

PERCUSSIVE NOTES

An Official Publication of the
PERCUSSIVE ARTS SOCIETY



VOLUME 12, NUMBER 1
FALL, 1973



ANNUAL BUSINESS MEETING
CHICAGO — December 1973

NATIONAL CONFERENCE
NORTHRIDGE, CALIFORNIA
March 1974

Clinics and Performances -
Hall of Fame Awards

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PERCUSSIVE NOTES

VOLUME 12 NUMBER 1
FALL 1973

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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.

PERCUSSIVE ARTS
SOCIETY, INC. 1973

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Again it happens, THE LARGEST SINGLE ISSUE OF PERCUSSIVE NOTES! In this issue, announcements of the Annual Meeting in December in Chicago; full details on the P.A.S. NATIONAL CONFERENCE in March in Northridge, California; information on a significant new event in percussion, the P.A.S. PERCUSSION COMPOSITION CONTEST; and your ballot for HALL OF FAME nominations. Also included in this issue PROGRAMS, the most ever in one issue; a new feature PEOPLE IN PERCUSSION, where you learn about outstanding performers and teachers; THE MARIMBA BAR questions and answers; and the many other columns and features that you have told us are of interest. IN MEMORIAM pays special tribute to three great men in percussion who have passed away in recent months.

Our hats are off to the many advertisers who continue to support P.A.S., and especially the new ones who join us in this issue. The support of our advertisers is vital to the growth and success of this publication.

The P.A.S. Publications are your means of exchanging information and furthering an understanding of all aspects of the percussive arts, let us hear from all of you in the very near future!

The Editor

Dizzy digs LP

What does Dizzy Gillespie know about Conga drums? Lots. The late, great Chano Pozo taught him all about things like Congas, Bongos, Cowbells and the like.

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Coming Events

The MID-WEST NATIONAL BAND AND **ORCHESTRA CLINIC** (Dec. 18-22) will feature on Thursday, December 20, 1973 "Everything You Always Wanted to Know About Percussion Ensembles But Were Afraid to Ask" with JIM SEWREY Clinician assisted by the York Community High School Percussion Ensemble, Elmhurst, Ill. For additional information write to:

Elsie S. Karzen, Executive Secretary
Mid-West National Band and Orchestra Clinic
525 Busse Highway
Park Ridge, Ill. 60068

PERCUSSIVE ARTS SOCIETY ANNUAL MEETING AND BOARD OF DIRECTORS MEETING will be held on Friday, December 21, 1973 in conjunction with the Mid-West Band and Orchestra Clinic at the Conrad-Hilton Hotel in Chicago. (For reservations and further information see above.)

Plan now to attend the PERCUSSIVE ARTS SOCIETY NATIONAL CONFERENCE (formerly called "Day of Percussion") this year March 26-27, 1974 at Northridge, California. This big event of the year is being held immediately following the MENC (Music Educators National Conference) National Convention March 22-26 at Anaheim, California.

A Free Brass and Percussion Clinic for instructors and students will be presented by the DePaul University School of Music on Tuesday, December 18, 1973 at DePaul University, 25 E. Jackson Boulevard, Chicago, Illinois. Clinicians will include Henry Adler, New York nationally known teacher, author and publisher. Al Payson, member of Chicago Symphony Orchestra, and faculty member, DePaul University School of Music. Bob Tilles, Head Percussion Department, DePaul University School of Music, former staff musician C.B.S., and author of widely used percussion studies.

The Manhattan Percussion Ensemble, Paul Price, Conductor, will present 3 programs this fall:

Thursday, Oct. 4, 1973 at Carnegie Recital Hall
Music by Lacerda, Pinilla, Lanza, Chavez and Nobre

Monday, Nov. 12, 1973 at NYU Loeb Center
CANTICLE #3, VIOLIN CONCERTO, SUITE and new work;
CONCERTO FOR ORGAN AND PERCUSSION
All Lou Harrison Program

Wednesday, Dec. 12, 1973 at CAMI Hall
"in the 'round" music by Schechtman, Colgrass, and a new work by William S. Fisher SUITE FOR PERCUSSION AND SOLOIST (Premiere) and "Outside the 'round" NY Premiere Xenakis' PERSAPHASSA

Ohio State University
Columbus, Ohio

January 12, 1974 All Day
Annual Percussion Clinic
Louis Bellson, Guest Clinician performing with the O.S.U. Jazz Orchestra, also Percussion demonstrations and performances of ensembles by the O.S.U. Percussion Ensemble

"Symphony Concertante for Timpanist and Orchestra" by Byron McCulloch will be given its world premier performance by Stanley Leonard and the Pittsburgh Symphony Orchestra, Donald Johanos conducting, at Heinz Hall in Pittsburgh on Friday and Sunday December 21 and 23, 1973. Mr. McCulloch is bass trombonist of the orchestra and composer of several ensemble works for percussion as well as orchestral and chamber music. Stanley Leonard has been principal timpanist of the orchestra since 1956.

University of Wisconsin-Eau Claire, Fall 1973

Monday, October 22 - 8:00 p.m. - Fine Arts Concert Hall
Senior Recital, Mark Werlein, percussionist

Wednesday, October 31 - 8:00 p.m. - Fine Arts Concert Hall
Percussion Ensemble

Thursday, November 1 - 5:30 p.m. - Humanities Building,
University of Wisconsin-Madison - (Eau Claire) Marimba
Ensemble performs for Percussive Arts Society annual convention

Monday, November 19 - 8:00 p.m. - Fine Arts Concert Hall -
Marimba Ensemble Concert

Monday, November 26 - 8:00 p.m. - Fine Arts Concert Hall -
Senior Recital, Len Brauling, percussionist

Monday, December 3 - 8:00 p.m. - Fine Arts Concert Hall -
Senior Recital, Sara Beeler, percussionist

Tuesday, December 11 - 12:00 noon - Fine Arts Foyer - Third
Annual Informal Christmas Concert by the Percussion
Ensembles

Approximately December 15 - Television appearance on
WEAU-TV by the Percussion Ensembles performing Christmas music.

PERCUSSION POSITIONS

If you are a duly authorized person in an organization that has a percussion teaching or playing position available and you wish to have this information made known to a large number of qualified applicants, appropriate notice of this can be made in PERCUSSIVE NOTES. This service is intended only to establish contact between employers and Prospective employees and the P.A.S. in no way shall function as a placement agency or assume responsibility for the quality or credentials of the applicant.

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

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ADVERTISERS**

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PERCUSSIVE ARTS SOCIETY

NATIONAL CONFERENCE



(Formerly "Day of Percussion")

MARCH 26 – 27, 1974

CALIFORNIA STATE UNIVERSITY – NORTHRIDGE CAMPUS

Tentative Program

Tuesday, March 26th

Marching Percussion Clinic and Workshop
Harry Partch Music Program
Los Angeles Percussion Ensemble
Roy Burns Drum Clinic
Gary Burton Vibe Clinic
PAS Hall of Fame Awards
USAF Falconaires featuring Soloists Roy Burns and Gary Burton

Wednesday, March 27th

Ethnomusicology Program
Elementary-Junior High-Senior High Percussion Ensemble Clinic and Performance
Composers Panel Discussion
All-Western States PAS Festival Finals Competition
Presentation of Awards and Selected Winners Performance

Features

PAS Commissioned Work for Percussion Ensemble by William Kraft performed by the Los Angeles Percussion Ensemble conducted by the composer.

Artists – Gary Burton and Roy Burns in Clinics and Solo Performances with a Service Band Jazz Ensemble.

Marching Percussion Clinic and Workshop

Harry Partch Music Presentation Conducted by Danlee Mitchell.

Rap Session – “The Use of Percussion in Composing and Arranging” – with a panel of leading band and orchestra composers.

Housing and Transportation Details

Chartered bus transportation planned from Anaheim Convention Center - Site of the M.E.N.C. National Conference (March 22-26) - to the Northridge Campus.

Holiday Inn and other motels available in Northridge Area near campus,

Cab Service available between motels and Northridge Campus.

Limousine service to L. A. Airport from Northridge Motels available.

Holiday Inn and other motel housing available in Northridge from \$12-\$14 single, \$14-\$20 double. Lower rates available for early reservations. Anybody wishing to take advantage of early reservation rates, notify: L. S. McCausland, 17610 Community St., Northridge, Ca. 91324; with dates inclusive, type of room, number in party.

PLAN TO ATTEND

NO REGISTRATION OR ADMISSION FEES

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Percussion Discussion

GUATEMALANS REPORT A 'CULTURE GAP': TOO MUCH MEXICO, TOO LITTLE MARIMBA

by Richard Severo

Guatemala - When Guatemalans go to farewell parties, they sing "Las Golondrinas." It is a Mexican song.

When they go to birthday parties, they sing "Las Mananitas." It, too, is Mexican.

When they turn on their television sets, they see Mexican soap operas (called telenovelas) or foreign films dubbed into Spanish in Mexico.

And if they try to get away from things Mexican and walk in the street, they will probably run into mariachis - that is, Guatemalan musicians who dress and play like Mexicans. The street players do not even bother to include a marimba, Guatemala's national instrument.

As a result, some Guatemalans are now talking about a cultural overkill from what they frequently call "the colossus to the north" - Mexico. The complaints echo those of Mexico about her own colossus to the north - the United States.

David Vela, editor of the daily, *Imparcial* is grieved by what he sees as the decline of the marimba.

The marimba belongs to the xylophone-glockenspiel family and in Guatemala it is almost always made of a wood called hormigo. "It is a sonorous wood," says Mr. Vela.

Every major public school here has a marimba and youngsters aspire to master it. Marimbas are on every Guatemalan army base and quite possibly are more important to the army than the bugle itself.

Traditionally, if Guatemalans wanted to dance at a wedding party, they hired a marimba player. A Saturday night out to some place special always meant somewhere that offered marimba. The marimba was as close to the soul of a Guatemalan as the guitar is to the Spaniard,

Marimba Not So Popular

But the marimba is declining in popularity here. The situation is so grave that last year Guatemala's Institute of *Bellas Artes* urged all mariachi groups to include a marimba player. There were also strong suggestions that they discard the tight pants and the wide sombrero of the Mexican mariachis and dress like Guatemalans. The recommendations went unheeded, perhaps because the marimba is a cumbersome instrument and you cannot play it while you are walking about.

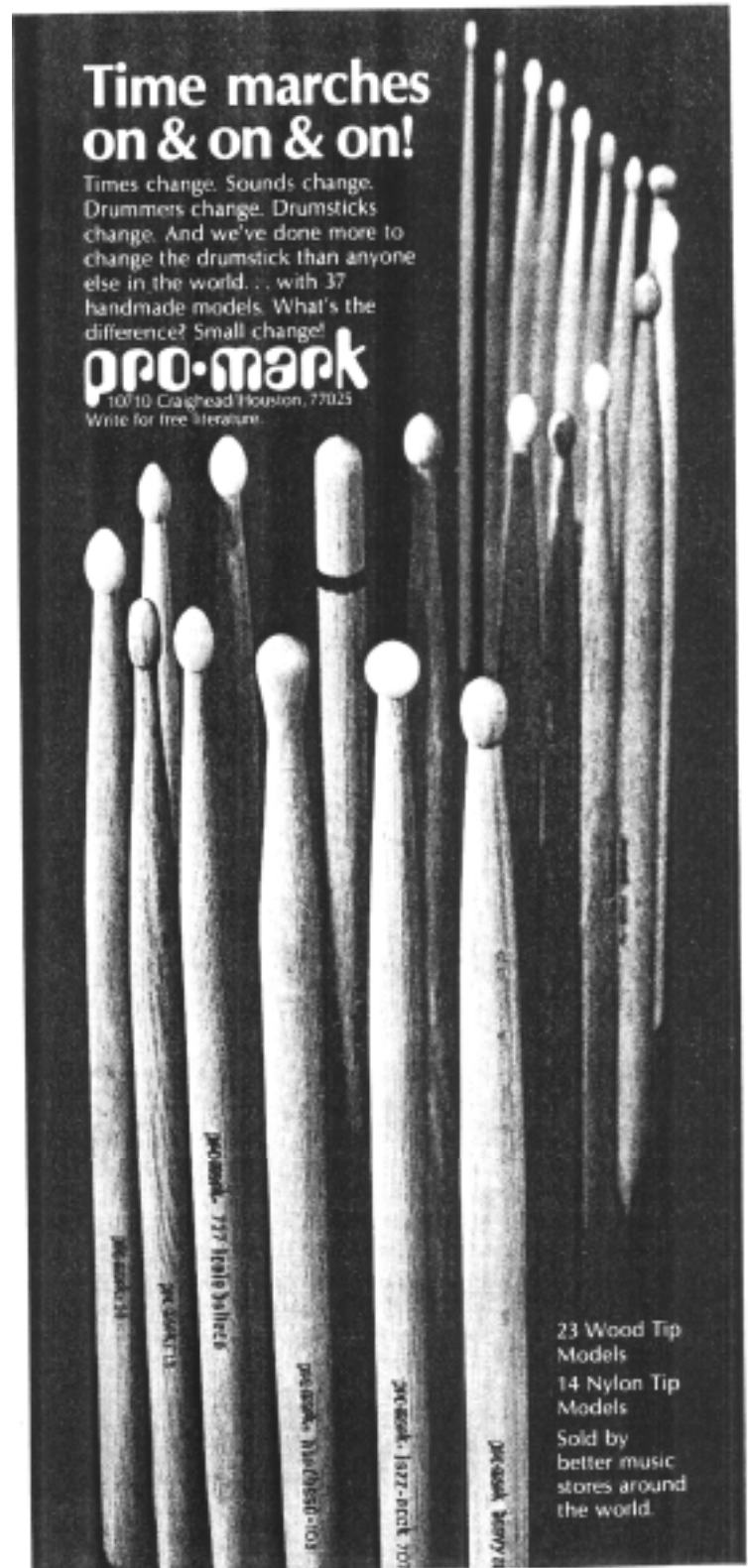
As Mr. Vela sees the problem, electronic guitars and electronic organs are displacing the marimba. People who play electronic instruments tend to work more cheaply than the marimba players, a proud and aristocratic lot.

Some of the marimba players are in rock groups now, but Mr. Vela thinks they are losing ground in a world that so long ago seems to care much about the sonorous quality of tropical woods.

As for rock dancing, Mr. Vela says, "Everyone is like Narcissus. It is an athletic effort. It is more noise than music, more exercise than dance."

In his office at *Imparcial*, he reminisced about the old days when the marimba was undisputed king. "Then," he said, "we had dances to embrace a lady, to talk to a lady. But now, the art of conversation has died and the dancers now do not seem to think it is important to talk to a pretty girl!"

(Reprinted from: *The New York Times*,
Thursday, July 20, 1973)



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Chapters

The CALIFORNIA CHAPTER presented the 2nd Western States Percussion Festival this past spring. The Festival was expanded to include Oregon, Washington, Utah, Idaho, Nevada, Colorado, and Arizona. Participants in the finals came from as far away as Oregon and Arizona. Over \$10,000 in scholarships, product prizes, and cash awards were presented at the Percussion Festival Finals, May 12, 1973. The Prizes and Scholarship opportunities offered incentives to students throughout the year and were made possible by various institutions and the music industry. This years winners included:

DIV. I (12-18)	DIV. II (19-26)
DRUM SET	
Ken Basegio	Tom Minor
MULTIPLE PERCUSSION	
Joan Schaffner	John Magnussen
KEYBOARD MALLETS	
Beverly Jaun	Ron Combes
SNARE DRUM (Orchestral)	
Galen Lemmon	Bill Carpenter
SNARE DRUM (rudimental)	
Robert Carson	
TIMPANI	
Jeff Patterson	Sue Dickerson
PERCUSSION ENSEMBLE	
Reedley High School	CSU Fresno

A new competition category for percussion composition was introduced this year. Winners of the composition competition were:

- 1st Place Lynn Glassock, Three Mvmts, for Percussion
- 2nd Place Scott Higgins, Summer Music
- 3rd Place David Berriman, Requiem

Ten pieces were entered and evaluated by: Bill Kraft, Owen Reed, and Merv Britten. Also the California Chapter is again planning a full year's activities: Clinics featuring - Louis Bellson, Airtio Moriera, Larry Bunker-Ken Watson, Bill Kraft's L.A. Percussion Ensemble, A Teachers Panel Discussion, plus the Third annual Western States Percussion Festival on March 27-28 1974 at California State University, Northridge (following the National PAS Percussion Conference). New Officers for next year are: Pres. Davis Levine, V.P. John Belding, Sec'y. Ken Mayer, Exec. Sec'y-Treas. Scott Higgins, Board of Directors: Lynn Glassock, Joe Porcaro, Ken Watson, Bob Sonner, Joel Leach, Lloyd McCausland, Bob Winslow, Charles Wackerman, Charlie Shoemaker.

The ILLINOIS Chapter held its Post-High-School Conference at the University of Illinois on September 29, 30, and October 1, 1973. Included were concerts and recitals by various Illinois college and professional soloists and ensembles. Michael Rosen from Oberlin Conservatory presented a lecture concert and James Peteresak from University of New York at Potsdam presented a lecture. Featured on the opening night concert was the Blackearth Percussion Group. Participants in the conference included: Terry Applebaum, Northwestern University; James

Dutton, American Conservatory of Music; Sheldon Elias, Triton College; Roger Faulman, Illinois State University; Mike Fanes, Southern Illinois University; Kathleen Kastner, Wheaton College; Richard Cheadle, Western Illinois University; G. A. O'Conner, Northern Illinois University; Rich O'Donnell & Jerry Bolin, SIU Edwardsville; Edward Poremba, Roosevelt University; Hugh Soebbing, Quincy College; and Robert Tilles & Al Payson, DePaul University. Also included was an Illinois Chapter meeting and a Board of Directors meeting. Post-high-school students from around the state had an excellent opportunity to observe and participate in the varied activities,

The OHIO Chapter was formally organized this past February at the OMEA Convention in Cleveland. Officers elected included George Kitley, President (Baldwin-Wallace College) and Wendell Jones, Secretary-Treasurer (Bowling Green State University).

GEORGE KITLEY, newly elected president of the Ohio Chapter of PAS, is in his third year as percussion teacher at Baldwin-Wallace College. He received BME and MM degrees from the University of Colorado and is presently completing work on a DMA at that school. At Baldwin-Wallace Kitley teaches percussion, theory, and jazz, and directs the percussion and jazz ensembles and also plays professionally in Cleveland area.

The Chapter discussed the new percussion adjudicating form in use in Ohio and the revision of the contest music list. Plans for a state chapter "Day of Percussion" again in the 1973-74 year were begun, as were possible workshops by symphony percussionists. A PAS convention booth for 1974 is again planned. Last years booth was very effective in that PAS was exposed to the music educators of Ohio and were able to answer their many questions concerning percussion.

F. Michael Combs (UT Knoxville) has been appointed acting chairman of the TENNESSEE State Chapter. It is hoped that officers will be elected by the Chapter members at a Chapter meeting in the near future. Tennessee ranks 19th in size of membership among the states, and it is the first concern of the Chapter to gain strength by increasing the membership. A State Chapter NEWSLETTER will come out at least 4 times each year - late fall, winter, spring, and early summer. All Tennessee members of PAS - are invited and encouraged to make contributions. Some of the areas to be covered in the NEWSLETTER are:

- Percussion programs and other activities going on at various schools and colleges
- New percussion specialists who might have just arrived in the State
- Coming events that might be of interest to Chapter members
- Reports of National PAS activities
- Any ideas, solutions, and complaints that should be shared with others
- Percussion items for sale or wanted to buy

The WISCONSIN State Chapter officially endorsed and was actively involved in the Fifth Annual Percussion Symposium held at the University of Wisconsin-Madison from August 5-11, 1973. The symposium was held in the Humanities Building, Madison campus, through the auspices of the University of Wisconsin Extension Arts (Madison), in cooperation with the Ludwig Drum Company, a division of Ludwig Industries. The Wisconsin Chapter newsletter is published regularly and contains a very complete calendar of events in the percussion field occurring in the state, Chapter President Ron Keezer (UW-Eau Claire) reports that letters have been sent to all libraries in the state telling them of the PAS publications and encouraging their membership,



Percussion orientated clinics were held at the Texas Bandmaster's Association convention in San Antonio, July 29-August 1. NACWAPI sponsored clinics on the various All-State tryout music. George Frock (University of Texas) and Larry Vanlandingham (Baylor University) were clinicians. PAS sponsored a marching percussion clinic entitled "The Texas High School Marching Percussion Section." In the first portion, Fred Hoey used the McArthur High School and Churchill High School percussion sections to demonstrate what can be done to the basic section, leaning toward rock, jazz and latin cadences and percussion parts in marching band music. After a question and answer session Bob Johnson used the Lake Highlands High School percussion section to demonstrate what can be done in the area of multiple percussion, enlarging the section, and more traditional cadences. PAS sponsored a UIL Percussion Ensemble Music Clinic/Performance. Jack Rumbley, Jim Lambert, Doyle Horton, Eric Remsen, Flenoyd Turner, George Frock, and Larry Vanlandingham played selections from the Class I, II, and III UIL list and discussed them briefly with the directors. This was a service intended to be similar to what is done with the band sightreading sessions presented each year.

Western Michigan University presented a drum set clinic this past February 14th by ED SHAUGHNESSY drumming star of the Johnny Carson "Tonight Show" who is known for his exciting work on hundreds of jazz, rock, and pop albums. The clinic day also included sessions on concert percussion given by Don R. Baker, percussion instructor at WMU, displays of educational material, and a performance by the University Jazz Lab Band with Shaughnessy as soloist.

Works performed this past year by JOHN BECK of the Eastman School of Music faculty included:

Bongo Divertimento - Gene Gutche
Rochester Chamber Orchestra;

Aquarian Concerto for solo percussion and Band-
Armand Russell, University of Rochester Band;

Variations for Four Drums and Viola- Michael Colgrass
L'Histoire Du Soldat- Stravinsky
Walter Hendl - conducting.

THE MID AMERICA II MUSIC CAMP was held this past summer at Ball State University. This camp is intended for outstanding high school instrumentalists and vocalists. The Percussion Ensemble portion of the Camp was attended by 21 students. Instructor for the percussion camp was Richard D. Paul of the BSU faculty.

WILLIAM R. "ZIGGY" COYLE, a member of the Board of Directors of PAS, has been elected president of the National Association of Music Merchants. Also announced was the election of George M. Lukas, vice-president; James W. Johnson, secretary; and Nicholas A. Peck, treasurer.

