

PERCUSSIVE NOTES

An Official Publication of the
PERCUSSIVE ARTS SOCIETY



VOLUME II, NUMBER 3
SPRING 1973



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PERCUSSIVE NOTES

VOLUME 11 NUMBER 3
 SPRING 1973

AN OFFICIAL PUBLICATION OF THE
PERCUSSIVE ARTS SOCIETY

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

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Apologies for a "Spring" issue of P.N. that arrives in time to greet the summer. As the size and content of your P.A.S. publications grow, occasionally "technical" problems occur!

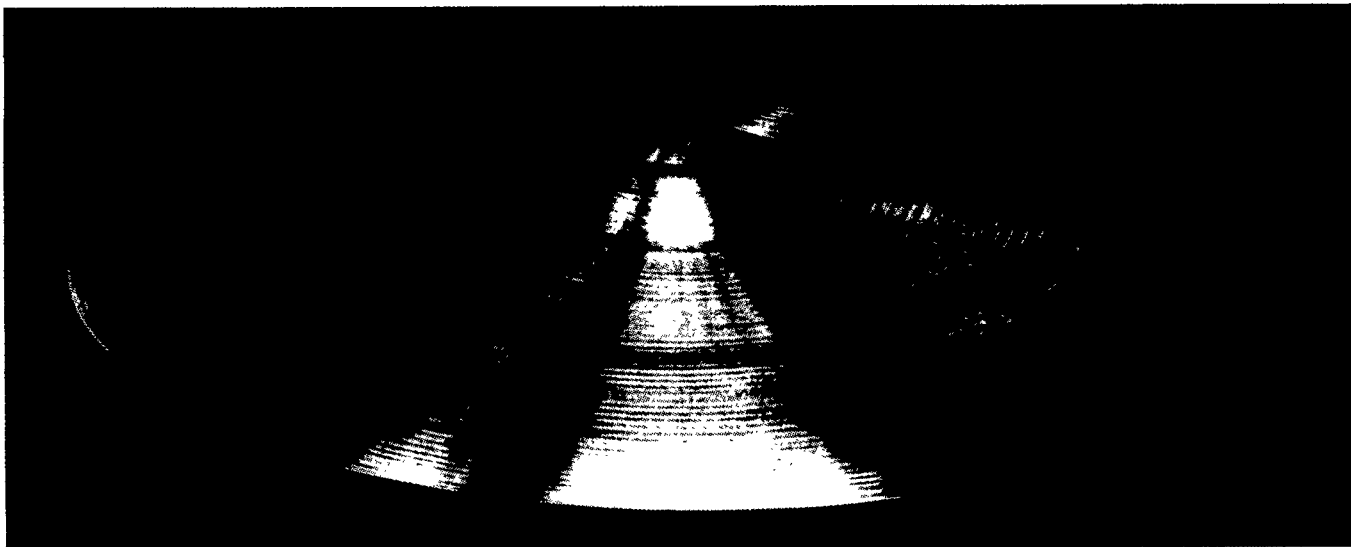
May your summer provide an opportunity for an abundance of percussive activities - practicing, gigging, and writing that article or letter to P.A.S. that you have been meaning to do.

Look for the fall issues of PERCUSSIVE NOTES and THE PERCUSSIONIST with announcements of the P.A.S. Percussion Composition Contest and dates for the Annual National P.A.S. Day of Percussion and Meeting. State Chapter activities also continue to grow and will be reported in P.N. as information is received from the various chapters.

This present issue of P.N. contains a number of pages devoted to the drum set. There was a time not too many years ago when the P.A.S. publications contained little material on the drum set. Mainly because none was ever received. This condition appears to have changed considerably. We welcome your comments and contributions on this topic and all other topics. Your P.A.S. publications can be what you the membership wants them to be, but we must know your desires, and receive the material!



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Percussion Discussion

Standardizations for the Notation of New Music to be Proposed by the INDEX OF NEW MUSICAL NOTATION

An INDEX OF NEW MUSICAL NOTATION is being established in the Music Division of The New York Public Library at Lincoln Center (Research Library of the Performing Arts). The project, expected to last three years, is funded by the Rockefeller Foundation, and is directed by Kurt Stone, music editor, writer, and lecturer, assisted by Gerald Warfield, formerly of Princeton University.

The new index is focusing on problems inherent in the notation of much of the music of the last twenty years. The project's approach to these problems is to examine pertinent scores in the Library's present collection, to solicit additional material, published and unpublished (from individuals as well as publishers), to categorize and index the notational devices and systems utilized in these works, and to analyze the findings. Collaborative working relations with publishers, institutions, and individuals have already been established in the United States and in Europe. The results of this investigation, which will be presented and scrutinized at conferences with musicians from all sectors of the profession, will be in the form of suggestions towards the standardization, when appropriate, of the notation of contemporary music. It is hoped that these standards, which will be published, will become a valuable tool both for the professional and for the student and thus make a significant contribution to the composition, performance, publication, understanding, and enjoyment of today's and tomorrow's music.

We welcome further collaboration from composers, editors, educators, and other interested persons. For example:

- 1) We would like to know of any unpublished scores containing notation of interest, especially those for which the interpretation of the notation is explicit.
- 2) We would like to know of any little-known writings on contemporary notational practices.
- 3) We invite comments or suggestions concerning any part of our project as outlined above.

Please write to:

Kurt Stone
Index of New Musical Notation - Music Division
The New York Public Library at Lincoln Center
111 Amsterdam Avenue
New York, N. Y. 10023

IS P.A.S. AN ESOTERIC ORGANIZATION by W. D. Olive

Maybe some persons feel this way, especially most band directors at the elementary school level. Others who don't plan on becoming professional type drummers, but love drumming and those who just want to know something about drumming, should benefit by joining P.A.S.!

The M.E.N.C. justifies music in the schools by saying it benefits all participating. Let's not fall into a closed-minded attitude and say P.A.S. is only for the advanced drummer and restrict all others.

By being in a unique position of drum shop owner and school teacher, I can hear both sides of the story. A lot of elementary school band directors can care less about Varese's *Ionization* or Stravinsky's *Rites of Spring*. They want to know what to do when seventeen beginners want to be drummers and nobody wants to play the oboe or French horn. Also they want

to know why the little guy in the drum section always seems to get stuck with the bass drum, while the big strong "guys" usually take the parade drum in the marching band. Beginners want to know how to take care of their drum equipment, few band directors have ever had a percussion pedagogy class, but would be interested if one were available.

The spectrum of drumming in P.A.S. should be covered fully now, including non-professional and non-college drummers. My suggestion, how does a column called *Practical Percussion Portfolio* grab you?

To show you the type of questions I would answer, I first state to my learned friends of P.A.S. that if we really want to do an outstanding job, we can't assume that only the professionally inclined drummer should benefit from P.A.S. A basic foundation will actually help all in the future. If we start right, the young drummer is less likely to be a musical drop-out and we can eventually hope to have better drum standards and have more musical drumming.

Now for a few sample questions:

- Q. Do all your drummers use the same size drumsticks?
A. They shouldn't unless they all have the same size hands.
- Q. Does somebody in your drum section usually drop a stick or accessory during a soft passage of the band, when the drums are tacit?
A. This indicates a trap table would be helpful.
- Q. Why do a lot of rock drummers take off the front heads of bass drums and the bottom heads of the tom-toms on their sets?
A. To make it louder. The same principal of the megaphone amplifying your voice. If you want to play anything else beside ROCK, keep both heads on, so the beat won't cut through so much as it must do in Rock.
- Q. A lot of drummers now use the matched (mirrored) grip over the traditional grip, which grip is better to use?
A. This is like comparing fluorescent lighting and regular electric bulb lighting. They both are good, in fact, I recommend using both if you play all styles as well as rudimentally. The sound is the important criteria: if you can't control the drumsticks completely both ways, use the way that sounds the best.



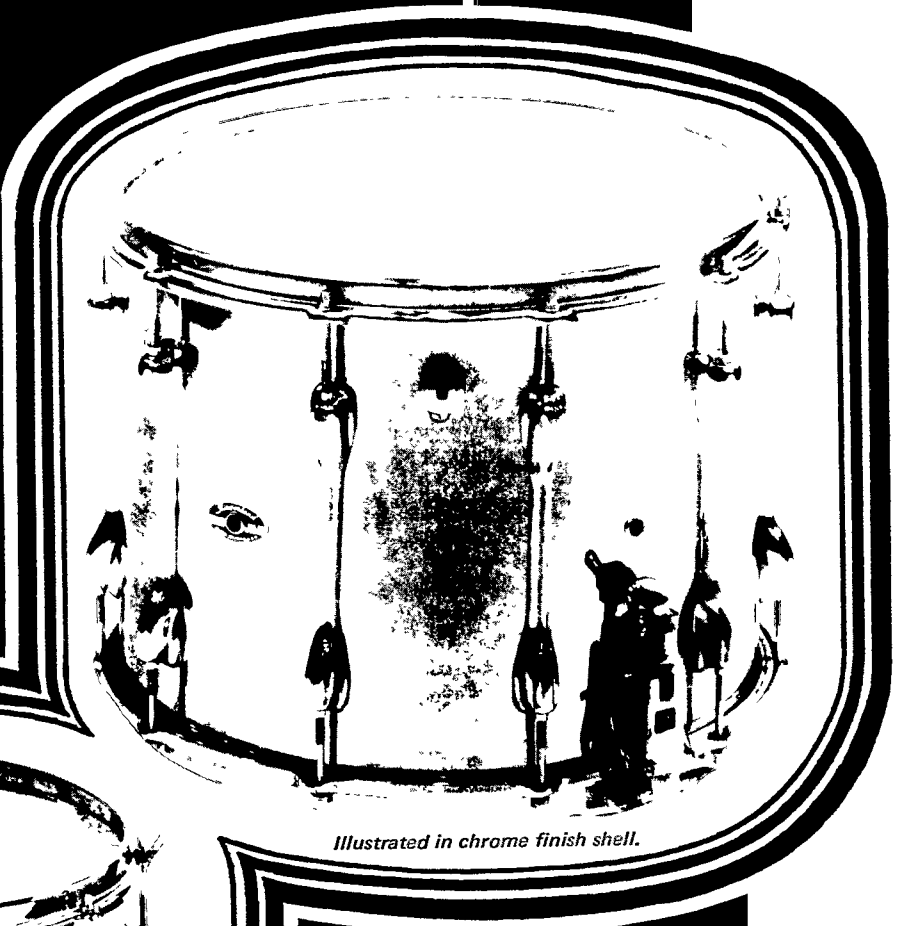
YOU ARE INVITED TO SUBMIT MATERIAL FOR PUBLICATION IN PERCUSSIVE NOTES. EVERY EFFORT IS MADE TO USE AS MUCH OF THE MATERIAL RECEIVED AS POSSIBLE. WE WOULD APPRECIATE A BRIEF SKETCH OF YOUR BACKGROUND AND ACTIVITIES ALONG WITH A PHOTO OF YOUR PERFORMANCE OR TEACHING ACTIVITIES.

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.

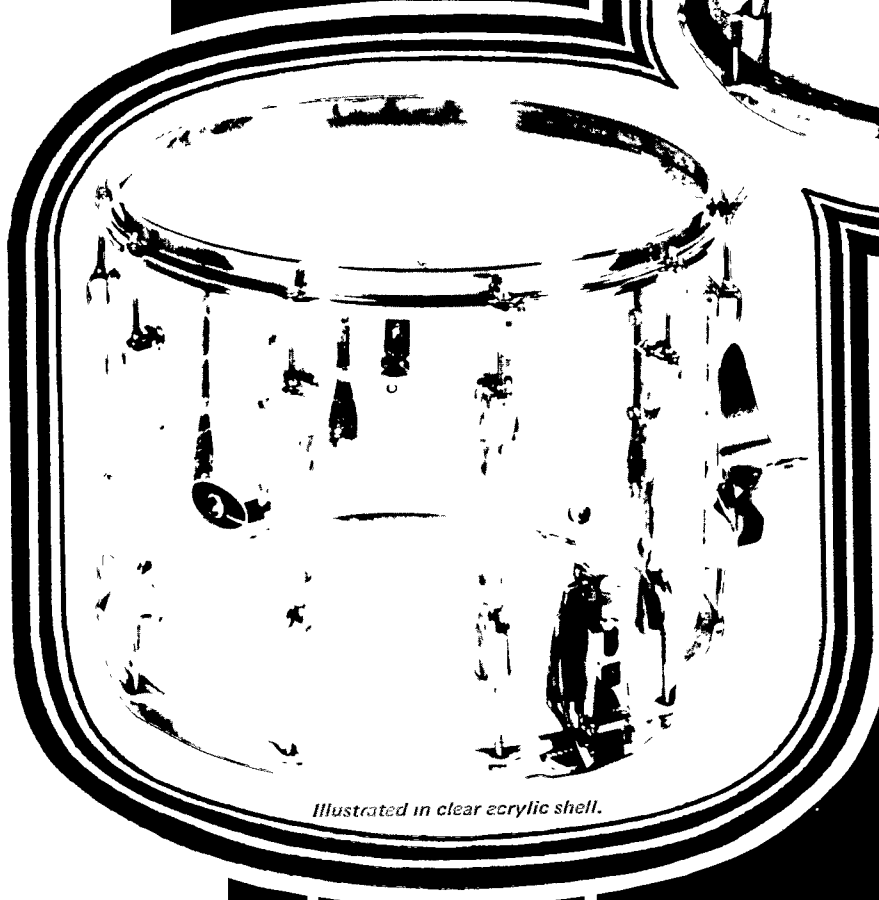
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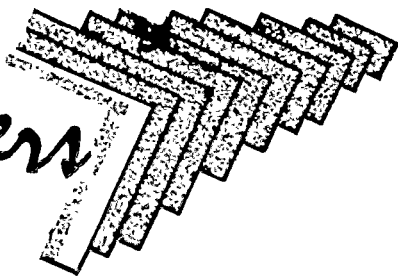
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Chapters



The PENNSYLVANIA Chapter met at the PMEA Convention in Lancaster, Pa. on January 4, 1973. An election of officers for the Chapter was held with Kenneth Havanko elected President, and Michael Halperin, secretary-treasurer. Also discussed were the formulation and content of a newsletter, and proposals for a study of the percussion methods courses taught at colleges in the state.

The CALIFORNIA Chapter's 2nd Annual Percussion Festival is being held during April and May. Results of this important event in the state will be reported in the fall issue of P.N. The Festival shows signs of being bigger and better than last years. Scholarships received thus far value over \$4,600.00. The TANGLEWOOD FELLOWSHIP will again be available. A new scholarship available this year will be \$1,000.00 towards tuition to the NEW ENGLAND CONSERVATORY OF MUSIC, Boston, Mass., pending entrance acceptance. Many of the same scholarships awarded at last years' Festival are again available for Festival participants including such summer camps as; NATIONAL MUSIC CAMP; IDYLLWILD SCHOOL OF MUSIC AND ART; STAN KENTON SUMMER CLINIC; UNIVERSITY OF PACIFIC SUMMER CAMP; BLOSSOM FESTIVAL STUDYING WITH CLOYD DUFF; FOUR SUMMER SCHOLARSHIPS TO BERKLEE COLLEGE OF MUSIC, in Boston, Mass.; \$100.00 SCHOLARSHIP FROM BOB YEAGER OF THE PROFESSIONAL DRUM SHOP; \$100.00 SCHOLARSHIP FROM EARL HATCH OF THE EARL HATCH STUDIO; and other scholarships still pending. Washington, Oregon, Utah, Idaho, Nevada, Arizona as well as California percussionists were invited to participate in the Percussion Festival this year. Last year many requests were received from neighboring states wishing to enter which led to opening the Festival to all Western States.

The regular January meeting of the California Chapter featured a clinic and performance led by JAKE HANNA. Admission was free and all interested persons were welcome to attend.

