

PERCUSSIVE NOTES

An Official Publication of the
PERCUSSIVE ARTS SOCIETY



VOLUME 12
NUMBER 2
WINTER 1974



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PERCUSSIVE NOTES

Volume 12 Number 2
Winter 1974

AN OFFICIAL PUBLICATION OF THE

PERCUSSIVE ARTS SOCIETY

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

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

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New Officers and Board Members Elected by PAS in Chicago

At the 1973 PAS Annual Board of Directors meeting December 21st, the following officers and new board members were elected -

Gary Olmstead--President; elected to a first full term, having served in this office the past year in an interim capacity. Gary has been for several years head of percussion studies at Indiana University of Pennsylvania and this year is in residence at the Cleveland Institute of Music studying with Cloyd Duff and completing work on a D.M.A. degree.

F. Michael Combs--First Vice President; included in responsibilities of this office is the coordination of all PAS committee projects. Mike is head of percussion instruction at the University of Tennessee and summers at the National Music Camp, Interlochen, Michigan. He compiled the extensive Solo and Ensemble Literature booklet for PAS and has served as percussion column editor for the Instrumentalist magazine.

Larry Vanlandingham--Second Vice President; duties of this office include coordination of all State Chapter activities. Larry is head of percussion studies at Baylor University in Waco, Texas. He has served this past year as an interim coordination of PAS committee activities.

James Peterczak--Board member; Jim is in charge of percussion activities at State University College at ~~Potdam~~, New York. He is a regular contributor to the PAS publications. His college ensemble is nationally known, having appeared at the PAS Day of Percussion 1972 and is slated to perform at this spring's MENC National Convention.

James Ganduglia--Board Member; Jim is one of the emerging great drum set artists in the country. Having graduated from Indiana State University, he appeared last year as a featured soloist at the PAS Day of Percussion. He has performed with leading entertainers on national tours and is now with Peggy Fleming.

John Mulvey--Board Member; Owner of the Chicago Drum Center, and well qualified percussion specialist, John is a leading figure in Mid-West percussion circles. His considerable talents in photography have also contributed to the success of the PAS publications.

Karen Ervin--Board Member; as a percussion soloist on the West coast and a member of the Los Angeles Percussion Ensemble, Karen is rapidly . . . becoming one of Americas foremost percussion artists. Her recent recordings of percussion solos have proven this deserved position.

Gary Beckner--Board Member; as sales manager of the Slingerland Drum Company, this energetic young member of the music industry has developed a vigorous program based on a sound working knowledge of percussion instruments. He has constantly been a strong supporter of PAS activities.

Joel Leach--Board Member; Joel is percussion and jazz instructor at California State University at Northridge and a leading figure in percussion education. His textbooks, articles, and co-authorship of an outstanding percussion scoring text makes him a leader in all aspects of his field.

Ron Fink--Contributing Editor for PAS to The Instrumentalist Magazine; Head of the Percussion department at North Texas State University and recently resigned 2nd Vice President of PAS, Ron is a leading figure in percussion education. The Instrumentalist is widely read by music educators everywhere and PAS welcomes the opportunity to provide the percussion input to this publication. Ron urgently requests that all of you send articles, material, and comments for publication in The Instrumentalist directly to him: c/o Ron Fink, Music School, N.T.S.U., Denton, Texas 76201.

PAS Board members who were re-elected or whose terms were not up for reelection are listed on page one, along with the above new members.

The PAS Officers and Board of Directors represent a wide cross-section of the percussion world. However, they need to know the thoughts, suggestions, ideas, and criticisms of the entire PAS Membership in order to do their job effectively. Communicate with the PAS National Office and with the members of the board regularly.

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

Membership in PAS is only \$7.00 per academic year for students (any educational level), library subscriptions, and non-percussionist music educators. Professional percussionists' (People having majored in percussion as a performing medium or self-taught individuals who are teaching and/or performing percussion) dues are \$10.00 per academic year. Your dues will cover the cost of four issues of PERCUSSIONIST and three issues of PERCUSSIVE NOTES published per academic year, and any supplementary publications and information about

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

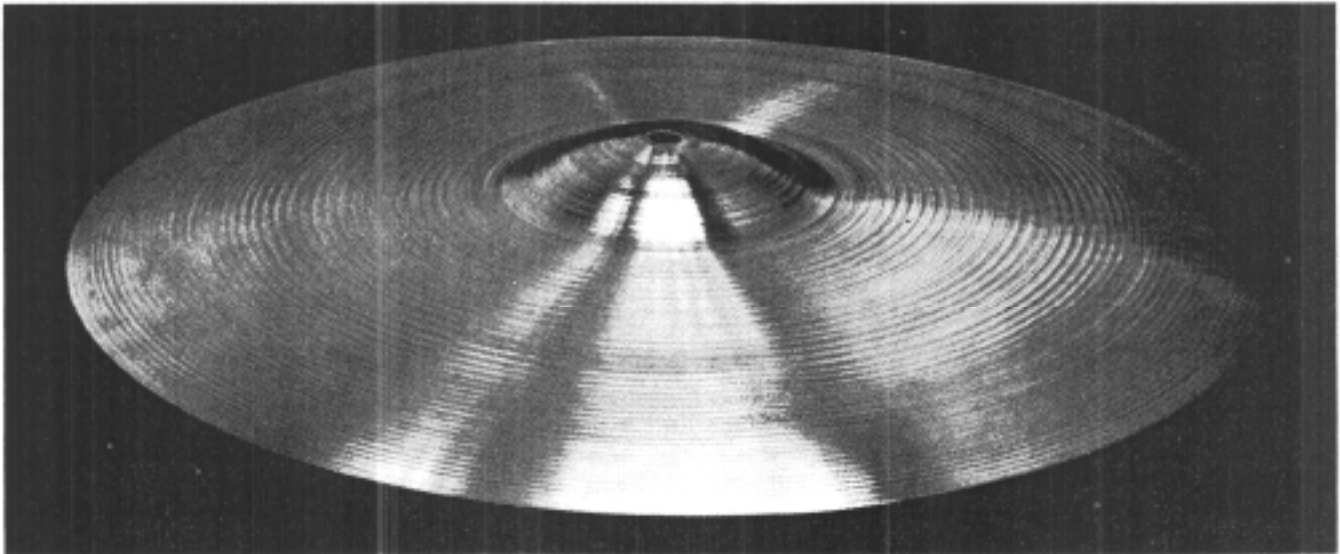
Some of the major activities of PAS include standardizing notation, surveying and recommending standards for a general college percussion curriculum, organizing and promoting state chapters which foster many activities such as assisting each state in improving its contest adjudication, and investigating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

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

Plan now to attend the PERCUSSIVE ARTS SOCIETY NATIONAL CONFERENCE (formerly called "Day of Percussion") this year March 26-27, 1974 at Anaheim and 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. (See page 5 of this issue for further details.)



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Coming Events

The CALIFORNIA CHAPTER'S Third Annual Western States Percussion Festival Finals will take place on March 27th as part of the P.A.S. National Conference which the California Chapter is hosting. The performing categories which are divided into high-school and college level are as follows: timpani; orchestral snare drum and accessories; keyboard mallet; drum set; rudimental snare drum; multiple percussion; percussion ensemble. There is also a percussion composition category. The California chapter has held two clinics thus far, one on Marching Percussion featuring Forest Clark, Lloyd McCausland, and Bob Buck. The second was on the "Versatility of the Studio Percussions" featuring Joe Porcaro and Emil Richards, with Richie Lapore, Bob Zimiti, and Howard Kurhan. Two more clinics are planned for the year. Dale Anderson on mallet percussion, and Ken Watson and Larry Bunker on multiple percussion.

At the January 28, 1973 meeting of the ILLINOIS CHAPTER of the PAS the following slate of officers was elected: Roger R. Faulmann (I.S.U.) President; Tom Siwe (U. of I.) 1st Vice President; G. Allan O'Connor (N.I.U.) 2nd Vice President; Jeff Neuhauser (Bloomington, Illinois) Secretary/Treasurer. The Illinois Chapter is initiating a Solo and Ensemble Festival-a festival in which high school percussionists may perform solos and/or ensembles and have them critiqued by an expert not in writing but on reel-to-reel tape. The event is presently tentative but will most likely be held in April-State Wide and in three locals, North, Central and Southern. Presently-under a great deal of scrutiny is the solo and ensemble literature that appears in the State Music Association manuals for percussion performance. State PAS officers are carefully reviewing each and every piece of music and will provide a suggested revised list to the membership (upon request) and will make every attempt to have the state Association make the necessary changes. No time deadline has been given to insure a thorough study. Chairman of this project is G. Alan O'Connor.

A total of nearly 1,500 people passed through the doors at the U of I Krannert Center for the Performing Arts on September 30th-Oct. 2nd to hear and see the PAS Illinois Chapter Conference. Of the total number counted two-thirds were P.A.S. members.

All sessions, clinics and concerts were superbly presented from the Saturday evening concert by the Black Earth Percussion Group to the final presentation on Monday afternoon by the Illinois State University Concert Percussion Ensemble. One couldn't help but feel proud of the great job being done throughout the state as one listened to the soloists and ensembles who obviously spent many long hours in preparation for the event.

The new officers for 1973-74 of the WISCONSIN CHAPTER of the P.A.S. elected on November 1, 1973, in Madison, Wisconsin are: President, Ronald Keezer (UW-Eau Claire); Vice President/Treasurer, Jack Seidler (UW-Whitewater); Secretary-Newsletter, James Latimer (UW-Madison); and Student Representative, Steve Houghton (U.W. - Madison).

THE NATIONAL CONFERENCE OF THE PERCUSSIVE ARTS SOCIETY, designed for Music Educators as well as percussionists, will be held March 26 and 27, 1974 in Anaheim and Northridge, California. The events of the first day will be held at the Royal Inn near the Anaheim Convention Center and the MENC National Convention. The first Day's program will include workshops for marching percussion, Junior and Senior High percussion ensemble, stage band drums and vibraphone. Roy Bums and Gary Burton will be clinicians as well as soloists with the USAF Falconaires Jazz Ensemble.

The conference will move to the Northridge University Campus for the second day's program. Events on this day will include a performance by the Los Angeles Percussion Ensemble of a PAS commissioned work by William Kraft, a Harry Parch music session, a composer panel discussion and the All-Western States PAS performance finals competition.

The CRANE PERCUSSION ENSEMBLE of State University College at Potsdam, N.Y., will be featured percussion ensemble at the MENC National convention in Anaheim, CA. on March 24, 1974 at 1 p.m. in the Convention Center. The group is under the direction of Jim Petercsak. They will perform works by Schechtman, Harrison, Washburn, Bencriscutto, Feldstein. Roy Burns, Staff-Artist for Rogers Drums will be guest soloist.

DUQUESNE UNIVERSITY SCHOOL OF MUSIC will present the Fifteenth Annual MID-EAST INSTRUMENTAL MUSIC CONFERENCE, Thursday, Friday, Saturday, Sunday, April 4, 5, 6, 7, 1974 at the Hilton Hotel, Pittsburgh, Pennsylvania. Each year, the Conference attracts over 6,000 band and orchestra directors, music educators, principals, and supervisory personnel, conductors, soloists, clinicians, students, parents and friends of music. Featured percussion clinicians for this year are-GARY BURTON, vib artist, and clinician noted for his unique approach to the art of improvisation; and JACQUELINE MEYER, percussion instructor at Indiana State University, who will present a clinic on the timely topic of "How to Play the Accessory Percussion Instruments." For additional information and accommodations please contact: Edith Casar, Executive Secretary, Mid-East Instrumental Music Conference, Duquesne University School of Music, Pittsburgh, Penn. 15219, Phone: (412) 434-6077 or 6078,

The 3RD ANNUAL MARIMBA CAMP will be held this summer from July 7th to 13th, 1974 at the Ohio Music Camp located on scenic South Bass Island, Put-in-Bay, Ohio. Planned for intermediate and advanced high school students this intensive one week session will include marimba ensemble performance, duet sessions, recitals, master lessons on technique and solo literature, and lecture-demonstrations on such topics as mallet selection, three and four mallet playing, vib technique, and acoustics of bar tuning. The Marimba staff will include Dr. James L. Moore of the Ohio State University, Linda Pimentel of San Jose, California, and Jerilyn Leonard of the Ohio State University. The week's activities will be climaxed with a solo and duet recital and a public concert by the largest marimba ensemble in the Midwest. For further information write to Dr. James L. Moore, Marimba Camp Director, School of Music, Ohio State University, Columbus, Ohio 43210.

PLAN NOW TO ATTEND, . . .

PERCUSSIVE ARTS SOCIETY

7 9 7 4

NATIONAL CONFERENCE



MARCH 26 – ANAHEIM, CALIFORNIA – (Near MENC Convention)

AND

MARCH 27 – CALIFORNIA STATE UNIVERSITY – NORTHRIDGE CAMPUS

PROGRAM

Tuesday, March 26th
Royal Inn Anaheim, California

- 8:30 a.m./10:00 a.m. State Chapters Chairmen Meeting - St. Charles Room.
- 8:30 a.m./10:00 a.m. P.A.S. Board of Directors Meeting - Virginia Room.
- 10:00 a.m./12:00 noon Marching Percussion Clinic and Work Shop - Fred Sanford with Champion Santa Clara Van Gards Marching Percussion Section - Grass lot behind Royal Inn next to Convention Center parking lot.
- 1:00 p.m./2:00 p.m. Los Angeles Percussion Ensemble Performance - Monopoly Room.
- 2:30 p.m./4:00 p.m. Composer's panel discussion - St. Charles Room.
- 7:30 p.m./8:30 p.m. Gary Burton and Roy Burns Rhythm Section Clinic - Monopoly Room.

- 8:30 p.m./8:45 p.m. Hall of Fame Presentation - Monopoly Room.
- 8:45 p.m./10:30 p.m. Falconaires Jazz Ensemble USAF Colorado Springs, Colo. Featuring soloist, Gary Burton/Roy Burns - Monopoly Room.

Wednesday, March 27th

California State University - Northridge

- 8:00 a.m. Chartered bus leaving Royal Inn, Anaheim to Campus at Northridge.
- 10:00 a.m./12:00 noon Ethnomusicology presentation, Clinician Emil Richards - Room 159
- 1:00 p.m./3:00 p.m. Harry Partch Music Program - Room 158
- 2:00 p.m./10:00 p.m. All Western States Competition Festival held in various rooms in Music Dept. - Anyone may visit any room during competition - Presentation of winners - final presentation featuring Alan Dawson and Gary Burton.

PLAN TO ATTEND

NO REGISTRATION OR ADMISSION FEES

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CALIFORNIA CHAPTER – PERCUSSIVE ARTS SOCIETY

CALIFORNIA STATE UNIVERSITY – NORTHRIDGE

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 ~~Daniel~~ 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.



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Writers whose works are included should give written permission for the University of Southern Mississippi to duplicate their materials. Duplicating will be done only upon written request and permission.

The Percussion Research Collection is a joint educational project of the University of Southern Mississippi and the Percussive Arts Society.

For further information, or to send materials, contact:

Percussion Research Collection

Southern Station, Box 53
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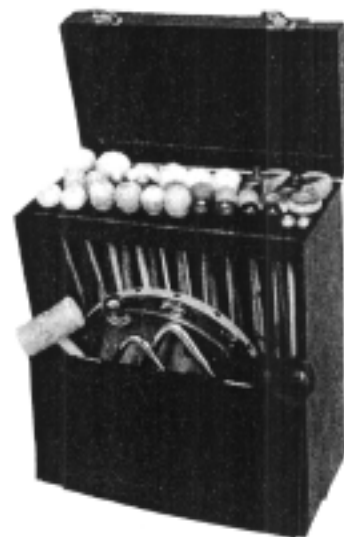
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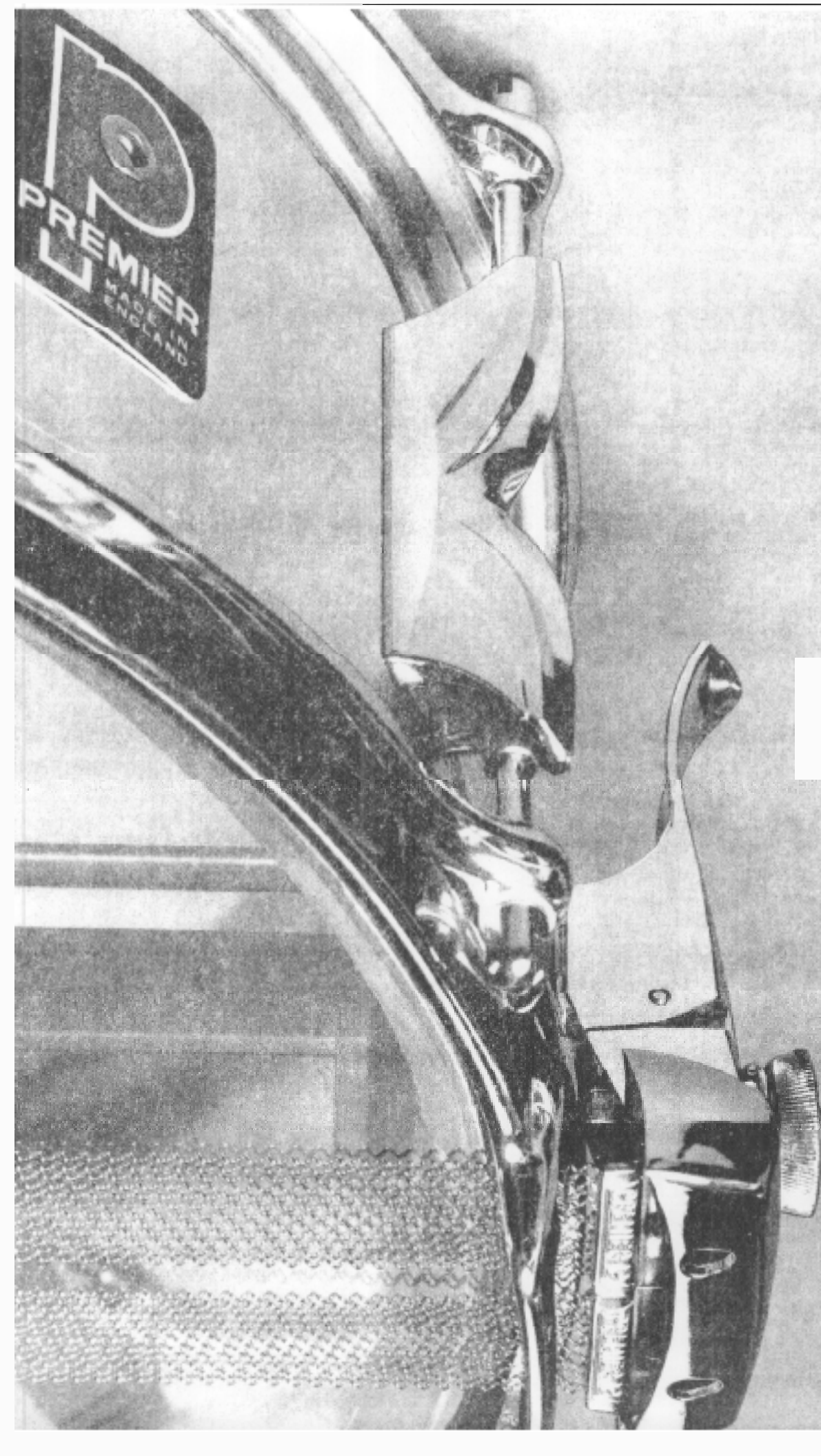
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Percussion Discussion

A NEW PERCUSSION PROFICIENCY PROGRAM FOR MICHIGAN

James P. King, Chairman MSBOA
Percussion Committee, ~~Chesaning~~ Michigan
High School

With the adoption of a new proficiency program last Spring by the Michigan School Band and Orchestra Association, the percussion phase of the MSBOA State Solo & Ensemble Festival takes on a new look. This represents the culmination of long efforts to up-date and increase the effectiveness of our percussion programs in Michigan. The Proficiency program shows the influence of PAS thinking (two of us on the committee are PAS members) and represents a whole new era for school percussionists in our state.

The program will go into effect this school year therefore Michigan percussionists and teachers alike should make every effort to learn about this different approach to percussion proficiency examinations. Of particular help in gaining information about the program, will be an Information/explanation session to be held during the Midwestern Conference in Ann Arbor in January.

