planned for this fall. Each Friday night I've got to come up with a new 'biggie' to please the fans at old Unitedwefall High!"

"Well that's one I don't think the corps can match; I believe that they may do fewer shows, like they might possibly only perfect one show each year."

"Tell me just a little more about how those corps are judged; it really sounds brutal. Maybe some of the things they're judged on could be sort of a 'check list' for my band."

"Sure, performance is rated on: **MARCHING AND MANEUVERING** (30 points) - straight lines, dress, cover, distance and execution. **DRUMMING** (20 points) - musicianship and execution of rudiments. **BUGLING** (15 points) - attacks, releases, phrasing, tapering off, rhythm, cracked tones, uniform instrument movement. **BUGLING CONTENT AND ANALYSIS** (5 points) - degree of difficulty and intricacy of arrangements. **TIMING** - deduction of one point per 15 seconds (or fraction) on the field too long or off too soon. **GENERAL EFFECT** (30 points) - showmanship, spirit, crowd appeal and over-all execution.

"Well from what you've told me it sounds like I could learn something by being more aware of what the corps are doing. Why don't we hear about it?"

"That's not real easy to answer friend director, for one thing I think you will have to admit you haven't really tried much to be aware of the corp movement. However, the corps people do their own thing and really haven't seemingly been much interested in the music teacher and his world either."

"Mmm, well it seems like maybe we should at least try to communicate a little better, after all we're all in the same big marching music bag in one way or another."

"Amen."

Concerning the question about the value of Programs in the Percussion Discussion (Winter '72), I, too, feel that it is one important way of keeping up with new literature, although some of it is unpublished. Also, this column gives exposure to new works by new composers (usually students) which is encouraging to them and may lead to more performances. However, you aren't helping anyone if you print inaccurate information.

For example:

- under the Northern Illinois University heading Jeffery Kowolsky = Jeffery Kowalsky, Concerto for Vibraphone & Marimba - Milhaud (not Milhard), Machine Music - Lejaren Hiller (not Lajaren), Turkish Music - Jan Bach (not Back), under the PAS day of Percussion Northern Illinois University ensemble-Sonata for Wind & Motion - Jeff King (not William).

I realize these are minor errors for the most part, but since there were so many, I thought it worth mentioning.

I am enclosing six programs of recent concerts on NIU's campus, which you may wish to print in the next issue. Thank you.

Sincerely,
Jeffrey L. Boyer

COMING EVENTS

The Ohio State University in conjunction with Coyle Music Centers, Columbus, Ohio will present their annual Percussion Clinic on Saturday, January 20, 1973 on the OSU Campus. This event is free of charge to all students, directors, and friends. Featured clinician for this year event is GARY BURTON, renowned vib performer and faculty member of the Berklee College of Music. Also included in the days activities are performances of contest percussion, ensemble, multiple percussion solo literature, and an informal meeting of the OHIO PAS CHAPTER. All from Ohio and nearby states are welcome to attend. Details from: School of Music, The Ohio State University, Columbus, Ohio 43210, or Coyle Music Centers, 2864 N. High St., Columbus, Ohio 43202.

Jordan College of Music-Butler University, Indianapolis, Indiana will present the University Percussion Ensemble on Sunday, November 19, 1972 at 7:30 P.M. in Room 160 of Lilly Hall.

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DRUMMING AROUND



North Texas State University School of Music and Ault Music Co. presented on April 28, 1972 ED KOZAK, mallet virtuoso and clinician, MARY VAUGHN, mallet virtuoso and conductor of guest ensemble from Houston, and the NORTH TEXAS MALLET ENSEMBLE. On May 5, 1972 ALAN DAWSON, outstanding jazz drummer and educator, BOB GRASSO, founder and representative of Fibes Drum Company, and LEON BREEDEN and the 1:00 Lab Band backed Dawson in a fine performance.

This past spring found compositions featuring percussion performed on the UNIVERSITY OF WISCONSIN-EAU CLAIRE Contemporary Music Symposium (April 7-8). Composers represented included Ron Keezer, percussion instructor at UW-Eau Claire, Harold Budd, Barney Childs, Paul Zonn, Morton Feldman, Lawrence Hantzell, and Robert Beadell. Later in the month, on April 16th, Keezer's Song Cycle for Chorus and Percussion entitled "The Man Whose Rage Was Rose" received a performance.

SIEGFRIED FINK, Professor at the Bavarian Academy of Music, Wuerzburg, a mecca for contemporary percussionists, presented a lecture-demonstration on Tuned and Untuned Percussion for Specialists and Non-Specialist Music Teachers at Conway Hall, Red Lion Square in London under the auspices of Rose, Morris and Co., Ltd.

* * *

Recently completed Masters degree theses in the percussion field at the Ohio State University include: A Study of Orchestral Percussion Literature by RONALD HELLER, MA, 1972; and A Beginning Snare Drum Method by MATT WARD, MA, 1971 which included an analysis of 24 published beginning drum method books.

DAVID FEIN replaced William G. Street as Tympanist and Percussionist of The Lake Placid Club Sinfonietta for the 1972 Summer Season. The Sinfonietta, under the direction of Dr. Paul White, Professor Emeritus and Conductor Emeritus, Eastman School, University of Rochester, performed for the 34th season. Fein is presently a student of Saul Goodman, former Solo-Timpanist of the New York Philharmonic and Chairman of Percussion Department at The Juilliard School. Street, retired tympanist of The Rochester Philharmonic Orchestra and Professor Emeritus, Eastman School of Music, became ill before the opening of the summer season.

The YORK COMMUNITY (ELMHURST) HIGH SCHOOL PERCUSSION ENSEMBLE presented its Third Annual Concert on Tuesday, May 30, at Elmhurst, Illinois. The concert was free and the public was invited to enjoy this unusual musical evening. Regular director is Chick Evans; featured were Guest Conductor Jim Sewrey and Guest Artists Shelly Elias and Frank Arsenault.

MIKE COMBS of the University of Tennessee in Knoxville, has launched a research project which involves all PAS members. A questionnaire, with a stamped envelope for return, has been sent to all members. The questionnaire concerns what opportunities are available to college percussion students when they

graduate. PAS member's experiences will help to answer this question and thereby enlighten young people who may select percussion as a major area of study.

The questionnaire is short and easy to complete. The results will be published in one of the PAS magazines and should be most helpful in guiding young percussion students who are considering some area of percussion as a career. If you have not received a questionnaire, please write to Mike Combs at the University of Tennessee, Knoxville 37916. If you have received a questionnaire but have not returned it, please do so at your earliest convenience.

Faculty and alumni of the BERKLEE COLLEGE OF MUSIC were featured in "Jazz Now!", a festival that took place August 17-19, simultaneously with the Summer Olympic Games in Munich. The three-day event was organized by Joachim Berendt, a member of Berklee's International Advisory Board.

Berklee faculty member and alumnus GARY BURTON, internationally-known vibraharpist who won the recent Downbeat poll as "Best Vibraharpist" and was nominated for a Grammy Award this year, performed, along with the popular Mahavishnu Orchestra and the jazz-rock group Chase.

BOB TILLES, clinician for Ludwig-Musser, had an active summer of events including Percussion Clinics at East Carolina University Music Camp, Greenville, North Carolina, July 21, 22, and 23, under the auspices of Harold Jones (Percussion Instructor East Carolina University) and North Carolina Chapter of P.A.S.; clinician and soloist at Turner House Music Camp, Kansas City, Kansas, Aug. 8, 9, and 10th, part of a summer music program also featuring clinics by Clark Terry and Dizzy Gillespie; and a percussion clinic for Indiana State University, Terre Haute, Indiana, September 13th under auspices of Neal Fluegel and P.A.S.

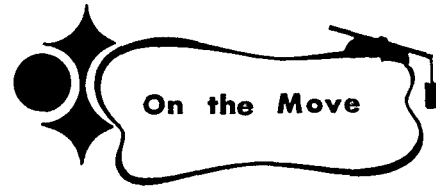
ST. ANN'S SCHOOL MUSIC SERVICE in Kansas City presented three percussion clinics in the Missouri area during August. Ludwig clinician ARTHUR L. CAPPIO gave lectures and demonstration on Field Drum and Drum Corps Technique. Assisting Cappio was JOE R. BUERGER, who lecture and demonstrated Stage Band Drumming Technique. School Music Clinic Coordinator, Dan Todd, indicates more percussion clinics are planned in the Missouri area.



What can be of more cheer during the necessary convalescence following a heart attack than a visit from some of ones esteemed colleagues. ROY KNAPP, 83 years of age and recovering well from a heart attack suffered this summer was visited by SAUL GOODMAN and MORRIS LANG of the New York Philharmonic Orchestra during a break on their mid-western tour. The surprise visit was arranged by MAURIE LISHON, owner of Franks Drum Shop. Maurie reports that Saul and Morris didn't know where he was taking them when he said let's go for a ride, and that Uncle Roy had no idea of their visit until they arrived. It was a most pleasant occasion for all!

THE WINTERSVILLE (OHIO) HIGH SCHOOL PERCUSSION ENSEMBLE performed their second annual public concert on June 2nd. All proceeds went directly to the purchase of a grande marimba. The Ensemble has performed for Kiwanis, Shriners, and Dapper Dan dinners; the Civic Music Association; The March of Dimes Telethon; and has received "I" ratings six years in succession at the OMEA contests. An all-around musical performance was presented, designed to please all ages. Selections by Chicago, BS&T, and the Carpenters augment classical, African, and multi-percussion works.

Two compositions were judged to be tied for the first place award in the Percussion Composition Contest sponsored by the Ohio State University Percussion Ensemble this past May. These were Chamber Piece by OSU graduate student Stephen Montague, and Pursuit for Solo Marimba and Percussion Ensemble by OSU Senior Jack Jenny.



SAUL GOODMAN renown timpanist with the New York Philharmonic Orchestra retires leaving a reputation as a master performer and teacher without question. His contributions to the art have influenced timpanists and percussionists throughout the world. ROLAND KOHLOFF, a graduate of the Julliard School of Music, leaves the San Francisco Symphony after more than ten years as solo timpanist with that excellent orchestra to assume the timpani position with the New York Philharmonic vacated by Goodman.

HASKELL HARR, well known teacher and author of widely used drum books has retired from his position as teacher of percussion at The Vandercook College of Music in Chicago. MELVIN VAN BUREN has been appointed to fill this position and will take over the teaching of percussion performance and methods classes.



PERCUSSION CAMP AND THE HIKER

The pull of an inspired teacher drew Vernon Huffman, 16, from his home in Big Timber, Mont., to attend the Illinois Summer Youth Music activity on the University of Illinois campus at Urbana-Champaign—and he hitchhiked all the way.

Vernon has been drumming for six years and is spurred by a dream of becoming "a total percussionist."

It was only this past year that he became aware of the existence of an organization called the Percussive Arts Society and, through its columns, of a teacher named Hugh Soebbing, dynamic and enthusiastic despite being confined to a wheelchair.

The Percussive Arts Society, which Vernon had joined, met last December in Chicago. Vernon went to the meeting—hitchhiking, of course, an experience of which he shudders, "I thought I was going to freeze to death." There he met Soebbing and a correspondence followed.

When the youth learned that Soebbing—during the school year an instructor in music at Quincy college and a private instructor of percussion students—would be guest headmaster of the Illinois Summer Youth Music Percussion camp, he applied for membership.

The 2,000-mile hitchhiking trip was easy, although he was armed only with drumsticks. "You meet the best folks on the road," he explains.

Once arrived at Urbana-Champaign, Vernon was excited to find himself among 1,504 young musicians enrolled for the 19 Illinois Summer Youth Music "camps"—bands, orchestras, choral organizations and special-interest groups on junior and senior high school levels—conducted by the University of Illinois Division of University Extension.

And he found that Soebbing was as fine a teacher as he had imagined.

Soebbing, 49, had been an active percussionist and teacher since his youth. When he contracted polio in 1950, and became paralyzed from his waist down, he did not let it deter him. Instead, he went back to school, working his way through by drumming and teaching. He received a bachelor's degree in music education in 1953 from Quincy college and a master of music education from the University of Illinois School of Music at Urbana-Champaign in 1962.

He was a founding member of the Percussive Arts Society, national organization for the promotion and betterment of the art of percussion playing, through which he met young Vernon Huffman.

As for Vernon, he summed his camp experience up by saying, "Hugh is a great teacher—the Percussive Arts Society and Hugh Soebbing—they are the two greatest things that ever happened to me."

Reprinted from Park Forest (Ill.) Star.

JAMES D. SALMON has retired from the faculty of the School of Music of the University of Michigan where he has been affiliated as percussion teacher for over 20 years. His replacement CHARLES OWEN comes to the U of M with an extensive background as 1st percussionist with the Philadelphia Orchestra and prior to that as timpanist and xylophone soloist with the U.S. Marine Band.

PETER KOGAN a member of the percussion section of The Cleveland Orchestra, and on the faculty of the Oberlin Conservatory of Music has left Cleveland in order to take on his new post as Principal Percussionist and Associate Timpanist of The Pittsburgh Symphony Orchestra. Kogan is a graduate of the Cleveland Institute of Music.

JUSTIN DiCIOCIO former member of the Rochester Philharmonic Orchestra, U.S. Marine Band and free-lance New York percussionist, has joined the Faculty of the Music and Art High School in New York City as Director of the Percussion and Jazz Ensemble Departments.

DONALD BAKER is now percussion instructor and assistant band director at Western Michigan University. A recent masters degree graduate of Indiana University of Pennsylvania, Don will also direct a percussion ensemble and perform as percussionist with the Kalamazoo Symphony Orchestra.

GARY COOK a recent graduate of the University of Michigan has accepted a teaching position in percussion at Louisiana University, Ruston, La. He plans to set up a full time percussion program in the music department there.

The University of Tennessee at Knoxville announces the addition of IRVIN ELLIGAN to the Music staff to assist F. Michael Combs in the percussion program. Elligan will teach drum set and work primarily with the jazz program at U. of T.

The new percussion teacher at Tennessee Technological University at Cookeville is CHARLES W. HIEBERT. Included in his duties will be the post as timpanist with the University Symphony. Hiebert was awarded the MM degree in Percussion from Colorado University in 1971.

GREATER LANSING (MICH.) STUDENT PERCUSSION ENSEMBLE Jon P. Nichols, Director



The Greater Lansing Student Percussion Ensemble was formed in the summer of 1971 to promote interest in serious percussion study among music students in the Lansing area. The nine members all study privately with Jon Nichols at Marshall Music Company or his home studio.

Percussion

AROUND THE WORLD

ON BEING AWARDED THE O.B.E.

by James Blades, London, England

To be awarded the ORDER OF THE BRITISH EMPIRE 'for services to music' has been one of the most gratifying experiences during my fifty years of professional 'percussing.' Other memorable experiences include my election as an Honorary Member of the Royal Academy of Music, London; being a member of the orchestra in Westminster Abbey on the occasion of the coronation of our present Queen; receiving gratifying applause at the conclusion of my lecture-recitals in many of our greatest public schools and universities, and being thanked in a rather quieter vein by severely handicapped children after entertaining them (or they me) with simple percussion instruments.

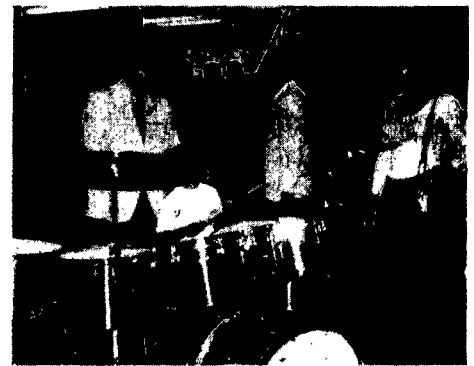
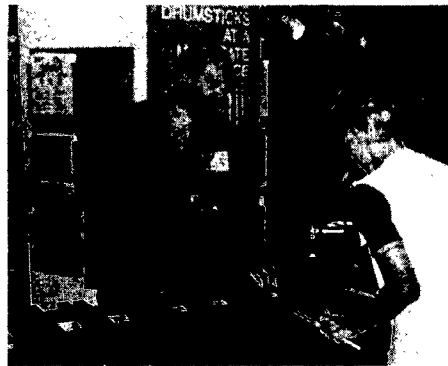
My first intimation regarding the O.B.E. was the information that my name might be submitted to Her Majesty for her consideration in the New Year's Honours List. Though not a proud man, I lost no time in letting the ministerial department at 10, Downing Street know that the arrangement was extremely acceptable to me. January 1st (1972) brought the announcement by the BBC of the New Year's Honours List including James Blades, percussion, 'for services to music.' The morning post brought a document confirming the Queen's approval, and that I was to receive the award at the Investiture in Buckingham Palace on February 3rd. Two members of my family were privileged to attend, and at 10 a.m. on the day appointed, my wife, my son and myself arrived at the Palace, myself somewhat stiffly attired in morning suit, complete with grey topper!