Coming Events

Three sessions of the INDIANHEAD STAGE BAND and JAZZ CLINIC will be held this summer—June 17-23, June 24-30, and July 1-7. Percussion clinician for these sessions will include Bobby Christian and Ron Keezer. Offering will include full stage band, jazz ensemble, private and group instruction, sectional training, theory, improvisation, arranging, composition, small combo, basic jazz rhythm studies, style comparisons, and faculty demonstrations. For detailed brochure write to: Darrell Adelman, Director, Indianhead Center, Shell Lake, Wisconsin 54871. (A program of the University of Wisconsin-Extension.)

DUANE THAMM, clinician for Ludwig Drum Co., percussion instructor at the Elmhurst College, Elmhurst, Illinois, author, and formerly percussionist with Dick Schory Percussion Pops Orche. Inc, will be appearing in Clearwater, Winter Haven, West Palm Beach, and Ft. Lauderdale, Florida, between June 18 and July 7, 1973 at local shopping centers. He and his 11 year old son have a musical percussion act that everyone will want to hear and see. If you live in these areas, watch your newspapers and say 'hello' to Duane.

New officers for the WISCONSIN Chapter of P.A.S. elected at their March 30th meeting are: Ron Keezer, President, Geary Larrick, Vice-President, and James Latimer, Secretary-Treasurer.

As part of the North Central MENC Convention, the chapter's annual BUSINESS MEETING was followed by a lecture/demonstration: "Timpani Techniques" presented by Tele Lesbines, timpanist with the Milwaukee Symphony. Also performing to enthusiastic audiences at the convention were the York High School Percussion Ensemble from Elmhurst, Illinois directed by Chick Evans, and the University of Wisconsin-Stevens Point Percussion Ensemble, Geary Larrick, conductor.

A percussion clinic was held April 7th 1973, at Northeast Louisiana University. The clinic, sponsored jointly by Ludwig Drum Company, Dew Music Stores, and Northeast Louisiana University, featured Al Payson as guest clinician. Included in the day's events was the organization of a LOUISIANA chapter of the Percussive Arts Society.

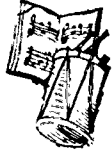
The first meeting of the MICHIGAN Chapter of the Percussive Arts Society was held on February 17, 1973, at the University of Michigan School of Music in Ann Arbor, Michigan. It was called to order by Charles Owen, percussion instructor at the University of Michigan. A welcoming statement was made by Owen, and the motion was passed that Martin J. Zyskowski from Eastern Michigan University act as chairman for this meeting since the organizational chairman, Jerry Hartweg, was unable to attend. It was moved to hold the next meeting in conjunction with the Mid-West Band Conference in January of 1974 at the University of Michigan, Ann Arbor, Michigan. The motion was carried to have the executive committee of the Michigan Chapter handle the program activities for the next years meeting. The motion was carried to nominate candidates for state officers and to vote by mail in order that all PAS members of this state be given a chance to vote in this election. Results of the election will be reported in the fall issue of P.N.

On January 20th 1973, the OHIO Chapter, in conjunction with The Ohio State University and Coyle's Music Centers, presented a "Day of Percussion" in Columbus, Ohio. Featured soloist-clinician was vibist GARY BURTON. Also included were performances by percussion ensembles from Oberlin College, Ohio University, Toledo University, Wright State University, Capital University, Bowling Green University, and Ohio State University. An informal meeting of the Chapter was held at noon break. The enthusiastic response to the "Day" indicated that an event such as this would be an annual happening in Ohio.

THE CRANE SCHOOL OF MUSIC of State University College, Potsdam, N.Y. will offer a PERCUSSION WORKSHOP from July 2 to July 12, 1973. Jim Petercsak and the Crane Percussion Ensemble will participate as will guest clinicians Sandy Feldstein, Tom Brown, and Lennie De Muzio. Graduate and undergraduate credit is available for the session. For details contact: R. Wakefield, Dean, Crane School of Music, Potsdam, N.Y. 13676.

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, vibist 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.

DRUMMING AROUND



Recent performances by the BLACK EARTH PERCUSSION GROUP have included Indiana University of Pennsylvania on March 21st, and Oberlin (Ohio) College on April 4th. The Blackearth Percussion Group is a professional new music ensemble dedicated to experimental music and the intermedia of percussion with electronics, film, slides, jazz, and theater as a tool for communicative artistic expression. The ensemble has performed to critical acclaim for universities and concert series throughout the United States and Canada, and is presenting educational programs of various types, including workshops, seminars, young peoples concerts, and short term residencies. The Blackearth Percussion Group is five young musicians from diverse backgrounds dedicated to furthering the acceptance and understanding of music of our own time. Repertoire includes Stockhausen, Hiller, Brun, Cage, Harrison, Albright, Rzewski, and compositions by members of the group. For further information contact: Blackearth Percussion Group, Department of Music, Northern Illinois University, DeKalb, Illinois 60115.

THE BATTERIE is a group of musicians who share a common interest in music written entirely for their chosen instrument . . . the percussions. Performing not only new compositions but those considered "classics" in the field of percussion music as well. The Batterie performs works by many contemporary composers including John Cage, Lou Harrison, Frederick Karlin, Michael Colgrass, Alan Hovhaness, William Russell, William Kraft, J. Kent Williams, H. Y. Shen, Halim El-dabh, Sydney Hodkinson, Armand Russell, Anthony Cirone, Carlos Chavez, Bo Nilsson and Karlheinz Stockhausen. Members of the group are Kenneth Miller, Sue Koscinski, John Soroka and Eric Kivnick. For further information contact: Independent Concert Artists, Inc., Robert Arrow, President, 1900 Rittenhouse Square, Philadelphia, Pennsylvania 19103, Telephone (215) Kingsley 6-6699.

NEXUS is a five member improvisatory group, based in Toronto, Canada. Their performances are given in concert halls, churches, planetariums, temples, museums, universities, schools, workshops, and with orchestras. Members of the group include: ROBERT BECKER, marimba virtuoso a graduate of the Eastman School of Music; WILLIAM CAHN, also a graduate of the Eastman School of Music who has performed as a member of the Rochester Philharmonic; MICHAEL CRADEN both a musician and a painter, who makes nearly all the instruments he plays; ROBIN ENGELMAN currently a teacher at the University of Toronto, who has been principal percussionist with the Toronto Symphony Orchestra for the past few years; and JOHN WYRE a member of the Faculty of Music, University of Toronto. For detailed information contact their professional management: D. D. Maxwell, Ltd., 164 Eglinton Ave., East, Suite 105, Toronto 12, Ontario (415) 481-3371.

METAMORPHOSIS is a group of finely trained young men, on the permanent staff of the Detroit Symphony Orchestra, who believe that the great classics can be presented properly along with the newer sounds of today, a rock group that features symphonic instruments such as French Horn, Tuba and Flute . . . plus Guitar, Drums, Synthesizer and more. SAM TUNDO is a percussionist with the Detroit Symphony and with Metamorphosis. Metamorphosis is available for MASTER CLASSES and MUSIC WORKSHOPS IN YOUR AREA. The group is one of the Touring Attractions of the Michigan State Council of the Arts. For information contact METAMORPHOSIS, 16616 Lesure, Detroit, Michigan 48235.



GARY BURTON, world renowned vibraharpist shown above in a recent Berklee concert, was presented with a Grammy Award on March 3rd as Best Solo Performer for his "Alone at Last" album.



GARY BURTON (right), renowned vibraharpist looks over scores of musical compositions written by College alumnus MIKE GIBBS (left) which were recently performed by the 28-piece Berklee Jazz Orchestra.

The skillfulness of the Berklee College of Music Jazz Orchestra; the mastery of vibist/director Gary Burton (winner of a Grammy Award in the Best Solo Performance category for his *Alone at Last* album) and the compositional merits of alumnus Mike Gibbs were all combined on March 1st to produce an unforgettable concert which was held at the New England Life Hall in Boston. The program was comprised of original works by Gibbs, England's most renowned arranger, highlighted by the American premier of "In the Public Interest," an instrumental composition written especially for the 28-piece Berklee Orchestra.

A native of Rhodesia, Gibbs now makes his home in his adopted country where he was recently voted by the Melody Maker Poll as the top arranger/composer of Great Britain. While a student at Berklee, he met Gary Burton and ever since, the two have co-operated and produced numerous works. After a series of tours with George Shearing, Stan Getz and Berklee alumnus Quincy Jones, Burton returned to his alma mater where he is instructor of arranging, vibraharp and ensemble. Having earned rave reviews from world-wide music critics, Gary's "Alone" album on Atlantic includes solo performances recorded live at the Montreaux Jazz Festival in Switzerland.

The March 1st concert, which featured all Berklee musicians, emphasized a completely new concept of writing for the large jazz orchestra incorporating a wide range of approaches from early jazz/rock to contemporary jazz music.

The 1973 Aspen Music School at Aspen, Colorado will meet from June 25 to August 26. Faculty members include FRED HINGER, timpanist with the Metropolitan Opera Orchestra and a member of the faculty of the Manhattan School of Music and Yale University, and CHARLES E. OWEN, Professor of Music at the University of Michigan. Owen came to Michigan following 18 seasons as First Percussionist with the Philadelphia Orchestra under Eugene Ormandy. In addition to teaching at the Aspen Music School, Owen and Hinger will perform with the Aspen Music Festival Orchestra.

During the 1972-73 school year the North Carolina PAS Chapter and the EAST CAROLINA UNIVERSITY PERCUSSION ENSEMBLE sponsored several events. Included were clinics by Bob Tilles and Jim Sewrey, as well as a clinic and performance by the Black Earth Percussion Group. In addition, the East Carolina Percussion Ensemble appeared at the Navy School of Music All-Eastern Clinic, the Southern Division M.E.N.C. Convention, the University of South Carolina, and director Harold Jones appeared as solo percussion recitalist at the Eastern Division M.E.N.C. Convention in Boston.

URBANA, ILL.—WILLIAM JASTROW has been named to receive the first Edgard Varese Percussion Award at the University of Illinois at Urbana-Champaign. Jastrow, a senior in music education in the College of Fine and Applied Arts, was selected for his outstanding talent and for his service to the percussion department during the year. The \$250 award was established through contributions made by friends and alumni of the UI Percussion Ensemble and is named in honor of the late French avant-garde composer Edgard Varese.

BOB TILLES, head of the Percussion Department of De Paul University maintained a busy clinic schedule this past year including:

Clinic at RIVERSIDE BROOKFIELD HIGH SCHOOL, December 5th, 1972, Adjudicator at OAKLAWN ANNUAL BIG BAND JAZZ FESTIVAL, February 3rd 1973, Clinic at Beta Pi Mu Music Fraternity, De Paul University, February 12th, 1973, Clinic at U. of S. Dakota, Vermillion, S. Dakota, February 13, 1973, Clinic at Prospect High School, Mt. Prospect, Ill., February 21, 1973, Clinic at Wichita State University, Wichita, Kansas, March 31, 1973, Clinician at University of Wisconsin, Stevens Point, April 4, 1973, and Clinician at Alabama State University, Montgomery, Alabama, May 11, 1973.

The CLEVELAND INSTITUTE OF MUSIC presented the third in its series of Afternoon for Children programs on Sunday, March 11, 1973 at 3:00 p.m. in Kulas Hall at The Institute. Arranged and introduced by Anthony Addison, this program, entitled "Things that Go Bump, Clink, Brrr in the Night," dealt with percussion instruments. David Davenport, a Masters student of Cloyd Duff, was the afternoon's featured performer. He opened the program with Music for Solo Percussion (a piece which employs all the standard percussion instruments) by Larry Barnes, a graduate composition student of Donald Erb. The program also included works by Bach, performed on the marimba, and Detlaf Kieffer pieces for the vibraphone.

JAMES PETERESAK was featured soloist playing Gerald Sebesky's "Variations for Concert Band and Percussion" at the following schools, New Hartford, N.Y. High School, February 17, 1973; Schenectady's, Linton High School, December 20, 1972; Potsdam N.Y. High School, March 22, 1973. Peterczak appeared as soloist and clinician on May 10, 1973 with the Marcellus, N.Y. High School Band, Hewlett-Long Island Band, May 19, 1973. He will also appear as soloist this summer from July 13 to August 1, 1973 with the Youth Honors Band in Rome, Italy.

GARY BURTON appeared in clinic on April 11, 1973 with the Crane Percussion Ensemble at State University, Potsdam, N.Y. He also appeared as soloist with the College Jazz Ensemble. The Crane Percussion Ensemble toured March 20th to 30th 1973 throughout New York state and New Jersey. The ensemble has recently performed at P.A.S. Day of Percussion in Chicago, Ill., December 16, 1972.

HASKELL W. HARR, who recently retired as percussion teacher at the Vandercook College of Music in Chicago after many years of service, was awarded that school's "Citation for Distinguished Service" in recognition of his many contributions and achievements in the field of music education. Other honors accorded Haskell Harr recently was the National Band and Orchestra Association's "Medal of Honor," and the Percussive Arts Society's "Hall of Fame" award.

Recent events at the State University of New York at Buffalo have included a recital by Creative Associate DENNIS KAHLE percussionist on March 7th, and a performance by the U. B. Percussion Ensemble, JAN WILLIAMS, director on April 4th.

WANTED — OUT-OF-PRINT TIMPANI BOOKS. Tom Wardlow, 4921 Strathmore Ave., Kensington, Md. 20795, is trying to locate out-of-print timpani books. If any member of the Society should own any of the following books, he would appreciate hearing from them so that he might obtain copies:

Heinrich Knauer, Paukenschule (1911)
Adolph Deutsch, Paukenschule (1894)
C. G. Fechner, Die Pauken und Trommeln (1862)
C. A. Borrachhi, Manuale del Timpanista (1892)

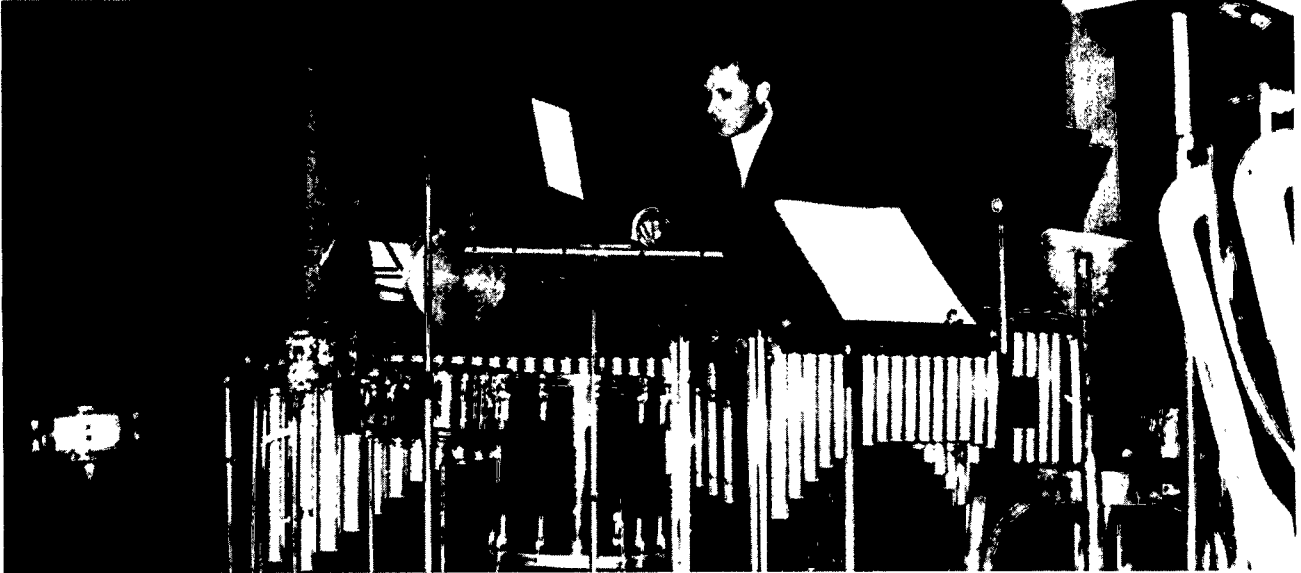
Wardlow would be happy to learn of any others not on the above list.



