

PERCUSSIVE NOTES



An Official Publication of the
PERCUSSIVE ARTS SOCIETY

VOLUME 11, Number 2
WINTER 1973



P.A.S. Hall of Fame
story on page seven



*Copper Venetian Salver, detail. Circa 1600.



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PERCUSSIVE NOTES

VOLUME 11

NUMBER 2

WINTER 1973

AN OFFICIAL PUBLICATION OF THE PERCUSSIVE ARTS SOCIETY

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

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

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COVER

Roy Knapp, Haskell Harr, and William Ludwig, Sr. are honored with first P.A.S. Hall of Fame awards.

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P.A.S. HAS A NEW PRESIDENT GARY OLMSTEAD

At the Annual Meeting of the PERCUSSIVE ARTS SOCIETY in Chicago on December 15, 1972 the Board of Directors accepted, with extreme regret and sincere thanks for a job well done, the resignation of Saul "Sandy" Feldstein as President of the Society.

By constitutional provision, since Feldstein's term was not completed, the 1st Vice-President assumes the Office of President. Thus, GARY OLMSTEAD comes to his new office. And with an impressive background in percussion and demonstrated ability over the past one and one-half terms as 1st Vice-President of P.A.S. Gary has been responsible for coordinating all society committee projects, the results of which are now coming into print to the benefit of all percussionists.

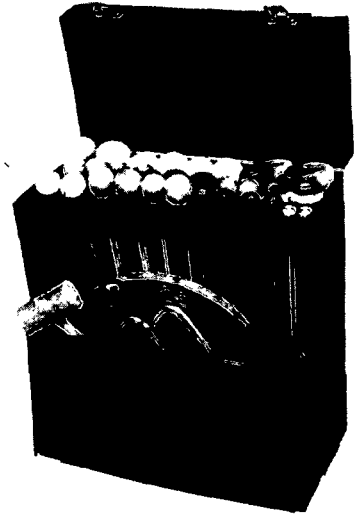
Gary's academic background includes the Bachelor of Music degree from the University of Michigan where he performed as a member of the UM Bands under William D. Revelli and studied percussion with James D. Salmon. He was a member of the UM Symphonic Band in the 1960's when they made their epic Russian tour, the first State Department sponsored cultural tour by a U.S. musical organization to Russia. Olmstead taught percussion at Ohio University while obtaining a Master of Music degree at that institution. Presently he is head of percussion instruction at Indiana State University of Pennsylvania in Indiana, Pa. and is completing work on a Doctor of Musical Arts degree summers at the Cleveland Institute of Music studying under the famed timpanist of the Cleveland Symphony Orchestra, Cloyd Duff.

Feldstein cited business pressures and the need to have a new president who could devote more time and energy to the task of running P.A.S. than he is able to do now in submitting his resignation. He has agreed to continue to serve the P.A.S. on an Ex-Officio Advisory Committee consisting of himself, Gordon Peters who was the first PAS President, and Donald Canedy, the founding Executive Secretary-Treasurer of the organization.

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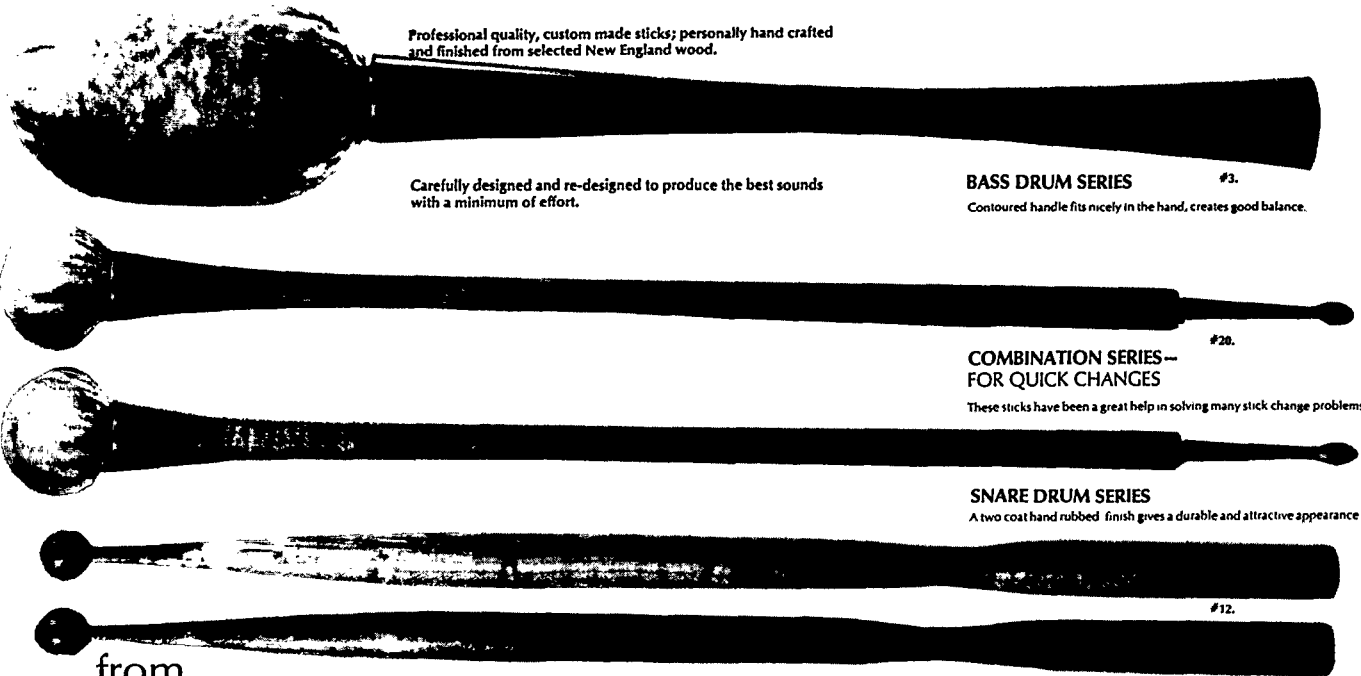
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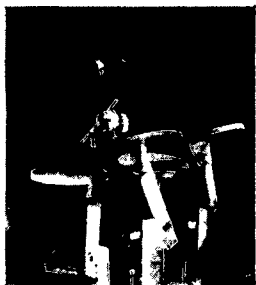
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DRUMMING AROUND



F. MICHAEL COMBS, Assistant Professor of Percussion at the University of Tennessee has recently completed "A Study of Vocational Preparation for Percussionists." This research project was designed to offer counsel to those considering percussion as a major area of advanced study. Questionnaires were sent to the membership of the Percussive Arts Society. Intended to provide some guidance in the area of such practical considerations as the type of training, job market, and salary that might be expected, results of this project may be obtained from Michael Combs.

Spoofing, but "never defrauding," has been ALAN ABEL's game for some 18 years. Shortly after graduating from Ohio State University with a major in music and speech, he went to New York. The most recent production by drummer-producer-humorist-spoofers Abel "Is There Sex after Death?" uses a percussion ensemble for the track under the opening titles!

Famed vibist and Berklee College of Music faculty member GARY BURTON recently concluded a special tour of appearances in Europe including the Berlin Jazz Festival where he performed and recorded with pianist Chick Corea. Burton's numerous appearances following return from Europe have included the P.A.S. Day of Percussion in Chicago solo vibecital, clinic for The Ohio State University, and performance of his quartet on the Bowling Green (Ohio) State University Jazz Series.

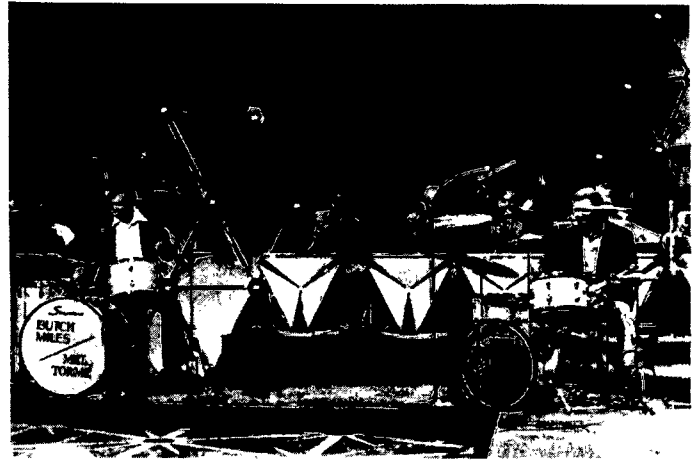
KAREL HUSA guest conducted his new Concerto for Percussion and Wind Ensemble at the Eastman School of Music on October 20th. Other performances of this work are scheduled at the North Texas University and Sioux Falls Festival.

From January 19th to 22nd, Boston hosted the Music Education National Conference, Eastern Division Convention. The BERKLEE JAZZ/ROCK PERCUSSION ENSEMBLE, sponsored by the National Association of College Wind and Percussion Instructors, appeared in concert at the Grand Ball Room of the Copley Plaza Hotel. The 11-piece group was conducted by faculty member Ron Delp, a Boston resident and noted percussionist with the Pops, the Ballet and Opera Companies and feature writer of numerous educational articles in The Instrumentalist and Percussive Notes magazines.

FREDERICK FENNELL presented a clinic "Percussion from the Podium" at the Midwest National Band and Orchestra Clinic on December 13, 1972 in Chicago.

The BLACK EARTH PERCUSSION GROUP presented a concert of percussion music, film, and electronics at the University of Illinois, October 11th in the Krannert Center for the Performing Arts, Urbana, Illinois.

The UNIVERSITY OF ILLINOIS PERCUSSION ENSEMBLE's fall concert of December 15th included the world premiere of a new work for percussion ensemble by Edwin London. The first Edgard Varese Percussion Award was given to a deserving music student enrolled at the University of Illinois Urbana this December. The prize is intended to help defray the cost of tuition and was awarded on the basis of talent.



C.B.C. Television in Toronto on the show Bandwagon this past August featured special guest Mel Torme and drummer Butch Miles. Mel and Butch put on a "stunning display" of drumming. Miles has also presented drum clinics in Toronto recently for the Slingerland Drum Co.

On the Move

RICHARD SCHAUMBERGER is now percussion instructor at Alfred University, Alfred, New York. A recent masters degree graduate from Southern Illinois University at Edwardsville, he has studied privately with Richard O'Donnel, principal percussionist with the St. Louis Symphony.

The expanded percussion faculty of the DePaul University School of Music now includes BOB TILLES, percussion department head; AL PAYSON, instructor who is with the Chicago Symphony Orchestra; AL BROWN, instructor, formerly at Western Michigan University; and DAN MROWINSKI, senior graduate assistant.

ROBERT G. FINGER has joined the instructional staff of The Tom Berry Music Company in Sarasota, Florida. Finger is also a teacher in Manatee County, Florida and performs professionally.

AL ROMETO is now Percussion Instructor at University of Nebraska. He holds an undergraduate degree from Indiana University of Pennsylvania and a Master's degree from Ohio University.

BOB HOUSTON is now teaching percussion at East Texas State University in Commerce, Texas. Mr. Houston was a former member of the US Navy Band in Washington and percussion instructor at Virginia Commonwealth University in Richmond, Virginia. In addition to his teaching activities he is an active professional in the Dallas area.

EMERY E. ALFORD is graduate assistant in percussion at Western Kentucky University. Included in his duties are percussion instruction, marching band, and performing as timpanist in the university orchestra. Alford is a graduate of the University of Texas where he studied with George Frock.

Reappointed to the Percussion Faculty of the Cleveland Institute of Music is ROBERT CAJKA, a graduate of Baldwin-Wallace College, who studied with Charles Wilcoxon and Cloyd Duff, Principal Timpanist of The Cleveland Orchestra. Mr. Cajka has taught previously in The Institute's Preparatory Department.

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Coming Events

The 5th Annual INTERNATIONAL PERCUSSION SYMPOSIUM will be held at the University of Wisconsin-Madison, August 5-11, 1973. Internationally-known percussionists will compose the faculty for the Symposium, which is sponsored by the UW School of Music in cooperation with the Ludwig Drum Company and the University Extension Arts Division. The symposium is also endorsed and involves the cooperation of the Wisconsin School Music Association and the Percussive Arts Society. The Symposium is for percussion students, teachers, and professionals and offers a comprehensive approach in the development of the individual performer and the continuation of learned teaching skills. Although participants may choose specific areas of emphasis, the curriculum is so designed that everyone may have exposure to all phases of instruction in the Symposium.

The structure of the Symposium contains three tracks in the SPECIALIST AREA: (1) Drum Sets, (2) Vibes, (3) Marching percussion, and two tracks in the GENERALIST AREA: (1) Total Percussion (performance approach) – the development of the performer on all percussion instruments, (2) Total Percussion (pedagogical approach)—the continued development of learned skills with emphasis on methods of teaching especially oriented toward the nonpercussionist instrumental music teacher.

Special Tracks

Drum Set—An overall approach to the various styles of Jazz, Rock, Avant-garde and Commercial drumming.

Vibes—A total session devoted to mallet techniques, voicing and phrasing, techniques of performance, practice and the integration of the vibe ensemble.

Marching Percussion—This track will be oriented to marching percussionists, their band directors and/or drum and bugle corps instructors. Included will be techniques for snare drum, tenor drum, bass drum, cymbals, timp-toms, timpani, tensioning and tuning, maintenance and scoring.

Generalist Tracks

Total Percussion (performance)—Aimed at the percussion performer for improvement on timpani, snare drum, bass drum, cymbals, mallet-keyboard, accessory percussion, drum set, percussion ensemble and studio techniques.

Total Percussion (pedagogy)—a special track for the nonpercussionist and/or instrumental music teacher which will concentrate on teaching "total percussion" and methods involving the instruction of marching percussion, snare drum, bass drum, cymbals, timpani, drum set, mallet-keyboard, accessory percussion, percussion ensemble and studio techniques.

In Addition, lectures, demonstrations, practice and performance in all phases of contemporary playing and teaching methods will be integrated into the symposium as well as the organization of ensembles according to ability levels and category of the participants for the purpose of self-expression and awareness to percussion literature.

With the approval of the Symposium's resident faculty member, two (2) University credits may be earned by anyone attending the Symposium who has completed at least their junior year in high school. For registration forms and further information call or write Richard W. Wolf, Symposium Coordinator—University Extension Arts—Madison, Room 716, 610 Langdon Street, Madison, Wis. 53706—Telephone: Area Code 608-262-2027.

The MUSIC TEACHERS NATIONAL ASSOCIATION Conference to be held April 3-5, 1973 in Philadelphia, Pa. at the Sheraton Hotel will feature a percussion session by The INDIANA UNIVERSITY OF PENNSYLVANIA PERCUSSION ENSEMBLE under the direction of Gary Olmstead. Guest clinician-soloist with the ensemble will be vibe artist GARY BURTON.

Following its very successful debut last summer, the 2ND ANNUAL MARIMBA CAMP will be held this summer from July 8th to 14th, 1972 at the Ohio Music Camp located on scenic South Bass Island, Put-in-Bay, Ohio. Planned for intermediate and advanced high school students this intensive one week session will include marimba ensemble performance, duet sessions, recitals, master lessons on technique and solo literature, and lecture-demonstrations on such topics as mallet selection, three and four mallet playing, vibe technique, and acoustics of bar tuning. For further information write to Dr. James L. Moore, Marimba Camp Director, c/o School of Music, Ohio State University, Columbus, Ohio 43210.

The STATE UNIVERSITY OF NEW YORK at BUFFALO has announced for the 1972-73 school year the following evenings for music by the Center of the Creative and Performing Arts, Lukas Foss/Lejaren Hiller, Co-Directors. All evenings for new music will be held at the Albright-Knox Gallery 8:30 p.m. Saturday, October 28, 1972; Sunday, December 3, 1972; Sunday, February 11, 1973; Saturday, March 31, 1973; and Sunday, May 13, 1973.

The UNIVERSITY OF WISCONSIN-STEVENS POINT Percussion Ensemble will perform at the MENC North Central Division Convention in Milwaukee at 11:00 a.m. (NACWPI CONCERT HOUR) on Saturday, March 31, 1973. The ensemble is under the direction of Geary Larrick of the UW-Stevens Point faculty.

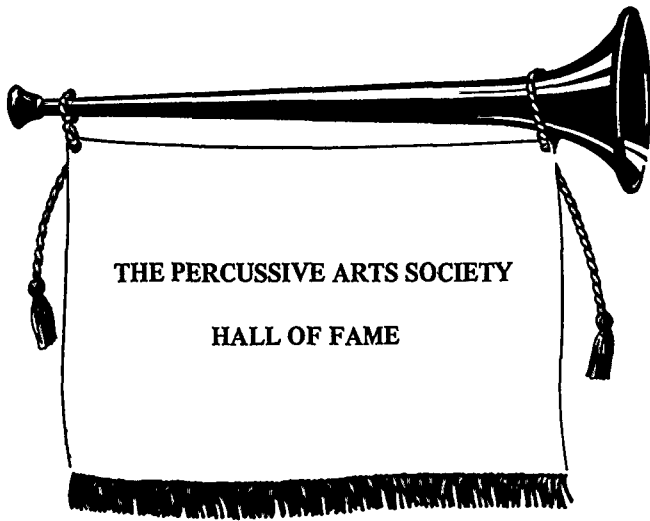
Also appearing at this MENC convention will be the York Community High School Percussion Ensemble, Elmhurst, Illinois, LaVerne Reimer, Conductor.