Violin transcriptions for marimba abound, but this past April one of the four finalists in the Boston University Concerto-Aria competition, DEBORAH SCHWARTZ, performed a transcription of a work originally for cello-The Rococo Variations by Tchaikowsky.

PHIL KRAUS was presented the award for the Most Valuable Player in the percussion category by the National Academy of Recording Arts and Sciences for players in the recording, commercial jingle and television business in New York City. The presentation was made on January 4, 1973.

The PAS College Percussion Curriculum Committee will begin work this fall to devise an outline to support and help standardize college percussion programs and curricula. Anyone who would like to contribute to the committee or express ideas as to what they feel the committee should strive to accomplish should communicate with:

James Petercsak, Chairman
Crane School of Music
State University
Potsdam, N. Y. 13676

DAVID FEIN of The Julliard School and student of SAUL GOODMAN recently completed a cross-country tour performing at various colleges as Timpanist and Percussionist with The Erick Hawkins Dance Company. This summer Fein performed as Timpanist and Percussionist with the NOA Festival Orchestra which was selected as the official ensemble in Gian Carlo Menotti's 16th Festival of Two Worlds at Spoleto, Italy. Festival performances were programmed to include opera, ballet, orchestral and chamber music and were conducted by Thomas Schippers, Christopher Keene, Leon Barzin, and Lukas Foss. The 16th Festival closed with Benjamin Britten's "War Requiem" before an audience of thousands seated and standing on the ramps, steps and loggias of the architectural palimpsest enclosing the piazza and overlooking the valley of Spoleto.

The Avedis Zildjian Company celebrated their three hundred and fiftieth anniversary and the formal opening of their new factory May 18th 1973 at Norwell, Massachusetts.

The University of Wisconsin-Parkside is the newest of thirteen degree granting campuses of the Wisconsin university system. In 1969 "Parkside" received its charter; and just one year ago (August, 1972), the University was granted "unqualified accreditation" by the North Central Association. The first percussion ensemble recital presented by Parkside students was the outgrowth of the first year of the percussion technic class and the Percussion Ensemble. Of special interest were compositions written and played by two first year music major students. Bernard H. Stiner is Director of Bands and percussion at UW-Parkside.

The University of Illinois has recently announced a new DMA degree program, according to Tom Siwe head of the percussion department. It is a Doctor of Musical Arts in Performance and Literature, with percussion the major instrument and a recommended minor in either Ethnomusicology or Theory-Composition. Further information may be obtained by writing to the UI Graduate School of Music.

The BLACKEARTH PERCUSSION GROUP, artists in residence at Northern Illinois University, Dekalb, announce the addition of Michael Udow to their performing activities. Udow has just returned from Poland where he was working in Electronic Music on a Fulbright grant. He will join the teaching staff at Northern along with the other Blackearth members.

The group recently completed a month-long tour of the eastern United States which included performances at the Oberlin Conservatory, the University of Maine, East Carolina University, and Georgia Tech in Atlanta. They appeared this summer as soloists with the Grant Park Symphony and did a 5 day residency at the Interlochen Arts Academy.

GARY J. SPELLISSEY is presently playing a new musical called "Cgrano" starring Christopher Plummer, at the Colonial Theatre, Boston, Mass. and studying with Tom Gauger, towards a Master's Degree of Applied Percussion at Boston University.

Members of the Ohio State University Jazz Ensemble and OSU Combo fared well in the Notre Dame Collegiate Jazz Festival, which attracted ten "Big Bands" and seven combos April 12-15, 1973. JIM CURTIS was cited as best big band drummer. TED PILTZECKER earned the best miscellaneous instrument award for his work with vibraphone, was best composer-arranger for big band with "North High Street Parade" and "Bus," and was best composer-arranger for combo with "Summertime."

THE NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION 26th Annual Convention in New Orleans, Louisiana in April presented a clinic on percussion techniques with Martin Hurley, Percussion Instructor for the Blue Raiders Drum and Bugle Corps of New Orleans.

The OBERLIN PERCUSSION GROUP, a new ensemble formed and directed by Michael R. Rosen of the Conservatory faculty, presented its first Oberlin concert on Friday, April 27, 1973. Mr. Rosen, new to the Conservatory faculty this past fall, formerly taught percussion at the Wisconsin College Conservatory and was principal percussionist of the Milwaukee Symphony from 1966-72. He received the Mus. Ed. B. degree from Temple University in 1964 and the Mus. M. degree from the University of Illinois in 1966.

The University of Wisconsin - Whitewater Department of Music presented two special concerts with VACLAV NELHYBEL, conductor and clinician. One "An Evening of Percussion" on Thursday, May 3, 1973, featured "Concertino for Percussion" by Vaclav Nelhybel, the UW-Madison Percussion Ensemble, James Latimer, Conductor, and the UW-Whitewater Percussion Ensemble, Jack W. Seidler, Conductor.

An extensive musical program for many summer students was held at Manatee, (Fla.) High, including Band, percussion classes, guitar and many other musical activities. Percussion was taught by Robert G. Finger.

An extensive paper entitled A Graduate Percussion Recital by Cynthia E. Soames was submitted for the MM degree at the University of Miami 1973 containing chapters on Background of Percussion Instruments, Solo Literature, and a detailed analysis of her Recital Program. Assuming the proportions of a thesis this paper contains much valuable historical and technical information.

On the Move

LARRY SNIDER, while continuing to teach band in Bradley, Illinois, has also accepted the position of Director of Percussion at St. Joseph College in Rensselaer, Indiana.

DONALD MILLER is teaching percussion at the Cleveland Institute of Music beginning this season. Formerly with the Toledo Symphony Orchestra and the Perrysburg, Ohio Symphony, Miller taught at the Saskatchewan Summer School of the Arts. He graduated from Oberlin Conservatory with a Bachelor of Music in performance. He was a student of Robert Bell, Richard Weiner and Peter Kogan.

KATHLEEN KASTNER has joined the faculty at DePaul University, Chicago, Illinois as an instructor in percussion, along with Bob Tilles and Al Payson. Kathleen is also head of the Percussion Department at Wheaton College, Illinois. Ms. Kastner did her graduate work at the American Conservatory, Chicago, Illinois.

SCOTT J. PREBYS has replaced Gary Olmstead as Percussion Instructor at Indiana University of Pennsylvania for a period of one year. Olmstead is completing a year of residency requirements while working on a D.M.A. at the Cleveland Institute of Music. Prebys received a B.S. in percussion performance from Indiana State University and a M.M. in percussion performance from the University of Colorado. He studied with Dr. John Galm, Neal Fluegel, Kwabena Patrick Ofei, Eddie Knight, and Chuck Braugham.

Percussionists DAVID DATT and IRVIN ELLIGAN are among the newly appointed faculty members of the Berklee College of Music in Boston.

GLENN STEELE will be assuming the post of Assistant Professor of Percussion at Temple University for the coming year. He will be teaching in conjunction with Alan Abel of the Philadelphia Orchestra.

DONALD K. GILBERT has accepted a position as Assistant Professor of Percussion at the School of Music, Louisiana State University, Baton Rouge, Louisiana.

ROBERT MCCORMICK has been appointed Percussion Instructor at Florida State University, Tallahassee. McCormick is a recent graduate of California State University, San Jose where he studied with Anthony Cirone.

ROGER JAMISON is the percussion instructor at Otterbein (Ohio) College. A graduate of the University of Idaho, he is presently completing work toward a MM degree in percussion at the Ohio State University.

JAMES BOLLERO is now a graduate assistant in percussion at the Ohio State University where he is pursuing a Masters degree in performance. Holder of a BM degree from Indiana State University, he has studied privately with Neal Fluegel and Alcan Trafford, and presently with James L. Moore.

WILLIAM F. LUDWIG, SR.

William F. Ludwig, Sr., founder and Chairman of the Board of Ludwig Industries, died July 8th, 1973, at the age of 94. Mr. Ludwig achieved prominence in the profession of percussion and was actively engaged in his chosen field throughout his lifetime -- his long and distinguished career standing unequalled.

Performing artist, teacher, inventor, engineer and ultimately the world's largest manufacturer of percussion musical instruments, Mr. Ludwig's career began with his boyhood interest in drums. Born in Nenderoth, Germany, William F. Ludwig, Sr. was brought to America by his parents at the age of eight. Study of the violin and piano were prescribed by his strict father, himself a professional musician. From the onset young Ludwig was intrigued with the idea of drums -- an impelling desire which began with his first witnessing of a circus parade. Ludwig's father, Henry J. Ludwig, although dismayed by his son's diversion, realized the intensity of young William's interest and not only sacrificed his meager earnings for the purchase of a drum, but in addition, engaged the very best instructor of drum rudiments.

Recognition and fame as a leading percussionist came progressively through experiences and performances ranging from circus and dance band to road shows, stage bands, concert bands and eventually symphony orchestras and grand opera. It was the "Follies of 1908" at Chicago's Auditorium Theater that proved to be the turning point of Ludwig's career. It was here that the up-tempo demand on drummers simply could not be met by the equipment then in existence. Bill Ludwig set out to design and build a better bass pedal capable of delivering the high speed and dynamic response demanded.

Results of his inventive experimentation and development more than satisfied the requirements, and the immediate response of other drummers prompted him and his brother Theobald to form in 1909 the original Ludwig & Ludwig partnership for manufacture of his new drum pedal. Today's world famous "Speed King" Pedal embodies the same principal on which the initial Ludwig Product was based.

Another major breakthrough which has contributed to the continuing success of the Company was Ludwig's concept of a foot-actuated tuning mechanism for kettle drums designed to better meet the needs of timpanists. The idea was conceived at the time of his playing with the Pittsburgh Symphony Orchestra during the 1909-10 concert season. Allowing for normal evolutionary refinements, today's "Balanced Action" timpani tuning mechanism produced by Ludwig Industries is substantially the same as that conceived by its inventor over sixty years ago.

William F. Ludwig worked his entire life in the percussion business and enjoyed the rare pleasure of seeing his small two-man drum shop develop into Ludwig Industries -- the largest percussion manufacturing firm in the world, employing 543 persons. He was in daily attendance at the office to the last.

Bill Ludwig, Jr., President of Ludwig Industries, will continue the dynamic leadership of the Company entrusted to him by his father throughout the past 25 years. Grandson, William F. Ludwig, III, a drummer and percussionist in his own right, is now becoming actively engaged in the Company along with other members of the immediate and Corporate Family.

This tribute to the long and lasting contribution of William F. Ludwig, Sr. is best expressed in the echoing of his own words: "Only in America could fulfillment of this dream be possible. Only through the combination of hard work and the diligent efforts of my son Bill, my family and many devoted employees, could I have succeeded. There will be new goals and new challenges, I am sure. If in some way I can inspire today's youth to accept these challenges and conquer these goals, this will be my greatest reward. The future belongs to those now preparing for it!"

On August 2, 1973 William G. Street died in Rochester, New York, a town where he lived and worked for 78 years.

"The Boss", as his students called him, was born in Ontario, Canada, and moved to Rochester as a boy. His family moved to Watertown, N.Y. for a short period of time but soon came back to Rochester to stay. It was in Watertown where "The Boss" got his first job as a drummer in a moving picture theater. He describes his first job as follows - "Thinking I was now a qualified professional, I approached the manager of the theater, and told him I had been to his show and noticed the only music was a piano. It needed a drum to go with it. I said I would like the job after school hours. He looked me over doubtfully and asked how much I would want. One dollar I said. No, the manager said thoughtfully I can't give you that much but I'll give you a trial at 50 cents. It's a deal I said. I guess he liked my work because after a few weeks I was getting a dollar."

Everyone liked his work as was evident by his outstanding career. His drum roll opened the Eastman Theater in 1922. He was timpanist of the Rochester Philharmonic Orchestra for 34 years and Artist Teacher at the Eastman School of Music for 40 years. His students are in major symphony orchestras all over the world.

I remember "The Boss" not only as a teacher but a friend, a gentlemen, an inspiration and one of a handful of men who pioneered the art of percussion to the high level that it is today. He was a legend in his own time and will continue to be in his death. (John Beck - Eastman School of Music)

GENE KRUPA

Gene Krupa revolutionized the role of a jazz drummer nearly 40 years ago with his explosive solos in the Benny Goodman Orchestra.

Still honored as king of jazz drummers, Krupa died October 16, 1973 at age 64.

Krupa started performing at dime-a-dance halls in Chicago in the 1920s. By the time the next decade ended he had irreversibly changed the role of jazz drummer.

His intense style -- hunched shoulders, face grimacing, perspiration dripping as he built a solo to a climax -- started swing fans cheering wildly and made the applause-pulling long drum solo a standard jazz fixture.

Krupa came to New York from Chicago in 1929 to play in the orchestra of George Gershwin's show "Strike Up The Band." He played with the Goodman band in the mid-1930's and later formed his own band.

Slowed by a heart attack in 1960, Krupa retired in 1967 but resumed limited appearances three years later. His last appearance was in Saratoga Springs, N.Y. Aug 18 with the other original members of the Benny Goodman quartet Goodman on clarinet, Teddy Wilson on piano and Lionel Hampton on vibraharp.

Donations to the Gene Krupa Memorial Fund for Retarded Children may be received c/o Frank Belinno, 35 Henderson Ave., Yonkers, N.Y. 10704.



Percussion

AROUND THE WORLD

The **BLACKEARTH PERCUSSION GROUP**, a unique professional musical organization, presented a workshop on percussion at the University of Tennessee in April. The object of the session, as explained by one member of the group, was to stimulate thinking about music at various levels, and to listen not only from a musical standpoint, but also in regard to social, structural, historical and political relevance. Electronic, Eastern though, ritualistic, graphic notation, improvisation and serialization were among the styles demonstrated or discussed by the group. They also discussed the more exotic and avant garde literature for percussion. Blackearth was formed to raise the performance level of avant garde music and to help develop a better understanding of new music. The group performs at colleges and universities throughout the United States and Canada.

MARTA PTASZYNSKA was born in Warsaw, Poland. She graduated from the Warsaw Conservatory of Music where she received in 1967 her Master Diploma with distinction in percussion, composition and music theory. She continued her composition studies in Paris with Nadia Boulanger. In 1971 she won a composition competition for young composers in Poland; in 1972 she received the special prize on Polish Television for a television opera. From 1965 to 1970 she was a president of the Circle of Young Composers in Poland. Presently Ms. **Ptaszynska** is in Cleveland working on her Artist Diploma in percussion at the Cleveland Institute of Music.

As a percussionist she is specializing in performance of modern music. She appeared in several concerts (percussion recitals) in Europe presenting works by avant-garde composers such as Stockhausen, Cage, Boucourechliev, **Schaffer** and also her own compositions. She participated in International Festivals of Music in Strasbourg, France, Breukelen, Holland, in "Gaudamus" Competition, she played several times at the Warsaw International Festival of Contemporary Music as soloist as well as a member of the "Percussion de Strasbourg" and the Percussion Ensemble from **Poznan**. In 1971 she performed as a soloist-percussionist at the Festival in Warsaw a work by J. Cage "27 10.544". In 1972 her own composition *Space Model* and a work by F. Barroso with the Warsaw Percussion Ensemble. She performed with "Percussion de Strasbourg." For a few years she worked in the Warsaw National **Philharmonic** Orchestra and played also with the "Music Workshop" Ensemble of Contemporary Music. In 1970 she became percussion teacher on the faculty of the Conservatory in Warsaw.



Students of **SIEGFRIED FINK** are shown in rehearsal during the 1973 International Summer School at the Castle of Schloss in Weikersheim, Germany.



MEET XYLOPHONE SOLOIST YOICHI HIRAOKA

Yoichi Hiraoka performed as guest soloist with the Columbus (Ohio) Symphony Chamber Orchestra on April 1, 1973. Hiraoka has been acclaimed on two continents as the greatest exponent of his instrument. Born in Hyogo Prefecture, Japan, he learned to play the xylophone at an early age. The artistry and vitality of this talented soloist was one of the high points of the C.S.O. Chamber Series, drawing an enthusiastic response from the large audience in attendance. Works performed on this concert by Hiraoka included Concerto Rondo for Xylophone and Orchestra - Mozart - Naito and Nippon Rhapsody - Kishi-Hiraoka.

In this interview done especially for the PERCUSSIVE ARTS SOCIETY, Yoichi Hiraoka talks with Jim Moore, Editor of PERCUSSIVE NOTES.

Jim: You are undoubtedly one of the world's foremost exponent! of the xylophone as a solo instrument. Do you live in Japan?

Yoichi: I was born and raised in Japan and graduated from Keio University in Tokyo. Then I came to the United States to pursue a career as a concert xylophonist. I have lived in Los Angeles for six years and for many years prior to that I lived in New York City.

Jim: I'm amazed by your physical stamina and the vigor with which you play the xylophone. You really put a lot into your performance. Also you are not a large person in size. Can I ask your age?



Yoichi: Well, I will only say that I have been concertizing quite awhile, since 1930 when I first came to America. My playing was brought to the attention of the directors of NBC radio in New York, and I was signed to an exclusive contract. During those years I performed on more than 4,000 programs. Now even though I'm not young I keep in good shape, I swim a lot like all good Californians!

Jim: You have premiered some important works for xylophone. Could you tell us about your performances.

Yoichi: Alan Hovhaness composed Fantasy on Japanese Woodprints and dedicated the work to me. I premiered it in 1965 with the Chicago Symphony Orchestra. Then, I was pleased to be asked by Andre Kostelanetz to be the xylophone soloist with the New York Philharmonic for the Fantasy on Japanese Woodprints. I appeared as soloist with the New York Philharmonic



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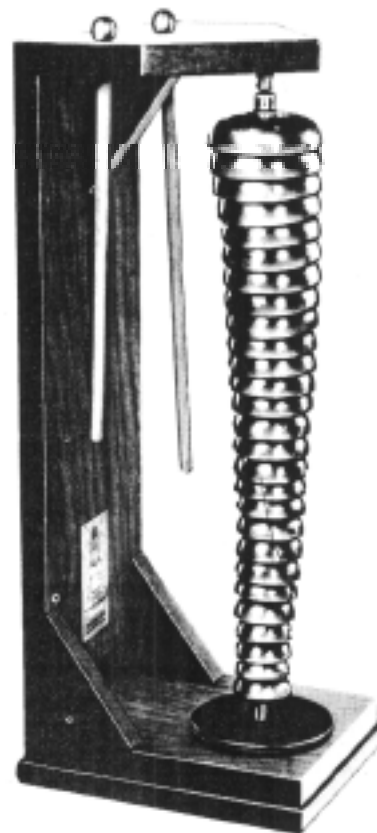
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in 1966 and was asked to play a return engagement in 1972. I have also played with the NBC Symphony, the Manila Symphony, the Nippon Symphony, the Tokyo Symphony and many others.

Jim: What has been the reaction to a xylophone soloist?

Yoichi: It has been difficult to convince some conductors of the value of the instrument. They don't believe in it. Some concert managers just turn a "deaf ear." However, I think it is better now than in the past.

Jim: How have the audiences reacted to your concerts?

Yoichi: Audiences such as yours in Columbus are most rewarding to play for. Some people in America still think they will hear "vaudeville" music. They are pleasantly surprised to hear Bach, Mozart, and serious contemporary music played on this instrument. Later this year I will go to Japan to perform concerts. There is much interest in the instrument there; I could easily do 50 to 80 concerts a year in Japan. They come to the concerts without prejudice against the instrument.

Jim: I understand there are many xylophone and marimba players in Japan. Could you tell us about them?

Yoichi: The JAPAN XYLOPHONE ASSOCIATION has over 2,000 members formed into many clubs all over Japan. So you see the people are able to hear solo and ensemble music for xylophones and marimbas. Many fine concert halls have been built in Japan since World War II and these are available for performance by groups from the J.X.A.

Jim: What about the difference between xylophone and marimba, can you clarify this?

Yoichi: The difference is the xylophone has an "overtone" tuned in fifths with the fundamental pitch, while the marimba has an overtone tuned in octaves with the fundamental pitch. My xylophone is a 4% octave instrument that is tuned in fifths throughout the entire range of the instrument. This differs from some of the older "marimba-xylophones" that were tuned in octaves in the bottom register and in fifths in the upper register. I prefer the xylophone as a solo instrument

because it has a better tone quality for performance with an orchestra. The sound of the xylophone is more brilliant even with the cord wound mallet I use, while the marimba is a fine blending instrument and sounds best in ensembles.

Jim: What can you suggest to the player for technical development on the xylophone or marimba?

Yoichi: Practice playing in octaves. I add octaves to much of the single line melodic music I play. Also practice four mallet technique by reading piano music. Much piano music can be played in this manner either as written or with slight changes.

Jim: You performed an unaccompanied piece by Bach as an encore on this afternoons concert. What about this great composer's music, is it good for xylophone and marimba?

Yoichi: Yes, by all means play all the Bach you can! It is the best music you can play for both technical and musical development,

Jim: Could you tell us something about your fine four mallet technique?

Yoichi: I have rather small hands so I find the regular cross mallet grip best for four mallet playing. I try to hold the mallets rather loosely so as not to create tension. I use the outside (RH) mallet or the inside (RH) mallet for melody playing, whichever one is most convenient in a given passage.

Jim: Traveling with a bulky instrument such as the xylophone must create problems, have you encountered any?

Yoichi: My large concert xylophone fits into six cases for traveling. You move them into the concert hall, set up your instrument and its like having your own sauna bath! But, when I go to Japan for concert tours I carry only my own set of bars, I have another frame and set of resonators that I leave there. The wood in the bars is most important, one must develop the "feel" for his own set of bars so they go with me,

Jim: Have you played on bars other than rosewood?

Yoichi: Some of the Japanese xylophones and marimbas have birch wood bars, but they are not as resonant as

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Art Lauer, one of today's most dynamic composers, is equally at home writing for the Dick Schory Organization, the Joffrey Ballet, or for the Chicago Symphony Orchestra. Current, the new jazz-rock group which recently premiered two of his works with the Chicago Symphony Orchestra.

NO TWO CRYSTALS ALIKE. This ensemble will be enthusiastically received and performed by high school musicians. Crystals employs 8 percussionists, electric guitar, piano, and string bass. In 3 sections, it is hinged together by an alternating 3/4-2/4 Moderato section. Final section gives melodic interest to guitar and piano as it builds to an exciting conclusion.