Slingerland Drum Company recently announced the promotion of GARY E. BECKNER to National Sales Manager of the Company. Gary's background uniquely qualifies him for the post. A professional drummer, he has also had broad experience in the merchandising and selling of percussion equipment both at the wholesale and retail levels. A native of Leonminster, Massachusetts, Gary was graduated from Notre Dame High School and continued his education at the University of Maryland while serving in the United States Air Force. While stationed in Southeast Asia with the USAF, Gary played with numerous U.S.O. road shows. He also received the Air Force Accommodation Medal for his efforts as an interpreter for the United Nations "Neutral Forces in Thailand." Gary has been with the Slingerland Drum Company since 1970.

Percussion

AROUND THE WORLD



ALDO BUONOMA is percussionist with the orchestra of the La Fenice Theatre, professor of percussion at the B. Marcello Conservatory in Venice and a member of the Percussive Arts Society. He represents the third generation of a family devoted to instrumental music performance and teaching. He began percussion instrument study at a very early age in Naples and his background has included such diverse studies as jazz, Afro-Cuban, symphonic, and contemporary chamber music. Together

with his brother, a skilled tympanist, they have authored several method books.

In 1965 Buonomo formed a percussion ensemble at the Conservatory to perform the wide variety of works for this medium. Since its founding, the ensemble has been very active, performing at many important musical events. Recently they were invited to perform at the Contemporary Music Festival in Venice.



On January 23, 1973, the BROWNSVILLE HIGH SCHOOL "GOLDEN EAGLE" BANDS performed *Sinfonia India* by Carlos Chavez. The picture of the Percussion section shows the pre-Columbian Indian instruments required to perform the selection. Written in 1935 and first performed by the C.B.S. orchestra in 1936 under the baton of the composer, the music refers to the indigenous Indian culture of Mexico and features authentic pre-Columbian Indian instruments. The Percussion

section in this arrangement (by Frank Erickson) is a duplication of that used in the original orchestral version. The primitive Indian instruments are as follows: Yaqui Drum, Clay Rattle, Yaqui Metal Rattle, Water Gourd, Tenabari (a string of Butterfly Cocoons), 2 Teponaxtles, Grijutian (a string of Deer Hoofs), Tlapanhuehuatl, and a Raspador Yaqui. Most of these instruments are shown in the picture. They were obtained from Franks Drum Shop in Chicago for this performance.

Obviously, these are only a few basic patterns. With a little experimentation they can also be adapted to a double tom-tom or double bass drum set up.

A serious student should also acquire copies of the following drum books which are full of excellent studies using a lot of bass drum. "Advanced Techniques for the Modern Drummer" by Jim Chapin; "Bass Drum Control", by Colin Bailey; "Rockin' Bass Drum", by John Lombardo & Charles Perry; "Drum Solos in Triplets", by Charles Perry; and "Coordination Patterns with Hi-Hat and Bass Drum", by Joel Rothman. This is only a very small representaiton of the many fine books that are available.

Finally, I would like to point out that only through consistant, diligent practice can a skill of any kind be acquired to any great degree. Your practice sessions should be organized so that the most can be achieved in the time available. They need to be on a regular, preferably daily, basis. If this routine is followed, the improvement that you desire so much will surely come about.

THE AUTHOR

James A. Hall holds the M.M.E. degree from North Texas State University (1969). Was a member of the North Texas State "1 O'clock" Lab Band for two years prior to his present position as a state band director and percussion instructor. Plays professionally in the Austin and San Antonio areas, and is currently the Vice President of the Texas chapter of P.A.S.

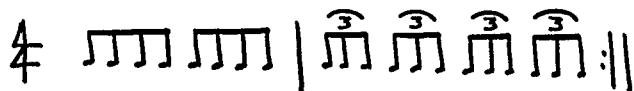
HIGH SCHOOL STAGE BAND DRUMMERS: AN AID TO BAND DIRECTORS by Joseph R. Buerger

During my recent visits to many high schools, I have found a very large problem in the stage jazz bands – the inability a high school drummer has in playing a swinging 4/4 arrangement.

By "swing," I am referring to the triplet feel, not to the eighth note feel. The eighth note feel does not seem to be a problem on rock arrangements. I think the reasons for this is that most high school drummers are in rock groups outside of the school, and, of course, the popularity of rock. There is nothing wrong with this, but the "swing feel" is getting ignored, and in turn is hurting the stage band.

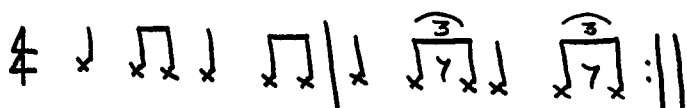
The first thing the high school stage band drummer must remember is to keep time and swing. Secondly, he should not get carried away with complex fills to the point of sounding like a drum solo throughout the entire song. I hope to give you some practical ideas on how to get your drummer to swing and play musical fills to augment your stage jazz band.

First of all, have your drummer play this exercise:



HEAR THE DIFFERENCE?

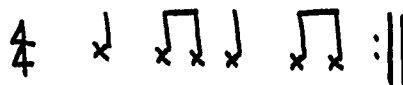
Now have him play on the ride cymbal:



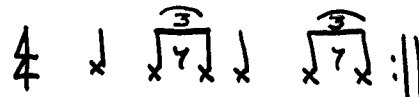
NOTICE THE DIFFERENT FEEL.

This is the basic difference in a swing 4/4 and a rock 4/4.

Although it should be pointed out to the drummer that many times swing numbers are often notated as follows:



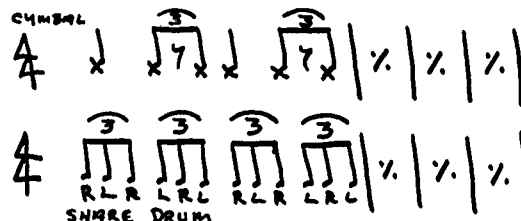
but played



This is often confusing to the high school drummer, but with a little practical application he will soon hear and feel the difference, and know when to play an eighth feel or a triplet feel.

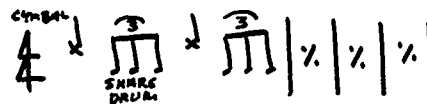
Playing good swinging fills would be the next step in helping your drummer swing.

First of all, have your drummer play four measures of time, as if backing the band, then four measures of triplets, i.e.



The drummer should play his bass drum on 1-2-3-4, and hi-hat on 2 and 4 while playing these exercises.

Now play four more measures of time, then this exercise:



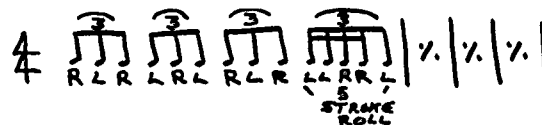
Play another four measures of time, and then this exercise:



This exercise is a very common fill. Of course, most likely the drummer won't be playing the same fill measure after measure.

Now here are some ideas for swinging fills involving the five stroke roll.

Play four measures of time, then this exercise:



Play four more measures of time, then this exercise:



Play four more measures of time, then this exercise:



So far, all of these fills have ended before the count of one of the following measure. Here are the same fills that end on the count of one, then followed by an accent. Usually this is a brass cue. In other words, the band comes in after the count of one. This is usually accented with a cymbal crash.

EXERCISES

In conclusion, I would like to mention that these exercises are not intended to be an "end-all" for a swinging drummer. Rather, they provide a basis for a high school stage jazz drummer to work from. The drummer should be encouraged to try his own ideas, but always to keep in mind the feel of the song. Never, never sacrifice the feel of the song for a fill or rhythm pattern. Remember, **HOLD IT TOGETHER AND SWING!**

I will have some helpful ideas for you and your drummers on rock playing in an article I am currently working on.

Any questions or comments regarding the material you have just read may be sent directly to me, and I will personally answer your letter. JOSEPH R. BUERGER, 10544 Lackland Road, St. Louis, Mo. 63114

THE AUTHOR

At the present time Joe R. Buerger is percussion instructor at St. Louis University High School, working with the Rod Scott Trio, teaching privately, and doing percussion clinics, with emphasis on stage band, for St. Ann's school Music Service.



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

2

3

4

5

6

TUNING THE DRUM SET

by Keith Reichelt

The drums in a drum set are non-pitched instruments, that is, they do not produce a specific note. Drums are usually tuned from low to high, the lowest being the bass drum, then the floor tom-tom, next the mounted tom-tom, and the snare drum highest. A fact that is often overlooked is that drums do produce an approximate pitch or note. Through careful listening and comparison with notes on any pitched instrument (the low notes on piano work well) anyone can train himself to identify these approximate pitches. Then it is a simple matter to tune your drums to a major chord or pentatonic scale. Since these are only approximate pitches, they will not clash with pitched instruments in the band. I have found that tuning the drums in this manner is very effective, especially for solo work. In some cases, it actually becomes possible to play a melody on the drum set.

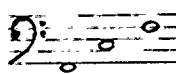
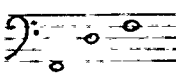
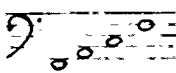
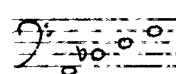
Here are some examples of two methods of tuning, using various numbers of drums. Tune all drums striking them

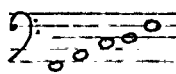
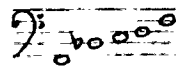
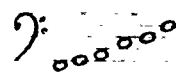
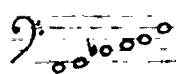
midway between the center and the rim, as the tone varies at different places on the drum. F will be used as the bass note in these examples. Notice that the snare and bass drums are always tuned to the same note, with the snare one octave higher. The snare drum should always be tuned with the snares off (relaxed).

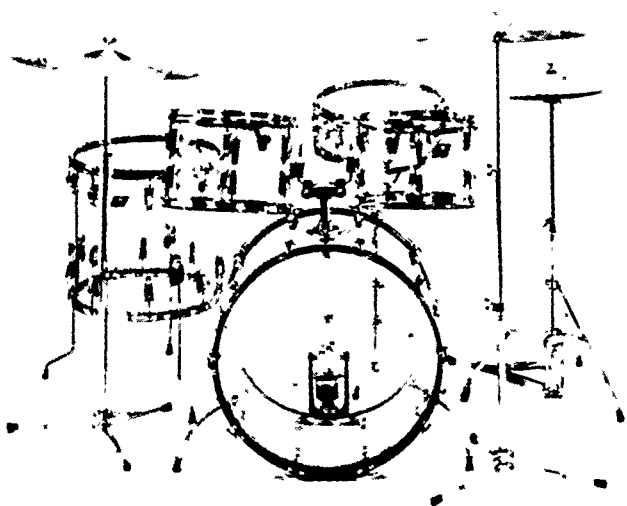
When two bass drums are used, they should both be tuned to the same pitch. Always tune the drums from low to high.

THE AUTHOR

Keith Reichelt holds a Music Education degree from DePaul University where he is also completing the requirements for a master's degree. He has played professionally for 12 years, taught percussion for 9 years, and is currently teaching in the Arlington Heights, Ill. school system. Mr. Reichelt has had articles published previously in "Percussive Notes" and the Music Journal. The material in this article is taken from his forthcoming book, *The Art of Rock Drumming*, which will be published by G.I.A. publishing company early in 1973. (G.I.A. Publishing, Chicago, Ill.)

	DRUM	APPROXIMATE PITCH	
3 Drums (A)	Snare Drum	F	
	Mounted Tom-Tom	C	
	Bass Drum	F	
(B)	Snare Drum	F	
	Mounted Tom-Tom	D	
	Bass Drum	F	
4 Drums (A)	Snare Drum	F	
	Mounted Tom-Tom	C	
	Floor Tom-Tom	A	
	Bass Drum	F	
(B)	Snare Drum	F	
	Mounted Tom-Tom	D	
	Floor Tom-Tom	Bb	
	Bass Drum	F	

5 Drums (A)	Snare Drum	F	
	Small Mounted Tom-Tom	D	
	Large Mounted Tom-Tom	C	
	Floor Tom-Tom	A	
	Bass Drum	F	
(B)	Snare Drum	F	
	Small Mounted Tom-Tom	D	
	Large Mounted Tom-Tom	C	
	Floor Tom-Tom	Bb	
	Bass Drum	F	
6 Drums (A)	Snare Drum	F	
	Small Mounted Tom-Tom	D	
	Large Mounted Tom-Tom	C	
	Small Floor Tom-Tom	A	
	Large Floor Tom-Tom	G	
	Bass Drum	F	
(B)	Snare Drum	F	
	Small Mounted Tom-Tom	D	
	Large Mounted Tom-Tom	C	
	Small Floor Tom-Tom	Bb	
	Large Floor Tom-Tom	G	
	Bass Drum	F	



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

MEET THE REAL ROY BURNS!



A candid interview with Roy Burns, Staff-Artist for Rogers Drums, by Jim Petercsak. Expressly done for the Percussive Arts Society.

This interview took place in Potsdam, New York where Mr. Burns appeared at the Crane School of Music, State University College, Potsdam, New York, performing in concert and clinic with the Crane Percussion Ensemble under the direction of James Petercsak.



Jim: Roy, as Staff Artist for Rogers Drum Company you travel extensively doing primarily clinics and concerts throughout the world. This might not be the most glorious thing for you to be doing. I mean . . . you're not in the limelight many times where other musicians are concerned, yet you seem to be happy and content. How do you feel about what you are doing in music today?

Roy: Well, I like what I'm doing. I find the clinics satisfying because I feel they are important and worthwhile. I can remember being desparate for information when I was a youngster living in Kansas.

Another big factor in my situation is creative self-expression. When I play a concert now, I play myself 100%. When I was playing TV shows, commericals, etc. to make a living I was nearly always playing what someone else wanted to hear. At least during the last four and one-half years I've had the rare opportunity to develop my own approach to the instrument and music more than ever before. That is rare in this business.

Also, working with the Rogers Company allows me to work closely with the people to design and manufacture drums. I really dig the drums in all aspects and I like working with people.

Jim: How do you influence young musicians? You have a lot of talent, but so do many other drummers. What do you feel categorizes yourself differently from other drummers besides your ability to communicate?

Roy: I honestly have no way of estimating the degree of influence I might or might not have on young musicians.

However, I really try to concentrate on playing my best in any given situation. I make a great attempt not to short-change an audience. I play as well as I can and hope for the best.

Fortunately, things seemed to have worked out pretty well. At any rate, anyone who makes a living from playing music usually is being paid to do what he or she loves. Anyone who falls into that category should feel lucky. I know I certainly am grateful for whatever success I've had.

Jim: Recently I saw the *Downbeat* and *Playboy* Jazz Polls; the name of Roy Burns was not there. Do you sometimes feel that devoting most of your energy in the educational field does not bring the musical recognition that you once enjoyed?

Roy: Popularity comes and goes and is usually related to being with a popular group. I guess winning a poll would be nice, but I honestly don't worry about it.

Jim: Roy, when we lived in New York City a few years ago, I many times would hear people respond to your playing in the following way: "Well, Roy plays great, has a great left hand and plays fast, etc. Mr. Machine . . . you play everything perfect; there are no mistakes, etc." There are those who consider you to be unmusical because you are technically proficient, to say the least.

Yet last night at the performance with the Crane Percussion Ensemble you executed your solo flawlessly and musically. You said that it was one of your better performances. How do you justify that statement and how do you respond to the technician vs. musician issue?

Roy: Well, if the criticism you mention is by other drummers, envy may color their opinion. It is also possible that at that stage of my development perhaps the criticism had some validity.