Wife and son were made comfortable in the white and gilded Throne Room and I (with other recipients) was given the most detailed instructions as to how to receive the decoration from Her Majesty the Queen. The Knights of the Realm and various high orders were the first to be invested, followed by the C.B.E.'s (Companion of the British Empire), the O.B.E.'s and the M.B.E.'s. Watching the first recipients was a splendid rehearsal for me, and I was told that I left wheeled, right wheeled, and bowed to Her Majesty most graciously. The Queen, having placed the medal on the clip already attached to the lapel of my jacket, asked me about my work and wished me well. She looked as always every inch a queen. The setting, including two red thrones at the rear plus all the regalia of royalty backed by a detachment of Yeomen of the Guard (Beefeaters) was almost overwhelming, but I made, I hope, my polite thanks and a dignified exit. After lunch with my family I concluded the day with a talk to a group of teachers specializing in the care of children of all degrees of physical and mental handicap.

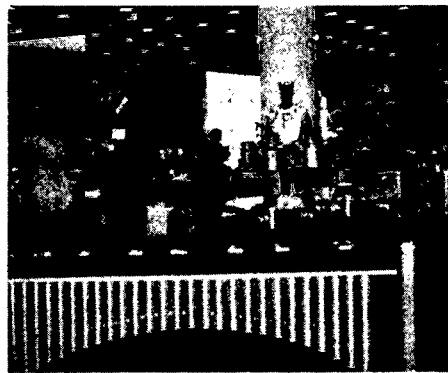
It seems that I am the first percussionist to receive the O.B.E. Many others are worthy of it. In conclusion, let me wish all fellow members of the P.A.S. great success and many happy years of 'percussing.'

Editors Note

James Blades is author of "Percussion Instruments and Their History" published by Frederick A. Praeger, N.Y., a text that is one of the most comprehensive works in the area of percussion instruments past and present.



NATIONAL ASSOCIATION OF MUSIC MERCHANTS CONVENTION in Chicago this past June drew a fine gathering of percussion representatives. Above Left to Right - Clifford and Gerald Della-Porta of Premier talk with Neal Fluegel; Bill Ludwig, Jr. "instructs" Jackie Meyer; an attractive Gretsch display - Below - young prospect tries out Sonor Drums; view looking across Slingerland display; discussion with Herb Brochstein at the Pro-Mark display.



P.A.S. Executive Committee in a relaxed pose at their meeting in Denton, Texas during June. Left to Right Jackie Meyer, secretary; Neal Fluegel, executive secretary-treasurer, Jim Moore, editor Percussive Notes, Gary Olmstead, 1st Vice President, Ron Fink, 2nd Vice-President, Sandy Feldstein, President. Below - V.P.'s Fink and Olmstead discuss State Chapter matters.



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.

Enclosed is a recent picture of our Percussion Ensemble, plus a program of our Spring Concert. As a member of the P.A.S. I look forward to each issue of "Percussive Notes" and the "Percussionist." My congratulations to the Society for your excellent work.

Johnnie Vinson, Director
 Auburn University
 Percussion Ensemble

* * *

Enclosed is a program from the University of Maryland which you might be able to include in your program listings. The new expanded "Percussive Notes" is very informative and a pleasure to read.

Elizabeth Abbey,
 Educational Director
 Fereol Publications
 Alexandria, Va.

**LOUIE BELLSON DAY—MOLINE, ILLINOIS
May 9, 1972**

“Words come hard.”

That was what the modest man who worked his way from the basement of his father’s music store to the top of the musical world told the crowds who came out to see him in downtown Moline on “Louis Bellson Day.”

“I express my feelings better on the drums,” Bellson told the friends who gathered to pay him homage and when he finished playing there was no question he was right.

It was a big day for Lou starting with a visit to Moline High School where he was greeted with wild enthusiasm by the students, with no noticeable generation gap showing as he played for the young people.

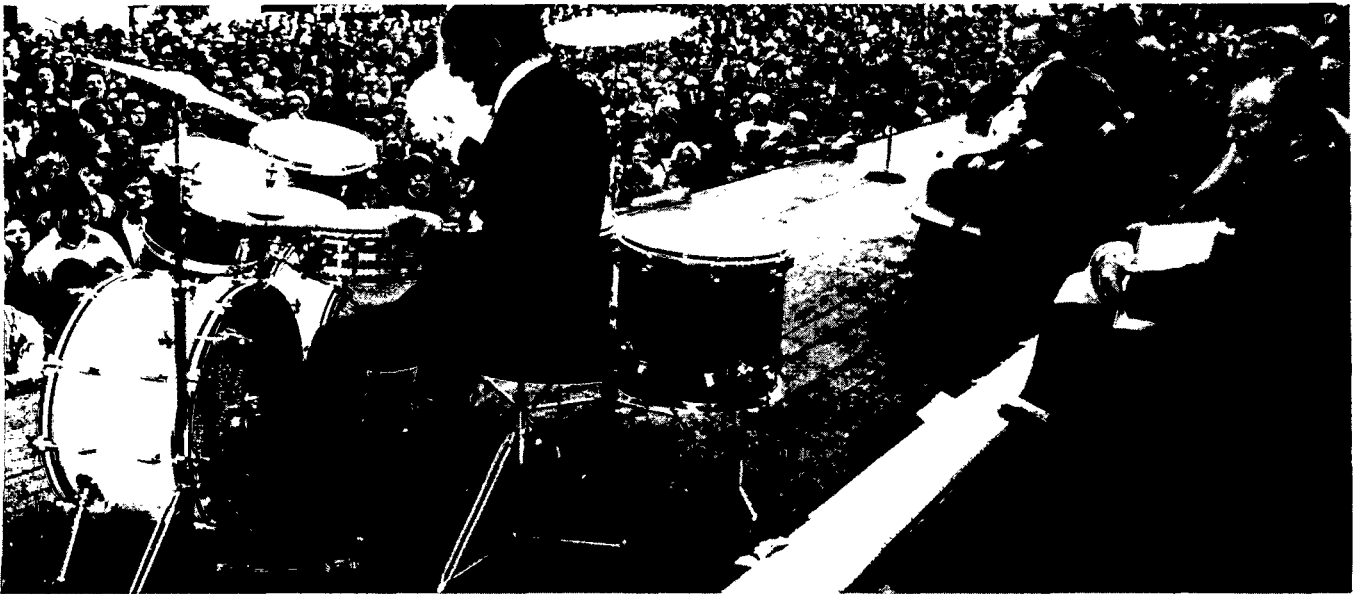
At noon more than 200 civic leaders, old friends and out-of-town guests representing the music world, gathered at lunch in the LeClaire Hotel where Mayor Jesse McCandless presented Bellson a plaque from the city in memory of the day.

During the program many friends paid tribute to the internationally known musician. Maurice Lishon of Chicago, told the guests, “Bellson is on a plateau of his own. There is no one like him in music today.”

Former teachers were on hand to greet their old pupil and there were telegrams from Duke Ellington and tapes from Harry James and Johnny Carson.

There were words from an old friend, “Uncle Roy Knapp” of Chicago, who taught Lou to play the drums. Knapp, at 82, showed the usual pride of teacher for pupil.

It was a warm kind of a day with each person feeling a little extra pride in his home town.



This is the kind of crowd downtown Moline merchants like to see assembled. Famed drummer Louis Bellson made it worth while for the hundreds of fans who came out on the first nice spring evening in more than a month. The man in the first chair is “Uncle Roy” Knapp 82-year-old teacher of Bellson who came from Chicago to take part in the events honoring Moline’s famous drummer.



Out of town visitors paid praise to Bellson. Among those present were Roy Parrello of Cleveland, Ohio, assistant to the president of the musician’s union; Roy Knapp of Chicago, Bellson’s former teacher; Lou Sivillo, Cleveland band leader; Mr. and Mrs. Maurie Lishon of Chicago, and Charlie Suber, publisher of the musicians magazine Downbeat.



It was a day of presentations and plaques—this one being presented by Howard Lipsman, president of the Downtown Retail Council of Moline Chamber of Commerce, as a memento of the day. Lou was pleased.

(Story and pictures from The Daily Dispatch, Moline, Ill., and Bill McElwain, Dispatch Writer.)



In reviewing the first year of existence of the CALIFORNIA Chapter of P.A.S., their chapter held over 15 free clinic meetings, awarded over \$6,000.00 in scholarships to California Percussion students; awarded over \$2,500.00 in product prizes offering incentives to students and instructors; established marching percussion standards along with percussion standards in six categories of percussion for the percussion festival competition. The California Chapter P.A.S. has produced a monthly newsletter and held monthly meetings with clinics at each meeting. They have just voted \$250.00 be deposited to an account to establish a beginning toward a \$5,000.00 permanent scholarship trust fund. A percussion festival was successfully held and accomplished the following:

Brought together percussionist for clinics and exchange of ideas.

- Offered competition for scholarships and prize awards.
- Offered opportunity to perform and hear others perform.
- Established California percussion standards.
- Offered goals and incentives to percussion students.
- Raised funds towards a permanent scholarship trust fund.

The California Chapter of P.A.S. accomplished a great deal of what it set out to accomplish in their first meeting of May 23, 1971 only because First: there was a need; Second: there was interest and support.

Officers of the California Chapter are: President: Lloyd McCausland, 1st Vice-President: David Levine, 2nd Vice-President: Gerald Katzakian, 3rd Vice-President: Robert Sonner, 4th Vice President: Charles Wackerman, 5th Vice-President: Robert Szuch, Recording Secretary: Craig Woodson, Corresponding Secretary: Open, Treasurer: Dennis Alexander; Archivist: Tom Raney, Newsletter: Scott Higgins, Ron Combes, David Levine, Lloyd McCausland, Concession Stand: Richard Nusbam.

The California P.A.S. Percussion Festival is now history and it turned out to be a huge success. Preliminaries were held April 29, 1972, at San Jose State College and the San Fernando Valley State College. Winners of these preliminaries competed at the finals May 6, 1972 for over \$6,000 in scholarships and product prizes categories of the preliminaries.

One of the outstanding features of the Festival was the opportunity of students to be evaluated by top professional adjudicators and players in the country. The adjudicators who donated their free services, talents and time to this worthy cause were: Roy Burns Bob Yaeger, Craig Woodson, William Kraft, Garry Coleman, Karen Ervin, Ken Watson, Earl Hatch, Dale Anderson, John Bergamo, Bob McCormick, Bob Sonner, Ed Shaughnessy, John Guerin, Joe Porcaro, Jim Dodd, Carl Rigoli, Don Canedy, Tony Cirone, Wally Snow, Todd Miller, Forrest Clark, Bob Buck.

FINAL WINNERS OF PERCUSSION FESTIVAL COMPETITION

DRUM SET

Division I

Ship Shaffer
Paul Kreibick
Ken Basegio
Russ Haft

Division II

Ron Combs
Patrick Pffifner
Kevin McGlaze

KEYBOARD MALLETS

Division I

Beverly Juan
Shelley Tosaw
Brian Miller
Ken Basegio
Gloria Kim

Division II

Gene Strimling
Scott Higgins
David Rosenthal

RUDIMENTAL SNARE DRUM

Division I

Robert Carson
Paul Seibert
Joan Schaffner
Paul Dreibick

Division II

Ron Combs

MULTIPLE PERCUSSION

Division I

John Whaley
Eric Wettstine
Joan Schaffner
Chad Wackerman
Dave Levine

Division II

David Johnson
David Rosenthal
Scott Morris
Brian Jones

ORCHESTRAL SNARE DRUM

Division I

Galen Lemmon
John Whaley
Ken Basegio

PERCUSSION ENSEMBLE

Division I

Gerald Katzakain
Peter Reilich
Reedley High School
Dwight Whiting

Division II

Fresno State
SFVSC

TIMPANI

Division I

Eric Wettstine
Shelly Tosaw
Rick Shiine
Darrell Ball

Division II

James Gott
David Rosenthal
David Johnson
Brian Jones

The California Chapter now launches into its second year of existence, bringing free monthly Clinic Meetings and Performances. The first Clinic September 24, featured Joe Procaro in "Odd Meter Time." October 22, presents Victor Feldman with his jazz group. Other Clinicians to be presented are: Jack Sperling, John Bergamo and many others. These Clinic Meetings are free of charge, open to the public, held on the fourth Sunday of each month, at the California State University-Northridge, 18000 Nordhoff St. at Lindly Ave., Room 159, 2:00 P.M. Everybody Welcome.

The OHIO Chapter of P.A.S. is looking forward to its most active year thus far, and invites all members and prospective new members to attend the many activities planned during the year.

On Saturday, January 20th, 1973 at the School of Music of The Ohio State University, an informal meeting will be held in conjunction with an O.S.U.-Coyle Music Center sponsored percussion clinic featuring vibe artist, Gary Burton. Also included in the days activities will be performances of high school contest percussion ensemble and multiple percussion literature. Saturday, February 3rd, 1973 at the O.M.E.A. Convention in Cleveland is a most important OHIO PAS date, for at this time the official OHIO chapter charter will be approved and state officers elected.

At this convention the OHIO PAS members will have a booth to tell music educators about the Society, and to discuss and hopefully answer some of the many percussion problems facing the instrumental music teacher. All teachers and students in attendance at the convention are urged to stop by the P.A.S. booth.

Continuing a busy year on Sunday, April 15, 1973 another event of real interest for P.A.S. members is being held at Bowling Green State University, namely a performance by the one and only Buddy Rich. Mark these dates on your calendar Ohio P.S.A. members and plan to attend!

The first annual meeting of the WASHINGTON Chapter of P.A.S. was held on May 6, 1972 at Eastern Washington State College in Cheney, Washington with Martin Zyskowski, chapter chairman presiding. A welcoming statement was made by Dr. George Lotzenhiser, Chairman of the Music Department at E.W.S.C. He pledged his support in all efforts to organize and uphold an active state chapter of P.A.S.

The guest speaker was Mr. Neal Fluegel, Executive Secretary of P.A.S. and percussion instructor at Indiana State University, Terre Haute, Indiana. He gave a brief history of P.A.S. to the students, teachers, and professional musicians who were present. He also supplied suggestions to use in organizing a state chapter and informed them of some necessary decisions needed to create a successful state chapter.

The first item of business was the election of officers. It was decided to nominate candidates at this time and vote by mail. This gave members of the P.A.S. who could not be present at this meeting a chance to vote for officers of their chapter.

It was so moved that Washington State Officers consist of President, Western Regional Vice-President, Eastern Regional Vice-President, and Secretary-Treasurer. An executive Committee shall consist of these officers plus two members at large, one from each of the Western and Eastern regions. These members at large are to be elected at a later date.

Candidates nominated for election were:

For President: Martin J. Zyskowski
David Schrader

For Western V-P: Randy Bounton
Dave Robbins
Dave Schrader

For Eastern V-P: Fred Hartley
Howard Robbins
Martin Zyskowski

For Sec.-Treas.: Ginger Zyskowski
Barbara Pearson
John Brogan

A percussion clinic was presented by Neal Fluegel, in conjunction with the symposium. Based on the audience participation and their enthusiastic reaction, the clinic proved to be a memorable highlight and truly educating experience for all those in attendance.

Mr. Fluegel's clinic was then followed by a program of music for percussion featuring faculty members from Pacific Lutheran University, Tacoma, Washington, and Eastern Washington State College. Highlighting this program was a performance of "Fall Back Ten Yards and CONTRAPUNT," by David Robbins, percussionist and instructor of composition-theory at P.L.U. and Bela Bartok's "Sonata for Two Pianos and Percussion," featuring Martin and Ginger Zyskowski, percussion, and David and Diane Rostkoski, pianos.

The symposium was concluded with a social hour for all members of P.A.S. and participating guests.

May 6, 1972 marked a very special beginning for percussion and P.A.S. in the state of Washington. The enthusiasm and serious involvement of the state members present at this first meeting was a most rewarding and promising signal to all that a strong, new chapter is well on its way to becoming a reality.

CIRCULATION INFORMATION - The PERCUSSIVE ARTS SOCIETY, INC. is well established as one of the most important organizations in the total percussion field. Among its membership are leading teachers and performers representing all areas and levels of percussion activity, as well as students at all educational levels. Sustaining members include virtually all of the leading manufacturers, distributors, instrument specialists, and publishers in the percussion field. Memberships are also encouraged among non-percussionist music educators and libraries.

The WISCONSIN Chapter of P.A.S. elected officers and made plans for coming events at their meeting this past January 7th. Officers elected are Geary Larrick, President from University of Wisconsin-Stevens Point; Vice-President, Ron Keezer, University of Wisconsin-Eau Claire; and James Latimer, Secretary-Treasurer, University of Wisconsin-Madison. A very outstanding performance by the University of Wisconsin-Madison Percussion Ensemble under the director of James Latimer concluded the meeting. The Wisconsin Chapter has extended a special invitation for P.A.S. members to attend the North Central Division M.E.N.C. Conference to be held in Milwaukee March 29-April 1, 1973. At that time in addition to the regularly planned events of the conference, the P.A.S. members will meet. For further details contact the Wisconsin Chapter officers name above.

