

# PERCUSSIVE NOTES

An Official Publication of the  
PERCUSSIVE ARTS SOCIETY



VOLUME 12  
NUMBER 3  
SPRING 1974

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## THE FULL REPORT ON THE 1ST NATIONAL CONFERENCE OF THE PERCUSSIVE ARTS SOCIETY

ANAHEIM and NORTHRIDGE, CALIFORNIA  
MARCH 1974

Clinics - Performances - Meetings  
Hall of Fame Awards





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# PERCUSSIVE NOTES

Volume 12      Number 3  
Spring 1974

AN OFFICIAL PUBLICATION OF THE

## PERCUSSIVE ARTS SOCIETY

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To meet the increased size and scope of PERCUSSIVE NOTES magazine, the Percussive Arts Society is pleased to announce the following expansion of the editorial staff of the publication to include:

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### EDITOR COMMENT

What is the name of that song - “Spring Will Be a Little Late This Year”? This may aptly describe the issue of PERCUSSIVE NOTES in your hands. However, in order to do justice to fully reporting an event of the magnitude of the 1st National Conference of the Percussive Arts Society it took a little extra time. And truly this event drew together a most significant gathering of percussionists, as a glance through the “Story In Pictures” in this issue will reveal.

To all of you throughout the U. S. and Abroad - Happy, Rewarding Summer!

Your Editor

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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SOCIETY, INC. 1974

# Dizzy digs LP

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

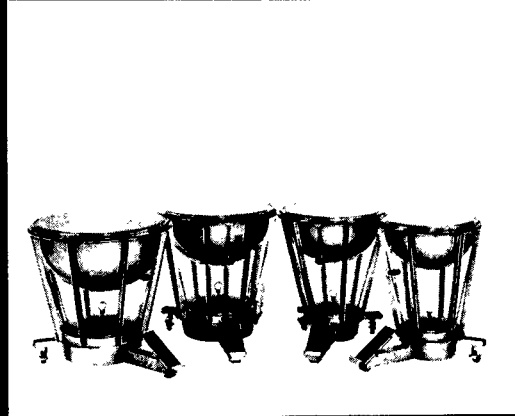
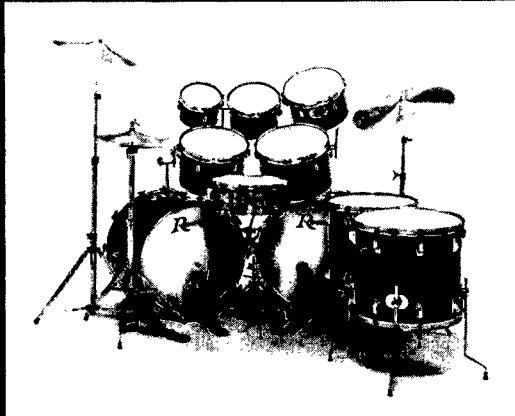
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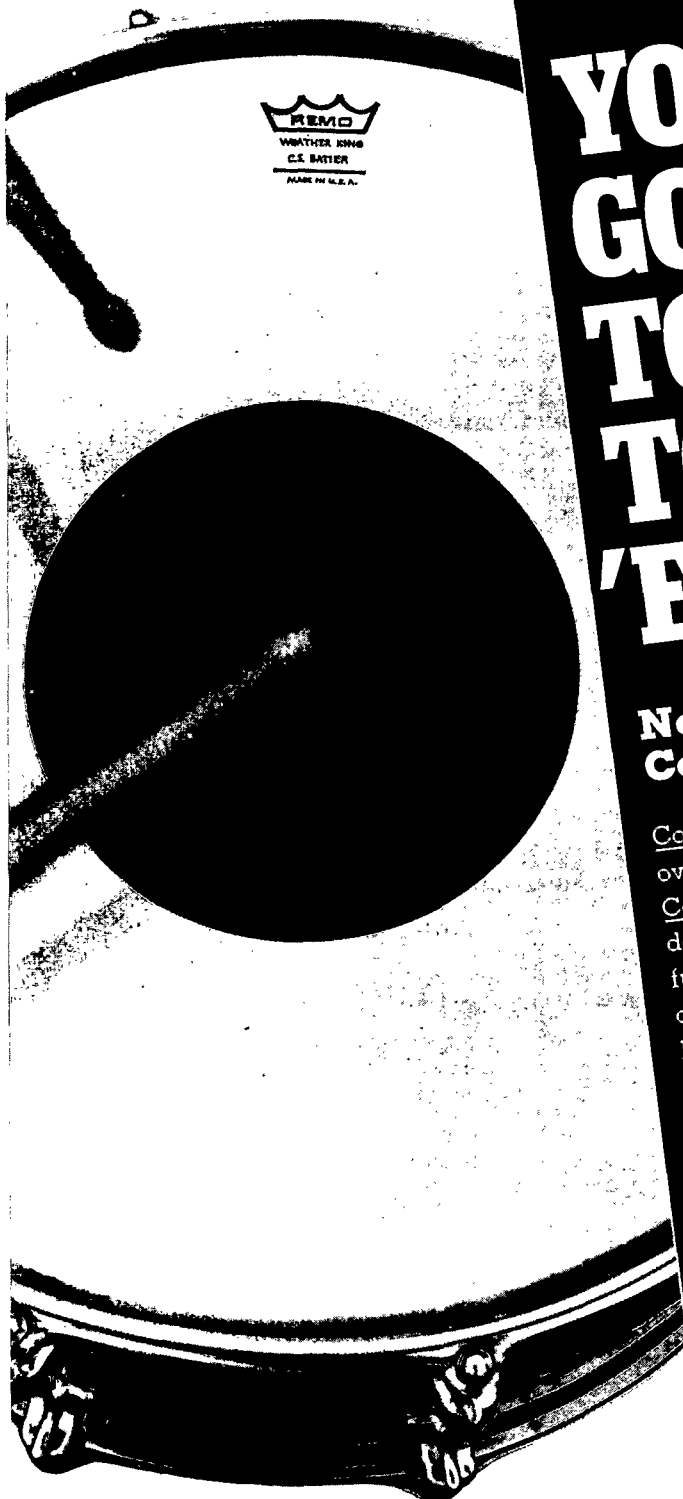