However, I don't feel that it is justified to criticize a performer for "not making mistakes". Most players who develop technical skills usually go through stages in which technique is explored for its own sake . . . part of the maturing process I would imagine.

As far as last night is concerned, I felt the performance was a good one because the ensemble played well, the audience was so attentive, the hall is blessed with good acoustics, and that all helps greatly. Also, I played a number of things that I hadn't played before. I felt the construction of the solo was sound. Moreover, I thought it stayed within the context of the composition. And perhaps I just felt good. The situation was a comfortable one.

Jim: One question which came up at your clinic two days ago was: "Roy, is this all you're doing now . . . concerts and clinics? Don't you wish you were playing anymore?" Would care to answer that again?

Roy: Most of my playing is of a concentrated nature. But to give you a more complete answer, let's go over my schedule here in Potsdam.

First was a one-hour rehearsal with the Jazz Ensemble. Then a clinic with the Jazz Ensemble on big band drumming. At the end of the clinic naturally I played a long drum solo.

Later that afternoon we had a one-hour rehearsal with the Percussion Ensemble and the concert that evening. This is quite a lot of playing for one day. So I probably do a great deal more playing than most people would imagine.

Jim: Last night you were soloist with the Crane Percussion Ensemble. The piece we did was called "Bhairava" which was written for you by Sandy Feldstein. This piece is designed to show a connection between the percussionist and drummer. Many still think of the drum set as one entity in itself and percussion another. It's the old question of drummer vs. percussionist.

Roy: Sandy Feldstein and I along with John O'Reilly's East Meadow, Long Island High School percussion ensemble gave a clinic at the New York State School Music Association Conference two years ago to illustrate a definite relationship between drum set playing and multiple percussion playing. The drum set is a multiple percussion instrument like a percussion section for one player. It is a collection of percussion instruments. The drum set also allows the greatest artistic freedom for any percussionist compared to most other forms of percussion playing because of the degree of improvising required.

Jim: Why is it that college percussion instructors often hesitate to teach the drum set and quite often neglect to acknowledge it at the college level?

Roy: I honestly don't think that is true any longer. Most good teachers acknowledge the drum set and many colleges now have a percussion instructor that is familiar with the drum set to some degree. The situation is changing for the better.

Jim: The Percussive Arts Society has made a successful attempt in organizing percussionists throughout the country. Do you feel organizations such as P.A.S. help us align ourselves musically or segregate ourselves from the musical community?

Roy: One of the best features of P.A.S. is that it is a forum for ideas that encompass all points of view. It also contains a number of really knowledgeable percussion people. I feel that it is a terrific organization run by people who care about good percussion playing in all of its varied ramifications.

As far as being segregated from the musical community is concerned, the situation is better today than in the past. P.A.S. can only help this by helping to create better percussionists.

Jim: Do you feel percussion is coming into its own today in the public school?

Roy: More each year. New music that utilizes percussion intelligently at all levels is becoming increasingly available. Percussion in education has made tremendous strides in the last ten years.

Jim: What is it that makes percussion playing different from other instruments?

Roy: Playing percussion instruments is like pen and ink drawing. The limitation of the medium becomes its challenge.

For example, to play concert bass drum in a contemporary wind ensemble requires discipline, great patience, and an incredible amount of concentration. Other instruments require the same things but they generally have a little more to do. Counting measures while concentrating on the music to play one or two beats perfectly does require great discipline.

We don't have harmonies and melodies (with the exception of mallet instruments) to rely upon. Therefore, rhythm, dynamics, control, sound, and sensitivity become more important because that is all we have to work with.

Jim: Have the efforts of P.A.S., your clinics, and others filtered down to the elementary level?

Roy: I think so. There is a definite increase in awareness and interest at the elementary and high school levels, both on the part of the students and directors.

The teaching materials and tools are available to take advantage of this increased interest in percussion. Information

about percussion is no longer a mysterious process. P.A.S. is doing a great job in making information easy to obtain for the interested student and teacher.

Jim: Do you have any advice for percussion teachers and performers?

Roy: For percussion teachers, I would make this suggestion. There are only three basic skills in drumming; single strokes, double strokes, and the buzz (closed or orchestral roll).

The ability to play all of the rudiments is definitely worthwhile. However, an undue or overlong concentration on the 26 rudiments to the exclusion of studying music is definitely not desirable if the goal is to develop musical drummers and percussionists.

The student should be encouraged to learn something about all percussion instruments. Involvement in more than one kind of music is always healthy for the developing student.

My only regret is that I wish I had had more time to study piano, mallets, and timpani. I do feel that the time I did devote to these instruments was time well spent. Also I feel it made me a better drum set player.

And I guess you can't say it too often. "practice, practice, practice!" Study as much music as you can while you are young. And again, "Practice and practice!"

Last of all, I don't consider myself in competition with other percussionists or teachers. Music is not athletics. In music, if you do your level best, that's winning. Expressing yourself and being involved in something you love. This is something the average person doesn't always have. For me, the secret of being happy and relaxed is to love life through your work. And I love my work.

Jim: We've appreciated your coming to Potsdam. I feel we put percussion ahead. Often people do clinics and set us back.

Roy: Yes, I have been to a couple of those. Most unfortunate for all concerned.

Jim: How do you manage to appear so relaxed with your traveling schedule and with all of the questions that are thrown at you almost constantly?

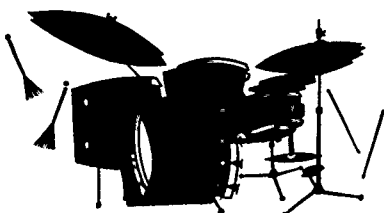
Roy: Frankly, the key to being relaxed is just to realize that the most you can do is your best. I honestly try to make my best effort in each and every situation.

It seems to me that when you develop this attitude it relieves most of the pressure.

The other key thing is honesty. Not just with other people, but with yourself. Nobody has all the answers and I know for certain that I don't.

Last but not least is the concept that music should be fun. That's why I started playing in the first place. To enjoy music and have fun working at it. I've been playing for 32 years now and I'm having more fun than ever.

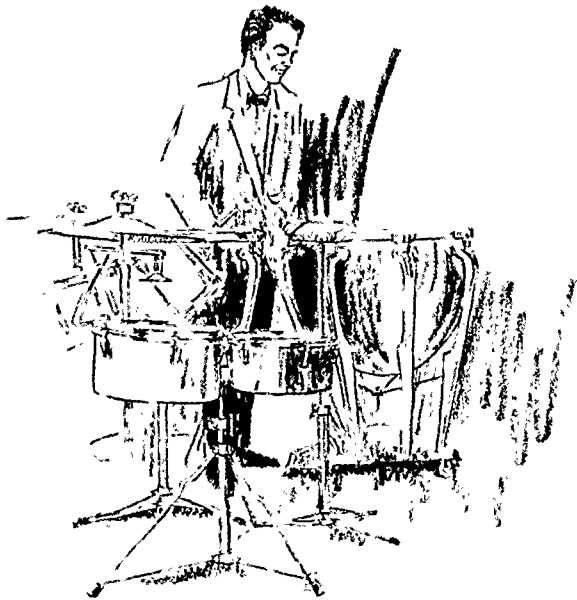
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MULTIPLE - PERCUSSION AT THE SCHOOL LEVEL

by Al Payson
Percussionist, Chicago Symphony Orchestra

This century has been one of unprecedented growth and development of percussion instruments and techniques. One of the more interesting innovations has been in the area of multiple-percussion. This term is applied to the practice of one person playing two or more instruments at the same time or in rapid succession (instruments historically used in multiples, such as timpani, bongos, timbales, etc. are usually considered only one "instrument" in this context).

Until recently, almost all of the writing in this area has been on a plane above high school level, not only musically and technically, but in instrument requirements as well. Now the list of multiple-percussion music, written specifically for the lower school levels, is rapidly growing. Also, rules in various state music contests are being revised to accommodate the multiple-percussion solo event.

The percussion student should become aware of, and involved in, this area of percussion technique for many reasons. First of all, playing multiple-percussion music gets one to listening for sound relationships as well as rhythm. In other words, it adds a new dimension to the musical experience, and one that is stimulating and fun. Secondly, it sharpens one's awareness of color, timbre, dynamic-balance, phrasing and nuance, all of which are important building blocks for that ephemeral thing called "musicianship." Finally, for the serious percussion student, it provides a good foundation to cope with music that he will encounter later at the college and/or professional level.

ORIGINS

Multiple-percussion had its origins in economic problems, and also in jazz.

The early examples of multiple-percussion in art music came at a time when influential composers were turning away, of economic necessity, from the huge orchestral ensembles created by Richard Wagner and Richard Strauss. For example, one of the earliest well-known works scored for multiple-percussion, *L'Histoire due Soldat*, by Igor Stravinsky, was written for a chamber ensemble.

At about this same time (1920's), New Orleans jazz was emerging as a musical force, and as this music influenced many composers, so did its unique percussion sounds. Darius

Milhaud's *Creation du Monde* (also written for chamber ensemble) shows the influence of jazz, and the percussion part is scored for an instrumental set-up that was typical in early jazz bands.

TYPES OF MULTIPLE-PERCUSSION WRITING

Composers have found many different uses for multiple-percussion. One use, as mentioned above, is to imitate the sounds of the jazz or dance drummer. Examples of this type of writing can be found in works of Darius Milhaud, William Walton (*Facade Suite*), George Gershwin (*An American in Paris*). Other types of writing for multiple-percussion are:

Humorous-Programmatic. The most well-known example of this type is *The Worried Drummer*, by A. Schreiner.

Condensed percussion part. In general practice, this type of writing simply involves two or more percussion parts put on one percussion "score," so that if there is a shortage of players, one player can do the work of two or more. This is not really multiple-percussion writing in the present sense.

Implied melodic line. This term applies to a theme or phrase played by a group of non-pitched instruments. Composers usually score for instruments of like timbres; i.e., membranous, wooden, or metallic instruments. This type of writing is probably the most interesting to the drummer, because it brings him into an arena from which he is usually excluded. Compositions that include melodic material for percussion are *L'Histoire due Soldat*, by Igor Stravinsky, and *West Side Story*, by Leonard Bernstein.

Abstract sound events. This type of writing is found mostly in avant-garde music, and in general offers the greatest challenges to the performer. The multiple-percussion part is often quite complex, and is frequently scored for many and unusual instruments. Examples of this type of writing can be found in *Arcana*, *Ionization*, and other works of *Egard Varese*, and in *Zyklus*, by *Karl-Heinz Stockhausen*.

Many works, of course, combine two or more of the above mentioned uses of multiple-percussion

SOME PERFORMANCE SUGGESTIONS

SET-UP. The relative location of the instruments in set-up is important, and some thought should be given to it before practice is begun on a multiple-percussion solo. A good set-up can save much practice time, and contributes measurably to successful performance.

If a set-up is suggested by the composer, start with it, but do not feel duty-bound to keep it. Change it to accommodate your own playing style or idiosyncrasies. This is common practice among fine players.

Distance and economy of motion are factors essential to smooth execution. All instruments should be as close to each other and the player as possible, but not touching each other (which causes rattles and clanks to mar a performance). Ordinarily, low to high pitch is arranged from left to right.

EQUIPMENT. For some works, special holding or suspending devices must be contrived. This may be time consuming and bothersome, but it is well worth the effort. An extreme example of this problem is in *Zyklus*, by *Karl-Heinz Stockhausen*. Max Neuhaus, a percussionist devoted to avant-garde music, spent weeks making special stands and holders for his set-up for this work. Materials for these special holders and stands were obtained largely from a scientific instrument house.

Another important consideration is the selection of sticks or mallets. It is well, for some works, to have a variety on hand for experimentation. Often the player will find, in a work scored for many diverse instruments, that a "compromise" mallet must be selected. Also, for some works, the performer will find that he must purchase a special beater, or contrive one of his own. For example, the *Concerto for Percussion and Small Orchestra*, by *Darius Milhaud*, requires a two-headed beater.

If stick changes are required during the performance of a composition, a place must be provided for quick, *silent* change: either a padded trap table or a stick bag.

PRACTICING. When playing multiple-percussion, it is usually best to think of the set-up as one large instrument, rather than as a "grouping" of several diverse units. This bit of autopsychology will contribute more than anything else to a smooth, musical performance. To help effect this, one might devise some warm-up exercises ("scales," if you will) in order to get the feel of a particular set-up and achieve a kinesthetic flow. Relative to this, the sound of some percussion instruments "speaks" or projects to the listener more loudly than others. For example, if a tom-tom and a snare drum are struck with equal force, the snare drum will sound louder to the audience, due to the difference in frequency and timbre. Therefore, when diverse instruments are played in rapid succession, some must be struck more softly (or loudly) to achieve a dynamic balance in order to produce a smooth "line."

STYLE. Style in playing (referring to performers' styles, not composers' styles) is more evident in performing multiple-percussion solos than in performing on only one (monotone) instrument; i.e., the snare drum. Style is a major subject all by itself, but there is space here for just one thought: someone said, "For some, style is making easy things look difficult—for others it is making difficult things look easy." I would prefer to be one of the "others." It is possible to play with conviction, poise and grace without resorting to theatrics. While theatrics have their place (Humorous pieces, night club acts, football extravaganzas, drum corps exhibitions, etc.), they are usually out-of-place and distracting in the concert hall.

The multiple-percussion solo is a medium of percussion performance that is just starting at the school level, and growing rapidly. The student should become involved in it, because the results in the development of his musicianship and versatility will make it well worth the effort. One word of caution might be mentioned: exploring multiple-percussion music and performance should be an adjunct of (not a substitute for!) one's study of the snare drum, timpani, and mallet keyboard instruments.

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Fundamental Studies for Timpani - Garwood Whaley - J. R. Publications, N.Y. \$3.50 62 pp.

Intended as a basic method of instruction for timpani, this text contains excellent practice exercises. Brief, but well written descriptions and photos explain each technique required in timpani playing. Only the "French" style grip is shown.

MULTIPLE PERCUSSION SOLOS

Pieces for Percussion - Antero Hytinkoski - c/o composer, Toistalontie / a, 20310 Turku 31, Suomi, Finland

A most interesting collection of material for solo and study purposes. Included are pieces for snare drum only, multiple percussion solo, multiple percussion duets, and multiple percussion trios. To perform the duets and trios, it would be necessary for each player to have a copy of the book. A most welcome addition to the international library of percussion material. The author has been a professional percussion and teacher at Turku, Finland since 1934, and is a member of the Percussive Arts Society.

Vier rhythmische skizzen fur solotanz und schlaginstrumente - Siegfried Fink - Verlag Walter Noack, Wiesbaden.

Four short solo pieces for a percussionist entitled, "mambo," "march grotesque," "Spanish waltz," and "cool step." Optional dancer may be choreographed to perform along with the solo percussionist.

Mini Musik fur zwei Schlagzeuger - Siegfried Fink - B. Schott's Sohne - Mainz.

A fine little collection of duets for two multiple percussion players. Recommended for performance by two students, or student and teacher, some include xylophone parts.

BAR PERCUSSION SOLOS

Meditation for Marimba and Organ - Paul Creston - G. Schirmer \$2.00

The 2nd movement (calma) of Creston's well known Concertino for Marimba, Op 21 has a new name! The new accompaniment involves only slight editing of the original piano part now for organ. Ideally suited for church performance or organ/percussion recital purposes.

Concertino for Vibraphon - Siegfried Fink - Otte Wrede - Regina - Verlay - Wiesbaden n.p.

A three movement composition of 9 minutes duration. Playable either with the piano reduction provided or with string orchestra accompaniment. Although well written and technically challenging, it does not appear particularly idiomatically written for the vibes. No pedal markings or mallet dampings are indicated.