In an effort to provide some prior information which will help instrumental teachers to understand the program, a short resume' of the program is given herein. It is anticipated that copies of the new Proficiency Booklet will be available to the membership of MSBOA in late December or early January which will provide adequate time to prepare students for examination under the new program

Major features of the program include:

1. Proficiency I and II levels will be offered in; Snare Drum and Percussion Soloist, Melody Percussion, and Timpani.
2. Proficiency III level is called Advanced Percussionist and as such includes performance of the level I etudes on all three basic instruments.
3. All levels make use of a Required Etude as both a training and evaluation tool which stresses musical performance.
4. Percussion Soloist phase provides for inclusion of multiple percussion solos as well as snare drum
5. Basic Elements of Stick Control sections make possible the use of non-rudimental as well as rudimental patterns to demonstrate control.
6. Solos are adjudicated on the same kind of sheet captions as now being used at the District level.
7. Preparation guides for each of the etudes are designed to promote advancement of knowledge and techniques.
8. Sight Reading includes the use of the same instruments as are incorporated in the etude for each level.
9. Inclusion of a list of Suggested Sources for development of techniques to aid the student who has limited access to private instruction.

In addition to these major elements, many changes in procedure and other such items have been made to improve the effectiveness of the examination. Some of these include; the extension of the time allotment in Proficiency III to 24 minutes to allow for complete coverage of all the various parts of the exam, specification of the instruments allowable in the Melody Percussion phase, and provision for a student taking a proficiency examination on more than one instrument in a given year.

All in all the program should be instrumental in promoting the development of students who are adept in all phases of musical percussion playing.

ENSEMBLES IN THE PERCUSSION TECHNIQUES CLASS

Charles A. Lee
Director of Bands
Saint Joseph's College
Rensselaer, Indiana

You can only imagine the surprise and sudden fear felt by this newly-appointed college band director when the fall schedule announced that a percussion techniques class was to be taught by a person with the same last name as mine. "But I was a horn major...!" Yes, I teach at a small private college where the faculty often has to tread far afield. Dreams (nightmares) of a day some years hence when I would see a former student's band with a poor percussion section ~~occured~~ with some frequency.

I had been excited about percussive possibilities as a high school band director, from drum corps influences in my marching band, percussion ensembles at solo and ensemble contests and concerts, extra percussionists in the jazz ensemble and a beginners program which used a kit with bells from one of the large manufacturers. How could I transfer this excitement to my new students?

The way that I attempted, with some success, was to divide the class of twenty-seven into two groups, somewhat according to ability and also to the omni-present scheduling problem, to rehearse and perform percussion ensemble literature, Excitement? I guess so!

Although we still occasionally met together for ~~lecture-~~demonstrations and the passing out of many mimeographed sheets for the notebook (one techniques class "tradition" with which I did not tamper), the majority of our class time was spent in rehearsal for a public performance late in the semester. Instead of lining up and all taking two strokes (check-mark, of course) on each instrument, the teaching of technique, implement selection, damping, etc., was taught as each problem ~~occured~~ in rehearsal. This "Dewey-like" attempt at learning by doing was tremendously successful. What went on outside of class was staggering.

An old vibraphone was electrically repaired one night after midnight by a class member. After a late night rehearsal by our Jazz Ensemble (yes, a horn player's love for Mozart concerti will not exempt him from rehearsing Buddy Rich and Chicago charts) I heard my lead alto player put away his saxophone and practice his tympani parts, A piano major in the class with no band experience in high school became a member of the marching and concert bands (no, not on mallets, on membranes!). Dents mysteriously disappeared from an old set of tympani. Dusty pedagogy books and treatises on percussion left our library for the first time in years, and our record library (and my own collection) had a run on Dick Schory and others.

Invitations went out, posters went up, and the performance was a huge success, The new academic dean, in his first appearance at a music department performance was delighted; the campus photographer was mad at the student body for not appearing in larger numbers; my department head was complimentary; percussion majors were astounded.

This approach to the techniques class was effective in the aspect that my students are excited about percussion and will at least try to develop a comprehensive program, and not just teach "drummers". My experience this year and at the high school level led me to believe that more ensembles should be started, at whatever level you teach. As a matter of fact, we now have a percussion ensemble in our curriculum for the first time (taught by, you guessed it, a horn player!).



THE MATCHED GRIP and WHAT HAPPENS WHEN YOU CHANGE TO IT

by Kenneth Havanko
Percussion Instructor, Lehigh University

This article deals with a familiar subject: the matched grip technique. Although everyone has an opinion of it, very little attempt has been made to present the problems.

Aside from the occasional comments of why it might be a more practical technique for the snare drum, very few teachers have stated how to convert students from the traditional approach to the matched grip. This is a serious problem and one which we can not afford to put off until a more-convenient time. It will become even more serious in the future for all percussion teachers, band directors, etc. who will be confronted with the problem of dealing with those students who wish to change techniques, or those who have changed but have experienced rather poor results with it.

Last year a number of students had come to me expressing a desire to change to the matched grip technique on snare drums. When I asked them why they wanted to change to this technique, their answers were the same; "why should you play snare drum using the traditional grip when all other percussion instruments are played using the matched grip?"

The only answer that I could give them was the old story of this being the only way possible to play a field or parade drum because of the angle of the drum when it is carried by a sling. My next statement was that this still holds true today (except if your drummers are using the newer, but not universal, type of parade drum holders which mount the drum directly and evenly in front of the player). If a drummer tries to play using the matched grip while still using a standard drum sling, which many tenor drummers are guilty of, he will be throwing his arm, back and shoulder muscles out of alignment.

My final answer to my students was this: I would teach matched grip technique to 1) those who would not be in marching band, and 2) those who were in marching band providing that they used the traditional grip when they were playing a drum on a sling. This solution did not solve the original problem for the drummers who were in marching band, for they still had to use two types of grips. But at least they were going to learn to adapt this technique to concert work and they would eventually be excused from playing in marching bands.

As I began the change-over period for these drummers, I observed a number of problems involving their left hand position. These can be divided into four areas:

1. Holding the left stick up and in too far from the butt end. They did not hold the stick at the balance point and did not get a natural bounce.

2. Holding the left hand higher than the right hand. They kept the same arm position used with the traditional grip instead of keeping their hands and arms at the same level.

3. Not using the back or last three fingers of the left hand in the same manner in which they use the last three fingers of the right hand. They tended to use the left hand as a single, fixed unit which resulted in a stiff, mechanical sound.

4. Finding it hard to achieve a smooth, clean buzz roll, they played the short rolls, ruffs, drags, etc. left-handed, using the right hand for the more delicate grace notes.

Aside from technical problems, the most serious problem was a psychological one. Some of the students expected to achieve good control and speed on the snare drum with less practice time, and this did not happen. They failed to accept the fact that this was not a magical short-cut and that it would require much more practice and mental control to make the change from the traditional grip.

However, after they realized their mistake and decided to spend more time practicing conscientiously, they showed an immediate improvement in their technique. Not only did their "new left hand" technique improve but also the control in their right hand seemed to improve.

Also, a new by-product developed. As a result of spending a great deal of time being constantly aware of their hands, they also became much more aware of dynamics, phrasing, etc. in their playing. This was a pleasant surprise to all.

One thing which did not come as a surprise to me, and perhaps to some of my students, is the fact that their technique on timpani and the keyboard mallet instruments improved without any noticeable increase in the number of practice hours devoted to these instruments. I suspect that the students may have become more conscientious of their musicianship on these instruments, but I also suspect that the changing to the matched grip on snare drum was the major factor in helping their technique on the mallet instruments.

I welcome any and all response from percussion instructors who have experienced similar and/or other problems regarding the matched grip technique. Also, I believe that it would be beneficial to all percussion instructors, band directors, etc. to hear the problems and opinions of students who have gone through this change of technique.

PERCUSSION FEATURED BY GUILD

by Bain Murray

Once again the Cleveland Composers Guild provided an interesting showcase for current trends in contemporary music. The concert at Cleveland State set forth a wide variety of styles exploring widely diversified musical media.

Two new works from the Polish Avant-garde, both were executed with brilliance by young Polish percussionist MARTA PTASZYNSKA, who is currently working toward her Artist Diploma Degree at the Cleveland Institute of Music. The first was Ms. Ptaszynska's Space Model for percussion and tape which was played at the Warsaw Autumn Festival last year. It is built on the principle of tape delay and it yields a fascinating constellation of sounds as the work unfolds. Utilizing three separate groups of percussion instruments (A, B, and C) the piece moves into two and three part counterpoint as the tape of A is played back against B and later tapes A and B against C. The main statement of the work comes first and B and C act as variations to it.

The closer was Fantasmagoria for percussion and piano by Kazimierz Serocki, who is one of Poland's leading composers. Assisted by Nancy Voigt at the keyboard, Miss Ptaszynska succeeded in championing this brilliant work.

Two other Polish works that the percussionist recently introduced to Cleveland at her CIM Artist Diploma Recital were Schaffer's fanciful, well-made Constructionen for Vibraphone and the violent Stress of Skiora-Ptaszynska which has an excellent tape created in Patkowski's Warsaw Studio. All of these works point to new horizons for today's percussion composers and performers.

(Reprinted from The Sun Press, May 17, 1973)

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.



JIM PETERCSAK, Head Teacher of Percussion, Crane School of Music, State University Potsdam, N.Y. was guest lecturer at the Illinois Percussive Arts Society Chapter Conference. The conference was hosted by the University of Illinois at Urbana, September 30th to Oct. 1st, 1973. Jim gave a lecture on "Future Trends in Percussion Curriculum at the College Level." (See text to this address on page 19 of this issue) Petercsak also presented a recital for the New York State Music Association convention at Concord Hotel, November 26, 1973.

ROY BURNS presented a drum clinic on November 10, 1973 at Franks Drum Shop in Chicago. Sponsored by FDS owner and president Maurie Lishon this exciting clinic covered all styles of drumming including Rock, Jazz Ensemble and School Drumming.

MAURIE LISHON, president of Frank's Drum Shop and former C.B.S. staff percussionist presented a clinic at De Paul University, Chicago, Illinois, November 5, 1973. The topic was "Sound Effects as Used in Recordings, Films, Jingles, and Shows." Two hundred persons including composition, music education, and percussion majors, found Lishon's clinic to be highly informative, well presented, and extremely valuable to writers and players.

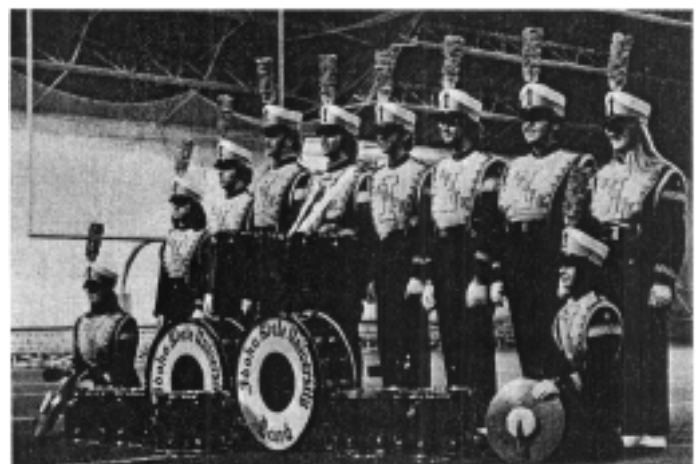
Percussion Events at THE CLEVELAND INSTITUTE OF MUSIC during November, 1973 included: Second Artist Diploma Recital by Marta Ptaszynsk, percussion student of Cloyd Duff and First Doctor of Musical Arts Recital by Gary Olmstead, also a percussion student of Cloyd Duff.

On November 18, 1973, the Music Department of AUSTIN PEAY STATE UNIVERSITY presented a concert of the PERCUSSION ENSEMBLE under the direction of Mr. Edward Mummert. The ensemble played pieces by Jack McKenzie, Frederick Karlin, Charles Wuorinen, and Carlos Chavez. A special feature of the concert was the premiere performance of Bagatelles for Percussion Quintet by Paxton Riddle, a member of the ensemble. Mr. Riddle is a native of New York and studied under Cole Biasini.

RON FINK, head of the percussion department at North Texas State University has additionally assumed the role of percussion column editor for the INSTRUMENTALIST MAGAZINE. Ron encourages all PAS members to send percussion articles for consideration in this widely-read journal. Articles received that are not suitable in content for that music educators magazine will be considered for publication in The Percussionist and Percussive Notes. Send articles and address correspondence to Prof. Ron Fink, Music School N.T.S.U., Denton, Texas 76203

REMO, INC. ACQUIRES PRO-MARK CORPORATION. MERGER PRINCIPALS--Drum head manufacturer Remo Belli (left), president of Remo, Inc., is shown with Herb Brochstein, president of Pro-Mark Corporation, as the two announced Remo's acquisition of the Houston drum stick manufacturing firm. Both companies are the world's largest firms in their respective fields. With the merger, Pro-Mark becomes a wholly owned subsidiary of Remo Inc. Brochstein remains as president of Pro-Mark and becomes a vice president of the parent organization responsible for sales and marketing activities. Belli and Brochstein emphasized that no operational changes are anticipated and that all sales, distribution and manufacturing functions of Pro-Mark will remain unchanged. The careers of the two principals in the acquisition bear striking similarities. Both began as professional drummers who later opened retail music stores. Before his development of plastic drum heads, Remo Belli operated Drum City in Hollywood during the early fifties. Brochstein opened a drum shop in Houston at about the same time and became that city's largest full-line music retailer before entering the manufacturing field. He created the Pro-Mark line in 1958 by importing drum sticks from Japan, mainly for sale in his own store.

Brochstein's import business grew into the formation of Pro-Mark Corporation in 1968. The Pro-Mark line now consists of handmade oak drum sticks manufactured in Japan and hickory drum sticks manufactured in the United States.



CLIFFORD P. WHITELEGG is the new Director of the Idaho State University "Bengal" Marching Band and Instructor of Percussion. This picture was taken in the ISU Minidome which is an enclosed stadium with a seating capacity of 13,000. The acoustical problems involved in an enclosure of this size has required extreme concentration, especially by this section.

Clinic sessions at the 27TH ANNUAL MIDWEST NATIONAL BAND AND ORCHESTRA CLINIC included "Everything You Always Wanted to Know About Percussion Ensembles But Were Afraid to Ask" presented by the York Community High School Percussion Ensemble, Elmhurst, Illinois, "Chick" Evans, Conductor.

YORK HIGH SCHOOL - ELMHURST, ILLINOIS

**Percussion Ensemble - Chick Evans, Director
Mid-West National Band Clinic
12-30-73**

**Concert Presentation
Selections from Jesus Christ, Superstar - Weber
and Rice arr. by J. Kennedy**

**Clinic Presentations
Fugue in C. Minor - Bach - arr. Earl Hatch
Scherzo from the 4th Symphony -
Tchaikowsky - arr. Gordon Peters**

**Greenleaves - arr. Gordon Peters
Symphony for Percussion - 2nd Movement - Gen
Farkman**

**Concert Presentation
"Nocturnes" from The Nocturnes - Debussy**

**Clinic Presentations
Prelude and Allegro - Edward Vols
Musica Battuta - Harold Schiffman**

**Allegretto - Warren Benson
Toccata - Carlos Chavez**

Prelude for Percussion - Malloy Miller

Poem - Bobby Christian

Momentum - William Kraft

Pentatonic Clock - Willis Charkowsky

The Swords of Modigliani - Gordon Peters

Jazz Variants - John Beck

Concert Presentation

Barbaric Dance - Joshua Mihal



New trends, new sounds, old times, and arising drum star were topics of discussion when STAN KENTON (right) and BRAD MOREY, (left) marketing supervisor for Slingerland Drum Company, got together for a happy reunion during a concert break. Brad, a former arranger for Stan was most anxious to talk about Stan's new drummer, Peter Erskine. Peter, a really sensational drummer is still in his teens. Though reminiscing about the "old days" is always a pleasurable experience for old friends, Stan and Brad are two forward-looking men who find the future of music-and Peter Erskine-most exciting topics.



On May 19, 1973, AL LEMERT presented an informative and enlightening clinic on Marching Band Percussion at Illinois State University. The clinic was well attended and extremely well received.



JOHN SARACCO is the youngest composer to win the Broadcast Music Inc. (BMI) Student Composers Award of 1971-72, for two of his compositions, one of which is Madriguera. He is currently studying theory and composition with Ronald Herder, and percussion with Sam Ulano. He is 17 years old, attends New Dorp High School in Staten Island, and is a percussionist in the All-City High School Band. Madriguera, a Spanish montuno for percussion ensemble and concert band, is characterized by short, melodic fragments used against a background of driving rhythmic forces. Its pulse is set by percussion, based on a two-measure clave figure. The piece builds continuously upon two- and four-bar phrases which are repeated, thus giving us the montuno. This repetition creates a mounting excitement which pyramids to a climax of intensity. "Madriguera": was played by the New York All City Band, May 24, 1973 in Carnegie Hall. Madriguera is being published by Alexander Broude, Inc. Another of Saracco's works "Timpian Fantasy" is scheduled for recording by Elliot Fine, a member of the Minneapolis Symphony Orchestra.



ILLINOIS STATE UNIVERSITY CONTEMPORARY PERCUSSION QUINTET under the direction of Roger Faulmann took a tour November 11-14, 1973 that included performances in Chicago, Illinois; Grand Rapids, Baldwin, and Traverse City, Michigan, and concluding at Rochelle, Illinois. There are presently four percussion organizations at ISU, of which the select group is this Contemporary Percussion Quintet, made up of the most talented and versatile performers ranging from freshman to graduate level. The percussion program at I.S.U. has all happened in the past seven years. There was no program there prior to 1967 no teacher, equipment, or ensembles. Director, Roger Faulmann received his Bachelor's Degree from Baldwin-Wallace College Conservatory of Music at which time he was a student of Cloyd Duff, his Master's degree was earned at the University of Michigan under James Salmon with further graduate work at the University of Illinois under Jack McKenzie and Tom Siwe.

Percussion

AROUND THE WORLD

BETWEENTWOBEATS: THE BROOKLYN COLLEGE PERCUSSION ENSEMBLE TOURS ROMANIA

by Larry Spivack and Matthew Posnick

The seven-member percussion ensemble from Brooklyn College conducted by Mr. Morris Lang made a three-week tour of Romania this past August. They were the first percussion ensemble to tour the country. The following story by two members of the ensemble tells of their enthusiastic reception in Romania.

As the seven members of the Brooklyn College Percussion Ensemble stepped onto the landing field at Bucarest-Otopeni Airport, the conductor, Morris Lang, declared that the plans for the Romanian tour were no longer "only 99% sure." The next three weeks were spent sightseeing, travelling by bus to ten cities, and giving eleven concerts to open-mouthed but eager audiences.

Why Romania? Arrangements for the tour were handled by an American agency, the Ambassadors for Friendship, which has sent student performing groups to Romania during the summer months. The cost was met by the Romanian government, Brooklyn College Alumni Fund, BC Student government, and the BC Concert Bureau.

The theme of the concerts was "exposure." Rather than perform popular music (to which the foreign audiences were accustomed), Professor Lang chose a repertoire which would "give an accurate representation of modern percussion ensemble literature and contemporary techniques." The ensemble presented a program demonstrating the expansive possibilities of percussive colors. The complete program included:

- Scherzo Saul Goodman
- Theme and Variations for Percussion Quartet Bill Kraft
(complete with narration translated into Romanian)
- Toccata Carlos Chavez
- Homage to Martin Luther King Morris Lang
(a multimedia piece for solo percussion,
using a slide projector and offstage siren)
- Variations Noah Creshevsky
(written especially for this BCPE tour;
for percussion and pre-recorded tape)
- Puerto Rican Songs Morris Lang
(Eva de La O, soprano)

The seven percussionists in the ensemble were: Marc Andes, Danny Fishkin, Norbert Goldberg, Raymond Marchica, Matthew Posnick, Gary Schall and Larry Spivack. In addition, Morris Lang (percussionist with the New York Philharmonic) conducted. His wife, Eva de La O (soprano) was the soloist. The audio-visual technician was Peter Lang.

Fip Fop Fuppe (Every Set Drummer's Dream) Larry Spivack
(a jazz-theatre piece written especially for this tour;
drum set solo played by Morris Lang)

Encore: Hora Staccato Dinicu-Heifetz-Goodman
(a popular Romanian folk song)

Our audiences recognized the Hora Staccato almost instantly; most audiences broke into wild applause at the fourth measure!

The concert attire was tuxedos for the first half of the program then a change into dashikis and dungarees for the lighter second half. This was felt to be representative of New York City college youth.

Before the concerts began, the Romanian audiences were very much impressed by the 1840 pounds of percussion equipment which formed a semicircle around the conductor. This included four timpani, drum set, concert tom-toms, bass drum, tam-tams, conga, antique cymbals, xylophone, marimba, vibes, bells, chimes plus numerous hand-held instruments (particularly noticeable were the claxon horn and a can of dried beans, used in the Puerto Rican Songs).