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# Percussion Discussion

NEW WORK PLAYED  
BY THE PITTSBURGH SYMPHONY ORCHESTRA

*Pittsburgh Post-Gazette: Saturday, December 22, 1973*

by Robert Croan  
*Post-Gazette Music Critic*

Donald Johanos presided over a world premiere of a piece by one member of the orchestra written for one of his colleagues.

THE WORLD premier was Byron McCulloh's "Symphony Concentrate for Timpanist and Orchestra." McCulloh is the orchestra's bass trombonist; the timpanist is Stanley Leonard.

McCulloh is an accomplished composer, who has had one previous work performed by his own orchestra, in 1957.

The present opus is a full-scale concerto, up-to-date in its techniques, and absorbing in content. The word "tympanist" in the title is significant, for Leonard was called on to play not only five kettledrums, but also four roto-toms and eight tom-toms, and a previously taped solo in which he plays duets with himself.

The orchestral component requires an additional large percussion group, plus augmented forces from the rest.

It was fascinating to watch Leonard—a real virtuoso—execute his demanding assignment with masterly flair. He is enormously expressive in a medium that does not ordinarily lend itself to the lyrical.

The score was written very idiomatically for all the instruments (including the strings, which at one point play an "insectile" Scherzo), and showed everyone off to great advantage.

Johanos handles this kind of repertory superbly. He kept things well under control, and the audience seemed to be pleased in spite of itself.

## RESULTS OF A PERCUSSION ENSEMBLE QUESTIONNAIRE

by Terry Smith

*Terry Smith graduated from the University of Colorado with a B.Mus. Ed. degree in 1973, and is presently a graduate student at the University of Michigan. While student-teaching at Wheatridge High School in suburban Denver, Colorado, he directed the percussion ensemble which is the subject of this article.*

It is possible for the high school percussionist to learn a great deal about musical styles and performance techniques by playing regularly in a percussion ensemble. Music in many idioms is readily available, and arrangements can be made for the group easily, since no transposing parts are required.

In an attempt to measure the degree of success with which concepts of musicianship were taught in the Wheatridge High School percussion ensemble, a questionnaire was prepared.

### Questionnaire Results

**Question #1:** List instruments which you have had the opportunity to play in the percussion ensemble that you have not had much experience playing in band.