Introduction and Romp for Marimba or Vibraphone and Piano Arthur Frackenpohl - G. Schirmer, N.Y. \$2.00

A slow intro and fast main section make up this moderately difficult piece written for, "Marimba or Vibraphone." The same solo is also available for flute. Some mallet indications are given.

Mallet Instrument Solo Series - arranged by Scott R. Meister - Ludwig Music Publishing Co., Cleveland, Ohio

There are a total of 12 solos in this series. Playable on marimba, vibre, xylophone or possibly orchestra bells, they are fine additions to the solo and study literature for bar percussion instruments. All are provided with piano accompaniments. These arrangements should find a place in the solo and study repertoire of the young bar percussion player, and be good additions to contest lists for these instruments.

Allegretto - W. A. Mozart \$1.25

In 6/8 meter, G Major, some 16th note melody work. Moderate difficulty.

Flight of the Bumble Bee - N. Rimsky Korsakoff \$1.50

In A Minor, a challenging chromatic display for the bar percussion soloist.

Zigany (The Gypsy) - Ferenc Nagy \$1.25

An easy solo with contrasting D Major and Minor sections.

Csardas - Victor Herbert \$1.50

Slow introduction and fast main theme, this well known work is moderately difficult.

Carnival of Venice - Giulio Briccialdi \$2.00

This moderately difficult to advanced solo would feature your bar percussion soloist well. The publisher has available a full band accompaniment, or it may be performed with the piano reduction.

Andante Cantabile - Joh. Chr. Bach \$1.50

This, as many pieces in the series, are excellent for development of musical style, phrasing, and interpretation of classical melodies. Moderately difficult.

Bagatelle - L. von Beethoven

Embellishments and key of D Major make this an interesting classical transcription of moderate difficulty.

La Villageoise - J. P. Rameau \$1.25

An easy to moderate solo in the key of C. Minor.

Evening in the Country - Bela Bartok - \$1.25

Contrasting slow and fast sections are found in this arrangement of music by a well known 20th Century composer.

Turkish March from the Ruins of Athens - L. von Beethoven \$1.25

Grace notes and rhythmic pulse make this an enjoyable, moderately difficult solo.

Menuet from the "Military Symphony" - Joseph Hayden \$1.25

A fine solo for study of the song and trio form in classical period music. Moderately difficult.

Rondo - Fr. W. Manpurg \$1.25

A good study in rondo form, not difficult and useful for technical development on the bar percussion instruments.

CHAMBER MUSIC (Works with Percussion)

Dialog fur xylophone und bass - clarinette mit obligatem schlagzeug - Siegfried Fink - Verlag Walter Noack, Wiesbaden.

A trio for two percussionists and bass clarinet. One percussionist works from a multiple percussion setup which includes tom-tom, snare drum, timbales, bongos, wood block, cowbell, and cymbal. Challenging writing includes much changing meter and a solo cadenzas for the percussionist and xylophonist (it appears that either xylophone or marimba could be effectively used to perform this work; there is one four mallet passage).

Trommeltanz - Siegfried Fink - Otte Wrede - Regina-Verlag, Wiesbaden.

"Drum Dance" is written for a drum set consisting of four tom-toms, bass drum (pedal) and hi-hat cymbals, with string bass (pizz.). Three trombone parts are also included optionally.

Percussion Quintet - Ed Miller - American Composers Alliance, 170 West 74th Street, New York, N.Y. 10023.

Instrumentation: 1. orchestra bells, crotales, five temple blocks, snare drum, three tom-toms. 2. xylophone, two slit drums (4 pitches). 3. vibraphone, four wood blocks, bass drum, glass windchimes, 4. Marimba, three tam-tams, two cowbells (or very large thumb piano-marimbula), two timpani. 5. chimes, eight roto-toms, guiro, honey locus seedpods or very delicate wood windchimes. Duration - 8½ to 10 minutes.

This composition is meant to be performed without a conductor. The players cue each other both aurally and visually. It is in three part form and based on the intervals of two whole steps (i.e., B^b, C, D then later E, F# G# etc.). The first and last sections are very soft with mallet parts that are long and expressive bursts of wide intervals. These parts interact with each other to create a most beautiful effect. Later a quasi

afro-cuban rhythm is stated very subtly and interrupted by loud outbursts from the bells and vibes interacting with each other. The section is terminated by three notes played by the cowbells (Marimbula). The middle section consists of timpani and membrane sounds which seem to gesture excitedly while the timbre of the triangle holds everything together. The work ends very softly with three tam-tams reiterating the three tone theme. The work was very well received at the premiere by the Oberlin Percussion Group in Columbus, Ohio at the Ohio Chapter P.A.S. meeting.

Ed Miller has written two other works with the percussion *Basho Songs* (3 Perc., soprano), published by Music for Percussion, and *Study in Harmonics* (Marimba, Contrbass) which is available from the composer at Oberlin College.

(review by Michael Rosen)

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

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

"STICKTIPS" is now available to percussion teachers, students and budding professional performers. It is published by SELMER in two series of educational bulletins and distributed free of charge through Premier dealers and music educators. Selmer is the exclusive distributor of Premier percussion and tuned percussion products in the United States. According to James A. Coffin, Selmer educational services manager, "both series of bulletins will contain a wealth of information authored by top professions and outstanding educational authorities on percussion. The PERCUSSION EDUCATION SERIES is directed primarily toward students and music educators. It will include practical pointers on all aspects of percussion music and encompass a wide range of material covering everything from discussion of the New Era Orff type instruments to such subjects as the place of the percussion ensemble in today's instrumental music program. The series on CONTEMPORARY PERCUSSION contains a wealth of practical pointers aimed primarily at the 'set player' and will touch on all phases of the art. Included in the first issue are helpful tips on tuning; cleaning; lubrication; mounting, seating and truing the head; and contemporary 'tricks of the trade' used by the pros to achieve the 'now' sound. Both series of bulletins can serve as the backbone of a highly comprehensive handbook and would make a very valuable addition to the library of any percussionist." See your local Premier dealer or write to Selmer, Division of the Magnavox Company, Box 310, Elkhart, Indiana 46514.

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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.

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.

Although this column is primarily to promote good band and orchestra music, when other materials are brought to the attention it will be passed on. Two excellent records are certainly worth an investment.

1. CLINICIAN SERIES - Tom Brown Vibist. This is truly an educational experience. There are two records in the set and is a 'Master Lesson' on Vibe technic. Most of the excerpts played are from 'Mallets in Mind' by Tom Brown and this book is also worth the small investment. Both the record and Mallets in Mind are available from KENDOR MUSIC, Inc.
- 2.) KAREN ERVIN, Percussionist. This record includes an outstanding performance of: 1. Morris Dance by Kraft for Snare Drum, Field Drum, and Bass Drum. 2. Marimba Suite by Sifler. 3. Ludus Americanus for Narrator and Solo Percussion. 4. Duo for Percussion and Piano (Multiple percussion). The record and music are available from (WIM) Western International Music.

(Editor's Note - See Percussive Notes Vol. 11, #1 (Fall 1972) for reviews of these two excellent recordings)

The day this column was sent to the publisher a package of scores was received from the Ludwig Music Publishing company. In it were scores of three compositions of Paul W. Whear: *Of This time, Bellerophon, and Stonehenge Symphony*. Time did not permit a review, but these will be taken up in the next issue. In the meantime a look at these works would be valuable to directors.

RHAPSODY FOR PERCUSSION AND BAND
 by John Beck and Don Jones
 Pub. KENDOR MUSIC, Inc.

Rhapsody is for a solo Percussionist and Band. There is no doubt that John Beck is writing for an accomplished percussionist but it is also evident that he knows what he is writing and it makes sense. No mallet instruments are used but the performer uses four timpani, 4 Tom Toms and Snare Drum. There is also a section for Drum Set and part of this (which may be eliminated) is for improvising. The interplay between timpani and tom toms gets tricky to say the least but the work is well worth it.

The band arrangement is equally well done and fits the solo. One section is a rudimental drum solo with a trumpet bugle call then with added piccolo. The next section has a definite African Rhythmic feeling. If the improvised set solo is used it can be expanded to any length and ended with a chord. There are three cadenzas ending with a jazz section.

If you have a talented percussionist who wants a real worthwhile challenge, this number is highly recommended.

Solo-Grade 6: Band Grade 4 9 minutes

Here is a number that is a challenge to the five percussionists. It is well written. The band is a compliment to the percussion and not difficult. There are three movements: Fanfare, Nocturne and Finale. In the Fanfare only membrane instruments are used. In the Nocturne mallets are added and in the Finale it is based primarily on drums. A good program number.

Percussion instruments: Timpani (2), Chimes, Bells, Bass Drum, Triangle, Tambourine, Field Drum, Finger Cymbals, Snare Drums (3) Suspended Cymbal, Cymbals, (Three percussion parts take fairly accomplished players, the other two are not difficult)
 High School or College

PROCLAMATIONS
 by Thom Ritter George
 Published by Boosey & Hawkes

A lively, moving beginning by horns joined by all brass sets the stage. The percussion is used not only to reinforce the brass but is a necessary addition as is evident throughout the number. There is an excellent repartee between Snare Drum and Tenor Drum and Low Clarinets in an allegro section. It builds in intensity that continues to the end. Percussion must learn to play PP as well as FF. Mostly crisp sounds are required.

Percussion: Timpani (3) Snare Drum, Bass Drum, Cymbals, Xylophone, Bells, Field Drum, Triangle.
 High School & College 7 minutes

SYMPHONIC DANCE No. 2
 "The Maskers"
 by Clifton Williams
 Published by Sam Fox

Symphonic Dance has an unusual beginning with trumpet joined by full band. Chordal structures are modern but not real far out. Good use of horns after a short Snare Drum solo. Percussion is effective but not difficult.

Percussion instruments: Snare Drum, Bass Drum, Cymbals (pair) Suspended cymbal, triangle, bells and Chimes. No directions on sticks or mallets to be used except scrape cymbal with metal bar.

High School or College 3:15 minutes

DIVERGENTS (A Short Symphony for Symphonic Band)
 by W. Francis McBeth
 Published by Southern Music

It takes a good band but is so effective. The usual fine work of McBeth. 1st movement is comparatively slow with the last part in 12/8 times. Movement No. 2 begins with flutes, triangle and 2 suspended cymbals. Time signature changes from 3/8 to 2/4 usually in alternate measures. Movement No. 3 is slow and romantic. It moves faster and slower with pauses and is very musical. Movement No. 4 is very quick moving and dramatic. Excellent writing for percussion and it includes some directions in percussion parts.

Percussion Instruments: Timpani (4), Bass Drum, Chimes (two mallets must be used), bells, triangle, Suspended Cymbals (1-12" or 14" and 1 - large), Gong, Cymbals (Pair), Tambourine, Snare Drum (2) Finger Cymbals, Xylophone.
 College or High School 13 minutes

OVERTURE IN CONTRASTS

by Robert Hammach

Pub. Salient Music (C Fischer)

A spirited number, not extremely difficult. Good dynamics and use of light staccato. Students will need to use glissando in wood winds and trumpets. Many times sections play in unison and rhythms are usually duplicated in several parts. No directions for percussion mallets or sticks are given.

Percussion instruments: Bells, Xylophone, Cymbals, Chimes, Triangle, Hi Hat, Timpani (can be done with two but three would be better), Snare Drum, Bass Drum.

High School 3:20

NORTHERN SUITE

by Ron Caviani

Pub. KENDOR MUSIC Inc.

A fine addition to the library. A suite in three movements. 1. Rhythmic. The melody is passed around interspersed with two measures of drums and cymbals. After a unison clarinet melody it is picked up by flutes, piccolo and bass clarinet then to oboes and bassoons. Very well done. 2. Chorale. A slow movement changing from 3/4 to 5/4 and back. Good flowing section. 3. Triplum. A brisk 3/4 movement ending with drums. No directions for sticks or mallets.

Percussion instruments: Snare Drum, Tenor Drum, Cymbals, Bass Drum, Timpani (2) xylophone and woodblock.

High School 6:00

DELIBERATIONS (Miniature Suite)

by Donald Stauffer

Pub. by Almitra (Kendor)

A three part suite that makes an excellent program number. 1. Bright Idea. Descriptive, you can hear the idea hit. 2. Cogitation. Nostalgic meanderings until the day dream is broken by a "pop" back to reality. 3. Brainstorm. Whole tone scales and augmented chords are used extensively (taken from the directions to the director). A record is included with the arrangement.

Percussion Instruments: Snare Drum, Bass Drum, Cymbals, xylophone, Temple Blocks, Suspended Cymbal, Triangle, Woodblock, Timpani (2 with some pitch changes)

High School 5:35

ALSO RECOMMENDED

JUBILANCE - Ceasar Giovannini, Arr. Wayne Robinson - Sam Fox

A concert overture with many moods

Percussion: snare drums (2) bass drum, cymbals, suspended cymbal, small woodblock, triangle xylophone, bells, timpani (possible with 2)

High School or College 5:45

PETROLOGY - Eugene Brusiloff - Kendor Music, Inc.

Rock. Snare drum solo as written or Ad Lib.

Percussion: snare drum, bass drum, suspended cymbal, cymbals, tambourine

Junior High 2:10

MARCH OF THE TAMBOURINES - Lloyd Conley - Kendor Music, Inc.

Good training for both tambourine and triangle.

Percussion: Tambourine, triangle, snare drum, bass drum.

Elementary 2:30

CHATHAM OVERTURE - Jared Spears - Southern Music Co.

Interesting harmony, exciting rhythm

Percussion: timpani (2), field drum, snare drum, bass drum, suspended cymbal, cymbals, triangle, gong.

High School or College 4:45

ELDORADO - Sammy Nestico - Fenwood (Kendor)

Fast moving, well arranged, good program number

Percussion: Drum set including suspended cymbals, 3 tuneable tom-toms, snare drum, and bass drum, marimba, metal shaker, triangle, Timpani (3), chimes, cymbals, castanets, tambourine.

High School or College 4:20

LIGHT UP THE WORLD (It's Christmas) - Sammy Nestico - Fenwood (Kendor)

For those looking for a good program number for next Christmas, a light, fast waltz.

Percussion: suspended cymbal, sleigh bells, triangle, snare drum, bass drum, bells

High School 2:10

NO, NO, NANETTE (orchestra) Vincent Youmans, Robert Russell Bennett - Pub. Warner Bros.

A fine arrangement of selections from the musical.

Percussion: Timpani (3), vibes, xylophone, marimba, temple blocks, triangle, suspended cymbal, snare drum, bass drum.

High School or College 8:15

SONATINA FOR BAND - Ceasar Giovannini, Wayne Robinson - Sam Fox

Great number with audience appeal.

Percussion: Snare drum (2) Field drum, bass drum, cymbals, piccolo snare drum, Timpani (4) triangle, xylophone.

High School or College

FETE DIEU a SEVILLE - Albeniz-Calliet - Sam Fox

A demanding arrangement of a fine Albeniz composition. Excellent xylophone and bell parts.

Percussion: Timpani (4), suspended cymbal, snare drum, bass drum, xylophone, bells, tambourine, chimes.

High School or College 9:10

GERSHWIN - George Gershwin, Arr. Robert Russell Bennett

W-7 includes optional SATB parts. Some of the most popular Gershwin tunes.

Percussion: timpani, snare drum, marimba, bass drum, cymbals, tambourine, bells, vibes, woodblock, xylophone.


High School or College 5:30

THREE DANCE EPISODES - Leonard Bernstein arr. Marice Smith - W-7

The music is from the ballet 'On the Town'

Percussion: suspended cymbal, timpani, snare drum, bass drum, triangle, woodblock, xylophone.

College or advanced high school 9:43



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PRODUCT NEWS

M. M. PAISTE, makers of cymbals and gongs, has published a booklet entitled *Profiles of International Drummers*. This extensive collection of photos, autobiographical sketches, and cymbal setups should be of interest to collectors and drum set students. Write to Paiste Drummer Service, CH-6207 Nottwil, Switzerland.