You can imagine what travelling across a mountainous country with almost a ton of equipment is like. Every person had to be a moving man as well as a musician. Eventually, 20-minute set-ups and break-downs were perfected, necessary for "on the road" concerts. In the three weeks, not one piece of equipment was lost.

The tour itinerary called for travelling some 1800 miles, from the West Coast to the Black Sea in the East, enabling the group to see a great deal of Romania. Accommodations were set up in the finest hotels in Bucarest, Tigru-Jiu, Timisoara, Arad, Cluj, Pitra-Neamt, Tuznad, Brasov, Sinia and Neptun. Though "American" meals were often prepared, there were many chances to sample Romanian foods and delicacies. The general consensus, however, was "We prefer pizza."

There were many lounge bands and small combos in hotels and restaurants. In general, Romanian drummers are disadvantaged by a lack of good equipment. They were extremely grateful to receive American sticks and mallets as gifts, as well as listen to the wide range of jazz and rock styles covered by various members in the ensemble.

A concert review published in a Hungarian-language newspaper, IGAZSAG, was quite poetic (compared to New York reviews). The article was called (according to the English translation) "Between Two Beats," and described the music the journalist-composer found in percussion.

How many things there are between the two beats and how much excitement, color, rhythm - and so much music!

And there were "only" percussion instruments. There is an enormous potential energy hidden in the group; and it is formed of "only" seven players...seven of the most conscious artists of music. None of them really had an instrument to play for they all had played an "orchestra"; and this so brilliantly, so nobly and musically with such a natural simplicity and honesty that one can gather all of these in one expression: professional consciousness....If I had skipped [the concert] I would, have regretted it forever because it is possible to fill the space of time between two drum beats with marvellous music.

(Joseph Hencz, translated by George Hocuta)



Music education has changed. Where formerly the emphasis was strictly on performance, today the focus has shifted toward developing professional players who may someday become professional teachers as well.

Students in the percussion department at the DePaul University School of Music has been exposed to this approach and are required to work in all aspects of their field, increasing their chances of success as performers and teachers.

Says percussion department head Bob Tilles: "DePaul percussion students must acquire technique, sight reading and versatility in all styles of music. Sight reading is stressed, as opposed to overconcentration in the memorization involved in repertoire study. Obviously repertoire is included for the various percussion recitals and ensemble programs, but sight reading and interpretation of styles takes priority over mechanics and sometimes-boring exercises.

"We encourage a working knowledge of snare drum, accessories, mallet keyboard instruments and tympani as related to symphonic military and modern music."

A fairly large department in a medium-sized university (about 10,000 students), percussion's enrollment represents about ten per cent of the School of Music's approximately 500 students. The four staff members-including Tilles, a veteran of many years of studio, show work and 13 years as staff percussionist with the CBS Orchestra in Chicago-play and teach drums, mallets, tympani and accessories. Other staff members are Al Payson of the Chicago Symphony Orchestra; Kathy Kastner, holder of a master's degree in percussion from the American Conservatory, and Mike Balter, senior assistant, winner of Disneyland Outstanding Percussionist Award and busy free lance player in Chicago.

Students are exposed to every musical outlet including jazz lab bands, small combos, percussion ensembles, concert band and symphony orchestra. Original compositions are encouraged, and students are given every opportunity for performing and conducting their own works.

With an emphasis on total musician ship, the DePaul program provides a versatile approach to percussion study which produces well-schooled musicians who are equally at home in either of two demanding worlds, performing or teaching.



Drum students of R. G. FINGER at Manatee High in Bradenton, Florida are in class session outside in the Florida Sunshine preparing for an examination covering the rudiments and their application in music. These students will gain placement in the Hurricane Marching and Symphonic Band, Stage Band, and other musical activities. Bandmaster Robert Greatwood is fully aware of the Percussive Arts Society, Inc., and along with Robert Finger encourages the students to join P.A.S.



November 12th-Prior to their return to France following final U.S. concert at UCLA, members of Les Percussions de Strasbourg inspected manufacturing facility of Remo, Inc., North Hollywood, California. Shown with President Remo Belli (second from right) are, left to right: Gabriel Bouchet; Georges Van Gucht; Lloyd McCausland of Remo, Inc.; Jean-Paul Finkbeiner, Jean Batigne, and Claude Ricou. The sextet was formed in 1961 and has performed more than 800 concerts throughout the world.

The JAPAN XYLOPHONE ASSOCIATION with both student and teacher members is one of the very active organizations promoting the xylophone and marimba. The 23rd J.X.A. Competition was held November 23, 1972 in Tokyo. An audience of 1,000 persons was present for the performances by junior and senior high school soloists and ensembles. Mr. Saburo Mizuno was presented a certificate at this event for his outstanding contribution to marimba teaching and playing. The 10th Anniversary Concert of the J.X.A. was given May 31, 1973 in Tokyo. Soloists and ensemble performed works by Chopin, Bach, Mozart, Bizet, Tschaiakowsky, Liszt, and many other composers.

On The Move

RON DELP, formerly a percussion teacher at Berklee College in Boston, is now working toward a Master's degree at the University of South Florida, majoring in composition and electronic music, studying with Larry Austin. In addition he is working with the Tampa Arts Council as a specialist in stage band and percussion in the local high schools.

MAX ROACH has joined the full-time faculty of the University of Massachusetts at Amherst. He will be working in the areas of jazz, jazz improvisation, and ethnic percussion.

JIM SEWREY has assumed the position of assistant director of marketing for the Learning Unlimited Division of Hal Leonard Publishing Corporation in Milwaukee. A leading percussion clinician and writer, Sewrey was formerly educational director of the Ludwig Drum Company.

IN MEMORIAM

JOHN C. (JACK) DEAGAN, 63, former president of J. C. Deagan, Inc., Chicago, died in his home in Long Grove, Illinois, October 16, 1973. Born in Chicago, March 22, 1910, he was the son of J. Claude and Ella Deagan, and the grandson of John Calhoun Deagan who founded the Deagan company in 1880. The firm pioneered the development of mallet percussion instruments, tubular bell and electronic carillons, organ percussions and tuning devices, and originated the Vibraharp. Jack Deagan became president of the firm in 1954. Deagan, Inc., was sold to American Gage & Machine Company in 1967 and Jack Deagan retired as president in 1969.

A Profile of Gary Burton

The Man and his Music



Interview with Gary Burton by Jim Petercsak, April 11, 1973, done expressly for the *Percussive Arts Society*. This interview took place while Gary Burton appeared as clinician and soloist at the Crane School of Music, State University College at Potsdam, New York.

Jim: How do you feel about what you are doing today in music; you clinics, concerts, and traveling? Do you feel satisfied with your contribution to the music scene?

Gary: Probably more now than ever before. I have always been a player, and there is a lot of personal satisfaction in performing. I always had the luxury of playing my own music which is definitely an advantage. I like teaching. There is a certain inspirational quality that comes out of teaching in that students keep opening your eyes to new things, and also keep demanding that you stay involved and abreast of new trends. So I find that teaching balances out with what I am doing as a player.

Jim: Do you feel that you have an influence on the young musicians of today and tomorrow?

Gary: Well, not to the point that I'm trying to shape the future of music. Actually, I'm concerned with playing my own music and working with other musicians whether it's my music or a student's music or whatever.

Jim: Gary, what do you think makes you different from other vibraphone players? Present and past..

Gary: The primary difference is that I started out as a mallet player-I didn't switch from another instrument. I began at a young age without private instruction. I learned almost entirely on my own, based on the approach that whatever seemed most logical was the thing to do.

Jim: Can you briefly describe a little about your background. Where are you originally from?

Gary: I grew up in a small town in Indiana. There were no other mallet players within a reasonable distance, so I never knew or heard of anyone else who played the vibraphone. I studied mostly from piano music, violin music or whatever I could find.

Jim: Were you influenced by any single vibraphone player?

Gary: Probably not. I didn't play jazz until I was almost 15 years old. I began playing vibes when I was 6. It was basically a combination of whatever I thought interesting - popular songs of the day, classical music, whatever my parents or friends would suggest.

Jim: Coming from a small town and now being in the limelight where musicians are concerned, it means that you had to acclimate yourself to big city life. Have you survived the change?

Gary: I was anxious to move by the time I finished high school. I was into jazz by then and felt that I should go somewhere like New York to see what was happening and get a first hand look at the jazz scene. I was really anxious and that enthusiasm generally sustained me through my first 10 years on the east coast, and keeping up with the pace that's involved.

Jim: In the latest *Down Beat* poll Gary Burton came out No. 1 as vibraphone artist - I believe for the tenth consecutive year. Do you feel that this tremendous recognition has changed you as a musician, and has it helped you?

Gary: I try to keep (what you would call) a healthy philosophy about this recognition so that it doesn't effect me that much. I have never thought of myself as being a great musician in the sense that Pablo Picasso was a great painter. I believe that I am worthy of being taken seriously as a musician.

Jim: Gary, you have a great deal of facility and technique. You play with a relaxed and assured style. What approach and interpretation do you use that has obviously worked so well?

Gary: I think that there are many interpretations of what's right. We are taught from the beginning of our musical studies the approach of playing it safe, and playing things according to the road map. I mean, try to play as perfectly as we can to what's written on the page with the teacher standing over us waiting to catch us at a mistake. So that we grow up with the fear of making mistakes! We think the biggest thing to worry about - playing the wrong note, but playing unexpressively or in getting the meaning out of music. The big fear we have usually as a young musician is the fear of a wrong note. And yet now, particularly in jazz and improvisation, wrong notes are one of the minor considerations. I am much more concerned with the overall communication of the music.

Jim: This morning you presented a clinic for the student-body of the Crane School of Music. Do you feel that in an hour presentation you can really help students and that they can be reached in any significant way?

Gary: Definitely! For example, the whole idea of improvisation is not a big complicated mysterious subject. There are numerous books of considerable costs you can purchase, yet the basics of improvisation can be explained in an hour to anybody who has just a basic knowledge of the fundamentals of music. Young players can and should improvise. In fact, the earlier the better; and teachers should also be encouraged to improvise even if it is new to them. You can cover quite a bit in an hour on improvisation, and I think it does a lot to encourage the students. They in turn try things for themselves. In fact, quite often students are afraid to improvise because there is no one around to give them those few answers they need to get started.

Jim: What do you think of the young musicians (not the professionals, but the students) that you play with today?

Gary: Generally it works out pretty well. The quality of students is much better than it was when I was young. There were very few student-bands that could perform a decent concert twenty years ago. Today it's the standard thing rather than the exception. If the band is exceptional and the spirit is high, it can be as much fun as any performance. On the other hand, if the band is not exceptional but learning from its experiences, one gets a lot of satisfaction from that as well. The question is "Do I leave a place in better shape than when I arrived?" If I have helped to inspire and give the players a sense of direction, then I feel great personal satisfaction as I do from playing.

Jim: In other words, you try to inspire and set an example for the students?

- Gary: Right! The same thing that one does as a player. I try to leave the audience on a slightly higher plane than before I performed or gave a clinic.
- Jim: Being a very influential figure on the jazz scene today, your career has taken many different shapes and forms in the past 10 years. Presently you enjoy a position as faculty member at Berklee College of Music in Boston. How do you like teaching at the college level?
- Gary: I really enjoy it and this was not always the case. When I first began teaching as a private instructor, there was a shortage of vibraphone teachers. I wasn't necessarily interested in teaching because I found it much too tedious and time consuming. At that stage of my career, all my energy was involved in trying to establish my own identity and in developing my own playing and style, which took all of my concentration. Once relaxed and personally content, I began to teach again. This time I really enjoy it.
- Jim: As a member of the Board of Directors on the Percussive Arts Society, do you feel that this organization is benefiting percussion teaching and playing?
- Gary: Definitely! I believe that percussion playing is undergoing so many changes so fast. The biggest problem is keeping in touch with each other and abreast of what's going on. In fact, what we need is a clearing house for information. This will help to keep the standards up, and the Percussive Arts Society functions in this capacity.
- Jim: Do you think percussion in the public school has come into its own?
- Gary: Of course, I think it's just beginning to wake from a dormant state, Particularly in public school. I think there will be a greater interest in percussion and particularly the use of the percussion ensemble as a format for playing. Stage bands have become a major industry in the last ten years and a very viable way of teaching as well. I think the percussion ensemble is due to follow somewhat the same pattern of growth.
- Jim: What do you think is the basic difference in being a percussion player?
- Gary: I feel that it's easier to play the instrument technically, which means that the players can begin to work on the music at once. This is where the interest is. What fun is there to spending five years working on fingerings? The fun is the playing of the music, and I think percussion is inviting because it's physical, active-type music. Percussion players can get right down to business and into playing music which fits right into our modern style.
- Jim: What direction are we as percussionists going in music? On the average, the students are better than they ever were. Do you feel that we have enough challenge for them in the foreseeable future and in the years to come? What do you think has to be expanded upon?
- Gary: Well that's hard to say. I believe that there probably is enough challenge as it exists right now to last a long time. I feel that way about my instrument. For instance--I feel that I am just now scratching the surface of the instrument on some of the things I can get into. People ask me why I haven't gotten into the electronic possibilities of the instrument, and I've really only dabbled in it a little bit. It is because I feel like I'm just now coming to terms with the acoustic possibilities of the instrument, and I haven't even exhausted them as yet. I feel that there is still 10 or 15 years work for me on my instrument as it is. There is still much for me to learn, and I have been playing vibes for most of my life (24 years).
- Jim: Do you have any advice that you would like to pass along to percussion teachers and performers?
- Gary: Yes. It's to realize how fast things are changing. The biggest challenge for a teacher, I think, is to stay abreast of the developments that take place. This is true for the performer as well; because music is a language with communication involved and it has to be topical. It has to relate to what's going on today. This with the diversification of playing styles and types of music, which goes through a rapid series of changes. A period of music would last 50 or 100 years in past centuries, now a period can come and go in 5 years. It's a constant challenge to keep up with it.
- Jim: With all your traveling how do you manage to stay relaxed and so cool about what you are doing? Do you have a basic philosophy that helps you with this?
- Gary: Well yes. If I can figure it out to put it into words. My theory about playing, particularly improvisation, is that the only way to play as an improviser is from your instincts. You can't plan how and what you are going to play as you go along. It's the same as if you are talking. You think of ideas and express them. The details are taken care of by your subconscious mind--that is, forming the sentences, choosing all the words you are going to use and its structure. The same thing holds true and takes place in playing. It becomes very automatic; after a while you begin to trust and rely on this innerplayer (the other guy who sort of takes over playing for you when it comes time to perform). Call it instinct if you wish. I feel this is basically true of every jazz player. If you ask a jazz musician, "*What do you think about when you are playing?*" He's not going to say, "*I think about the chord, the scales...*" He will say, "*I just feel it*" or "*I just hear it.*" It's the most fun and the most personally expressive kind of playing there is. Every time I walk out on the stage to play there's very little for me to worry about. I just enjoy myself and the music. It's as if someone else is going to be doing the playing. All I have to do is say "Go right ahead."
- Jim: The young students today, as well as, the college students and the professional musicians have had to overcome a concentration of study and regimentation--many times unnecessarily. Do you feel that the preparation students go through to become players is necessary for what they do as musicians?
- Gary: There are two different types of preparation. First, there is actual experience which is very valuable and has no substitute--good experiences and bad experiences all add up to giving you a good working history of things to do and not to do. Second, there are the things we contrive to do which are not natural experiences but are in fact things such as practicing exercises over and over in regimented study. I think that is less important and less valuable particularly to the percussionist. Regimented study in general is applied to instruments which have very challenging technical problems--the manipulation of the slide on a trombone for example. Regimented study might be the only way to master the instrument. In percussion we are talking about instruments that are much easier technically--much easier to play--so this regimentation should be a mere fraction of what's required of other instruments.
- Jim: What should the serious vibe student be able to do? What should he practice? What should he aim for?
- Gary: His goal should be to play any note on the instrument at any time he wants it with the desired expression--loud, soft or whatever. This means having a basic command of the keyboard and the rest is turning your attention to getting the most out of the music. So I think that the best way to practice is to play pieces of music. The whole idea of non-musical exercises is actually recent in music; I think it only goes back a couple of hundred years. Previous to that anybody who studied music started out with playing pieces of music.
- Jim: Are you advocating that student's don't practice for the sake of techniques and try not to over-saturate themselves with scales and arpeggios?
- Gary: That's exactly it. I know there are pieces of music that can depict examples of every problem situation in music. This is how I approach teaching my students. I see a

student having a problem with certain types of scale situations or technical patterns, I think of a piece that presents similar problems extensively, and that is what we work on next. This way he always sees technical problems in context of an expressive piece of music that has meaning and content rather than non-music exercises.

Jim: You said in your clinic today that all vibe students should start with four mallets at once. Could you discuss this approach?

Gary: First of all, I show them a good way of holding the mallets. The idea is that students become used to gripping four mallets in their hands all the time. Hopefully, as they gradually start employing four voices in their playing, it will be comfortable for them. The major problem with switching from two mallets to four mallets is that one feels he is starting over again. Therefore, you never feel as comfortable with four mallets in your hands as with two. The student will begin to play two mallet music at first but hold the four so as to be comfortable with them.

Jim: I recently read in the *PAS Percussive Notes* that you felt that studying regimented rudiments as a basis for playing drums is obsolete. Would you care to comment on this further? And would you like to add something for the mallets?

Gary: Well, the only criticism I got from people about that comment was, "How could I say that since I'm not a drummer?" "Well, I learned with rudiments and I don't think it did me any harm." I could say that I just looked at it logically and the rudimental approach seemed antiquated, out of date and not necessary. The same is true of the mallet instruments. Scales, arpeggios and scale fragment exercises, which is the content of the older technique books written for the vibraphone, are out of date. Most of these books were written 20 years ago. For example, the Goldenberg book which is one of the more standard texts for the mallet instruments was written some years ago. The use of the instrument has changed. In years past, four mallet playing was an oddity

and a rarity. Primarily, most students were studying to play two-mallet xylophone parts in an orchestra. I hardly think this is the primary goal of the mallet player today. So much has changed. The technique books in question were tactfully working the student toward the technique of alternate sticking because that's how people played in that era-that's as far as the instrument had evolved 20 years ago. The vibes had only been around for about 20 years at that time. Many changes are needed today in just switching to a four-mallet independent technique, right away alternation is the biggest "hangup" because all of your resources, both hands, are tied up playing one single little line. This line could easily be played by one mallet and leaving the other three free to do something else.

Jim: In other words, think more musically instead of technically?

Gary: Right.

Jim: What is new and exciting in Gary Burton's life? People have been very excited about *Alone At Last*, I believe your latest recording. What can we be looking for in the near future?

Gary: I have just completed a duo record with pianist Chick Corea, and a new group record with my quartet, I'm doing a project with a symphony in Europe this fall of new music. I will be soloist and not necessarily playing jazz music. I'm also starting to work on more experimentation in solo marimba playing because I think this is an area which is far from developed.

Jim: Is Gary Burton happy?

Gary: Oh very. I feel I have all the advantages and all the opportunities to do the things I have set out to do in life with most of the rewards and a minimum of headaches. I feel that my whole career has been extremely fortunate, and self rewarding.

Jim: So you are at peace with yourself?

Gary: Very much so.

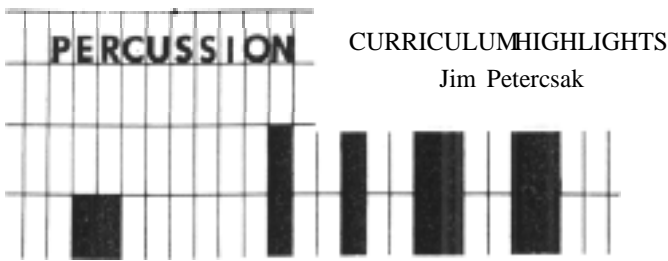
Jim: What about the other fellow you talked about, the one who does the playing? Is he happy?

Gary: Well I hope so. If he isn't I wouldn't be either.

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Jim Petercsak

Jim Petercsak is Head Teacher of Percussion, Associate Professor of Music, Crane School of Music, State University College, Potsdam, New York, and Chairman PAS College Curriculum Committee.

Following are excerpts of an address to the Illinois Chapter Percussive Arts Society Conference at the University of Illinois, Urbana, Illinois, October 1, 1973 - Tom Siwe, Host,

I'm very happy and delighted to take part in this important percussion gathering. From what I have already seen and heard, this conference is second to none in organization and content.