PERCUSSIVE ARTS SOCIETY Committee Guidelines

An important aspect of the work of your PERCUSSIVE ARTS SOCIETY is committee projects. Many significant projects have been completed or are in the working process by PAS committees. The office of 1st Vice-President of PAS has been designated to coordinate all committee projects. That person presently is: Gary Olmstead, PAS 1st Vice-President, (% Music Department, Indiana University of Pennsylvania, Indiana, Pa. 15701). PAS members interested in this aspect of the Society's work should contact Gary at the above address.

I. COMMITTEE PROPOSAL

- A. The idea or proposal for a committee may come from any member of the Society.
- B. The proposal should be forwarded to the First-Vice-President.
- C. The committee proposal will then be passed along to the Board of Directors, and if approved, a committee chairman will be appointed.

II. COMMITTEE SELECTION

- A. The Committee chairman appointed by the Board of Directors will select his own committee. The chairman should endeavor to select his own committee. The chairman should endeavor to select 3 or 4 members who will be both capable and willing to serve on the committee.
- B. If the chairman is unable to select a complete committee, he should ask for assistance from the First-Vice-President.
- C. The chairman should inform each committee member in writing of his responsibilities to the committee.

III. ANNUAL REPORT

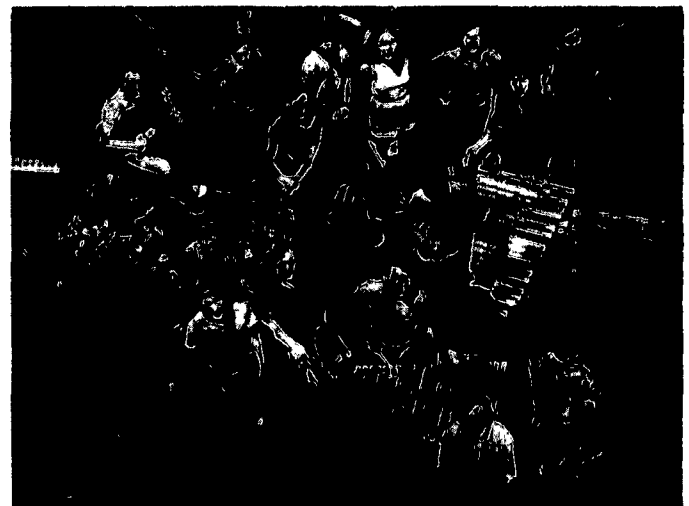
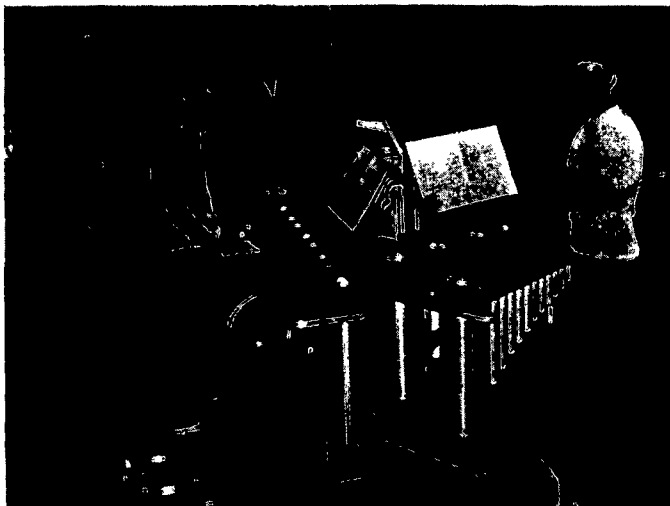
- A. A form will be sent annually to all committee chairman requesting a general statement on the current activities of the committee.
- B. This report will be published in Percussive Notes or The Percussionist along with the chairman's name and address and the names of committee members.
- C. This Annual Report procedure will hopefully accomplish two things:
 1. Make the committees more accessible to the membership by giving them a once-a-year reference of each active committee, the chairman's name and address, names of the committee members, and a progress statement.
 2. Speed up committee work by applying a thorough annual evaluation by all concerned.



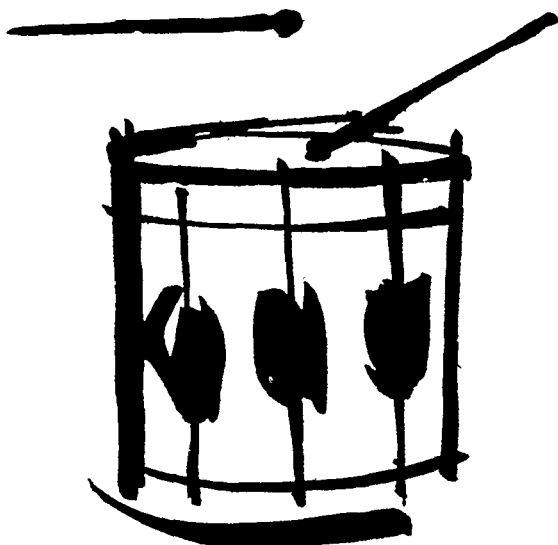
The Washington Chapter of P.A.S. presented an Afternoon Program of Music for Percussion on May 6, 1972. David and Diane Rostkoski, pianists and Martin and Ginger Zyskowski, percussionists, faculty members at Eastern Washington State College are shown performing Sonata for Two Pianos and Percussion by Bela Bartok.



OTTERBEIN (OHIO) COLLEGE PERCUSSION ENSEMBLE – VAL S. VORE, DIRECTOR, joined with Concert and Apollo Choirs in a performance of Carmina Burana by Carl Orff this past April 16th.



The First Annual Marimba Camp held at the Ohio Music Camp on South Bass Island, Lake Erie, Ohio was an exciting event for all who attended. Pictured are the Solo Quintet in rehearsal, and the Large Ensemble in a forest scene. Dr. James L. Moore of The Ohio State University School of Music Faculty directed the camp.



WHAT TO DO WITH THE RUDIMENTS

A discussion of the rudiments of snare drumming was begun in the Winter, 1972 issue of PERCUSSIVE NOTES (Volume 10, No. 2).

In beginning this series of articles it was stated that, "a serious need is present to reassess the content and purpose of any set of 'standard rudiments: of drumming, It is with this concern that PERCUSSIVE NOTES and the PERCUSSIVE ARTS SOCIETY continues discussion on this important topic." Your comments, constructive suggestions, and rebuttals to the material presented here are not only welcome, but are essential to accurately reflect the thinking and direction for today's percussionist. The basis for the following discussion was the article entitled "The 42 Standard Rudiments? or To Revise Or Not To Revise," by Ron Fink. The following refer to the material presented by Ron Fink in his article and to the general problem of the revision of the drum rudiments.

* * * *

William F. Ludwig, Sr.
 Founder, N.A.R.D. (National Association
 of Rudimental Drummers)
 Chicago, Illinois:

I read with interest your material involving the proposed changes in the order of the drum rudiments and the addition of some new ones.

When I established the 26 Rudiments as a standard system of drumming for the American school drummers in 1923, with Sanford A. Moeller, I did not imagine that they would last forever. But the system has held up very well all these 48 years, and it has proven itself by building the world's best drummers. I believe this is quite a record and naturally would like to see it continued. In the early 1920's no one was around who was even interested in establishing a uniform system of drumming and I felt it my duty, knowing what rudiments had done for me. It took many years to establish the 26 Standard American Rudiments and it was expensive but the leading percussionists of that day stood by me.

Now you and the new generation wish to make changes and I certainly would be the last to object because this is now your day and your times and I will support wholeheartedly your decisions. But I wish to offer a word of caution—move slowly and objectively and made absolutely certain that what you do to the 26 Standard American Drum Rudiments will be good for America's young drummers and that it will be a universally adopted system that both the director and young drummer can understand and build technique around for better performances.

We are still sending out hundreds of 26 Drum Rudiment sheets every year as are other drum companies. To change by substitution or addition will cause quite a few years of confusion, I am sure. Certainly we do not want two systems—the already established one and yours. Let there be only one system!

As a longtime admirer of young people, especially the young educated people such as the members of the Percussive Arts Society, I will wholeheartedly support any new or improved order of the rudiments that you may adopt and this support also applies to my entire organization at Ludwig Industries.

I wish you much success in your endeavors.

* * * * *

Robert B. Clayton
 Associate Conductor 528th Air Force Band
 Scott A.F.B., Illinois

One aspect of the rudiment problem that concerns me greatly is that some "experts" feel very few persons are challenging the present 26 (N.A.R.D.) Rudiments. How can this be? Every drum instructor and percussionist that I know feels that some changes are needed in the current Standard 26 Rudiments as they exist today.

I was very happy to see your article in PERCUSSIVE NOTES. I sincerely hope that all the N.A.R.D. and P.A.S. members and individual percussionists will take the time to write in and let their suggestions be known. I feel there is no reason P.A.S. cannot initiate and issue after thorough research a new set of Standard Rudiments as accepted by P.A.S.

Perhaps P.A.S. could appoint a committee for the purpose of selecting appropriate patterns to be considered. The committee could draw up several proposed amendments (each containing groups of various patterns) and let the P.A.S. members vote on the group they like best. I feel that your "42 Snare Drum Techniques" serve as a perfect basis around which we can work.

In addition to your 42 rudiment patterns, I propose that these patterns also be considered:

Rolls

6 Roll

LL RR LR LL RR LR LL RR LR

Triplet Roll

LL RR LL RR LL RR LL RR LL RR LL RR

Flams

Tap Flam

R L L R R LL R R LL R

Flam fla flam

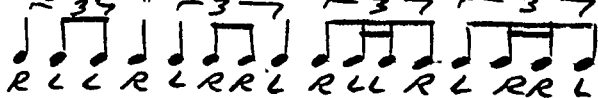
R L R L R

Drags

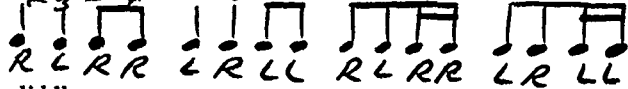
1. Drag Triplet #1

RR LR LL RL RR LR LL RL

2. Drag Triplet #2

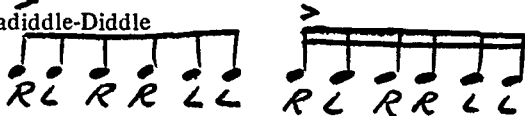


3. Drag Triplet #3

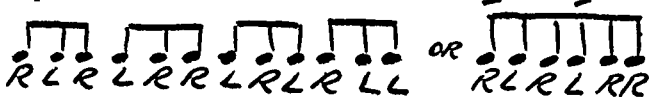


Paradiddles

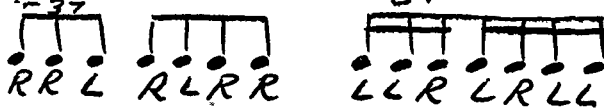
1. Paradiddle-Diddle



2. Triplet Double Paradiddle



3. Triplet Paradiddle



I have chosen these patterns because I feel that they are already being used extensively among drummers, and are essential for the continuation of rhythmical development.

Keep up the good work.

* * * * *

Raymond Von Rotz
High School Percussionist
Fond du Lac, Wisconsin

I am a senior in high school, have studied percussion for 11 years and have been teaching for four years. Ron Fink's article on "The 42 Standard Rudiments" was of great interest to me.

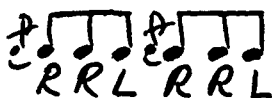
In my playing and teaching, I stress the use and development of rudiments, both on snare drum and the drum set. I guess I have always been a rudimental "nut," having played a sizeable number of rudimental solo repertoire, including the more difficult solos of Markovitch, McCormick and others. Since I started teaching four years ago, I had hoped for a revision of the rudiments. I agree that they are outdated in various ways. As for revision, I would like to comment upon each section of Mr. Fink's article.

Rolls

My one objection is the "3 Roll." I do not see the difference between it and the "Drag" (formerly the "ruff"). It is played the same way in both cases. To me, this would seem only to confuse the student. I like the word "stroke" taken out of the rolls as Fink suggested.

Flams

Fink's "Flam and 2 Taps" definition is much clearer. One thing is lacking and that is the "Swiss-Triplet" played:



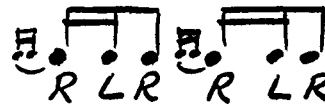
This is used extensively in the solos of Markovitch and McCormick and frequently used in drum and bugle corps repertoire. I believe this rudiment should have a place in this section.

Drags

I agree with items 1, 2, 3, 7, 8, and 9 in Fink's list. However, I have seldom run across 4 and 5 (Drag and 2 or 3 Taps). I have

never seen or heard of the "Drag-a-cue" figure (6). To me, it would not be necessary.

Again, there is a clash between the "3 Roll" and the "Drag." I would eliminate the "3 Roll," since the "Drag" is more relevant to the Drag Section. An addition or revision may be needed to include the former "Lesson 25":

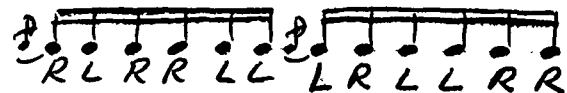


Ruffs

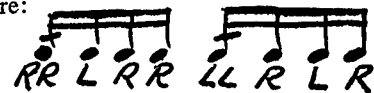
Again I have never run across the "Ruff-a-cue" or the "Ruff Taps." While they may occur in a solo, they are rare. I do agree with the 3-5 Ruffs.

Paradiddles

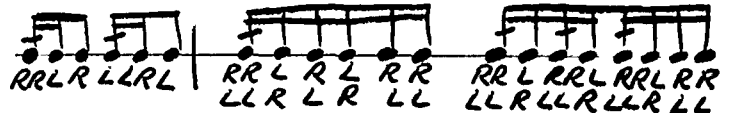
I have not used the Drag or Ruff-a-diddles very much, but they do exist. Fink left out the Flam Paradiddle-Diddle:



There is also a figure:



I have no suggestion for a name, but in my area it is called a "Diddly-diddle." Weird sounding, but I have found it in more solos than many of the other paradiddle rudiments. I feel it should be added, possibly under its own section, because of the many ways it is written:



I don't believe the Triplet Section (Section VI) is needed.

I would like to say one more thing about the ROLLS: Congratulations on adding the Buzz Roll and bridging the "rudimental-orchestral" gap! You could add the following roll figure:



These are my comments, thank you for the opportunity to state my views on the rudiments. I am very interested because I am a member of P.A.S. & N.A.R.D. and appreciate the efforts to improve the rudiments.

* * * * *

John P. Noonan
Teacher and Author
Normal, Illinois:

I would hope the N.A.R.D. which is pretty dormant would pick up your revision (or a revised revision of yours!), for the rudiments are indeed in low repute these days. As you know, William F. Ludwig single handedly popularized the rudiments and at least at the time (circa 1930) they did the profession a great service. Bravo on your new efforts, I really feel that the snare drum is the weak area of percussion (not counting mallets which is so weak it's ridiculous). I hear very, very few snare drummers that play well. And the reason? Simply many "percussionists" play down the snare drum—I say a student MUST study and learn the rudiments, not as scales of the drum, but as the "Bach, Beethoven and Brahms" of percussion. The whole concept of percussion is steeped in the rudiments. And I am quick to say I have never played in a drum corps and never was a great rudimental drummer.

* * * * *

Myron D. Collins, Author of "Playing and Teaching Percussion Instruments" Prentice Hall, and other publications.
Del Mar, California

Recently, there was a request for discussion regarding the 26 N.A.R.D. rudiments. "Do we need more rudiments," or "Less."

In my more than 50 years as a percussionist, teacher and author, I have never felt the need for more rudiments. I have always felt the need for fine material such as is now forthcoming from Roy Burns, Saul Feldstein, and many other "Today" percussionists who provide a myriad of techniques for all departments from symphony to rock.

The most important and practical presentation for beginning percussion is a thorough instruction in music fundamentals, simple sticking of all rhythm figures and rolls, then gradually introduce rudiments as technical exercises. The use of rudiments as the only means to the end with no previous knowledge of the division of time, the concert roll or the careful use of dynamics is a very backward approach in this fine day and age.

**RON FINK, HEAD PERCUSSION DEPARTMENT
NORTH TEXAS STATE UNIVERSITY**

In re-reading James Petercsak's Rudimental Thoughts" (Vol. 10, #3, p. 9, P.N. Spring 72) and my article on "Revising the Rudiments", I would like to make a few concluding points.

Every teacher or student should of course use his or her own devices in teaching or learning; and because the present system of rudiments is used so extensively it seemed to me that some improvement would be in order...at least for the people that use rudiments. For those that do not use such a system, I suppose the article would not be intended for them and they should expose their own ideas of teaching through articles, books, etc.

At the college level, I assume that students are already familiar with names of certain rhythmic patterns, so although I

suggest a revision, I do not teach students rudimental lessons but only use the names as a point of reference. To me, to call a certain sticking a paradiddle gets the point across quickly, or to call a seven roll by that name when it fits the tempo better than a 5 roll for example is more preferable to me than saying a "sustained sound". Certain established terms such as ruffs and drags can be used to simplify and make distinctions even though the names put us out "in left field".