Responses included: marimba, xylophone, vibes, orchestra bells, chimes, drum set, snare drum, timbales, bongos, tom-toms, triangle, maracas, tam-tam, gong, bass drum, finger cymbals, field drum, tenor drum, temple blocks, claves, wood block, cow bells, castanets, guiro, anvil, tambourine, American Indian drum, roto-toms, crash cymbals, suspended cymbals, milk bottle, hands, timpani, and piano.

**Question #2:** In what aspects of ensemble playing do you feel that you have improved through your experience in the percussion ensemble?

Responses included: 1) attention to group dynamic level, 2) listening to other parts, 3) recognizing important parts and accompanying parts, 4) phrasing, 5) rhythmic accuracy, 6) keeping a steady pulse, 7) pitch accuracy (on timpani and roto-toms), 8) musical styles, and 9) confidence.

**Question #3:** What musical styles or idioms became more familiar to you after playing in the percussion ensemble?

Responses: 1) Renaissance music (Canzona/Erbach, Spiel-musik/Scheidt), 2) Baroque (Concerto for Four Violins/Telemann, Two-part Inventions and Brandenburg Concerto/Bach), 3) Classical (Marriage of Figaro/Mozart), 4) Romantic (Dance of the Comedians/Smetana, Flight of the Bumble Bee/Rimsky-Korsakov), 5) Twentieth-Century, 6) Avant-garde (Trio For Percussion/Benson), 7) Jazz, Rock, Pop (Encore in Jazz/Firth, Variations on a Theme by Erik Satie, Smiling Phases/Blood, Sweat and Tears), 8) Improvisation (Smiling Phases), 9) Non-melodic style, 10) Latin-American influenced music (Ritmo Jondo), 11) Brass and Percussion Idiom (Declamation For Brass and Percussion/Diemer), 12) Marimba ensemble literature, and 13) Eastern-influenced music (October Mountain, Bali).

The percussion ensemble at Wheatridge was begun in the fall of 1973. This eleven-member group rehearsed after school two hours per week, and performed three different concerts in the fall semester. Instruments used included xylophone, vibes, glockenspiel, chimes, 2 marimbas, 4 timpani, and other standard percussion instruments which are available in most high schools, including snare drum, bass drum, tom-toms and cymbals.

The results of the questionnaire would indicate that the percussion ensemble is a valuable and practical tool for teaching musicianship, which deserves much more widespread use at the high school level. With a moderately well-equipped high school ensemble, it is possible to play music from a wide variety of idioms, teaching musical styles and the art of ensemble playing, as well as teaching proper performance techniques on all of the percussion instruments.

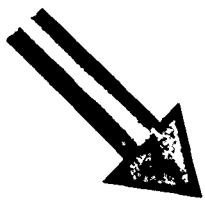
## COMMENT

I was really annoyed at the review given to my book, **RHYTHMIC TECHNIQUE** in the Winter Edition of *Percussive Notes*. In fact, I felt it was rather disgraceful. I write a great deal of material, and I certainly don't expect everyone of my books to meet with wild enthusiasm by all teachers. However, I do expect that your publication will see to it that my books are reviewed intelligently by someone who will sit down and play through the exercises in order to gain first-hand knowledge of what is written. It just happens that I feel very strongly about the worth of that particular publication. I think it's a real break with traditional types of technique books such as **STICK CONTROL** where hundreds of sticking possibilities are developed around one single rhythmic pattern. My book is more interesting, more difficult, and unique in its design. The review states, "It is difficult to determine the purpose of this book..." that's ridiculous! It's a book to develop technical facility—clear and simple. Would the author of that review make the same statement about **STICK CONTROL** if the book had just come on the market? I feel certain that the reviewer never bothered to play through the exercises. There are certain books that one can thumb through and still get a very good idea of the quality of the publication. There are other books, however, that must be played through.

I know that my books have been generally well-received by the P.A.S., and the reviews have been favorable. But this particular book took a great deal of time and effort, and I believe it is one of my best and that it is the best technical study on the market. It's very difficult to get people to recognize the worth of certain truly unique items because they're so used to using traditional material.

Joel Rothman  
3 Sheridan Square  
NYC, NY 10014





## Coming Events

### PERCUSSIVE ARTS SOCIETY ANNUAL MEETINGS AND THE 2ND NATIONAL CONFERENCE TO BE HELD:

December 20-21, 1974 at the Hilton Hotel, Chicago, Illinois in conjunction with the Midwest Band and Orchestra Clinic

On Friday, December 20th - the Annual Membership Meeting of P.A.S., the Board of Directors Meeting, Meeting State Chapter Chairmen, and Executive Committee/Manufacturers Breakfast.