It's also appropriate that such a session be held at the University of Illinois at Urbana because this school is considered by many of us as an important percussion school. It was instrumental in revitalizing the interest in percussion music and its performance in the early and middle 50's, and continues to be a leader and major influence in percussion today. Perhaps, setting the pace for still a newer generation of percussion players and teachers.

What is significant is that in this forum new ideas and views can be aired, presented and discussed openly while live performance speaks for itself. I believe over fifty solos and four world premieres have been performed. Fantastic!

I want to publicly thank Tom Siwe and Fred Fairchild, for their efforts which have been very successful.

This is a different role for me in that I'm usually conducting or playing-not guest lecturer. NOW! What did I really come to talk and preach about? Percussion Curriculum. Perhaps, after I present my thoughts and views on this subject we might engage in a question and answer dialogue.

As Chairman of the Percussive Arts Society College Curriculum Committee, I hope to be able to formalize a basic philosophy or point of departure for us to begin our work.

"Future-Trends in Curricula for Percussion of the Post-High School Level."

Translated to "present day college percussion curriculum" and where are we going and in what direction are we headed? What challenges and hurdles must we meet and overcome? What must we as players, teachers, educators be prepared for in dealing with the future students of the percussive arts?

I'm not here to pose hypothetical questions and prescribe their answers-but to only state the facts as I see them and find them Hopefully, making you more aware of what is ahead of you students, and trying to help pave the way for a better generation of players and teachers,

My sources are:

- 1) MENC Interim Report (Music Educators Journal, October 1970).
- 2) Readings of numerous Percussion and Curriculum publications.
- 3) NASM (January 1970 Report)
- 4) Percussion Curriculum and Materials (1969 Percussive Arts Society)
- 5) Practical experience-personal discussions and conversation and logic.
- 6) Interviews with performers, teachers and students.

I want to offer to you a "basic point of departure" or statement of philosophy about our initial degree programs . . . but just let me set up some background.

You might be saying to yourself, "Where does this fit into what I want in music? -- or-- Why is that important to me?"

Well, it's only a few semesters before most of you will be on your own and professionally involved in music careers. There will be occasions when you will have to attest to your beliefs and be put to the task of justifying your programs as teachers and proving yourselves as players. I don't mean to threaten or make you feel defensive --just keep us abreast of current trends.

Most of us never know what our live's work will be as students, but we prepare for what we like and want to do. WE CAN'T ALL BE College Teachers! WE CAN'T ALL Play in Professional Orchestras! WE CAN'T ALL BE Solo Timpanists! We do want to receive a well rounded education and be good musicians and percussionists.

It's also safe to assume that most of us will eventually teach at some point in our careers. It may be in public education or privately.

Obviously, we do not wish to segregate ourselves musically or philosophically from our music colleagues = we must be well-trained percussionists and good musicians. We must strive to become outstanding players and teachers while developing a high degree of musicianship. No longer can we accept condescending attitudes from other musicians. We have to know and understand the problems other musicians face and understand something about their techniques to be truly effective performers and teachers ourselves.

In light of all these things, let us review what we are all about -- assuming that we are engaged in some form of degree program.

As percussion teachers, our primary emphasis should be on developing skills, concepts and the sensitivity necessary to the professional life of a musician or teacher = whichever the case may be. In many cases both are desired. The degree recipient is well on his way toward practicing the musical arts as an educator-teacher, performer and in some cases a composer. He must exhibit not only technical competence but also an understanding of music and literature, musical styles and an over all insight into his role in the music scene. These characteristics are basic as preparation for future professional study.

Individual institutions have varied admissions policies; however, the emphasis should be on evidence that a prospective candidate possess a varied degree of talent and potential, well-rounded musicianship, musical sensibilities and in conjunction with a strong sense of commitment. Students should be willing to make a disciplined effort which will become for many a way of life after the degree years. Perhaps students could be evaluated and screened periodically to determine if they should remain in music.

Provisions should be made so students can work independently or from a contract study agreement and in the framework of a competency based structural curriculum. There must be appropriate evaluation on completion of these forms of study which can be defined as learning with a minimum amount of guidance. It is thought that evidence of a disciplined independence should be present during undergraduate years if one is to function as mature artist, teacher or scholar.

We should seek to insure a commonality of goals and "standards". We should as individual instructors of schools experiment with curricular patterns and modes.

The Major Area should consume 25 to 35% of the student's program. This includes all performing groups, lessons, ensembles, etc.

Classes in percussion pedagogy and repertoire and literature should be offered. Frequent performance opportunity is also necessary.

Now let's zero in on percussion and try to relate to our programs. What should we strive to achieve.

First of all, I do not suggest that we get bogged down in talk and research -- for our greatest strength is that educational facilities have been our best source of artistic percussion performance and training. We must continue to use them for

those purposes.

Continued membership in organizations as Percussive Arts Society will help keep us informed and up to date as long as its leadership maintains a first-hand knowledge of our unique character and problems.

We must continue to do our best even though many times we have to fight out-dated ideas and practices and curriculum guides set up for percussion by those who know little about us as musicians (both players and teachers, and administrators and department heads).

As college teachers and students, we must be prepared to lead the way for the future percussion student. Keep a fresh outlook on music-try new and better approaches to playing and teaching-re-examine and re-evaluate techniques, materials and methods.

We must continue to share ideas, music and modes of teaching. In other words, be unselfish and share the wealth. There is a wealth of percussion music at hand and it gets better every year. This is because our literature is not full of transcriptions and composers love to write for percussion. We have to promote and perform our great pieces which are our assets. Finally, be open minded about new sounds and trends.

On the other hand, as educational demands become greater for advanced degrees leading to doctorates in percussion, we should be careful not to dilute existing programs and courses of study. Will research and over-analysis become the mode of percussion study? I sincerely hope not. For example **IONISATION** is too often, in my opinion, subjected to analysis. It was composed over 40 years ago. Yet in some cases people have become over obsessed. A good piece of music exists--need not be overly defended--just played occasionally. My main concern is that we don't hold students and courses of study in percussion back on order to expand a curriculum to meet a doctorate guideline. Let's not prejudice our bachelor and master degrees to enhance a new terminal degree.

Most institutions of music are very proud of their percussion students, instructors and ensembles. Principally because they are concerned, committed and dedicated to music and percussion. Our students receive their most important experience in college and particularly in percussion ensembles. What good are lessons without musical implementation? Orchestras and bands are not ends in themselves.

By 1980 many schools and colleges will have implemented or initiated some form of Competency-Based Education and curriculum. What is it and how will we be influenced? Often this is referred to as performance-based education. These programs will require the explication of specific knowledge and skills. It will require assessment of the students performance at various stages of training and development until a desired level of mastery is achieved. This involves evaluation. Modularization of subjects with more attention to individual instruction will also be necessary. Therefore, our respected programs and courses of study will be evaluated for effectiveness at every level.

How will these new trends affect us or will they? I believe they will affect us and we should stand ready to cope with them and implement them for their best worth and values.

Serious questions do arise however. How will we evaluate when someone is proficient enough in percussion for a bachelors; or masters; or a doctorates degree? Is it possible for someone to finish percussion (performance concentration) in two years? Also, receiving a degree? Well, why not?

What of the student who reaches the apex of his performance abilities in two years (the astute teacher can tell this)? Should this student be forced to continue striving to achieve a result he feels is beyond his abilities? Perhaps he should get some practical experience to compliment his competency or proficiency. More interestingly, I feel he should be encouraged to study a different instrument.

Outstanding students can digest in two years what others may take four to do. Then why should he have to sit around for those last two years waiting for a degree. We all realize that percussion students today are much further advanced on the

average then we were as students. Also, the mention of modularization = can it work in percussion? Should students have some freedom to choose what they want to become as musicians? Yes!

As part of my own program, and I use it as an example only to be a departure point, we employ a contract with a student. This is a form of modular education for percussion students. Briefly it works like this. After a student has demonstrated and achieved by jury a desired level of percussion performance and skills (usually about two years), he can make decisions about how he wants to continue in percussion. Some choose to continue in percussion as an all-round general major; some timpani, ~~drumset~~, vibes, avant-garde performance, jazz interpretation, etc. In most cases he still desires to perform in the percussion ensemble, study percussion literature of all areas. The main difference is that he has some say in what his lessons and general program are to be.

Frankly! Most favor more and different forms of improvisation. Graphic, aleatoric, chance and jazz music are of great interest. Perhaps, more of these topics should be included in our programs. Most students start out playing instruments to enjoy music. So they must be turned on to everything.

I'd like to hear from all of you on some of the topics I've discussed here today. Perhaps you could offer some ideas of your own to me so we can incorporate them into the thinking of the Percussive Arts Society College Curriculum Committee. I welcome your suggestions and look forward to hearing from you.

For all you students that are here and who took part in the activities the last few days, I want to say that your days as teachers and players will be more demanding than those of your tutors. You must be better qualified and prepared. You have a right to take part in the shaping of that future. Good performance and effective teaching is the key to your happiness. Be responsible, disciplined, committed, objective and positive.

As for the Percussive Arts Society, we must include a close working relationship with professional players/teachers. Those on 46th Street, Sunset Strip, South Wabash or Main Street. Then those who are in symphonies, pits, jazz-rock bands and small various ensembles should share ideas with us. Also, continual rapport with manufacturers, distributors and their associates are vital to our organization. These are challenges that we accept and will improve upon.

Together we must become the best we can, have pride in what we do and continue to work hard.

As for the Percussive Arts Society Curriculum Committee -- hopefully we can come up with a, course of study or outline to help define our many different and varied programs and still remain individually free and flexible. Above all we have to love and enjoy our work and involvement together.

I often examine my thoughts to answer why I do what I do. Why do I teach? Why do I play? I teach because: I like it and I want to share ideas; I feel competent and know my field; I care. I play because: I love to and want to; I feel competent and confident; I want to share and be heard.

The reasons aren't really so different. Remember you are a new breed of student who will be Performing-Educators and Educating-Performers.

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81 DRUM RUDIMENTS?

Compiled by Dan C. Spalding

WHAT TO DO WITH THE RUDIMENTS

Here is a list of 81 Drum Rudiments that I have compiled. Its purpose is (1) to demonstrate there are many rudiments that probably a lot of drummers have never hear of, (2) to show that to try to compile a list of rudiments that would satisfy everyone is impossible, (3) for general interest and fun, and (4) to introduce my Seven Essential and Twelve Most **Common** Auxiliary Rudiments, that I feel are the most common in drumming literature (both orchestral and rudimental) and at the same time are the best to use for developing good stick control.

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

In beginning this series of articles it was stated that, "a serious need is present to reassess the content and purpose of any set of 'standard rudiments: of drumming. It is with this concern that PERCUSSIVE NOTES and the PERCUSSIVE ARTS SOCIETY continues discussion on this important topic." Your comments, constructive suggestions, and rebuttals to the material presented here are not only welcome, but are essential to accurately reflect the thinking and direction for today's percussionist

The Seven Essential Drum Rudiments

1. Single Stroke and Roll
 2. Double Stroke and Roll
 3. Multiple Stroke and Roll
 4. Flam
 5. Drag
 6. Four Stroke Ruff
 7. Paradiddle
- The 4 Basic Types of Strokes

The Twelve Most Common Auxiliary Drum Rudiments

1. Single Seven (for development of single stroke roll)
2. 5 Stroke Roll
3. 7 Stroke Roll
4. 9 Stroke Roll
5. Flam Tap
6. Flam Accent
7. Flamacue
8. Single Drag Tap
9. Double Drag Tap
10. Single Ratamacue
11. Double Paradiddle
12. Flam Paradiddle

12. 11 Stroke Roll

13. 13 Stroke Roll

14. 15 Stroke Roll

15. 17 Stroke Roll

16. Flam

17. Flam Tap

18. Tap Flam

19. Swiss Flam Tap

20. Flam # 2 Taps (Flam Accent)

21. Swiss Army Triplets

22. Flam # 3 Taps

23. Flamacue

24. Buck-flu-flu (Flu-flu-flu)

25. Drag

26. Drag Tap (Luft Drag)

27. Double Drag Tap

28. Drag Triplet # 1

29. Drag Triplet # 2

30. Drag Triplet # 3

1. Single Stroke Roll

2. Double Stroke Roll

3. Triple Stroke Roll

4. Buzz Roll

5. 3 Stroke Roll

6. 4 Stroke Roll

7. 5 Stroke Roll

8. 6 Stroke Roll

9. 7 Stroke Roll

10. 9 Stroke Roll

11. 10 Stroke Roll

31. Lesson 26
RLRL RLRL

32. Burger Lesson No. 26
RLRL RLRL

33. Single Rotamacue
RLRL RLRL

34. Double Rotamacue
RLRL RLRL

35. Triple Rotamacue
RLRL RLRL

36. 3 Ruff
RLRL

37. Single 9
RLRL RLRL

38. Single 7
RLRL RLRL

39. Single 13
RLRL RLRL

40. Single 5
RLRL RLRL

42. Single 9
RLRL RLRL

43. Single Paradiddle
RLRL RLRL

44. Double Paradiddle
RLRL RLRL

45. Triple Paradiddle
RLRL RLRL

46. Flam Paradiddle
RLRL RLRL

47. Drag-a-diddle
RLRL RLRL

48. Drag Paradiddle #1
RLRL RLRL

49. Drag Paradiddle #2
RLRL RLRL

50. Flam Paradiddle-Diddle
RLRL RLRL

51. Paradiddle-Diddle
RLRL RLRL

52. Para-cue
RLRL RLRL

53. Diddlydiddle
RLRL RLRL

54. Double Diddlydiddle
RLRL RLRL

55. Triple Diddlydiddle
RLRL RLRL

56. Double Diddly Paradiddle
RLRL RLRL

57. Triple Diddly Paradiddle
RLRL RLRL

58. Windmill
RLRL RLRL

59. Double Windmill
RLRL RLRL

60. Para-fiddle
RLRL RLRL

61. Ruff-a-diddle
RLRL RLRL

62. 5 Ruff
RLRL RLRL

63. Ruff Tap
RLRL RLRL

64. Ruff + 2 Taps
RLRL RLRL

65. Ruff + 3 Taps
RLRL RLRL

66. Ruff-a-cue
RLRL RLRL

67. Ruff-a-diddle
RLRL RLRL

68. Triplet Paradiddle
RLRL RLRL

69. Drag-a-cue
RLRL RLRL

70. Flam Rotamacue
RLRL RLRL

71. Flam Drag
RLRL RLRL

72. Flam 6 Stroke Roll
RLRL RLRL

73. Swiss Roll
RLRL RLRL

74. Flam + 9 Taps
RLRL RLRL

75. Diddly-fives
RLRL RLRL

76. Drag + 9 Taps
RLRL RLRL

77. Spald-a-diddle
RLRL RLRL

78. Flam-a-diddle
RLRL RLRL

79. Diddlycue
RLRL RLRL

80. Diddlycue-a-diddle
RLRL RLRL

81. Spald-a-cue
RLRL RLRL

The Author

Dan Spalding is a senior at Northwestern University School of Music, Head of Percussion Dept. at Evanston Township High School, Member of Central States Judges Association, Percussion Instructor for Continental Ambassadors Drum and Bugle Corps from Wichita, Kansas, and plays professionally in the Chicago Area, including with the Chicago Opera Company.

New Publications

DRUM BOOKS

FUNDAMENTAL STUDIES FOR SNARE DRUM--Garwood Whaley, J. R. Publications, N.Y. \$3.50

This is a collection of etudes (studies) for the beginning drummer which includes odd-meter signatures and duets. The progression from easy to moderately difficult is excellent. Rolls are not included until half way through the book. This text would make fine supplementary material to any snare drum instruction method. Perhaps one of the most significant things in this collection of studies, is that the young student begins early to read simply material in $3/8$, $5/4$, $7/8$, $12/8$, etc., and is not "locked" in to thinking only in "common" time. It serves a real need in preparing a player for the music he will encounter in today's music.

THE PROFESSIONAL DRUMMERS SYSTEM VOLUME ONE--Sam Ulano, DSR Publishing Co., P. O. Box 1126, Radio City Station, N.Y. 10019 \$37.50 592 pp.

During a period of 35 years of drum teaching the author of this text has published some 200 drum instruction books. This is the culmination of these efforts, a comprehensive compilation of material covering the many diverse facets of drumming. Included in the 25 plus chapters are (1) discussions, (2) drum music for study, and (3) hundreds of photos illustrating the authors teaching points. The wide scope of the book is shown by chapters devoted to such diverse topics as: Control of the Buzz Roll, Double Bass Drums, How to Teach Drums, and Body Building and Drums. This significant new work should have something to offer for every drumming enthusiast.

RHYTHMIC TECHNIQUE--Joel Rothman, J. R. Publications, N.Y. \$3.00 32 pp.

It is difficult to determine the purpose of this book, even after reading the preface and examining the exercises. It appears that the writer has attempted to take given groups of notes and exhaust all the possible single and double sticking permutations for each.

MULTIPLE PERCUSSION SOLOS

SIWE'S TWEED--Shelly Elias, Educational Ideas Publishers, 4912 N. Kruger, Chicago, Illinois 60630 \$1.50

This is an unaccompanied drum set solo in jazz waltz style. The form consists of a theme and three variations. Other improvisations are suggested by the composer. A real "fun" piece for the drum set player.

GERBRAUCHSMUSIK FOR DANCE--Jerome N. Margolis, HaMaR Percussion Publications, Inc., 333 Spring Rd., Huntington, N.Y. 11743 \$2.95

Gerbrauchsmusik for Dance is a multiple percussion solo which is scored for the following instrumentation: finger cymbal, small suspended cymbal, large suspended cymbal, gong, bongos, 10" timpani (Carl Orff model), floor tom-tom, 3 temple blocks, chimes (D-F#A), orchestra bells, clave and piano. Contrasting sections of this work effectively utilize the above percussion instruments. Notation is conventional and metric. No performance time is given, but the length is substantial and offers the moderately advanced player a challenging work.

FIVE WORDS FOR MULTIPLE PERCUSSION SOLD--Warren Johnson, Southern Music Co., San Antonio, Texas. \$1.25

Five brief attacca movements in conventional ~~ametric~~ notation, Mallet choices are clearly indicated.

BAR PERCUSSION SOLOS

SOLOS FOR THE VIBRAPHONE PLAYER--Sel. and ed. Ian Finkel, G. Schirmer, N.Y. \$2.50 35 pp.

Ian Finkel has attempted in this collection of transcriptions to do something about "the dearth of serious music" for the vibraphone. This volume is a needed addition to the unaccompanied solo vibraphone repertoire. Four mallet technique and fluidity in all keys are required. Composers represented in this collection include: J. S. Bach, F. Campenhout, G. F. Handel, L. Legnani, W. A. Mozart, F. Sor, G. P. Telemann, and many more.

TWO MOVEMENTS FOR MARIMBA--Toshimitsu Tanaka, Ongaku No Tomo Edition

An unaccompanied solo for marimba composed in 1965 and awarded several prizes at National Arts Festivals. Within the two movements much contrast between stroked and rolled textures are found. Solid four mallet technique would be a necessity to performance of this excellent recital piece. Notation is traditional, but with much metric changing. The range is for a four octave marimba, with both treble and bass clefs used as appropriate. Extremely fine printing and quality of paper used by this publisher.

PERCUSSION ENSEMBLES

(4 Players or Fewer)

QUATERNION FOR PERCUSSION QUARTET--Ron Delp, Southern Music Co., San Antonio \$5 .00 score and parts.

This work is essentially a bar percussion trio (xylophone, marimba, vibraphone) with the 4th player also playing some orchestra bells and chimes in addition to tom-toms, cymbals, and wood blocks. Also required during the improvised section are temple blocks, brake drums, and tam-tam. The duration is 6 minutes and level is indicated "medium." The vibe player is required to use four mallet technique. All of the bar percussion parts are challenging, making this an excellent piece for the melodic percussion instruments.

THE OLD WOMEN FOR PERCUSSION TRIO AND NARRATOR--words - Larry Kihnel, Music - Warren Johnson, Southern Music Co., San Antonio \$1.50 (score and parts)

Three percussion players use conventional instruments to underlay the text spoken by an unspecified narrator. The work is very brief, only 3 pages of score (no duration is given), One has to question the value of a work this brief. Were it one of several short movements there might be program value in it. It is difficult to understand why, for the sake of a low price (\$1.50), such a minuscule offering is printed. Some say "good things come in small packages," so who knows?



CHAMBERMUSIC

WORKSWITHPERCUSSION

UNTITLED PIECE NO. 1 FOR JAZZ TRIO--Allen Brown, HaMaR Percussion Publication, 333 Spring Rd., Huntington, N.Y. 11743 \$2.50 (three copies of score)

Written for vibes, bass, and drums, each player is provided with a copy of the score which is a "Head chart" for an improvised composition utilizing open choruses and trading of 6's between instruments. The results of this piece would be highly dependent upon the skill of the players and their familiarity with the idiom.