The Berklee College of Music will present the FIFTH ANNUAL JAZZ ENSEMBLE FESTIVAL for HIGH SCHOOL STAGE BANDS, to be held at the College on Saturday, March 17th, 1973.

"FESTIVAL '73", which is sponsored by the National Association of Jazz Educators (NAJE), is a multi-state gathering of high school Jazz Ensembles and in the past four years has attracted more than seven thousand student-musicians and their band directors from all over the U.S. and Canada. The activities scheduled include individual band performances; improvisation and arranging clinics; and demonstrations of the latest teaching techniques, all conducted by Berklee's internationally-renowned faculty, among whom will be: vibist Gary Burton, trombonist Phil Wilson, noted jazz educator John LaPorta, and percussionist Alan Dawson. FESTIVAL '73 includes demonstrations of the electronic keyboard installation at Berklee; electronic sound modulators and synthesizers and their potential for the school music program; an arrangers' workshop; a clinic on the learning and teaching of improvisation; and adjudicated performances by all groups. The awarding of trophies, plaques, and tuition scholarships for study in music in the amounts of \$1000, \$500, and \$250 and an exciting evening concert, free and open to the public will climax the day's events.

In order to be scheduled for the Fifth Annual High School Jazz Festival, registration should be made promptly by writing to: Mr. Lee Berk, Festival '73, c/o Berklee College of Music, 1140 Boylston St., Boston, MA 02215.

Duquesne University School of Music will present the Fourteenth Annual MID-EAST INSTRUMENTAL MUSIC CONFERENCE April 12-15, 1973 at the Hilton Hotel in Pittsburgh, Pa. Percussion sessions will be given by Jim Coffin, newly appointed percussion clinician for Premier-Selmer; Neal Fluegel, executive secretary of the Percussive Arts Society; and Sam Denov, percussionist and cymbal specialist with the Chicago Symphony Orchestra. Further information may be obtained by writing the Mid-East Office at the School of Music, Duquesne University, Pittsburgh, Pa. 15219, or by phoning 412-434-6077 or 6078.



It was wonderful seeing them there together. Three great men of percussion. They had just received the highest award of the PERCUSSIVE ARTS SOCIETY, membership in the HALL OF FAME. A standing ovation had been accorded WILLIAM LUDWIG, SR., HASKELL HARR, and ROY KNAPP by the P.A.S. membership at the Day of Percussion in Chicago on December 16, 1972. Two other great men of percussion were also so honored: SAUL GOODMAN and JOHN NOONAN. Goodman now in a busy "retirement" after 46 years with the New York Philharmonic Orchestra wasn't able to be present, and Noonan despite great desire to be there wasn't allowed by his doctor to attend.

How does an organization such as P.A.S. give adequate recognition and honor to men who have contributed so much as these five? Words on a framed citation are one of man's attempts to do this honor. The citations read:

The PERCUSSIVE ARTS SOCIETY, INC. wishes to present its most distinguished award, inclusion in the P.A.S. Hall of Fame, for his outstanding contribution and dedication to percussion education and performance.

A volume could and should be written about each of those honored. On this occasion P.A.S. President Saul "Sandy" Feldstein said,

We honor a man who first invented the bass drum foot pedal and for decades has pioneered the development of percussion equipment right up to present day innovations such as the synthetic bar xylophone, WILLIAM F. LUDWIG, SR.

A man who was teaching total percussion to his many students and performing it long before there was even a name for it, whose students have gone on to become the leading percussion performers and teachers of the Midwest and throughout the nation, ROY KNAPP.

More young students have been started on the road to their percussion studies through the method books of this teacher than any other, and still today his creative output is going strong, HASKELL HARR.

His standards of timpani performance and his contributions to the teaching literature for the instrument is a lasting tribute to this mans great work, SAUL GOODMAN.

This inspiring teacher of percussion has trained a whole generation of students who have in turn brought knowledge and insights to their many students through his outstanding work, JOHN NOONAN.



At the first P.A.S. Hall of Fame Awards ceremony (left to right), Roy Knapp, Haskell Harr, and William Ludwig, Sr.



A standing ovation is given to William Ludwig, Sr.

(Photo credits for Hall of Fame and Day of Percussion - John Mulvey and Nancy Kent.)



Haskell Harr happily receives Hall of Fame citation from P.A.S. President Feldstein.



Roy Knapp seems to be saying, who me?

NEW MEMBERS OF P.A.S. BOARD

New members were voted to the Board of Directors of the PERCUSSIVE ARTS SOCIETY, INC. at the annual board meeting in Chicago on December 15, 1972. New members include: Norm Goldberg, distributor of Studio 49 percussion instruments; Martin Mailman, composer and teacher of theory-composition at North Texas State University; Phil Stanger, professional musician and studio teacher in Chicago; Larry VanLandingham, percussion instructor at Baylor University; Peggy White, college percussion major student at Indiana State University; Martin Zyskowski, percussion instructor at Eastern Washington State University.

The complete listing of officers, board of directors, advisory board, and editorial staff is found on the lead page of this magazine.

NOMINATION TO THE P.A.S. HALL OF FAME

There are many outstanding performers and teachers in the many diverse areas of percussion in this country and throughout the world. It is a most important task to adequately and fairly select individuals for this great honor, those whose many years of outstanding service warrant this distinction.

Presentation of these awards will be done regularly by the PERCUSSIVE ARTS SOCIETY as approved by the Board of Directors of the society. We need advise and suggestions from all of our membership if this is to reflect the highest honor for percussion.

Your nominee(s) need not be members of P.A.S., also post humous awards are being considered. Below you will find a nomination blank. Won't you give very serious thought to your choices and return your nominations to the P.A.S. Office soon. Your participation is greatly appreciated.

----- detach and mail -----

NOMINATIONS FOR PERCUSSIVE ARTS SOCIETY HALL OF FAME

I would like to nominate for the honor of membership in the PERCUSSIVE ARTS SOCIETY HALL OF FAME the following individual(s):

(Statements in support of your nominees are welcome and appreciated. Please use separate pages for these.)

Mail to: HALL OF FAME NOMINATIONS, PERCUSSIVE ARTS SOCIETY, 130 Carol Drive, Terre Haute, Indiana 47805.



PERCUSSIVE ARTS SOCIETY

2nd ANNUAL DAY OF PERCUSSION

Sherman House - Chicago
December 16, 1972.

Maine West High School Percussion Ensemble
Jake Jerger, Director

Three Brothers - Michael Colgrass
18 Heads - Jake Jerger
A Taste of Brahms - Thomas Davis
Prelude and Allegro - Edward Volz
36 Heads - Jake Jerger
Scope: Concerto for Timpani and Percussion - Brent Seawell
Jazz Variants - John Beck
54 Heads - Jake Jerger

Sonic Boom - The Percussion Section of the Indianapolis
Symphony Orchestra
Thomas Akins, Leader

Triptych for Percussion Quartet - Anthony Cirone
Discussion:

Percussion Experiences in the High School Years
Preparing for the Symphony Orchestra Audition
On the Job Experience
Additional Work for the Symphonic Percussionist
Classical Gas - Mason Williams, arr. for percussion

Crane Percussion Ensemble of
State University College Potsdam, New York
James Peterczak, Conductor

J Is for Jive-Jim- Saul Feldstein
Rondeau for Percussion - Frank Benciscutto
Interactions for Vibraphone and Percussion - John Bergamo
Three Dithyramboi for Percussion - Robert Schectman
Bhairava - Saul Feldstein
Roy Burns, Drum Set Soloist

Solo Recital - Gary Burton, vibe soloist

University Percussion Ensemble
Indiana State University
Neal Fluegel, Conductor
Jacqueline Meyer, Assistant Conductor
Ramon Meyer, Guest Conductor

Sabre Dance - Khachaturian - Moore
Prelude and Dance - Ronald LoPresti
Musica Battuta - Harold Schiffman
The Song of Queztecotli - Lou Harrison
Sinfonia Brevis - Jon Polifrone
Impetus - Ronald Keezer
Jim Ganduglia, Drum Set Soloist
18 for Baker - Bob Tilles

Blackearth Percussion Group
Richard Kvistad, Allen Otte,
Christopher Braun, Garry Kvistad

Variaciones - Jorge Rotter
Quartet-Variations - Edward Miller
Les Moutons de Panurge - Frederick Rzewski
Four Feathers - Barney Childs
Take That - William Albright

2ND ANNUAL DAY OF PERCUSSION DECEMBER 16, 1972 - CHICAGO

It was a day that will long be remembered by all of those in attendance. The artistry of the performing groups and soloists; the large and enthusiastic attendance; and the feeling here is an organization that has "come of age" still further in its growth and development as a great force in the 20th century percussion world.

Those who have somehow been involved in this P.A.S. endeavor since its infancy around 1959 couldn't help but on this occasion look back with a certain sense of pride and satisfaction on the progress of the Society and of percussion performance and teaching in general as it reaches toward still further goals.

And what a "Day" it was!

The MAINE WEST HIGH SCHOOL PERCUSSION ENSEMBLE under the direction of Jake Jerger opened the program. You could sense these young, talented percussionists enjoy, "dig" if you wish, what they are doing and do it well you had better believe. Their enthusiasm and spirit and that of director Jerger were so evident in their varied program of fine high school percussion ensemble music. One might particularly point out the fine drum set playing of the young Ms.'s of the ensemble! Yes, gals, you can get it all together on the set; they did!

A SONIC BOOM by the Percussion Section of The Indianapolis Symphony Orchestra, and much deserved credit to the role that the symphonic percussionist has played in supporting the growth of percussion and the contribution these fine performers make in their various cities around the country.

Frank words were spoken by the four members of the I.S.O. section - they told it as it is, and this is what the young P.A.S. members in the audience wanted and needed and deserved as they consider pursuing a career in some aspect of percussion.

The CRANE PERCUSSION ENSEMBLE of State University College at Potsdam, New York under the direction of James Peterczak, an outstanding college ensemble presented a fine program of pop, traditional, and contemporary percussion literature. Concluding feature - ROY BURNS as soloist in Bhairava by Saul Feldstein. The ensemble kicked it off and then, solo time for Roy. What more can one say than his extended solo of some 20 minutes was acknowledged by a standing ovation and applause, applause, applause at its conclusion. Roy has to be one of the real artists of the drum set today. "How can the guy continue to play better everytime I hear him", was a comment heard afterwards.

An empty stage, one vibe. Enter one man, who would leave no doubt at the end of an hours solo recital that he is the greatest vibist today. This is GARY BURTON. The things he can do, the tone, the technique, the ease of playing, his warm unassuming manner. Words cannot describe this, it must be experienced; and the P.A.S. did; a truly inspiring and beautiful hour with Gary Burton. One person remarked "I'm going home and burn all my vibe mallets". You know he didn't mean it.

Next the INDIANA STATE UNIVERSITY PERCUSSION ENSEMBLE, Neal Fluegel, Conductor, Jacqueline Meyer, Assistant Conductor, Ramon Meyer, Guest Conductor, and Jim Ganduglia, Guest Soloist. The ISU ensemble presented excellent performances showing the wide scope of percussion writing today. Included were two premier performances, Sinfonia Brevis by Jon Polifrone, and Impetus by Ron Keezer written especially

to feature Jim Ganduglia on his drum set of many, many parts. (A quick time out for a footnote - to recognize the P.A.S. Executive Secretary-Treasurer Neal Fluegel, director of this ensemble. Credit where credit is due, this man's contribution in sheer hour upon hour of work for the society over the past 13 years will never be known to most. So very much of the growth and success of P.A.S. is due to Neal and his super efforts - Bravo.)

The next event of the Day, certainly a high point of the event and of percussion, the HALL OF FAME AWARDS. They're reported in full on other pages.

So awards were given, short intermission, audience back in seats. I couldn't help but notice Hall of Famer "Papa" Roy Knapp's rapt attention as he sat there watching THE BLACK-EARTH PERCUSSION GROUP set up for the finale of the day. Row upon row of percussions, conventional and (what we uninitiated might call) unconventional, bells, wind chimes, almglocken, tape machine and speakers, whole arrays of percussions of shapes and sizes. A call went out for ten bass drums of various sizes, a movie screen, "even a bed sheet will do", "who can turn off the lights at the right time?" This was set up time prior to a most exciting hour of avante garde percussion by Americas prime professional percussion group. I would have given several "pennies" for Papa Roy's thoughts as he looked on and reflected on his many decades in the percussion world.

Then they started, four young musicians coming together from diverse musical backgrounds, CHRIS BRAUN, a jazz drummer from San Francisco; GARRY KVISTAD, formerly a Creative Associate with the contemporary chamber ensemble of Buffalo, New York under Lucas Foss; RICK KVISTAD, formerly principal percussionist and association timpanist of the Pittsburgh Symphony Orchestra; and ALLEN OTTE, from the Oberlin College Conservatory, founder of the Oberlin Improvisation Group. One unknowledgable oldster uttered trite jovialties, a few young persons talked and giggled, but everyone else listened, knowing they were being brought forcefully aware to the fact that the percussion world, the music world, and yes the whole world, doesn't stand still, stay the same, all fitting into the old traditional mold. It changes, new things are happening, the avante garde in percussion is alive, well, and living in The Blackearth Percussion Group. We on that Day were treated to a sonic delight by these dedicated artists. More power to them, percussion is in in the 20th century and the 20th century is the "Golden Age of Percussion",

Man, I can hardly wait for the 3rd Annual Day of Percussion in 73! I hope you'll be where its happening and continue to make it happen where you are during the whole year.

(review by J. Moore)



Vibe artist GARY BURTON performs at the P.A.S. Day of Percussion.



ROY BURNS solos with the Crane Percussion Ensemble.



Jim Peterczak directs the CRANE PERCUSSION ENSEMBLE of State University College, Potsdam, New York.

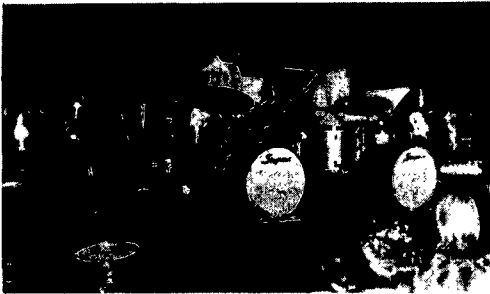


Members of the BLACK-EARTH PERCUSSION GROUP at work during finale of P.A.S. Day of Percussion.





The INDIANA STATE UNIVERSITY PERCUSSION ENSEMBLE performs under the direction of Neal Fluegel.



Jake Jerger's 18 Heads is performed by two talented Ms.'s of the MAINE WEST HIGH SCHOOL PERCUSSION ENSEMBLE



SONIC BOOM - The percussion section of the Indianapolis Symphony Orchestra at the Day of Percussion.



Jim Peterczak, director of the Crane Percussion Ensemble (left) and outgoing P.A.S. President Saul "Sandy" Feldstein talk it over.

STUDENT ELECTED TO BOARD OF DIRECTORS OF P.A.S.



I'm PEGGY WHITE.

For some time, the board of directors of P.A.S. has wanted to have a student on the board, one who would convey other students views and suggestions to the board, during their meetings and through the publications. On December 15, 1972, I was elected as your student representative.

At present, I'm a junior music major at Indiana State University in Terre Haute, Ind., studying applied percussion with Jackie Meyer and Neal Fluegel. Before college I studied percussion six years with Eddie Knight and a year with Alein Trafford, in my hometown South Bend, Indiana.

The only way I can efficiently represent you and present your views on percussion is if you will write to me. Send your questions, comments, or suggestions about percussion, and ideas for articles or actual articles, to me Ms. Peggy White, c/o 130 Carol Drive, Terre Haute, Ind. 47805

DO IT NOW!



Newly elected P.A.S. President Gary Olmstead and board member Dick Richardson at the P.A.S. display.



Percussive Arts Society, Inc. Annual meeting 1972 is addressed by Neal Fluegel, Executive Secretary-Treasurer.



**PERCUSSIVE ARTS SOCIETY MEMBERSHIP
BY STATE AND COUNTRY
*(As of Fall 1972)**

The CALIFORNIA CHAPTER of P.A.S. held its first clinic meeting of the 1972-73 season Sept. 24th, at the California State University, Northridge. Joe Porcaro and Emil Richards along with their group presented a clinic on Drum Set Application and Odd Meter Rhythms. Porcaro discussed and demonstrated some of the contents of his recent book *Odd Time for Drum Set* published by Try Publishing Co. Emil Richards touched on a recent book he just completed published by Gwyn Publishing Co., titled *The World of Percussion*. Over 50 people were in attendance. It was an outstanding educational experience of applying rudiments to the drum set and fitting them into a jazz and rock feel.