CEREMONIES OF OLD MEN. A medium-difficult ensemble for 7 percussionists using the marimba, xylophone, and vibraphone in contrast to the drum set, tympani, Flexitone, and chimes. These instruments are blended into an exotic, reflective and almost illusory sound. Basically in 3 parts, the piece is reflective of man's inner feelings.

SPECTRUM NO. 1, GREEN. For advanced high school and college ensembles. Spectrum involves 8 players and more than 20 instruments. After a short, slow beginning, it swings into an involved rhythmic Allegro around the drum set and tuned mallet instruments. It moves steadily toward a climactic ending.

Shelly Elias, a many-faceted musician, spends his time alternating as head of the Percussion Department at Triton College, playing for Liza Minelli, Tony Bennett, Sonny and Cher, and other top stars, doing commercials, tv specials, musical comedies—and composing!

SIXTY-FIVE YEARS FROM TOMORROW. An exciting percussion trio for one four-octave marimba, snare drum and suspended cymbal, bass drum, and triangle. Develops several contrasting themes that move quickly and logically. The marimba player is featured throughout using medium-difficult three-mallet technique. The snare drum and bass drum parts are of the same technical level and interest. The keyboard part, written for a four-octave marimba, can also be performed on a three-octave instrument.

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rosewood. I haven't played on the new American synthetic bars, but I understand they are quite good.

Jim: Do you play other percussion instruments?

Yoichi: No! Trying to play one well is problem enough! The difficulty is making a living doing it. Many players today do find "total percussion" necessary and advisable from a financial standpoint.

Jim: Are you a member of the PERCUSSIVE ARTS SOCIETY?

Yoichi: I was a member when I lived in New York, and just recently have rejoined after a short lapse when I moved to California. P.A.S. is doing a fine job, many young people are benefiting a great deal from this organization. P.A.S. needs to promote concerts of xylophone, marimba, and other percussion music everywhere. More opportunities are needed for performances so more people can hear and know about these fine instruments! New works are needed for xylophone and marimba. I try to encourage composers to write for these instruments. We need music that people will enjoy hearing over and over!

Jim: You have contributed much to the growth in musical stature of the xylophone and marimba. We wish you continued success.

Yoichi: Thank you. I have been playing concerts for over 40 years and I hope to continue to play this wonderful instrument for a long time.

XYLOPHONISTSTEALSSHOW by Rosemary Curtin Hite

You just can't figure this concert-going business. A lot of us went to the London Symphony concert recently prepared to cheer; we stayed to weep.

Then, not having learned from the experience, we went to the Columbus Symphony Chamber Orchestra concert Sunday afternoon prepared to laugh, even, prepared to sneer, We stayed to marvel.

The misestimate was understandable, however. Who ever heard of a xylophonist as soloist with a chamber orchestra? With a pops orchestra, maybe, but a chamber orchestra, that shrine of the most elegant works in the orchestral repertoire? Sacrilege!

But xylophonist Yoichi Hiraoka firmly set us right. Played as this Japanese artist plays it, the xylophone has a right to be heard on any platform, in any context. It is an instrument of genuine artistic expression, and deserves the fullest exposure.

Hiraoka gave the audience the first taste of his unusual creative point of view in Takatoshi Naito's arrangement of the "Rondo" from the Mozart, Concerto for Flute and Harp, K. 299.

It was a little startling to hear this version, but it gradually became clear that Hiraoka was bringing as much classical insight and control of musical line to the work as many a harpist. His dynamic control was remarkable, and the phrasing nuance, achieved solely by variation of dynamics and accent, admirable.

Nippon Rhapsody, a work by Kōchi Kishi, arranged by Hans Spialek and Hiraoka, followed the Mozart. It was a dazzling tour de force for the brilliant technical prowess of the xylophonist.

The music itself is undistinguished, not at all authentic Japanese, but highly pleasant to listen to. Wonderful movie music — if the movie makers were still making romantic Japanese-American movies, of course.

We are so afflicted these days with bored, indifferent, or even contemptuous performers, that I must mention Hiraoka's stage presence. He is one of the most delightful, gracious persons to appear on a Columbus stage for many years.

Intensely dedicated, he literally hurls himself at his magnificent instrument. But then, in his moments of rest, appears to be overcome by the most charming diffidence and shyness. He's down right loveable.

*(Reprinted from Columbus (Ohio)
Citizen Journal - April 2, 1973)*

SUITE FOR THREE DRUMSETS

Three players perform this work each one having a four-piece drumset. Between the three sets there are twelve drums. Each drum is graduated in pitch until a "Twelve-Note" scale is produced.

- ★ The PRELUDE is played with yarn mallets. Two themes, one melodic and one rhythmic are developed.
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- ★ The fast moving FINALE is played with sticks. It has places for improvisation and a cadenza to feature The first player.

SUITE FOR THREE DRUMSETS is melodically interesting plus, rhythmically unusual and exciting.

This composition can be purchased at any Drum Shop or music store. If not available in your area, cut out and send to: Educational Ideas, 4913 N. Kenosha, Chicago, IL 60630. Make check or money order out to Educational Ideas.

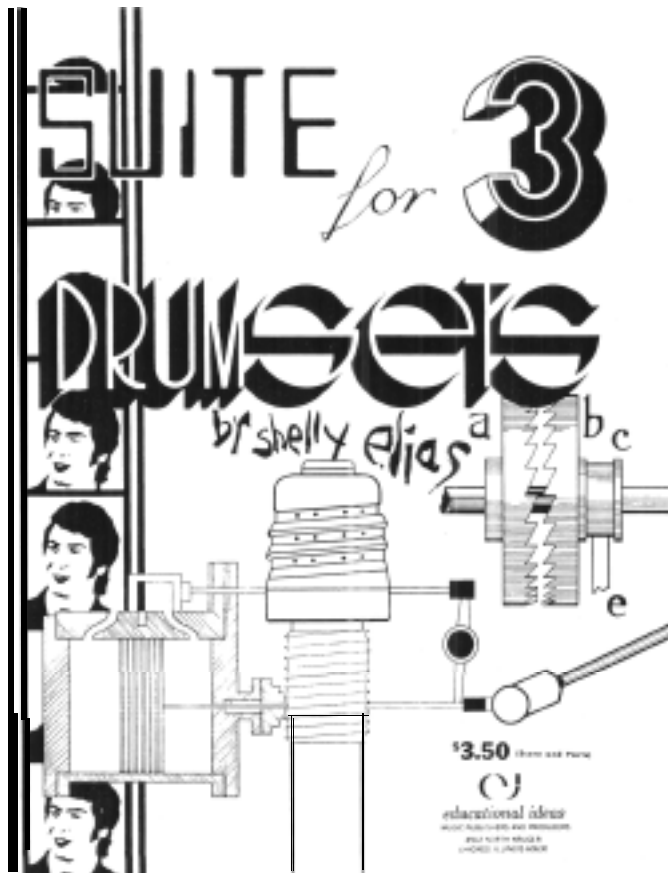
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"SOMETHING TO CONSIDER"
by Robert B. Clayton, 1st Lt. USAF
Commander and Conductor
724th Air Force Band
McChord AFB, Wa. 98438

Due to the tremendous opportunities available to young percussionists in the Air Force band program, I feel that I should pass on this information to fellow PAS members. I'm sure that it contains pertinent information that will be of interest to both percussion teachers and students.

After completing high school, percussion students usually do one of three things: attend a college or university; start playing professionally (if they play well enough); or take a job outside the area of music.

Many percussion students will accept scholarships or other financial aid to help them attend college. But what about those serious percussionists who are financially unable to attend college, but play well enough to get accepted into a college music curriculum? What about those percussion students who feel that they just aren't ready to attend college at the present time, but would like to continue and broaden their musical experience?

Perhaps the United States Air Force band program may be the answer to these questions. Air Force bands offer many opportunities to all qualified musicians. Briefly, here are a few of the advantages offered in the new Air Force band program:

- (1) The opportunity to gain vast and varied musical experience. Most Air Force bands offer many types of musical groups from Dixieland combos to Jazz ensembles, from vocal groups to "Soul" bands, and from "Rock" bands to concert bands.
- (2) Air Force musicians are not required to have "secondary jobs". Their only obligation is to perform in the musical domain.
- (3) The Air Force offers many educational opportunities. Most bands are located near colleges and/or universities where a large selection of courses are available. The Air Force will pay up to 75% of your tuition costs while on active duty.
- (4) Under a new program, Air Force musicians are now offered the opportunity to take private lessons on their primary instrument from qualified instructors at no expense to them.

- (5) The band field is open to both male and female musicians who qualify.
- (6) The Air Force band program utilizes the standard band instrumentation with additional positions available for an arranger, guitarist, electric bassist, and vocalist.
- (7) Some other advantages include: 30 days paid vacation a year, veterans' benefits, free medical and dental care, good pay, a delayed enlistment program, and travel opportunities.

In addition to the USAF Band in Washington, D. C., and the USAF Academy Band in Colorado Springs, there are currently seventeen Air Force "field" bands located across the United States. Bands are also located in Germany, Japan, Alaska, Hawaii, Panama, and the Philippines.

Due to the increasing number of performances and public appearances made by Air Force bands, and the shortage of available rehearsal time, the Air Force is required to take the more outstanding musicians into the career field.

There are many ways of looking at the Air Force band program, but the young musician should seriously consider several things:

- (1) It will give him the opportunity to evaluate the music profession, which will perhaps give him some insight into what he would like to do the rest of his life.
- (2) It will allow him the opportunity to practice daily, improve his overall musicianship, and expand his musical experience and knowledge. This alone will help him secure a better playing job after discharge and increase his chances of being offered a musical scholarship to a college.

A musician upon discharge already has the G.I. Bill benefits, so if he also received a music scholarship, his college expenses would probably be paid in full.

If you feel that you might be interested in obtaining more information about the Air Force band program, you owe it to yourself to see your local Air Force recruiter. He will in turn contact the nearest bandleader. Both will be more than happy to answer any questions that you might have.

The Air Force band program is certainly - "something to consider". It just might be the solution to your musical needs.



The "Loadmasters" percussion ensemble is a unit of the 724th Air Force Band located at McChord AFB, Washington. To date, this percussion ensemble has the distinction of being the only one in the entire Air Force.

PEOPLE in PERCUSSION

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by *Dustin Harvey*

Elayne Jones is a different drummer — a black woman tympanist with a major orchestra.

It's been a long struggle against two prejudices and it isn't over yet, says the 44-year-old kettledrum player who joined *Seiji Ozawa's* San Francisco Symphony last season for her first-year-round orchestral job.

"Being black is worse than being a woman in everything except baseball, football and basketball," she said.

"I had to prove that music could be played by anyone who loves it and I never let anything stand in my way. It's been a terrible burden because I always felt I had to do better, that I wouldn't be allowed the lapses other musicians have. It's still true even now."

Elayne Jones is a short, lithe woman whose Afro shows a few specks of gray now, more than two decades after she graduated from the Julliard School as a classical percussionist and started her professional career in New York.

"Everybody wanted me to play in a jazz band," she recalled in an interview after a rehearsal at the San Francisco Opera House.

Instead, she became the first black and the first woman to play with the New York City Opera's orchestra, where she was tympanist for 22 years.

She also played her kettledrums with Leopold Stokowski's American Symphony and the New York City Ballet, performed as a percussion "extra" with the New York Philharmonic and Metropolitan Opera, played in the pit at Broadway musicals, taught at Bronx College and *Westchester* Conservatory of Music, worked resorts and tutored youngsters in piano and drums.

Along the way, Miss Jones, 44, a divorcee, raised her three children and collected a shelf full of tennis trophies.

Her frenetic life of part-time jobs finally ended last fall when Ozawa, music director of the San Francisco Symphony, selected her out of 40 applicants for tympanist and she moved west.

"I get so annoyed at conductors," the diminutive drummer said. "They take one look at me and think, 'Oh, a girl. And a black girl at that.' Right away, they think, 'She can't do it.' And when we're finished — maybe it's my imagination — they seem to look at me and think, 'Gee, she did a good job — like they can't believe it.'"

Her conviction that being black is more of a detriment in orchestral circles than being a woman is based on a look at the symphonies she has played with.

"Look around," she said, "How many blacks and how many women are there in this orchestra? I'm the only black, but there are several women. And it's the same with other major orchestras."

"That's why I'm not excited about women's lib. When a white woman moves ahead, it's no guarantee that she will open doors for black women. I have to identify with black people."

Her identification and some college teaching in black studies five years ago produced changes in her attitudes toward her race and classical music.



"Sometimes I feel as a black musician I enjoy music more than white musicians," she said. "Black people have a history of music that's much closer to their daily life than the average European music."

"People used to say, 'All blacks have rhythm' and I thought they were chauvinistic. But when I taught music history at college, I found that rhythm does come from Africa . . . that it seeped into European music from the Afro-Asian countries."

"So now when they say it, I don't feel it's uncalled for I just say, 'you're right.'"

"Up until five years ago, I felt guilty about playing in a symphony orchestra. I believed no black had ever done anything musically outside jazz . . . that there was no black Beethoven, no black Brahms, no black Wagner. Now I know Africa has a great history of music, but that it's not written down."

She tells black youngsters who reject "white music with no soul" that the symphonic repertoire is not entirely European, that *Batok* and *Stavinsky* took ideas from Africa and the French Impressionists made direct steals from Asia. "Then they listen," she said.

Behind her row of kettledrums, striking the leather-topped tympani with sticks whose felt heads she wraps herself, Miss Jones tries to put "soul" into her own music and thinks she succeeds.

"I'm doing what I want to do," said the Harlem-born musician who expects to be beating the drums in San Francisco for the symphony and opera for some time to come.

(Reprinted from United Press International (UPI) San Francisco)

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TRADES REPAIRS INSTRUCTION

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AND WHAT DID YOU DO LAST SUMMER?

PERCUSSIONCAMP by Hugh W. Soebbing

The Illinois Summer Youth Music Percussion Camp had its fourth successful year this summer on the University of Illinois campus. The camp ran for two weeks beginning June 17th. During the two week period percussion was discussed, performed, practiced and witnessed from 8:00 a.m. until 4:00 p.m.

The basic philosophy behind the camp is strictly educationally oriented. We hope to provide the opportunity for the student to learn about percussion through lectures, clinics and performances. The student is exposed to the various techniques and as soon as possible is given a chance to perform these techniques in various ensembles.

The first week of camp is spent primarily in sight reading as many ensembles as possible. This is to acquaint the students with the literature available for percussion. The second week is spent on ensembles for the final concert.

In selecting students for the various ensembles we encourage students to play instruments they have never played before. For example, a good mallet player is given a snare drum, tom tom and suspended cymbal part even though he has never played these instruments before. We feel that total percussion is a must and we encourage it in all ways in the camp.

Because of the common weakness of percussionists in mallet, we begin each morning with keyboard. By the end of camp a student who never played keyboard and could not read was able to play all major scales; major, minor, diminished and augmented triads; and he was able to read simple music. We feel this is our most successful achievement of the camp.

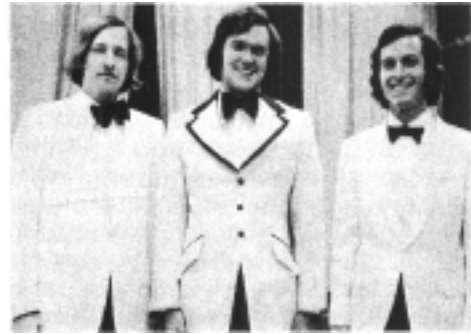
On Friday morning of the first week, Frank Arsenault through the courtesy of the Ludwig Drum Company, came to the camp and gave a clinic. The second Tuesday was used to take a trip to Chicago and visit the Ludwig Drum Company, the Slingerland Drum Company, Frank's Drum Shop and Drums Unlimited. It was the first time for all of the students to witness the actual manufacturing of the instruments they perform upon. The trip was the highlight of the camp for the students.

The assisting faculty this year was Fred Fairchild, percussion instructor. University of Illinois and Art Schildback, percussionist with the Indianapolis Symphony. In this way the student is exposed to many different aspects and opinions of the percussion field.

The camp is open for enrollment to all percussionists that have not graduated from high school. For further information write Mr. Dale Kimpton, Director; Illinois Summer Youth Music, South Mathews, Urbana, Illinois 61801.



1973 Illinois Summer Youth Music Percussion Camp - Hugh Soebbing, Headmaster



Colorado Philharmonic Percussion Section (left to right Laurence Kaptain, James Atwood, Terry Smith)

The Colorado Philharmonic is a national repertoire orchestra based in Evergreen, Colorado. In an eight week summer season, the orchestra performs 32 concerts and 28 different programs. Members of the 1973 percussion section were: James Atwood, timpani, a former student of Cloyd Duff, has been on the faculties of The University of South Dakota and of Louisiana State University. Terry Smith, principal percussion, a student of John Galm and a senior at the University of Colorado in Boulder, who played the Basta marimba concerto with the orchestra on July 20, 1973. Laurence Kaptain, percussion, a student of Erwin Mueller and a senior at Ball State University, Muncie, Indiana, has played with the Rockford, Illinois Symphony, and is presently with the Fort Wayne Philharmonic.



International Music Camp Percussion Section - Owen Clark and Donald Baker Percussion Instructors.



Marimba Camp - Ohio Music Camp, James L. Moore, Director.

The Second Annual MARIMBA CAMP was held in July, at the Ohio Music Camp, Put-In-Bay, Ohio. Students attending the camp were from Ohio, Indiana, Illinois, Pennsylvania, North Dakota, Louisiana, and California. The Marimba staff included Dr. James L. Moore of the Ohio State University, Linda Pimentel of San Jose, California, and Jerilyn Leonard and Warren Hyer, percussion majors at the Ohio State University.

Sessions included marimba-ensemble performance, duet playing, lessons on technique and solo literature, and lecture-demonstrations on such topics as three and four mallet playing, vibe techniques, chord reading, and acoustics of bar tuning. The week was climaxed with a public concert by the largest marimba ensemble in the Midwest and a solo and duet recital.

In view of the enthusiastic response from the students, a Third Annual Marimba Camp will be planned for the summer of 1974. Details may be obtained by contacting Dr. James L. Moore, School of Music, Ohio State University, Columbus, Ohio 43210.



Sewanee Summer Music Center Percussion Ensemble - Rick Mattingly, Director.

The Sewanee Summer Music Center had an active percussion program this past summer. A 10-member ensemble was formed which performed at many of the student recital programs. The Ensemble was coached by Louisville Orchestra Percussionist Rick Mattingly, who was percussion instructor at the S-week camp. The students also received orchestral experience under the batons of Thomas Briccetti, Anshel Brusilow, Kenneth Moore, James Livingston, John Ferritto, and William McNeiland.

A DRUMSET SOLO BY SHELLY ELIAS



In the late 1960's HAROLD JONES, former drummer with COUNT BASIE, taught many of his students this jazz waltz solo for drumset. The first page has a mom theme written in old MAX ROACH style. Three variations, written by Shelly Elias, follow to make this an exciting musical drumset solo that can be used for recitals and solo contests.

The theme was named after Tom Siwe's Sportcoat. Apparently Mr. Siwe and Mr. Jones were close friends. Harold Jones mentioned that he always seemed to see Tom Siwe wearing the same coat. In jazz lingo "Tweeds" mean clothes. This is how the name SIWE'S TWEED came about. Mr. Siwe is presently percussion instructor at the University Of Illinois.

This composition can be purchased at any Drum Shop or most music stores. If not available in your area, cut out and send to: Educational Ideas, 401 N. Kenosha, Chicago, IL 60611. Make check or money order out to Educational Ideas.

SIWE'S TWEED \$1.50 per copy

Please send me _____ copy(ies)

Name _____

Street Address _____

City _____ State _____ Zip _____

New Publications

BAR PERCUSSION SOLOS

Concerto for Marimba and Nine Strings - Earl Hatch, Earl Hatch Publications 5140 Vineland Ave., North Hollywood, Calif. 91601

The string ensemble calls for, Two first violins-Two second violins--Two violas-Two celli-and one Bass violin, or any multiple of the same up to full Symphonic string orchestra.

A piano reduction is also available. The marimba part requires use of 2, 3, and 4 mallet technique-moderately difficult to difficult performance level. Work is in three contrasting movements. A welcome addition to the repertoire of original serious marimba music.

MULTIPLE PERCUSSION SOLOS

Multi-Pitch Rhythm Studies for Drums - Ron Delp - Berklee Press Publications \$4.00

44 etudes for from 2 to 5 instruments. The choice is left to the player. The studies progressive are from easy to difficult. This is an excellent new source of reading material that may be applied to drum set, concert toms, temple blocks, roto toms, timpani, or any combination of instruments. Helpful directions for performance are given at the beginning of the book.

PERCUSSION ENSEMBLES

Motion Pictures - Siegfried Fink - Musikverlag Wilhelm Zimmermann, Frankfort Am Main (U.S. agent, C. F. Peters Corp.)

This work is performable as a percussion solo with pre-recorded tape, or as a solo with ensemble and prerecorded tape. Traditional metric, and *ametric* notations are employed.

Suite for 3 Drum Sets - Shelly Elias - Educational Ideas, 49 12 N. Kruger, Chicago, Ill. 60630 Score and parts \$3.50

This ensemble is intended to fill the need for solo and ensemble literature for drum set. This well written work requires that the players use mallets, sticks and brushes on the drum sets during the three movements marked Prelude, Minuet and Finale.

Announcement - Ron Delp - Kendor Music - score and parts \$2.00

A percussion quartet using snare drum, field drum, two tom-toms, cymbals (pair and suspended), and three timpani. Marked Grade 5, with 2:05 performance time. A brief, but effective traditional percussion quartet of moderate difficulty.

Snare Drum Quartet - Tony DeNicola - Innovative Products, Box 5201, Trenton, N.Y. 08638 - score and parts \$4.00

Scored for four snare drums using sections of 2/4 and 6/8 meter. Would be useful for developing reading and rhythmic independence on each part.

SNARE DRUM METHOD BOOKS

Practical Snare Drum Method - F. Michael Combs - Advance Publications, 501 Kendall Rd., Knoxville, Tenn., 37919 93 pp. n.p.

An excellent basic method book for snare drum that emphasizes, through progressive exercises and etudes, the importance of reading skills. Basic rudiments - single stroke, *flam*, and roll (both open and closed style) are explained and developed. The greater amount of well written etude material than found in older texts make this new book a fine addition to the snare drum teaching literature.