FRIEZE FOR TENOR SAX AND PERCUSSION--Ted Frazeur, Mitchell Peters Publication, 3231 Benda Pl., Los Angeles, CA 90068 \$5.00 (two copies of score)

The percussionist (solo) performs on marimba, vibes, one timpani, one suspended cymbal, and two crotales. Tenor sax, tenor sax horn, treble clef baritone or euphonium may be used. Conventional metric notation is used with considerable changing meter. Difficult musically and technically, it would require two mature players. Performance time indicated ca. 8 minutes.

TRIPLUM 72 FOR FLUTE, PIANO, PERCUSSION, OPUS 39--Wolfgang Steffen, Bote & Bock (U.S. Associated Music) Score \$7.00

The percussion part is for one player using a large multiple setup. An advanced work that would definitely require mature players. Written mainly in conventional, *ametric* notation, the performance time is indicated as 15 minutes. Each player would need a copy of the score for performance.

ASYMPTOTES FOR FLUTE AND VIBRAPHONE--Henri Lazarof, Associated Music Pub. Inc., N.Y. n.p.

While written in conventional, metric notation, this work is rhythmically complex, requiring skilled players. Performance time is given as 8 minutes. Very suitable contemporary recital material for this pair of instruments. Two copies of the score are provided for performance.

QUINTETTO PER MARIMBA, 3 FLAUTI E CONTRABASSO "MALLINATA"--Teruyuki Noda, Ongaku No Tomo Edition n.p.

This very challenging work utilizes effectively the interplay between the 3 flutes and the marimba. Notation is traditional and mainly metric with much 32nd note writing in "8" meters. The string bass part uses harmonics, pizz., *collegno* and other coloristic devices effectively. The composition is in three contrasting movements and duration indicated as 18 minutes.

RECORDINGS

THE PERCUSSIONEST--Theodore Frazeur, percussion, Robert Marvel, piano. Mark Records MRS 37070 \$5.95 Stereo.

The Mark Record series is making a significant contribution by recording numerous outstanding college faculty artists and student ensembles. This new release by Theodore Frazeur, associate professor of percussion at State University of New York-Fredonia and well known percussion composer, is a welcome addition to the discography of percussion music.

If one approaches this recording from the standpoint of the casual listener it is a wandering "potpourri" of percussive

sounds. For the percussion and teacher, however, it is a valuable valuable collection for study and reference. Side One is particularly valuable if you obtain and study the printed music as the recording is played. It contains (Uhuru: A Percussion Ballet (Ensemble)--Frazeur; Jim Dandy and Waltzing Hipster (S.D. solos)--Charles Morey; Solos #2 and #5 from Six Un-accompanied Snare Drum Solos--Michael Colgrass; Fandango from Three Dances for Snare Drum--Warren Benson; Ternary from Advanced Percussion Solos--Roy Burnes and Saul Feldstein; Timpani Etude #2 from The Solo Timpanist--Vie Firth; and lecture-demonstrations on the tambourine and triangle (probably the most detailed triangle demo on record).

Side Two is more rewarding musically to the listener, containing excellent marimba performances by Frazeur of: Sonata III in F Major--G. F. Handel; Toccata for Marimba--Emma Diemer; and Frazeur's own works, the Quiet Place and Rondo for Marimba and Piano. In addition to the fine performance by both the marimbist and the pianist, the recording preserving the elusive tone quality of the marimba beautifully.

The task of recording the vast amount of worthy percussion literature is only begun. This new Mark Recording along with their earlier Concept in Percussion (MES 35747) by the Ohio State University Percussion and Marimba Ensemble is a good start in that direction. (review by J. Moore)

MAGO-SET: THE TALKING DRUM MAGAZINE--Sam Ulano, Editor, Lane Records, c/o Sam Ulano, P.O. Box 1126, Radio City Station, N.Y. 10019 \$3.95 per (90 minutes) cassette

Lane Records has released the first of a series of C-90 cassettes, called MAGO-SET, THE TALKING DRUM MAGAZINE. Sam Ulano, who plays nightly at the New York Gaslight Club, on East 56th Street, in N.Y. has developed this new approach to the educational field. A well known instructor in the percussion field as well as an author and innovator in the drum industry, Ulano says that you can now "HEAR A MAGAZINE instead of READING IT." Each cassette features ideas about the instructional phase of playing drums. No. 1 unit of MAGO-SET contains ideas about new products, editorials, information about new study books, discussions by top professionals in the percussion industry and ideas to help those who are interested in drumming.

CYMBALSOUNDS--Avedis Zildjian Co. DRC 9 1873

This 12" LP recording contains discussion and demonstration of Hi-Hat, Crash, and Ride Cymbal sounds played and narrated by Sam Ulano, well known New York teacher and performer.

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

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

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.

BAND

ORATORY FOR BAND

Neil Slater
Warner Bros.

Contemporary in harmony and rhythm Beginning in cut time at M.M. 116 the rhythms are not difficult but the entrances may cause some problems. Dynamics are effective and should be very carefully adhered to. There are tempo changes and a chance for some freedom on the part of the director for nuances. There are no indications for percussion as to mallets and sticks. Interesting.

Percussion instruments: bells, xylophone, snare drum, bass drum, woodblock, sus.cymal, cymbals (pr), timpani (4).
High School or college Time 4:05

NEIL YOUNG: A HARVEST MEDLEY

arr. Schaefer
Warner Bros.

A medley consisting of There's a World, A Man Needs a Maid, and Heart of Gold. It is refreshing to see an arrangement that uses keys other than the usual flats, especially in one that is not difficult. It begins in Concert D and changes to D then to F and G. Opening strongly with accented brass and lower woodwinds that is reinforced by percussion. Good use of soft woodwinds and flute solo in A Man Needs a Maid. Each song can be used separately if desired,

Percussion instruments: Chimes, bells, vibes, sus. Cymbal, Cymbals (pr) Tambourine, small triangle, finger cymbals, bongos, Drum set or equivalent instruments.
High School Time 7:00

COLEPORTER

arr. Robert Russell Bennett
Warner Bros.

This medley is of the fast moving Cole Porter tunes; Anything Goes, Begin the Beguine, Night and Day, Just One of Those Things, and Blow Gabriel. The transitions are not up to the usual standard of this arranger because they are too abrupt but the numbers are good and the arrangement stays on the up tempo side. Percussion parts are written in score form No instructions as to mallets or sticks.

Percussion instruments: timpani (4), marimba, snare drum, bass drum, suspended cymbal, cymbals (pr), woodblocks (2), triangle, claves, shakers and bongos.
High School or college Time 4:39

CLARIONTEXTURES

John Tatgenhorst
Beckenhorst Press (Theodore Presser: Agent)

A welcome addition to band literature. Not extremely difficult and the ranges are reasonable, however, the first trumpet does go to Bb and ends on C. Excellent use of parallel harmony. The first and third horns have a short duet that sounds good and this is followed by a section for flutes, bells and chimes (different but great combination), then into a phrase

for 1st, 2nd and 3rd clarinets. The brass and saxes enter to build to a full ending. Nothing is fast. The number depends on melody and harmonic structures with a great variety of dynamic changes.

Percussion instruments: snare drum, cymbals (pr), sus. cymbal, Bass Drum, bells, chimes, written for 4 timpani but can be played with two.

High School or college

Time 3:22

WILDBELLS

LaHer, arr. Balent
Kendor Music

Excellent work for bells and chimes, in fact the beginning is a four measure duet for just these two instruments. These two parts may be doubled in flutes and clarinets with cues. The melodic line for band follows the line played by chimes. A slower section still is reminiscent of chimes. This is followed by a recapitulation of the beginning melody. Very interesting program number.

Percussion instruments: Bells, chimes, snare drum, bass drum, cymbals (pr.)

Junior high or high school

Time 2:00

THE RAIDERS (Concert March)

Nick Schnoebelen
Kendor Music

From a majestic beginning at mm-60 into a drum section at 160. The drum section features a timpani solo. Several abrupt dynamic changes make the first strain interesting. A soft unison clarinet and alto sax melody follows, but the drums although soft, keep the pace moving. A.D.S. brings the march to a fine climax.

Percussion instruments: Snare drums, bass drum, cymbals (pr.), Timpani(4), Field drums may be added to snare for bigger sound.

High School or college

Time 3:00

PREAMBLEANDPARADOX

Art Dedrick
Almitra Music (Agent: Kendor Music)

From the program notes 'This composition represents a merging of traditional rhapsodic elements with contemporary styles and phrasing, particularly in the areas of rhythm and meter. The whole idea is to tastefully join two sets of thematic materials which are basically contrasting and incompatible into a paradoxically unified construction.' This being the premise the composer capably does just that. The number is interesting and an excellent program number. Well done for percussion but indication for hard or soft mallets would help. Meters are 3, 4 and 5.

Percussion instruments: Snare drum, bass drum, chimes, bells, vibes, cymbals (pr.), triangle, xylophone, tambourine, finger cymbals, timpani (2).

High School or college

Time 6:28

KABELEVSKYPOLKA

Dmitri Kabalevsky, -arr. Brown
MCA Music

Well within the capabilities of a junior high orchestra, but suitable for any group because of its musical quality. Written in C major but accidentals are used freely. The polka is rather slow with an half note at 60. This is a fun number to play.

Percussion instruments: Xylophone (temple blocks or woodblocks may be used), snare drum, bass drum, triangle and suspended Cymbal.

Junior High and above

Time 1:30

GESTURES
Karl Korte
Elkan-Vogel

A fine composition for band, solo percussion, solo Electric bass and piano. The director will find this a fresh approach because 'the traditional approach has been rejected in favor of serialistic concepts that are strongly influenced by jazz rhythms'. In the solo percussion part only the basic rhythms are written, the choice of instruments is left to the player. A good percussionist with ideas will have a ball!

In addition to the solo percussion instruments, the section will need xylophone, vibes, snare drum, bass drum, large and small suspended cymbals, cymbals (pr.), tam-tam, woodblock.
High School or college Time 6:00

ORCHESTRA

PROJECT 2 for YOUNG ORCHESTRAS
OFTODAY
Richard Stephan
Kendor Music

Orchestra material with good percussion parts is very difficult to find especially of the easier grade. Project 2 is a folio that would appeal to elementary or junior high orchestras. The parts are well cued to insure a full sound. The pieces are written in string keys but the woodwind and brass parts have reminder accidentals. The folio contains nine numbers that would be satisfying and yet challenging to young players. There are few percussion instructions.

Percussion instruments: Chimes, snare drum, sus. cymbal, bass drum, Woodblock, triangle, maracas, claves, cowbell, tom tom, tambourine, bells, cymbals (pr.)
Elementary and Junior high

STRINGS AND PERCUSSION

BEATLEMANIA FOR STRINGS
Lennon and McCartney, arr. Muller
Published by Maclen (Warner Bros.)

A well arranged medley including Eleanor Rigby, Let It Be and The Long and Winding Road. The string parts are not difficult. The first violin part can be played in first position except for four measures. Key signatures are G, C, E. A few rhythms may be a little tricky at first but students will be glad to learn these. With the added percussion this will be a very effective program number. Piano is essential, guitar will add color and percussion is needed for the best effect.

Percussion instruments: Drum set, xylophone and vibes. Two players can handle the percussion.

High School

Time 5:55

STAGEBAND

THE GREAT LIE
Andy Gibson, Cab Calloway, arr. Neil Slater
Jewell Music (Agent: Warner Bros.)

Well done swinging chart. Drummer needs to feel straight ahead jazz beat. Solos for tenor and trumpet or trombone. Although the solos must be ad lib the parts show not only chords but have the chord notes. Chance for several short drum fills. Vibes part also included.

HONKYCAT
Elton Jones, Bernie Taupin
Dick James (Agent: Warner Bros.)

Jazz rock including hard and funky rock. Trumpet solo not written out but notes of the chords are a help. Chart includes vibes part.

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.

DISCOGRAPHY OF MUSIC FOR PERCUSSION INSTRUMENTS – \$1.50 – A comprehensive listing of recorded serious music for percussion instruments and chamber music with important percussion parts. Also selected listings of folk and jazz collections featuring drums. A most valuable reference for record collectors and record libraries.

BACK ISSUES – PERCUSSIONIST – \$1.50

BACK ISSUES – PERCUSSIVE NOTES – \$1.00

Bring your collection of back issues of your P.A.S. Publications up to date. Most issues are still available. When ordering, specify Volume and Issue numbers desired.

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



PERCUSSIVE ARTS SOCIETY
130 Carol Drive
Terre Haute, Indiana 47805

PUBLICATIONS and PRODUCTS

PUBLICATIONS

THE INTERNATIONAL PERCUSSION REFERENCE LIBRARY at ARIZONA STATE UNIVERSITY has available Catalogue No. V-Price \$2.00 This LIBRARY is being developed as a central reference source for all compositions featuring percussion, instructional material and recordings of percussion performance. Catalogue No. V includes only titles that are in the LIBRARY. It is not a listing of known percussion material. All inquiries may be addressed to: INTERNATIONAL PERCUSSION REFERENCE LIBRARY; Music Department; Arizona State University; Tempe, Arizona 85281.

MMO MUSIC MINUS ONE 43 West 61st Street, N.Y. 10023 continues to add to their percussion offerings. New recording in their 1974 catalog include: MMO 4065 CLASSICAL PERCUSSION, Major themes from the Orchestral Repertoire, a 3 LP set by Arthur Press, 1st chair percussionist of the Boston Symphony. In it he demonstrates, performs, illustrates, and takes you through the world of classical drumming. Hear him play many of the major drum themes in orchestral music. He then steps aside, to let you have a chance at the large orchestra. Special parts of the album have been recorded in two-track stereo so you can tune out the orchestra and hear the drum alone. It's an extraordinary tour-de-force for rhythm makers and a 'must' album for every student serious about his craft, whether destined for the rock, jazz, or classical world. Includes snare drum, bass drum, triangle, tambourine, castanets and cymbal solos. A 3 LP Deluxe Boxed Album including all printed music in book form, profusely illustrated. MMO 4062 32 HEADS ARE BETTER THAN 1. A suite for drummers, with teacher-soloist Al Ipri playing all four parts by way of multi-track techniques. Join him on parts 1, 2, 3 or 4 in a great percussion solo. Excellent reading practice for the drummer. See, hear and play these professional charts. MMO 4064 THE FABULOUS SOUNDS OF ROCK DRUMMING. Here's an exciting approach to rock drumming for the beginner. Participate in a succession of lessons right up to taking part in an actual rock band performance. Mike Ricciardella, a true virtuoso, plays all of the exercises and an 'out of sight' solo on this LP. Conceived and arranged by master drummer, Charles Perry.

An opportunity to 'sit-in' with a professional rhythm section playing typical club date and night club material-rock, soul, ballad, jazz, blues, bossa nova, etc., hear the three different drummers as they play each song. Plus and minus versions of all songs are included in the following LP sets:

MM04074 DRUM STAR! 2 LP set-One Note Samba; Misty; Feelin' Alright; Getting It Together; Cool Jerk; Oye Como Va Ooga Booga Loo; Big Boy; Meditation; Remember April.
MMO 4075 DRUMPADSTICKSKIN 2 LP set-Terry's Tune; Watermelon Man; Song For My Father; The Beat Goes On; Para Ti; Watch What Happens; John Brown's Body; Comin' Home Baby; The Girl from Panama.

A jazz romp through the Land of Dixie and on into the World of Swing. Your traveling companions are Dic Wellstood, "Doc" Cheatham, Vic Dickenson, Kenny Davern and George Duvivier. Complete drum charts as played by Gus Johnson Jr.: MMO 4095 from DIXIE to SWING--Way Down Yonder in New Orleans; Red Sails in the Sunset; Second Hand Rose; Royal Garden Blues; Rose of Washington Square; The Sunny Side of the Street; I want a Little Girl; Exactly Like you.

The following two albums offer the drummer an actual rock band setting for his practice. The band is a Blood, Sweat & Tears type group. Al Ipri has prepared the charts exactly as performed by the band drummer. You'll hear your part on side A of the LP, and then play along on side B, which is minus the drum part:

MMO 4066 LIGHT YOUR FIRE--Somebody to Love; Light My Fire; Satisfaction; Proud Mary; Spinning Wheel; Sometimes in Winter; The Sunshine of Your Love.

MMO 4069 FIRE AND RAIN-Mr. Bojangles; If I were a Carpenter; God Bless the Child; She Loves You; Fire and Rain; You've Made Me So Very Happy.

MARIMBA ENSEMBLE TRANSCRIPTIONS by Ruth Jeanne, RFD1, Granville, Ohio 43023--A list of arrangements is available from this source, complete with information on costs, number of players, range, and number of instruments needed. A wide range of difficulty levels are represented in Classical, Latin-American, and "training" ensemble styles.

Booklet No. 51 from M.M. COLE PUBLISHING CO., 251 E. Grand Ave., Chicago, Ill. 60623 contains a listing of their percussion publications including all of the Haskell Harr works and the new Contemporary Percussion Library Series.

Piano Accompaniments on Tapes are available from ACCOMPANIMENTS UNLIMITED, INC., 20962 Mack Ave., Grosse Pointe Woods, Mich. 48236. A limited number of "educational-type" percussion pieces are included in this catalog. Suggestions for new percussion items would be in order, and are said to be welcomed by the firm. Write for your catalog.

G. SCHIRMER/AMP PERCUSSION LIBRARY is an 8 pages catalog containing an excellent listing of percussion performance and study literature. Write to G. Schirmer-Associated Music Publishers, Inc., 609 Fifth Ave., New York, N.Y. 10017.

Percussion Method Books and a new Percussion Ensemble Series are among the percussion listings found in the BERKLEE MUSIC STUDY PUBLICATIONS CATALOG. For your copy write to: Berklee Press Publications, 1140 Boylston St., Boston, Mass. 022 15.

A brochure "Music for Percussion" lists the publications available from CARL FISCHER, INC., 62 Cooper Square, N.Y., N.Y. 10003.

Two works by PETER TANNER; Concerto for Timpani and Brass, and Duo Miniature for Keyboard Mallet Percussion (player I-vibes, xylo., bells, chimes; player II-marimba) have recently been made available in high quality zerox reproduction. Contact Peter Tanner, Music Dept., University of Massachusetts, Amherst, Mass. 01002.

Percussion music is listed in the holding of EDITIONS SALABERT in their Instrumental Catalogue. Write Editions Salabert, 575 Madison Ave., N.Y., N.Y. 10022.

CIRONE PUBLICATIONS have a new address--P.O. Box 612, Menlo Park, CA 94025 and several new releases including: 5 Items for Soprano & Percussion by Anthony J. Cirone, based on 5 poems by Lou Harrison; and Portraits in Melody (Pub. Belwin-Mills), by Anthony J. Cirone, 50 studies for xylophone or marimba, compositions for mallet instruments based on the rhythms of his well-known snare drum book, Portraits in Rhythm Write for their complete brochure.

SCHMITT HALL and McCREARY CO., 110 N. Fifth St., Minneapolis, Minn., 55403, have recently published The Educators Guide to the Care of Music Instruments, providing the instrumental music director with information on the preventative maintenance of music instruments. The book concentrates on time-saving techniques of preventing and/or delaying repair expense, and greatly extends the life-expectancy of each instrument. Included is a chapter on Percussion Instrument Care.

A Catalog of Drum Books by Joel Rothman is available from J. R. PUBLICATIONS, 3 Sheridan Square, N.Y., N.Y. 10014. Included are descriptions, prices and pictures of the covers of 84 drum books by the author. Write for your copy.

PRODUCTS

"VISTALITE DRUM OUTFITS" from the LUDWIG DRUM COMPANY the latest in see-thru drums are pictured and described in a new color brochure. Available in clear and five tinted colors, Vistalite drums "are meant to be heard, not seen!"

Also from Ludwig among their many helpful printed aids—"Scoring Examples for Contemporary Marching Percussion." Write to Ludwig Industries, 1728 N. Damen Ave., Chicago, Illinois 60647.

The latest 42 page catalog from PREMIER pictures and describes their complete line of percussion instruments. Made in England, Premier is now distributed exclusively in the U.S. by Selmer, P.O. Box 310, Elkhart, Indiana 46513. Also available from Selmer is the 12 page New Era Educational Percussion Instrument Catalog by Premier.

DEAGAN MALLET PERCUSSION offers Catalog 94 containing 32 pages of vibes, bell lyra, concert bells, marimbas, xylophones, chimes, their new 4 1/3 octave "Bandmaster" marimba, and an electronic bass marimba. Details from your dealer or direct from: Deagan, 1770 W. Berteau Ave., Chicago, Illinois 60613.