The October 22nd clinic presented Victor Feldman, along with his jazz group, consisting of John Guerin, Tom Scott, and Chuck Domanico. Mr. Feldman introduced his books and arrangements.

The November clinic presentation consisted of the California New Music Ensemble, David Johnson - Percussion, Louie Goldstein - Piano performing *Kontakte* by Stockhausen and the California State University San Jose Percussion Ensemble conducted by Anthony Cirone performing *Triptych* composed by Cirone followed by a panel discussion on "Contemporary Percussion Music" consisting of Gary Coleman, Joel Leach, Anthony Cirone, David Johnson, and Louis Goldstein. Plans for the Second Percussion Festival Competition are taking shape. Plans are to add new categories of competition as well as opening the applications to western states; namely, Washington, Oregon, Idaho, Nevada, Utah, and Arizona. Presently included are the following categories—Drum Set, Keyboard Mallets, Multiple percussion Solo, Tympani Solo, Snare Drum Solo, and Percussion Ensemble Categories. These categories are in two divisions— Division I from 12 to 18 years old, Division II from 19 to 26 years old. New categories under consideration are—Percussion Composition and Hand Drum. The Percussion Festival dates have been set for the southern preliminaries on April 28, and 29, 1973, at CSU, Northridge. The final runoff will be held May 12 and 13 at CSU. Anyone wishing more information concerning the Percussion Festival Competition should write to: California Chapter P.A.S., 17610 Community St., Northridge, CA 91324.

The WISCONSIN STATE CHAPTER of the Percussive Arts Society takes pleasure in announcing that it is officially endorsing the Fifth Annual Percussion Symposium to be held at the University of Wisconsin-Madison from August 5-11, 1973. The Symposium will be held in the Humanities Building, Madison Campus, through the auspices of the University of Wisconsin Extension Arts (Madison), in cooperation with the Ludwig Drum Company, a division of Ludwig Industries, and it is also officially endorsed by the Wisconsin School Music Association.

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.

States

Alabama	12	Montana	9
Alaska	3	Nebraska	12
Arizona	25	Nevada	10
Arkansas	16	New Hampshire	2
California	221	New Jersey	52
Colorado	44	New Mexico	15
Connecticut	31	New York	198
Delaware	14	North Carolina	32
District of Columbia	3	North Dakota	14
Florida	66	Ohio	141
Georgia	15	Oklahoma	26
Hawaii	7	Oregon	15
Idaho	4	Pennsylvania	175
Illinois	289	Rhode Island	4
Indiana	149	South Carolina	4
Iowa	76	South Dakota	20
Kansas	26	Tennessee	36
Kentucky	22	Texas	130
Louisiana	21	Utah	10
Maine	2	Vermont	1
Maryland	71	Virginia	42
Massachusetts	53	Washington	36
Michigan	88	West Virginia	16
Minnesota	42	Wisconsin	116
Mississippi	13	Wyoming	2
Missouri	77		

Largest state memberships are:

1st Illinois - 289, 2nd California - 221, 3rd New York - 198, 4th Pennsylvania - 175, 5th Indiana - 149, 6th Ohio - 141, 7th Texas - 130, and 8th Wisconsin - 116.

Foreign Countries

Argentina	1	South Africa	1
Australia	8	Sweden	1
Austria	2	Switzerland	7
Brazil	4	Japan	9
Canada	73	New Zealand	3
Chile	1	Puerto Rico	1
Denmark	3	Scotland	3
England	12		
Finland	3		
France	1		
West Germany	5		
Holland	1		
India	2		
Israel	3		
Italy	1		

*These are unofficial figures and do not include increases in membership that have occurred since Fall mailing of Percussive Notes.

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.

Percussion Discussion

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.

Rudimental Thoughts

It appears to me that percussion has the greatest opportunity to change and improve. Most instruments are steeped in traditional concepts of performance and teaching. Percussion instruments, however, are presently surrounded by a multitude of confusing concepts and styles, etc., due to recent innovations in the percussion field. There are no instruments for which more books on technique and style are written than percussion instruments. And yet, we all complain greatly about the lack of the "right" book for this or that and most of us end up adapting our own material. Fortunately, the regimentation in percussion is fragmentary and erratic, so it's a perfect opportunity to leap completely into doing things according to the demands of today's music, instead of archaic concepts. To the statement of purpose of P.A.S., I would specify "to update teaching concepts in accordance with the evolution of our instruments and our music." For instance, it's quite ridiculous, in my opinion, for a drummer in this day and age to be taught rudiments as a basis for his technique. The concept is completely irrelevant to the music he'll want to play as a professional. The same situation exists in teaching mallet students with only scales and arpeggios . . . a kind of regimentation which severely limits so many students.

Gary Burton,
Vibe Artist and member
Board of Directors P.A.S.

Rudimental Drumming Today

Many private and public school teachers often find that many students rebel at rudiments and their application. Recently the question was raised about a revised rudimental system to modernize the rudiments. I feel that we should keep the Standard 26 Rudiments as they are. However, while teaching those elements of music to the student—do not just put a rudimental sheet in front of the student, but teach the student how to correctly apply each rhythm. Also, a must, for each person is not to be "hung-up" on being classified a rudimental drum instructor/percussionist. The other rudiments that are found through research should not be abandoned but also be taught to those who do wish them—but, not as a requirement. If the individual teacher finds a technique which he or she likes in classroom or private teaching, the approach, is the teachers' own as long as it makes the point to the student. Quite often, if the teacher has had phonetics in English the usage of words may easily apply, i.e., "Shave and a hair cut—two bits:" San Francisco, and many more can be used with good results. On the higher level Single and Double Dactylic, Single and Double Anapaestic may be explained simple as terms of poetry—to measure a foot containing three syllables. The former includes one long followed by two short; while the latter reverses

indicating two shorts and one long; we also find roll valuation in both Binary and Ternary Pulsation—these are only a few basics. If the individual finds that teaching the Buzz roll or the Single Stroke roll first meets better the students needs, then use it. This I had to do myself with a student but the student is now progressing rudimentally also. Without progress we have nothing. Maybe many students don't care for the rudiments—but it is a requirement in our band.

R. G. Finger,
Band Director, Percussion
Teacher and N.A.R.D. member

RUDIMENTAL FAMILIES

Mervin W. Britton

Snare drum rudiments are necessary for modern practice and performance . . . but not the standard 26!

Over the past years, many nonpercussion specialists who teach percussionists may have found themselves questioning the apparently divergent views they hear and read. Clinics and articles have given the impression that: (1) it is still necessary to study 26 original rudiments . . . or those rudiments aren't used in modern study—there are only two real rudiments; (2) there are academic reasons for studying the rudiments . . . or there are academic reasons for not studying the rudiments.

But the demands of literature are such that all modern performers and teachers probably use rudiments in a similar fashion in actual performance.

A realistic approach to rudiments can make learning snare drum technique easier and faster. It is beneficial to the student for whatever area he may later concentrate upon, be it drum corps, legitimate concert, jazz or rock.

A student covering standard literature is called upon to execute certain patterns and phrases. Many of these patterns are some form of what have been traditionally called rudiments. But the "Standard 26" charts present patterns as separate unrelated items, when in reality many are closely-related patterns, or variations of certain basic rhythm patterns. Recognizing these facts can save a great deal of time and energy.

As important as they may be, rudiments should not be taught in the first few weeks of snare drum study. This would be like teaching embellishments to other instrumental students in their first lessons. Instead, rudiments should be approached only after the student has good control of his grip and can play basic rhythmic patterns in different sticking combinations with relaxed facility. This is why the paradiddle family is the first one suggested for teaching.

Eight Families

Standard rudiments now generally used in all styles of music can be grouped into eight families. They are listed and discussed here in their suggested order of study.

Paradiddles

Double sticking of the paradiddles tends to produce a phrase of two slurred sounds combined with single articulations. For practical use, the performer should be able to play all variations equally well. These variations set up many sound patterns when used on just the head of the drum, different parts of the drum and more than one drum—such as a full set. The double paradiddle should be taught later than the single, but it is still part of the family.

Rolls

All rolls are produced in similar fashion. It is necessary to have rapid control of a series of alternate strokes for both single and "double" or "multiple bounce" rolls. The latter requires controlled sounds between the strokes. However, technical production is the same for all bounce rolls listed 3, 5, 7, 9, 10 and 13. They differ only in their length or, supposedly in the number of sounds. It should also be pointed out that none

Percussion

AROUND THE WORLD



LES PERCUSSIONS DE STRASBOURG

In 1963, Pierre Boulez presented "Les percussions de Strasbourg" on the French Television in these words:

"A repertoire was necessary for the group, but the group became known and made the repertoire necessary".

As early as 1961, 6 percussionists trained at the Conservatoire National de Paris, meeting in Strasbourg through their appointment to the Strasbourg Philharmonic Orchestra and the O.R.T.F. Orchestra, decided to form this group.

Their aim: to give percussion instruments all their modern significance by presenting through a contemporary language a repertoire written exclusively for them and based on continuing creation of living music.

A strong friendship quickly linked the 6 musicians who willingly shared the difficulties of the early days.

They immediately undertook a stiff working time-table and shouldered the necessary discipline.

Their golden rule was to be the avoidance of demonstrations of pure virtuosity.

All the instruments in each of the categories: skin - wood - metal, are used together for the first time.

In addition to classical instruments (kettledrums - drums - bass drums - cymbals - xylophones - vibraphones - tubular bells - accessories) are those specially made by the group (sets of chromatic crotales and chromatic cow-bells - electronic siren) and those of exotic origin (african wooden-drums - tam-tams - siamese gongs - japanese mokubiyos - indian tablas tareng - kulintang from the Philippines): in all, 140 instruments.

1965 marked a memorable event: in that year the group gave the first percussion recital in concert history.

New compositions followed works for the group alone and without a conductor, works with one soloist, with a chamber orchestra (in particular 3 works by Olivier Messiaen written especially for the group), works with full orchestra, with electronic music, Chamber Operas, ballets with the Percussions on the stage, musical theatre.

Some compositions require the musicians to be placed around the public (e.g. *Persephassa* by Iannis Xenakis).

The group has played in very different places: concert halls, churches, ancient theatres, market-halls, schools, universities etc.

In France the group's performances in Cultural Centres have proved successful.

What are the results?

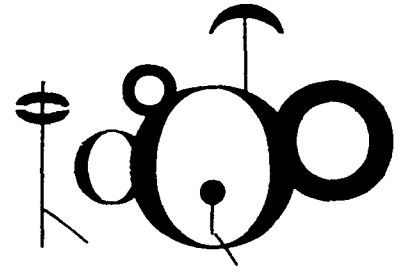
In 1961, only one work in the repertoire.

In 1972, 55 works, 700 concerts throughout the 5 continents.

(In particular, the world tour in 1971), 40 international festivals, 45 capital cities, televisions, recordings and records, 5 Grands Prix (including 3 records awards).

Les Percussions de Strasbourg is one of the first groups whose work has been officially recognized in France and from 1967 onwards subsidized by the Ministries of Cultural Affairs and of Foreign Affairs.

focus on DRUM SET



DRUM-SET COORDINATION EXERCISES

by Ron Delp
Berklee College of Music

These are drum-set coordination exercises which I use with my students at Berklee. These exercises utilize the hi-hat as well as the bass and snare drum in keeping with the techniques of modern jazz playing.

Each example should be perfected, and then used in combination with other examples so that the player will be able to move smoothly between foot and hand combinations.

1. *Ride Cym*
Sn. Dr.
Bass Drum
Hi-Hat

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

ROCK PATTERNS FOR DRUM-SET

By Joe Corsello

THE NEED FOR DRUM SET INSTRUCTION AT THE COLLEGE/UNIVERSITY LEVEL

by Jay Collins

Eighth note (twist)

 Cym

 Snare

 Bass

Bounce (quarter note)

 Cym

 Snare

 Bass

Eighth note (Variation)

 Cym

 Snare

 Bass

Quarter note (Variation)

 Cym

 Snare

 Bass

Eighth note (Variation)

 Cym

 Snare

 Bass

Quarter note (Variation)

 Cym

 Snare

 Bass

It seems rather strange that drum set playing should be as popular as it presently is, while a formalized study of the drum set is so difficult to obtain. Criticism has occasionally been directed toward the university percussion instructor for excluding drum set instruction from the college percussion course of study either entirely or in part. Although this omission is abhorred, it is felt that an introspective examination will produce at least one reason for it, which may remove some of the burden of criticism from the shoulders of the university percussion instructor.

BY WAY OF BACKGROUND

Percussion instruction by percussion specialists in colleges and universities in the United States is still a relatively recent curriculum addition in many music departments. As such, the instructor may often find himself in the position of having to justify his area of applied music instruction as being "legitimate."

In the midst of a tradition bound academic environment, the percussion instructor may find it necessary to temporarily omit or slight areas of instruction that may not conform to local attitudes and concepts. He should attempt to alter this situation and be prepared to justify the inclusion of these areas in his program. Any such omission is unfortunate since it makes for an incomplete percussion course of study for the percussion student. One justification should be based on the inclusion of drum set and/or multiple percussion parts in works of recognized and accepted composers.

RATIONALE FOR ACADEMIC INCLUSION

There are a number of compositions by composers whose works are generally accepted as "legitimate" and worthy of scholarly examination which have included either the conventional drum set or a multiple percussion set-up to be played by one percussionist. Some examples of these are the "Facade Suites Nos. 1 and 2" by William Walton, "Concerto for Percussion and Orchestra" by Darius Milhaud, "The Story of a Soldier" by Igor Stravinsky and "Seven Studies on Themes of Paul Klee" by Gunther Schuller.

Compositions such as these are certainly more at ease to students who have made a serious study of developing drum set and general, multi-percussion facility on a formalized basis. In addition, when certain contemporary operas, musical shows and other similar university productions are undertaken by the music department, the percussion instructor is usually expected to provide one or more students who have had either multi-percussion training or set playing ability. Unless the student has learned it on his own, this is not possible where there is a lack of acceptance of drum set and/or multi-percussion instruction in the percussion course of study.

FURTHER JUSTIFICATION

The jazz and popular music aspect of drum set instruction should not be neglected. It seems rather naive and without foundation to base all of the percussion course of study on an "ivory tower" anticipation that all university percussion students are destined only for a symphony orchestra percussion section. If the percussion student intends to receive a teaching degree to become a school instrumental director, this is all the more reason for his developing performance and teaching ability of the drum set. Many secondary schools now include a stage band in their music programs as do a considerable number of colleges.

Still further, it is far from rare to encounter a percussion student who has entered college to obtain a degree in teacher education, after which he plans to involve himself in professional percussion performance. This student is usually aware of



the great demands on today's professional percussionist in the performing and recording areas. He is also aware of the high degree of competition of this profession. It is usually for these reasons that he wants to fortify himself with a teaching degree, which will be of value to him when and if he should desire to depart from professional playing on a full time or exclusive basis.

THE INSTRUCTOR'S POSITION

The university percussion instructor who might, of his own desire, exclude drum set instruction from his course of study, perhaps either shares the same traditional point of view as some of his colleagues as was discussed above, or he may not have had any appreciable degree of experience and/or study of the drum set in his own background.

Fortunately, such individuals seem to be fewer in number today. Many of those who may have had limited or no drum set experience in their background, do realize its value to the serious percussion student and do not allow a bias against it to exist in their own thinking. Some will instruct the student in a studied, formalized manner. Still others would do so if some degree of formalization of this area could be determined.

GENERAL ACADEMIC OBJECTIVES

A good college percussion program should involve the student in every respect of percussion performance and teaching technique. It should also provide the student with techniques and opportunities for exploring all performance styles and types. It should be cautioned, however, that the percentage of instruction time in each area must be within reason. (A student should not expect to spend most of his time studying drum set and popular vibes playing, for example. If this is his only desire, it would be better for him to study with a private teacher who will agree to teach in only those areas of the student's interest.) The university percussion student must be interested in studying all areas of percussion performance on a serious basis and with a high level of academic endeavor.

A FORMALIZED APPROACH FOR THE DRUM SET

A formalized approach for establishing goals in drum set study should include the following specific academic objectives:

1. Position of the drum set.
2. Formation and position of the traditional and contemporary (matched) grips for holding the snare drumsticks.
3. Functions of the bass drum, hi-hat and left-hand.
4. The basic ride beat (right-hand).
5. Early familiarization around the full drum set through combinations of bounds and rebounds (technical).
6. Wire brush technique.
7. Maintaining meter, generating a pulse, musical phrasing and the addition of color through the basic playing equipment, various sticks/mallets, effects, and additional percussion instruments.
8. Musical forms and styles (the eight, twelve, sixteen and thirty-two bar chorus forms; the waltz, swing, jazz, dixie, latin, rock, show-work, etc.).
9. Reading.
10. Fills and breaks.
- 11: Two, four, eight bar and extended solos.
12. Finger control.
13. Performance terminology.
14. Mixed meters and tempos.

Music materials for such a study of objectives would include: Method books, recording and solo literature.