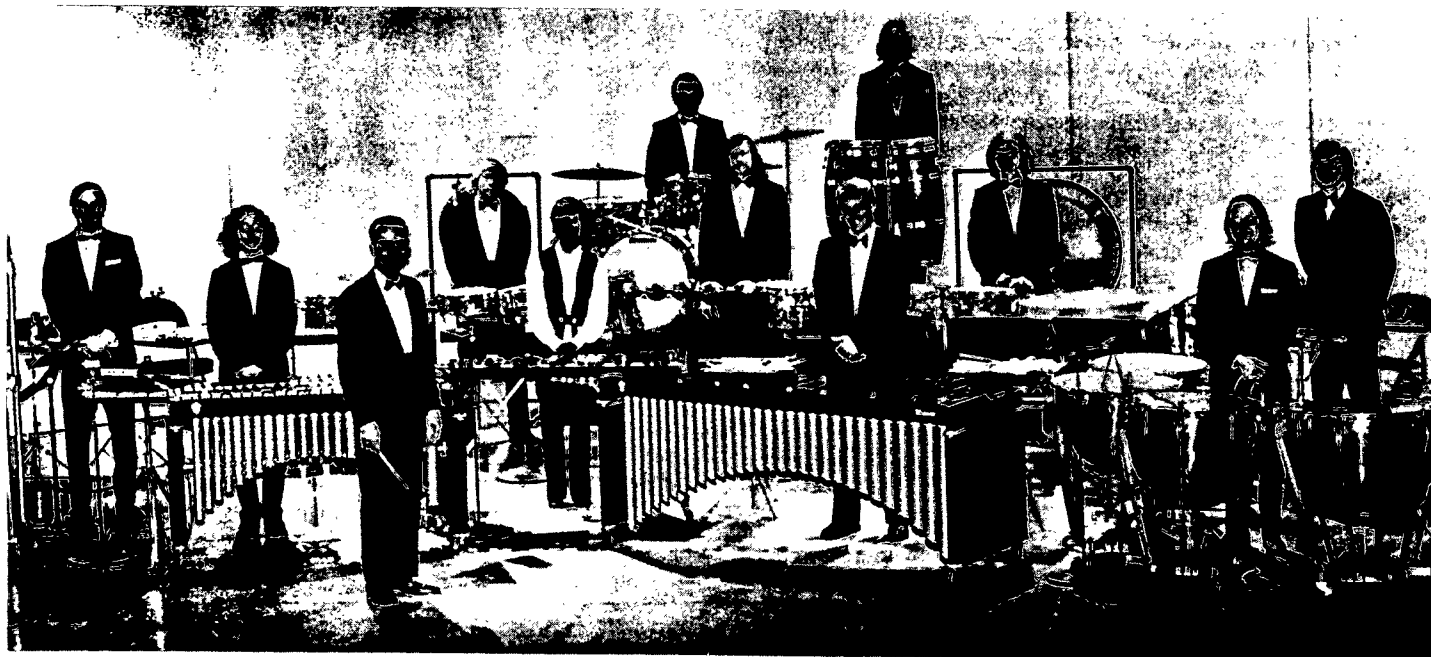
As far as "being segregated from the rest of the music world" by our strange terminology, (paraddiddles and ratamacues, etc.) it doesn't bother me that we are different from the other instrumentalists because lets face it...we are! Other than tone production and phrasing, etc. we have very little in common with the winds or strings. Technically, we are a different animal! Musically, we strive for the same end results although through different methods, and for that reason I still feel some rudimental training is valid as long as it isn't overemphasized. As Mr. Ludwig states, "the system has held up very well all these 48 years, and it has proven itself by building the world's best drummers".

Perhaps, drummers in military bands, drum and bugle corps, should make these suggestions as Mr. Petercsak suggests, or let's get a committee of drummers/percussionists from every phase of music and present something to the next Percussive Arts Society convention, the next Ludwig Symposium, etc.

As far as correlating any change with textbooks, this is a major problem but new approaches in texts might always be welcome whether students or teachers want to use them or not.

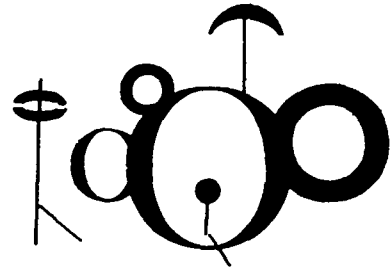
Eventually, I would like to see certain techniques (rudiments or whatever you want to call them) established for every percussion instrument so that a group like the Percussive Arts Society could say to educators "here are some of the standard playing techniques which we feel cover some of the techniques needed in playing all percussion instruments". (Anyone interested in compiling any lists for timpani? Mallets? etc.) P.A.S. could be to percussion what the NARD was to snare drum 30 years ago: a stabilizing force in perpetuating the art of drumming & percussion.

**AMEN!
Ron Fink**



**TOWSON STATE COLLEGE PERCUSSION ENSEMBLE —
DALE RAUSCHENBERG, DIRECTOR**

focus on DRUM SET



ROCK FILL-INS, DRUM BREAKS AND SOLOS by Keith Reichelt

In the early days of rock, fill-ins or "fills" played a very small part in drumming. The rock drummer would usually use a simple two beat fill at the end of every eight measures which would act as a bridge between musical phrases. Today however, many rock drummers are playing what is commonly termed "melodic Drums". The drummer is no longer just a "time-keeper". Fill-ins have become one of the most important tools of the drummer. It is common now to hear a fill every one or two measures. Indeed, in some cases, an extended fill or solo will be the background for a phrase or even an entire section of a song.

Fills are no longer irrelevant percussive exclamations by the drummer played when there is a break in the melody to let you know he is still there. They are related to the music that has gone before or is about to be played, often based on the same basic rhythm. One type of fill which has been used for many years in jazz is called "figuring along with the band". In "figuring" the drummer plays the exact rhythm that the melody instruments are playing, sometimes slightly embellishing it. The result is a reinforcement of the rhythm and a "pointing up" of that particular section of the phrase or song. This can add a tremendous amount of drive to an otherwise dull song.

The ability to play good fill-ins, drum breaks, and solos cannot be taught, as such. Rather, it must be carefully developed and nurtured by the student and the teacher. Fills are probably the most personal, spontaneous, and individually unique aspect of drumming. When a drummer plays a fill, it is a reflection of his own personality, technique, musical taste, and personal rhythmic reaction to the music being played. Fill-ins that are taught or learned from a text will often become mechanical, tiresome repetitions of worn out cliches unless they are developed and refined by the drummer to fit his own style. Here are some suggestions for developing your own drum personality:

1) **KNOW YOUR RUDIMENTS.** Rudimentary drumming and sight reading abilities are the foundation for all drumming. You will find that many exercises, rudimentary solos, and marching cadences contain excellent ideas for rock fills, breaks, and solos.

2) **READ AND PLAY** any and all literature that is available to you on fills and solos. Then take the ones that you like and use and develop them until you are completely happy with their sound.

3) Remember, almost all **FILLS END ON THE COUNT OF 1.** End your fills on the first count of the beat you are using. Usually, 1 will be played on the cymbal and bass drum.

4) **LISTEN** to drummers and their fills and solos every chance that you get, on records, radio, television, and at live performances. When you hear something you like try to imitate it and incorporate it into your own playing. Then listen to yourself. A good tape recorder will be a great help here. Often what you think you are playing is completely different from the sound actually produced.

5) **DEVELOP YOUR OWN "BAG OF TRICKS"** These "tricks" may be trick stickings, unusual rhythms, technique tricks, special uses of rudiments, etc. Every drummer has his own "bag of tricks" to use in his solos and fills or to fall back on in case of a "mental black-out" when a fill is needed.

6) **EXPERIMENT.** Use your tricks, the rudiments you have learned, and the fills you have heard and learned, to develop your own original fills.

The following are some often used fills, and some of my own favorites. I have limited them to snare and one mounted tom-tom for ease of playing and simplicity of style. Try them as a start toward developing your "mental storehouse" of material for fill-ins, drum breaks, and solos.

FILL-INS (ON 2 DRUMS)

2 BEAT FILLS

① Cymbal ② Snare Drum ③ Bass Drum ④ Hi Hat.

3 BEAT FILLS

RLL RLL R RLL RLL RL

4 BEAT FILLS

R R R L R L R R L L R L R L

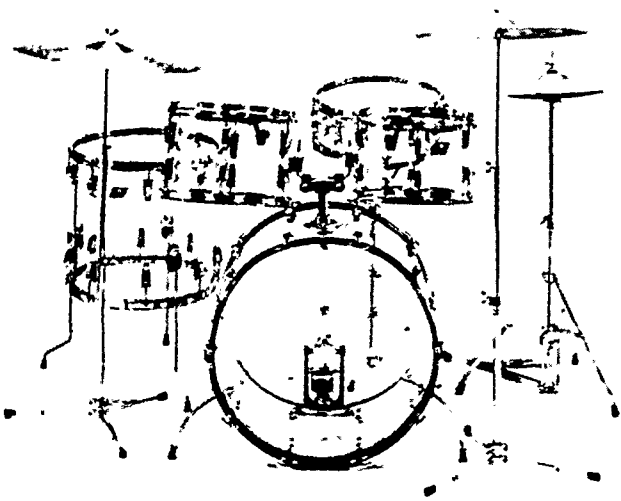
RLL RLL RLL RLL RLRL RL

THE AUTHOR

KEITH REICHELTL holds a Music Education degree from De Paul University where he is also completing the requirements for a masters degree. He has played professionally for 12 years, taught percussion for 9 years, and is currently teaching in the Arlington Heights, Ill. school system. The material in this article is taken from his forthcoming book, *The Art of Rock Drumming*.

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.



PHRASING ROCK BREAKS:
(For Advanced Drummers Only)

by Joe Rothman

Phrasing Rock Breaks demonstrates how to design a complex-sounding break or solo by constructing phrases of rhythm which are uncommon to 4/4 time. For instance, when playing the rhythmic patterns of a rock break in 3/8, 5/8, or 7/8 time, you would ignore the regular pulsation and normal accents commonly associated with 4/4 time. The concept of phrasing is rather cerebral, since it is almost impossible to simply improvise breaks or solos in time signatures unrelated to the one in which you are playing. The drummer, therefore, must prepare himself thoroughly by memorizing some rhythmic patterns before he arrives at the point of performance. Obviously, the reader must be a fairly advanced player because the basic concepts require a formal background of training, and the rhythmic makeup of each break assumes a certain technical proficiency on the part of the reader. Aside from demonstrating a method of constructing complex-sounding rock breaks, this material provides an opportunity to develop one's skill at simply reading in mixed meters, so that "legitimate" players could also find this a useful study.

THE AUTHOR

JOEL ROTHMAN is a prolific author of drum set teaching material and a well know drum set teacher and performer. In 1961 he published a widely used text *Phrasing Drum Solos*. The material in this article is taken from a new text *Phrasing Rock Breaks*, a companion book to the earlier volume, both published by JR Publications, New York, N.Y.

ONE-MEASURE BREAKS PHRASED 3/8 3/8 7/8

Ad-lib Rock Beat Break

Count 1 an 2 an 3 an 4 an Count 1 2 3 1 2 3 1 2

or 1 2 3 4 5 6 7 8

ONE-MEASURE BREAKS PHRASED 3/8 3/8 2/8

Ad-lib Rock Beat Break

Count 1 an 2 an 3 an 4 an Count 1 2 3 1 2 3 1 2

or 1 2 3 4 5 6 7 8

ONE-MEASURE BREAKS PHRASED 3/8 2/8 3/8

Ad-lib Rock Beat Break

Count 1 an 2 an 3 an 4 an Count 1 2 3 1 2 3 1 2

or 1 2 3 4 5 6 7 8

THOUGHTS ON TABLA NOTATION
by Rupert Kettle



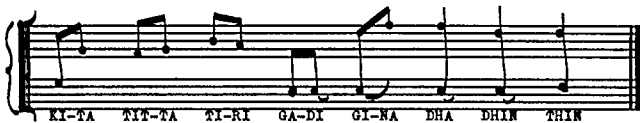
Having recently had an "affair" with some tabla, a copy of the Robertson book on same, and Indian music in general, it occurred to me that a Westernized notation system for the drums might be an asset, especially in helping students understand the Indian approach to rhythmic manipulation. Music being an aural-motor activity, the sound-sing/hand-clap approach should be retained, of course; but I've also found that being able to visualize an intricate passage can aid both its conceptualization and its realization. In fooling around with notation possibilities, I've come up with a couple that might be worth developing further; any comments or suggestions the reader may have would be received gratefully.

First Notation Possibility:

Two staves, the upper for the tabla (right hand), the lower for the bayan (left hand); basic sounds assigned positions within the staves:



Sound placement is here not entirely arbitrary: low-to-high pitches generally correspond to the up-to-down graphics; where moot, eventual lay-out problems have been considered (e.g., "Ti" and "Ri" are placed near each other, as are "Tit" and "Ta", because of their frequent use sequentially.) Basic composites and combinations in this notation would look as follows:



Objection: Certain figures have to be too spread out over the two staves.

Second Notation Possibility:

Similar to 1st NP, but utilizing only one staff:



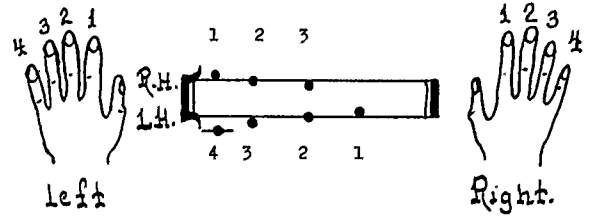
Composites and combinations in 2nd NP:



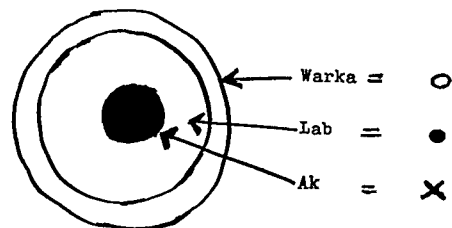
Objection: Some possible graphic problems again.

Third Notation Possibility:

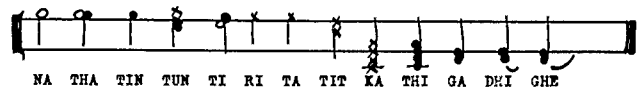
Two staves, upper equals right hand, lower equals left hand; a line of each staff for each finger of the hand. Since the thumbs are not used in Tabla playing, and since the right hand 4th finger is used only as support, we need only three lines for the right hand, four for the left. This may be further reduced by using spaces, giving us:



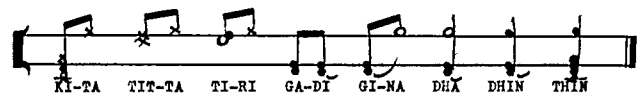
Sounds would be further identified by the type of note-head used:



Basic sounds as they would be seen in the 3rd NP:



Composites and combinations:



Objections: 1.) awfully complex; 2.) spelling of "Ri" and "Ta"; 3.) tendency to see Warka indication as half-note; 4.) specially made staff paper required.

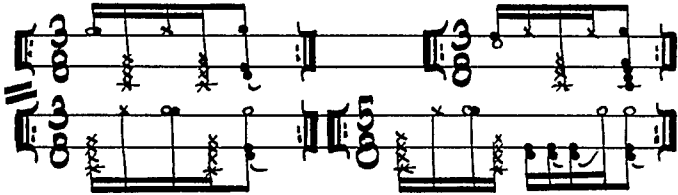
Following are some rudimentary figures and a Theka to a common Tala, written in each of the Notation Possibilities, to give the reader a better idea of the practicality, or lack of same, of each:



2nd NP:



3rd NP:



Roopak-tal (equals seven beats, equals 3 plus 2 plus 2.)

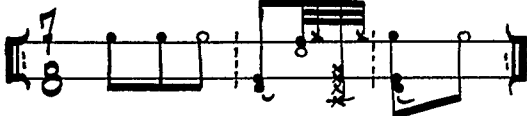
1st NP:



2nd NP:



3rd NP:



As can be seen, rhythms become more clear when using a Westernized orthography, and so too does the rhythmic interplay that is so prevalent in Indian music. If a sensible sound-spelling for the drums can be found, it would seem that whole new avenues of enjoyment and expression may be opened to the Western percussionist.

ADDENDA

To this writer's ear, the combination sounds sometimes produce a definite double-stop effect, weaving in and out of single rhythmic lines; in other contexts, the bayan seems to form its own line, while the tabla goes on independently. In such latter situations, perhaps a notation should be adjusted accordingly?