ROGERS DRUMS CATALOGUE 73/4 is a 32 page full color display of drum sets and other percussion accessories and products from the firm. Included are full page color photos of drum sets super-imposed over portraits of artists performers. See your dealer or write to Rogers Drum Division CBS Musical Instrument, 1300 Valencia, Fullerton, CA 9263 1.

ROYAL PERCUSSION from Studio 49 Percussion Manufacturers in West Germany has available an 18 page full color catalog of melodic bar percussion instruments and accessory instruments including the latest innovations in wood block, temple blocks, crotales, and lithophone mountings. Catalog and particulars from sole U.S. agent-Magnamusic-Baton, Inc., 6390 Delmar Blvd., St. Louis, MO. 63130.

McCORMICK'S - The Marching Music Specialists, 1570 Louis, Elk Grove Village, Ill. 60007 have available a new catalog describing their full line of products and services to marching bands and drum corps. As specialists for marching bands, McCormick's indicate they can provide fastest delivery on brand name products at considerable savings. They house the largest inventory of marching musical equipment anywhere, and are a source for all those hard to find items such as custom flags, boots, new marching band instruments, and percussion specialties. Many of the products they sell and manufacture are new, unique, and sold exclusively by their company. In addition, they offer vast knowledge in show design, music, percussion scoring, and how to achieve the "full outside sound." A new line of corps styled arrangements, and an educational video tape series on "how to" can help your band.

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New Items from LATIN PERCUSSION, INC., P. O. Box 88, Palisades Park, N.J. 07650 include "Dynafibe Drumsticks" that "roll straight and have superior strength." Available in all wood and nylon tip models. The new LP Fits-All Conga Bag is made to outlast anything else you can buy. It accommodates all sizes of congas, has means for both over the shoulder and hand carrying and even has a little pocket for the tuning wrench. See your dealer or write direct for details and cost.

The new P R M POLYRHYTHMIC METRONOME features broad range (M.M. 4 to 1000), LOUD output with volume control, subdivision of beats, and has a built in A-440 tuning reference. It is designed for teaching of rhythm from pre-school to post-graduate levels. Every 1st, 2nd, ... or 9th tempo marking may be accented percussively ("A" knob), or by a tone of variable pitch ("B" knob). "A" or "B" or "BOTH" may be selected for generation of simultaneous or sequential poly-rhythms. Fast responding LED lamps flash in synchronism with the accents helping a student follow a rhythm by right-hand, left-hand tapping. For added information on this unit write to Berkshire Instruments, Inc., 170 Chestnut St., Ridgewood, New Jersey 07450.

JITTERS ON STAGE

Edward Zolas, of The Cleveland Institute of Music piano faculty has plans for a nationwide stagefright symposium. He cites the breakdowns and suffering of some well-known pianists, resulting, in some cases, in the abandonment of careers. Not all musicians who are perfectionists have stagefright, Mr. Zolas says. Performers who suffer from it are worried about what people think of them. He'd like to do a series of workshops on the problem, its causes and methods of countering it, a sort of Dale Carnegie course on the combatting of stagefright. How to practice is part of it, and so is mental preparation. Knowing the material intimately can be a curse as well as a blessing. When the material is completely committed to memory, it gives you time to think and that can be scary, Zolas asserts.

Mr. Zolas is also interested in helping students through auditions. He tells of waiting outdoors in freezing weather prior to an important audition and various other monumental hazards suffered by aspiring artists. "There's a whole subculture to auditions", he maintains. He likes to go into detail with students, researching with each what constitutes a good audition piece for that particular person. Students tend to visualize an audition in an ideal setting, under classroom conditions. What they encounter most often is an overworked Steinway, no warm-up and instant trauma!

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Marimba Piece with two percussion (1969)
(Published April 1973)
(Publisher: Ongaku No Tomo Sha Corp.)

Masaharu Kikuchi

Born 1938
Address: 5-3, 2-chome
Taishido, Setagaya-ku
Tokyo, Japan

Music for Marimba, Contrabass & Bassdrum "Ji-uta" (1970)
a revision of a 1969 work "Music for Marimba & Five
Instruments - Ballad".
Available: The Japan Federation of Composers

Minoru Miki

Born 1930
Address: 283 Gakuto, Komae-cho
Kitatama-gun
Tokyo, Japan

Time for Marimba (1968)
Publisher: Ongaku No Tomo Sha Corp.
Concerto for Marimba & Orchestra (1969)

Akira Miyoshi

Born 1933
Address: 4-12-12, Asagaya
Suginami-ku
Tokyo, Japan

Torse III (1964)
thesis - chant - commentary - synthesis
Conversation (1962)
Concerto for Marimba and String Ensemble (1969)

Teruyuki Noda

Born 1940
Address: 5-2 1-7
#27 Yamamoto Building
Kita Koiwa
Edogawa-ku
Tokyo, Japan

Quintet for Marimba, 3 Flutes and Contrabass "Mattinata"
(1968)
Publisher Ongaku No Tomo Sha Corp.

Minao Shibata

Born 1916
Address: 202 Gaien House
2-39, 1-chome
Jingu Mae, Shibuya
Tokyo, Japan

Imagery for Marimba (1969)
Publisher Ongaku No Tomo Sha Corp.

Akira Yuyama
Born 1932
Address: 1-55 Kugayama
Suginami-ku
Tokyo, Japan

Divertimento for Marimba and Alto Saxophone (1968)
Available: The Japan Federation of Composers

SOURCES:

The Japan Federation of Composers
c/o Ohminato Building
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Programs:



BALL STATE UNIVERSITY

Terrance J. Mahady, percussionist
3-24-73

Concerto for Marimba - Robert Kurka
The Soldiers Tale (Histoire du Soldat Suite) -
Igor Stravinsky
Concerto for Timpani - Werner Tharichen
Three Movements for Four Players - Terrance
Mahady
Concertino for Xylophone - Teichro Mayuzumi

Barton Cummings, tubist
41-73

Concertino for Tuba, Percussion and Piano,
1967 - Howard A. Williams

Terrance J. Mahady, percussionist
9-16-73

Concertino for Marimba - Paul Creston
Sonata for Three Unaccompanied Kettledrums -
Daniel Jones

Concerto for Percussion - Darius Milhaud
Eighty-one - Miles Davis and Ron Carter
My Foolish Heart - Ned Washington and Victor
Young
Summertime - Dubois Heyward and George
Gershwin

BUCKNELL UNIVERSITY

Eastman Percussion Ensemble - John Beck,
Conductor
9-30-73

Extremes - David Mancini
Swords of Moda-Ling - Gordon Peters
Chansons Innocentes - Robert Myers
African Welcome Piece - Michael Udow
Discourses for Piano and Percussion Ensemble,
Op. 48 - Robert Kelly
Rondeau - Frank Benerisotto
Jazz Variants for Percussion Ensemble - John
Beck

THE CATHOLIC UNIVERSITY OF AMERICA

Percussion Ensemble - Garwood Whaley, Con-
ductor
11-4-73

Fugue No. 1 (from the Well Tempered Clavier) -
Bach/Whaley
Percussion Suite No. 1 - Louis Bellson
Night Music for Percussion - Robert Starer
Inventions on a Motive - Michael Colgrass
Alegre Muchacho - Alan Abel

CLEVELAND INSTITUTE OF MUSIC

Hathaway Brown School - Marta Ptaszynska
1-17-73

Four Preludes for Vibraphone - Marta
Ptaszynska
La Campanella - xylophone - Nicholas Paganini
Constructionen - vibraphone - B. Schaeffer
Variations and Fuge for Percussion Solo - W.
Rudzinski

Marta Ptaszynska, percussion
4-8-73

Concerto for Marimba and Orchestra - R. Kurka
"Space Model" (1971) - M. Ptaszynska
"Stress" for Tape and Percussion - Sikora-
Ptaszynska
"Constructionen" for Vibraphone - B. Schaeffer
"Fantasmagoria" for Percussion and Piano - K.
Srocdki

COMPOSERS THEATRE AT THE NEW SCHOOL

The Performance Group - Cleveland, Ohio
6-8-73

Sonophores (1973) - Marta Ptaszynska
Suite for Solo Flute (1972) - Robert Nowak
Trio for Trumpet, Cello, and Percussion (1973)
- Jae Ha

Squares and Symbols, Exits and Traps - Tehuda
Yanner
The 800th Lifetime - Larry Barnes
Music To - Tom Cox
Before Assemblages I - Larry Baker
Kocaharem: A Ceremony of Innocence - David
Cope

UNIVERSITY OF DELAWARE

Percussion Ensemble - John Soroka, Director
5-2-73

Music for Almost Everybody - Barney Childs
Sonidos De La Noche - Joseph Soler
Musica Battuta - Harold Schiffman
Inventions on a Motive - Michael Colgrass
Chamber Music - D. Eberhard & A. Grievé
Amores - John Cage
Five Miniatures for Six Percussionists - William
McCauley

Percussion ensemble - John Soroka, Director
12-6-73

Suite - Lou Harrison
Percussion Suite - Armand Russell
The Best of - Scott Joplin (arr. Soroka)
Ostinato Pianissimo - Henry Cowell
October Mountain - Alan Hovhanes
Momentum - William Kraft

UNIVERSITY OF DENVER

Percussion ensemble - Edward P. Small, Con-
ductor
11-1-73

Three Brothers - Michael Colgrass
Triptych - Anthony J. Chrono
Proud Mary - J. C. Fogarty - Morton Mann
Toccata for Marimba and Percussion Ensemble -
Robert Kelly
Three Movements for Percussion Ensemble -
Roger Kagle
Symphony for Percussion - Gen Parchman
The Red Blouse - A Jazz Samba - Antonio
Carlos Jobim - Edward F. Small

EASTMAN SCHOOL OF MUSIC

Percussion Ensemble - John Beck, Conductor -
Ernest Muzquiz, Guest Conductor
10-18-73

Concert for Percussion 1965 - Set I - Set II - Set
III - George Andria

FLORIDA STATE UNIVERSITY

Percussion Ensemble - Robert M. McCormick,
Conductor
11-18-73

The Marriage of Figaro - Mozart/Musser
Japanese Impressions - Anthony J. Chrono
Percussion Suite - Armand Russell
One More for Four - Robert McCormick
Duetto Concertante - Ingolf Dahl
The Song of Quetzcoatl - Lou Harrison
Ionisation - Edgard Varese

Steven Turner, Percussion
12-3-73

Partita III - J. S. Bach
Snare Drum Solos - Study 32-6/8 - Chrono Solo
No. 1 - McCormick
Sonatina - 3 Timpani and Piano - Tchevopain
French Suite for Percussion Solo - William
Kraft

Christmas Vespers
12-30-73

The Winter Cantata - Vincent Persichetti

Percussion Studio Recital
12-3-73

Three Designs for Timpani - Muczynski
Effertanz - Greig
Sonatina Movement - Clementi
Adagio and Presto - Handel
Prelude - Scriabin/DeGastyne
Malaguena - Leguona
Sabor Dance - Katchaturian/Goldenberg
Partita III - Bach
Etude in 6/8 - Goldenberg
Ballad for the Dance - Goodman
Inspirations Diabolique - Tagawa
Liebesfreud - Kreisler
Danse Macabre - Saint-Saens/Brewer

Etude - Goodman
Etude in 7/8 - Goldenberg
Etudes - Firth
Violin Concerto in A mi - Bach/Goldenberg
Third Handel Sonata - Handel/Musser/Feldstein

David A. Kullb, Percussionist
12-4-73

Three Pieces for Solo Percussion - Robert
McCormick
Concerto for Tympani and Orchestra, Opus 34 -
Werner Tharichen
Sonata for Flute and Piano in D Major, OPUS 94
- Sergei Prokofiev

UNIVERSITY OF ILLINOIS AT URBANA- CHAMPAIGN

PAS Illinois Chapter Conference
The Blackearth Percussion Group - Garry
Kvistad - Richard Kvistad - Allan Otte -
Michael Udow
9-29 - 10-1-73

Fugue - Lou Harrison
Ni Bruit Ni Vitesse - Lukas Foss
Knocking Piece - Ben Johnston
Quartet Variations - Edward Miller
Three Songs of Mad Coyote - Peter Garland
Paths - Ronald Pellegrino
Acoustic Composition No. 1 - Michael Udow

American Conservatory Percussion Ensemble -
James Dutton, director
9-30-73

Summer Mood - Jon Dutton
Legend - Robert Keutz
Andoo - Silas W. King, Jr.
Adunde - Batunde Olatunje
Gin Golo Ba - Batunde Olatunje
Partita No. 2 - J. S. Bach
Changing Times - L. Patrick Arnold
Mystic Horizon - Arthur Laufer
Medley of "Chicago" Hits - Arr. Dick Reynolds
Pussy Wiggle Stomp - Don Ellis - Arr. Arthur
Laufer
Classical Medley - Arr. Hugo Schultz

Niu Percussion Ensemble - G. Allan O'Connor,
conductor
9-30-73

"A-whispering" - William Duckworth
Colloquy - Paul Steg
Continental Divide - David Rosenboom
Nagocoran, saint of oneness - Alan Hovhanes

Illinois State University - solo readings, critique
by Roger Faulman
9-29-73

Triptych - Ph. Sagnier
Suite - Sam Rapping
Glow Worm - Paul Lincke
Invention and Sarabande - J. S. Bach
Marimba Suite - Paul Siffer
Ala Mamiani De No. 4 - J. Delecluse
Inspirations Diabolique 3 and 4 - R. Tagawa
Concertino 1st Mvt. - Paul Creston
American Conservatory of Music solo readings,
critique by James Dutton
Furnace for Drum Set - Robert Berg
Concertino for Vibraphone - Siegfried Fink
Preludes for Vibraphone, OP. 37 - Serge
deGastyne
Gandalf for 2 Drum Sets - M. Klyozek and E.
Zajac

At Last for Drum Set - Brian Grice
Niu solo readings, critique by G. Allan
O'Connor

Theatre Piece for Commuting Trap Drummer,
Jazz Timpanist and Existential Tuba - Jim
Ross

Office Hours - David Means
Percussive Prestidigitative Absurdity - T.
Glander

Southern Illinois University solo readings,
critique by Mike Hanes

Japanese Woodprints - Alan Hovhanes
Theme and Variation - Mitchell Peters
Two Archaic Dances - Armand Russell
Sonta for Marimba and Piano - Peter Tanner
Duets adapted from Mallet Technic - Vic Firth
Oboe Sonata - G. F. Handel

"An Approach Toward Jazz Improvisation."
Bob Tilles from DePaul University, Chicago
original works for jazz vibes and percussion
ensemble, "Minor Time and "Beautiful
April", assisted by University of Illinois
music students.

"New Music, New Techniques for Marimba" -
Michael Rosen, Oberlin Conservatory

Spirit Cat -World Premiere - Alan Hovhaness
 Tense III - Akira Miyoshi
 Marimbas Stuck - Maki Ishii
 Open Rehearsal Room
 Timpani Piece - Earl Fowell, Timpany
 Lessons - Roman Haubenstock-Rumati
 Western Illinois University solo readings,
 critique by Richard Cheadle
 French Suite - William Kraft
 Etude for Tape and Percussion - Wiilia, Caun
 Wheaton College solo readings, critique = by
 Kathleen Kastner
 French Suite - William Kraft
 Eight Piece for Timpani - Elliot Carter
 Selected Solos for the Vibraphone Player - Jan
 Finkel, editor
 Quincy College solo readings, critique by Hugh
 Sebbine
 French Suite #1#2 and #4 - William Kraft
 Triton College solo readings, critique by
 Sheldon Elias
 Chess Set - Marcia Cohen
 Steve's Tweed - Shelly Elias and Harold Jones
 Selected Vibraphone Solos - Gary Burton
 Roosevelt University solo readings, critique by
 Edward Proema
 Variations on Lurie Theme - Robert Lomaardo
 Concerto for Percussion - Darius Milhaud
 Introduction Rondo-Capriccioso - Saint-Saens
 Lecture
 James Petercsak from the Crane School of
 Music - University of New York, Potsdam
 N.Y. = discussion on the "Future Trends in
 Curricula for Percussion at the Post High
 School Level"

Illinois State University solo readings, critique
 by Roger Faulman
 9-30-73

Tripty Que - Ph. Segnier
 Suite - Sam Raphael
 Glow Worm - Paul Lincke
 Invention and Sarabande - J. S. Bach
 Marimba Suite - Paul Siffer
 A La Maniere No. 4 - J. Delecluse
 Inspirations Diabolique 3 and 4 - R. Tagawa
 Concertino 1st Mvt. - Paul Creston

Roosevelt University Percussion Ensemble -
 Edward Poremba, conductor
 Triton College Percussion Ensemble - Sheldon
 Elias, conductor
 10-1-73

Roosevelt University
 Spectrum No. 1, Green - Arthur Lauer
 Inflexiones - Michael J. Babcock
 Toccata for Percussion Instruments - Carlos
 Chavez
 Western Sketches - Robert Kruetz
 Suite for Three Drums - Sheldon Elias
 Ionisation - Edgar Varese
 Selections From Jesus Christ Superstar -
 Andrew L. Webber - Arr. Jay Kennedy

Illinois State University Concert Ensemble -
 Roger Faulman, conductor
 10-1-73

Sextet for Percussion - Zita Carne
 Amores - John Cage
 Alternance - Makoto Shinohara
 Two Rituals for Percussion - Malloy Miller
 Momentum - William Kraft

ILLINOIS STATE UNIVERSITY

Contemporary Percussion Quintet and Concert
 Percussion Ensemble - Roger Faulmann,
 Conductor

Sextet for Percussion - Zita Carne
 Amores - John Cage
 Alternance - Makoto Shinohara
 Two Rituals for Percussion - Malloy Miller
 Momentum - William Kraft

Contemporary Percussion Quintet - Roger Faul-
 mann, conductor

Two Rituals - Malloy Miller
 Amores - John Cage
 Two Pictures - James Sutcliffe
 Greensleeves - arr. by Gordon Peters
 Statements - Robert Muczynski
 Alternance - Makoto Shinohara
 Song of Quetzcoatl - Lou Harrison
 A Touch of Nostalgia - arr. by Kent McKenzie
 Suite for Sideman and Handclappers - Jack
 McKenzie

Contemporary Percussion Quintet and Concert
 Percussion Ensemble - Roger Faulmann,
 Conductor
 10-1-73

Sextet for Percussion - Zita Carne
 Amores - John Cage
 Alternance - Makoto Shinohara
 Two Rituals for Percussion - Malloy Miller
 Momentum - William Kraft

Contemporary Percussion Quintet and
 Repertory Percussion Ensemble - Roger
 Faulmann, Conductor
 11-7-73

Percussion on the Prowl - Walter Andinger
 Amores - John Cage
 Two Pictures - James Sutcliffe
 Song of Quetzcoatl - Lou Harrison
 Two Rituals - Malloy Miller
 Statements - Robert Muczynski
 Greensleeves - arr. by Gordon Peters

INDIANA STATE UNIVERSITY

Larry Vaughn, Percussion
 11-1-73

Sonata No. 1 - Anthony J. Cirone
 Night Ballade - James Stabile
 Trois Danses Polonnes - Serge Bando
 Chamberpiece for Bearded Percussionist and
 Tape - James Cuomo
 Concertino for Marimba and Orchestra - Paul
 Creston

Percussion Ensemble - Neal Fluegel, Conductor
 = Jacqueline Meyer, Assistant Conductor
 12-2-73

Sabre Dance - arr. for Percussion
 Prelude for Percussion - Malloy Miller
 Lady, Your Eye My Love Enforced - arr.
 Jacqueline Meyer
 Chamber Sonata - Richard Fink
 Piece for Percussion - Mitchell Peters
 First Construction in Metal - John Cage
 Prelude and Allegro - Edward Volz
 Ionisation - Edgar Varese
 Suite for Percussion Ensemble - Saul Feldstine
 Jazz Variants - John Beck

INDIANA UNIVERSITY OF PENNSYL- VANIA

Percussion Ensemble - Scott Prebys, conductor
 12-10-73

Three Brothers - Michael Colgram
 Lento - Schlenk/Peters
 Canticle No. 1 - Lou Harrison
 Toccata without Instruments - Ramon Meyer
 Swords of Mode-Ling - Gordon Peters
 Nuages - Debussy/Prebys
 Uhuru - Theodore C. Frazier
 Cidade Maravilhosa - Andre Filho/Galm