A colorful 12-page catalog describing the entire 1973 line of Remo drum heads and percussion products is now available from REMO, INC. All series of Weather King drum heads are listed, including the recently announced "CS" Series with Sound Center reinforcements for controlled sound. Also included are Remo tympani, Sound Master and banjo heads; drum practice pads, drum practice sets, Roto-Tom Tuneable drums and accessories. Copies may be obtained from Remo dealers, or by writing directly to Remo, Inc., 12804 Raymer Street, North Hollywood, Ca. 91605.

A new drum called a "Timpanini" is being manufactured by MIKE ROSEN. These drums are available in 14", 12", and 10", and 7 3/4" sizes. The drums are fashioned from copper bowls, aluminum lugs, steel counterhoops and fleshhoops. The mechanism is chain style tuning and is tuned with a "T" handle especially made for the bolts. Each tension rod can be individually adjusted with a set screw which disengages it from the others for fine tuning at each post. Heads: calf timpani heads. Weight: Approx. 5 to 9 lbs. depending on size. Stands: Tripod type (the drums are placed on the tripods which are placed in any position player wishes on a table. The tuning mechanism is below the level of the head to avoid possibility of hitting them while playing, yet the tuning adjustment is made on top without reaching below. The hole at the bottom is off center so that a small amount of water can be put into the bowl to keep head sounding good. The maker of these drums feels that parts calling for "roto-toms" can now be played with "a good sound." Further details from Mike Rosen, c/o Music Dept., Oberlin College, Oberlin, Ohio 44074.

A brochure listing three new compositions for percussion and marimba ensembles by Stanley Leonard is available from WOLKWEIN BROS., 117 Sandusky St., Pittsburgh, Pa. 15212.

A listing of the complete method book and solo music written by Haskell W. Harr is obtainable from M. M. COLE PUBLISHING CO., 251 E. Grand, Chicago, Ill., 60611. A special 10 day free examination offer is available.

DAYMAN MUSIC REPRODUCTION COMPANY announces its available services and supplies: translucent manuscript papers for reproduction, professional music copyists, opaque manuscript papers of highest quality, ozalid printing services (diaz process), multiple copy service, copying supplies, and music binding. Also specializing in fast and reliable service, they are especially aware of the needs of composers of percussion literature. For free brochure write: Dayman Music Reproduction, Box 381, Orem, Utah 84057.

A new periodical entitled BRASS AND PERCUSSION appeared on the scene with its January 1973 issue. Intended to compliment a sister publication WOODWIND WORLD, this new periodical will appear five times per year, and is intended to serve a "professional market" . . . artist, teacher, clinician, studio musician, drum crops, college and high school faculty. Percussion editor for this publication is Thomas A. Brown. For subscription information write to: Swift-Dorr Publications, 17 Suncrest Terrace, Oneonta, New York 13820.

The orchestral accompaniment parts to CONCERTO FOR MARIMBA by James Basta may be obtained on rental from the composer, c/o 9122 Sheridan St., Lanham, Md. 20801

MEDIA PRESS, Box 895, Champaign, Ill. 61320 has available CATALOG 1972 containing a wealth of percussion listings for solo and ensemble performance.

GOOD VIBES MALLETWORKS announces two new models of vibre mallets especially suited to four-mallet technique on professional-type instruments. These models feature superb quality jointless rattan handles in standard 38cm length; diameter can be specified medium, thick, or fat. The mallet-heads are rubber torroids for more weight, effecting better response from wide bars. Gary Burton uses these mallets and they were developed with his assistance. Obtain from your local percussion specialty shop or direct from: Good Vibes Malletworks, 4599 Waverly Ave., P. O. Box 232, Garrett Park, Md 20766.

KSM Box 3819, Dallas, Texas 74208 has extended a new on-approval offer, "Percussion III" in response to the success of earlier offers. Write for details.

ROGERS DRUMS' new 1972 product catalog, features eight new outfits and reflects the current change and excitement in the world of music and percussion instruments. The new Rogers image is exhibited throughout the catalog by way of dramatic vignettes of artists, a reduction of rhetoric copy, and straightforward photos of new drum outfits set up in correct, comfortable playing positions. The catalog is designed for easy readability, quick reference and fingertip information; yet is not bogged down with confusing code numbers. It is the first known percussion catalog in the industry to be printed in four languages under one cover for international use: English, French, German and Spanish. The supplementary accessories and parts catalog and price list have been simplified for easy reference. Complete product assemblies are pictured in the parts catalog with arrow-line guides to individual parts. The price list is complete, avoiding the time-consuming necessity to flip back and forth between catalog and price list. Rogers Drums (A division of CBS Musical Instruments), P. O. Box 4137, Fullerton, Calif. 92634.

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New Beat Sheet^R Self-Study Drum Course Rock #1 teaches modern rock beats fast. Self-study course consists of a study booklet plus a full-size 12-inch long-play recording. Designed for drummers at all levels from beginner to professional, the Beat Sheet Course covers 51 individual cuts ranging from easy to challenging. The course is not a "play-along" recording. Careful instructions, both written and recorded are given throughout to facilitate learning. The course is divided into five sections: Easy; Intermediate; Advanced; Difficult; and Challenging. Each section is a separate band on the recording and can be played separately. All exercises and beats are carefully arranged in order of increasing difficulty to facilitate rapid learning. Order from TIP Publishing Co., 2689 Limekiln Pike, Dept. P-61, North Hills, Pa. 19038.

JOHN PHILIP SOUSA: AMERICAN PHENOMENON by Paul E. Bierley, is stated to be, "the ONLY complete and accurate biography of the 'March King!'" This unique source fully documents Sousa's personal life, professional career, and philosophy of music, features rare photographs, extensive appendices, and a thorough bibliography. Published by Appleton-Century-Crofts, Educational Division, Meredith Corporation, Professional and Reference Department, 440 Park Avenue South, New York, N.Y. 10016

Programs



ARIZONA STATE UNIVERSITY

University Symphony Orchestra - Eugene P. Lombardi, Conductor
2-23-73

Concerto for Marimba and Orchestra - James Basta - Roxann Rokey, Marimba

AUBURN UNIVERSITY

Tony McCutchen & Chal Ragsdale, Percussion
3-8-73

Violin Concerto No.1 in A minor - J. S. Bach
Variations for Multiple Percussion and Flute - George Frock
March for Timpani and Brass - Brent Heisinger
Sonata for Oboe - Paul Hindemith
Sonata No. 1 for Percussion Soloist - James L. Moore
March and Polonaise for Six Timpani - Julius Tausch
Toccatà for Marimba and Percussion Ensemble - Robert Kelly

BALL STATE UNIVERSITY

Percussion Ensemble - Erwin C. Mueller and Richard D. Paul, Directors
1-28-73

Fanfare for Percussion - Alyn Heim
Ionisation - Edgard Varise
Three Movements for Four Players - Terrance Mahady
Momentum - William Kraft
Four Holidays for Three Percussionists - Harry Bartlett
Largo - Dvorak-Musser
Finlandia - Sibelius-Musser
Four Stories - Louie Bellson

des BAYERISCHEN STAATSKONSERVATORIUMS WURZBURG

Percussion-Ensemble - Siegfried Fink, Conductor
11-24-72

Les Echanges - Rolf Liebermann
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

Percussion Ensemble - Larry Vanlandingham, Conductor
2-3-73

Sabre Dance - Arr. Moore
Sonatina - Tull
Music for Percussion - Phillips
Trio for Treble Instruments - Sydeman
Nr. 9 Zyklus - Stockhausen
Jazz Variants - Beck

BERKLEE COLLEGE OF MUSIC

1973 M.E.N.C. Eastern Division Conference - Jazz/Rock Percussion Ensemble - Ron Delp, Conductor
1-19-73

Times Lie - Corea-Burton
What are you doing the rest of your life? - Legrand-Delp
Throb - Gibbs-Burton
Silent Spring - Bley-Burton
Baile de Tres Piernas - Delp
Times Whys - Burton
Fresh Air - Wechter-Delp
Triple Portrait - Gibbs-Burton

CALIFORNIA STATE UNIVERSITY — SAN JOSE

Percussion Ensemble - Robert M. McCormick, Conductor
10-31-72

Jerry-Co - William Laverack
Roman Holiday - Bobby Christian
Concerto for Four Violins - George Telemann
Six Allegro Duets for Percussion - Michael Colgrass
One More For Four - Robert McCormick

Graduate Recital - Robert McCormick, Percussion
1-7-73

Chamber Piece for Percussion Quintet - Michael Colgrass
Eight Pieces for Four Timpani - Elliot Carter
Duetino Concertante - Ingolf Dahl
Refrain - Karlheinz Stockhausen
Three Pieces for Solo Percussion - Robert McCormick
Concerto for the Violin Op. 64 - Felix Mendelssohn
Encore for Percussion Quartet - Robert McCormick

Percussion Ensemble - Anthony J. Cirone, Director
1-8-73

Piece for Percussion - Mitchell Peters
Refrain No. 11 - Karl Stockhausen
Antipodes for Music in Our Time - Donald Erb
Symphony No. 2 for Percussion - Anthony J. Cirone

CARNEGIE-MELLON UNIVERSITY

Senior percussion Recital - Thomas Watson
12-14-72

Fanfare for a New Theatre - Stravinsky
March and Polonaise for Tympani - Tausch
Sonata Opus 115 - Prokofiev - arr. Watson
Duales - Leonard
Some Rare Echos - Watson
Pictures at an Exhibition - Watson-Sanders

Percussion Ensemble - Stanley Leonard, Director
12-17-72

Processional — Leonard
Drum Tune from "Symphony for Percussion" - Leonard
Three Spaces - Leonard
House Music for Percussion - Leonard
Incidental Music - Leonard
Introduction and Allegro - McKenzie
Five Miniatures - McCauley
From the Steeples and the Mountains - Ives

Senior Percussion Recital - Alan Teare
2-18-73

March - Stanley Leonard
Collage for Flute & Percussion - Stanley Leonard
Fanfare, Aria and Echo - Daniel Pinkham
Three Duets for Solo Percussionist - Gerald Grandel
Gambit - William Duckworth

Percussion Ensemble - Stanley Leonard, Director
3-15-73

Four Choreographic Etudes - Ohana
Bourre - Bach-Olmstead
Woodwork - Jan Bach
Levitacion - Byron McCulloh
Word Games II - Stanley Leonard

UNIVERSITY OF COLORADO

Percussion Ensemble
11-9-72

Toccatà without Instruments - Ramon Meyer
Encore in Jazz - Vic Firth
Musical Instruments of Brazil Batucada
Rhythmtron para percussao - Marlos Noble

Percussion Ensemble and Marimba Ensemble - John K. Galm, Director
11-16-72

Introduction and Allegro - Dick Schory
Five Miniatures for Six Percussionists - William McCauley
Nagues (Three Nocturnes) - Claude Debussy-arr. Scott Prebys
Octet, Opus 11, No. 1 - Shostakovitch-arr. Ron Rink
Batucada Music from Escola de Samba do Rio de Janeiro
Rhythmtron para Percussao, Opus 27 - Marlos Noble
Cidade Maravelosa - Andre Filho

University Symphony Orchestra - Abraham Chavez, Conductor
1-26-73

Concerto for Marimba and Orchestra (1958) - Terry Smith, marimba - James Basta

COLUMBUS SYMPHONY ORCHESTRA

Members of the Columbus Symphony Orchestra - Evan Whallon, Conductor
2-18-73

Three Atiatic Dances - Frock
Contrarhythmic Ostinato - Iverson
Catulli Carmina - Orff

DePAUL UNIVERSITY

Kathleen Kastner, Percussionist
1-29-73

Partita No. II in C minor - J. S. Bach
Concerto for Five Kettledrums (1958) - Robert Parris
Music for Vibraphone - Howard Whitaker
Duetino Concertante for Flute and Percussion - Ingolf Dahl
Concerto for Marimba - Robert Kurka

EAST CAROLINA UNIVERSITY

Harold Gray Barrier - Percussion
1-15-73

Suite for Timpani - Elliott Carter
Duetino Concertante for Flute and percussion - Ingolf Dahl
Suite No. 1 for Marimba (unaccompanied) - Eugene Ulrich
Death be not Proud - Eric Benson

Charles James Mercavich - Electronic Composition
1-29-73

Transition for Percussion (1973)

Marion Carl Sievers - Percussion
2-12-73

Sonata for Marimba and Piano - Peter Tanner
Sonata for Three Kettledrums - Daniel Jones
Suite for Marimba - Alfred Fissinger
L'Histoire du Soldat - Stravinsky

Peyton Earl Becton and John Morrison Floyd - Percussionists
2-19-73

Sonata for Timpani - John Beck
Prelude — Opus 11, Number 3; Etude — Opus 6, Number 9; Etude — Opus 6, Number 10 - Clair Omar Musser

Inspirations Diabolique - Rickey Tagawa
Four Pieces for Timpani - John Bergamo
Sonata - Thomas B. Pitfield
Adventures for One - Robert Stern
March for Two Pairs of Kettledrums - Andre and Jacques Philidor

Composers Forum
2-19-73

Mobile for Percussion Ensemble - John Floyd

UNIVERSITY OF ILLINOIS

Percussion - Randy Eyles
2-4-73

Concerto for Percussion - Darius Milhaud
The King of Denmark - Morton Feldman
Suite for Marimba - Alfred Fissinger
Eigza - Randy Eyles

Blackearth Percussion Group
3-9-73

To then—out (1) - Chris Braun
Quartet—variations - Edward Miller
Paths (1972) - Ronald Pellegrino
Les moutons de Panurge - Frederic Rzewski
Apple blossom - Peter Garland
Infraudibles - Herbert Brun
21 Movements - Michael Kowalski
Take that - William Albright

Percussion Department Recital
3-1-73

Etude - Opus 6 No. 9 - Clair Omar Musser
Diversions for Flute and Marimba - Peter
Tanner
Concertion for Marimba - Paul Creston
Four Pieces for Timpani - John Bergamo
Reflections - Gregg Lester

Robert Benford - Percussion
3-11-73

Pyramid of the Mood (rolling) - Robert Benford
Suite for Marimba - Alfred Fissinger
Orion M. 42 - Reginald Smith-Brindle
Solar Wind (folding) - Robert Benford

ILLINOIS STATE UNIVERSITY

Contemporary Percussion Quintet and Concert
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

Contemporary Percussion Quintet Mallet En-
semble and Repertory Percussion Ensemble
- Roger Faulmann, Conductor
1-10-73

Gavotte I (from English Suite No. 6) - J.S.
Bach—Faulmann
Quivi sospiri - Luzzasco Luzzaschi
I'd Like to Teach the World to Sing - Backer,
Cook, Greenway, Rogers
Variations on a Four-Note Theme - Sandy
Feldstein
Lament - Harold Farberman
Three Asiatic Dances - George Frock
Double Music - Cage, Harrison
Canticle No. 3 - Lou Harrison
Soliloquy and Scherzo - James L. Moore

Manuel Rivera-Cepeda, Percussion
1-14-73

Introduction and Fantasio - Cepeda
A La Maniere de No. 1 - Delecluse
Rhapsodic Fantasia - Liszt
Improvisation for Timpani - Carter
Concerto for Percussion - Jolivet
Introduction to Latin Rhythm - Cepeda

Mallet Ensemble and Concert Percussion En-
semble - Roger Faulmann, Conductor
3-7-73

Sextet for Percussion
First Construction (In Metal) - John Cage
Comedian's Gallop - Kabalevsky/Peters
Lento - Schlenck/Peters
Swing'n Fugues - Bach/Faulmann
Greensleeves - Arr. Peters
Matona, Mia Cara - Lassus/Peters
Prelude XXII - Bach/Peters
Polka from the "Golden Age" - Shostakovich/
Peters