Kent Drum Method - Brian C. and Gerald C. Kent - Gerald C. Kent Co., P.O. Box 1865, Escondido, Calif. 92025 83 pp. \$3.50

A very well conceived and thoroughly presented new snare drum method book for the beginning student. The text, drawings and music are clearly presented with adequate information Concerning the "why" we do this and the "how" things are done in bands and other musical organizations. This could very well be that "better than all the other old ones" in method books that everyone has been looking for. It would be well worth while for the band director or private teacher to look at this new offering.

CHAMBER MUSIC

(Percussion with Other Instruments)

Noche Oscura fur orgel und percussion - Josep soler - Musikverlag Wilhelm Zimmermann, Frankfort Am Main (US agent, C.F. Peters Corp.)

A duet for one percussion player (using a multiple percussion setup) and organ. Performance time indicated as 7 minutes. Traditional notation with much changing meter. Percussion instruments required include marimba, vibes, and "gongspiel."

Intento A Dos fur Gitarre und Schlaginstrnmente - Xavier Benguerel - Musikverlag Wilhelm Zimmermann, Frankfort Am Main (U.S. agent, C. F. Peters Corp.)

A duet for multiple percussionist and guitar. Essentially in *ametric* notation with improvistory section included.

Serie fur Gitarre und Schlagwerk - Gunter Braun - Musikverlag Wilhelm Zimmermann, Frankfort Am Main (U.S. agent, C. F. Peters Corp.)

Duet for guitar and multiple percussionist. Three movements, traditional notation.

Dialogue fur Gitarre und Percussionsklange - Siegfried Fink - Musikverlag Wilhelm Zimmermann, Frankfort Am Main (U.S. agent, C. F. Peters Corp.)

Instructions given in German explain numerous performance modes for this work. *Ametric* and graphic notation used throughout.

Pergiton IV fur Gitarre und Schlagwerk - Klaus Hashagen - Musikverlag Wilhelm Zimmermann, Frankfort Am Main (U.S. agent, C. F. Peters Corp.)

Written for guitar and solo percussion this work is entirely in *ametric* and graphic notation. Performance realizations are explained in German only.

Miriada fur Gitarre und Schlagzeug - Tomas Marco - Musikverlag Wilhelm Zimmermann, Frankfort Am Main (U.S. agent, C. F. Peters Corp.)

For guitar and percussionist, all notation is *ametric*. Performance time indicated is 9 minutes.

RECORDINGS

Drum-Set Artistry - Roy Burns and Saul Feldstein - Alfred Music Co., N.Y. Book \$2.00, Record \$4.95

Given an insight into the drummer's role in a big band. Contains 11 Jazz-Rock drum parts and an analysis by Roy Burns as to how he performed them as guest artist on this recording with a college jazz-rock ensemble. This book and record used together should give the aspiring set drummer a good understanding of how to interpret a drum chart. Included with the arrangements are selected rock and jazz patterns and fills used by Roy Burns on these arrangements.

* * * *

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.)

BAND AND ORCHESTRA MUSIC REVIEW

This column contains reviews of band and orchestra compositions. Material at all levels from elementary to college and professional will be found. The clinician for this column is Professor WALLACE BARNETT, percussion instructor at Millikin University. Publishers and individuals interested in submitting material are encouraged to write direct to: Wallace Barnett, School of Music, Millikin University, Decatur, Illinois 62522.

ROCKY POINT HOLIDAY

by Ron Nelson

Pub. Boosey & Hawkes

Rocky Point is dedicated to the University of Minnesota Band. This is another outstanding number. It begins Vivace (176-184). Good use of two clarinets playing staccato with vibes then flutes and oboe sustaining chords going into a melodic line. One change of tempo, several from 2/4 to 3/4 but lots of opportunity to use dynamics. There are places where there will be technical problems especially in the woodwinds. When reading the full score you will find that all percussion is written between the woodwinds and brass. This should not pose a problem.

Percussion instruments: Triangle, Cymbals (pr), Snare Drum, Bass Drum, Bells, Xylophone, Marimba, Vibes, Timpani (4)

NORTHERN SUITE

by Ron Caviani

Pub. by Kendor Music

As in notes to director 'Northern Suite has been written in a quasi-atonal manner. It is not so difficult as to present insurmountable problems of articulation, but it is not so easy as to be a total bore'. This composition is different than the usual high school number. There are three movements. #1 'Rhythmic' introducing some nice dynamic effects. It is necessary to have 2 alto saxes and a tenor as a balanced section. #2 'Chorale' that shifts from 3/4 to 5/4 and back. Finally 'Triplum' that is straight ahead rhythmically at 120. The use of accents makes the last movement.

Percussion instruments: Snare Drum, Tenor Drum, Cymbals (pr), Bass Drum, Timpani (2), Xylophone.
High School 6 minutes

BELLEROPHON OVERTURE

by Paul W. Whear

Pub. Ludwig Music Pub. Co.

An overture that moves, not a great clutter of notes but the way they are used brings excitement. It begins with a call by the cornets rhythmically complimented by lower brass and percussion. Then the theme is set by cornets and the overture is a set of continuous variations. Technically the number is not difficult. From cover page 'The challenge of this overture lies with the director who must shape its ensemble with strict attention to phrasing, dynamics, intonation and thematic continuity.

Percussion instruments: Timpani (2) Bells, Chimes, Snare Drum, Cymbals (pr) Bass Drum.
High School or above 6:30 minutes

STONEHENGE SYMPHONY

by Paul W. Whear

Pub. Ludwig Music Pub. Co.

Dedicated to Purdue University Symphony Band. An outstanding composition. The following is taken from the Program Notes 'Although exact "musical pictures" are not intended, there is an attempt to create the mood of the drama!. The movements are named Solstice, Evocation, and Sacrifice. The

entire work closes with a dirge. Solstice begins slowly depicting the Winter sunrise. Evocation is much more dramatic, beginning with timpani and tom toms. These are joined by French Horns and lower brass. All sections need to be full to get the most out of the Symphony.

Percussion instruments: Timpani (6) two players in last movement, Bells, Vibraphone, Marimba, Bell Tree, Wind Machine, Finger Cymbals, Bass Drum, Gong, Timbales, Tom Toms, Tambourine, Triangle, Sizzle Cymbal.

Dr. Whear is certainly to be commended for his instructions to the percussionists in this composition. He has written in the choice of sticks to be used leaving much less to chance. Percussion part #1 has a special note concerning options and suggestions for performance of the required seven percussion parts (three are Mallet parts)

University level

17:00 minutes

OF THIS TIME

by Paul W. Whear

Pub. Ludwig Music Publishing Co.

An exciting number to play, to conduct or to listen. It is written so that all parts are important and challenging to every player. The range for instruments is never extreme. The percussion instruments are not merely used to duplicate rhythms used by other instruments but their parts are essential to the number as a whole.

Percussion instruments: Bells, Xylophone, Snare Drum, Cymbals (pr) Bass Drum, Suspended Cymbal, Parade Drum, Gong, Tom Tom, Chimes, Bongos, Vibes, Timpani (4).

A few directions given on percussion parts,

For good High School or above

9:30 minutes

SONGS OF NYASALAND

Albert Oliver Davis

Pub. Ludwig Music Pub. Co.

A Suite of three numbers based on African folk songs: The first is 'Lament' beginning with the percussion, the second movement, 'The Boat Song' and the third 'The Hunt'. The second movement uses Temple Blocks very effectively. This is not an extremely difficult number. As a section the percussion may have the biggest challenge. No mallet instruments are required. Very few instructions on percussion parts.

Percussion instruments: Suspended Cymbal, Timbales, Tom Toms (2), Triangle, Tambourine, Temple Blocks, Snare Drum, Bass Drum, Timpani (2). Change required from C to A and from F to D in third movement.

High School

7:00 minutes

The Percussive Arts Society and Prof. Sherman Hong, percussion teacher at the University of Southern Mississippi are pleased to report that the PAS PERCUSSION RESEARCH LIBRARY will be housed at that school. The collection will be under the auspices of P.A.S. with the full cooperation of the University of Southern Mississippi. The University will house and maintain the collection at no cost to the society.

All research materials in the collection will be in closed stacks.

Xeroxing will be available at \$0.04 per page.

Microfilming will be available; cost will be determined by length of materials.

Writers who wish to have works housed in the collection should include written permission for the University to Xerox or microfilm their works. Duplicating will be done only upon written requests by individuals.

Send materials to: Mr. Henry Simmons
Mississippi Room
University of Southern Mississippi
Library
Southern Station Box 53
Hattiesburg, MS 39401

PUBLICATIONS and PRODUCTS

For an extensive listing of percussion method books particularly those of J. Delecluse, solos with piano accompaniment by numerous French composer, and ensembles with percussion parts contact ALPHONSE LEDUC, 175, rue Saint-Honore, Paris.

Publications available from BLACK RIVER FOLK CO. include Marimba Quartets (Mozart, Haydn, Bach, and others), Marimba Duets, Solos, and Percussion Ensembles. For descriptive material and prices write to Black River Folk Co., Rt. #2, Woodview Drive, Onalaska, Wisc., 54650.

BROUDE BROS., LIMITED is the publisher of percussion works written by composers Farberman, Guarnieri, and Krenek. For their catalog send to: Broude Bros., Ltd., 56 W. 45th St., New York N.Y. 10036.

A Listing of Compositions by WILLIAM L. CAHN for Solo Percussionist, and for percussion ensemble are available from the composer. Cahn also will accept commissions to compose special pieces for individuals or ensembles having any concerts, recitals, or other occasions. He will be glad to meet any requirements such as instrumentation, duration, etc., and all work will be on approval. Anyone interested can contact William Cahn, c/o 107 Council Rock Ave., Rochester, N.Y. 14610 or c/o the Rochester Philharmonic Orchestra.

A new drum book is available, The Compleat Rock Drummer a culmination of more than ten years of writing by Joel Rothman. With over 500 pages, it is a virtual encyclopedia of rock drumming, covering practically every aspect of the topic. Almost 200 pages demonstrate a variety of rock breaks and fills. There is a vast array of coordination exercises for the cymbal, bass drum and snare, as well as the hi-hat. Rock beats are presented in many different meters, including odd time signatures, and an entire section is devoted to playing with two bass drums. The material has been compiled from numerous soft-cover method books by the author. A durable hard cover, with a reinforced library binding, makes this a book that can be used again and again and remain in excellent condition. To order this book see your local dealer or write to: JR PUBLICATIONS, Joel Rothman, 3 Sheridan Square, New York, N.Y. 10014.

Among products available from LATIN PERCUSSION (LP) are a newly improved Vibraslap, Tito Puente Timbales, and LP Woodblocks (piccolo and regular size). For particulars see your local dealer or write LATIN PERCUSSION, P.O. Box 88, Palisades Park, N.J. 07650.

A new 14-inch brush-surface snare drum head with special reinforcement has been introduced by REMO, INC. as part of its Weather King "CS" line. The new head, identified as the R114, is furnished with an exclusive Sound Center reinforcement on the underside, said to provide a more controlled sound with most overtones filtered out. The playing surface has a durable white coating specially formulated for use with brushes.

GOOD VIBES MALLETS reports they exist to make available to percussionists the mallets they dream for, at equal or lower prices than other commercial mallets. They have had an overwhelming response to the mallets from students, teachers, and such players as Karl Berger, Gary Burton, Dave Friedman, Phil Kraus, and Emil Richards. Two new models to their vibe mallet line include: model 309: mushroom head-90 durometer rubber core, wound with cotton yarn (white/black) Karl Burger model, available in any of our lengths, Karl prefers them 33 cm. Model 490: torroid head-90 durometer rubber core, wound with nylon yarn (green) for a powerful, piercing

sound especially on wide bar instruments. For a brochure of their complete line write direct to Good Vibes Malletworks, 4599 Waverly Ave., P.O. Box 232, Garrett Park, Maryland 20766.

TELE LESBINES timpanist with the Milwaukee Symphony, uses and has available Australian made calfskin. Only the highest quality heads are selected and are checked personally before shipping. Also available are calfskin bass drum and snare drum heads. Tips on installation on care are also given. For particulars contact: Tele Lesbines, 848 East Lake Forest Ave., Whitefish Bay, Wisc. 53217.

One of ROGERS DRUMS' latest innovations to aid the marching drummer is a selection of new marching mallets. A major feature of the mallets is the double-ended nylon balls which can be used for cymbals, cowbells, wood blocks or as a secure-feeling grip support. The new construction is said to guarantee these heads to stay on for the life of the shaft, even under abnormally heavy playing conditions. The durable beaters are designed for longer and faster work and are adaptable for the new melodic percussion, Lamb's wool socks are available to cover the mallets to achieve a "soft" sound or to cover worn heads.

Is Your Library Complete?



Have you missed any of the

P. A. S.

Publications

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION — \$1.50 — 2nd edition (1972), 66 page booklet, This is the most complete listing of percussion music available today and should be of great value to all percussionists, libraries, and music dealers.

SUPPLEMENT TO ABOVE — \$.25 — The latest annual supplement includes recent music published in the fast growing field of percussion.

PERCUSSION RESEARCH BULLETIN — \$1.00 — 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.

STANDARDIZATION OF PERCUSSION NOTATION — \$1.00 — A most valuable, concise reference for the composer, arranger, conductor, teacher, and student. The basic principles of correct percussion notation with musical examples are given.

When ordering the above publications, make check payable to and write directly to:

Percussive Arts Society
130 Carol Drive
Terre Haute, Indiana 47805

Programs



ANDERSON COMMUNITY SCHOOLS

Anderson All-City Percussion Ensemble - A Clinic in rudimental percussion - J. W. McMahon, Director

Techniques of the modern drum line, and demonstration of marching cadences, past and present.

Introduction of the "drum line solo" - Quick 'n Easy, Kinesthetics, Baltimore Bash, Barry-Barry, John Street Getaway, Raga for Michael

The rudimental percussion ensemble: Waltz & Allegro, Halftime Happening, Ode to an Aardvark

Questions, answers and comment.
Final Selection: "Committee Meeting" Composed and conducted by Mike Mechem.

STATE COLLEGE OF ARKANSAS

Gail Rushing, percussionist
4-15-73

March for Timpani and Brass - Brent Heisinger
Marimba Suite - Paul J. Sifler
Diversions for Flute and Marimba - Peter Tanner
Duo - Boris Pillin
Enigma - Gary Burton
Lullaby Americanus - William Schmidt

Tommy Poe, Percussionist
4-29-73

Bunker Hill - Haskell W. Harr
Gesture for Solo Percussionist - F. Michael Combs
Pas de Deux - Armand Russell
Sonata for Timpani - John Beck
Lullaby Americanus - William Schmidt

AUBURN UNIVERSITY

Tony McCutcheon, percussion and 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 (Performed on marimba) - Paul Hindemith
Sonata No. 1 for Percussion Soloist - James L. Moore
March and Polonaise for Six Timpani - Julius Tausch
Toccata for Marimba and Percussion Ensemble - Robert Kelly

Percussion Ensemble - Johnnie Vinson, Director
5-26-73

Three Brothers - Michael Colgrass
Theme and Variations - William Kraft
Mysterious Horse before the Gate - Alan Hovhaness

Three Asiatic Dances - George Frock
Suite for Percussion Quintet - George Frock
Toccata for Marimba and Percussion Ensemble - Robert Kelly

BALL STATE UNIVERSITY

Laurence D. Kaptain, percussion
10-21-72

French Suite - Wm. Kraft
Concertino for Marimba - Paul Creston
Concertino for Tympani - Michael Colgrass
Diversions for flute and marimba - Peter Tanner
Three Pieces for Marimba - Claire O. Musser

Ensemble for New Music
12-4-72

Trio 1963 - flute, contra bass, percussion - P. Oliverous
Sonant - harp, contra bass, percussion - M. Kagel
Zyklus - K. Stockhausen

Ball State Symphony Orchestra - Undergraduate Concerto Night
4-25-73

Fantasy on Japanese Woodprints - Laurence D. Kaptain, marimba soloist - A. Hovhaness

Carol Reed, percussionist
5-5-73

Recuerdos De Las Baleares - Henri Tomasi
Zyklus - Karlheinz Stockhausen
Concerto for Marimba and Vibraphone - Darius Milhaud

Percussion Ensemble - Erwin C. Mueller - Richard D. Paul, Directors
5-13-73

Toccata - Carlos Chavez
Woodwork - Johann S. Bach
Canticle No. 3 - Lou Harrison
Dance of the Comedians - Friedrich Smetana - arr. C. O. Musser
Concerto in A Major for Piano Adagio - Wolfgang A. Mozart - arr. Ron Fink
Fugue in G. Minor - Johann S. Bach
A La Samba - Mitchell Peters

Mid-America Music Camp II - Student Recital
7-27-73

Fling it Threefold - R. W. Buggert
Oriental Mambo - Thomas L. Davis
Pentatonic Clock - Willis Charkovsky
54 Heads - Jake Jergen
Junior High Percussion Ensemble
Teamwork - Mitch Markovitch
Greensleeves - arr. Gordon Peters
A Taste of Brahms - arr. Thomas L. Davis
Alegre Muchacho - Alan Abel
Stompin' Thru the Rye - Thomas L. Davis
A La Samba - Mitchell Peters
El Races De La Camptown - Thomas L. Davis
Senior High Percussion Ensemble

BAYLOR UNIVERSITY

Symphonic Wind Ensemble - Gene Chartier
Smith, Conductor - Music Educators National Conference 3-22-73

Concerto for Percussion and Wind Ensemble - Karel Husa

BERKLEE COLLEGE OF MUSIC

David Vose, percussion
2-26-73

Sabre Dance - Aram Khachaturian - Goldenberg
Pas de Deux - Armand Russell
Sunset Bell - Gary Burton
Fortune Smiles - Keith Jarrett
Blue In Green - Bill Evans
Solo Impressions for Three Tympani - Vic Firth
Sonata No. 1 - James L. Moore
Theme from "The Summer of '42" - Michel Legrand - Burton
People We Know - David Vose - Burke

Roy Smith, Percussion
5-1-73

Scherzo for Two Percussionists - Ron Delp
Fission - Morris Lang
Morris Dance - William Kraft
Toccata for Marimba - J. S. Bach - Moore
Two Pieces for Four Timpani - Elliot Carter
Etude in Ab - Ommar Musser
Duet for Snare and Timpani - Ron Delp
Pas de Deux - Armand Russell
My Funny Valentine - Rogers and Hart - Magnano
Sabre Dance - Aram Khachaturian - Delp

A Concert of 20th Century Percussion Music - Faculty Recital - Ron Delp
5-10-73

Concerto for Percussion - Darius Milhaud
Duo for Xylophone and Double Bass - William Sydeham
Computer Music for Percussion and Tape - Lejaron Hillel
Mouvements - Georges Delerue
Amores - For prepared Piano and Percussion - John Cage
Adventure in Rhythm - Fred Buda
For Three Percussionists - Ronald Keizer
Dreams - Ron Delp

Annual Commencement Concert - Percussion Plus - Ron Delp, conductor
5-18-73

Los Dioses Aztecos - Gardner Read
Fresh Air - Julius Wechter; Arranged by Ron Delp

Jazz/Rock Percussion Ensemble - Ron Delp, Conductor
7-18-73

Route 2 - Ron Delp
Breeze - Ron Delp
If - "Bread" - Steve Cavanaugh
Morning...Glory! - Ron Delp
What Are You Doing the Rest of Your Life? - Michel LeGrand - Ron Delp

BLACKEARTH PERCUSSION GROUP

Upper Partials Chamber Music Coffee House, Pittsburgh, Pa.
3-17-73

To Then - Out - Christopher Braun
Quartet - Variations - Edward Miller
Les Moutons de Panurge - Frederick Rzewski
Infraudibles - Herbert Braun
21 Movements - Michael Kowalski
Apple Blossom - Peter Garland
Paths - Ronald Pellegrino
Amores - John Cage

At Slippery Rock State College
3-20-73

Variaciones - Jorge Rotter
Sonata for Two Pianos & Percussion - Bela Bartok
Amores - John Cage
Quartet-Variations - Edward Miller
Four Feathers - Barney Childs

At the Indiana University of Pennsylvania
3-21-73

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

At East Carolina University
4-8-73

Variaciones - Jorge Rotter
Les Moutons de Panurge - Frederic Rzewski
Four Feathers - Barney Childs
Amores - John Cage
Quartet Variations - Edward Miner
Take That - William Albright

BOSTON UNIVERSITY

Percussion Ensemble - Thomas Gauger, Conductor
4-13-73

Introduction and Allegro - Jack McKenzie
Today - Scott Gossline
Trois Psaumes - Arthur Honegger - Schwartz
Dance of the crooked People from "Lightbulbs by the Sea" - Dean Groves
Gainsborough - Thomas Gauger
Toccata for Percussion - Carlos Chavez
Adagio for Strings - Samuel Barber - Holdman
Queen Mab, Scherzo from Romeo and Juliette - Hector Berlioz - Gauger
African Welcome Piece - Michael Udow

Deborah Schwartz, percussionist
4-2-73

Chaconne, from Partita No. 2 in d minor - J. S. Bach
Duettno Concertante for Flute and Percussion - Ingolf Dahl
Zeitdehner for Viola and Percussion - Gary Washburn
Duo for Trumpet and Percussion - William Sydeham
Sonata for Two Pianos and Percussion - Bela Bartok

CALIFORNIA STATE UNIVERSITY, LOS ANGELES

Percussion Ensemble - Mitchell Peters, Director
5-31-73

Sabre Dance - Khatchaturian - Peters
 Piece for Percussion - Mitchell Peters
 Musica Battuta - Harold Schiffman
 Uthuri - Frazee
 Scherzo and Candenza - Charles DeLaney
 October Mountain - Alan Hovhanness
 Three Play - Karen Ervin
 Scherzo - Saul Goodman
 Percussion Music - Michael Colgrass
 Fanfare for Percussion - Alyn Helm
 A La Samba - Mitchell Peters

CALIFORNIA STATE UNIVERSITY, SAN JOSE

Percussion Ensemble - Anthony Cirone, Director
 4-30-73

Chronometers - Dwight Cannon
 and Then, the Winds . . . for conductor, percussion and harpsichord - Higo Harada
 Five Items for Soprano and Percussion - Poems by Lou Harrison - Anthony J. Cirone
 Star Salon Strikers and Sliders Last Orbit - Allen Strange
 Concerto for Organ with Percussion - Lou Harrison