INTERNATIONALE SOMMERKURSE 1973

Castle of Weiskenheim, Germany
 8-17-73

Horst Scene fur Schlagzeug nach dem - Sieg-
 fried Fink
 a-27.73

Fresken 1970 - Bertold Hummel
 Dance barbare - Philip Lambro

8-28-73

Vibrecussion (1973) (Uraufführung) = fu r
 Vibraphon und Percussions-Ensemble = Sieg-
 fried Fink

ITHACA COLLEGE

Percussion - Holly Miller
 11-26-73

Suite for Marimba - Alfred Fiesinger
 Concertino for Marimba - Paul Creston
 Three Preludes for Vibraphone - Marta
 Piasynska
 Fantasy on Japanese Woodprints - Alan Hovha-
 ness

Percussion Ensemble - William Yoshida
 12-13-73

Canticle No. 3 - Lou Harrison
 First Construction In Metal (1939) - John Cage
 Woodwork (1970) - Jan Bach
 To That Predestined Dancing Place (1966) -
 David Rosenboom
 Les Montons De Panurge (1972) - Frederick
 Rzewski

UNIVERSITY OF MASSACHUSETTS

A Promenade Concert - Joanne Tanner, Flute -
 Walter Cheanut, trumpet - Peter Tanner,
 percussion
 6-27-73

Music Old: Military music of the Revolutionary
 and Civil War 1) Four Ruffles and
 Flourishes - General Dooley - I've Got Three
 Years To Do This In 2) Hell on the Wabash -
 Downfall of Paris - Rally 'round the Flag 3)
 Bugle Calls of the U.S. Army 4) Rip Van
 Winkle - The Red Hussars
 Music - New: 1) George Frock - Variations for
 Multiple Percussion and Flute (1969) 2)
 Donald Erb - Diversion for Two (other than
 sex) (1966)

MUNCIE INDIANA SYMPHONY ORCHES- TRA

Robert Hargreaves, conductor
 1-1 8-73

Variations in a Mod Mood - Lombardo
 Improvisation, Inc. - trumpet & drums

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Concert Series
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 Diemant

STATE UNIVERSITY COLLEGE, POTSDAM, NEW YORK

Percussion Ensemble - James Petercsak, Con-
 ductor
 11-13-73

Prelude for Percussion (1959) - Malloy Miller
 Three Brothers (1951) - Michael Colgram
 Epitaph (1973) World Premiere - Murray
 Howell
 Three Movements for Percussion (1967) - Roger
 Keagle
 Fantasy - Variations - Michael Colgram

NYSSMEA DIRECTORS CONFERENCE

NACWPI Session
 11-26-73

Digressions for Vibes and Marimba (1967) -
 Robert Stechtmann
 Sources HI for Percussion and Clarinet (1967) -
 David Bunge - James Petercsak, Percussion &
 David Etheridge, clarinet

NORTHEAST LOUISIANA UNIVERSITY

Percussion Ensemble - Stanley G. Finck, Con-
 ductor
 42-73

Prelude and Allegro - Edward Volz
 Song for Trombone and Percussion - Jack
 McKenzie
 Parade - Morton Gould
 Divertimento for Piano and Percussion - Nicolas
 Flagello
 Introduction and Fugue - Robert Buggert
 Three Brothers - Michael Colgram
 Pliant - Earl Hatch
 Plink, Plank, Plunk! - Leroy Anderson

Percussion Solo Recital
 410-73

Etude II - Mitchell Peters
 Hi Ho Simpson - Alan Abel
 Scherzo for Three Unaccompanied Timpani -
 Mitchell Peters
 Popcorn - Robert Buggert
 Thousand Variations - Mitchell Peters
 Texas Challenge - Fred Hooy
 20 Down - Roy Burns-Salu Feldstain
 Stomping Through the Bar Line - John Pratt
 Sonata-Allegro - Mitchell Peters
 Toronado - Mitch Markovich

Carl Moore, percussion
 4-13-73

Concerto No. 4 in D Major, Op. 15 - Friedrich
 Schtz
 Sonata for Timpani - Alan Ridout
 Concerto for Marimba and Orchestra - James
 Barta

Percussion Solo Recital

11-6-73

Three On One - Roy Bums & Saul Feldstein
Paganry - Morris Goldenberg
Licorice and Molasses - John S. Pratt
Third Sonata - Allegro - George F. Handel
Toccata - Wallace E. DePue
Sonata in F Major - Arcangelo Corelli
Drum Corps on Parade - John S. Pratt
Four Sonic Plateaus - Morris Goldenberg
Etude, Opus 6, No. 8 - Clair Omar Musser
Etude, Opus 6, No. 9 - Clair Omar Musser
Popcorn - Robert W. Buggert
Concerto in A Minor - Johann S. Bach

Percussion Ensemble - Stanley G. Finck,
Director
11-15-73

Suite of Five - Richard Jackobowitz
Percussion Music for Three Players - Gerald
Strang

Two Pictures for Percussion - James Sutcliffe
Toccata Without Instruments - Ramon Meyer
Basho Songs - Edward Miller
Three Dances for Three Players - Jack
McKenzie
Bali - David Gordon
Mesozoic Fantasy - Robert Bauernschmidt

Stephen K. Howard, Percussion
12-6-73

Unaccompanied Solos for Snare Drum - Michael
Colgrass
Trio for Percussion - Warren Benson
Adventures for One - Robert Stem
Concertino for Marimba - Paul Creston

OVERLIN COLLEGE

Tom Hemphill - Senior Recital
421-73

Prelude - Gordon Fuller
Three Interludes for Medium voice and vibra-
phone - Gitta Steiner
Duetino Concertante - Ingolf Dahl
Soiree a Versailles - F. Champion
Echo - Lukas Foss
Composition 1960, No. 13 - Lambert Young

Carolyn Wilkins - Senior Recital
429-73

Scott Joplin's New Rag - Scott Joplin
Five Improvisations for Vibraphone and Piano -
Kojo Takeuchi
Variations for Solo Kettledrums - Jan Williams
Book 1, Madrigals - George Crumb

Oberlin Percussion Group, Michael Rosen, con-
ductor
427-73

Percussion Quintet - Edward Miller
Concerto for Violin and Percussion Orchestra -
Lou Harrison
Musik für Schlaginstrumente - G. S. Tsouppoulas
Marimbapiece with Two Percussionists - Maki
Ishii
She is Asleep - John Cage

OHIO STATE UNIVERSITY

Faculty Recital - James L. Moore, Marimba
10-29-73

Bach for Marimba - Toccata in D Minor,
Chorale in A Minor, Prelude in G Major - Clair
O. Musser
Music of Latin America - Estrellito (My Little
Star) - M. Ponce - The Breeze and I - E.
Lecroona
London Trio No. 1 - Joseph Haydn

The Ohio State University Percussion Ensemble
and Marimba Ensemble - James L. Moore,
Director
11-12-73

2nd Symphony for Percussion Ensemble - Gen
Farchman
Rituals for Percussion - Malloy Miller
Humoresque for Percussion - Fred Noak
Ionisation - Edgard Varese
Agnus Dei - Palestrina-Moore
Echo Fantasy - Di Lasso-Appleman
Staccato Etude - Rubinstein-Jeanne
Summertime - Gershwin-Moore
Bali - David Gordon
Bartok Suite - Bela Bartok-Appleman
4 Stories for Four Drum Sets - Louis Bellson
Ed Cumbanchero - Hernandez

Percussion Sectional Recitals

11-6 & 11-27-73

Dialogue for Snare Drum and Timpani - Gar-
wood Whaley
Three Moods for Marimba - Jack Jenny
Invention in A minor - J.S. Bach-Moore
The Green Machine - Larry McCormick
Solo No. Five for Timpani - Jack McKenzie
Solo Impression - Vic Firth
Danza for Marimba Duet - Robert Pimentel

AMATEUR MUSICAL CLUB OF PEORIA

Carolyn Reid Stacey, Marimbist
11-11-73

Concerto - Darius Milhaud
The Stars and Stripes Forever - John Philip
 Sousa

UNIVERSITY OF SASKATCHEWAN REGINA
CAMPUS

University Chamber Orchestra - H. Leyton-
Brown, Director
11-25-73

Concerto for Percussion and Chamber Orches-
tra - Darius Milhaud

SOUTHWEST TEXAS STATE UNIVERSITY

Patsy Wilde - percussionist
12-6-73

Adventures for One - Robert Stem
Three Pieces, Op. 27 for Vibraphone - James
Beale
Recitative and Improvisation for Four Tympani
- Elliott Carter
Concertino for Marimba and Orchestra - Paul
Creston

Sherril Fechner - Percussion
11-6-73

Inventions on a Motive - Colgrass
Sonata - Allegro - Peters
Just Two - Markovitch
Eight Pieces for Four Tympani - Carter
Ostinato - Bernard
Variations - Baralme
Termination - Fechner

Dale Sacco - percussionist
11-6-73

Suite Ancienne - Jarre
Eight Pieces for Four Tympani - Carter
Scherzo and Cadenza - DeLaney
Introduction and Rondo - Sacco
Concertino for Marimba - Creston

SYMPHONY SCHOOL OF AMERICA

Percussion Ensemble - Ronald Heller, Director
8-14-73

Discussion - Dale Rauschenberg
Parade - Morton Gould
Trio for Percussion - E. L. Miesner
Duet for Snare Drum & Timpani - Thomas Siwe
Suite for Percussion - William Kraft

UNIVERSITY OF TENNESSEE

Annual Pops Concert - U.T. Percussion En-
semble - F. Michael Combs, Conductor
11-12-73

Introduction and Allegro - Dick Schory
Malaguena - Ernesto Lecuona
Black is the Color of My True Love's Hair -
John Jacob Niles
Fiddle-Fiddle - Leroy Anderson
Jazz Variants - John Beck

TENNESSEE STATE UNIVERSITY at NASH-
VILLE

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

Flat Baroque - Thomas L. Davis
Footprints on Five Notes - Johnny Lane
Roll Off Rhumba - Vic Firth
Poem for Percussion - Bobby Christian
Panda Pause - Thomas L. Davis
Teamwork - Mitch Markovitch
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 Anslinger
Oriental Mambo - Thomas L. Davis

Donald Turner, Percussionist
7-16-73

Sonata - Allegro for Marimba and Piano -
Mitchell Peters
Corrente II - Multipercussion - William Kraft
Moto Perpetuo (for 4 Tympani) - Elliott Carter
Zen Wanderer for Marimba - Mitchell Peters
Backstickler (Rudimental Snare Drum) - Larry
McCormick

Fireworks (Drum Set) - 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

THE UNIVERSITY OF TEXAS AT AUSTIN

Percussion Ensemble and Mallet Ensemble
10-30-73

A Whispering - Wiim Duckworth
Music for Percussion - Peter Phillips
Prelude de la Suite Bergamasque - Debussy/
Sinton
Introduction and Fugue - Robert Buggert
Three Studies in Fours - Ross Lee Finney
Woodwork - Jan Bach
Second Symphony for Percussion - Gen Farch-
man

Adam Galanffy, Percussion
11-16-73

March - Elliott Carter
Dialogue for Trumpet and Percussion - James
Riley
Concerto for Marimba and Orchestra - Robert
Kurka

Carolyn Corder - Percussion
11-28-73

Improvisations - Marcel Mihalevich
Concerto for Marimba - James Basta
Chorale and Quickie for Two Marimbists -
William O. Ginn
Rondo for Brass and Percussion - Thomas
Canning

TOKYO MUSIC COLLEGE

Percussion Ensemble - Makoto Aruga, Director
4-16-73

Ionisation - E. Varese
Kadenzen - Z. Wiszniewski
Imaginary Landscape Nr. 3 - J. Cage
Toccata for Marimba and Percussion - R. Kelly
Cantata para America Magica - A. Ginastera

Makoto Aruga, Director
7-23-73

Toccata - C. Chavez
Sonidos de la noche - J. Soler
Canticle Nr. 3 - L. Harrison
Catalogue for Percussion - W. Hiller
Percussion Music - K. Ishii

TOKYO UNIVERSITY OF ARTS

Percussion Ensemble - Makoto Aruga, Director
6-17-73

Tambuco - C. Chavez
Improvisationen für Schlagzeug - T. Dews
Liberty bell - O. Henry
Credo in us - J. Cage
Metamorphosis - T. Iwatake

Tokyo Percussion Ensemble
6-25-73

Partita a cinq - J. Balbastre
Imaginary landscape Nr. 3 - J. Cage
Wait - J. Kondo
Suite - L. Harrison
Whitefield Music - D. Bedford
Inter-post-play - Hon - J. Yuna
Sumire Yoshihara, Percussion
6-29-73

Letter #8 - S. Konagaya
Time for Marimba - M. Miki
Encounters Nr. 3 - W. Kraft
Zyklus - K. Stockhausen
Pole Rey and Shade - S. Konagaya

UTAH STATE UNIVERSITY

Percussion Ensemble
12-6-73

Symphony No. 1 for Percussion - Gen Farberman
Encore - Stompin' Thru the Rye - Davis

Cache Valley High School and Junior High
Percussion Ensembles - Denis D. Griffin,
Director, Richard Shepherd, Assistant
Director
12-10-73

Assimilation - Clorine
Waltz for Swingers - Davis
Waltz for Swingers - Davis
Nails - Rago
Marching Drumsticks - Goldenberg
Ballette - Brown
Octet - Griffin
Three Designs for Three Timpani - Muczynski
Concertino for Marimba - Frock
Largo from Sonata No. 3 - Handel
Sonata for Timpani - Beck
Fanfare for Percussion - Helm
October Mountain - Hovhaness
Bossa Novaculne - Davis

VIRGINIA COMMONWEALTH UNIVERSITY

Percussion Ensemble - Donald Bick, Conductor
10-7-73

Musica Battuta - Harold Schiffman
October Mountain - Alan Hovhaness
Piece for Percussion - Mitchell Peters
Percussion Suite - Armand Russell
Incidental Music for Percussion - Stanley
Leonard
Jazz Variants - John Beck

Percussion Ensemble - Donald Bick, conductor
11-9-73

Performance of "Ionisation" by Edgar Varese
on a chamber music program.

Percussion Recital
11-18-73

Preludes for Vibraharp (Op. 37) - Prelude I (Op.
37, No. 1), Prelude IV (Op. 37, No. 4),
Prelude VI (Op. 37, No. 6), Prelude II (Op.
37, No. 2) Prelude III (Op. 37, No. 3) -
Serge de Gastyne

Two Part Inventions - No. 1 in C Major - No. 2
in D Minor - No. 3 in C Major - J. S. Bach
Four Pieces for Timpani - John Bergamo
Rondo for Marimba and Piano - Theodore

Fraceur
Aria No. 2 for Violin and Drums - Elliot
Schwartz
Traditional Fife and Drum Music from Colonial
Virginia
Ballade (Night Song) - James Stabile

John Morrison Floyd, Percussionist
12-2-73

Four Pieces for Timpani - John Bergamo
Three Dances for Solo Snare Drum - Warren
Benson

Pas de Deux for B Flat Clarinet and Percussion -
Armand Russell
Suite for Marimba - Alfred Fissinger
Variations on an Indian Tale - David Shrader
Partita for Solo Unaccompanied Percussion -
William L. Cahm

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Percussion Ensemble - Emery E. Alford,
Director
12-3-73

Canon for Percussion - Saul Goodman
Oriental Mambo - Thomas L. Davis
Toccata for Percussion Instruments - Carlos
Chavez

Pentatonic Clock - Wiis Charkovsky
Three Brothers - Michael Colgrass
Flat Baroque - Thomas L. Davis

WESTERN MICHIGAN UNIVERSITY

Percussion Ensemble - Don Baker, Conductor
11-28-73

The Swords of Modigliani - Gordon Peters
Ostinato - Richard Bernard
Rondo Triplum for Percussion and Improvised
Piano
Drum Tune - Stanley Leonard
Three-Play - Karen Ervin
Sweet and Low - Barnby arr. Musser
Comedians Gallop - Kabalevsky arr. Peters
Impressions of Hawaii - Jerry Hartweg
Jazz Variants - John Beck

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Percussion Ensemble - Terry Smith, Director
19-8-73

Toccata Without Instruments - Ramon Meyer
Statement for Percussion - Matthew Hopkins
Three Brothers - Michael Colgrass
Allegro Duet for Snare Drums - Michael Col-
grass
Three Pieces for Percussion Quartet - Warren
Benson
Encore in Jazz - Vic Firth

Percussion Ensemble
11-6-73

Declamation for Brass and Percussion - E. L.
Diemer
The Flight of the Bumble Bee - Rimsky-
Korsakoff arr. Clair Omar Musser
Bali - David Gordon
Ritmo Jondo - Carlos
Two Part Inventions - E. Minor - F. Major -
Bach
October Mountain (in five movements) - Alan
Hovhaness
Concertino for Timpani with Brass and Percus-
sion - Michael Colgrass

Percussion Ensembles
12-4-73

Fanfare for the Common Man (1944) - Aaron
Copeland
Rondo for Percussion Solo and Brass Instru-
ments (1953) - Thomas Canning
Allegro Marciale (1962) - Michael Colgrass
A La Nanigo - Mitchell Peters
Toccata for Percussion Instruments (1942) -
Carlos Chavez
Canzona (c.1600) - Christian Erbach
I Hear A Voice A-Prayin' - Houston Bright arr.
by George Kitzley
Variations on a Theme by Erik Satie (1968) -
Dick Halligan arr. by Terry Smith
Smiling Phases (1967) - Steve Winwood, James
Capaldi, Chris Wood arr. by Terry Smith
Greenleaves - traditional - arr. by Gordon
Peters

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Marimba Ensemble
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Fugue in D - J. S. Bach
Suite of Dances - Thomas Arne
El Condor Pasa - Peruvian Folk Song
Cast Your Fate To The Wind - Arr. Sara Beeler
Ellenor Rigby - Arr. Sara Beeler
Serenata - LeRoy Anderson
Dizzy Fingers - Traditional

Programing for Percussion Ensemble - Jake
Jenger - Clinician assisted by Wisconsin
University Students - James Lattimer, Direc-
tor
11-1-73

Roll-Off Rhumba - V. Firth
Teen-Tam-Turn - B. Christian
Motif for Percussion - J. Lattimer
18 Heads - J. Jenger
Fantasy on Raga - R. Keezer
La Chute De Patee - Harr-Jenger
36 Heads - J. Jenger
Prelude & Allegro - E. Volz
Milo's March - E. Fine
El Races De La Comptown - T. Davis
54 Heads - J. Jenger
Jazz Variants - J. Beck

UNIVERSITY OF WISCONSIN EAU CLAIRE

Mark Werlein - Percussionists
10-22-73

Sonata III - J. S. Bach
Duet for Snare Drums - Mark Werlein
Diversions for Flute and Marimba - Peter
Tanner
Concerto for Timpani and Brass Instruments -
Peter Tanner

Percussion Ensemble - Ronald Keezer, Con-
ductor
10-31-73

Ricercare No. 1 for Percussion - Joseph Ott
Percussion Music for Three Players - Gerald
Strong
Symphony for Percussion - Stanley Leonard

Performance Class
11-14-73

Concerto for Marimba and Orchestra - Basta

Marimba Ensemble - Ronald Keezer, Conductor
11-19-73

Fugue No. 5 in D major - J. S. Bach arr. Wayne
Duesterbeck
Suite of Dances - Thomas Arne - arr. John
Baldwin
Favanne - Maurice Ravel - arr. Earl Hatch
Eleanor Rigby - Lennon-McCartney arr. Sara
Beeler
Dizzy Fingers - Zet Confrey

Len Braumling Percussion & Guitar
11-26-73

Sonata VIII, Opus 2, No. 8, in G. major -
Antonio Vivaldi
Solo Impression for Four Timpani - Vic Firth
Round Midnight - Theolonius Monk
All the Things You Are - Cole Porter

Sara Beeler - Percussion and Composition
12-3-73

Sonata for Timpani - John Beck
Sonata for Marimba and Piano - Peter Tanner
Exit - Sara Beeler

UNIVERSITY OF WISCONSIN STEVENS POINT

Faculty Recital - Geary Larrick, Percussion
9-26-73

Concerto for Marimba and Orchestra - James
Basta
Eight Pieces for Four Timpani - Elliott Carter
Unaccompanied Vibraphone Solos: Ajax Men
of Science - Steve Swallow - Arr. Gary
Burton - Childhood - Mike Gibbs - arr. Gary
Burton - The Sunset Bell - Gary Burton
Etude for Tape Recorder and Percussion -
William L. Cahm

Percussion Ensemble - Geary Larrick, con-
ductor
10-11-73

Kreuzspiel (1963) - Karlheinz Stockhausen
Inventions on a Motive (1955) - Michael Col-
grass
Liberty Bell - Otto Henry
Prelude XXII - J. S. Bach - arr. Gordon Peters
Polka from the "Golden Age" - Dmitri Shosta-
kovich - arr. Gordon Peters
Comedians Gallop - Dmitri Shostakovich - arr.
Gordon Peters
Minor Time - Bob Tillis
Stand Behind Me - Carol King - arr. Geary
Larrick

Student Recital
11-7-73

Sonata for Marimba and Piano - Peter Tanner
Four Pieces for Timpani - John Bergamo
Pas de Deux - Armand Russell

Student Recital
11-28-73

Concerto for Marimba and Orchestra, Op. 34 -
Robert Kurka

Faculty Recital - Jack Abell, Violin
11-30-73

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ON THE TECHNICAL SIDE



THE BUZZ ROLL

Reprinted from JACOBS' ORCHESTRA MONTHLY for
September, 1929
By George L. Stone

(Editor's Note - Often times techniques and terminology that we believe to be of recent development have a much earlier origin historically. Such is the case as evidence in the following 1929 discussion by the eminent percussion teacher George L. Stone.)