E.g., Jhap-tal (10 beats, 2 plus 3 plus 2 plus 3,) in singleline spelling:

1st NP:



2nd NP:



3rd NP:



Jhap-tal in "independent" line spelling:

1st NP:



2nd NP:



3rd NP:



I hope the reader will forgive my having thought aloud this way, but also that I've provided some food for further thought. Again, anyone with comments, suggestions, or just plain mutual interest in Tabla is asked to contact the writer at 2550 Elmwood Drive, SE, Grand Rapids, Michigan, 49506.

THE AUTHOR

Rupert Kettle is a well-known performer, teacher and writer, whose articles have previously appeared in "Percussive Notes", as well as in "Down Beat", "Music Journal" and the "Ludwig Drummer". He is the author of "Drum Set Reading Method", published by Belwin (Adler series,) and "9 Drum Set Solos", recently released by Benjamin Thomas Publications.



Faculty member GARY BURTON conducts a performance/lecture on Small Group Technique at the recent Music Educators Jazz/Rock Workshop presented by the Berklee College of Music. The purpose of the workshop was to acquaint concerned educators with the techniques and styles of jazz and rock and to provide informational materials to enable them to incorporate instruction in jazz and rock idioms into existing school music programs.

New Publications

MULTIPLE PERCUSSION SOLOS

Percussio Antiqua: Percussion Solo - Siegfried Fink - N. Simrock \$3.25

This composition is based upon a traditional Sundgauer March (Swiss Canton) of 1469. Antique instruments or suitable modern substitutes are suggested by the composer. Metric and ametric sections are alternated within the course of the work.

Alternations: Scenen und Variationen fur Percussion Solo - Siegfried Fink - N. Simrock n.p.

Instrumentation for this multiple percussion solo includes four timpani, two cymbals (suspended), tam-tam, triangle, bongos, and hi-hat. Ample contrast is found in the various sections of the composition lasting 15 minutes.

Etudes in Jazz for Percussion Solo - Siegfried Fink - N. Simrock n.p.

Four contrasting short pieces for unaccompanied solo drum set. Hand independence and ability to read multiple percussion at the drum set are required.

BAR PERCUSSION SOLOS

Fugue from Sonata in A Minor - J. S. Bach, arr. Ron Delp - c/o arranger, 845 Boylston St., Boston, Mass. 02116 \$2.50

This arrangement of a well known movement of a Bach violin sonata is for unaccompanied four mallet vib solo. Indicated "difficult" by the arranger, it would make a fine recital piece. Duration 6 minutes.

PERCUSSION ENSEMBLES (Quartets, Trios, Duets)

Black and White - Antero Hytinkoski - Seesaw Music Corp. New York n.p.

This work is a duet for three concert tom-toms and drum set (consisting of ride cymbal, snare drum, bass drum, and hi-hat cymbals only). The meter is 7/8 and the tempo marked allegro.

CHAMBER MUSIC (Works with Percussion)

Trio Ostinato for Percussion and Clarinet - Siegfried Fink - N. Simrock

This work is for two percussionists, and a clarinetist who performs on B^b soprano, bass clarinet, and also some of the small percussion instruments.

Impression No. 1 For Flute and Vibraphone - Siegfried Fink N. Simrock - n.p.

A lyric work that combines well the sound of the flute and vibes. Performance time is 5 minutes.

RECORDINGS

We Are You - Karl Berger Calig-Verlag 30607 available from Jazz Composers' Orchestra Association, 1847 Broadway, N.Y.

This album, Karl's latest release, features him on vibes, piano, and marimba; with Allen Blairman on drums; Peter Kowald on bass; and Karl's wife, Ingrid on vocals. A consistent downbeat poll placer, Karl is one of the leading vibists of the avant-garde. His style of playing is distinct from either the blues-oriented Milt Jackson or four-mallet Gary Burton sounds; being more akin to a gamelan player. All compositions on the album are by Karl Berger: Vibes First, We Are You (1), Marimba Dance, The Positive, When I sing, Easy, We are You II. The recording and music quality of this album are superb. Karl Berger may also be heard on Milestone MSP 9026 "Tune In." (Review by Bill Marimba)

Paris Encounter - Gary Burton and Stephanie Grappelli - Atlantic SD1597

Gary's latest album features him on vibraharp with Stephanie Grappelli, violin; Steve Swallow, electric bass; and Bill Goodwin, drums. This is perhaps his most straight-ahead jazz album, including such jazz standards as "Blue in Green" by Miles Davis, "Here's That Rainy Day" and "The Night Has a Thousand Eyes." Two cuts "Falling Grace" by Steve Swallow, and "Sweet Rain" by Mike Gibbs may be heard on two of Gary's previous albums "Throb" and "Duster" respective. It should be pointed out that the rapport between the two leaders on this date; Stephane at age 64, and Gary at 29, is fantastic; truly another instance of music transcending national and age barriers.

Note: Gary Burton, a P.A.S. board member, has just won the Downbeat Jazz Critics poll on his instrument--congratulations Gary! (Review by Bill Marimba)

Clinician Series: Tom Brown Vibist - Golden Crest Records CR1012

This is a two record set (12" LPS) containing a live vib clinic given by Tom Brown, an outstanding performer, clinician, and teacher of the instrument. The album presents a very complete introduction to the playing and teaching of vibes. Included are many musical excerpts played by Tom Brown from his new collection of solos entitled "Mallets In Mind" (soon to be released by Kendor Music). The feeling of being right there and the clear, yet relaxed informal manner of the clinician made this a highly recommended audio aid for the teaching of vibes. (Review by J. Moore)

Karen Ervin - Percussionist - W. I. M. Records, 2859 Holt Ave., Los Angeles, Calif. 90034 Stereo L.P. \$5.98

This album presents several unique features. It is music for the solo percussionist. It is performed by an outstanding woman percussionist. The format affords a change of color with each work. Two words are the first of their kind to be published and recorded, namely Schmidt's Ludus Americanus for percussion and narrator and Phillin's Duo for percussion and piano.

Other words are Marimba Suite in four movements by the Yugoslav-American composer Paul J. Sifler, and Morris Dance a solo piece for multiple percussion by the well known American percussion composer William Kraft.

Ms. Ervin, a graduate of the University of Southern California, has studied with William Kraft and Earl Hatch. She has performed as timpanist and percussion with orchestras, ensembles and opera and ballet companies and is very active as a performer of solo and chamber music.

This recording is a welcome addition to the limited discography of serious percussion literature.

Reviews of additional new percussion material may be found in the issues of the P.A.S. Percussionist: (Snare Drum, Drum Set, and Timpani Solos; Large Percussion Ensembles--quintets and up; Bar Percussion, Drum Set, and Music Education Class Methods.)

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION - 2nd edition (1972). 66 page booklet under the sponsorship of the Percussive Arts Society (P.A.S.) is now available--Send \$1.50 which includes postage and handling costs direct to: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tenn. 37916. This is the most complete listing of percussion music available and should be of great value to all percussionists, libraries, and music dealers.

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 Millikin 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, Millikin University, Decatur, Illinois 62522.

HELP! Probably this is the best way to begin the column. Publishers and members of the Percussive Arts Society have been most generous with suggestions, scores and complete arrangements. Most have been very good, but the reason for 'help' is that almost all materials suggested are: first, for band and second for high school or university band. There seems to be a severe shortage of compositions for orchestra that include good percussion writing. Is this because of the shortage of orchestras or is it because Orchestra directors think only in terms of strings. If the latter is true, no wonder we have a shortage of orchestras (if this statement hurts it is probably justified and I hope there is feedback on this point). Now that leaves the other point, i.e., where do we find good training materials for a complete percussion section. Many scores have been reviewed that have snare drum, bass drum, maybe timpani and a few triangle notes and possibly some cymbal crashes. Somehow this does not train the young percussionists so they will be ready to play some of the meaty parts when they get to them.

We owe a lot to the publishers and composers and arrangers for the progress made during the past ten years but we have a long way to go.

FANFARE, CHORALE AND FUGUE by Caesar Giovannini, scored for band by Robinson, Published by Southern Music Company.

FANFARE has both full and condensed scores. It contains tasteful contemporary harmony beginning with trumpets in two parts playing fortissimo then doubled by trombones. This is a majestic fanfare with contrasting woodwind sections. Percussion is treated as a section reinforcing the whole yet rhythmically different. Lower woodwinds begin unison melody joined by baritones and basses as a transition into an Allegro section with crisp staccato before the time signature changes to 5/4. The smooth section is interspersed with piccolo snare drum, then trumpets and trombones are added in straight mutes. The Chorale is different than the usual form but must be played with expression. The Fugue is moderato and as would be expected builds to a full and excellent ending.

Percussion needed - Timpani (4), Piccolo Snare Drum, Snare Drum, Tenor Drum, Bass Drum, Cymbals, Xylophone, Bells, Bell Lyra, Chimes, Vibes. There are no directions given for use of mallets or beaters. The director should mark the parts for hard or soft mallets, etc.

High School & University - Time 7:40.

RIOTS OF SPRING by LES HOOPER - Published by Streeter-vile - selling Agent Creative.

RIOTS is an excellent program number. It is recorded on Ovation Record OV/14-10-2 by Dick Shory. It has only condensed score which is two or three lines depending on instruments used. The chordal structure is good solid modern sound. Beginning with a unison passage it works into a section of rock boogaloo. There are some rhythmic problems but not any that will not be encountered in other modern compositions.

Fine use of dynamics. This is not a straight ahead number, there are tempo changes and changes of style. Although it is printed from the manuscript it is easy to read. Interesting.

Percussion needed: Drum Set, Bells, Suspended Cymbal, Triangle, Tambourine, Timpani (4) Conga, Chimes, Marimba, Vibes, Xylophone, Cowbell, Bass Drum. No instructions as to choice of mallets or beaters.

High School or University - Time 5:45.

TRIPTYCH by TOMMY J. FRY - Published by Carl Fischer.

Triptych opens with a brilliant percussive fanfare that gives way to an andante setting of the central motif (from program note on the score). The andante section opens with timpani (3) Suspended Cymbals (2), Triangle, and Tenor Drum covered with cloth. This setting is joined by flute then other woodwinds and vibes. The addition of 5/8 measures inserted in the 2/4 makes an interesting change. The climax is vivace with a chromatic run ending the number. The trombone glissando in pyramids adds an interesting effect near the end.

Percussion needed: Xylophone, Snare Drum, Bass Drum, Cymbal, 14" and 18" Suspended cymbals, Timpani (3), Tenor Drum, Vibes, Bells, Chimes, Temple Blocks, Slapstick. Some directions are given as to choice of mallets (timpani & bells) but more are needed. One of the few numbers that indicates size of cymbals to be used (certainly a step in the right direction).

High School or University - Time 6:00

HOLIDAY SLEIGH RIDE BY LLOYD CONLEY - Published by KENDOR.

A well written and enjoyable number to play or listen. Although it probably will be identified as music for a Christmas Program it should be good the whole winter season, even good for summer to bring back memories of cold weather. The range for all instruments is easy, for example, the first cornet goes up to F only once. Effective use is made of muted brass and staccato eighth notes in all parts. It is a lively number and moves straight ahead at 120.

Percussion Instruments: Sleigh Bells, Triangle, Snare Drum, using sticks and brushes, Bass Drum, Bells and Xylophone (Xylo. can be optional but should be used). All parts sensibly written. No directions as to choice of mallets or beaters except brushes.

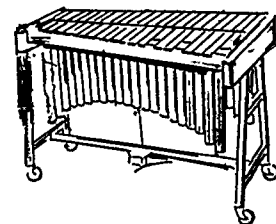
Junior High or High School - Time 2:00.

FROELICH WEIHNACHTEN (Merry Christmas) LLOYD CONLEY - Pub. Studio PR

Here is a good Christmas number that is easy and different. It does not have Jingle Bells in it. Three songs are introduced Kling Glocken (Ring Little Bell), Leise Rieselt Der Schnee (The Falling Snow), and Susser Die Glocken Nie Klingen (The Bells Never Rang Sweeter). It opens with three triangles, small, medium and large. This in itself makes an interesting and unusual beginning but to these, bells are added, and then chimes (if possible). Although the key signatures are A^b, F, D^b, B^b it is scored so that there are few problems and still there is a full sound. Ranges for all instruments are relatively easy.

Percussion Instruments: Triangles (3) Bells, Chimes.

Junior High or High School - Time 4 min.



PRODUCT NEWS

A descriptive brochure "PERCUSSION PROGRAM" describes the percussion courses and tuition costs at TRITON COLLEGE, 2000 5th Ave., River Grove, Ill. 60171. Sheldon Elias is head of the percussion department at Triton College.

The BERKLEE PRESS PERCUSSION ENSEMBLE SERIES is a new group of outstanding percussion ensemble works by well known Berklee writers Gary Burton, Ron Delp, and others. The instrumentation of these ensembles emphasizes the melodic percussion along with drum set, electric bass, and guitar. These works should be welcome additions to the musical percussion repertoire. For prices and listings write: Berklee Press Publications, 1140 Boylston St., Boston, Mass. 02215.

A list of the compositions for percussion by RON KEEZER including percussion ensembles, choral and orchestral works with significant percussion is available from the composer. Write c/o Music Department, University of Wisconsin, Eau Claire, Wisconsin.

Conga Drums in three sizes, conga stands and a complete line of high quality instruments is available from LATIN PERCUSSION, P.O. Box 88, Palisades Park, N.J. 07650. Write for descriptive brochures or consult your local dealer.

Symphony for Percussion by Jose Serebrier has just been released by PEER INTERNATIONAL CORP., N.Y. The work is in 3 movements, requires 5 players, and has a performance duration of 9 minutes.

The Rhythm Computer enables one to dial "literally millions" of rhythms. Simply turn the dials, and the Music-master Rhythm Computer instantly computes and illustrates a vast and comprehensive catalog of rhythm patterns. In 14 different time signatures in any style of music. One source of this item is: JACKSTRAW ENTERPRISES, 12 PARKLAND DRIVE, FAIRPORT, N.Y. 14450

GOOD VIBES Mallet Works, P.O. Box 232, Garrett Park, Md. 20766, announces two more models in its marimba line of mallets; #8 superball head 60 durometer and #90 red sphere head 90 durometer. These feature handles of jointless rattan. Write for complete brochure and more details.

EARL HATCH CUSTOM-MADE MALLETS for Marimba and Vibe. Featuring the "Lateral wound ridge," which takes all the wear and is replaceable. It also presents a narrow striking surface to produce the best tone. Scientifically made of the finest materials (50-50 Nylon and wool), to outlast "factory" mallets many times over. All have the new fibre-glass handles (Musser style), which have an excellent "feel" and balance. THE EARL HATCH STUDIOS, 5140 Vineland Ave., North Hollywood, California 91601.

HaMaR PERCUSSION PUBLICATIONS, INC., 333 Spring Road, Huntington, N.Y. 17743 are currently expanding their catalogue and are seeking worthy original percussion literature. They also announce a new release for snare drum Lu-Lu by Arthur L. Cappio.

A newsletter containing up-to-date information and product news is put out by McCORMICK'S CORPS SUPPLIERS, P.O. Box 97, Elk Grove, Ill. 60007. Write for this helpful item in the drum and bugle corp field.

KAY INSTRUMENT SALES CORP., has introduced a unique and versatile electronic percussion instrument, the KEB-13. Now available for immediate delivery to dealers, the KEB-13 produces a variety of drum and wood tones, sound ranges from Congo Drums to a Unique Muted Wood Block. The unit has Five Tone Generators, played with the fingers, with sticks, or with mallets. Conveniently powered by a 9-volt battery, sound levels become unlimited when plugged into a standard guitar amplifier. The KEB-13 is complete in its own hardwood carrying case, including a 9-volt battery. Call or write Kay, 3725, West Lunt Avenue, Chicago, Ill. 60645, (312) 463-7340, or contact your regional Kay Distributor for further details.

ROTA TIP DRUMSTICKS CO. announces the manufacture and merchandising of two revolutionary new sets of drumsticks. These drumsticks will produce new sound effects never attained by a pair of conventional stick. Close to the Rota Tip sticks are the Flex Tip drumsticks, with three stationary, flexible nylon tips. However, their flexibility and ease to use enables even a beginning drummer to produce astounding sounds at once and give him more drumming confidence. For more information and their brochure, write to Rota Tip Drumsticks Company, P.O. Box 50, Milford, Mass. 10757.

A free trial offer for band directors from PREMIER enables a school to try the famous Super Royal Scot PD40 Parade Drum for thirty days at no cost or obligation. Get free cassette by Alexander Duthart—world champion drummer demonstrating the distinctive sound of the Super Royal Scot. Information may be obtained from your Selmer District Manager or by writing to Selmer, P.O. Box 310, Elkhart, Indiana.