CAPITAL UNIVERSITY

Contemporary Music Festival - Percussion Ensemble - John Tatgenhorst, Director
 5-7-73

African Welcome Piece - Michael Udow - John Tatgenhorst, director
 Divertimento - Paul Marshall
 He! Percussion - Fred Karlin
 I'd Like to Teach the World to Sing - arr. Kevin Willmering
 New Sounds 73 - arr. Tatgenhorst
 Where is the Love - Light Sings

CARNEGIE-MELLON UNIVERSITY

Percussion Ensemble - Stanley Leonard, Director
 3-16-73

Four Choreographic Etudes - Ohana
 Bourne - Bach-Olmstead
 Woodwork - Jan Bach
 Levitation - Byron McCulloch

CATHOLIC UNIVERSITY OF AMERICA

Music for Percussion Instruments - Garwood Whaley, Conductor
 3-1-73

Comedian's Gallop - Dimitri Kabalevsky - arr. Whaley
 The Swords of Mod-Ling - Gordon Peters
 Sextet for Percussion (in three movements) Zita Camo
 Streams - Warren Benson
 Cannon for Percussion - Saul Goodman

CLEVELAND INSTITUTE OF MUSIC

Chamber Ensemble Concert - Percussion Ensemble - Richard Weiner, Director
 6-6-73

Ionization - Varese

COLORADO PHILHARMONIC

Terry Smith, Soloist - Walter Charles - Music Director-Conductor
 7-20-73

Concerto for Marimba - Bastia

COLUMBUS OHIO SYMPHONY ORCHESTRA

Columbus Symphony Chamber Orchestra - Evan Whallon, Music Director - Yoichi Hiraoaka, Xylophonist
 4-1-73

Concerto Rondo for Xylophone and Orchestra - Mozart - Naito
 Nippon Rhapsody - Kishi - Hiraoaka

COMBS COLLEGE

Percussion Ensemble - Angelo Januzelli, Director
 5-14-73

Jerry - Co - Lauenack
 Witness for My Lord - Tobias
 Quo Fues - Januzelli
 Slavic Dance - Pyslin
 Song for Trombone and Percussion - McKenzie
 Nails - Rago
 Dubious Debate - Schinstine
 Insertion - Januzelli
 Sounds of the City - Prentice
 Morris Dance - Kraft
 Omega - Franklin
 Four for Four - Cirone

CONCORDIA COLLEGE

Percussion Ensemble - Owen Clark, Director
 4-16-73

Three Brothers - Michael Colgrass
 African Sketches - J. Kent Williams
 Boogaloo Bird - Elliot Fine
 Swords of Mod-Ling - Gordon Peters
 Geometrics - Johnathon Bendrick
 Halfite - Owen Clark
 African Welcome Piece - Michael Udow

DENISON UNIVERSITY

Percussion Ensemble - James L. Moore, Director
 5-2-73

Chorale - Jeanne
 I Hear a Voice a Praying - Bright-Kit & y
 La Comperita - Rodriguez-Jeanne
 Miami Beach Rhumba - Field-Jeanne
 African Sketches in three movements - Williams
 Alegre Muchacho - Abel

UNIVERSITY OF DENVER

Percussion Ensemble - Edward P. Small, Director
 6-1-73

Percussion Trajectories - Thomas Brown
 Japanese Impressions - Anthony Cirone
 Three Brothers - Michael Colgrass
 Fragments - Harold Farberman
 J. C. Fogarty - Proud Mary
 Statements (Two Pianos) - Stephen Hornyak

DePAUL UNIVERSITY

Percussion Ensemble - Bob Tilles, Director
 5-1-73

Fugue No. II - J.S. Bach-Einhorn
 Conversation for Guitar and Percussion Ol'e Jose - Tom Wilson
 Rhythms - Jeff Sandler
 Kathy's Tune - George Weinert
 Introduction and Rondo for Flute and Percussion - Leon Stein
 Sonata for Percussion - Michael Balter
 Big Jinks - Bob Tilles

DEPAUW UNIVERSITY

Percussion Ensemble - Thomas Akins, Conductor
 11-13-72

Introduction and allegro - Jack McKenzie
 MaBets in Wonderland - Robert Fitt
 Percussion Music - Michael Colgrass
 Stompin' Thru the Eye - arr. Tom Davis
 Canticle No. 3 - Lou Harrison
 For AU We Know - Wilson, James. Karlin,
 Ployhar, Akins

Percussion Ensemble
 3-21-73

Jazz Variants - John Beck
 Theme from "Love Story" - Lal/arr. by Mark Gadsen
 Music for Bass Drum - Barney Childs
 The Advancing Gong - Stanley Leonard
 4/4 For Four - Anthony Chrono
 Popcorn - Kingsley/arr. Akins

EAST CAROLINA UNIVERSITY

Marion Carl Sievers - Percussion
 2-12-73

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

Danny Huffman Tindall, Percussion
 5-6-73

Variations for Solo Kettledrums - Jan Williams
 Suite for Marimba - Alfred Fiesinger
 Zyklus Nr. 9 - Karlheinz Stockhausen
 Frieze - Ted Frazee

Kenneth Clifford Soule, Percussion
 5-14-73

Sonata for three unaccompanied tympani - Phillip Ramsey
 Rondo for marimba - Christian Grainger
 French Suite - William Kraft
 'Round Town - Gene Perla

EASTMAN SCHOOL OF MUSIC

Paul Oster, percussion
 1-19-73

Sonata for marimba and piano - Peter Tanner
 Eight Pieces for four Timpani - Elliott Carter
 Duo for percussion and piano - Boris Pillin
 Lovers - Ned Rorem
 Passacaglia per timpani e organo - Henk Badings

Edward Moore, percussion
 3-2-73

Ten Pieces for flute and percussion - William L. Cahn
 March for four tympani - Elliott Carter
 Fantasy on Japanese Woodprints - Alan Hovhanness
 Solo Flight - Edward Moore
 Diversions for flute and marimba - Peter Tanner
 Suite for jazz trio - arranged by Petrus

Percussion Ensemble - John Beck, Conductor
 4-13-73

Music for Percussion Ensemble and Conductor - Greg A. Steinke
 Suite - Lou Harrison
 Agitated - Robert Sutton
 Passacaglia - Raymond Hellie
 The Advancing Gong - Stanley Leonard
 Ionisation 1933 - Edgard Varese
 African Welcome Piece - Michael Udow

Dean Witten, percussion
 4-18-73

Rhythmic - Eugene Bozza
 Elegy for marimba - Gordon Stout
 Sonata for tympani - John Beck
 Adventures for one - Robert Stern
 Recital Suite for marimba with piano - Walter Watson
 Perturbations for percussion - Keith Conrad

Malcolm Besshear, percussion - John Berry, Jr., percussion
 6-1-73

Sonata - Daniel Jones
 Fugue in g minor, S. 1001 - Johann Sebastian Bach
 Etude in B Major, Opus 6, No. 9 - Clair Oman Musser
 Conversations for timpani - John Berry, Jr.
 Rolling in Rhythm - Charles Wilson

EVANSTON ILLINOIS TOWNSHIP HIGH SCHOOL

Percussion Ensemble - Dan Spalding, Director
 3-29-73

Pentatonic Clock - Willis Charkovsky
 Swing Bolero - William J. Schinstine
 Jazz Waltz - Saul Feldstein
 Montechochi - Traditional Buddhist - arranged by Jerry Hartwig
 Toccata for Alto Saxophone and Percussion Ensemble - Alan Stout
 African Welcome Piece - Michael Udow
 Nuages (from Nocturnes) - Claude Debussy - Morsch
 Percussion Quodlibet - Arr. J. D. Morsch and Jim Sewrey
 25 or 6 to 4 - Robert Lamm-Spalding

GLASSBORO STATE COLLEGE

Musical Arts Workshop - Percussion Ensemble, James Petercsak, Conductor
 8-24-73

Broun - Phil Fiani
 Little Suite - Kenneth Kneass
Phonetics - Ron Delp
 Prelude and Allegro - Ed Volz
 Toccata for Percussion - Carlos Chavez

Jim Petersak, soloist
 8-25-73

Variations for Concert Band & Percussion -
 Schesky

HOXIE KANSAS HIGH SCHOOL

Percussion Ensemble - Charles E. Buchman,
 Director
 3-20-73

Statement for Percussion - Matthew Hopkins
 Tango D'Oriental - David A. Tobias
 Percussion Piece - Ted Petersen
 Parade for Percussion Ensemble - Morton Gould
 Soliloquy for Percussion - Donald K. Gilbert
 Suite of Five - Richard Jackboice
 Lament - Harold Farberman
 Crazy Horse (Timpani Solo) - Vic Firth
 Pistachio - Tom Brown
 Tarentella - Harold Farberman
 Dance of Black-Haired Mountain Storm - Alan
 Hovhaness
 March of the Eagles - Mitchell Peters
 Sonata No. 1 (Multiple Percussion Solo) - James
 Moore
 Pentatonic Clock - Willis Charkovsky
 Prelude and Allegro - Edward W. Volz

HUBER AND BREEZE MUSIC STUDIO
 Fraser, Michigan

Recital Program
 12-3-72

Fancy Four - Mitch Markovitch
 Carolyn - Haskell Harr
 Tambourino - Saul Feldstein
 Ostentation for Percussion - John Tatenhorst
 Downshire - Haskell Harr
 Drum Set Solo - original
 Eerie Interlude - Scott R. Meister
 Java Dava Doo - Ralph Roberts
 La Cinquantaine - Gabriel Marie
 Three Headed Drummer - William Schinastine
 Hey Jay! - Gerald VonKlein

Student Recital
 2-25-73

Interplay for Percussion - Guy Whaley
 My Friend Norman - John S. Pratt
 Arthur Etude No. 3 - Bent Lyloff
 Drum Set Solo - Terry Newman
 Pastorale - Jack McKenzie

Student Recital
 7-29-73

Fort Ticonderoga - John S. Pratt
 Downfall of Paris - Haskell Harr
 Downshire - Haskell Harr
 Brandenburg Concerto No. 2 - J. S. Bach -
 Farberman
 Scabbard and Blade - Harold F. Prentice
 Solo for Three Drums - Ralph Roberts
 Little Suite - Kenneth C. Krause
 Drum Set Solo - Steve Mitchell
 Violin Sonata in G Minor - J. S. Bach
 4/4 for Four - Anthony Cirone

ILLINOIS SUMMER YOUTH MUSIC

Percussion Camp - Hugh W. Soebbing, Head-
 master, Frederick Fairchild
 6-29-73

Motif for Percussion - James Lattimer
 Suite for Percussion - Dan Haack
 Prelude for Percussion - Malloy Miller
 a whispering - William Duckworth
 Toccata - Carlos Chavez
 Africana - Hugh W. Soebbing

UNIVERSITY OF ILLINOIS

Percussion Ensemble - Thomas Siwe, Conductor
 6-11-73

Continuum (1965-66) - Kazimierz Serocki
 a whispering (1972) - William Duckworth
 Praise (1964) - Thomas Canning
 Piece for 10 Dancers and 10 Percussionists
 (1973) - William Brooks

Percussion Ensemble - Frederick Fairchild, Con-
 ductor
 8-8-73

Kotrak - Richard Kvistad
 October Mountain - Alan Hovhaness
 Percussion Music - Michael Colgrass
 Two Night Pieces: Pacespace - Julie Kiner,
 Night Music - Robert Starer
 Suite - Lou Harrison

ILLINOIS STATE UNIVERSITY

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

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

ILLINOIS STATE UNIVERSITY SYMPHONY ORCHESTRA

Arthur Corra, Conductor
 4-12-73

Concerto for Percussion and Small Orchestra -
 Milhaud - Philip Henry, soloist

Percussion Ensemble - Roger Faulmann, Con-
 ductor
 6-18-73
 Momentum - William Kraft
 Symphony No. 4 Scherzo - Tchaikovsky-
 Peters
 Old but Good - Kent Wehman
 Symphony for Percussion - Gen Parchman
 Alternance - Makoto Shimohara
 Daybreak - Robert Gill
 Chamber Piece - Michael Colgrass
 Flight of Fantasy - Jim Barnard
 Grade A Rhythm - Bruce Sims

Open Percussion Recital
 5-29-73

Theme from 'Concerto in Bb Minor' - F.I.
 Tchaikovsky
 Mignon Gavotte - A. Thomas
 Etude for Timpani - R. Hochrainer
 Recitative - R. Hochrainer
 Etude 136 - C. Willemsen
 Bourree (from French Suite, No. 5) - J. S. Bach
 March - E. Carter
 La Campanella - G.H.M. Rodriguez
 Invention (from Two Part Inventions, No. 4) -
 J. S. Bach
 Polonaise - J. S. Bach
 Bourree (from French Suite, No. 5) - J. S. Bach
 Invention (from Two Part Inventions, No. 1) -
 J. S. Bach
 Etude No. 14 Pour Timbales - Jacques Dele-
 cluse
 Expansion - W. Schinastine
 Gavotte II (from English Suite No. 6) - J. S.
 Bach
 Duet (To Be Announced) - J. S. Bach
 Gavotte I (from English Suite, No. 6) - J. S.
 Bach
 Etude for Snare Drum - W. Schinastine
 Prelude (from Six Small Preludes, No. 3) - J. S.
 Bach
 March Opus I - Richard Kashanski

INDIANA UNIVERSITY OF PENNSYLVANIA

Percussion Ensemble - Gary J. Olmstead, Con-
 ductor
 3-29-73

Nipponese Miniatures - Charles White
 Mesozoic Fantasy - Robert Bauernschmidt
 Los Dioses Aztecas (The Aztec Gods) - Gardner
 Read
 Suite for Percussion - William Kraft
 Bourree - Bach-Olmstead
 Bolero - Rosales-Musser
 Films for Percussion - Arr. Richard Rota

Percussion Ensemble - Gary J. Olmstead, Con-
 ductor - Gary Burton, Guest Soloist - MTNA
 National Convention
 4-5-73

The Aztec Gods - Gardner Read
 Suite for Percussion - William Kraft
 Chorale - Robert Rosager
 Films for Percussion - Arr. Richard Rota
 Classical Drag - Les Hooper
 Liturgy - Gary Burton

INDIANA STATE UNIVERSITY

Ronald Hull. Percussion - Jim Bollero, Percus-
 sion
 4-8-73

Four Pieces for Timpani - John Bergamo
 Sonata for Marimba and Piano - Peter Tanner
 Rhapsody for Marimba - Ronald Hollaway
 Sonata for Percussion and Piano - Armand
 Russell
 Fugue in C Minor - Bach/Hull
 Alternances Pour Instruments a Percussion et
 Piano - Jacques Castere
 Concertino - Toshii Mayuzumi
 Scherzo for Four Timpani and Piano - Didier
 Graeffe
 The King of Denmark - Morton Feldman

Percussion Ensemble - Neal Flugel, Conductor
 6-1-73

The Morning of the World - William Malool
 Laura Soave (1971) - Siegfried Fink
 Rondeau for Percussion - Frank Benerisutto
 Percussionality - Anthony Cirone
 Introduction and Samba - Warren Smith
 Nite of the Becor - Owen Clark
 Sinfonia Brevis - Jon Politrone
 Symphony for Percussion - Stanley Leonard
 Jazz Variants - John Beck

INSTITUTE FOR QUALITY IN HUMAN LIFE

Solo Recital. Louis Wildman, Percussionist
 8-9-73

A Selection of Unaccompanied Violin Works by
 Bach and Paganini

INTERNATIONAL MUSIC CAMP

Chamber Music Recitals
 1973

Three-Play - Karen Ervin
 Scherzino - Warren Benson
 Hoe-Down - Joshua Missal
 Furioso and Valse in D Minor - Hatch
 Torante sans Instruments - Ramon Meyer
 Japanese Impressions - Anthony Cirone
 Carnival - Luis Bonta/Hartweg
 Quasi Bassa Nova - Owen Clark
 Toccata Without Instrument - Ramon Meyer
 None But the Lonely Heart - Tchaikovsky
 Greensleeves - Arr. by T. Davis
 Chorale for Brass & Percussion - Vance May-
 kel

UNIVERSITY OF IOWA

Gene J. Pollart, percussion
 6-10-72

Three Designs for Three Timpani - Robert
 Muczynski
 Preludes for Vibraphone - Serge de Gastyne
 Sonata - Thomas Field
 French Suite - William Kraft

Terry Applebaum, percussion
 10-22-72

Etude Opus 6 No. 8 - Clair Omar Musser
 Five Improvisations for Vibraphone and Piano -
 Koji Takeuchi
 Three Pieces from "Eight Pieces for four
 Timpani" - Elliot Carter
 Circles for Soprano, Harp, and Two Percussion
 Groups - Luciano Berio

Deborah Wilson, percussion
 12-20-72

Concerto in A. minor - J. S. Bach
 Sonata for Timpani - Daniel Jones
 Londonderry Air - Traditional
 Variations for Percussion and Flute - George
 Frock

Iowa Percussion Quartet
 1-28-73

Eine Kleine Nachtmusik - Mozart
 Bachianas Brasileiras No. 1 - Villa-Lobos
 Round - Hamm

~~Londonderry Air~~ - Traditional
~~Comedians Galop~~ - Kabalevsky
~~Sunrise, Sunset~~ - Bock
~~Concertino on a Well-Known Air~~ - Tansing

Timothy Pleasant, **percussion**
2-3-73

~~Partita No. II~~ - J. S. Bach
Sonata for Timpani - John Beck
Adventures for One - Robert Stern
Foot Mamma - Tim Pleasant

~~Ben F. Miller~~, Percussion
3-31-73

Recitative and Improvisation for Timpani - Elliott Carter
~~Le Petit Harp~~ - La Fiie Aux Cheveux De Lin - Claude Debussy-Davis
The Journey - William ~~Duckworth~~
Fantasy on Japanese Wood Prints - Alan ~~Hovhaness~~

Percussion Ensembles - Donald Keipp, Thomas L. Davis, Conductors
4-7-73

Introduction and Allegro - R. Schory
Suite for Weatherkings - W. Kraft
October Mountain - A. Hovhaness
Up-Square Dance - D. ~~Brubeck/Tillapaugh~~
Swords of ~~Moda-Ling~~ - G. Peters
Toccata for Percussion - C. Chavez
Juxtaposition No. 1 - H. El-Dabh
~~Geometrics~~ - J. ~~Bendrick~~
Suite for Percussion - D. ~~Haerle~~

Percussion Quartets
4-8-73

Concerto in Re, Op. VII, No. 1 -T. Albinoni
Alla Hemiola - E. Hatch
~~Nocturno~~ (from String Quartet No. 2) - A. ~~Borodin~~
Sonata IV in F Major - A ~~Corelli/Shomper~~
Guadalajara - C. ~~Guitar/Tillapaugh~~
~~Eine kleine Nachtmusik~~ - W. A. Mozart
Round - C. Hamm
Woodwork - Jan Bach
Comedians Galop - D. Kabalevsky
~~Concertino~~ on a Well-known Air - E. ~~Tansing~~

~~Michael Myers~~, percussion
4-14-73

Concerto in A Minor for Violin - J. ~~S. Bach~~
Goldenberg
Variations for Solo Kettledrums - Jan Williams
Snake doesn't Need Legs - Multiple Percussion and Tape - R. M. Jilky
Leroy the Magician - ~~Gary Burton~~

Howard ~~Meeker~~, percussion
4-15-7 3

Suite ~~Ancienne~~ - ~~Maurice Jarre~~
Four Pieces for Timpani - John ~~Bergamo~~
~~Concertino~~ for Marimba - Paul ~~Creston~~

James ~~Bawden~~, percussion
5-5-73

Three Pieces - James ~~Bawden~~
Concerto pour Batterie - ~~petit orchestre~~ - Darius Milhaud
Preludes for ~~Vibraphone~~ - Serge de Gastyne
Quartet Op. 76, No. 5 in D Major - Joseph ~~Haydn-Bawden~~

ITHACA COLLEGE

Percussion ~~Ensemble~~ - William ~~Youhass~~, Director
12-7-71

October Mountain - Alan Hovhaness
Soiree - ~~Brian Schober~~
In the Year of Our Lord -Joel Williams
Flit Concerto for Flute and Percussion - Lou Harrison
Water Lilies - Harry Gay
To That Predestined Dancing Place - David ~~Rosenboom~~

Percussion Ensemble
4-25-72

Woodwork - Jan Bach
Toccata for Marimba and Percussion Ensemble - Robert Kelly
~~Nagooman~~ - Alan Hovhaness
Cantata Para America ~~Magica~~ - Alberto ~~Gina-atera~~

Percussion Ensemble
11-2-72

Toccata for Percussion Instruments - Carlos Chavez
Spice Island - Paul ~~Zenn~~
Five Dream Sequences -Walter Ross
Genesis III ~~Monodrama~~ for metal percussion, 6-12 string basses and soprano - ~~Henryk Mikolaj Gorecki~~
~~Tribedron~~ - James ~~Baird~~
The Song of ~~Quetzacoatl~~ - Lou Harrison

Faculty-Student Chamber Music Recital
12-6-72

Journey - William ~~Duckworth~~
Suite for Violin, Piano and Percussion - Ala Hovhaness

Percussion Ensemble
2-16-73

Los ~~Dioses Anteros~~ - Gardner Read
Five Perspectives for Percussion - George ~~Andrix~~
~~Auriga~~ - Reginald Smith ~~Brindle~~
A Whispering -William ~~Duckworth~~

Percussion Ensemble
3-5-73

Double Music -John Cage & Lou Harrison
~~Nodus Goroli~~ - Morris ~~Rosenzweig~~
The Lighthouse -Walter Horn
Morning Revisited - David ~~Rakain~~
Variations on a Five Note Theme - Russell Garcia

Percussion Ensemble
4-5-73

Concert for Percussion - George ~~Andrix~~

Percussion Ensemble
5-5-73

Night Music I -~~George Crumb~~
Sonata for Two Pianos and Percussion - Bela ~~Bartok~~
Concerto for Violin and Percussion Orchestra - Lou Harrison

UNIVERSITY OF KANSAS

Percussion Ensemble - George ~~Boberg~~, Conductor
4-3-73

Prelude for Percussion - ~~Malloy Miller~~
Chamber Sonata - Richard ~~Fitz~~
Symphony for Percussion -Jose ~~Serebrier~~
~~Divertimento~~ for Piano and Percussion - ~~Nicolas Flagello~~
Jazz Variants - Joh Beck

David ~~Ludwick~~, Percussionist
4-8-73

Concerto pour Batterie - Milhaud
The King of Denmark - Morton Feldman
Introduction and Rondo ~~Capriccioso~~ - ~~Saint-Saens~~
Sonata No. 1 for ~~Tympani~~ - Anthony J. ~~Chrono~~
Adventures for One - Robert Stem

KENT STATE UNIVERSITY

Percussion Ensemble - Robert D. ~~Chmel~~ and James R. ~~Adkins~~, Conductors
5-2-73

Suite Pour Batterie - Robert D. ~~Chmel~~
Quintet - Clarence E. Barber
Duo for Percussion and Tape - Robert ~~Schaer~~ and Harvey Warner
La ~~Oscuridad~~ -James R. ~~Adkins~~

UNIVERSITY OF KENTUCKY SUMMER MUSIC INSTITUTE

Faculty Recital
6-22-73

Concerto pour batterie et petit ~~orchestre~~ (1930) - Darius Milhaud

Student Recital
6-26-73

Suite for Percussion - ~~Acton Ostling~~
Ritmo Jondo - Carlos ~~Surinach~~

LANCASTER OHIO HIGH SCHOOL

Percussion Ensemble - Matt Ward, Director
5-20-73

~~Comedians Galop~~ - ~~Dmitri Kabalevsky~~
Baja - Dick Schory
Flat ~~Haroque~~ - Thomas L. Davis
A Witness-for My Lord - ~~David A. Tobias~~
Jazz Variants - John Beck
Drum Corps on Parade -John ~~S. Pratt~~
Toccata for Percussion - ~~Carlos Chavez~~
Latin Resume - Thomas L. Davis
~~Man Man Suite~~ - Thomas L. Davis
Contra Rhythmic ~~Ostenato~~ - Cole ~~Iverson~~
El ~~Cumbanchero~~ - ~~A.N. Mike Miller~~

LOUISIANA STATE UNIVERSITY

Bruce A. Miller, Percussion
5-4-73

~~Improvisation~~, from Eight Pieces - Elliot Carter
Pastorale for Flute and Percussion - Jack H. ~~McKenzie~~
Improvisations for Vibraphone and Piano - ~~Koji Takeuchi~~
Four Allegro Duets - Michael ~~Colgrass~~
Fantasy on Japanese Wood Prints - Alan ~~Hovhaness~~

MADISON COLLEGE

Harold Howland, Percussion
4-16-7 3

Music for the Utopian Road - Harold Howland and Kent ~~Krotzer~~
Variations - George Frock
Interpolations - Paul Reif
~~Ladies Americanus~~ - words by William Piiin - Music by William Schmidt
~~Bugs' Groove~~ - Milt Jackson - ~~arr. Harold Howland~~

MAINE WEST HIGH SCHOOL (ILL.)