I think it is high time for someone to come out and definitely recognize the buzz (or crush) roll, which most of us play, and let it be given its rightful importance among the Rudiments of Drumming. Although by no means a recent development, it represents a deviation from the old-time rudimental roll. Technically the drum roll may be described as a "reiteration of beats, even in power and sequence, yet delivered at such speed as to produce the effect of a sostenuto, or sustained note." There are two methods of producing this reiteration; 1) the Two-Stroke Roll, and 2) the Crush Roll or Buzz Roll.

The two-stroke roll (or old style) is made with two strokes of each stick in alternation, or a stroke and a rebound. It is intended for band and military playing, in which a large drum is used, as plenty of power and volume are required.

The crush or buzz roll (modern) is a rebound roll, in which the sticks are crushed down onto the drumhead in an endeavor to produce as many rebounds as possible to stick movement. This is a finer and closer roll, yet necessarily of less power, and is intended for orchestral playing on a smaller drum.

The two-stroke rudimental (or rudimentary) roll, also called the two-beat roll and the Dada-Mama, has no place (as such in modern orchestral drumming, save for a fortissimo climax or an occasional phrase or strain of a military character. However, the two-stroke roll played at maximum speed is the one customarily used in military playing on a military snare drum.

The buzz roll has become confused with the "scratch," that type of roll that neither I nor any other schooled musician will tolerate. I have listened to, and have played with many, many talented drummers. Almost without exception they have made their roll fit the character of the music played, "opening it up" for band on the deep drum, and "closing it in" for orchestra on the smaller instrument. Do not forget that the character of the buzz enters not only into the long roll but the short rolls as well, and even into the double grace note preceding the principal note in the ruff.

Each of these rolls, the ancient and the modern, occupies its own particular place in drumming, and each, in its own place, is indispensable. One style of roll can no more be standardized into every style of music than could one size of drum, one costume, or one sheet of music. An attempt to fit the open roll into snappy, up-to-date orchestral playing results in incongruity to the whole, and disaster to the musician. Likewise, a parade drummer with a he 'man's drum on his knee must offer marching men something better than the buzz roll, if he wishes to be heard and to hold his job.

Would it not be ridiculous, for a drummer, if criticized by his leader for playing, say, an open roll where a buzz roll was desired, to say to that leader, "No, by gum, I was taught to play the open roll-that's the way it is in my drum instruction book and that's the way I am going to play it." What would my readers think of the lawyer who claimed that American law had remained unchanged for the past two hundred years, that no new laws of any consequence had been enacted during that period, and that any lawyer who conducted a court case in a manner not exactly in accordance with the statutes of two hundred years ago, was a "faker?" Would a doctor be patronized who refused to recognize any form of treatment not authorized by instruction books printed in 1862?

By "Buzz Roll" I mean any roll of over two beats with either stick. The Buzz Roll might properly be of three beats or four, or any number which may be produced with one rebound motion of the stick. However, a sort of scrape or scratch, where the stocks slide all over the head and where the drummer synchronizes the scratches with the degree of force desired rather than a pulsation of tempo, or where they increase the speed as more volume is desired, that type of roll is, of course, all wrong. As a rule they never have a start or finish. Instead of increasing the volume in the crescendo, more pressure is applied and considerable muscular energy goes to waste, tiring the player and getting no results.

The absolute two-stroke roll and no more, is of course, the only type that is used on the street for street band and drum corps work, but for the military concert band where shading is required, and especially for the orchestra where the soft roll must be used, the absolute two-stroke roll will sound entirely too coarse.

In the case of a crescendo, especially in military band work, start a very pianissimo roll, applying the buzz. The sticks do not move as rapidly as the scratcher would move them, but the rudimental buzz synchronizes, even in the pianissimo, with the pulse of the movement. As the crescendo increases in volume the motion of the sticks does not increase, but simply holds the same pulsation, dropping however, some of the extra beats that were set up by the buzz until finally, in the climax or the loudest part of the crescendo, the drummer in orchestra or band is actually making a strict two-stroke roll but getting the required volume and without muscular fatigue.

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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 Colina, San Jose, Ca. 95139.*

Q. NOT MANY BAND OR ORCHESTRA COMPOSITIONS CALL FOR THE MARIMBA. IS THE INSTRUMENT WORTHWHILE TO PURCHASE FOR INCLUSION IN THE SCHOOL MUSIC PROGRAM.

A. Here we face the age old problem of which came first, the cart or the horse. The reason why so few scores contain marimba parts is because so few schools have marimbas and marimbists; the reason so few schools have marimbas and develop the people to play them is because they are so seldom called for. Yet the marimba is a tremendous instrument to add to your collection. By choosing an appropriate mallet, the marimba can be combined with any instrument section in your organization, thus it is the perfect instrument to fill in those weak areas. Up to three people can play the marimba at once. The easiest way to include the marimba in a school band program, without having to transpose any parts, is to have one marimbist play with the flutes, another with the oboes, and a third with the trombones. This is usually so easy for a sharp student to grasp, the most piano students can usually join your organization and immediately begin playing. The cost of a large marimba will not look nearly so prohibitive to your finance people if you remind them that three students who would not normally be in your organization will be able to join. With three people performing on one instrument, parts will sometimes cross, students will have to learn to plan for each other. However most students enjoy solving such complexities. Since you will not want the same quality sound all the time, you will have to be alert, telling the marimbists which mallets you want them to use at each section, when to roll or not to roll and other technical variants, and sometimes cutting them out entirely. Occasionally you will have an exceptional marimbist who will be able to play from the condensed piano score or who may be able to modify a harp part, etc. Be sure to take advantage and find a solo with band or orchestra accompaniment for him to perform.

Q. WHAT SIZE MARIMBA WILL THE BEGINNING STUDENT NEED?

A. Many students begin on a small student xylophone or marimba. I find that students who use a small instrument quickly find themselves limited, their interest soon flags. The

small instrument defeats the primary joy that most students derive from the marimba: its limitless variety. For ample possibilities the marimba should cover a range of four or four and a third octaves, with at least one octave of notes extending below Middle C.

Q. ISN'T THE COST OF THE LARGE MARIMBA PROHIBITIVE TO MOST STUDENTS?

A. Concepts of expense are always relative to individual opinions. A new, large marimba of good quality does cost more than does a good quality clarinet. But cost alone should never make an instructor hesitate to suggest something of value to students and parents. These are some important points to consider:

1. The marimba has a wide range of capabilities, may timbres and technics can be employed. As many as three people can comfortably play on one instrument at the same time.
2. Since the marimba is an unusual instrument, the average marimbist has far more opportunity to perform in public than does, say, the average pianist. The marimba is useful in a variety of situations, from the classical concert, to the church service, to the Pops concert, to the local TV studio. Many parents find the opportunity for their child to develop public poise and confidence is well worth the investment.
3. The factor that makes the marimba the most expensive is the present demand for high quality hard woods. Synthetic bar marimbas are now available, and the quality of the synthetic sound is high. I prefer the middle priced synthetic keyboard to the middle priced rosewood keyboard, and the price is usually several hundred dollars cheaper!
4. Once the initial investment in the instrument has been made, there is little need for further expenditures. If the marimba is well cared for, it will remain in good condition indefinitely. Many of my students have sold older instruments to purchase a new model; often, if the instrument has been treated carefully, they sell the marimba for as much or more than it initially cost. Part of the reason for this has been the steady rise in cost of living, but is also due to the stability and beauty of the older instrument.
5. Many good marimba buys can be found in the "for sale" section of the metropolitan newspaper. This method of buying may take a few months of careful reading, but bargains are to be found.
6. Marimba playing often becomes a family hobby. Most of my students come from families where more than one member plays on the instrument. Obviously, the initial outlay seems more reasonable when several people use the instrument. A couple of my students have actually paid for their instruments by renting out practice time to other percussionists from their school!

3,421 XYLOPHONES TURN UP IN SCHOOL DISTRICT WAREHOUSE.

Bulletin Harrisburg Bureau, The Philadelphia School District once had a "music man," but he wasn't as successful as the itinerant instrument salesman and band leader of the Broadway and Hollywood fame. Instead of 76 trombones, Philadelphia has 3,421 xylophones! And, the school district has had the instruments, worth \$12.22 each, in storage for "at least six years." They were found recently, along with an estimated \$210,000 worth of other new equipment, by auditors working for the state. The instruments are actually 1 8-inch "xylos" used in the elementary schools. These xylos have been in storage at least six years. Under a purchasing agent who is no longer here, and a business agent who is no longer here, "we just overbought xylophones"! Slowly these instruments are going out to the schools as the instruments now in use break.

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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 main theme written in ala **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.

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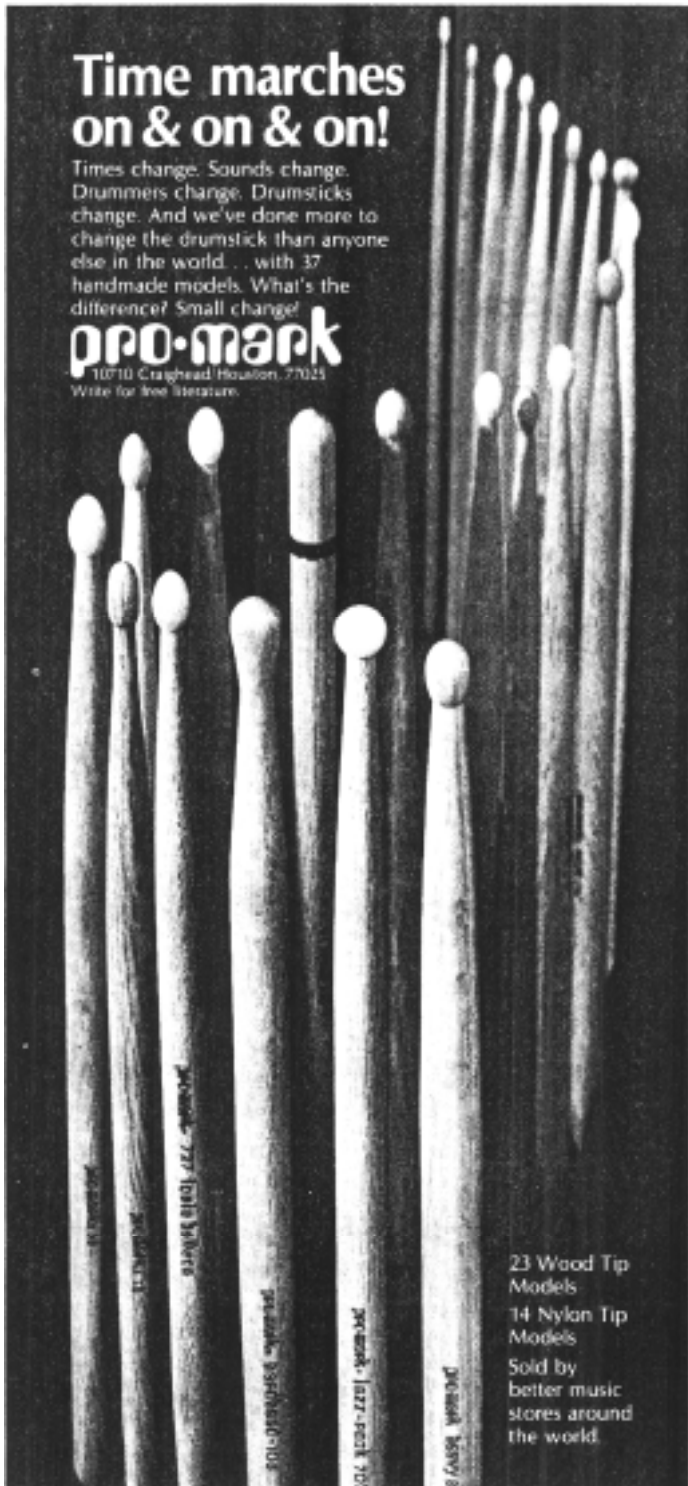
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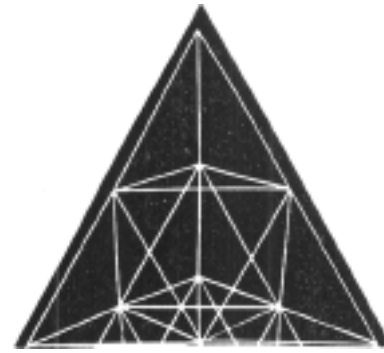
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A Basic Discussion on the Triangle Beaters I Have Made

John E. Stoessel

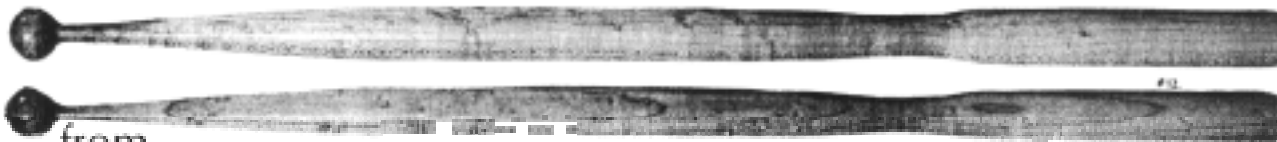
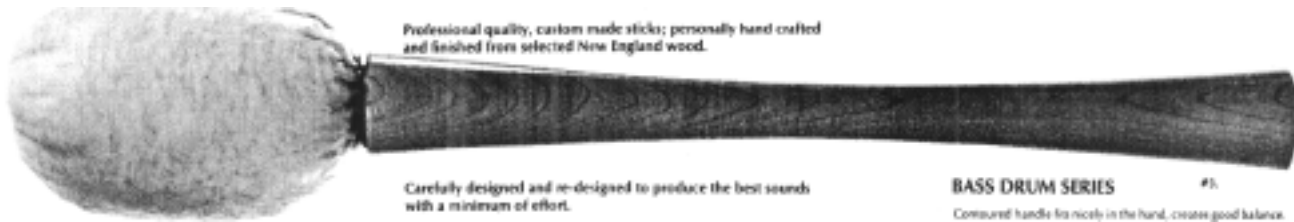
The triangle beaters I make were designed to eliminate the "tick" sound heard in triangle playing, especially rolls. It becomes more audible at a distance and can be especially disturbing in loud playing. Another problem somewhat interrelated with beater noise (which is what I consider a more technical definition of the "tick" sound) is beater inefficiency. The Allen Abel triangle is an excellent but stout instrument and standard beaters lack the weight to bring out all the tone power it possesses. These facts were first brought to my attention by members of the Cleveland Symphony Percussion Section.

To test any beater for noise, one simply takes a matched pair—any pair—and strikes one against the other in the playing area. The sound heard is beater noise, a "klank" or "tick" of varying pitch and intensity. Long straight rods produce resonant and loud "klanks" while lighter tapered and shorter rods produce sounds closer to a "tick". My beaters were designed to muffle the "tick" as much as possible while simultaneously providing sufficient mass at the playing end for better efficiency.

Rubber tubing may be mounted as grips on the holding end of the beater and enterprising players have also used this for rolls on cymbals. The tubing is available at a hobby shop or scientific supply house. I also have some in stock. Another use for the heavier weight beaters is for playing crotales, mounted or strung.

Manufacturing procedures have changed, but dimensions have remained the same. Every beater has an overall length of nine inches, with a chromemolybdenum alloy steel beater face two and one-quarter inches long at the end. The nine inch support rod is made of high-tempered steel and there is a rubber cushion between it and the beater face that reduces the "tick" sound to an acceptable minimum. Most of the expense in making these beaters is labor, so the suggested retail price is the same for all sizes: \$5.00 per pair. (Frank's Drum Shop in Chicago carries a large stock of all sizes available.)

There are currently four standard sizes in stock, and there is an identifying color band at the gripping end. A white band is for the light weight beater (also known formerly as size "A"). Yellow is medium weight (formerly size "B"). Green is heavy weight (formerly size "C") and blue is extra heavy (formerly size "D"). There were three other sizes which have proven to be impractical for general stocking. They have not been discontinued, but are available on a custom order only. These are: Size AA (extra light), no color band; size B-lite, grey color band; and size C-lite, red color band.



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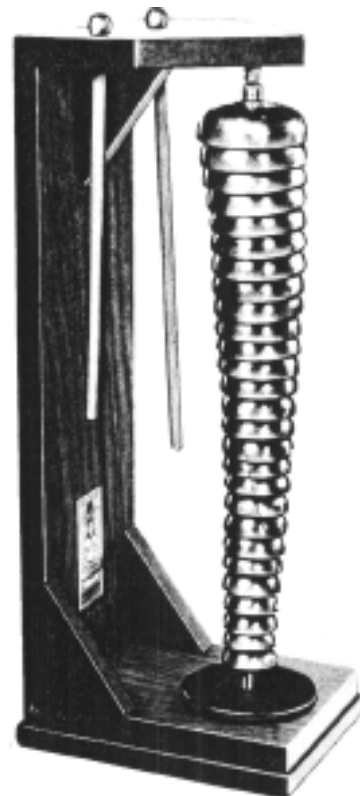
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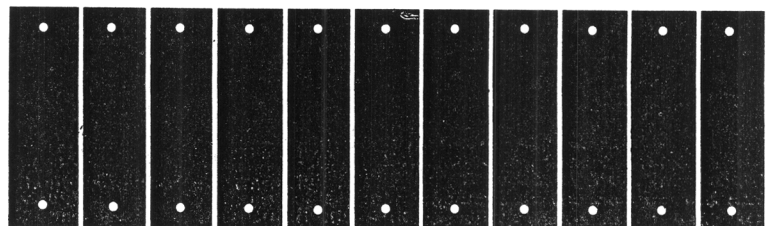
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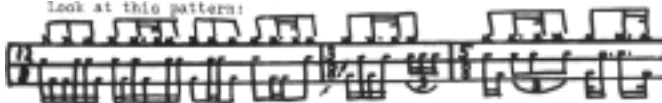
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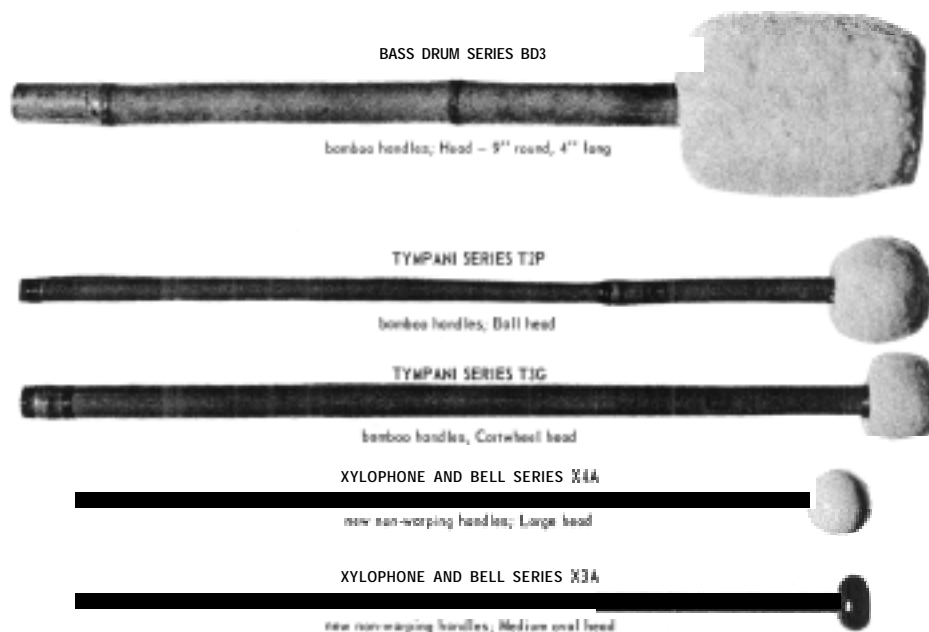
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