INDIANA STATE UNIVERSITY

Howard Pitler, Percussionist and Peggy White,
Percussionist
2-1-73

Rhapsody for Marimba - Vanlandingham
March and Polonaise - Tausch
Branches - Chihara
Ballade - Stabile
Sonata for Timpani - Beck
Sonata - Pitfield
Mother Mary - Anon.-arr. by Pitler/White

Faculty Percussion Ensemble
2-22-73

Percussion Music - Gerald Strang
Air and Gavotte from Partita in E Minor - J. S.
Bach-arr. Serge de Gastyne
Concert Piece for Marimba and Piano - David J.
Long

Coohound Johnny - Grant Fletcher-arr. Neal
Fluegel
Rhapsody for Marimba - Neal Fluegel
Three Dance Movements - William Russell

Contemporary Music Festival
3-12-73

The Morning of the World - William Maloof
Branches - Paul Chihara
Kaleidoscope, A Theatre Concerto - Paul Steg

GREATER LANSING PERCUSSION EN- SEMBLE

John Nichols, Directors
1-10-73

Prelude and Allegro - Edward Volz

2-19-73
Prelude for Percussion - Malloy Miller
Toccat for Percussion Instruments - Carlos
Chavez

4-1-73
Sonata Allegro - Mitchell Peters
A Festival Performance - Jon Nichols
Two Archaic Dances - Armand Russell
Hoedown for Percussion - Joshua Missal
Prelude for Percussion - Malloy Miller
Pretatonic Clock - Willia Charkowsky
Contrarhythmic Ostenato - Cole Iverson

Tour Program 1973

Hoedown for percussion - Missal
Prelude for Percussion - Miller
Penatonic Clock - Charkowsky
Contrarhythmic Ostenato - Cole Iverson
Individual Solos and Duets

LONGFELLOW SCHOOL IN BERKELEY, ILLINOIS

Duane Thamm, Director
2-14-73

El Cumbanchero
Introduction & Allegro - Schooy
Eschatology - Thamm
Tornado - Markovich - Eric Vrazie
Percussion Quintet - Gary Coleman
Comedian's Gallop - Kabalevsky — Peters
Toccat - Chavez
Caravan - Ellington - Thamm

MANHATTAN SCHOOL OF MUSIC

Percussion Ensemble - Paul Price, Conductor
3-21-73
Puse - Henry Cowell
Marginal Sounds - Ernst Krenek
Concerto - James Drew
Imaginary Landscape No. 3 - John Cage.
Cantata para America Magica - Alberto Gin-
astera

UNIVERSITY OF MASSACHUSETTS

University Symphony Orchestra
3-15-73

Concerto for Percussion and Small Orchestra -
soloist: James Barnes - Milhaud

MICHIGAN STATE UNIVERSITY

The Percussion Ensemble - Mark Johnson,
Director
10-31-72

Flight of Virtuosity - Greg A. Steinkie
Music for Percussion - Peter phillips
Obelisks - David Cope
Liberty Bell (for 10 percussionists and tape) -
Otto Henry

Jon Nichols, Marimba
2-19-73

Sonata-Allegro - Mitchell Peters
Le Coucou - Claude Daquin/DesGastyne
Fantasy on Japanese Woodprints, Op. 211 -
Alan Hovhaness
Prelude for Percussion - Malloy Miller
Toccat for Percussion Instruments - Carlos
Chavez

The Percussion Ensemble - Mark Johnson,
Director
3-3-73

Los Dioses Aztecas (The Aztec Gods) - Gardner
Read
Inventions on a Motive - Michael Colgrass
Auriga - Reginald Smith Brindle
Three Things for Dr. Seuss - Jere Hutcheson

MILWAUKEE ART ORCHESTRA

Ars Musica Chamber Orchestra - Gerlad
Stanick, Director
3-11-73

Sonata for Two Pianos and Percussion - Bela
Bartok

MOORHEAD STATE COLLEGE

Percussion Ensemble - Owen Clark, Director
2-4-73 & 2-11-73

Toccat for Percussion - Chalos Chavez
African Sketches - J. Kent Williams
First Construction in Metal - John Cage
Alternance - Makoto Shinohara
Swords of Moda Ling - Gordon Peters
Nite of the Bocor - Owen Clark

THE NEW ENGLAND CONSERVATORY OF MUSIC

Neil Nichelson - Percussion
1-15-73

Three Pieces for Four Timpani - Elliott Carter
Diversions for Two - Donald Erb
Two Unaccompanied Vibraphone Solos - 1.
"The Sunset Bell" 2. "Ajax Men of Science"
- Gary Burton
"Bag's Groove" - Milt Jackson
"L'Histoire Du Soldat," Suite - Igor Stravinsky

NEWARK STATE COLLEGE

Percussion Ensemble - Paul Price, Conductor
2-7-73

Three Brothers - Michael Colgrass
Ionisation - Edgard Varese
Metal Concert - James Drew
Halku Seasons - Gardner Read

OBERLIN COLLEGE

Percussion Ensemble - Michael Rosen, Con-
ductor
4-27-73

Percussion Quintet - Ed Miller
Marimbastuck mit Zwei Schlaezeugern - Make
Ishii
Lou Harrison - Concerto for Violin
Musik fur Schlaginstrumente - G. S. Tosouyo-
poulos
Interrupted Pulses - Alois Pinos
She is Asleep - John Cage

OHIO STATE UNIVERSITY

Ohio Chapter P.A.S., Day of Percussion
1-20-73

Bowling Green University Percussion Ensemble
- Director, Wendell Jones

Contrarhythmic Ostenato (O.M.E.A. List) -
Cole Iverson
Los Dioses Aztecas (The Aztec Gods), 7th mvt -
Gardner Read

Baldwin Wallace College Percussion Ensemble -
Director, George Kiteley

Streams - Warren Benson
Matona Mia Cara - Orlando di Lasso-arr. Gor-
don Peters
I Hear a Voice a-Prayin' - Houston Bright-arr.
George Kiteley

Capitol University Percussion Ensemble - Director, John Tatgenhorst

Re: Percussion (O.M.E.A. List) - Fred Karlin
African Welcome Piece - Michael Udow

Oberlin College Percussion Ensemble - Director, Mike Rosen

Trio for Percussion, 4th mvt. (O.M.E.A. List) - Warren Benson
A Piece for Five Percussionists - Edward J. Miller

Indiana University of Pennsylvania Percussion Ensemble - Director, Gary Olmstead

Symphony for Percussion, 3rd mvt - Gen Parchman
Choral - Robert Resseger
Closing Piece - Stanley Leonard

Ohio University Percussion Ensemble - Director, Guy Remonko

Prelude for percussion (O.M.E.A.) - Malloy Miller
Mac Arthur Park - J. Webb-arr. Guy Remonko

Wright State University Percussion Ensemble - Director, Jane Vaula

Soliloquy for Percussion (O.M.E.A. List) - Gilbert
Study in 5/8 - Mitchell Peters

Ohio State University Percussion Ensemble - Director, James Moore

Toccata for Percussion, 3rd mvt. - Carlos Chavez
"They're Off from The Great Race - Henry Mancini-arr. Steve Tillepaugh

Percussion Clinic
1-20-73

Prelude in G Major - Clair O. Musser
Sonata in F Major - G. G. Handel
Concertino for Xylophone - Toshiro Mayuzumi
Sonata for Timpani - John Beck
All Set - Charlie Morey
Three Dances for Solo - Warren Benson
Snare Drum
Coordination - John Pratt
The Winner - Mitch Markovich
Batten' Out - Charles Wilcoxen
Three Movements for Two - Gar Whaley
Drums
French Suite - William Kraft

Percussion Studio Recital
2-13-73

Invention #8 - J. S. Bach
O Sole Mio - E. Di Caupa
Allegro Duet No. 1 - M. Colgrass
Czardas - v. Monti-Moore

Percussion Studio Recital
2-20-73

Sonata for Marimba - Peter Tanner
Tabula Rasa - Jay Collins
Spanish Dance No. 2 - Morris Moszkowski

The Percussion Ensemble and Marimba Quintet - James L. Moore, Director
2-26-73

Woodwork for Four Percussionists - Jan Bach
5th Symphony for Percussion Ensemble - Gen Parchman
Milo's March - Elliot Fine
Fuga II in C Minor - J. S. Bach
Rondo Alla Turca - W. A. Mozart-Dueterbeck
Jingle Jangle - Robert McBride
Popcorn - Gershon Kingsley
Jazz Variants - John Beck

Patrick K. Ankrom, percussion
4-6-73

Ballade (Night Song) - J. Stabile
Nr. 9 Zyklus for One Percussionist - K. Stockhausen
Twins - P. Ankrom
Improvisation del Quiche - J. Collins
Music for Fife and Drum - Traditional

Frederick M. Roebke, percussion
4-18-73

Sonata for Marimba and Piano - Peter Tanner
Ballad for the Dance - Saul Goodman
Massachusetts Champion - George L. Stone
Bogata - Ken Hanna
A Little Minor Booze - Willie Maiden

Percussion Ensemble and Marimba Quintet - James L. Moore, Conductor - Owen Clark, Guest Conductor
4-30-73

Toccata for Percussion Instruments - Carlos Chavez
Halfite - Owen Clark
Antithesis for Marimba Quintet - Richard E. Voorhaar
Marimbas of Mexico - Balero - Rosales-Musser, Espani Cani - Marquina-Jeanne, La Camparsita - Rodrigues-Jeanne, Miami Beach Rhumba - Fields-Jeanne
Alternance pour percussion - Makoto Shinohara
Nite of the Bocor - Owen Clark

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 Chavez

Tour Program
12-9-72

Two Rituals for Percussion - Malloy Miller
Chamber Piece for Percussion Quintet - Michael Colgrass
Canticle No. 3 - Lou Harrison
Tambuco - Carlos Chavez
Divertimento for Piano and Percussion - Nicholas Flagello
Bombardments No. 2 - Robert Moran
Three Brothers - Michael Colgrass

Faculty Recital Series - James Petercsak, Percussion
1-23-73

Sources III for Two Performers (clarinet and percussion) - David Burge

Alan Kaufman, Percussion
1-24-73

Le Tombeau de Couperin - Maurice Ravel (Arr. Gary Burton)
Four Pieces for Timpani - John Bergamo
Mood Piece for Timpani-vibes-timbales - Ted Frazeur
Logarithms for Percussion - Gerald Sebesky
In Other Words (Fly Me to the Moon) - Bart Howard
Concertino for Xylophone and Orchestra - Toshiro Mayuzumi
Rondo (for four Tom-toms) - Mitchell Peters
J is for Jive, Jim - Saul Feldstein

Percussion Ensemble - James Petercsak, Conductor
2-22-73

Suite for Brass and Percussion - Knight Vernon
Three Episodes for Percussion Ensemble - John O'Reilly
Whole Tone Piece - Murray Houllif
Symphony for Percussion - Jose Serebrier
69 for Percussion - Donald Lubbers
Extremes - David Mancini
Suite for Percussion and Tape - Elliot Del Borgo

Scott LaVine, percussion
4-25-72

Recital Suite for Marimba - Walter Watson
Variations for Solo Kettledrums - Jan Williams
Aria No. 2 for Violin and Drums - Elliot Schwartz
Interactions for Vibraphone and Percussion - John Bergamo
Suite No. 1 for Marimba - Eugene Ulrich
Concertino for Tympani - Michael Colgrass

UNIVERSITY OF SOUTH ALABAMA

Jan Thomas, Percussionist
11-30-72

Pastorale for Flute and Percussion - Jack McKenzie
Sonata for Three Unaccompanied Kettledrums - Daniel Jones
Sounds of the Kabuki - Thomas L. Davis
From the Jewels Suite, "Mysterious Opal" "Irish Emerald" - Earl Hatch
Concertino for Xylophone and Orchestra - Toshiro Mayuzumi
Jan - Phil Kraus

UNIVERSITY OF SOUTH CAROLINA

John C. Bircher, Jr., Percussion
11-14-72

Etude in C Major - Claire O. Musser
Variations for Guitar and Marimba - Valderavano (circa 1547) Trans Bircher
XL Plus One - Alvin Etler
Concertino for Marimba - Paul Creston
Fantasy on Japanese Woodprints - Alan Hovhaness
Introduction and Allegro - C. R. Granger
Scope (Timpani Concerto No. 1) - Brent Seawell
My Horse Knows the Way - Sam Brown

SOUTH DAKOTA STATE UNIVERSITY

The SDSU-Civic Symphony Orchestra - John F. Colson, Conducting
November 19, 1972

Concertino for Xylophone and Orchestra - Toshiro Mayuzumi - Gene Pollart, soloist

UNIVERSITY OF SOUTHERN MISSISSIPPI

Percussion Ensemble - Sherman Hong, Conductor
1-28-73

Toccata for Percussion Instruments - Carlos Chavez
Rondo A'La Turque - Mozart - arr. Dueterbeck
Allegretto Scherzanda - Beethoven - arr. Spurill
Greenleaves - arr. Gordon Peters
My Fair Lady Selections - arr. Paul Tardiff
Triptych - Anthony Cirone

UNIVERSITY OF TENNESSEE

Percussion Ensemble - F. Michael Combs, Director
March 5, 1973

Two Rituals for Percussion - Malloy Miller
Antiphon - F. Michael Combs
Adagio - Arcangelo Corelli, arr. Fink
Ritual Fire Dance - Manuel de Falla, arr. Woods
Ballet Mecanique - George Antheil

NELS VOGEL, INC.

24th Annual Northwest Band Clinic
2-2-73

Percussion Digest - Owen Clark, director
Three Asiatic Dances - George Frock
Swords of Moda-Ling - Gordon Peters
Nite of the Bocor - Owen Clark

UNIVERSITY OF WASHINGTON

Wind Sinfonietta - Walter C. Welke, Conductor
12-3-72

Symphony for Winds and Percussion - Thomas Beversdorf

WICHITA STATE UNIVERSITY

University Symphony Orchestra Concerto Concert
1-30-73

Sonata for Marimba - Tanner - David Vincent, Soloist

UNIVERSITY OF WISCONSIN - EAU CLAIRE

Performance Class
2-14-73

Sonata No. 4 - J. S. Bach

UNIVERSITY OF WISCONSIN - OSH KOSH

Percussion and Mallet Ensemble - Gene Pollart,
Director
12-11-72

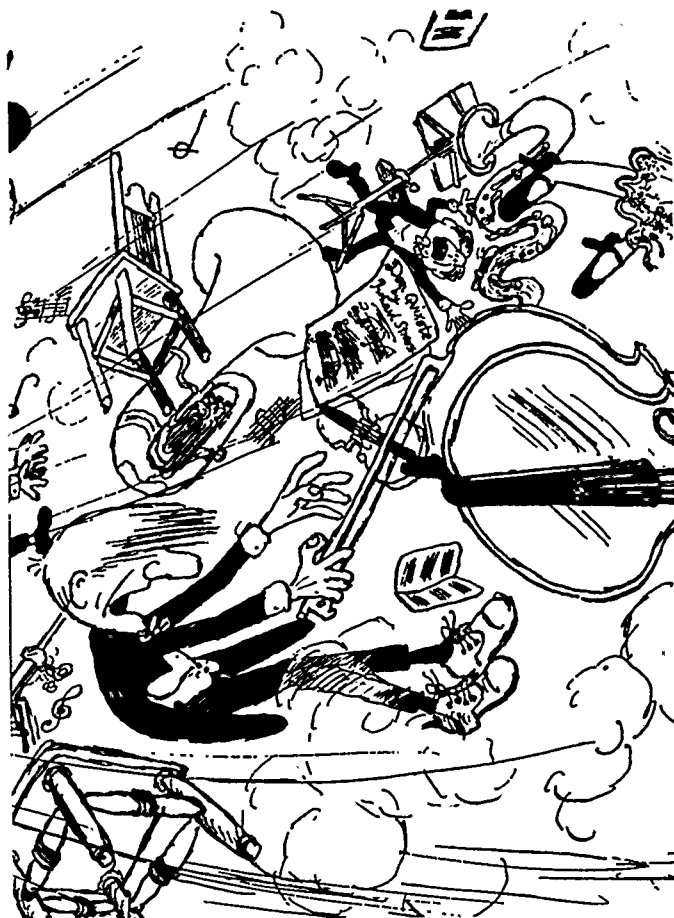
Suite for Percussion - William Kraft
Fantasy on Japanese Folksongs - Gene Pollart
Symphony for Percussion - Anthony Cirone
April in My Mistress' Face - Thomas Morley
Air - J. S. Bach
"Dreaming" from Childhood Scenes - Robert
Schumann
Spice Island - Paul Zonn
Stompin' Thru the Rye - Thomas Davis

Evan E. Fisher, Percussion
11-15-72

Miniatures for Marimba and Piano - Eloise
Matthies
Suite for Solo Timpanist - Scott Huston
Four Bagatelles for Solo Vibraphone - Gitta
Steiner
French Suite for Percussion Solo - William
Kraft
Three Canons in Homage to Galileo - Josep M.
Mestres-Quadreny
Theme and Variations on Japanese Childrens
Songs - Earl Hatch



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



Percussion, I think the Wind Machine is just a little too strong!
(Reprinted with permission Hoffnung Cartoons, pub. Belwin-Mills, Inc.)