Finally, armed with a set of concrete academic objectives for drum set study, one could reasonably approach a department head or curriculum committee to recognize and consider such an inclusion of study in the percussion study sequence. This specific area of concentration would take a minimum full semester of study (a one hour lesson per week for sixteen lessons) in order to be directly beneficial to the student, as well as being directly beneficial to the organizations the student would participate in as a performer on the drum set.

This article first appeared
in the Vol. 7, No. 2 issue (1967)
of THE LUDWIG DRUMMER

PERCUSSIONIST and PERCUSSIVE NOTES are the two official publications of Percussive Arts Society, Inc. This non-profit organization is designed to help you keep well informed of the activities and progress of percussion education and performance at all levels. PERCUSSIONIST is a scholarly journal which discusses every aspect of musical percussion—e.g. elementary education, avant garde, keyboard percussion, music reviews, rudimental drumming, etc. PERCUSSIVE NOTES is a magazine consisting of general articles, programs of concerts and recitals, percussion discussion, news items, etc.

Membership in PAS is only \$5.00 per academic year for students (any educational level), library subscriptions, and non-percussionist music educators. Professional percussionists' (People having majored in percussion as a performing medium or self-taught individuals who are teaching and/or performing percussion) dues are \$8.00 per academic year. Your dues will cover the cost of four issues of PERCUSSIONIST and three issues of PERCUSSIVE NOTES published per academic year, and any supplementary publications and information about

projects of the Society. It is not possible elsewhere to obtain such concise information and knowledge about a major area of musical education and performance for such little cost. Since this is the "Golden Age of Percussion", PAS will provide the one way of keeping up with the current trends and new innovations of this, the most exciting area of music education and performance.

Some of the major activities of PAS include standardizing notation, surveying and recommending standards for a general college percussion curriculum, organizing and promoting state chapters which foster many activities such as assisting each state in improving its contest adjudication, and investigating the acoustics of percussion instruments.

Urge your students, colleagues, and friends to become active members of PAS—the public relations organization for the percussion arts! For further information and membership applications write Neal Fluegel, Executive Secretary, Percussive Arts Society, Inc., 130 Carol Dr., Terre Haute, Ind. 47805.

THE TURKISH CRESENT OR SCHELLENBAUM—also known as:

“Jingling Johnny”
Chinese Crescent
Pavillon
Hat
Chapeau Chinois
Bell-Tree

(Material quoted from TREATISE ON PERCUSSION by Gordon B. Peters, a revised edition of which will be available in 1973.)

Anthropologists have called attention to the parallel existing between the development of the individual man and the evolution of the human race. Accordingly, it is noted that the delight of the infant in sheer noise (produced by rattles, little bells, etc.) corresponds to the taste of the savages. A young boy rejoices in whistles, fifes, etc. which produce definite tones; in like-manner semi-civilized people devote themselves to the tone-producing media of similar kinds; harps, lutes, dulcimers, horns, viols, and the like. Finally, on reaching maturity, man apprehends the finer qualities of musical art and learns to appreciate combinations of instruments (orchestration). Here the highest tonal-art expression is reached.

Percussion instruments include not only those that are struck but also such as are rubbed or shaken to produce vibrations. The various forms that these instruments take are largely dependent on environmental influences.

Before discussing the more commonly known percussion instruments, let us look at the Turkish crescent, the instrument that could symbolically be called the “percussion pivot” upon which oriental percussion instruments invaded the European continent. It was because of the percussion used in the Turkish Music that serious European composers first started using percussion instruments other than the kettledrums. Haydn, Mozart, and Beethoven were among the first to bring the bass drum, cymbals, and triangle from the field into the concert hall.

“Turkish Music” refers to the music of the military body-guard of the Turkish sovereigns (c. 1400-1826) or the pieces written in imitation thereof. Characteristic percussion instruments of their bands were bass drums, cymbals, triangles, tambourines, and the Turkish crescent. This latter came to be known by many different names: Chinese crescent, pavillon, or hat: “Jingling Johnny”; chapeau chinois in France; schellenbaum in Germany; and bell-tree in the United States.

Bessarboff¹ gives us a description of a Jingling Johnny used in Belgium in the early nineteenth century.

“—It consisted of a brass pole with a wooden hand-sliding sleeve surmounted by a small crescent, below which was a small sphere and four bells. Further below there were (1) a round, pavilion-shaped perforated piece with twelve bells on the lower rim; (2) a large crescent with six bells; (3) a sphere with a five-pointed star inside the crescent; and (4) a perforated paraboloidal skirt with twelve jingles on the lower rim. Inside the skirt there was a brass ferrule with a helical spring fixed to the pole; the sliding sleeve had a short spring attached to its top. The instrument was carried at the head of a band and assisted in keeping the marching rhythm. The lower end of the pole was inserted into a leather pocket attached to a shoulder belt to facilitate the holding. The sliding sleeve was moved up and down, striking against the spring and causing the jingles and bells to jingle. Its length was about seventy inches, and its diameter was about twelve inches.



The author, Gordon Peters with a friend, the TURKISH CRESCENT or SCHELLENBAUM.

“There were in existence other magnificent instruments with a gala array of stars, crescents, bells, jingles, horsetails, etc., the whole surmounted by imperial eagles. This type of instrument was developed in a spirit of play, under the influence of forces which revolutionized European military music and affected indirectly its orchestral music.”

Farmer² gives us additional descriptions:

“—(it) consisted of a wooden pole, surmounted by one or more metal crescents which were adorned with red horsehair plumes hanging from the sides. These latter were relics of the historic Turkish tugh, which according to the number of plumes, indicated the rank of the “pasha” who had the particular band. From the metal crescents descended countless bells and grelots which jingled when shaken. All sorts and designs of the Jingling Johnnie flourished in the heyday of its popularity, each regiment seeming to glory in outdoing the fantastic structure of some other regiment. Hence, it was difficult to find two identical patterns.

The Turkish crescent was descended from the central Asian Ahaman’s staff, which could chase away evil spirits with the tinkling of its jingles. From its home in Central Asia it probably traveled both east to China and west to Turkey. In the time of the Chou dynasty (1122-255 B.C.), Chinese “conductors” gave the signal to start the music by lifting the dance staff, hui, which was ornamented with the sun, stars, and two white oxtails. In Turkey these staffs had been given the Turkish crescent as their distinguishing feature, and by the epoch of the Turkish conquest in Europe it had become the specific insignia of the highest dignataries.

Janizaries (corrupted from the Turkish “Yenicheri”, meaning “new troops”) were the regular infantry created by the Ottoman Turks in the fourteenth century, which became their principal force and made possible the vast conquests of that and the following centuries. During the battle the Turkish crescent, originally a Pasha’s standard which was borne before the troops and placed firmly in the ground, formed a rallying point in battle and a center for the strenuous musicians who encircled it, playing incessantly, thus encouraging the fighting spirit of their men and instilling horror into their enemies.

The music “choirs” were usually between 80 and 100. Schubart³ says:

It loves the straightforward two-four time—Meanwhile, no other kind of music requires such firm, definite, and overpowering, predominating beat. Each beat is delineated so strongly, with such newmanly accent, that it is well nigh impossible to get out of step.

According to Kappey⁴, early in the eighteenth century, Augustus II, Elector of Saxony and King of Poland (died 1733), was presented with a complete Janizary band by the Sultan. The novelty, picturesque appearance, prestige of the janizaries, and the manly and martial character of their music: all combined to create a profound impression on the populace; and very rapidly the vogue for Turkish Music spread.

Frederick the Great, King of Prussia, secured the services of real Janizary musicians for several regiments. Russia (1725) and later Austria (1741) followed his example. The Turkish band that went to Russia from Constantinople was comprised of: three or four treble oboes, one or two tenor oboes, a fife, a pair of kettledrums, a bass drum, played with a double-headed stick on one side and a metal rod (!) or brush on the other head and or rim (authorities differ on this point: probably both were used), two pair of ordinary cymbals, one large pair of cymbals, and a triangle. By about 1770 all European armies had their bands with Turkish Music as their principal musical element.

Infantry regiments under Napoleon had bands consisting of one piccolo, one high clarinet, sixteen ordinary clarinets, four bassoons, two serpents, two trumpets, one bass trumpet, four horns, three trombones, two side drums, one bass drum, one triangle, two pairs of cymbals, and two crescents.

When the bass drum was first adopted, its depth was sometimes twice that of the diameter of the head. Today, it is in the reverse ratio. The drum was then carried at the waist, a circumstance which made this specialized acrobatic-type of drumming far easier, plus the fact that most of the drummers were long-armed negroes.

After the Crimean War (1865), both the Turkish crescent and the tambourine were finally discarded, as had been the small infantry band kettledrum several decades earlier.

¹N. Bessaraboff, *Ancient European Musical Instruments* (Cambridge, Mass., 1941).

²H.G. Farmer, *The Rise and Development of Military Music* (London, 1912).

³C.F.D. Schubart, *Ideen ze einer Asthetik der Tonkunst* (Vienna, 1806).

⁴J.A. Kappey, *Military Music* (New York, 1894).



VARESE — A LOOKING GLASS DIARY by Louise Varese Published by Norton \$8.95

“Varese was the first composer to give percussion players the status of virtuosos” writes Mrs. Varese in a fascinating first volume on the life of one of the great pioneers of twentieth-century music. No analysis, or article written concerning the Ionisation can give us the depth of passion and inspiration Edgard Varese gave to this work better than his wife Louise, who shared most of his artistic life, his struggles against apathy and critical incomprehension and in his final years vindication of his true genius.

ORCHESTRAL TECHNIQUES OF THE STANDARD PERCUSSION INSTRUMENTS

by

Anthony Cirone

This series is from the book of the same name - Copyright 1971 by Cirone Publications, 3512 Glenwood Avenue, Redwood City, California.94062.

TAM-TAM

Tam-Tam - Gong

The enormous amount of sound and the tendency of the instrument to crescendo after it is struck makes the tam-tam very difficult to control. A very solid beater is necessary to produce the sound the moment the tam-tam is struck. The right knee and the left hand should be used to muffle the sound.



A roll or sustained sound on the tam-tam is produced by continuous single strokes with one beater. Very few strokes are necessary to sustain the sound since the instrument rings for so long. The more the tam-tam is struck, the louder the sound will become. The decrescendo in the third measure of the above exercise must be performed by stopping the sound with your hand and knee.



Many tam-tam notes are written with a line as above which indicates the sound should be allowed to ring. The sound should be stopped where it musically makes sense.

When preparing to play a single note, the tam-tam will speak more quickly if the performer quietly begins to set it in motion with very soft strokes. Also, it may be necessary to anticipate the note in order for the sound to be heard at the right time.

It is very common for the composer to ask for the tam-tam to be struck or rubbed with a metal beater.

Literally anything that can be struck may be considered a percussion instrument. With the avante-garde trend in composition, many new sounds are created with objects never before considered instruments. The important consideration should be very explicit as to the exact nature of the instrument, what it should be struck with and in what way it should be layed down or suspended. In many cases, such instruments as brake drums or other metal objects produce different sounds in different places. If the composer does not specifically state an area, the performer or conductor should experiment with the different sounds and choose an appropriate one.

I appreciate the work the Percussive Arts Society, through Percussive Notes and Percussionist, is doing to establish communications between percussionists around the world. Keep it up, and I hope to see the Society expanding into even more worthwhile ventures in the future.

Larry Lawless,
Spencerville, Oklahoma

“ANOTHER APPROACH TO SNARE DRUM ADJUDICATION”

by Ron Fink
Association Professor of Percussion
North Texas State University

Many times judges are “bogged-down” with so many items on adjudication sheets that they hardly have time to watch the student or follow the music. Having experienced this plight once too often I devised a sheet of my own which I handed in with my comment sheet to the contest soloist. The sheet which I devised explained the problem rather than giving some general fault. This would then prove to be helpful to the student when he received his total comments and at the same time it didn't take my time in writing down comments which I could simply circle on my own sheet.

There is one factor which helped me greatly which most contests do not provide: I took one of my best students along with me to help in observing the student's performance. His assistance was invaluable in that he could spot certain things which I might have missed, or lend advice as to final ratings, comparisons, etc.

Generally, the sheet which I composed can be answered during the “rudiment session” in which the soloist is responsible for a certain number of rudiments, usually from 3 to 5. Following the rudiments, the judge can pay complete attention to the student's interpretation of the music without being bothered with the distraction of watching the student. In this process, it is best to circle measures which are problems for the student which you simply mention to the student on the regular contest sheet, such as, “see measure 5 & 6: wrong rhythms”.

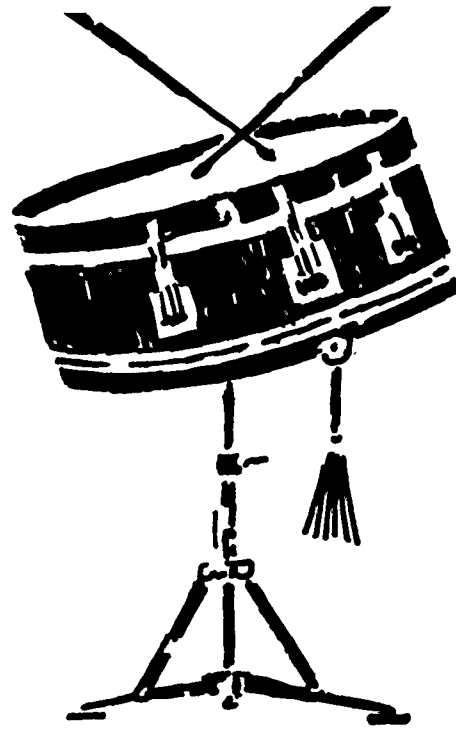
This is just another step in trying to simplify the usual drudgery of handwriter's cramp, getting behind in schedules, and the many other difficulties of a snare drum adjudicator.

SNARE DRUM ADJUDICATION

1. Posture is too rigid and not relaxed enough.
 - a) body is too straight-use more arch
 - b) body is too arched-stand straighter
 - c) you are standing too close to the drum
 - d) you are standing too far from the drum
 - e) feet are too close together
 - f) feet are too far apart
2. Elbows are “tucked” too closely to your sides - move out for more freedom of motion.
3. Hands are not horizontally even
 - a) due to angle of the drum
 - b) left hand is too high
 - c) right hand is too high
4. Sticks-angle in playing position is inaccurate.
 - a) more than 90 degrees
 - b) less than 90 degrees (Less is O.K. for matched grip)
5. Height of drum is inaccurate
 - a) too low
 - b) too high
6. Angle of drum is inaccurate
 - a) too slanting
 - b) Slanting is wrong direction
 - c) too flat

TONE QUALITY (circled numbers are criticisms)

1. Heads are too loose
2. Heads are too tight
3. Snares are too loose
4. Snares are too tight



5. Head is too muffled - dead tone
6. Head needs muffling - too much ring
7. Heads may be of poor quality or badly worn (played-out)
8. Drum is too large
9. Drum is too small
10. Drum is possibly of poor quality
11. Sticks are too small for good response on your drum
12. Sticks are too small for your hands.
13. Sticks are too large and “clubby” for your drum
14. Sticks are too large for your hands
15. Sticks are inadequate (too worn, chipped, mismatched, etc.)

TONE PRODUCTION AND TECHNIQUE

1. Improper method of striking drum (pull out tone-don't beat it in)
2. Playing position on the drum:
 - a) playing in bad tonal area (too much ring, too dead, etc.
 - b) not observing dynamic and/or tonal areas (near the edge for soft) - Near center for loud) - articulations not clean)
3. Stick-tip placement not close enough (getting two different tones or sounds)
4. Stick Height is inaccurate
 - a) raising R.H. higher than left causing heavy-handedness
 - b) raising L.H. higher than right causing heavy-handedness
 - c) not raising hand(s) enough for accents and dynamics
 - d) not lifting or pulling-out hands for accents
 - e) not low enough for fast technique needed
5. Wrists and arms
 - a) using all wrists-should use some arm.
 - b) using too much wrist-should use more arm.
 - c) using too much arm-should use more wrist.
 - d) L. H. wrist is not rotating back far enough.
 - e) L. H. wrist is a straight extension and not bent downward
 - f) you are swinging your arms in and out (sideways)

6. Stick Grips

LEFT HAND RIGHT HAND

- _____ a) holding stick too far back
- _____ b) holding stick too far forward
- _____ c) not held securely enough, too close to fingertips
- _____ d) stick is held between wrong fingers
- _____ f) grip needs less pressure-playing is stiff
- _____ g) index and middle finger are too rigid - should be bent
- _____ h) index and middle finger should be used on the stick
- _____ i) ring and little finger are too straight and rigid they must aid in stopping stick and in making lift
- _____ j) index finger should curl under stick-not be straight or on top of stick
- _____ k) fingers (other than thumb and 1st) should curl under and cup around stick, lending support
- _____ l) thumb should be on the stick adding and releasing pressure, not improperly placed
- _____ m) stick should come out of the side of the right hand, hand is turned over to an awkward "thumbs-up" position.