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On the Technical Side



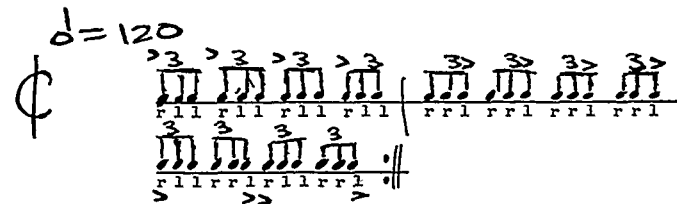
CHOP-BUSTERS*

The ground rules are:

1. Tempos are either (a) the exact metronome marking (for clarity) or (b) a spread of 10 or 20 metronome markings which would compensate for weak hand, etc.
2. These tempos are to be approached from slower tempos, like playing a rudiment open and closed.
3. Going faster than the marking is possible for many of the examples, but the performer will tend to get sloppy, not adhere to accents, and lose the "feel" of the rhythm!
4. A very important point is: Accented notes should have a dynamic level of Forte! Unaccented notes should have a dynamic level of piano!! This develops control and relaxation.
5. Wrist and finger control should be utilized.

(*A column conceived by Ron Fink.)

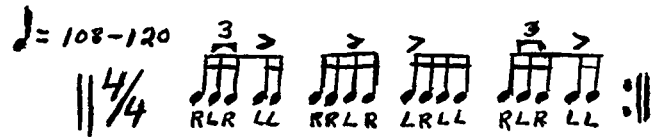
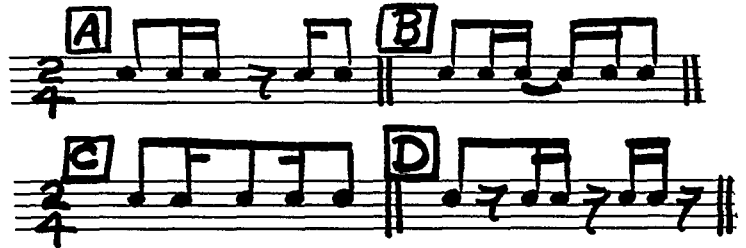
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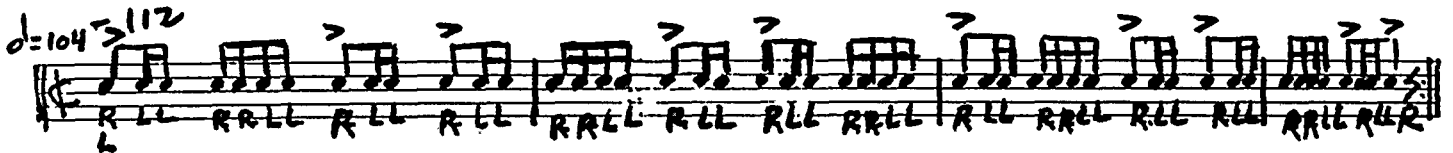
(Submitted by John Bannon
St. Petersburg, Florida)

NOTATION THINK

Often it is useful to notate a rhythm different ways in order to obtain a more complete understanding of that pattern. Study the four examples given below. Are they all the same rhythm? Try playing them.



(Submitted by Larry Lawless
Spencerville, Oklahoma)



Ron Fink, Denton, Texas)

FROM THE DESK OF: WALDO HITTUMFURST THINKEMLATER TO: MY PERCUSSIVE FRIENDS

My friend, a drummer, has a girl friend who simply couldn't understand why the NFL Football League would allow their players to perform when they were drunk. "Well, he kept telling me-look the quarterback is throwing to his "tight" end again."

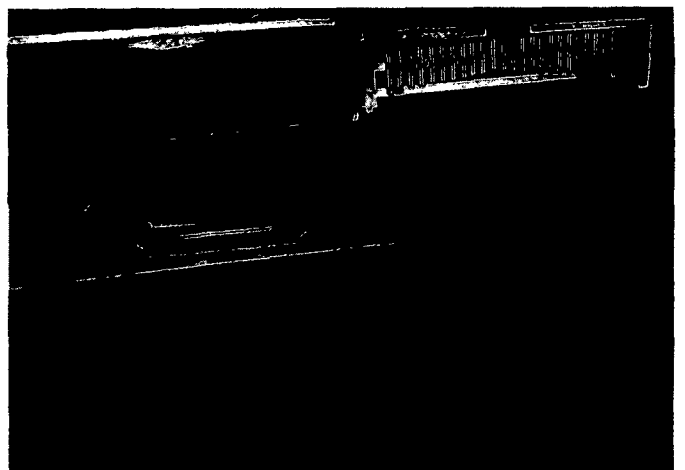
And then there was the gal who just couldn't understand why her drummer boy friend was so darn interested in karate. He always had to go home to practice more so he could build up his "chops."

English Literature Teacher-Class, who said, "To be or not to be, that is the question?"

Classmate-Oh, that was William Shakespeare.

Joe Drums-No it wasn't; just last night at my drum lesson my teacher said, Joe, what do you think about sticks, 2B or not...?

(Sit down, Joe!)



Miniature model marimbas made by Arland Small-Melrose Mass. Model on left is of type used in Guatemala, on right North American instrument.

Let us use as an example a performer who uses position "A" and have him slowly play the succession of notes c, c#, d, rolling throughout. Contrary to the technique used with only natural notes, he will find that it is much easier for him to lead from c# to d with his left hand, even though it is an ascending step. This is the one exception to the principle of the right hand leading for ascending melodic steps and left hand leading for descending steps, and may be expressed in the following way: When connecting small melodic intervals utilizing both the natural and chromatic keyboards, the motion from one keyboard to the other will probably be more important than the melodic direction of the interval in determining which mallet will lead. At about the distance of the tritone, the direction of the melodic interval again becomes important. It is however, important to point out that this is not a firm rule, and each performer should decide which leading hand is most comfortable. What is important is that he decide, and that he lead.

In order to gain facility in leading techniques, the student should transpose the second exercise to all keys and experiment to determine how to adjust his sticking so that the proper leading hand is prepared.

When playing double-stop rolls with two mallets, the hand playing the main melodic line (almost without exception the right hand) should lead regardless of the melodic direction. All of the other principles involved with two-mallet playing are equally valid for single notes and double stops.

At this point the student is ready to adapt the foregoing technical skills to musical ends. Any melodic line which requires sustained, legato playing is satisfactory study material for this application. Special emphasis should be placed on integrating roll-speed, hand-leading, and dynamic levels to project musical phrases in a convincing and confident manner.

THE AUTHOR

Ronald F. Vernon is currently in the final stages of the D.M.A. degree in conducting at the University of Texas, where he also studied percussion with George Frock and was a percussionist with the Austin Symphony Orchestra. He is residing in Oxford, Mississippi, and is the Director of the University Symphony and Instructor of Percussion at the University of Mississippi.

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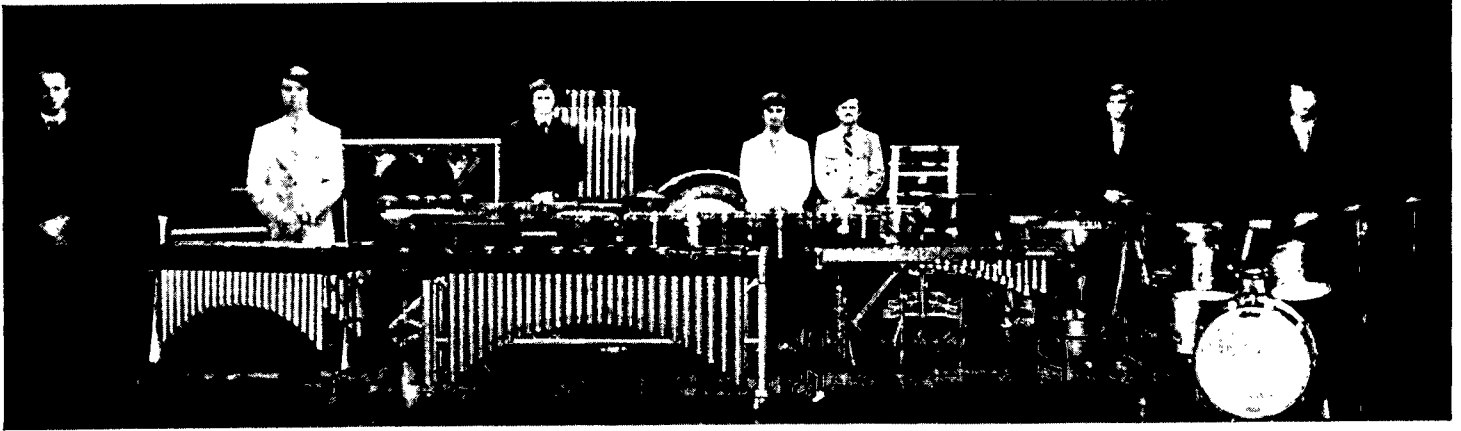
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PERCUSSION PATENT REVIEWS

Compiled by Bill Marimba

(It is my intention to sample patents relating to percussion instruments in each issue of PN. If you would like me to review a patent relating to a certain item—please write: c/o P.O. Box 232, Garrett Park, Md. 20766.)

#3,030,847 DRUM BEATER Josephus B. Thompson, Assignor to Joseph Rogers, Inc., 24 April, 1962

The drum-beater stroke length, its vertical position, the length of the footboard, and its orientation can be independently varied, as the adjustment of either of these will not affect the others. The stroke length depends on the angular position of the beater arm and is not changed by the adjustment of the vertical position of its fulcrum shaft. The length of the footboard is changed by sliding the heel plate and locking it with a bolt. Provision is made for the easy attachment of the mechanism to the drum.

#2,928,308 PRACTICE DRUM SET Francis J. Ippolito, 7 July, 1959

Practice pad dummy faces are attached to a collapsible frame to simulate a pedal-operated bass drum, a tom-tom, a snare drum, cymbals, etc. Each pad or the rim of a cymbal consists of rubber covered with leather. When the leather face is exposed to the beater, a strongly muted sound may be heard. When the rubber face is used, no sound will be audible.

#2,934,989 DRUM HEAD Remo D. Belli and Samuel N. Muchnick, assignors to Remo, Inc. 3 May, 1960.

The drum head, made of Mylar, is perforated along its edge. The turned-down edge is inserted in a ring that has an upturned channel cross section. The channel is filled with an epoxy bonding material that also enters the holes to hold the Mylar sheet in place.

#2,495,450 MUSICAL TONE MODIFIER William D. Gladston 24 January, 1950.

The tone of a bass drum is modified, according to this invention, by a rubber cup mounted internally which can be put in contact with the drum head by appropriate mechanism.

#2,495,495 DRUMMER'S PRACTICE DEVICE Henry Adler 24 January, 1950

The drummer's practice pad has the added feature of a cavity below the pad proper whose sides can be opened or closed to change the character of the sound.

#2,495,896 SNARE DRUM Le Roy J. Jeffries, Assignor to G. C. Conn, Ltd. 31 January, 1950

"One of the objects of the invention is to provide a drum in which a snare unit is provided inside of the drum to rest against the upper surface of the bottom head. In this construction gravity assists in holding the snares against the head so that less tension is required in the snares than heretofore." Relative constant tension on the snare is provided by a spring.

#2,971,424 VIBRATING MUSICAL INSTRUMENT HAVING STRIKERS Larry Kent, Mount Vernon, and Thomas W. Norum, Bronx, New York 14 February, 1961

The inventors have added to a celeste a rotating closure plate over the resonator mouth below each tuned bar, so that the instrument can produce a vibraharp type of tone in addition to its usual celeste tone.

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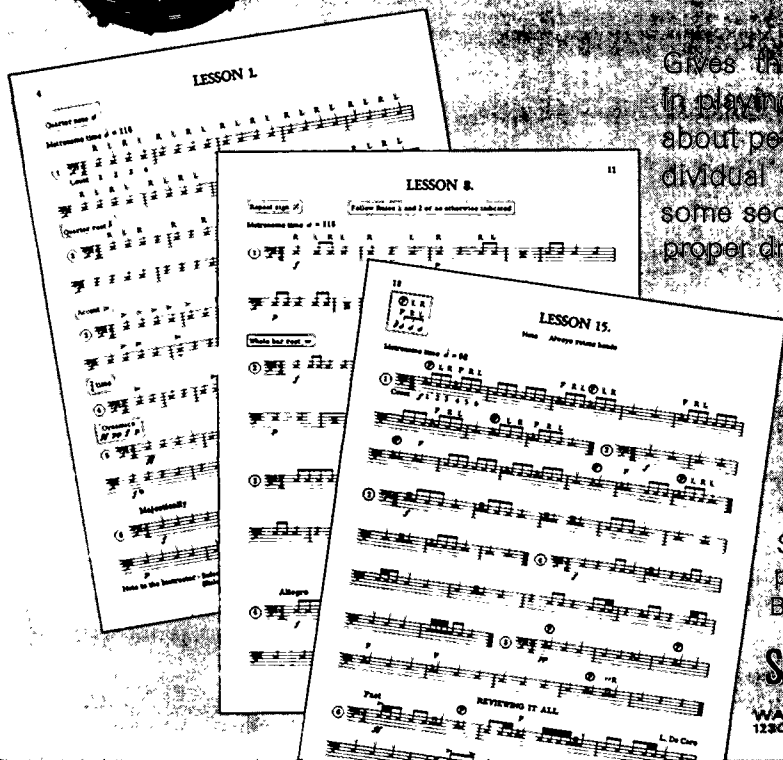
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Cantata Para America Magica (Cantata for Magic America), for dramatic soprano and percussion orchestra - Alberto Ginastera

HARTT COLLEGE OF MUSIC

Percussion Ensemble
1-23-72

October Mountain - Alan Hovhannes
Music for Percussion and Piano - John DeBeradinis
Ionization - Edgard Varese
Towers - David Cope
Quintet for Percussion - Alexander Lepak
Toccata for Alto Saxophone and Percussion Ensemble - Alan Stout

An Evening of Contemporary Music
1-28-72

Show Off - David MacBride
Dimensions I - Edward Diemente
Ensevente - Rick Gustafson
Improvisation - Ensemble
Dream - John Cage
Dimensions III - Edward Diemente
Obos - Harold Budd
Room - Robert Gregson
Gift for Bessie - Stuart Smith
An Evening of Contemporary Music
4-7-72

Gambit - William Duckworth
Illegal Tender - David MacBride
Improvisation - The Ensemble
Three Inventions - Robert Myers
Envelop - David MacBride
A Valentine Out of Season - John Cage
Parable - Vincent Persiquetti
A Ballad in Time and Space - William Duckworth
Poems I, II, and III - Stuart Smith

Percussion Ensemble
4-23-72

Quotations in Percussion - Arthur Cohn
Rhapsody for Vibraphone and Violin - John DeBeradinis
Chamber Piece - Michael Colgrass
Song for Percussion - Joseph DelPrincipe
Sextet for Percussion - Zita Carno
Concertino for Timpani, brass, and Percussion - Michael Colgrass

UNIVERSITY OF ILLINOIS

Percussion Ensemble - Thomas Siwe, Conductor
10-14-71

Fantasy for Two Harpsichords and Percussion - Alan Stout
Three Brothers - Michael Colgrass
Streams - Warren Benson
Auriga - Reginald Smith Brindle
Momentum - William Kraft

Percussion Ensemble - Thomas Siwe, Conductor
12-10-72

African Welcome Piece - Michael Udow
Tambuco - Carlos Chavez
Colloguy - Paul Steg
Spice Island - Paul Zonn
4 For Percussion - Donald Erb
The Abongo - John J. Becker

Percussion Ensemble - Thomas Siwe, Conductor
12-18-71

Colloguy - Paul Steg
Spice Island - Paul Zonn
Streams - Warren Benson
African Welcome Piece - Michael Udow

ILLINOIS STATE UNIVERSITY

Contemporary Percussion Quintet - Roger Faulmann, Conductor
1-22-72

Japanese Impressions - Anthony Cirone
Third Symphony for Percussion Ensemble - Gen Farchman
Canticle No. 1 - Lou Harrison
Triptych - Anthony Cirone
Clocks - Frank McCarty

Contemporary Percussion Quintet - Roger Faulmann, Conductor
2-21-23-72

American Syndrome - Roger R. Faulmann
Clocks - Frank McCarty
Greensleeves - arr. by Thomas L. David
Japanese Impressions - Anthony Cirone
Puppet on a String - Gold/Farberman
Third Symphony for Percussion Ensemble - Gen Farchman
Theme and Variations - William Kraft
Toccato Without Instruments - Ramon Meyer
Triptych - Anthony Cirone
Waltz for Swingers - Thomas L. Davis

Percussion Ensemble - Roger Faulmann, Conductor
3-1-72

Alea "A Game of Chance" - Harold Farberman
Uhuru A Percussion Ballet - Theodore Frazeur
Third Symphony for Percussion Ensemble - Gen Farchman
American Syndrome - Roger Faulmann
Puppet on a String - Mary Gold - Harold Farberman
Fine Arts Festival
4-5-72

Four for Percussion - Don Erb
God love you now - Don Erb - text by Thomas McGrath

A Festival of the College of Fine Arts
5-2-72
Paradigm - Lukas Foss
Time Cycle (Chamber version) - Lukas Foss

Illinois State University Percussion Ensemble - Roger Faulmann, Conductor
5-17-72