Percussion Solo and Ensemble Recital - ~~Jake Jenger~~ - Director
5-3-73

Parade of the ~~Clicking Sticks~~
Junior ~~Percussionist~~
Trio for Four
Two's and Four's in Triplets
La ~~Cinquantaine~~
Academic Episode
Closed Roll Solo
401 ~~A~~
Three Minus One
Etude #2
Just Flippin
Wrist Warmer
Sonata for ~~Tympani~~
~~Strollin~~
Triple Threat
Strike up the Band
~~Summit~~
~~Malaguena~~
~~Antietam~~
Etude in Vibrations
Andante and Finale
Rhapsody in Blue
Three Headed Drummer
Spanish Dance
Adagio and Allegro
Panthers and Such
~~Sabre Dance~~

Percussion Ensemble -~~Jake Jenger~~, Director
6-18-73

Introduction and Allegro - R. L. Schory
Hoe-Down - J. Missal
Three Headed Drummer - W. ~~Schinstein~~
El Races De La ~~Campton~~ - T. Davis
Menuet Tre's Antique -S. De Gastyne
In Your Quiet Place - K. ~~Jarrett~~
Milo's March - E. Fine
~~Rondino~~ for Hand Clappers - W. Benson
~~Sabre Dance~~ - ~~Aram Khachaturian~~
Pas de Deux - A. Russell
Jazz Variants - J. Beck
18 Heads - J. Jenger - F. ~~Panico~~ - J. Gruyer
36 Heads - J. Jenger - F. ~~Panico~~ - J. Gruyer
54 Heads - J. Jenger - F. ~~Panico~~ - J. Gruyer

MANITOU MUSIC CAMP

Percussion Ensemble - ~~Gary Mallison~~, Conductor

Fanfare for Percussion - Alyn Helm
First Quartet - Mervin ~~Belton~~

Toccata = Carlos Chavez
Three Brothers = Michael Colgrass
Assumed Identities = Michael Isaacson
Variants for Concert Band and Drum Set = Gerald Sebecky

UNIVERSITY OF MASSACHUSETTS

Percussion Ensemble = Peter H. Tanner, Conductor = Max Roach, percussionist, Guest Artist 5-9-73

Agitated = Robert Sutton
Quintet for Mallet Percussions, Op. 39 = Serge De Gastyne
Selections by UMassMarimba
For Big Sid, Drums Unlimited, The Drum Also Waltzes = Max Roach = Max Roach, percussion
Symphony for Brass and Percussion = Alfred Reed

UNIVERSITY OF MIAMI

David L. Dublin = Percussion
2-11-73

Concertino for Marimba & Orchestra = Paul Creston
Sonata #1 for Percussion Soloist = James L. Moore
Ricecane for Percussion. Jazz Improvisation.
David's Suite - Joseph Ott

Cynthia E. Soames = Percussion
6-12-73

Concerto pour Marimba et Vibraphone = Darius Milhaud

Concerto for Timpani = Harold Farberman
Music for Percussion and Piano = John de Berardinis
Partita No. 2 in d minor - J. S. Bach

MOUNT HOLYOKE COLLEGE

Student Recital
4-24-73

Three Songs for Soprano and Vibraphone = M. Susan Brown
Sonata for Marimba and Piano = Peter Tanner

Commencement Concert
6-26-73

Sonata for Marimba and Piano = Peter Tanner
Magnificat for soprano, oboe, marimba and Harpsichord = Allen Bonde
Three Flute Songs = Cantata Profana for Women's Chorus. Two Pianos, and Percussion = Lewis Spratlan

NEW TRIER HIGH SCHOOL, WINNETKA, ILLINOIS

Percussion Solo Night - Jake Jerger, Director
4-18-73

Double Swing = D. Thamm
Prelude and Scherzo = G. Frock
Stick Kicks = L. Bellson
Junior Percussionist = G. Frock
Timpani Solo, No. 2 = J. McKinzie
Scherzo a Duo = W. Kraft
Valse Bleue = A. Margla
Gesture for Solo Percussion = M. Combs
Double Stop = S. Feldstine
Straight Sixteenths = J. Jerger
Spanish Dance = T. Davis
Caribbean Drummer = R. Burns
Bunch of Roses = R. Chapl
1090 Special = N. Cerelli
Tympanium = W. Schminstein
Medley-Advanced = R. Burns
Meteorite = R. Buggert
Sonatina = J. O'Reilly
401 A = G. Frock
Romeo and Juliet-T. Schalkowsky
Pop Corn = R. Burns
The Badger Strut = J. Collins
The Twittering Machine = A. Payton
Etude in Vibrations = W. Schminstein
Music Minus One = C. Peary
18 Heads = J. Jerger
M.M.O. The Meticulous Collection = E. Adams
"Cool" = L. Bernstein
Prelude and Allegro = E. Vela

STATE UNIVERSITY OF NEW YORK AT BUFFALO

Latin America = Jan William Director and the U/B Percussion Ensemble
8-8-73

Cantata para America Magica = Alberto Gimaraera

NEW YORK, NEW YORK HIGH SCHOOL OF MUSIC AND ART

Percussion Ensemble = Justin Dicioccio, Conductor
6-16-73

Three Brothers = Michael Colgrass
The Sack of Calabasso = Grant Fletcher
Transitions = Oleg NEPA
Film Music = Ronald Ketzner
African Welcome Piece = Michael Udow

NEWARK STATE COLLEGE

Percussion Ensemble = Paul Price, Conductor
5-9-73

Two Rituals = Malloy Miller
Marginal Sounds = Ernst Krenck
Concertino for Piano and Percussion = Vivian Fine
Hyperprism = Edgard Varese
Polifonica-Monodia-Ritmica = Luigi Nono
Concertino for Timpani with Brass = Michael Colgrass

NORTH TEXAS STATE UNIVERSITY

Percussion Ensemble = Ron Fink, Conductor
4-3-73

Musica Battuta = Harold Schiffman
Fugue = Phil Faini
Re: Percussion = Frederick Karlin
Toccata & Fugue in d minor = J. S. Bach/arr.
James L. Moore
Diverimento for Piano and Percussion = Nicolas Flagello

Robert Emry, Percussion
4-11-73

Introduction and Tarantella = Earl Hatch
Fantasy for Timpani and Piano = Edward B. Wuebold, Jr.
Toccata for Clarinet, Trombone and Percussion = Karl Kroeger

NORTHEAST LOUISIANA UNIVERSITY

Percussion Ensemble = Stanley Fieck, Conductor
12-11-72

Toccata for Percussion Instruments = Carlos Chavez
Adagio = Arcangelo Corelli
Sonata for Piano and Percussion = Peggy Glenville-Hicks

Carl Moore, Percussion 11-10-72

Concerto No. 3 in D Minor - J. S. Bach
Sonata for Timpani = John Beck
Fantasy on Japanese Wood Prints = Alan Horharness

Solo Percussion Recital
11-28-72

Drum Corps on Parade = John S. Pratt
Four Pieces for Timpani = John Bergamo
My Friend Norman = John S. Pratt
Sonata for Timpani = John Beck
Sonata for Marimba and Piano = Peter Tanner
Stamina = Mitch Markovich

Carl Moore, Percussion
Graduate Lecture Recital "Adaptation of Representative Works from Musical Periods for Melodic Percussion Instruments"
12-12-72

Cantiones = Orlando Lassus
Jesu, Joy of Man's Desiring = J. S. Bach
Solfeggietto in C Minor = C. P. E. Bach
Weinen, Klagen, Sorgen, Zagen = Franz Liszt
Three Duets for French Horn = Douglas Hill

NORTHERN ILLINOIS UNIVERSITY

Group for New Music
10-30-72

Vanity Faire = Allen Strange
Kaleidoscope (a Theatre concerto) = Music-Paul Steg = Film and Slides = Barbara Steg

Percussion Ensemble = G. Allan O'Connor, Conductor
11-20-73

Rites = Jack McKenzie
Suite for Percussion Quartet = G. A. O'Connor
To the God Who is in the Fire = Alan Hovhaness
Los Dioses Antecos = Gardner Read

Stacey Bowers. Percussion
2-8-73

Toccata for Marimba = Emma Lou Diemer
Bombardments No. 2 = Robert Moran
Sonata No. 4 = Charles Ives
Three Unaccompanied Timpani Solos = Varianzonischensoo (1947) = Daniel Jones, Recitative (1963) = John Bergamo, Perpetual Motion (1963) = John Bergamo
Round Music for Percussion Ensemble = Stacey Bowers
Nr. 11 Refrain = Karlheinz Stockhausen

The Blackearth Percussion Group
3-2-73

To Then-Out = Christopher Braun
Quartet-Variations = Edward Miller
Les Mouton de Panurge = Frederic Rzewski
Paths = Ronald Pellegrino
Apple Blossom = Peter Garland
Variaciones = Jorge Rotter

Group for New Music
3-8-73

Redwood = Paul Chipana
Bombardments No. 2 = Robert Moran

Beverly Naiditch, Percussion
4-12-73

Turkish Music - Jan Bach
Variations for 4 drums & Viola = Michael Colgrass
3 nieces for lute = John Dowland
Theater Piece for Commuting Trap Drummer, Jazz Timpanist, & Existential Tuba = James Ross
Concerto for Timpani = Michael Colgrass

The Blackearth Percussion Group
4-26-73

Concerto for Percussion = Ben Johnston
Imaginary Landscape No. 3 - John Cage
Colloquy for Percussion Ensemble = Paul Steg
Jack's Film = realization by Blackearth Percussion Group
Trio for the Slowest of Days = Thomas Miller
Take That! = William Albright

Symphony Orchestra Concerto Concert
5-13-73

Concerto for Marimba and Orchestra = Peter Tanner = (orch. Franzeur)

Tim Glander, Percussion = Tim Costin, Percussion
5-22-73

Three Dances for Snare Drum = Warren Benson
Four Pieces for Kettledrums = William Youhass
Etude in B Major = Clair Omar Musser
Etude in A-Flat Major = Clair Omar Musser
Tartelones Riserrecone = John Dowland
Gronde = John Johnson
Percussive Prestidigitative Absurdity = Tim Glander
"Diversions" for Flute and Marimba = Peter Tanner
Two Pieces for Kettledrums = Elliot Carter
Koke No Niwa = Alan Hovhaness

NORTHWESTERN UNIVERSITY

Percussion = Marimba Ensembles = Glenn Steele, Director
10-29-72

African Sketches = Kent Williams
Bacchanale = Alan Hovhaness
Five Miniatures for Six Percussionists = William McCauley
Three Renaissance Dance = William Brude-art.
Glenn Steele

2-16-73

Toccata for Percussion - Carlos Chavez
Tone Crystals - Matthew Hopkins
Inventions on a Motive - Michael Colgrass
Sevens Untitled - Jack Moore
Music to Sit by - Themes from Mary Janos Suite
- Kodaly Steele
Quintet for Mallet Percussions - Serge de Gastyne
Six Pieces from Mikrokosmos - Bartok - Arr.
Malcolm Lewis
Jesus Christ Superstar - Webber - arr. Jay Kennedy

6-18-73

One Slow Turn of the World - Paul Zonn
Synchronisma No. 5 - Mario Davidovsky

11-27-73

Themes from Mary Janos - Kodaly-Steele
African Suite, The Music of Africa - Trans.
Glenn Steele
White Cockade - Trad. - Fife and Drums
March for Two Pairs of Kettledrums - Philidor
Brothers
L'Atlantide, Interlude from Ballet of the Djinn
- Henri Tomasi
Sonata for Three Unaccompanied Timpani -
Daniel Jones
Drum Set Improvisation - George Hodgins
Journey - William Duckworth
Stochastics - Glen Steele
Canticle No. 3 - Lou Harrison

Faculty Recital - Four Dialogues for Organ and
Percussion - Ray Luke - Karel Paukert -
organist, Glen Steele - Percussion

12-8-73

Batterie Sketch - Pierre Dervaux
Minuet and Trio - W. A. Mozart
Maid with the Flaxen Hair - Debussy, arr. Chas.
Owen
Russian Dance - Moshkov
Backwoods Blues - Victor Feldman
Taverna Waltz - Victor Feldman
Opus One - Fred Hinger
Estradita - Manuel de Ponce, arr. Chas. Owen
Concertino for Marimba - Creston
Sonata in A minor - Vivaldi
Concertino for Xylophone - Toshizo Maruzumi

6-6-73

Etude No. 1 for Timpani - Firth
Etude in C Major - Musser
2040s Sortie - Abel
Fantasy on Japanese Woodprints - Hovhannes
March for Timpani - Carter
Drum Set Improvisation - Hodgins
Allegro from Sonatina for Timpani -
Tcherepnin
Encounter - Goldenberg
Horn Staccato - Heifetz-Goldenberg

Solo Recital
Bruce Beyer
2-4-73

Sonata for Marimba and Piano - Peter Tanner
Journey - William Duckworth
Opus One - Fred Hinger
Etude No. 1 - Vic Firth
Duets and Duets - Robert Lombardo

James Baird
3-27-73

Duet for Flute and Percussion - James Baird
Concertino for Marimba - Paul Creston
Four Pieces for Timpani - John Bergamo
Duet for Vibraphone and Guitar - Louis DeLise
Patterns and Processes - James Fulkerson

Donald Shupe
6-16-73

Inspirations Diabolique - Rick Tapawa
Concertino for Marimba - Creston
Sonata for Two Pianos and Percussion - Bela
Bartok

Jay Kennedy
6-17-73

Two Dances for Marimba and Piano - Louis De
Lise
Sonata for Timpani - John Beck
Etude for Tape Recorder and Percussion -
William Cahn
Rondel for Medium Voice and Vibraphone -
Serge de Gastyne

Earl Yowell
5-23-73

Concertino for Xylophone - Toshizo Maruzumi
Pastorale for Flute and Percussion - Jack
McKenzie
Sonata for Timpani - Glenn Steele
Pas de Deux for Clarinet and Percussion -
Armand Russell
Sonata for Two Pianos and Percussion - Bela
Bartok

Solo Recital
6-6-73

Etude No. 1 - Vic Firth
Etude in C major 2040s Sortie - Claire Musser -
Alan Abel
Fantasy on Japanese Woodprints - Alan Hovhannes
March - Elliot Carter
Improvisation No. 2 - George Hodgins
"Allegro" from Sonatina for Timpani and Piano
- Alexander Tcherepnin
Encounter - Goldenberg
Horn Staccato - Heifetz-Goldenberg

OHIO MUSIC CAMP

Marimba Camp - Recital Night
7-12-73

Sonata Allegro - Mitchell Peters
Theme and Variations - Mitchell Peters
Zigeunerweisen: Gypsy Airs - P. Sarasate
Concertino for Marimba - Paul Creston
Sonata in F Major - G. F. Handel
Sonata for Xylophone - Thomas Pitsfield
Flight of the Bumble Bee - Rimsky-Korsakoff
Duet No. 1 - J. Pjogel
Duet No. 2 - Bach-Nelson
Whispering - Arr. Trafford
Stairway to Heaven - Arr. Dean

Marimba Ensemble Concert - James L. Moore,
Director
7-13-73

Star Spangled Banner
Largo from New World Symphony - A.
Dvorak-Musser
Alla Danza from Water Music - G. F. Handel
Chorale-R. Jeanne & Fugue in C Minor - J. S.
Bach
Andante from Fifth Symphony-P. Tchaikovsky-Musser
Farandole from L'Arlesienne Suite No. 2-G.
Bizet-Jeanne
Concerto for Clarini-J. Altenburg
Garden in the Rain - Gibbons-Moore
Plink, Plank, Plunk - L. Anderson
Amazing Grace - W. Walker
Woodpile Polka - W. Charkovsky
Comedians Gallop - D. Kabalevsky-Peters
A Bunch of Roses - Guatemalan Traditional
Eine Kleine Nachtmusik - W. A. Mozart
Staccato Etude - A. Rubenstein-Jeanne
La Sorella - arr. Moore
2001: Space Odyssey Fanfare - R. Strauss-Horazak
Marimbas South of the Border: Miami Beach
Rumba-Marimba-Brasilia-Blue Tango-Espani
Card-arr. Jeanne and Moore
Just One of Those Songs - Arr. Jeanne
Swingin Safari and Alley Cat - Arr. Jeanne
Hang on Sloopy - Arr. Tugenhorn

OHIO STATE UNIVERSITY

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
Hogata - Ken Hanna
A Little Minor Boogie - Willie Maiden

Percussion Studio Recital
5-15-73

March for Two Pair of Kettle Drums - Philidor
Piece for Musical Percussion - Hildreth
If - Bread-arr. Jamison
Economy Band - Van Vector

Gary Hodges, percussion
6-18-73

Sonata in F. Major - G. F. Handel - arr.
Feldstein
Sonata for Timpani - John Beck
Mysterious Opal from Jewels - Earl Hatch
Backstickler - Gary Hodges

PACIFIC LUTHERAN UNIVERSITY

Daniel Dube, Percussionist
5-6-73

Eight Pieces for Four Timpani - Elliott Carter
Duo 1971 for Cello and Percussion - Gitta
Steiner
Computer Music for Percussion and Tape -
Lejaren Hiller and G. Allen O'Connor
No. 9 Zyklus - Karlheinz Stockhausen
Fall Back Ten Yards and Contrapunt! - David
Paul Robbins

STATE UNIVERSITY COLLEGE - PLATTS-
BURGH, NEW YORK

Crane Percussion Ensemble - James Petercsak,
Conductor
6-11-73

Whole-Tone Piece - Murray Houllif
Extremes - David Mancini
J is for Jive - Sandy Feldstine
Prelude in D - Caesar Giovanni

STATE UNIVERSITY COLLEGE - POTSDAM
NEW YORK

Percussion Ensemble - James Petercsak, Con-
ductor
5-23-73

J is for Jive-Jim - Saul Feldstine
Three Episodes - John O'Reilly
Whole-tone Piece - Murray Houllif
Suite for Percussion and Tape - Elliot Del Borgo
Sources III for clarinet and percussion - David
Borge

Chorale for Brass and Percussion - Vachav
Nelhybel

UNIVERSITY OF REDLANDS

Virginia Bear, Percussion
2-12-73

Canonic Sonata No. 2 - G. F. Telemann
Four Pieces for Timpani - John Bergamo
Six Little Pieces for Marimba - Christopher
Kusell
French Suite - William Kraft
Toccata for Percussion Instruments - Carlos
Chavez

UNIVERSITY OF SASKATCHEWAN,
REGINA CAMPUS

Robert Nicholls, percussionist
3-30-73

Canonic Sonata No. 3 for Two Flutes - G.
Telemann
Drum Files snare drum solo - E. Scholle
Sonata for Three Unaccompanied Kettledrums -
Daniel Jones
Septigrams for percussion, flute, and piano -
Wm. Schmidt
Trois Pieces pour les Percussions, accompagnées
de piano - Alain Bernard

Recital of Student Compositions
5-4-63

Trio for flute and two percussionists - Lawrence
Blackman
Philosophizing, electronic tape with poetry -
Robert Nicholls
Conversations for flute, clarinet, bass clarinet,
and percussion - Alfred Jones

University Percussion Ensemble - Greg Way,
Director
4-11-73

Fanfare for Percussion - Alyn Heim
3 plus 2 - Harold Farberman
Drawings: Set No. 1 - Sidney Hodgkinson

SMITH COLLEGE

Faculty Recital
4-29-73

Sonata for Two Pianos and Percussion - Bela
Bartok

SONIC BOOM

12-29-72

Chorale - Robert Resenger
Quintet for Percussion - Serge de Gastyne

Music for Bass Drum - Barney Childs
 Triptych - Anthony Cirone
 Burt Bacharach Medley - Burt Bacharach/arr.
 Akins
 For All We Know - Fred Karlin/arr. Akins
 Fancy That - Tom Davis
 Percussion Suite - Louis Bellson
 Classical Gas - Mason Williams/arr. Akins
 Music from "Shaft" - Isaac Hayes/arr. Akins