GUIDELINES TO SUCCESS IN MUSIC CONTESTS

(Reprinted from the Wisconsin
School Musician - February 1971)

1) **CONCEPT.** The soloist needs to understand the music he is performing. It is obvious to the trained musician that Haydn and Giannini sound different, or the baroque music requires a different musical approach than traditionally French music. But it is not obvious to the junior high or senior high school student. He must find out the solo's style before he can approach it intelligently and play it effectively. Your director is ready and willing to help.

2) **VOCABULARY.** Many soloists have gone wrong not because they couldn't play their music, but because they hadn't found out how they were supposed to play it. Musical terms which appear in the solo explain "how to play" the music. If the soloist looks up the terms he doesn't recognize, he is on the way toward a good performance. Use the music dictionary or other available sources.

3) **TECHNIQUE.** The young solo player doesn't have to be a virtuoso. He does need to have knowledge of the specific skills that relate to the music he is preparing. In fact, a student often has skills necessary for a given piece of solo music but which he does not use in his own playing. Adjudicators often point to basic technical problems which the performer had just not expected to be rated on (Tone, Technique, Rhythm, Intonation, etc.). If you are aware of these in advance, you can set specific goals for improvement against which you can measure your progress.

4) **MUSIC.** The choice of performance materials must be the responsibility of a qualified music educator. He can decide best on the performer's ability to meet technical demands, and use good taste concerning the musical quality of the composition. With well chosen music, that first-division rating should be the result of diligent practice. Unfortunately, many soloists miss their "firsts" because of unsuitable music. There is a wide variety of technique required between different pieces in the same class.

5) **PANIC!** You'll avoid the Friday Frantics if you order the judge's copy several weeks before the contest. Clearly mark it with your name and address, school, event number, and measure numbers.

6) **ACCOMPANIMENT.** The pianist is to support, not handicap, the soloist. Yet too many have not practiced enough so that each knows his part well, in relation to the other part. Effective ensemble playing can by itself improve the average player's performance enough to raise his festival rating one division.

7) **GOOD ACCOMPANISTS ARE RARE.** Ask early. Give him the music as soon as he agrees - he needs to practice too. Give him your date so last minute conflicts won't appear. It's quite a favor you've asked, so be sure he gets public recognition. A thank you note or gift would show your appreciation after the contest.

8) **TUNING.** It isn't enough to tune the solo instrument. It has to be played in tune with the piano. This is a skill that can be developed through practice just as any other skill is developed.

9) **INSTRUMENT CARE.** Several weeks before performance, check your instruments carefully. You're probably practicing harder and longer, so breakdowns are more likely to occur. This precaution might well avoid the anxiety of a breakdown a half hour before you play

Percussionists are notorious for coming to contests with inferior equipment no "back up mallets" or "sticks" or with insufficient instruments "on the scene" to perform solos or ensembles. Don't rely on "borrowing" from others. Percussionists do have a "moving problem" when they perform away from their school. Yet there is no more exciting contest room than the one where they perform. It is worth the extra planning and effort to do it right!

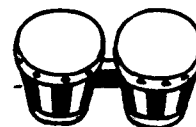
10) **MEMORIZATION.** If memorization is required, start yesterday. Finish memorizing at least three weeks before the festival, so that you concentrate on making music and don't spend the last week worrying if you'll learn it in time. Even if your music need not be memorized, it is still important to prepare difficult passages so thoroughly that music memory can take over when you are nervous.

11) **PUBLIC PERFORMANCE.** Be sure to perform your contest solo, or ensemble, before an audience well in advance of your festival appearance. This is an excellent way to test your reaction to performance pressure and will give you time to concentrate on correcting aspects of the solo that were affected by this pressure. Get some classmates to hear you, or perform before relations at home.

12) **WARM UP.** Don't practice too long on contest day. Do an adequate warm up on other material and just touch on some of the technical parts of your piece. Then get involved with something else.

13) **APPEARANCE.** People can't help judging your interest and respect for your music by your dress and manner. Use good posture and good instrument and hand position. Give an overall impression of poise and confidence. Dress like you intend gaining an initial positive impression from the judge. Smile, this is an important moment and, if you are prepared, a happy one.

14) **FOLLOW UP.** This may be the shortest suggestion but it may also be the most important. You came to the contest to learn, not just for a grade. Be sure you study the judge's comments and try to do what he suggests. That's the reason we hold festivals.



New Publications

SNARE DRUM BOOKS

The Performing Percussionist - Book I – James Coffin, C. L. Barnhouse Co., Oskaloosa, Iowa. \$3.75 58 pp.

Although primarily for snare drum, this text also contains a generous amount of instructional material for bass drum, cymbals, triangle and mallet instruments. In addition, it utilizes multiple percussion solos to teach musicianship and performance techniques. The fundamentals of drumming, including matched grip and the multiple bounce roll, are presented in a very clear manner. Excellent printing and layout along with an abundance of photos make this one of the finest new text for beginning percussion instruction.

Beginning Snare Drum Method – Al Payson, Payson Percussion Products, 2130 Glenview Ave., Park Ridge, Ill. 60068 \$3.50 61 pp and 7" LP record

This new snare drum text represents a truly musical approach to the study of snare drum. The exercises are interspersed with songs that use the snare drum techniques studied. The student may play along with the recording on many of the songs, and on others the bells or piano accompaniment can be added by the teacher or other students. The material moves rather quickly into 8th notes and rolls, but is well within the ability of a young student. Attractive art work decorates the pages in the manner found in the successful piano books for beginners.

BAR PERCUSSION SOLOS

Mallets in Mind – Tom Brown, Kendor Music, Inc., Delevan, N. Y. \$3.00 including record

A collection of 10 original vibe solos using 2, 3, and 4 mallet technique. Moderately advanced in difficulty these compositions may be developed into small combo performance. Suggested styles and chord symbols are given. A fine new study and performance collection for the vibist. The recording by composer Brown enables one to hear a good performance of each solo.

Bach for Bars Books I and II – arr. Roger Faulmann, University of Miami Music Publications, sole agent Sam Fox Pub. Co., N. Y. \$2.75 each

Included in Book I are 21 duets for Marimba and/or Xylophone drawn from the keyboard music of Johann Sebastian Bach. Designed to be played either by two performers on one instrument or two performers on two separate instruments, this book is both a technique and musicianship builder and also a source of rewarding performance material.

Book II presents 23 additional duets (more difficult than Book I) drawn from Bach's keyboard music.

(In both volumes the lower part is written in bass clef. While presenting some obstacle for the average bar percussion player, this is a reading skill that should be developed and these duets present excellent material for this purpose.)

TIMPANI BOOKS

Musical Studies for the Intermediate Timpanist – Garwood Whaley, J. R. Publications, N.Y. \$3.50 47 pp.

An excellent set of musically conceived etudes for two, three, and four timpani. Dynamics, tuning changes, variety of meters, and appropriate stick choice abound in this collection.

LATIN-AMERICAN INSTRUMENTS

Conga, Bongo, and Rhythm Technique – Montego Joe, Experience Music Ltd., Chappel & Co., N. Y. \$3.50 46 pp.

The author is conga and bongo specialist who has recorded extensively with top groups including "The Fifth Dimension." The text contains descriptive material, photos and notation for conga, bongos, maracas, claves, cowbell, guiro, afuche and chocallo. Also included in piano score are 10 songs that may be played.

MULTIPLE PERCUSSION SOLOS

Contemporary Percussion Library Series One and Two – M. M. Cole Publishing Co., Chicago

Sonata for Snare Drum and Piano – Ellis B. Kohn np.

A three movement work exploiting many possible sounds from the concert snare drum.

Turkish Music – Jan Bach np.

A challenging multiple percussion solo piece for snare, tenor, and bass drums, tambourine, triangle, and two suspended cymbals.

Fanfare, Song, and March for Percussion and Piano – Robert W. Buggert np.

During the course of the three short movements the percussion soloist performs on snare drum, tomtom, triangle, wood block, suspended cymbal, tam-tam, and bells. The work is designed for performance by a high school player.

Capriccio – Phillip Ramey np.

This piece is intended to "provide the percussionist with an effective concert piece that emphasizes the elements of sonority and rhythm while also providing opportunity for virtuoso display. A rather large complement of indefinite pitched percussion and 4 timpani are required for this piece.

Gesture for Solo Percussionist – F. Michael Combs np.

A well written easy solo for a young multiple percussion player. Instrumentation – cymbal, snare drum, 2 tom-toms, and bass drum.

Dialogue for Solo Percussion and Piano – Robert W. Buggert np.

A "sonata" treatment of material wherein the solo part and piano are integrated in a duet-like manner. Percussion required – snare and field drums, 2 tom-toms. A musically written work for piano and basic drum sonorities.

The Journey – William Duckworth \$5.00

A work in graphic notation with a definite time base (total performance time 5'). Instrumentation – 3 almglocken, 3 suspended cymbals, 3 gongs, and bass drum.

Dance Rhythm I – G. Allan O'Connor \$3.00

A very short one page solo for snare and bass drums and cymbals (playable at a set). Cost is much too high for one page of music!

Volume One for Multi-Percussion \$8.00

A compilation of 10 solos by Robert Buggert, G. Allan O'Connor, Phillip Ramey, F. Michael Combs, and G. David Peters.

Ranging in difficulty from easy to moderate these solos present a variety of styles of writing from traditional to "a freer manner." A well conceived collection of multiple percussion performance and study material.

The above entries are from the Contemporary Percussion Library Series I and Series II. These series by knowledgeable percussionist-composers are welcome additions to the percussion solo literature. Solos from Series One have no printed price; those in Series Two are priced rather high in relation to their length. Excellent quality printing and paper are found however and may justify their cost.

Solo No. 3 – Antero Hytinkoski - Seesaw Music Corp., N. Y. np.

A well written multiple percussion solo of moderate difficulty. Requires some hand independence, and an ability to play two against three on various instruments. Instrumentation includes, snare drum, tom-toms, temple blocks, cymbal, cowbell, and wood block.

Symfonicza – Wayne Duesterbech - Black River Folk Co., Route #2, Woodview Drive, Onalaska, Wis. 54650 n.p.

A very short multiple percussion solo.

PERCUSSION ENSEMBLES (Quartets, Trios, Duets)

Contemporary Percussion Library Series One and Two – M. M. Cole Publishing Co., Chicago.

Toccata No. 1 for Percussion – Robert W. Buggert n.p.

An easy ensemble in allegro tempo for 4 players. Indefinite pitch percussion only are used.

Short Overture for Percussion – Robert W. Buggert np.

Written for a young percussion ensemble of 4 players, this work begins with a slow introduction and moves to a fast allegro main section. Basic instruments including snare drum, tambourine, triangle, bongos, and timpani (2) are used.

Neumes Treibend – G. David Peters np.

This work is for 3 players using snare drum, tom-tom cymbal and timpani (2). Changing meter including much 5/8 and 7/8 are used throughout making it a useful piece for developing skill in these “odd meters.”

Sonnetta – Matthew Hopkins \$8.00 score and parts

This quartet is scored for bongos, tom-toms, timpani (2), and small traps. Begins with some changing meter and settles into 3/4. Playable by a young ensemble.

Duo for Percussion – Matthew Hopkins \$6.50

A moderately difficult duet that uses a wide variety of percussion instruments including some marimba, xylophone, and bells.

Scherzoid II for Percussion Trio – James L. Moore, Ludwig Music Publishing Co., Cleveland, Ohio. \$3.50 score and parts.

Slightly reminiscent of an earlier “hit” by Saul Goodman, this fast moving piece is scored for xylophone, snare drum, tom-tom, and timpani (2). Solo sections for each instrument, which may be improvised, are included featuring each player as a soloist. Suitable for young ensembles at a moderate tempo and challenging for more advanced players at a “presto” tempo.

Milo's March – Elliott Fine, Schmitt, Hall, and McCreary Co., Minneapolis, Minn. \$4.00 score and parts.

This piece is basically a trio in march cadence tempo for snare, tenor, and bass drums, but may be expanded and used in a variety of ways. Optional parts are included for marching timpani or tom-toms, large bass drums and cymbals. For a feature interlude in a parade or show this piece would be an excellent one to use.

Multiple Drum Cadences Set Number 1 and Set Number Two – William J. Schinstine and Randy Koons, Southern Music, San Antonio, Texas \$3.50 each

Each set contains 8 “new” cadences for full drum sections including snare drum, tenor drum, double and triple sets of marching tom-toms, cymbals, and bass drums. With many bands today going to the drum corp concept of augmented percussion sections, these cadences should find many uses in the contemporary marching percussion section.

Poem for Percussion – Wayne Duesterbeck, Black River Folk Co., Rt. 2, Woodview Drive, Onalaska, Wis. 54650 score and parts \$3.50

A three movement work for percussion quartet. Instrumentation includes numerous bells and rattles such as, water buffalo bells, elephant bells, sleighbells, cowbells, etc. Music is zerox reproduced, not printed.

Allegro from Sonata III - W. A. Mozart-Duesterbech (see Black River above) n.p.

Bar percussion duet arrangement of well known Mozart theme. Poor quality zerox reproduction. (This and the following piece in this series provide needed, easy material for marimbas and vibes. The arranger has indicated that problems of zerox quality have been solved and copies will be distinct.

Three Baroque Dances – arr. Wayne Duesterbeck (Black River —) \$1.25

Three easy duets for marimba and vibe.

Melody – Khatchaturyan, Duesterbeck (Black River —) \$1.00

A short easy duet for marimba and vibe.

Four Renaissance Dances for Marimba Quartet – arr. Wayne Duesterbeck (Black River —) \$2.50

Four, short easy pieces for marimba quartet, with an optional percussion part.

Rondo A'la Turque – Mozart-Duesterbeck (Black River —) \$3.00.

Marimba quartet arrangement of easy to moderate difficulty.

Kaiser Quartet (Second movement) – Haydn-Duesterbech (Black River —) \$5.00.

Marimba quartet of moderately difficult level. First player would need to be a fairly advanced player, but well within ability of good high school or college marimbist.

CHAMBER MUSIC (Works with Percussion)

Cadence III for Violin and Two Percussion Players – Henri Lazarof, Bote & Boch (Associated Music Pub. Co., N.Y.) \$6.25 score only.

Each of the two percussionists perform on a host of instruments including a full complement of bar percussions. After a few fragments of conventional metric notation at the beginning, most of the composition is in ametric notation. Duration indicated is 13' for this difficult and challenging contemporary work.

Metaman – Lloyd Elliott, pub. composer c/o 11028 Clifton Blvd., Apt. 2, Cleveland, Ohio 44102 (until April 1st), thereafter: c/o Hummingbird Music Camp, 1109 Dartmouth N. E. Albuquerque, N.M. 87106. Production package \$15.00.

“Metaman” is a theatre-percussion - multi-media piece, for solo percussionist, two dancers, narrator and tape loop. The tape loop states the basic theme, of “evolution revolution.” The script starts with Darwin's genetic predictions, to current scientific research reports and ends with a fictional prediction of things to come. The percussion music calls for two tympani, xylophone, temple blocks, two suspended cymbals, and a foot pedal bass drum. The work has had three choreographies, one in Cleveland, one in Los Alamos, New Mexico Art Festival and one at the University of New Mexico on a dance department festival of dance. It was written for the Neo-mobocentric Ensemble and Multimedia Performance Ensemble in Cleveland, Ohio, and its duration is approximately 17 minutes. While intended to be presented with dance it may stand alone as a musical number and can be performed as such. The script has been published under the auspices of the University of New Mexico Literary Society, however, the entire package of music, script, tape loop, and directions as to the choreography, can be rented from the composer for production time at a small fee of \$15.00.

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.

MASQUE by W. FRANCIS McBETH – Pub. Southern Music Company.

As usual the composer has interwoven rhythmic harmonic and melodic structures with adroitness. The conductor's score contains specific directions that, if followed, will bring this number off extremely well. One direction that many of us have insisted on before is, "be sure the chime player has two mallets". The tempo is set at 160 and with the exception of a short section of 72 it stays at 160 and gives a driving, exciting feeling throughout. Specific directions are given in timpani part as to choice of mallets and also the method of playing tambourine. The choice of other mallets and beaters are left to the discretion of the player or director except vibes in one section.

Percussion instruments: Xylophone, Triangle, Bells, Chimes, Tambourine, Gong, Suspended Cymbal, Crash cymbal, snare drum, Bass Drum and Timpani (4). Use of dynamics is excellent. Both Full and Condensed scores are provided.

High School or University – Time 7:15

PERCUSSIONATA by THOMAS BROWN - Pub. KENDOR

In this we find excellent use of Percussion Ensemble or full percussion section with band. As is stated by the composer "This is actually two works within one composition framework. Part II can be used as a complete percussion ensemble independent of band accompaniment or with Part I as a band composition featuring the percussion section". Ranges for instruments are not excessive. The trombone solo section demands a G with an optional B^b depending on the capabilities of the performer. Part of the composition is a relaxed dance band style. It is good to see key signatures that require more than just the B^b E^b, A^b and changes to C concert for a welcome change. Percussionata is not extremely difficult but it is a fine program number. There are some directions as to choice of mallets or beaters. Full score is provided.