Rondeau for Percussion - Frank Beniciscutto
Streams - Warren Benson
Symphony No. 1, "Eternal Peace" - Robert Gill
Prelude for Percussion - Malloy Miller
Are You Going? - Dennis Smith
Looney Tunes - Jo Dooley
James (Thought of Dad) - Jeff Robinson
Molasses - Manuel Rivera-Cepeda
It Didn't End - Manuel Rivera-Cepeda

INDIANA STATE UNIVERSITY
James Bollero, Percussion
4-26-72

Sonata for Timpani - John Beck
Sonata for Snare Drum and Piano - Ellis B. Kohs
Rhapsody for Marimba - Larry Vanlandingham
Prelude VI - Serge de Gastyne
Theme from Reverie - Debussy-Jolliff
Prelude, Fugue et Final - Alain Weber

Percussion Ensemble - Neal Fluegel, Conductor
4-30-72

Two Rituals for Percussion - Malloy Miller
Ballet of the Unhatched Chicks - Moussorgsky - Gordon Peters
Puppet on a String - M. Gold - Harold Farberman
Japanese Impressions - Anthony Cirone
Uhuru - Theodore Frazeur
Sextet for Percussion - Zita Carno
4 Stories - Louis Bellson
Canticle No. 1 - Lou Harrison
The Bridge - K. Alford - Appleman
African Welcome Piece - Michael Udow

Robert Nelson, Percussion
5-3-72

Caprice - Fred Noak
Dialogue for Snare Drum and Timpani - Gar Whaley
Danza Espagnuola - Bobby Christian
March and Polonaise - Julium Tausch
Sea Refractions - Mitchell Peters
Fission - Morris Lang

INDIANA UNIVERSITY OF PENNSYLVANIA

Faculty Recital - Gary Olmstead, Percussion
4-26-72

Concerto for Percussion - Darius Milhaud
Concertino for Marimba - Paul Creston

Don R. Baker, Percussion
4-30-72

Suite for Solo Timpanist - Scott Huston
Esquisses Fur Cembalo and Schlagzeug - Kelterborn
Concerto for Marimba - James A. basta
French Suite - William Kraft

Brass Ensemble
5-10-72

Concerto for the Timpani - Jaromir Weinberger
Concertino for Timpani - Michael Colgrass
Concerto for Clarini and Timpani - Johann E. Altenburg
Fanfare - Hugo Montenegro

INTERNATIONAL MUSIC CAMP

Chamber Music Recitals
Summer, 1972

Chorale for Marimbas - Ruth Jeanne
Bourree - G.F. Handel-Moore
Marimba - A. Lara-Jeanne
Just One of Those Songs - Arr. Ruth Jeanne
Bit O' Rhythm - Harry Breuer
Roman Holiday - Bobby Christian
Characters Three - James L. Moore
The Shadow of Your Smile - Arr. Curt Wilson
Polciana - arr. Owen Clark
Dialogue for Snare Drum and Timpani - Gar Whaley
Three Brothers - Michael Colgrass
Miami Beach Rhumba - Irving Fields, arr. Ruth Jeanne
Sound Piece - Read
Charokuro - Improvisation through Music and Art
Quasi-Bossa Nova - O. Clark
Half-Lite - O. Clark
Three Asiatic Dances - G. Frock

UNIVERSITY OF IOWA

Lee A. Defelice, Percussion
6-26-71

Variations for Solo Kettledrums - Jan Williams
Concerto for Marimba - James Basta
Toccata for Solo Percussionist - James D'Angelo
Preludes for Vibraharp - Serge de Gastyne

Edward C. Walsh, Percussion
7-23-71

Toccata for Marimba - Emma Lou Diemer
Sonata for Three Unaccompanied Kettledrums - Daniel Jones
Poeme - Zdenko Fibich - Howard M. Peterson
Suite for Solo Percussion and Piano - Sam Raphling

Terry Applebaum, Percussion
8-5-71

Source III for Clarinet and Percussion - David Burge
Concertino for Marimba - Paul Creston
Ek-Stasis II for Timpani, Amplified Piano, and Electronic Tape - William Hellermann

Luther Lee Meier, Percussion
12-10-71

Sources III for Two Performers - David Burge
Abacus in Trio - Serge De Gastyne
Concertino for Timpani - Michael Colgrass

PERCUSSION SEMINAR in performance
1-10-72

Balloonery - Dan Roach
Jamii - Gary Gray & Linda Dillon
Pi Ave Round - Hank Bootz
Rose - CNPA Dancers
Metal - Improvisation
Sequent Cycles - Jon English
Construction in Metal - John Cage

University of Iowa Percussion Ensembles - Williams Parsons, Luther Meier, Thomas L. Davis, Conductors
3-3-72

Rites - Jack McKenzie
Bell Chorale - Luther Meier
Cataphonics - Lawrence Weiner
Quintet - Serge de Gastyne
Spice Island - Paul Zonn
African Welcome Piece - Michael Udow

Percussion Student Recital
3-23-72

Sonata for Timpani - John Beck
Third Sonata - G.F. Handel-Musser
Pastorale for Flute and Percussion - Jack McKenzie
Sonata for Marimba - Thomas Pitfield

University of Iowa Percussion Quartet
4-9-72

Concerto No. 1 in C minor - J.S. Bach-Davis
Bachianas Brasileiras No. 1 - H. Villa-Lobos-Petersen
Sunrise, Sunset - J. Bock - J. Wechter - J. Beckford
"Sweet for Percussion" - M. Ager-Beckford

LANCASTER OHIO HIGH SCHOOL

Percussion Ensemble - Matt Ward, Director
5-1-72

Stompin' Thru the Rye - arr. by Thomas L. Davis

Pentatonic Clock - Willis Charkorsky
Two Part Invention, No. 1 in C Major - J.S. Bach-Ward

African Sketches - J. Kent Williams
Encore in Jazz - Vic Firth
Geometrics for Nine Woodblocks - Jonathan Bendrick

Oriental Mambo - Thomas L. Davis
Alegre Muchacho - Alan Abel
The Connecticut Halftime - J. Burns Moore-Ward
A Suite of Lullabies - arr. by Matt Ward
El Races de la Camptown - arr. by Thomas L. Davis

Hoe-Down! - Joshua Missal
Sabre Dance - Aram Ketchaturian-Ward

GREATER LANSING STUDENT PERCUSSION ENSEMBLE

Jon Nichols, Director
1-27-72

Contrarhythmic Ostenato - Cole Iverson
Toccata for Percussion Instruments - Carols Chavez

Le Coucou - Claude Dequin-deGastyne
Baja - Dick Schory

2-6-72

Gladstone Cadets - John Pratt
Connecticut Halftime - J. Burns Moore
Three Dances for Solo Snare Drume - Warren Benson

Sonatina for Tympani - Alexandre Tcherepnine
Le Coucou - Claude Daquin
Sonata - Thomas Pitfield
Gavotte for Percussion - Acton Ostling
Mysterious Horse Before the Gate - Alan Hovhanness
Baja - Dick Schory

5-5-72

Allegro - Edward Volz
Bacchanale - Alan Hovhanness
Connecticut Halftime - J. Burns Moore
Le Coucou - Claude Daquin
Songs My Mother Taught Me - Dvorak/Nichols
Contrarhythmic Ostenato - Cole Iverson

UNIVERSITY OF MARYLAND

Elizabeth Abbey, bassoon
3-26-72

Abacus in Trio, for Bassoon, Horn and Mallet
Percussion - Serge de Gastyne

MICHIGAN STATE UNIVERSITY

Jon Nichols, Percussion
4-24-72

Concerto for Percussion - Darius Milhaud
Concerto in A Minor - J.S. Bach-Goldenberg
Concertino for Marimba - Toshiro Mayuzumi

MILWAUKEE ART CENTER

Chamber Orchestra
4-30-72

Yes, Quartet for Percussion, Clarinet, Cello and Trumpet - Robert Lombardo

MOORHEAD MINN. STATE COLLEGE

Percussion Ensemble - Owen Clark, Director
5-11-72

Halfite - Owen Clark
Concert Asiatique - Henri Tomasi
Mouvements - Georges Delerue
Four Preludes for Vibraphone and Piano - Marta Ptaszynska
Nite of the Bocor - Owen Clark

MUSIC AND ART HIGH SCHOOL - NEW YORK, NEW YORK

Percussion Ensemble - Justin Di Cioccio, Conductor
1-7-72

March for Percussion - Emil Raab
Three Dances - Jack McKenzie
The Song of Quetzecoatl - Lou Harrison
Fanfare for Percussion - Alyn Heim

6-20-72

Introduction and Allegro - Jack McKenzie
October Mountain - Alan Hovhanness
Ritmo Jondo - Carlos Surinach
Little Suite - Kenneth Krause

NEW HAMPSHIRE MUSIC EDUCATORS ASSOCIATION

Percussion Ensemble Demonstration-Concert
Peter H. Tanner, Director
4-20-72

Bravura - Philip Faini
The Burning House Overture, Opus 185a - Alan Hovhanness

Comedians Gallop - Kabalevsky
Greensleeves - arr. Peters
Polka (from the "Golden Age") - Shostakovich
Up, Up, and Away - Webb-Vincent
Scherzino - Warren Benson
Flat Baroque - Thomas L. Davis

UNIVERSITY OF NORTH CAROLINA

The 1972 Festival of 20th Century Music
3-28 through 4-2-72

Music for Flute, Viola, Guitar, and Percussion - William Sydeman
Non Ticking Tenuous Tintinnabule Time for 4 electric metronomes and percussion quartet: - William Duckworth

4-2-72

Fanfare for Brass Choir and Percussion - Robert Muczynski
Pittsburg Concerto for Winds, Percussion and 2 Electronic Music Tracks - Henk Badings
Soliloquy of a Bikuni for Trumpet with Brass & Percussion Ensembles - Chou wen Chung
October Mountain - Alan Hovhanness
Encore in Jazz - Vic Firth

NORTHEAST LOUISIANA UNIVERSITY

Miriam Helene Duell, Flute
3-10-72

Diversions for Flute and Marimba - Peter Tanner

Faculty Recital - Stanley G. Finck, Percussion
3-17-72

Furioso and Valse - Earl Hatch
Liaisons - Roman Haubenstock Ramati
Three Etudes - Clair Omar Musser
French Suite - William Kraft
Concertino for Marimba - Paul Creston
Three Dances - Jack McKenzie

Percussion Solo Recital
4-27-72

Sonata No. 3 - G.F. Handel
Rondo for Marimba and Piano - T. Frazeur
Sonata in G. Minor - A. Corelli
Solo Impression for 4 Timpani - V. Firth
Sonata - T. Pitfield
Sonata for Marimba and Piano - P. Tanner

Percussion Ensemble - Stanley G. Finck, Director
5-9-72

Prelude for Percussion - Malloy Miller
Symphony for Percussion - Gen Parchman
Streams - Warren Benson
The Swords of Moda-Ling - Gordon Peters
Contrarhythmic Ostenato - Cole Iverson
Alegre Muchacho - Alan Able
Mama's Gone, Goodbye - arr. Thomas L. Davis

NORTHERN ILLINOIS UNIVERSITY

Edward J. Richard, Jr. Percussion
6-18-71

Three Short Pieces
for Timpani - Robert Lombardo
Concertino for Marimba - Paul Creston
I've Got You Under My Skin - Pauline Oliveros

Gambit for Solo Percussion and Tape - William duckworth
Something Old, Something New, Something Borrowed, Something Chartreuse - Steve Gordon

Robert A. McGriff, Percussion
10-19-71

Military March for Two Pairs of Kettledrums - Andre and Jaques Philidor
Rondo for Marimba and Piano - C. Grainger
Forever and Sunsmell - John Cage
Sonata for Three Unaccompanied Kettledrums - Daniel Jones

Elegy for Percussion - Jerome Rosen

Jeff Boyer, Percussion - Owen E. Seward, Jr., Percussion
11-2-71

Fanfare and Round - Owen Seward
Atmosphere I (1971) - Jeff Boyer
Trio for Percussion - Warren Benson
Moss Garden - Alan Hovhanness
Duets for Marimba - Bela Bartok
Three Songs - John Dowland
Seward's Folly - Owen Seward

Group for New Music
12-14-71

The Birds - David Cope
She is Asleep - John Cage
Multiples - Elliott Schwartz

Percussion Ensemble - G. Allan O'Connor, Conductor
1-4-72

Concert for Percussion (1965) - George Andrix

Thomas Horazak, Percussion
1-11-72

Saeta - Elliot Carter
Stalks and Trees and Drops and Clouds - Herbert Brun
Three Canons - Neely Bruce
Implicite - Thomas Horazak
Canaries - Elliott Carter

Beverly Naiditch, Percussion
2-5-72

2 Pieces for Timpani - John Bergamo
Sonata No. 3 - Georg Handel
My First Peace, Op. 1 - B. Naiditch

Music for Winds and Percussion
2-13-72

Shivaree for Double Brass Ensemble and percussion - Leonard Bernstein
Liberty Bell - Otto Henry
Jeff King, Percussion
3-19-72

Wind and Motion
Invention and Variations
The Bitter Suite
Beanbird
Sonatina to a Child
Happy - All compositions by Jeff King

Percussion Ensemble - G. Allan O'Connor, Jim Ross, Conductors
5-15-72

Prelude for Percussion - Malloy Miller
Double Music - John Cage and Lou Harrison
Marshall's Medium Message - Roger Hannay
Woodwork - Jan Bach
The Song of Quetzecoatl - Lou Harrison

L.T. Eckles, Percussion
5-21-72

Rondo for Percussion and Piano - Gerald Cash
Rondo for Marimba and Piano - Theodore Frazeur

Multi Percussion Solo No. 2 - G. Allan O'Connor

Make This One Yourself - G. Allan O'Connor
Chamber Piece for Percussionist and Tape - James Cuomo

NORTHWESTERN UNIVERSITY

Brenda Born, Percussion
5-27-72

Inspirations Diabolique - Rick Tagawa
Concerto for Marimba and Vibraphone - Darius Milhaud
Aria No. 5 for Oboe and Bells - Elliott Schwartz
Concerto 440 for Percussion - Dan Spalding

NORTH TEXAS STATE UNIVERSITY

Percussion Ensemble - Ron Fink, Conductor
4-17-72

4 for Percussion - Donald Erb
Sonatina - Fisher Tull
Woodwork - Jan Bach
Saudades Do Brazil - Darius Milhaud
Bacharach medley - Bacharach-Aan
Just Sat Down - Glen Oliver

Graduate Percussion Recital - Gerald Unger
4-24-72

Variations for Four Drums and Viola - Colgrass
Concerto for Marimba - Basta
Histoire du Soldat - Stravinsky

OBERLIN COLLEGE CONSERVATORY OF MUSIC

Allen Otte, Percussion
5-15-72

The Laughing Man - Eric Valinsky
Memories of You - Cornelius Cardew
Music for Timpani - Stephen Chatman
Zyklus (1959) - Karlheinz Stockhausen
Three Rags for Xylophone - George Hamilton Green

THE OHIO MUSIC CAMP

Marimba Camp - Recital Night
7-13-72

Theme from Symphony No. 5 - Tchaikowsky-
Jolliff
Adagia from Moonlight Sonata - Beethoven
Moto Perpetuo op. 11 - Paganini
Etude in C Major - Mussler
Jeanne and Raindrops Keep Falling - arr. Wolfe
Invention No. 8 in F Major - Bach
Goofer - Poole
Duets No. 7 - Mazas
Bit O' Rhythm - Breuer

Marimba Camp Concert - Dr. James L. Moore,
Director
7-15-72

Agnus Dei - Palestrina
Bouree - Eandel
Andante from Symphony No. 5 - Tchaikowsky
Amazing Grace - Walker
The Bresze and I - Lecuona
Sonata Pian'e Forte - Gabieli
Allegro from Eine Kleine Nachtmusik - Mozart
Greensleeves - arr. Peters
Comedians Gallop - Kabalevsky
Just One of Those Songs - arr. Jeanne
Largo, from New World Symphony - Dvorak
Plunk, Plunk! - Anderson
Theme from Rhapsody in Blue - Gershwin
Marimba - Lara
Miami Beach Rhumba - Fields
The Battle Hymn of the Republic - Arr. Moore
Hang on Sloopy - Arr. Tatgenhorst
Brasilia - Arr. Moore

OHIO STATE UNIVERSITY

Percussion Ensemble - Composition Contest
Recital
5-16-72

Chamber Piece - Stephen Montague
Pursuit: Solo for Marimba with Percussion
Ensemble - Jack Jenny
Dance for Multiple Percussion Solo - Roger
Brown
Duet for Multiple Percussion - David Klopfen-
stine
Sonorous Bodies - Robert Conn

Roger Brown, Percussion
6-2-72

Gingersnap - John Pratt
Dialogue for Timpani and Snare Drum - Gar
Whaley
Two Archaic Dances - Armand Russell
Percussion Piece - Roger Brown

PRO MUSICA NOVA

5-12-72

Madrigals Book II - George Crumb
Yes, Quartet for Percussion, Clarinet, Cello and
Trumpet - Robert Lombardo

UNIVERSITY OF REDLANDS

Scott Shepherd, Percussion
11-29-71

Canonic Sonata No. 1 - Georg Philipp Telemann
Three Dances for solo snare drum - Warren
Benson
Night Watch - Ellis B. Kohs
Introduction and Waltz - Mitchell Peters
Rondo - Mitchell Peters
Perpetual Motion - Mitchell Peters
Jes' Fine - Dan Haerle

Richard A. Wind, Percussion
3-9-72

Sonata - Allegro - Mitchell Peters
Furioso and Valse in D minor - Earl Hatch
Sonata No. 3 - Arcangelo Corelli
Pas de Deux - Armand Russell
French Suite - William Kraft

University-Community Symphony Orchestra
3-15-72

Concerto for Four Percussion Soloists and
Orchestra - William Kraft

Bruce Anderson, Percussion
4-23-72

Themes and Variations on Japanese Children's
Songs for marimba and piano - Earl Hatch
Three Pieces for Four Timpani - Elliott Carter
From Out Back of the Drum Shop - Barney
Childs
Introduction et Rondo Capriccioso - Camille
Saint-Saens
Nonet for brass and percussion - William Kraft

SAN FERNANDO VALLEY STATE COLLEGE

Percussion Ensemble - Joel Leach, Director
4-28-72

Introduction and Fugue - Robert Buggert
Statement for Percussion - Matthew Hopkins
Song for Trombone and Percussion - Jack
McKenzie
Ceremonial March for Brass and Percussion -
Louis Calabro
Bali - Dave Gordon
Sketch - Ronald Lopresti
Suite for Sideman and Handclappers - Jack
McKenzie
Sonata for Piano and Percussion - P. Gianville-
Hicks

SAN JOSE STATE COLLEGE

Percussion Ensemble - Anthony Cirone, Direc-
tor
4-30-72

Episodes from Young Caesar - Lou Harrison
Incidental Music - Stanley Leonard
Sonata #1 for Timpani and Piano - Anthony
Cirone
Canticle #3 - Lou Harrison
A Sacred Mass for Chorus and Percussion -
Anthony Cirone

SMITH COLLEGE - NORTHAMPTON, MASS.