At Elizabethtown College Youth Symphony
 Camp - Thomas Akins, Director
 6-21-73

Overture in Percussion - Anthony Cirone
 Percussion Music - Michael Colgrass
 October Mountain - Alan Hovhaness
 Music for Bass Drum - Barney Childs
 Triptych - Anthony Cirone
 Four Four Percussionists - Ronald Keizer
 For All We Know - Karlin/arr. Akins
 Oye Come Va - Puente/arr. Akins
 Popcorn - Kingsley/arr. Akins
 Classical Gas - Williams/arr. Akins
 Lapinha - Powell/arr. Akins

UNIVERSITY OF SOUTH ALABAMA

Percussion Ensemble - John J. Papastefan,
 Director

Alegre Muchacho - Alan Abel
 Sonata for Piano and Percussion - Peggy Glanville-Hicks
 Project percussion - David Kozinski
 The Swords of Meda-Ling - Gordon Peters
 Java - arr. by J. Papastefan
 Mallets Go Latin - Ernesto Lecuona-Feldstein
 Manana Suite - Thomas L. Davis
 Timpani - Saul Goodman
 Encore in Jazz - Vic Firth

UNIVERSITY OF SOUTH DAKOTA

A Recital in Multiple Percussion
 3-12-73

Slag. Aud. - Randall Hink
 Elegy - Jerome Rosen
 Adventures for One - Robert Stern
 Gambit - William Duckworth
 Technica Blues - Oliver Nelson
 Right Off - Miles Davis

Percussion Ensemble - Courtland Swenson,
 Conductor
 4-11-73

Sextet for Violin and Five Percussion - Alan
 Hovhaness

Percussion Ensemble
 4-24-73

Polka - Shostakovich-Peters
 Concert Asiatique - Henri Tomasi
 Adagio Cantabile - Ludwig Van Beethoven-
 Jolliff
 Variations for Multiple Percussion and Flute -
 George Frock
 Three Designs for Three Timpani - Robert
 Muczynski
 Percussion Quintet - Gary Coleman
 Telephones - Dance Choreographed by Nancy
 Davies. Percussion score composed, per-
 formed and recorded by Randy Hink, Light-
 ing by Dave Fish
 Prelude for Percussion - Malloy Miller

4-25-73

Ballet of the Unhatched Chicks from Pictures at
 an Exhibiton - Messiaen-Peters
 Rhythmic, pour Timbales, Batterie, et Piano -
 Eugene Bozza
 Elegy - Jules Massenet-Swenson
 Capriccio - Phillip Ramsey
 Concertino for Marimba - Paul Creston
 Trois Dances Palestines - Serge Baudo
 Bakata - Dance choreographed by Rodney
 Hudson, Percussion score composed and
 performed by John Reimer, Vocal Solos by
 Rodney Hudson
 Chamber Sonata - Richard Fite

SOUTHERN ILLINOIS UNIVERSITY AT CARBONDALE

Percussion Ensemble - Michael D. Hanes, Direc-
 tor
 2-27-73

Dance Barbaro - Phillip Lambro
 Laura Soave, Balletto fur Schlaginstrumente -
 Fabbizio Caroso - Fink
 Three Episodes - John O'Reilly
 Improvisation - Audience
 Variations on a Four Note Theme - Saul Feld-
 stein
 Percussionality - Anthony J. Cirone
 A La Samba - Mitchell Peters
 London Bridge - Alan Abel

Percussion Ensemble -
 6-11-73

Toccata for Percussion Instruments - Carlos
 Chavez
 Sonatina for Percussion Ensemble - Fisher Tull
 Ostinato for Percussion Quintet - Richard
 Bernard
 Four times Three - Harold J. Brown
 Piece for Percussion - Mitchell Peters
 Spinning Wheel - Arr. Michael Reineking

UNIVERSITY OF TENNESSEE AT KNOX- VILLE

Pops Concert - Percussion Ensemble - F.
 Michael Combs, Conductor
 11-18-72

Alegre Muchacho - Alan Abel
 Medley from "Hello Dolly"-arranged
 Big Jinks - Rob Tuller
 Flight of the Bumble Bee - arranged
 Encore in Jazz - Vic Firth

Four Hand Piano Music
 2-25-73

Sonata for Two Pianos and Percussion - Bartok

Percussion Ensemble
 3-5-73

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

Percussion Ensembles
 5-7-73

Rondeau for Percussion - Frank Benardisotto
 Fuga XXII from Vol I of The Well Tempered
 Clavier - J. S. Bach
 Cataphonics for Percussion Ensemble -
 Lawrence Weiner
 African Welcome Piece - Michael Udow

TENNESSEE STATE UNIVERSITY AT NASHVILLE

Percussion Ensemble - John Lane, Director
 5-22-73

Flat Baroque - Thomas L. Davis
 Footprints on Five Notes - Johnny Lane
 Roll Off Rumba - Vic Firth
 Poem for Percussion - Bobby Christian
 Panda Pause - Thomas L. Davis
 Teamwork - Mitch Muzkovich
 Johnny B. Goode - Pat Brown
 Sketch for Percussion - Ronald LePresti
 Introduction and Allegro - Michael Adams
 Lucy's Riff - Morris Goldenberg
 Percussion on the Prowl - Walter Anslager
 Oriental Mambo - Thomas L. Davis

Donald Turner, Percussionist
 7-15-73

Sonata-Allegro for Marimba and Piano - Mit-
 chell Peters
 Corrente II - William Kraft
 Moto Perpetuo for 4 Tympani - Elliott Carter
 Zen Wanderer for Marimba - Mitchell Peters
 Backsticker - Larry McCormick
 Fireworks - John O'Reilly
 Variations on the Westminster Clock Theme for
 4 Tympani - James Latimer
 Graduation Etude for Snare Drum - Morris
 Goldenberg
 Concertino for Marimba - Paul Creston

UNIVERSITY OF TEXAS

Percussion Ensemble - George Frock, Director
 11-17-72

Nonet - Jack McKenzie
 Chamber Sonata - Richard Fite
 Xochipilli - Carlos Chavez

Drawings: Set No. 1 - Sydney Hodkinson
 Toccata for Alto Saxophone and Percussion -
 Alan Stout
 Suite for Percussion Quintet - George Frock
 Percussion for Five Players - William Mickelben

The Seventh Annual Festival for Percussion
 Texas Chapter of the Percussive Arts Society -
 First Percussion Symposium

Percussion Ensemble - George Frock, Con-
 ductor
 2-2-73

Ionization - Edgard Varese
 Toccata - Carlos Chavez
 Percussion for Five Players - William Mickelben
 Song of Quietude - Lou Harrison
 Sonatina - Fisher Tull

Clinics and Performances by Texas Percussive
 Arts Society Members - Baylor University, Per-
 cussion Ensemble - Larry Vanlandingham,
 Director

Doyle Horton, Del Mar College "Construction
 of Marimba Mallets"
 North Texas State University Mallet Ensemble -
 Ron Fink, Director
 James Hall, Southwest Texas State University -
 Drum Set Clinic
 Sam Houston State University Percussion En-
 semble - Henry "Hap" Fulgham, Director
 Harvey Bliskin, San Antonio Symphony Orches-
 tra Timpani Clinic

Percussion Ensemble
 3-27-73

Sketch - Ronald LePresti
 Music for Saxophone and Percussion - Bruch-
 Faulkner
 Five Dream Sequences - Walter Ross
 Toccata for Marimba and Percussion - Robert
 Kelly
 Adagio for Strings - Samuel Barber
 Variations on a Theme by Erik Satie - Arr.
 Johnnie Vinson
 Fantasy on a Raga - Ronald Keizer
 Cataphonics - Lawrence Weiner

TEXAS A & I UNIVERSITY

A & I Civic Symphony - Merton Johnson.
 Conductor
 10-22-72

Triangles - A Concerto for Percussion and Ten
 Instruments - William Kraft

Rosemary Small, Percussion Lecture - Demon-
 stration presented at the Corpus Christi
 Symphony Guild
 12-4-72

Unaccompanied Snare Drum Solos #1, 4 -
 Colman
 Raga #1 - Cahn
 Suite Ancienne - Jaffe
 Kinesis - Goldenberg
 Pas de Deux for Clarinet and Percussion -
 Russell

Studio Recital
 12-7-72

Rudimental Rondo - Schindling
 Sonatina in G - Telemann-McMillan
 Sonatina in C - Bach-McMillan
 Sonata in F - Handel
 Stave off Staves - Goldenberg

Student Recital
 2-27-73

Prelude and Allegro - E. Volz

Student Recital
 4-17-73

Diversions for Flute and Marimba - P. Tanner
 Hungarian Dance #5 - J. Brahms-Quick

Faculty Recital
 5-2-73

Fissions - Lawrence Weiner

Student Composition Contest - Concert
 5-3-73

Xutranous Rytmo - Matias Garcia
 Thoughts - David Kurtz
 Essence - Vicente Cruz

The A & I Civic Symphony - Concert of Chamber Music
5-5-73

Xochipilli an Imagined Aztec Music - C. Chavez
Chavez
Canticle for 11 winds and mallet percussion - L. Bassett

Studio Recital
6-8-73

Etude for 3 drums - Firth
Sonata in E - Handel-McMillan
Etude #10 for Timpani - Firth
Rondo for Marimba - Fraceur
Introduction & Allegro - Goodman
Concerto in A. minor - Bach-Goldenberg
Diversions for Flute & Marimba - Tanner

TRITON COLLEGE

Percussion Ensemble - Sheldon Elias, Conductor
4-8-73

Toccata without instruments - Ramon Meyer
Ritmicas - Amadeo Roldan
The Swords of Meda-Ling - Gordon Peters
For Mother and Apple Pie - Sheldon Brady
Polka - Shostakovich - Peters
Prelude XXII - J. S. Bach-Peters
Chorale - Robert Rosser-Peters
Slovakian Dance - Bartok-Plies
Superstar Medley - A.M. by Jay Kennedy

Sophomore percussion Recital
6-6-73

Violin Concerto in A Minor - Bach-Goldenberg
Hou-O'Douvers - Pierre Petit
Diversions for Flute and Marimba - Peter Tanner
Adventures for One - Robert Stern
Inspirations and Diabolique - Rick Tagawa
Sonata for Marimba - Peter Tanner
Herta's Parade - Sheldon Elias

Faculty Recital
6-20-73

Duetline Concertante, for flute and percussion
- Ingolf Dahl
Brandenburg Concerto, No. 2, iii, arranged for
flute, guitar, marimba, cello and harpsichord
- J. S. Bach-Finn&an

THE MUSIC INSTITUTE OF TURKU, FINLAND

Third Proof of Students
6-16-73

Ecos de Mexico - A. Bombo
Lazare - Opettajat

First of May Concert
5-1-73

Black and White - Antero Hytinko&ld

VIRGINIA COMMONWEALTH UNIVERSITY

Percussion Ensemble - Donald A. Bick, Conductor
3-29-73

Prelude for Percussion - Malloy Miller
Variations for Flute and Percussion - George Frock
Sonata No. 3 in F. Major - G. F. Handel
Episode for Vibraphone - Bonnie Garnett
Three Pieces for Percussion Quartet - Warren Benson

CARLETON W. WASHBURNE JR. HIGH SCHOOL

Percussion Ensemble - Jake Jerger, Director
3-29-73

March of the Toy Dolls - B. Christian
Scherzo Due - W. Kraft
Six Little Indians - V. Firth
Junior percussionist - G. Frock
Teen-Tam-Turn - B. Christian
Tympani Solo No. 1 - J. McKlinzie
The Bellwood Six - D. Thamm
La Cinquantaine - Gabriel-Marie
Rolling Progress - D. Thamm
2-4-1 Snare Drum Solo - W. Kraft
Sonic Boom - D. Thamm
18 Heads - J. Jerger
Roll-Off-Rumba - V. Firth

WESTERN CONNECTICUT STATE COLLEGE

Percussion Ensemble - David Smith, Conductor
12-11-72

Introduction and Fugue - Buggert
March for Percussion - Raab
Sonata in G. Major - Telemann
Introduction and Samba - W. Smith
Musica Battuta - Schiffman
Fugue in C. Minor - Bach-Peters
Comedians Gallop - Kabalovsky-Peters
Sonata for Timpani - Beck
Symphony for Percussion - Leonard

Percussion Ensemble - David Smith, Conductor
4-16-73

Nonet - McKenzie
Sketch for Percussion - LoPresti
Rondeau for Percussion - Benoiscentto
Motif for Percussion - Buggert
Prelude and Fugue - Wuorinen
Prelude XXII from the Well-Tempered Clavier -
Bach-Peters
Contrapunctus IX from the Art of the Fugue -
Bach-Smith
Inventions on a Motive - Colgrass
Toccata for Percussion Instruments - Chavez

Faculty Recital - David Smith, Percussionist
4-26-73

Three Pieces for Vibraphone Solo - Gitta
Steiner
Opus I - Fred Hinger
Concerto for Marimba - James Basta
Percussion Suite - Amend Russell
Sonata in G. minor for unaccompanied Violin -
J. S. Bach
Fantasy for Cello and Percussion - Theodor
WESTERN MICHIGAN UNIVERSITY

Percussion Clinic, Don Baker
2-14-73

The Cavalier - Larry McCormick
Three Dances - Warren Benson
French Suite - William Kraft
Ferris Wheel - Roy Burns
Brush Fire - Roy Burns
Three Designs for Three Timpani - Robert
Muczynski
March for Two Pairs of Kettledrums - Philidor
Fanfare for Percussion - Alyn Heim
Prelude and Allegro - Edward W. Volz
Toccata Without Instruments - Ramon Meyer
A La Nanigo - Mitchell Peters
Three Brothers - Michael Colgrass
Violin Sonata Number 6 - G. F. Handel
For Your Ascension. I Herewith - J. S. Bach/
Feldstein

Duo I from the Six Little Duets - Ignace Pleyel
Sweetly and Low - Hamby/Musser
Prelude - Stanley Leonard
Greensleeves - Folk/Gordon Peters
Alma Mater - Walter Gilbert/Robe&
Encore in Jazz - Vic Firth
Concertino for Bass Drum - Evan Tensing
Summer of 42
Sabre Dance - Aram Khachaturian/Moore

Percussion Ensemble - Dona Baker, Conductor
4-4-73

Fanfare for Percussion - Alyn Heim
Prelude - Stanley Leonard
Liberty Bell - Otto Henry
Xylem - Stanley Leonard
African Sketches - J. Kent Williams
Sketch for Percussion - Ronald LoPresti
Marshall's Medium Message - Roger Hanney

Percussion Clinic/Concert Tour - Percussion
Ensemble
4-16-73

Three Brothers - Michael Colgrass
Three Dances - Warren Benson
Gigue from the French Suite - William Kraft
March for Two Pairs of Kettledrums - Philidor
Xylem - Stanley Leonard
Prelude - Stanley Leonard
Bass Drum Concertino - Evan Tensing
Summer of '42

Student Recital
7-20-73

A La Nanigo - Mitchell Peters
Cycle for Percussion - Stanley Leonard
Toccata Without Instruments - Ramon Meyer

22nd Annual Summer Program for High School
Students
7-21-73

Three Brothers - Michael Colgrass
October Mountain - Alan Hovhanes
Sabre Dance - Aram Khachaturian-Moore

WHEATON COLLEGE

Faculty Percussion Recital - Kathleen Kastner
4-9-73

English Suite II - J. S. Bach
Music for Vibraphone - Howard Whitaker
Duetline Concertante for Flute and Percussion
- Ingolf Dahl
Three Pieces for Vibraphone - James Beale
Diversions for Flute and Marimba - Peter
Tanner
Flux I for Three Percussionists - Howard
Whitaker

WILLOWS CALIF. HIGH SCHOOL

Percussion Ensemble
6-21-73

Quasi Bassa Nova - Owen Clark
Variations on a Rhythmic Theme - Acton
Ostling
Tympanero - William J. Schinstine
The Harvey Quintet - Haskell W. Harr
Centralization - William Schinstine
The Funky - Dan Kinkle

UNIVERSITY OF WISCONSIN EAU CLAIRE

Percussion Ensemble - Ronald Kenzer, Director
5-7-73

Fanfare for Double Percussion Trio - Frock
Waking...after dreams - Leuer
Etude No. 1 for Percussion and Tape - Storti
Momentum - Kraft

Marimba Ensemble - Ronald Kenzer, Director
5-9-73

Concerto Grosso, Op. 6, No. 1 - G. F. Handel
French Suite - Yvonne Desportes-Samuelson
Theme in Placements - Sara Becker
El Condor Pasa - arr. David Vincent
Mancini Medley - arr. Mark Welein
Polka from the "Golden Age" - Dmitri Shostakovich-Peters

UNIVERSITY OF WISCONSIN - LA CROSSE

Percussion Ensemble - Wayne Duesterbeck,
Conductor
12-13-72

Three Brothers - Colgrass
March Rondo - Farbermann
Hexagon - Burns-Felstein
Modulation - Blount
Suite for Handclappers and Sideman -
McKenzie
Three Pieces for Percussion Quartet - Benson

Faculty Recital - Wayne Duesterbeck, Percus-
sionist
4-26-73

Sonata in G Major - Jean-Baptiste Loeillet
Andante - Peter H. Tanner
Sonatina for Three Timpani and Piano - Alex-
ander Tcherepnin
Sonata in A Minor - Jean-Baptiste Loeillet
Stampita Ghettia - 14th Century Anonymous
Sonata for Marimba and Piano - Peter H.
Tanner

Percussion Ensemble - Marimba Quartet -
Wayne Duesterbeck, Conductor
5-3-73

Prelude and Allegro - Edward Volz
Four Renaissance Dances - Anonymous
Milo's March - Elliot Fine
March for Two Pairs of Kettledrums - Jacques
and Pierre Philidor
Alleluia (Christmas Oratorio) - Camille Saint-
Saens
Piece for Percussion - Mitchell Peters
Oye Negra - Nolo Morales
Ritmicas Nr. 5 - Amadeo Roldan
Der Fuhrer's Face - Oliver Russell

UNIVERSITY OF WISCONSIN - OSHKOSH

Evan E. Fisher, Percussion
11-16-73

Miniatures for Marimba and Piano - Eloise Mathies

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 - Joseph M. Minton-Quadreny Theme and Variations on Japanese Children's Songs - Earl Hatch

Percussion Ensemble - Gene Pollart, Director
4-9-73

Dance Barbaro - Phillip Lambro

Koke No Niwa - Alan Hovhaness

Percussion Music - Gerald Straug

Quintet - Serge De Gastyne

Fanfare for the Common Man - Aaron Copland

Five Dream Sequences - Walter Ross

Mau Mau Suite - Thomas Davis

A La Samba - Mitchell Peters

Requiem and Ritual - Thomas Davis

The Wind Ensemble - Thomas E. Neice, Director
5-7-73

Concerto for Marimba and Band (1958) - James Basta

UNIVERSITY OF WISCONSIN - PARESIDE

Percussion Ensemble - Bernard Stiner, Director
6-7-73

Prelude and Allegro - Edward W. Volz

Just Two - Mitch Markovich

Three Dances - Jack McKenzie

Concertino for Marimba and Piano - Paul Creston

Number Two - Rich DeLabie

Double Concerto - Anthony J. Cirone

Tornado - Mitch Markovich

Four Horsemen - Mitch Markovich

Coordination - John S. Pratt

Two Part Inventions - Nos. 1, '7 and 8 - J. S. Bach

Frustration - Brian Ford

Three Brothers - Michael Colgrass

UNIVERSITY OF WISCONSIN - STEVENS POINT

Percussion Ensemble - Gary Larrick, Conductor
M.E.N.C. at Milwaukee
3-31-73

Prelude XXII - from The Well-Tempered Clavier - J. S. Bach-Peters

Basho Songs - Edward Jay Miller

Alma - Harold Farberman

Big Jinks - Bob Tiles

YORK COMMUNITY HIGH SCHOOL - ELM-HURST, ILLINOIS

Percussion Ensemble - Chick Evans, Director
M.E.N.C. at Milwaukee
3-31-73

Sabre Dance - Aram Khachaturian-Moore

Nauges - C. Debussy-Morsch

Barbaric Dance - Joshua Missal

Ballet of the Unhatched Chicks from "Pictures at an Exhibition" - Mussorgsky-Peters

Comedians Galop - Dmitri Kabalevsky-Peters

Threshold - Art Lauer

Jazz Variants - John Beck

They're Off from "The Great Race" - Henry Mancini-Tillapaugh

Music for Clarinet, Percussion & Piano - Ronald George, Percussion
1-28-73

Henry Brant - Ice Age

Joseph Julian - Windows and Clouds

Peter Maxwell-Davies - Stedman Doubles

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I really enjoyed the Master Lesson in the spring issue of Percussive Notes. You failed, however, to include the alternate sticking example #3, (i.e. R-L-R-L etc.) My copy has both of these and I find I prefer the alternate sticking myself. Otherwise a very good article and I hope to see more of the same.

Sincerely,
Cole W. Smith
Wichita, Kansas

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THE MARIMBA BAR



Questions and Answers
by Linda Pimentel

Editors Note: *LINDA PIMENTEL is one of the West Coast's leading concert marimbists and teachers. She has concertized with most of the symphony orchestras in Northern California including the San Francisco Symphony. She holds a masters degree from San Jose State College where she recently completed a thesis entitled Developmental Technique for the Marimba. This column will be a regular feature of PERCUSSIVE NOTES. You may direct your questions on this topic to: Ms. Linda Pimentel, 7130 Via Colima, San Jose, Ca. 95139.*

THE MARIMBA BAR

Since I am associated with a number of areas (band director, percussion teacher, piano teacher, etc.), I find myself being asked certain questions regularly. Sometimes a colleague will come to me for advice concerning keyboard percussion; parents will telephone me with questions; other percussionists will ask my opinion. The basic, most often heard questions are important ones, concerning essential percussion education concepts. Yet music teachers, parents, and students are finding adequate answers hard to come by. The following are some questions that you may have pondered and some answers that may surprise you:

Q. MANY OF THE STUDENTS PLAYING PERCUSSION IN MY SCHOOL MUSIC PROGRAM ARE COMPLETELY LACKING IN TONAL CONCEPTS, SENSE OF MELODIC LINE AND HARMONIC PROGRESSION. THIS CREATES A SERIOUS DEFICIT IN THEIR OVER-ALL MUSICIANSHIP. WHAT CAN BE DONE ABOUT THIS?