Percussion instruments: Snare Drum, Timbales, Timpani (2), Bongos Tenor Drum, Tom Tom, Bass Drum, Claves, Suspended Cymbal, Triangle, Maracas. Can be handled by 5 percussionists.

High School (some younger bands could play it) or college – Time 5:00.

BALLET FOR JAZZ by A. WIGGINS Publ. by Canyon Press.

The first movement, *Enthusiasm* is just that. After a timpani roll builds to fortissimo the band enters in a fff waltz, this eases into a jazz waltz with lots of expression. Accents should be slightly overdone. The speed of the waltz is a quarter note at 160.

Movement II, *Reflection*. Flute solo opens backed by other flutes, clarinets, oboe and Vibes along with snare drum w/brushes. Tempo is slow 60. Measures of Alto Sax solo are found throughout. Very good interweaving of melody.

Movement III, *Exhilaration*. 6/8 at 116 for dotted quarter. Fine use of articulation. Lower instruments begin with a two measure sentence repeated many times then again a fifth lower. Other instruments enter to give both rhythmic and chordal effect. Chromatic triads change the color but the basic driving melody heard at the beginning dominates the entire movement.

Percussion instruments: Timpani, Cymbals, Snare Drum, Bass Drum, Tambourine, Ride Cymbal, Bells, Xylophone, Vibes.

High School or University – Time for the three movements 8:00.

P.A.S.
Publications



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 to Percussive Arts Society, 130 Carol Drive, Terre Haute, Indiana 47805. This is the most complete listing of percussion music available today and should be of great value to all percussionists, libraries, and music dealers.

PERCUSSION RESEARCH BULLETIN – 1st edition (1972). A compilation of bibliographic information on: (1) acoustical studies, (2) mallet keyboard studies, (3) snare drum studies, (4) timpani studies, (5) special area studies, (6) general percussion studies, (7) article compilations, and (8) books. This represents a comprehensive single source of information for the percussion research scholar. Send \$1.00 covering all costs to: Percussive Arts Society, 130 Carol Drive, Terre Haute, Indiana 47805. New entries and corrections should be sent to the PAS office as new editions will be issued and must reflect the most up-to-date data available. The PAS is greatly indebted to Prof. Sherman Hong of the University of Southern Mississippi for compiling this 1st edition.

P.A.S. Members:

In order to receive **PERCUSSIVE NOTES** and **THE PERCUSSIONIST** you must inform the society office of any address changes. Allow sufficient time for address changes to be processed. If you are a student whose campus address is frequently changing, it is recommended that you use a permanent address (such as your parent's home address) to avoid missing issues.

CHANGE OF ADDRESS

If you are moving please let us know well in advance. Place magazine label above, print your new address below, and mail to: Percussive Arts Society, 130 Carol Drive, Terre Haute, Indiana 47808

Name _____

Address _____

City _____ State _____ Zip _____

PRODUCT NEWS

The current demand for a more controlled drum sound among rock, country and marching percussionists has led to the introduction of a completely new series of plastic drum heads by REMO, INC. Designated the Weather King "CS" Series, the new heads each incorporate a special Sound Center reinforcement which dampens the unwanted high overtones and "over ring," but allows the fundamental drum tone to come through. The medium weight plastic film used assures fast, crisp response, while the reinforcement adds extra durability formerly available only in a heavy duty parade weight head, according to the manufacturer. The new "Controlled Sound" drum heads are being furnished in both smooth white and transparent films with choice of black or transparent Sound Center. A complete range of batter and tom tom head sizes from 6" to 20" diameter, and bass drum head sizes from 18" to 40" diameter, are available. For additional information write Remo, Inc., 12804 Raymer Street, North Hollywood, CA. 91605 or consult your local dealer.

The latest brochure of VIC FIRTH ENTERPRISES lists and describes timpani, mallets, sticks, and books available. Write c/o Vic Firth, Symphony Hall, Boston, Mass.

A catalogue of marimba, multiple percussion, and timpani solos, snare drum books, and percussion ensembles published by MITCHELL PETERS is available c/o Mitchell Peters, 3231 Benda Place, Los Angeles, Calif. 90068.

PREMIER DIVISION of Selmer has announced the availability of Philip Faini for a limited number of percussion clinics. Faini is associate professor of music at West Virginia University where he is instructor in Percussion, Director of Percussion Ensemble, Lecturer in Theory, Member of the African Studies Committee, and Lecturer in African Music. Because of his most recent four years of research in African music which has taken him to Uganda, Kenya, Tanzania and Ghana, he brings to the percussion field an impressive store of specialized knowledge. For information relative to availability and fees, write Selmer, P.O. Box 310, Elkhart, Ind. 46514

ACCURA MUSIC, Box 887, Athens, Ohio 45701 has available Catalog Sept. 72 which lists and describes three percussion ensemble works by Philip Faini, Prelude, Fugue, and Bravura.

Music for Percussion by STANLEY LEONARD is a sheet containing an up-to-date listing of the availability of his compositions. Write to Stanley Leonard, 551 Sandrae Drive, Pittsburgh, Pa. 15243.

New Issues May 1972, a supplement from ALPHONSE LEDUC contains percussion solo listings. Write direct to Alphonse Leduc, 175, rue Saint-Honore, 75-Paris-01 or consult your U.S. distributor.

MITCHELL MUSIC ENTERPRISES, makers of custom percussion equipment announce the NEW pedal-matic timpani tuning gauge. For a descriptive brochure, write to Mitchell Music Enterprises, P.O. Box 11164, Charlotte, N.C. 28209.

A newsletter especially for percussionists—first issue, January 1973 is called THE DRUMMER, published by Harvey Simons Drum Studio, 295 Huntington Ave., Boston, Massachusetts. Write for subscription information to the above address.

MUSIC MINUS ONE, 43 West 61st Street, New York, 10023 has included in their Catalog 1973 listings for 17 drum records and 2 vibe records. For information on these valuable and enjoyable practice aids see your dealer or write direct for a catalog.

Several new percussion compositions are available from KEN HODGES, 1758 South 400 East, Orem, Utah 84057. These include March for Percussion Trio and multiple percussion solos Spectrum and Perplexus II. Prices and descriptive material on these works are available from the Composer at the above address.

A new 20 page booklet Guide for Introducing Music to Children using RM/DEAGAN Instruments to implement the Carl Orff method of rhythm, motion, and melody education is now available. The text was prepared by Jacobeth Postl, one of the foremost proponents of Orff-Schulwerk. Introductory material, pictures of the instruments and a listing of folk song and poetry sources are given. For this helpful, free aid write to J. C. Deagan, Inc., 1770 W. Berneau Ave., Chicago, Ill. 60613.

Two catalogues, Percussion Music, and Music for Winds and Percussion list the many percussion compositions of William Schinstine. Available from the publisher, SOUTHERN MUSIC COMPANY, P.O. Box 329, San Antonio, Texas 78292. Also available is a useful Percussion Wall Chart showing in detail correct hand positions and method of striking the snare drum, these taken from Schinstine & Hoey's Basic Drum Book.

CIRONE PUBLICATIONS, 3512 Glenwood Avenue, Redwood City, Calif. 94062, has announced their 1973 catalogue that includes new releases, A Sacred Mass for Chorus and Percussion, by Anthony J. Cirone and two new compositions by William Laverack and James Rago.

FIBES, manufacturers of fiberglass drums and accessories, a division of THE C. F. MARTIN ORGANIZATION, Nazareth, Pennsylvania, has a price list of its models. See your instrument dealer or write for descriptive material.

AMERICAN COMPOSERS ALLIANCE, 170 West 74th Street, New York, 10023, offers a catalogue of Mixed Chamber Works, one of a series covering a wide variety of instrumental, vocal, and electronic works. The music listed is available for sale, but parts for larger chamber works are generally available only on rental. The fees are dependent upon the conditions of the performances, and will be quoted on request. The American Composers Alliance also maintains a library of scores of its members which may be borrowed for a limited time for study purposes. Many chamber music works with important percussion parts are included in this catalog.

New items from LATIN PERCUSSION, P.O. Box 88, Palisades Park, New Jersey 07650 include a double conga stand. This stand is in three sections and comes with extra heavy brackets which attach easily to the drum. The stand features an extra broad case for added stability, and can be quickly disassembled for easy transportation. The stand is supplied with oversized casters to make for easy movement—a most valuable feature for show work and wherever rapid mobility is essential. To prevent unwanted motion braked casters are utilized. More information on this and other LP Products is available at your dealer or direct.

CRYSTAL RECORDS Stereo/S853. Lou Harrison: Concerto for Violin and Percussion Orchestra. Robert Linn: Concertino for Violin and Wind Octet. Eudice Shapiro, violin, William Kraft, conductor. The Los Angeles Percussion Orchestra and the Winds of the Crystal Chamber Orchestra. At your record dealer or, Crystal Record Company, P.O. Box 65661, Los Angeles, Calif. 90065.

PRO MARK hand made drumsticks are made of a very special select quality hardwood. Hand-shaped, hand-sanded, hand-finished, hand-lacquered and hand-matched to a perfect pair. 22 popular-models, and now 12 new Nylon tip models to choose from. At your retail store or information from: Pro-Mark, 10710 Craighead, Houston, Texas 77025.

THE DRUM TEACHER MAGAZINE is published twice a year, in June and December of each year. For details write to Sam Ulano, Publisher and Editor, P.O. Box 1126, Radio City Station, New York, N.Y. 10019.

Issue No. 8 of Percussion Discussion from M. HOHNER features a profile of Connie Kay of the Modern Jazz Quartet. Also included in each quarterly issue are news items, reviews, and a question-answer column. Address comments or inquiries to PERCUSSION DISCUSSION, P.O. Box 130, Hicksville, N.Y. 11802.

ADVANCED TECHNIQUE FOR THE MODERN DRUMMER VOL. II by Jim Chapin is a 102 bound-in page book, plus an additional 24 sheets. Varied ways of drum set playing, and the techniques of rock, jazz, Spanish and Brazilian music are at the core of this book. Direct inquiries to your music dealer or to Jim Chapin, 50 Morningside Drive, New York, N.Y. 10025.

HOLLOWAY-BARTLETT SECOND EDITIONS of Guide to Teaching Percussion and Percussion Ensemble Method: Beginning Class Instruction are published by Wm. C. Brown Company Publishers, 135 South Locust Street, Dubuque, Iowa 52001. These editions have been revised for further clarity and include updated performance techniques, current illustrations, figures and an expanded bibliography.

DERRICK 111 ENTERPRISES has a 1972-73 Catalog available upon written request. Included are drum method books, solos, ensembles, and free educational aids. Derrick 111 Enterprises, P.O. Box 285, Harvey, Illinois 60426.

Beginning SNARE DRUM METHOD with PLAY-ALONG RECORD by Al Payson is a book, with accompanying record, designed to help the teacher, in every way possible, to develop and maintain a high level of motivation in the student. For information on this new release and other items write to: Payson Percussion Products, 2130 Glenview Ave., Park Ridge, Illinois 60068.

CLINIC PROGRAM CHECKLIST

A successful clinic is the result of successful planning in which every detail connected with the organization of the clinic is completed with the organization of the clinic is completed on time. A most effective way to ensure that all aspects of the clinic program are given detailed attention is to assign individual tasks to be coordinated through one person, the clinic chairman. Here are a few details commonly overlooked.

1. Have you received promotional material from the sponsoring company or the clinician?
2. Have you arranged for the use of a well lighted and well ventilated auditorium—for a sufficient number of chairs—for a cloakroom—for ample parking?
3. Have you ordered an adequate supply of Educational Aids and other handout materials including PAS membership application blanks?
4. Have you contacted the prime audience and mailed announcements to music educators, students, private teachers, the local musicians union office, and other interested persons?
5. Have you supplied the local newspapers, radio and TV outlets with information on the clinic? Have you arranged for the clinician to be interviewed by the local press? Have you arranged for him to appear as a guest on a radio or TV interview?
6. Have you arranged publicity photo coverage of the clinic for post date use?
7. If the clinic is a fund raising activity, have you arranged all details of printing, delivery, distribution and accounting of tickets?
8. If the clinician is playing repertory, have you received his music and arranged for whatever kind of accompaniment he may need, band, orchestra, piano?
9. If the clinician uses a piano, have you made arrangements to have it turned to A-440?
10. Have you arranged housing and local transportation for the clinician? Do you know how and when he is to arrive and leave?

NEW! MMO VIBRAPHONE RECORDS

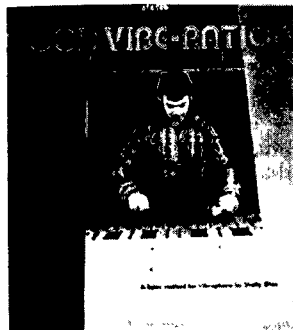
by Shelly Elias



Volume 1: A basic method for Vibraphone that includes a 24-page instruction book. Teaches you how to accompany and improvise on Vibes with a graduated lesson plan. You start off on a very basic level and progress to playing Ballads, Bossa Novas, Rock and Blues using the routine of playing with a live band. The last study on this album is "Now is The Time" by Charlie Parker.

Recommended by:

- Charlie Shoemaker
Vibist with George Shearing
- Dr. James L. Moore
Ohio State University
- Bob Tilles
DePaul University
- Roy Knapp
Famous Instructor
/Percussionist
- Trini Lopez
Entertainer
- Jose Bethancourt
NBC Staff/Percussionist



Volume II: Also comes with a 33-page instruction book. The main objective of this album is to take the material you have learned and be able to play the following songs with a live band. "Close To You", "A Time For Us", "Goin' Out Of My Head", "Love Story" and Raindrops Keep Fallin' On My Head".

Records can be purchased at any Drum Shop or most Record Stores. If not available in your area, cut out and send to: Educational Ideas, 4912 N. Kruger, Chicago, Ill. 60630. Make Check or Money Order to Educational Ideas.

Please Send:

Vol. I For Vibists Only
MMO 4076 \$5.95

Vol. II Good Vibe-Rattions
MMO 4077 \$5.95

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Programs



AMERICAN CONSERVATORY OF MUSIC

Percussion Chamber Music
1-16-72

Hoe Down - Joshua Missal
Streams - Warren Benson - MCA Music
Suite in A Minor for marimba ensemble - G.P. Telemann/Dutton - James Dutton
Derbies, Black & White for voice & jazz percussion - Frank Abbinati - James Dutton
Flux I for percussion trio - Howard Whitaker - James Dutton
Zulu Dance for Afro ensemble
The Song of Hugh Glass - Art Lauer - James Dutton
Medley from "Jesus Christ Superstar" - arr. Dick Reynolds

Dennis Plies
4-8-72

Woodwork - Jan Bach
Timpani Concerto - Werner Tharichen
Divisions for two vibes and piano - Howard Whitaker
The King of Denmark - Morton Feldman
Concerto for Marimba and Vibraphone - Darius Milhaud

Arlene Dickinson
5-19-72

Woodwork - Jan Bach
Variations for Solo Kettledrums - Jan Williams
Suite for Marimba - Alfred Fissenger
Three Pieces, OP. 27 for Vibraphone - James Beale
Western Sketches for Marimba Trio - Robert Kreutz

Student Recital
6-10-72

Improvisations for Piano and Percussion Ensemble - Barry Grossman
Western Sketches for Marimba Trio - Robert Kreutz
French Suite for Percussion Solo - William Kraft
Four Pieces for Timpani - John Bergamo
Manhattan After Dark - Victor Feldman
Blues - Howard Whitaker
Sometimes In Winter - Steve Katz
Abana - Babatunde Alatunye

BAYERISCHEN STAATSKONSERVATORIUMS WURZBURG

Percussions-Ensemble - Siegfried Fink, Director
11-24-72

Les Echanges - Rolf Libermann
Laura Soave - Fabricio Caroso
Beat the Beat - Siegfried Fink
Sonate B-Dur - G. Ph. Telemann
Inventio XIII - Joh. Seb. Bach
Solo Per Percussio - Sylvano Bussotti
Praca Maua - Heinz von Moisy
Amores - John Cage
Plaisanterie - Siegfried Fink

BAYLOR UNIVERSITY

James William Lambert
10-5-72

Suite No. 1 for Marimba - E. J. Ulrich
Orion M. 42 for Solo Percussion - Reginald Smith Brindle
Sonata for Timpani - John Beck
Trois Danses Palennes - Serge Baudo

BOISE STATE COLLEGE

Concert Class
9-29-72

Variations on an American Air - Livingston Gearhart - Shawn Press

Concert Class
10-26-72

African Sketches - J. Kent Williams - Ludwig

Concert Class 10-20-72

Tambourine Trio - Peter Phillips (AMP)
A Cymbal Tune - William Schinstine (Southerm)
Bouree II (from English Suite II) - J. S. Bach
Three Blind Mice - Carleton L. Colby (Remick)