New Music Days
4-20-72

XI Plus One - Alvin Etler

STATE UNIVERSITY COLLEGE - POTSDAM, NEW YORK

Scott Lavine, Percussion
4-25-72

Recital Suite for Marimba - Walter Watson
Variations for Solo Kettledrums - Jan Williams
Aria No. 2 for Violin and Drums - Elliot
Schwartz
Interactions for Vibraphone and Percussion -
John Bergamo
Suite No. I for Marimba - Eugene Ulrich
Concertino for Timpani - Michael Colgrass

Percussion Ensemble
5-2-72

Two Rituals for Percussion - Malloy Miller
Encore in Jazz - Vic Firth
Chamber Piece for Percussion Quintet - Michael
Colgrass
Streams - Warren Benson

UNIVERSITY OF TENNESSEE

Percussion Ensemble - F. Michael Combs, Con-
ductor
5-8-72

Three Brothers - Michael Colgrass
Percussion Music - Michael Colgrass
Con Doppio Forza - William Woods
Prelude in C Major - J.S. Bach-Fink
Fantasia with Imitation - J.S. Bach-Fink
Symphony for Percussion - Anthony J. Cirone

TEXAS A & I UNIVERSITY

Percussion Ensemble - Rosemary Small, Direc-
tor
12-2-71

Three Brothers - Michael Colgrass
Song of Quetzalcoatl - Lou Harrison
Toccata - Carlos Chavez
Nonet - Jack A. McKenzie

Student Recital
3-21-72

Schlegel aus Wunderlichkeit - R. Fitt

Faculty Recital
4-30-72

Adventures for One - Robert Stern
Pas de Deux - Armand Russell

Student Composition Concert - Contest
5-2-72

Between Friends for Marimba, Vibraphone,
Piano - Robert Garza

Roland Chavez, Percussion
6-24-72

Ballad for the Dance - Saul Goodman
Sonata for Percussion and Piano - Armand
Russell
Pastoral for Flute and Percussion - Jack H.
McKenzie
Concerto in E. Major - J.S. Bach

TEXAS TECH UNIVERSITY

Percussion Ensemble - Paul Mazzacano, Con-
ductor
4-26-72

Suite for Percussion - J.L. Moore
St. Louis Blues March - Arr. Paul Mazzacano
October Mountain - A. Hovhanes
Summer Blues - P. Mazzacano
Second Symphony for Percussion - G.
Parchman
Etude for Marimba - M. Goldenberg
Toccato for Percussion - C. Chavez
Squeaky Speaks: Pt. II - P. Mazzacano
Uhuru (A Percussion Ballet) - T.C. Frazeur

Lynn M. Rylander - Percussion
7-1-72

Enihs - Gary Burton
Sonata for Three Unaccompanied Timpani -
Daniel Jones
Concerto for Marimba and Orchestra - Darius
Milhaud
Rondo for Marimba and Piano - Christian R.
Granger

UNIVERSITY OF TORONTO

Peter Magadini, Percussion
4-30-72

March - Angus Mackinnon - Anon
Strathspey - The Laird O'Drumbair - J. Scott
Skinner
Reel - Duncan Findlay - J. Scott
Piobaireachd - Traditional
Arabic Music
Scherzo for Three Tympani - Mitchell Peters
Improvisation for Tympani and Pitched Gongs
on the East Indian Scale Bhairav
Introduction and Waltz - Mitchell Peters
Five Alarm Time Cycle - Peter Magadini

WADSWORTH ATHENEUM

Contemporary Music Concert
10-22-71

Dimensions II - Edward Diemente
One for J.C. - Stuart Smith
Lights - The Ensemble
Abyss - Edward Kaspar
Improvisation - The Ensemble
5 or 10 Players - Christian Wolf
Lookout - Robert Gregson
Second Piece for Solo Bassoon - David Cope
A Fine Old Tradition - Stuart Smith

WESTERN CONNECTICUT STATE COLLEGE

David L. Smith - Percussion
11-23-71

Diversions for Flute and Marimba - Peter
Tanner
Variations for Four Drums and Viola - Michael
Colgrass
Nr. 9 Zyklus - Karlheinz Stockhausen
Suite for Marimba - Alfred Fissinger

Percussion Ensemble - David Smith, Conductor
12-9-71

Three Brothers - Michael Colgrass
Oriental Mambo - Thomas L. Davis
Trio No. 4 in G. Major - Franz Joseph Haydn
October Mountain - Alan Hovhaness
Greensleeves - Arr. Thomas L. Davis

Percussion Ensemble - David Smith, conductor
4-5-72

From The Steeples and The Mountains - Ives
March for Percussion - Raab
Nonet - McKenzie
Oriental Mambo - Arr. Davis
Canticle No. 3 - Harrison
Matona, Mia Cara - Lassus-Arr. Boyd
Encore in Jazz - Firth

Faculty Recital - David L. Smith - Percussion
5-4-72

Sonata for Timpani - Beck
Fantasy Pieces - Schumann
Concertino for Marimba - Creston
Sonata, Op. 40 - Shostakovich
Strobe - Moryl

Students Recitals 1971-72

Sonata for Marimba and Piano - Tanner
Rondo for Marimba and Piano - Frazeur
Sonata No. 3 - Handel
Chant for Marimba - Peters
Danse Macabre - Saint Saens - Arr. Breuer
Two Part Invention - Bach
Concerto in A minor - Bach-Arr. Goldenberg
Sonata for Three Unaccompanied Timpani -
Romey
Introduction and Waltz - Peters
French Suite - Kraft

UNIVERSITY OF WISCONSIN-EAU CLAIRE

Fourth Contemporary Music Symposium
4-7-8-72

Film Music - Ronald Keezer
III for Double Ensemble - Harold Budd
Take 5 - Barney Childs
Spice Island - Paul Zonn
Between Categories - Morton Feldman
Six Characteristic Pieces for Flute and Percus-
sion - Lawrence Hartzell
Introduction and Allegro for Brass and Timpani
(1950) - Robert Beadell

Dialogue for Brass Ensemble, Trap Set, and
Timpani - Robert Beadell
Soul Thoughts - Robert Beadell

The University Choir - Morris D. Hayes,
Director
4-10-16-72

Song Cyle for Chorus and Percussion - Ronald
Keezer

Percussion Ensemble - Ronald Keezer, Director
4-23-72

Symphony No. 1 for Percussion - Anthony J.
Cirone

Streams - Warren Benson
For Four Percussionists - Ronald Keezer
Concerto Grosso, Op. 6, No. 6 - Arcangelo
Corelli

Eucaristica - Pablo Casals
Prelude and Fugue in D minor - J.S. Bach-
William Norzine
Irish Tune from County Derry - Percy Grain-
ger-Cynthia Cirkl

Faculty Recital - Dominic Spera, Trumpet
4-23-72

Composition for Dominic Spera (1972) -
Ronald Keezer

UNIVERSITY OF WISCONSIN - LA CROSSE

Percussion Ensemble - Wayne Duesterbeck,
conductor
5-4-62

The Burning House Overture - Alan Hovhaness
Solo #5 for Unaccompanied Snare Drum -
Michael Colgrass

Chant for Marimba - Mitchell Peters
Poem for Percussion - Wayne Duesterbeck
Quartet for 12 Tom Toms from She Is Asleep -
John Cage

African Sketches - J. Kent Williams
Etude #1 for Four Tom Toms - Mitchell Peters
Trio for Seven Woodblocks - John Cage
Tribal Serenade - Mitchell Peters
Parade - Morton Gould
A La Nanningo - Mitchell Peters

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Faculty Recital - Gene Pollart
4-10-72

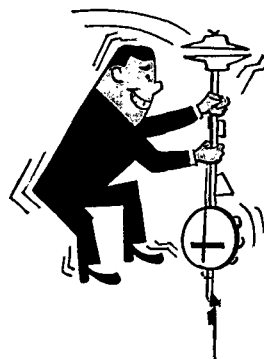
Sonata - Pitfield
Seven Preludes for Vibrahone - Gastyne
Liaison - Haubenstock-Ramati
French Suite - Kraft

Junior Recital - Evan Fisher
4-23-72

Pas de Deux - Russell
Concertino for Marimba - Creston
March for Timpani and Brass - Heisinger
Diversions for Flute and Marimba - Tanner

University Percussion Ensemble - Gene Pollart,
Director
4-24-72

Re: Percussion - Karlin
Three Asiatic Dances - Frook
Burning House Overture - Hovhaness
Variations on a Four Note Theme - Feldstein
Chamber Piece for Percussion Quintet - Colgrass
Air on the G String - Bach-Hatch

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Percussion Ensemble - Geary Larrick, Con-
ductor
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Prelude and Allegro - Edward Volz
To the God Who Is In the Fire - Alan
Hovhaness

Air - J.S. Bach-Joshua Hendrickson
Song for Trombone and Percussion - Jack
McKenzie

Streams - Warren Benson
Sabre Dance - Aram Khatchaturian-James L.
Moore

Faculty Recital - Geary Larrick, Percussion
4-7-72

Abacus in Trio - Serge de Gastyne
Duettino Concertante - Ingolf Dahl
Concerto pour Batterie et Petit Orchestra -
Darius Milhaud
Etude for Taperecorder and Percussion -
William L. Cahn

Student Percussion Recital
4-18-72

Sonata for Timpani - John Beck
Sonata for Marimba and Piano - Peter Tanner
Five Pieces for Snare Drum - J. Randall Charles
Pastorale for Flute and Percussion - Jack
McKenzie

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Concerto for Timpani and Orchestra - Werner
Tharichen
Continuum - Stanley Leonard

Edith Will - Percussion
2-25-72

Diversions for Flute and Marimba - Peter
Tanner
Four Pieces for Timpani - John Bergamo
Pas De Deux - Armand Russell
Concertino for Marimba and Piano - Paul
Creston

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Percussion Ensemble Jane Varella, Director
5-1-72

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A La Samba - Mitchell Peters
Lucy's Riff - Morris Goldenberg
Toccata for Percussion - Carlos Chavez

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May 30, 1972

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Triptych - Anthony Cirone
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They're Off - Mancini-Steve Tillapaugh
Song of "Hugh Glass" - Art Lauer
Hava Nagilah - Traditional arr. Steve Tillapaugh
Duet in D-Minor - J.S. Bach
Jass Variants - John Beck
Soliloquy and Scherzo - James L. Moore
Guadalupe - Pepe Guizar-S. Tillapaugh
Swords of Moda-Ling - Gordon Peters
Comedians Galop - Dmitri Kabalevsky-Gordon
Peters

Two Impressions - J. Missal
La Fille Aux Chevaux De Lin - C. Debussy-
Austin
Percussive Quodlibet - J. Sewrey



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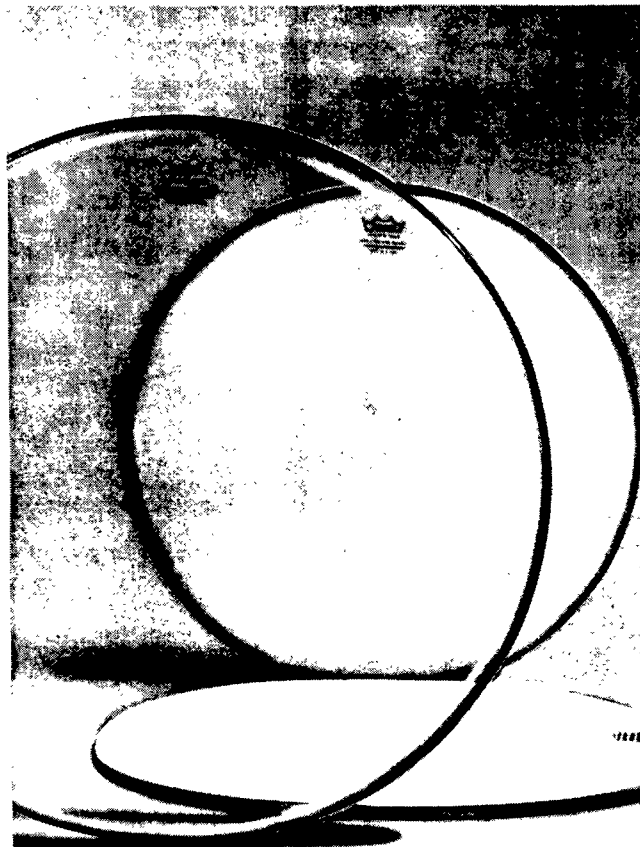
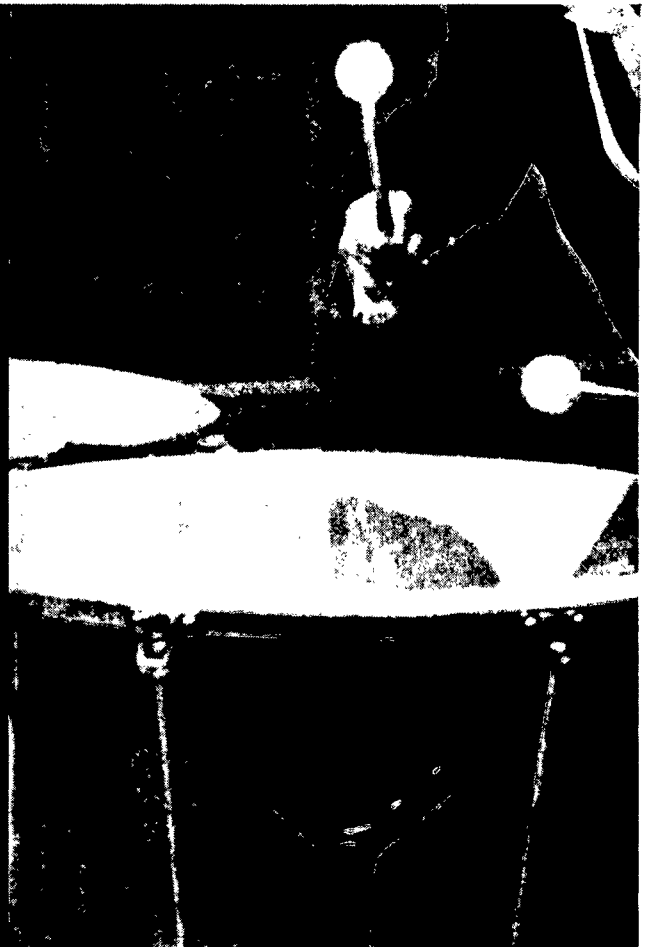
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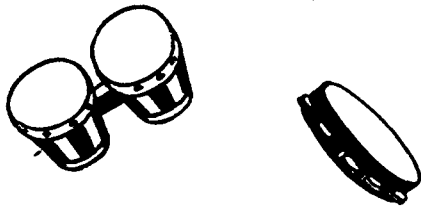
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