A. Your students are probably beginning their music studies in the wrong area. While experience with simple percussion instruments will enhance the rhythmic training of students who are studying any instrument (piano, flute, violin, etc.), no beginning music student should work exclusively on an instrument that deals primarily with rhythmic function. Our musical tradition consists of about equal doses of melodic, harmonic, and rhythmic elements; every student needs a balanced musical education. The usual habit of starting the percussion student on the snare drum may be the most efficient way to get him in band, but is not the ideal situation for his musical development. A good background for future percussionists is in traditional keyboard instruction (piano, organ, accordion) which emphasizes melodic and harmonic training as well as contrapuntal co-ordination. I have also successfully transferred students from most band or orchestra instruments to percussion; about my quickest transfer was the first cellist in orchestra who became the timpanist in band. **THE IDEAL WAY** to start the percussionist is to begin lessons on the marimba one to three years before he studies the other percussion instruments. The

marimba is a large instrument that offers melodic and harmonic, as well as contrapuntal possibilities; many marimba technics are transferable to other percussion instruments; the marimba has a wide pitch range encompassing both the treble and bass clefs. In my experience, students who first began training on the marimba were able to proceed into other areas of percussion, make unusually rapid progress, and exhibit a high level of all-around musicianship.

Q. AT WHAT AGE SHOULD A STUDENT BEGIN STUDYING THE MARIMBA?

A. As soon as a student has grasped the basic concepts of reading and simple math, he is usually ready to begin studying the marimba. Thus the well-established second grader is ready to begin marimba instruction. The shorter student may have to use a long bench in front of the marimba to maintain good posture and mallet position. With the early start, the industrious student will be able to play most of the same piano compositions, on the marimba, that his friends who study the piano are practicing. However the older marimba student should never be rejected. I have successfully taught beginners who were in their sixties. Many junior high and high school students can, with a little extra thought and practice, cover two or three years' work in one year.

Q. WHICH CLEF DOES THE MARIMBIST READ?

A. Both clefs! Good marimbas cover an octave or more below Middle C. Thus the student needs to read partway into the bass clef. However I feel that most students need to read all bass clef notes so that they may try literature for other instruments, make arrangements and, so forth. In order to practice reading notes throughout both clefs, I have my students mentally move Middle C up one octave. Thus with Middle C in the middle of a four octave instrument, they can practice reading the full scope of the two clefs. A piano instruction book, dealing in note reading, that I find useful for my students is **ALL AROUND THE KEYBOARD** by Cobb. Almost everything in that book using two to four mallets, can be played on the marimba by using octave transposition.

Q. YOU MENTIONED USING PIANO LITERATURE ON THE MARIMBA. IS THIS A GOOD PRACTICE?

A. Definitely. Good beginning piano books are readily available, due to longtime demand. The scope of good beginning marimba books is very limited. The piano and marimba have many similarities. I would rather use an excellent beginning piano book than a poor beginning marimba book. My favorite beginning piano book is the introductory book to the series called **PAGAENTS2** by Waxman. The pieces are interesting and contemporary without being too "far-out!"; the format and art work is attractive; the print is uncluttered; there is just one piece on each page. Percussion publishers still have a lot to learn about printing attractive, easy-to-read materials for the beginner. By the way, another good middle-grade classical piano collection that adapts well to marimba is **WORLD'S FAVORITE ORIGINAL FORM CLASSIC TO CONTEMPORARY EARLY GRADE PIANO MUSIC** compiled by Hill. Many of the pieces in this collection make good duets, others make excellent marimba solos. Again, the print in this book is large and clear.

Q. WHEN SHOULD THE MARIMBA STUDENT BEGIN TO USE FOUR MALLETS?

A. Right from the very start. The marimbist does not always use all four mallets, but the four-mallet concept is rapidly gaining adherents. Most new marimba compositions call for multi-mallet parts, often of a contrapuntal nature. Marimba students can handle simple four-mallet compositions almost from their first lesson. If they wait to start using four mallets until they have studied for several years, the transition is much more difficult. So assign simple four-mallet compositions right from the very start. Also include some good studies in chords and chord symbols' reading.



On the Technical Side

A SIX MINUTE SINGLE STROKE EXERCISE

by Peter Magadini

Single strokes are the subject of a great deal of discussion and conjecture. The following exercise was conceived for the benefit of percussionist and set drummer alike interested in the development of faster hands and enduring power.

I have found this exercise to be a very beneficial warm up and technique builder with my own students as well as a practical conditioner for the busy professional with limited practice time.

As a runner might run several miles of workout each day with a variety of calculated sprints in order to improve running ability, so, I believe, the same principle can be applied in a short daily pre-practice warm-up for the practicing drummer. With daily practice this exercise should yield favorable results in a short period of time.

The exercise is divided into four divisions of time that I will call A, B, C, & D.

(A) 60 seconds - Using wrist strokes only, play single strokes as fast and as loud as possible for one full minute.* This first minute is quite tiring and the most difficult phase of the exercise.

At the completion of the minutes duration of playing, let your arms fall to your sides in complete relaxation and rest for one full minute.

(B) 30 seconds - Immediately after the duration of the one minute rest period repeat the exact procedure of (A). However this time only play for thirty seconds followed by a thirty second rest period. This phase of the exercise is repeated twice equalling two minutes in total time of playing and rest.

(C) 15 seconds - As above start the fifteen second segment at the conclusion of the last thirty second rest period. Play for fifteen seconds and rest for fifteen seconds. Play this segment twice.

(D) 5 seconds - six times - The five second speed "sprints" should follow the same procedure as the previous phases of the exercise. Play five seconds rest five seconds at top volume and speed. However because of the shortness of the time spans it is suggested to keep the arms poised in playing position above the drum or pad during the rest periods, rather than letting the arms fall to the sides as suggested in the A, B and C segments. You may also add another dimension to the 5 second playing segment by starting each duration with your weakest hand.

Remember if instructions are properly followed this exercise should take exactly six full minutes to complete.

I recommend a medium to light heavy weight drum stick. I find the Vic Firth general snare drum stick #1 to meet my requirements for weight and balance, however any quality stick will suffice.

* To time yourself you may either use a watch or a clock with a second hand, or set your metronome at M.M. = 60 and count the seconds.

Here's something for your "Chop Busters". It came about after a lengthy discussion between myself & a student comparing flam accents & Swiss triplets. Combinations such as these could be useful in marching cadences.

Sincerely,
Joe Szanto



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MASTER LESSON

SOLO POMPOSO

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Interpretation for Pedal Timpani
by Lois E. Engebretson

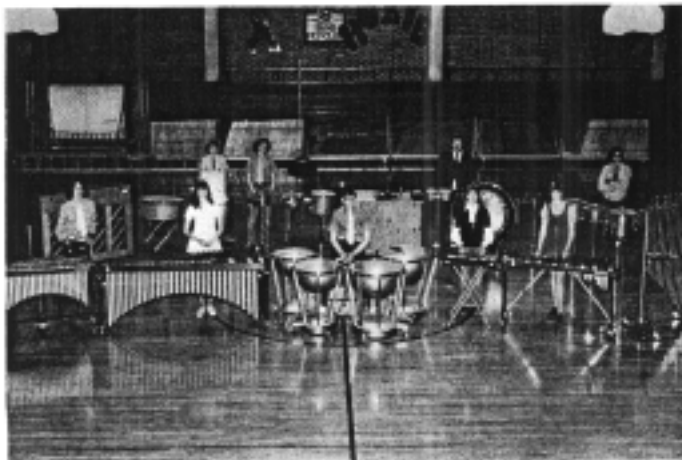
"Solo Pomposo" is an Eb tuba solo of medium difficulty composed by Al Hays and published by Carl Fischer, Inc., New York, New York. This solo may be accompanied by either band, brass or piano.

Harvey Moen, percussion instructor at Northern State College, Aberdeen, S.D., brought to my attention, some time ago, the possibilities of interpreting bass horn solos for timpani solos. I tried it. I liked it! As a result, I contend that bass horn solos can be performed on a set of timpani. "Solo Pomposo" as a timpani solo, could be considered advanced in difficulty because it demands a well developed ear and uses an extensive amount of pedaling. I also feel that music demonstrating the melodic potential of the timpani at times, is as significant as its rhythmic value.

Timpani Used

A standard set of four pedal timpani should be used measuring 30 inches, 28 inches, 25 inches and 23 inches. Timpani of different sizes may be used provided their range is close to the above mentioned. To simplify the reading of which notes are to be played on which drum, I numbered the drums 4 to 1, largest to smallest. The 30 inch drum is number 4, the 28 inch drum is number 3, the 25 inch drum is number 2, and the 23 inch drum is number 1. On drums 3 and 2 use a range of no more than a major sixth above the fundamental note. In order to determine which notes to pedal on each drum, I took into consideration the range of each timpano and how comfortable it was for me. Consequently, you may find a slight alteration necessary to best suit you and your timpani.

Hoxie (Kansas) High School Percussion Ensemble - Charles E. Buechman, Director.



Technique and interpretation

Marcia Triumphant - M.M. = 112 - 120

Tune drum number 4 to E, number 3 to F, number 2 to Bb and number 1 to Gb. The tempo recommended is left open to the abilities of the performer. The style of the opening section in 4/4 time is march-like and should be played with a strong sense of rhythm, giving every note its full value. Roll the tied half notes with a sixteenth note background,

Tempo di Polka and Trio - M.M. = 110 - 112

Tune drum number 4 to low Eb, number 3 to low F, number 2 to F and number 1 to G. The melody moves along in patterns of sixteenth notes so that pedaling faster than 112 would destroy the individual melodic value of each note in the pattern. The individual performer should decide which tempo he likes. On drum number 2 before the coda sign, playing a "C" in place of the "A" would simplify tuning without destroying the effect of the run. The notes "D", low "C", "Bb", and "E" natural in the Trio are further examples of notes I left out for reasons of simplicity in tuning.

Coda - Tune drum number 3 to low F and number 2 to F. Following the "D.S.", I switched to the back ends of my sticks and played through the Coda in this manner to make the melody stand out. In the last two scores, I blacked out the octave which couldn't be reached so that by pedaling on drums number 2 and 3 the rest can be played.

Performance suggestions

Sticks equal to or of hard felt should be used in this interpretation. Also, partially leaning and sitting against a stool at a height that would be the same as standing while playing would help considerable in pedaling both drums. When pedaling, avoid a glissando sound. This may be done by practicing slowly and concentrating on the accuracy of each note. In some spots in the solo, you cannot check the pitches before playing them. Such an example is in the second score where I have circled the "F", "G" and "A" on the third drum as a step progression.

Once you reach the "polishing" point in working on this solo, you should notice the improvements in accuracy and efficiency of your tuning. Always remember to make distinct contrasts in the dynamics throughout the piece.

Last of all, for those willing to try "Solo Pomposo" on timpani, I hope you find it a challenge and enjoy it as much as I did. Any comments or suggestions are welcome. Please mail them to: Lois E. Engebretson, 214 - 8th Avenue West, Webster, South Dakota, 57274.

Greater Lansing Percussion Ensemble - Jon Nichols, Director.



The Greater Lansing Percussion Ensemble consists of 10 members, each involved in his or her own school music groups as well as taking time to play in this ensemble. The Ensemble sponsored a city-wide percussion clinic in Lansing, played in their own formal program, and taped a 60 minute radio program for WFMK, East Lansing.

Solo Pomposo

Solo Tuba

TUBA SOLO

AL HAYES

Pub. with Brass acc. - also with Piano acc.

Marcia Triumphant

1165

Bar.

SOLO

2 3 2 3 2 3 2 3 2 3 2 3

2 3

Cad.

Tempo di Polka

Bar.

SOLO

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Bar.

SOLO

2 3

TRIO

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Bar.

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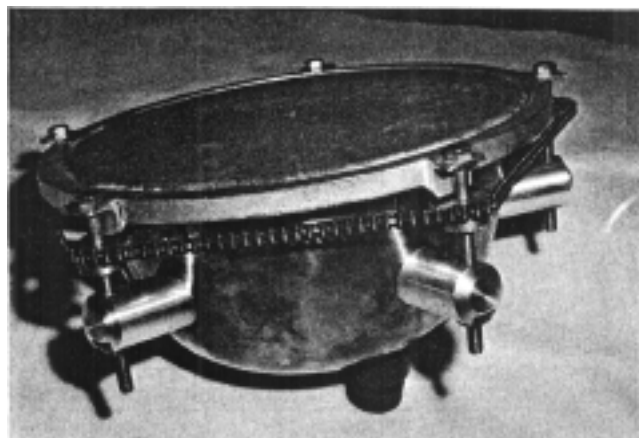
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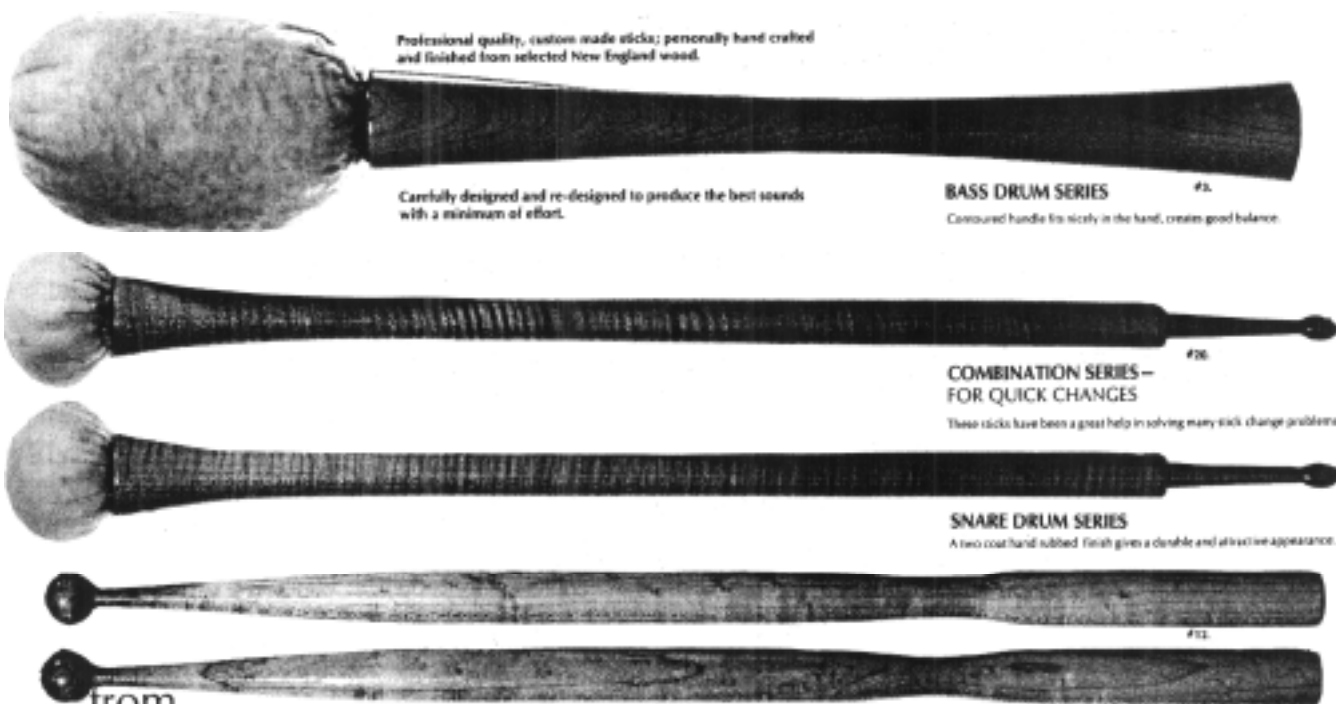
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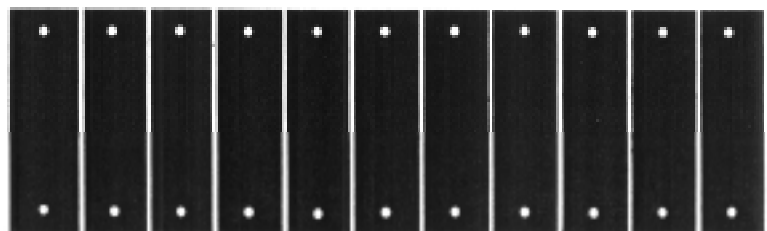
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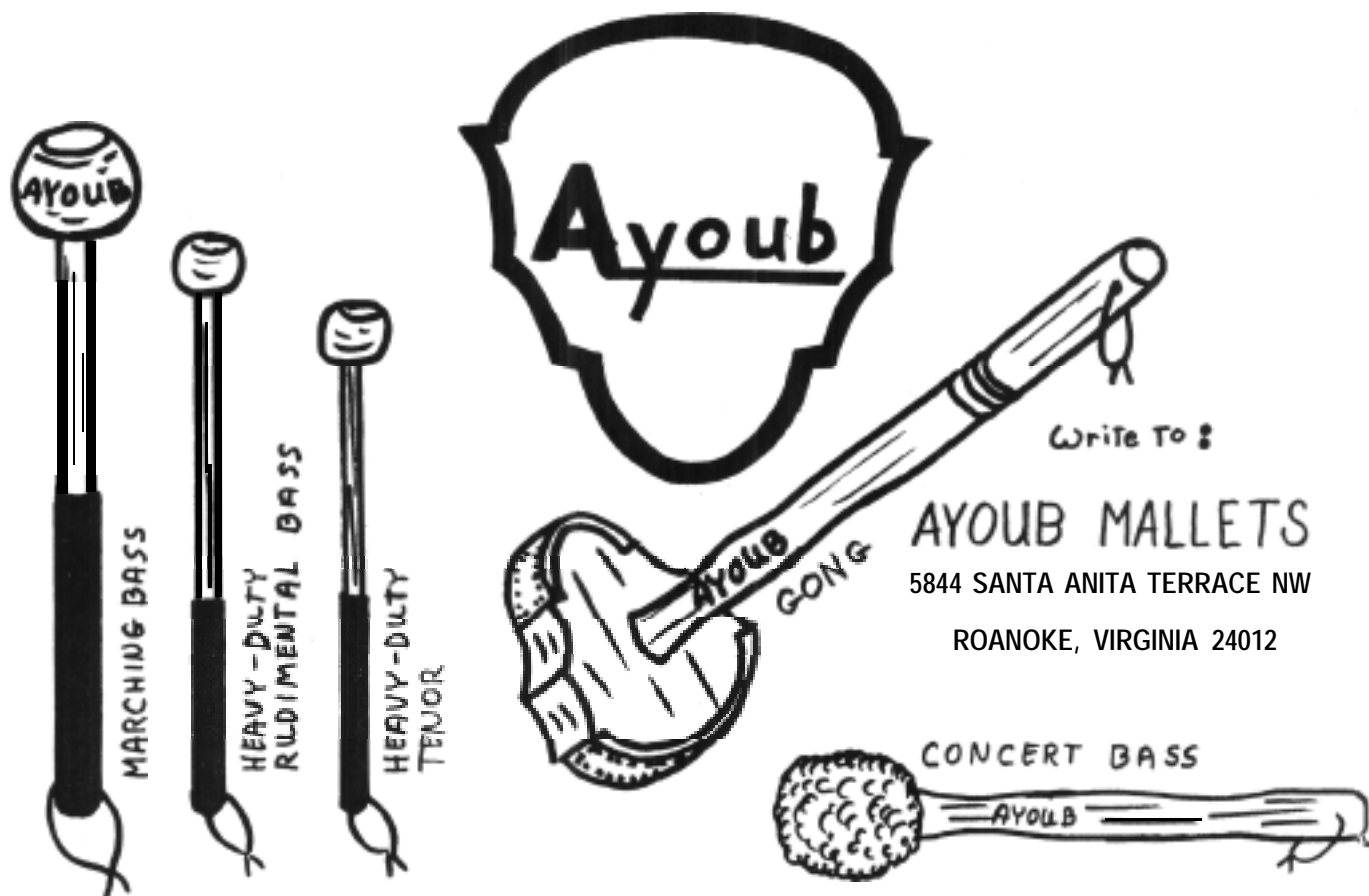
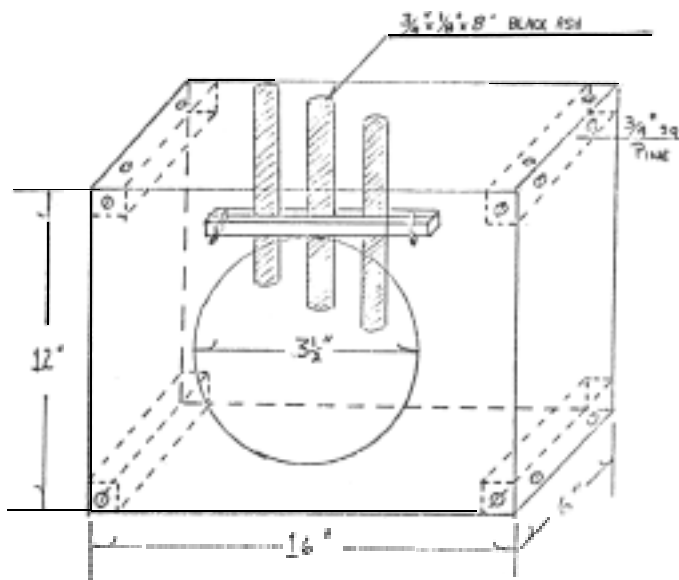
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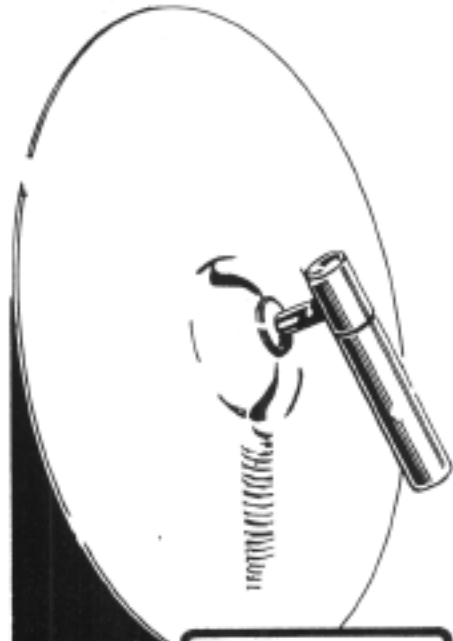
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