BSC Percussion Ensemble - John Baldwin, Director
11-17-72

Ritmica No. 5 - Amadeo Roldan (Southerm, N.Y.)
Rhythm and Colors, Op. 19A (1969) - Marcel Farago (M.M. Cole)
Percussion Music (1954) - Michael Colgrass (MFP)
Circus - Stanley Leonard (Volkwein)
Drum Tune - Stanley Leonard (Leonard)
Ostinato Pianissimo - Henry Cowell (New Music Edition)
Encore in Jazz - Vic Firth (Baldwin)

BOSTON UNIVERSITY
Percussion Ensemble - Tom Gauger, conductor
11-17-72

Ionisation for Percussion Ensemble - Edgard Varese
Canticle III for percussion - Lou Harrison
Divertimento for brass and percussion - Eugene Glickman
Basho Songs for soprano and three percussionists - Edward Miller
Concerto for four marimbas - W. A. Mozart
Spanish Dance for four marimbas - Enrique Granados
October Mountain for percussion ensemble - Alan Hovhaness

UNIVERSITY OF DENVER

Percussion Ensemble - Edward P. Small, Director
12-1-72

Nanigo - Mitchell Peters
Ritmo Jondo - Carlos Surinach
Theme and Variations for Percussion Quartet - William Kraft
Prelude and Allegro - Edward Volz
Toccata for Percussion Instruments - Carlos Chavez
Boss Nova Medley: One Note Samba and Wave - Antonio Carlos Jobim - Arr. by Edward Small

DEPAUW UNIVERSITY

Percussion Ensemble - Thomas Akins, conductor
3-20-72

Percussion Suite - Louis Bellson
Chorale - Robert Resseger
El Races De La Campdown - Tom Davis
Three Brothers - Michael Colgrass
Suite - Lou Harrison
Music from "Shaft" - Isaac Hayes

UNIVERSITY OF DELAWARE

Eastman Percussion Ensemble - John Beck, Conductor
11-20-72

Extremes - David Mancini
Canticle No. 3 - Lou Harrison
Alea - Harold Faberman
Diacoustics for Piano and Percussion Ensemble, Op. 48 - Robert Kelly
Toccata-Movements - Robert Myers
Jazz Variants for Percussion Ensemble - John Beck

EASTMAN SCHOOL OF MUSIC

Gordon Stout, marimba
11-27-72

Suite No. 1 for marimba unaccompanied - Eugene Ulrich
Suite for Marimba - Alfred Fissenger
Marimba Piece, for marimba and nine strings - Gordon Stout

David Mancini, marimba
11-30-72

Introduction and rondo capriccioso - Camille Saint-Saens
Suite No. 1 for marimba - Eugene Ulrich
Concerto for marimba - James Basta

Eastman Percussion Ensemble - John Beck, conductor - Roy Burns, soloist
12-4-72

Extremes - David Mancini
Alea - Harold Farberman
Lecture-Demonstration: The Music - The Instruments - The Player - Mr. Beck and members of the percussion ensemble
Bhairava - Saul Feldstein

Eastman Percussion Ensemble - John Beck, Conductor - Ernest Muzquiz, guest conductor
12-8-72

Invitation to Life - Ted Moore
Sonatina - Fisher Tull
Momentum - William Kraft
Canticle No. 3 - Lou Harrison
Alea - Harold Farberman
Toccata-Movements - Robert Myers
Jazz Variants for Percussion Ensemble - John Beck

HIGH POINT (NORTH CAROLINA) SUMMER BAND PROGRAM

Percussion Ensemble - John M. Floyd, Conductor
6-23-72

Rhythmic Rumbles - Saul Feldstein
The Connecticut Halftime - Traditional
Sonata for Timpani - John Beck
The Rolling Sea - Saul Feldstein
Six Allegro Duets - Michael Colgrass
Jazz Waltz - Saul Feldstein
Herzliebster Jesu, was hast du verbrochen - J. S. Bach
Sonata - Thomas B. Pitfield
The Fifth Bridge - Saul Feldstein

UNIVERSITY OF ILLINOIS

James Theobald
4-14-72

Concerto for Marimba and Orchestra - Robert Kurka
Touch and Go - Herbert Brun
Patterns and Processes - James Fulkerson
Machine Music - Lejaren Hiller

James A. Baird
4-28-72

Nr. 9 Zyklus - Karlheinz Stockhausen
Concertino for Marimba, Op. 21 - Paul Creston
Four Bagatelles for Solo Vibraphone - Gitta Steiner
Xoe - Paul Zonn
Trihedron - James Baird

Percussion Ensemble - Thomas Siwe, conductor - James Baird, Guest Conductor - James Theobald, Soloist
5-12-72

Variations and Interludes - Ursula Mamlok
Flux I - Howard Whitaker
8 Invenzioni Opus 45 - Miloslav Kabelac
Trihedron - James Baird
Patterns and Processes - James Fulkerson
Persephassa - Iannis Xenakis
Fur Music III for Four Fingers in Concert - Nelson Howe

Percussion Ensemble - Frederick Fairchild, Conductor
8-9-72

Xochipilli - An Imagined Aztec Music - Carlos Chavez
Trio for Percussion - Warren Benson
Percussion - Improvisationen fur 4 Schlagzeuger - Siegfried Fink
Knocking Piece - Ben Johnston
Canticle No. 3 - Lou Harrison

The Blackearth Percussion Group
10-11-72

Variaciones - Jorge Rotter
Amores - John Cage
Four Feathers - Barney Childs
Les Moutons de Panurge - Frederick Rzewski
Imagind Quarter - Sidney Hodkinson

American Composers Ensemble and The University of Illinois Percussion Ensemble - Thomas Siwe, Conductor
12-15-72

Three Dithyrambi for Percussion - Robert Shechtman
Ancient Voices of Children - George Crumb
Poebells (1972) A Ritual - Edwin London

ILLINOIS STATE UNIVERSITY

Contemporary Percussion Quintet and Percussion Ensemble - Roger Faulmann, Conductor
11-1-72

Overture in Percussion - Anthony Cirone
The Swords of Moda-Ling - Gordon Peters
Suite for Sideman and Handclappers - Jack McKenzie
Chamber Sonata - Richard Fitz
Marshall's Medium Message - Roger Hannay

ILLINOIS SUMMER YOUTH MUSIC CAMP 1972

Percussion Camp
6-30-72

Introduction and Allegro - Jack H. McKenzie
Canticle - Lou Harrison
Nonet - Jack H. McKenzie
Incidental Music for Percussion - Stanley Leonard
Sounds of the Kabuki - Thomas Davis
Ball - David Gordon
Hora Staccato - Dinicu - Helfitz
Bacchanale - Alan Houhaness
A Witness For My Lord - David A. Tobias

INDIANA STATE UNIVERSITY

Ronald G. Gard
9-28-72

Inspirations Diabolique - Richard Tagawa
Taccata for Marimba - Emma Diemer
Solo Impression for Four Timpani - Vic Firth
Aria - Ronald LoPresti
Rhapsody for Marimba - Hollaway
I Don't Know How to Love Him - Weber - Arr. by Roger Spencer

Robert E. Nelson
10-25-72

Sonata for Marimba and Piano - Peter Tanner
Sonata No. 1 for Timpani - Anthony J. Cirone
The End of an Affair for stereo tape and percussion - Ronald Pellegrino
Suite for two percussionists and piano - Antero Hytinkoski
Twelve Tone Suite - Julius Schloss
Preludes for Vibraphone - Serge de Gastyne

Percussion Ensemble - Neal Fluegel, Conductor
- Jacqueline Meyer, Asst. Conductor -
Ramon Meyer, Guest Conductor
11-16-72

Jazz Variants - John Beck
Prelude and Dance - Ronald Lo Presti
Musica Battuta - Harold Schiffman
Canon for Percussion - Saul Goodman
Dance barbaro - Phillip Lambro
The Song of Queztecotl - Lou Harrison
Triptych - Anthony Cirone
18 for Baker - Bob Tilles

INDIANA UNIVERSITY OF PENNSYLVANIA

David Bittner & David Brozeski
11-30-72

Konzert fur 2 Violinen in d minor - J. S. Bach
French Suite - William Kraft
Etude in B major, opus 6, no. 9 - Clair Omar Musser
Fantasy for Timpani and Piano - Edward B. Wuebold, Jr.
Lyrique - Serge deGustyne
Continuum for two Percussionists - Stanley Leonard

University Percussion Ensemble - Gary J. Olmstead, conductor
12-11-72

Musica Battuta - Harold Schiffman
Rhimiski - David Brozeski
7/8 by 5 - Andrew Yarcas

Closing Piece - Stanley Leonard
Symphony for Percussion - Gen Parchman
Chorale - Robert Reseiger
Summer of 42 - Legrand
Classical Drag - Les Hooper

UNIVERSITY OF MASSACHUSETTS

Peter H. Tanner Marimba and Vibraphone
11-1-72

Suite IV in E_b (BWV 1010) - J. S. Bach
Concerto for Marimba (1956) - James Basta
Four Songs for Medium Voice and Vibraphone - Gitta Steiner
Sonata in G Major, op. 30, no. 3 - L. Van Beethoven

UNIVERSITY OF MICHIGAN

Theodore D. Brown
4-16-72

Fantasy on Japanese Wood Prints Op. 211 for Xylophone and Piano - Hovhaness
Duetfino Concertante (1966) for Flute and Percussion - Dahl
Woodwork for four percussionists - Bach
Facade Suite with Poems by Edith Sitwell - Walton

University of Michigan Percussion Ensemble - James D. Salmon, Director
4-19-72

Fanfare for Percussion - Heim
Night Music for Percussion - Starer
Bolero - Rosales - Musser (arr. Salmon)
Kochipili - Chavez
Hi Ho, Dmitri - Kablevsky (arr. Salmon)
Woodwork - Jan Bach
Greensleeves - Traditional (arr. Davis)
Fancy That - Davis
Encore in Jazz - Furth

CENTRAL MISSOURI STATE COLLEGE

Percussion Ensemble - Lee A. DeFelice, Director
5-4-72

Prelude for Percussion - Malloy Miller
The Burning House Overture - Alan Hovhaness
Streams - Warren Benson
Toccata for Percussion Instruments - Carlos Chavez
Stompin' Thru the Rye - Thomas L. Davis

MOORHEAD STATE COLLEGE

Percussion Ensemble - Childrens Concerts - Owen Clark, Director

Scherzo - Goodman
Parade - Gould
Tom-Tom Foolery - Abel
Quasi-Bossa Nova - Clark
Sabre Dance - Khatchaturian-Moore

MOUNT HOLYOKE COLLEGE

M. Susan Brown, percussion
11-16-72

Sonata Op. 5, No. 4 - Arcangelo Corelli
Deux Chansons Fraçaises - Serge de Gastyne
Sonata for Percussion - Armand Russell
Recitative and Improvisation - Elliott Carter
Concerto Op. 49 - Dmitri Kabalevsky

NEW YORK CITY MUSIC & ART HIGH SCHOOL

Percussion Ensemble - Justin Di Cioccio, Director
12-1-72

Prelude for Percussion - Malloy Miller
Toccata - Carlos Chavez
The Song of Queztecotl - Lou Harrison
Prelude and Allegro - Edward W. Volz

NORTH TEXAS STATE UNIVERSITY

Percussion Ensemble - Ron Fink, conductor
10-25-72

Fanfare for Percussion - Alyn Heim
Concierto de Aranjuez, for guitar & orchestra - Joaquin Rodrigo
Inventions on a Motive - Michael Colgrass
Fantasy on a Raga - Ron Keezer
Four Etudes for 8 Percussion - Stan Gibb

A Concert of Music by Karel Husa - Divertimento for Brass and Percussion
11-15-72

Concerto for Percussion and Wind Ensemble

Student Composers Recital
11-30-72

Give Me Moe - Kenneth Thomas Futterer
"Chicago" (Carl Sandburg - Poet) - William Hazelbauer

Robert H. Graf
11-15-72

Four Pieces for Timpani - John Bergamo
Concertino for Marimba and Orchestra - Paul Creston
Three Pieces for Vibraphone - James Beale
Sources III for clarinet and percussion - David Burge

OHIO STATE UNIVERSITY

University Percussion Ensemble and Marimba Quintet - James L. Moore, Director
11-13-72

Opener - James L. Moore
Symphony No. 1 for Percussion - Anthony J. Cirone
Rhythm and Colors - Marcel Farago
Sonata Pian' e Forte - Giovanni Gabrieli-Ephross
Andante - from Symphony No. 5 - Peter Tschalkowsky-Musser
Marimba - Lara-Jeanne
Just One of Those Songs - arr. Jeanne
They're Off - from The Great Race - Henry Mancini-Tillapaugh
Improvisation on "Ya - bo - see - da" - The Ensemble

Percussion Studio Recitals
11-16 & 30-72

Four Times Three - Harold Brown
Quartet for Percussion - William Schinstine
Selections from Jazz for Juniors - Carl Poole
Suite for Marimba - Alfred Fishinger
March and Polonaise for Six Timpani - Julius Tausch
Dahoon - Thomas Brown

STATE UNIVERSITY COLLEGE, POTSDAM, NEW YORK

Percussion Ensemble - James Petercsak, Conductor - Alan Kaufman, Guest Conductor
10-17-72

Symphony for Percussion - Gen Parchman
Encore in Jazz - Vic Firth
October Mountain - Alan Hovhaness
The Swords of Moda-Ling - Gordon Peters
Toccata - Carlos Chaves

UNIVERSITY OF REDLANDS

Scott Shepherd
10-15-72

Suite in A Minor for Flute - Georg Philipp Telemann
Unaccompanied Snare Drum Solos No. 1, No. 5, and No. 4 - Michael Colgrass
The King of Denmark - Morton Feldman
Sonatina for Timpani - Alan Ridout
Diversions for Flute and Marimba - Peter Tanner

ROOSEVELT UNIVERSITY

William Bozin
11-21-72

Three Short Pieces for Four Timpani - Robert Lombardo
A Singing Song - Gary Burton
Introduction and Rondo Capriccioso, op. 28 - Camille Saint-Saens
Zyklus - Karlheinz Stockhausen
Song at Year's End - James Cuomo
Suite for Three Drumsets - Sheldon Elias

SAM HOUSTON STATE UNIVERSITY

The Brass Choir - Daniel F. Bachelder, Conductor
The Percussion Ensemble - Henry Fulgham, Conductor
11-15-72

Sound Piece for Brass and Percussion, Op. 82 - Gardner Read
 Chorale for Brass and Percussion - Vaclav Nelhybel
 Symphony No. 1 for Percussion - Anthony J. Cirone
 Japanese Impressions - Anthony J. Cirone
 Theme and Variations on America - Saul Goodman
 Liturgical Symphony - Fisher Tull
 Encore Toccata for Brass Choir and Percussion - James B. Marks

Percussion Forum
 11-21-72

Hora Staccato - Dinicu-Heifetz
 Short Melody #3 - Morris Goldenberg
 Sonata for Percussion and Piano - Armand Russell
 Piece for Trombonist and Percussionist - Dan Bachelder
 The Galloping Comedians - Dmitri Kabalevsky - Arr. Morris Goldenberg
 Short Melody #3 - Morris Goldenberg
 Sonata for Three Unaccompanied Timpani - Phillip Ramey
 Sabre Dance - Aram Khachaturian - Arr. Morris Goldenberg
 Die Zwischermaschine - Al Payson

SAN JOSE STATE COLLEGE

Percussion Ensemble - Robert M. McCormick, Conductor
 4-26-72

The Marriage of Figaro - Mozart - arr. Musser
 French Suite for Percussion Solo - Kraft
 4/4 for Four - Cirone
 Concertino for Marimba - Creston
 Symphony No. 1 for Percussion - Cirone

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To Then - Out - Christopher Braun
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 Slowpiece 'n Modules - Allen Otte
 Amores - John Cage
 Infraudibles - Herbert Brun
 Les Moutons de Panurge - Frederic Rzewski
 Four Feathers - Barney Childs

UNIVERSITY OF SOUTH CAROLINA

Percussion Ensemble - John C. Bircher, Jr., Director
 11-28-72

Etude - Garwood Whaley
 Scope (Timpani Concerto No. 1) - Brent Seawell
 Three Pieces for Percussion Quartet - Warren Benson
 Triptych - Anthony Cirone
 Suite for Sideman and Handclappers - Jack McKenzie
 Impressions of a Sunday Afternoon - Rene Barge

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Mid-West Band Clinic - Archie Sharretts, Director
 12-13-72

Mogoonga Do Brazil - Christian & McDunn - Guest Soloist: Bobby Christian

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A Contemporary Chamber Concert
 11-7-72

Drawings: Set #3 - Sydney Hodkinson - Dan K. Hearn, clarinet - Charles Hiebert, Percussion

Percussive Arts Ensemble - Charles W. Hiebert, Director
 11-28-72

Trio for Percussion - Warren Benson
 Percussion Suite - Armand Russell

Student Recital
 12-1-72

Concertino for Marimba and Piano - George Frock

Student Recital
 12-4-72

Unaccompanied Snare Drum Solo - Michael Colgrass
 Prelude IV - Serge de Gastyne
 Pastorale for Flute and Percussion - Jack McKenzie
 From Six Unaccompanied Solos for Snare Drum No. 6 - Michael Colgrass
 Three on One - Burns and Phildstien
 Contemporary Courante - Al Payson