On Saturday, December 21st - the Performances and Awards for the 2nd National Conference of P.A.S. Included will be the premier performance of the Winning Composition in the P.A.S. Percussion Composition Contest.

Any persons or groups interested in performing at this Conference should contact - PERCUSSIVE ARTS SOCIETY, 130 Carol Drive, Terre Haute, Indiana 47805.

\*\*\*\*\*

### CHAUTAUQUA SUMMER SCHOOL TORONTO PERCUSSIONISTS TO OFFER NEXUS WORKSHOP JULY 29 - AUG. 2

#### NEXUS

A six member improvisatory percussion group, each one of the members a virtuoso soloist and composer - Robert Becker, William Cahn, Michael Craden, Russell Hartenburger, Robin Engelman and John Wyre, will offer a workshop session this summer of interest to educators, professional and non-professional musicians, as well as non-musicians. A morning session on "Improvisation" will create meaningful music with whatever instruments, sound-makers and techniques are available to each participant. The afternoon sessions on "Sound Awareness" will deal with listening as a means of learning about music, the world around us, and ourselves. It will also include discussion of musical games, instrument construction, aesthetics of music and instrument techniques. The Nexus performers will appear as soloists with the Chautauqua Symphony Orchestra on August 3. Anyone interested in the workshops can write for information to:

Chautauqua Summer School Catalog  
Chautauqua Institution  
Box 1095  
Chautauqua, N. Y. 14722

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### INTERNATIONAL CONFERENCE ON NEW MUSICAL NOTATION AT THE UNIVERSITY OF GHENT - BELGIUM OCTOBER 22-25, 1974

Organized by the  
INDEX OF NEW MUSICAL NOTATION  
(a project of The New York Public Library)

**PURPOSE:** The objective of the conference is to help reduce the unintentional ambiguities, duplications, and contradictions in contemporary musical notation, and to strive toward an international consensus on new notational standards by way of determining which of the multitude of existing notational signs and procedures are the most effective (for music that will benefit from such notational standards). Extensive work toward this objective has already been undertaken by the *Index of New Musical Notation* which was established in 1971 in the Music Division of The New York Rockefeller Foundation. American

participation in the conference, an extension of the *Index* project, and subsequent processing of its results, are supported in part by The Ford Foundation.

**DATE and PLACE.** The *International Conference on New Musical Notation* will be held at the University of Ghent, Belgium, on October 22-25, 1974. The working languages of the conference will be English, French, and German, with simultaneous translations.

The *CONFERENCE* is open to anyone professionally interested in the subject of new musical notation. A small, international panel of active participants—chiefly performers, composers, music editors, and educators—will be chosen and announced at a later date.

**PROGRAM.** The conference will consist of a series of full sessions and smaller workshops, each dedicated to a specific aspect of notation, such as Rhythm and Duration, Pitch, Degrees of Indeterminacy, Articulation, New Sound Sources, etc. There will also be musical demonstrations and concerts of 20th-century music.

**QUESTIONNAIRE.** The *Index of New Musical Notation* has prepared a questionnaire dealing with the various aspects of new musical notation. YOU ARE INVITED to send for the Questionnaire, fill it out, and return it before the conference. Your views will aid greatly in determining notational preferences among the widest possible spectrum of musicians throughout the world.

If you wish additional information, please write to:

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

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### "DRUMBEAT '74"

Picture an open air theatre with a stage for performing arts that will, at one time, hold an American Indian Teepee, Indian Princess from any tribes, a medicine man with rattle, Indian drummers for champion War Dancers, a group of Mexican dancers using castanets and playing marimbas, a coastal Totem Pole, African Talking Drums beating out messages of the ages, a precision marching band of young Black-Americans, ancient Oriental "Kings" and gongs tapping rhythms for the dainty feet of Kimona-clad dancers, an American Colonial Precision drum and marching unit . . . . All of this in a fifty minute show beginning with primitive man beating on a hollow log the haunting rhythms of centuries gone by, to the sophisticated percussive sounds of the modern day . . . blending into an unparalleled extravaganza of musical sounds.

"DRUMBEAT '74" is a program designed to tell the story of percussive instruments from the dawn of man through the ages.