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.



MASTER LESSON

Rhapsodic Fantasy—Franz Lizst - Edwards, Pub. Rubank, \$1.25, while of dubious value musically, being a very abridged version of one of Lizst's "warhorse" piano works, is never-the-less a work containing a wealth of technical devices important to the development of the marimba player. Further, most students enjoy its melodic quality, ease of memorization and "flashy" style.

As the piece is studied it is important that each of the techniques found in the solo be applied to supplementary scale studies, etc., of like character. Techniques used and examples of each in Rhapsodic Fantasy include:

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Andante $\text{♩} = 72$

P molto legato

2) Pedal Point-

poco *a*

poco

3) Bounce Sticking-

$\text{♩} = 138$

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

mp

4) Scales in Octaves-

5) Scales in Sixths-

accel.

6) Glissandi-

gliss. *a tempo scherzando* *gliss.*

7) Chromatic Scales-

8.....

accel.

et cresc. *ff*

8) Open-Close-Open Single Strokes-

P ad lib.

dd



Weather Kings.

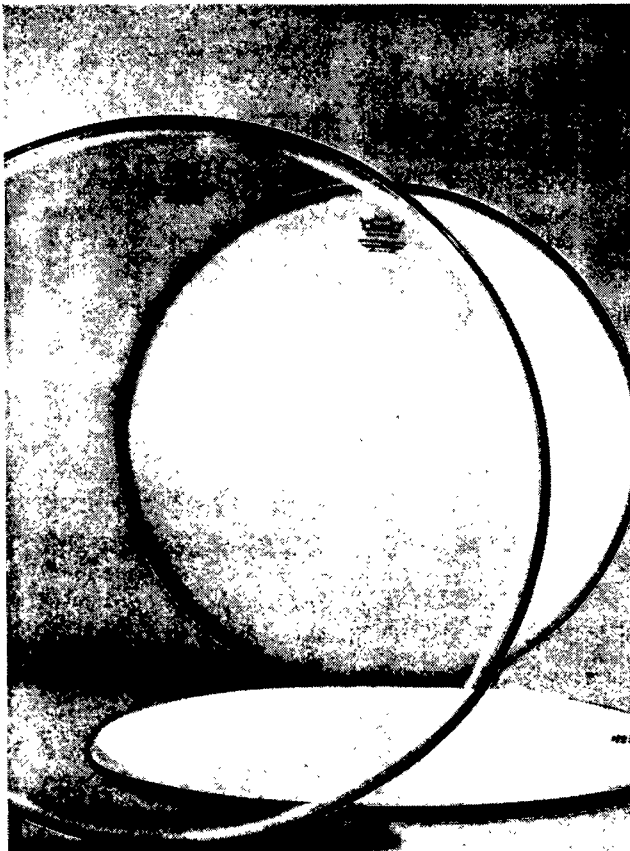
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The WHAT - WHEN - and HOW of Practice by James L. Moore

From this title you may be led to believe that I am going to give you a simple formula that will assure you of instant success. This is a big order, and in its entirety is not possible. However, let's examine the problem of practice - the only way I know for gaining proficiency on musical instruments, such as percussion instruments.

Q. WHAT to practice?

A. 1) technique, 2) solos, and 3) sight reading. For snare drumming we have 26 rudiments handed down from the past that are excellent technique builders, however they are not enough. Practice many other rhythmic figures with "stick control", using many different stickings for a given rhythmic figure to develop flexibility. On the bar percussion instruments systematic study of scales, intervals and chords is an essential part of technique practice. Solo practice on any percussion instrument would be on pieces that really challenge your ability and require that you work out details on rhythm, dynamics, tempo and style. Sight reading material should be less difficult than solo material and in many different meter signatures, with attention given not only to rhythm but also to dynamics, tempo and accuracy. Duet playing both on drums and bar percussion instruments is an excellent way of enjoyably developing your sight reading ability.

Q. WHEN to practice?

A. As often as possible! Try not to let a day go by without practice. Think like the great artist who once said, "If I don't practice for one day, I know the difference; if I don't practice for two days the newspaper critics know the difference; and if I don't practice for three days my audience knows the difference!" Practice regularly and follow the advice of the psychologists who tell us we learn better by several sessions of short length regularly, rather than by one big, long "cram" session the day before the lesson. At least a 30 minute session or longer in the morning and another in the evening on school days is recommended. It takes our minds some time to get in the "groove" for practice, and sessions shorter than ½ hours are usually of little value.

Q. HOW to practice?

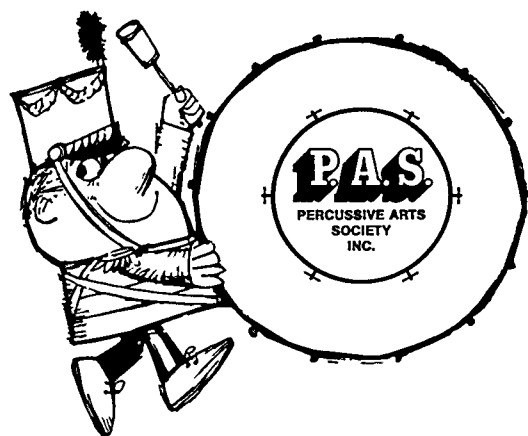
A. This is probably where most students fail to make the most of their practice time. First of all, assume the attitude that practice time is "expensive" and that you are going to do all you can to get your money's worth! Make every minute of your practice time important. To begin with, when playing a new piece or exercise, begin and play it all the way through without stopping regardless of how many mistakes occur. Then go back to the beginning and practice at a very slow tempo. Use a metronome if available and play so slowly and steadily that you can not possibly make a mistake. Count aloud, think about correct sticking, be mechanically perfect, try charging yourself a fine for every error. Avoid errors, do not permit them to happen, you can play a piece without errors if you go slowly enough and concentrate as you play.

Next play the piece at increasingly faster tempos until you have reached the proper tempo for the piece. This process may take several days or even weeks or months for major works. Do not miss anything on the printed page, observe all dynamics, expression marks, and stylistic instruction. Obtain suggestions from your teacher on interpretation that may not appear on the printed page. If performing a transcription of a work for another instrument (such as a violin concerto) obtain the recording of a fine artist performer to better understand the interpretation of the music. Identify difficult passages and work them individually, then attempt to put them into context in the piece by starting prior to the difficult spot and going through to the end of the difficult passage. If a breakdown continues to occur, try to determine the exact spot that is causing the problem.

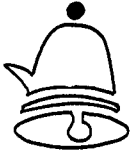
Once you have committed yourself to a play through of a piece never stop and go back - the pulse must continue. This is the way professionals play and become such fine sight readers. I repeat, never stop, force yourself to keep going, remember where the errors occurred and after completing the piece think about what caused the errors, but never stop while playing the piece through. A further suggestion on practice and performance concerns how you look when you play - never show your mistakes! Of course they will occur even in performances by the finest professionals, but make no facial or body movements that "telegraph" errors to your audience. Look confident, sit or stand tall, and play with authority. Often errors that you know occurred are missed by your listeners.

In percussion practice, the open-close-open technique of practicing a rudiment or rhythmic figure starting slowly and gradually increasing the speed is a widely used method. This method is of value in that hand positions, stroke action, sticking, striking spot, and tone quality may be carefully checked. However, open-close-open practice will not develop the ability of keeping a steady tempo, as you are constantly increasing or decreasing the speed of a rhythmic figure. So, also practice at various steady tempos with the aid of a metronome as previously mentioned. This is a must form of practice! On the bar percussion instruments it is essential that you not get into the habit of glancing back and forth between the printed music and the keyboard. When reading, watch only the printed music and develop a feel for where the correct bars are located; this is the only way to develop sight reading ability on these instruments.

In summary, WHAT - is technique, solos, and sight reading during each practice session. WHEN - is as often as possible, remembering that the more times you are exposed to a given piece the more familiar you will become with it. HOW - is slowly in tempo at first, then gradually faster and never breaking the tempo. Try these suggestions on the WHAT, WHEN and HOW of practice and see if you don't notice a considerable improvement in your investment in practice time.



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MICHIGAN'S LANDMARK OF SIGHT AND SOUND

In 1935 Charles M. Baird, a former U-M athletic director, offered to give to the University a carillon and clock to be installed in a tower dedicated to the memory of U-M President Burton. The tower was to be practical as well as aesthetic and its classrooms were to be used by the School of Music. The carillon was manufactured by the John Taylor and Sons, Bellfoundry in Loughborough, England, which has cast many of the outstanding carillons of this century. The carillon was installed and was dedicated on December 4, 1936.

One-hundred Tons of Sound

The Charles Baird Carillon, containing 53 chromatically tuned bronze bells, is the third heaviest carillon in the world. The largest bell, technically called the Bourdon bell, weighs 12 tons and is affectionately known as "Big Baird." Its pitch is E-flat below middle C. The bells are suspended on a steel frame in the bellchamber 120 feet above the campus. The total weight of the bells is approximately 63 tons and the entire instrument weighs just under 100 tons.

Suspended inside the bells are clappers of graduating weights proportionately related to the weight of each bell. The clappers move on the average of only one inch to strike the inner side of the bells and are connected to the console by straight stainless steel wires. The only mechanical assistance involved are the counterweights which balance the heavier clappers. The clapper in the "Big Baird" weighs close to 350 pounds and has a counterweight of about 150 pounds.

The console from which the carillon is played is located in a sound-proofed room on the floor of the bell-chamber. As the carillonneur completes the depression of the key, the bell sounds in accord with the amount of energy exerted, which

allows dynamic control. There is no way of stopping the sound of the bell and, therefore, the carillonneur must avoid overpowering the small bells with the large ones.

The Art of the Carillon

Carillon performance is an art which requires special musical training and virtuosity as well as considerable physical stamina. The instrument is related to the piano and bar percussion instruments in that the touch (dynamic control) is much the same, while it is related to the organ only in that a pedalboard is involved. The technique required is vastly different than that needed to perform on other keyboard instruments in that the baton keys are struck with a clenched fist or an open hand.

The University Carillonneur

The University Carillonneur is 28-year-old Hudson Ladd, who received the diploma with honors from the Netherlands Carillon School in Amersfoort, Holland. Ladd states that several fine carillons have been and are being built in this country but there are not enough carillonneurs to play them. Carillon lessons are offered through the School of Music and many of North America's finest carillonneurs have studied on the U-M instrument.

Music for the Carillon

Several excellent modern composers are now writing for the carillon in contrast to the early days when the performer had to do his own arranging. Early original carillon compositions from the 18th century have been saved and are being published today. At the beginning of the 16th century the carillon was a rough prototype of those of today but as early as 1477 the bells in a tower in Dunkirk, France, were played for a local festival. It was not until 50 years ago that carillons came to North America when they were installed in Toronto, Canada, and Gloucester, Mass. The University of Michigan had bells before that and a notable carillon shortly after.

Ladd is working toward making the carillon more relevant to both the University and the community. He has scheduled concerts on a regular basis during the noon hour and between 5:00 and 6:00 p.m., and a special series of concerts during summer evenings. (Reprinted from "MICHIGAN TODAY")

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CYMBALS

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Above are the various names used when the composer would like two cymbals to be struck together and not a single suspended cymbal struck with a stick. When a percussion part states the word "cymbal", generally it refers to two cymbals. A suspended cymbal should only be used when it is specifically stated.

The size of the cymbals are also very important to the performer and the work. A composer will not specify what size cymbals to use. Generally a pair of 18" crash cymbals and 14" crash cymbals will handle most of the repertoire; however, other sizes would be beneficial to certain passages.

Crash cymbals should always have a strap to grasp - wooden handles should not be used. The performer should grasp the strap with his thumb and forefinger and the remaining fingers should close against the strap. The hand does not go through the strap.

The basic technique used for loud cymbal crashes is as follows:

The right and left hand grasp the straps as earlier described. The right hand is held above the left hand. The cymbals should be held at an angle to each other. The right cymbal then strikes the left cymbal at an angle. Both hands should travel in the opposite direction (the right hand down and the left hand up).

The cymbals will actually hit at two different times, the bottom portion meeting first and the top portion immediately after. They must be so close, however, that only one sound is heard. This will avoid the possibility of trapping air inside the cymbals and producing an unwanted sound.

After the cymbals are struck, they should be held up so as to sustain the sound.

To produce a very short cymbal crash, the cymbals are struck as before and immediately pulled to the chest or shoulder to muffle the sound.

The written note value does not necessarily determine how long the sound should sustain. Some composers are very careful about this and others are not. Listening to the music is always the best solution to this problem. The cymbal's sound should never cover up other music; the sound should last in relation to the accompanying chord.

The technique for producing any rhythmic passage, such as a steady march tempo, is different from a single crash since much less sound is required and more frequent strokes are necessary. This technique requires the left hand to remain stationary while the right hand produces the strokes, always in the same direction, either up or down. The right cymbal should meet the left cymbal with a vertical motion and about one inch below the top edge. Never should one motion be up and the second motion down as employed by marching band cymbal players. Each crash should be as similar as possible and the same motion will tend to help produce this.

Soft cymbal crashes should always be played with small cymbals. The 14" crash cymbals will be adequate for most repertoire, however, a pair of 12" crash cymbals may be easier to handle for very delicate passages.



Since there is no danger of producing an air pocket with the little force required to produce a soft sound, the cymbals do not have to meet at an angle. The prime consideration here is that only one sound is made when the cymbals meet. The entire edge around both cymbals should meet at one time. Never should a soft crash be produced with one part of an edge hitting another part.

If a part is marked, "suspended cymbal", and the composer does not indicate what type of stick to use, the performer should use a soft mallet. For soft strokes, the cymbal will sound best when struck near the edge. A roll or tremolo should also be played with soft sticks. The roll is produced with single strokes; the more sound needed, the faster the strokes should be. The sticks may be either together in one spot or on opposite ends of the cymbal.

A composer will often indicate wood stick or snare drum sticks to be used. If the part calls for loud and short notes, the performer should strike the edge of the cymbal on an angle with the butt end of the stick.

In any rhythmical passage, the performer should play approximately half way from the center in the same manner that he would play snare drum. One stick should be used whenever possible.

If a roll is written for wood sticks, the roll should be similar to the snare drum roll, that is, many bounces on each stick and not a single stroke roll.

Composers will ask for the suspended cymbal to be struck or rubbed with many different types of mallets and objects such as - wire brush, coin, metal beater, needle, etc.



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