TRITON COLLEGE

Percussion & Marimba Ensemble - Sheldon Elias, Conductor
 12-3-72

Toccata for Percussion Instruments - Allegro sempre giusto - Carlos Chavez
 Uhuru - An African Ballet - Theodore Frazer
 First Construction in Metal - John Cage
 Alantis - John Scoville
 Suite for Three Drumsets - Shelly Elias
 Bali - David Gordon
 Lento - Schlenck - Arr. Gordon Peters
 Ballet of the Unhatched Chicks - From "Pictures at an Exhibition" - Moussorgsky - Arr. Gordon Peters
 Dance of the Sugar Plum Fairies - from the "Nutcracker Suite" - Tchaikovsky - Arr. by Terry Applebaum

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Dwight F. Porter
 11-21-72

Sonata Allegro - Mitchell Peters
 Rondino - Mitchell Peters
 Two Archaic Dances - Armand Russell
 Musette in D - J. S. Bach
 Two Part Invention No. 8 - J. S. Bach
 Sonata for Timpani - John Beck
 Reverie in F Major - L. Streabbog
 Cradle Song - M. Hauser
 Sabre Dance - Aram Khachaturian

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Merry A. Herbert
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 Unaccompanied Solos No. 5 - Colgrass
 Etude II - Coutelier
 Ternary - Feldstein
 Concertino for Marimba - Frock
 Duet for Merry and Machine - Alford
 Spectrums - Shahan
 March for Timpani and Brass - Heisinger

WICHITA STATE UNIVERSITY

General Recital
 10-17-72

Diversions - Peter Tanner

UNIVERSITY OF WISCONSIN EAU CLAIRE

Marimba Ensemble - Ronald Keezer, Director
 11-1-72

Rondo Alla Turka - Mozart-Duetsterbeck
 Scherzo - Tchaikowsky-Peters
 Four Renaissance Dances - Arr. Duetsterbeck
 Serenata - Anderson-Dutton
 Comedians Gallop Kabalevsky-Peters

Percussion Ensemble - Ronald Keezer, Conductor
 11-15-72

Ritmica No. 6 - Amadeo Roldan
 Ritmica No. 5 - Amadeo Roldan
 Ionisation - Edgard Varese
 African Welcome Piece - Michael Udow

Cynthia Cirkd
 12-11-72

Concerto pour batterie et petit orchestre - Darius Milhaud
 Fantasy on Japanese Wood Prints, Op. 211 - Alan Hovhaness
 Konzert fur Pauken und Orchester, Op. 34 - Werner Tharichen
 Toccata for Marimba and Percussion Ensemble - Robert Kelly

UNIVERSITY OF WISCONSIN - STEVENS POINT

Percussion Ensemble - Geary Larrick, Conductor
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Fugue - Robert Buggert
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 Toccata - Robert Kelly - Edith Will marimba soloist
 Introduction and Interlude from Music for Percussion - Peter Phillips - Members of the Dance Theater Choreographed by Diane Pruett

Suite for Percussion - William Kraft
 Greensleeves - traditional - arr. Gordon Peters
 Big Jinks - Bob Tilles

Concert of 20th Century Music
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On the Technical Side

VIBE MALLET DAMPING

SNARE DRUM STICKING

Practice each sticking until it is smooth and even. Start slowly and gradually work up speed.

X			X		
^R	R	L	^R	R	L
^L	L	R	^L	L	R
^R	L	R	^R	L	R
^L	R	L	^L	R	L
^R	L	L	^R	L	L
^L	R	R	^L	R	R
^R	R	R	^R	L	L
^L	L	L	^L	R	R
^R	L	R	^L	R	L

Example:

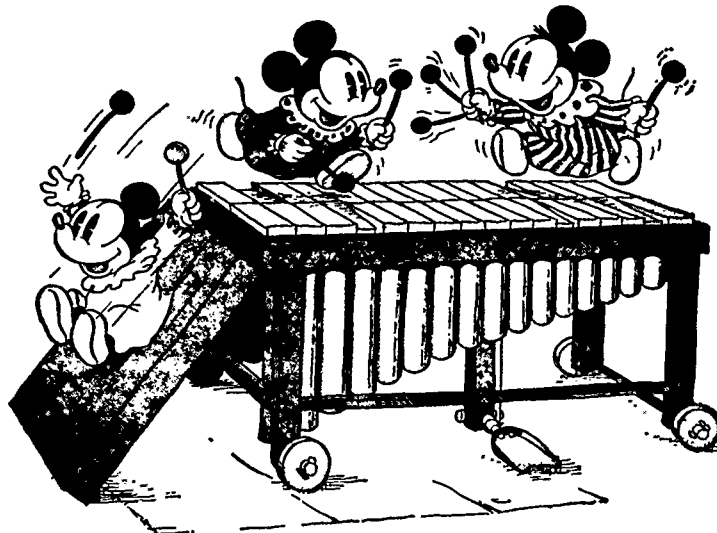
Notes marked thus (+) are to be silenced with one of the mallets while striking the next bar with the other mallet, while the foot pedal is depressed. In this practice the mallet head is pressed into the bar which is to be silenced. Pedal markings: (Ped. = Depress).

TIMPANI STICKING

The 16ths in the 3rd measure have the problem of doubled notes: C,C, and then G,G. This is a player's choice situation. Should he wish to do it the hard way he should use (1) cross-hammering, or (2) switch from one drum to the other without crossing sticks. An easier alternative would be to (3) use the "double-tonguing" technique of the earliest kettledrummers

and play it: R,R,L,L, and so on. The tympanist should make himself proficient in doubling his sticks in this manner. It is often very useful.

Count and play all 16th-notes accurately. They must be perfect in rhythm and absolutely alike in dynamics, unless marked otherwise. (Charles L. White, Los Angeles, California)



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Compiled by Bill Marimba

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- DO NOT - with timpani mallets, play suspended cymbal, snare, bass drum, etc., for the playing surface is too hard and causes felt bruises and may also damage the core.
- DO NOT - with timpani or bass drum mallets, throw them in or on dirty places. Dust, dirt and grime will imbed in the felt heads and cause excessive contact sound.
- DO NOT - let sharp articles come in contact, for they can slice the felt and open the stitching.
- DO NOT - lend your personal mallets.
- DO - wipe clean all playing surfaces (timpani and bass drum heads) before striking.
- DO - keep your mallets separate from all other traps and props by placing them in a cloth bag after use.

(This helpful information supplied by George F. Jacob, President-AYOUB MALLETS.)

#3,021,743 TUNING MECHANISM FOR DRUMS William F. Ludwig, River Forest, Illinois 20 February, 1962

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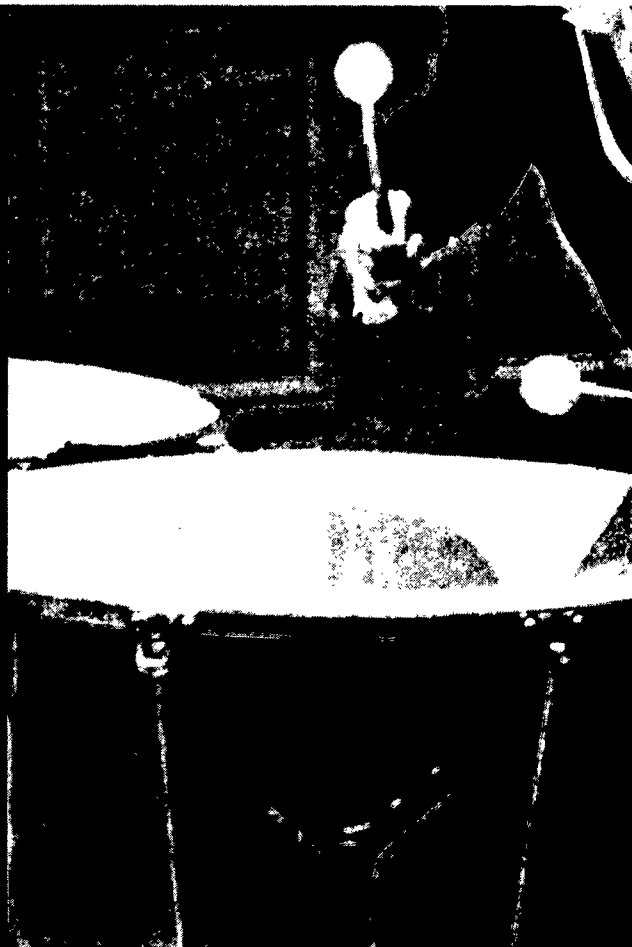
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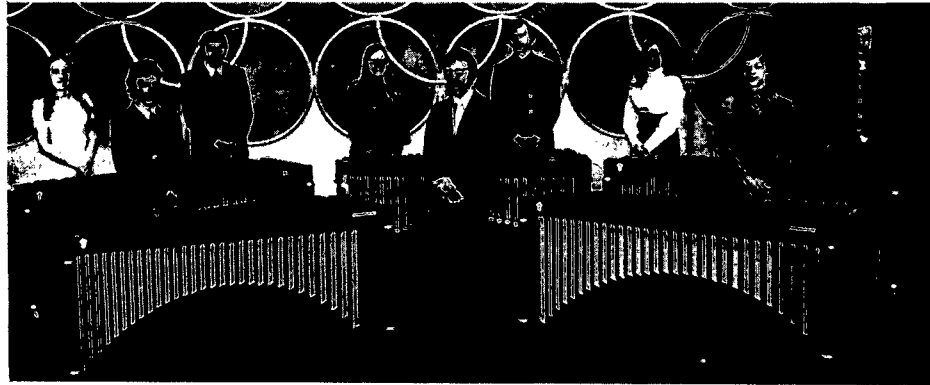
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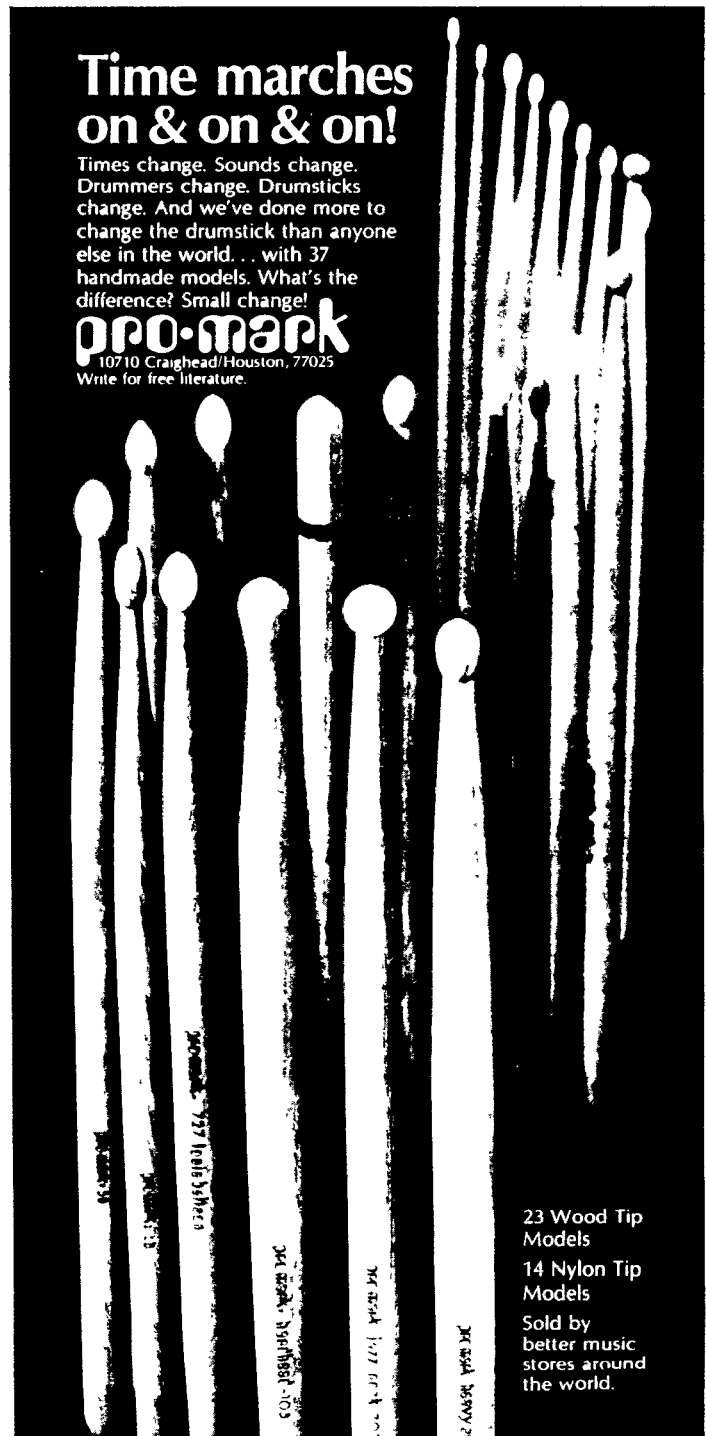
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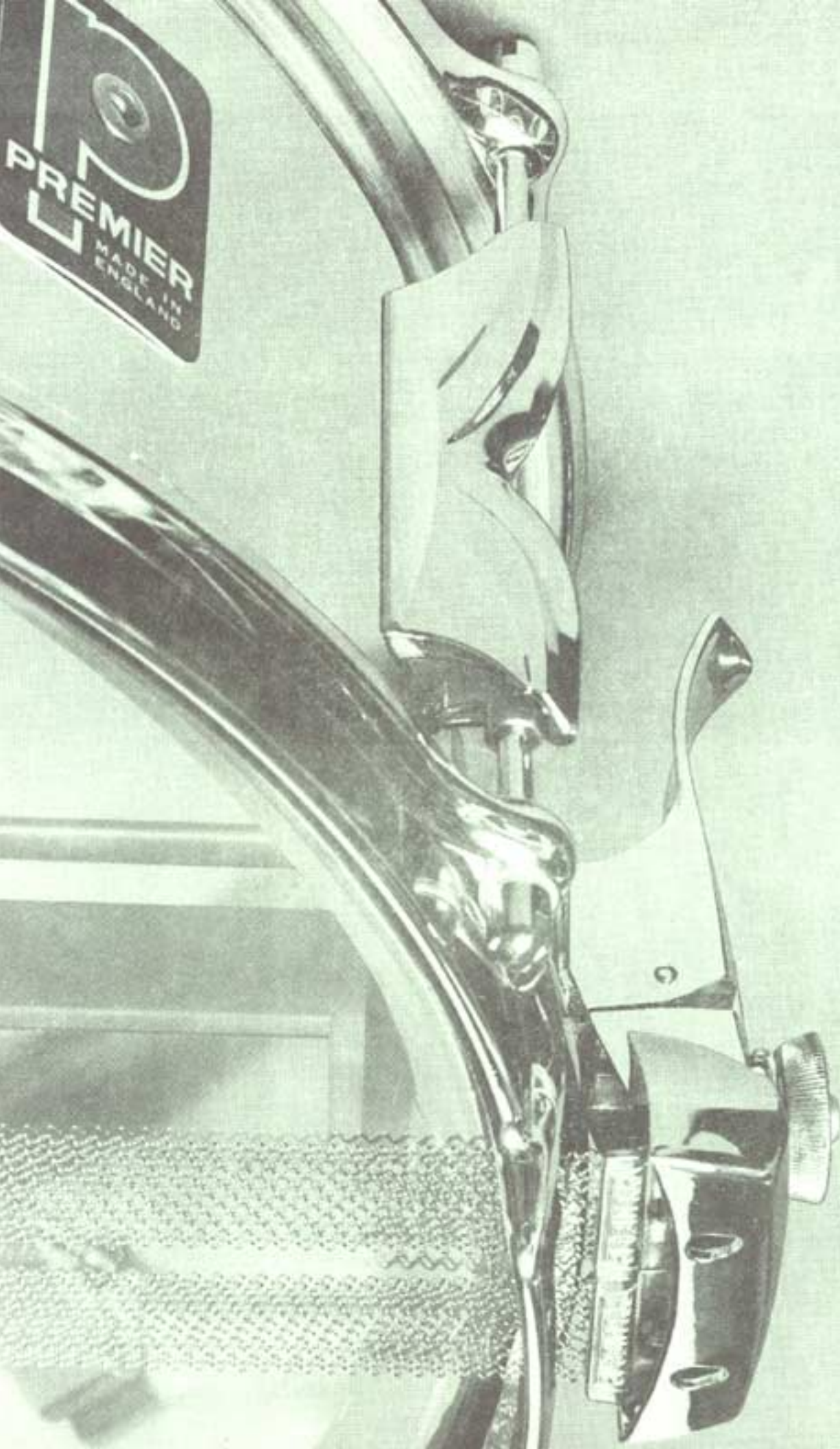
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