"DRUMBEAT '74" will be performed during the fair beginning with the grand opening for V.I.P.'s on May 3 and 4, 1974 and through October, 1974. The performances will be staged in the Boeing International amphitheater at the "EXPO '74" site in Spokane, Washington. Performances will be given periodically at other locations through the Nations Bicentennial in 1976 and beyond.

The Eastern Washington State College Percussion Ensemble will provide the rare and exotic musical sounds for the back ground of each cultural group, under the direction of Martin J. Zyskowski, president of the Washington Chapter of the National Percussive Arts Society.

DRUMBEAT '74" is a non-profit corporation and needs the support of music lovers and those interested in promoting the performing arts to produce such a culture oriented show. Help is needed through private donations, grants and endorsements. Ancient and new percussive instruments are needed to produce this exciting educational and cultural program for the World's Fair. Please contact "DRUMBEAT '74", East 19 Queen, Spokane, Wash. 99207, (509) 487-2711, if you wish to participate in any way.

# DRUMMING AROUND



A unique opportunity to see and hear music students work with the Cleveland Orchestra was provided when The CLEVELAND INSTITUTE OF MUSIC offered its second annual intercession project, January 22nd 1974 at Severance Hall. The program consisted of rehearsal and performance of selected CIM student compositions and concerto performances by CIM students. A composition of Marta Ptaszynska, CIM student winner of the CIM composition contest, was played by the orchestra. Ms. Ptaszynska, a doctoral candidate at CIM, is a percussion student of Cloyd Duff.

Ohio State University and Coyle Music Centers at their Annual Percussion Clinic presented LOUIE BELLSON, January 12, 1974. Bellson performed, accompanied by the award-winning Ohio State University Jazz Workshop Band, directed by Tom Battenberg. Also the Ohio State University Percussion Ensemble played OMEA Contest solos, ensembles, percussion parts from contest numbers

THE SIXTH ANNUAL JAZZ ENSEMBLE FESTIVAL for HIGH SCHOOL STATE BANDS, hosted by Boston's Berklee College of Music and sponsored by the National Association of Jazz Educators, was held at the College on April 27th. "Festival '74" included individual band performances; improvisation and arranging clinics and demonstrations of the latest techniques, all conducted by Berkeley's internationally-celebrated faculty including Gary Burton, Alan Dawson and John LaPorta.

PERCUSSION INSTRUCTION was added to the offerings of the NEW COLLEGE SUMMER MUSIC FESTIVAL, June 3-22, 1974 on the New College campus, Sarasota, Florida, the only festival in the Southern United States which concentrates primarily on the study and performance of Chamber Music. The College expanded their areas of instruction to include Percussion with Saul Goodman the faculty artist in that area. Goodman, on the faculty of the Juilliard School of Music, is well known for his performance and teaching, and for his textbooks.

The PAUL WINTER CONSORT blends the sounds of many diverse instruments and the techniques of many disciplines into a unitary whole with a wide range of expressive possibilities. The group comprises, cello, alto and soprano sax, keyboards; harpsichord, two organs, regal, and fender piano and 2 percussionists who play around 50-75 instruments from all over the world, from Brazilian timpani called "surdos" to the new Bass Marimba with electronic pickups.

On April 27th, the UNIVERSITY OF TENNESSEE at Knoxville held a percussion clinic. The clinic featured guest clinician drum set artist ROY BURNS, the UT Jazz Giants, and Percussion Ensemble.

The CRANE PERCUSSION ENSEMBLE of the State University, College at Potsdam, New York, directed by James Petercsak was one of the featured performing organizations at the National Music Educators National Conference Convention in Anaheim, California on March 24, 1974. Among his numerous other appearances Petercsak was Guest soloist and lecturer on April 12-13, 1974 at Dartmouth University and

guest conductor of Dartmouth University Percussion Ensemble. Jim also served as guest consultant-percussion specialist for the National Wind Ensemble Conference in New York City on April 25 and 26 1974.

The WEST VIRGINIA UNIVERSITY PERCUSSION ENSEMBLE under the direction of Philip Faini performed on NBC's "Today Show," April 10, 1974. The appearance was arranged by the West Virginia Department of Commerce. The varied presentation included performance on Brazilian percussion instruments.

STEVEN M. RICHARDS an undergraduate percussion major of the Eastman School of Music, is conducting a survey concerning the status of the percussion ensemble at higher learning institutions. Questionnaires have been sent to numerous universities and colleges. The results of this survey should prove interesting to all those involved in the university and college percussion ensemble area.

CLAREMONT MUSIC FESTIVAL INSTITUTE is being held at Pomona College (California) June 23 through August 3, 1974. Under the guidance of an internationally renowned faculty, the Institute offers a challenging six-week program of intensive study of ensemble music in an informal atmosphere. Resident percussion specialist for this camp is HAL REES, Solo timpanist and principal percussionist with Twentieth Century-Fox Recording Orchestra and Faculty, Pomona College.

An International Course on "Problems of Modern Percussion Playing" was given from April 4th to 11th 1974 at the Eduard van Beinum Foundation "Queekhoven" Breukelen, The Netherlands, by CHRISTOPH CASSEL, Cologne, with the co-operation of Jan Pustjens, Amsterdam, Holland. Main topics concerned the fact that: Today different techniques of percussion playing—and teaching—still exists in various countries; besides new techniques are being developed over the last years. Some of these have to be thoroughly mastered by the percussion player, others should at least be studied to such an extent that they can help in mastering special problems occurring in "multiple percussion" playing. Many examples of "multiple percussion" were taken from Karlheinz Stockhausen "Zyklus."

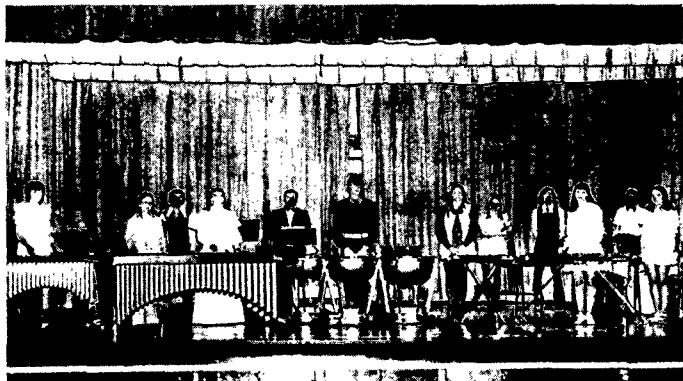
R. GORDON FINGER leads the Percussion Section of the Manatee County Community Concert Band (timpani-principal instrument). He reports interest in P.A.S. is growing more in the Manatee County and Sarasota County via articles, clinics, and talks throughout the area at all academic levels. During "DeSoto" week, Mr. Finger had many opportunities to talk with students from many areas about the Percussive Arts Society and its benefits.



De Paul University Percussion Clinic (December 18, 1973) participants L. to R; Al Payson, Henry Adler, and Bob Tilles.

The Ithaca College Percussion Ensemble, William Youhass, Director performed on Nov. 27 at the New York State Schools of Music Covention at the Concord Hotel in Kiamesha Lake, New York. Three pieces were played at the lecture recital-**WOODWORK** by Jan Bach, **TO THAT PREDESTINED DANCING PLACE** by David Rosenboom and **LES MOUTONS DES PANURGE** by Frederick Rzewski. Three topics covered during the program and illustrated by the three pieces were new playing techniques, diverse aspects and applications of indeterminacy, and newly developing concepts of the composer, performer, listener relationship. Youhass holds a M.M. from the University of Illinois, has performed extensively as soloist, is former timpanist of the Memphis Symphony Orchestra and was on the faculty of Memphis State University before coming to Ithaca in 1971.

The music department of Southern Illinois University, Edwardsville, Illinois, offered a workshop in Percussion Materials and Techniques the week of June 10-15, 1974. Teaching the workshop was Jerry Bolen and Rich O'Donnell, Southern Illinois University Percussion Call Staff Instructors. The workshop was designed to explore the newest materials and techniques applicable to percussion instruction at all public school levels.



The **HOXIE (KANSAS) HIGH SCHOOL** Percussion Ensemble, Charles E. Buechman, Director. Buechman is Director of Music at Hoxie Community Schools. He holds the B.M.E. degree from the University of Colorado and M.A. degree in Percussion Performance from Adams State College of Colorado. He was state chairman for P.A.S. when in Colorado, and now is in his seventh year at Hoxie High School, Hoxie, Kansas.



Shown in the picture is the **Massed Ensemble** that was assembled from the participants of the **First Annual Percussion Symposium** held at Tennessee Technological University directed by Charles W. Hiebert. The Symposium featured a concert by the **Tech Percussive Arts Ensemble** and the **Tech Marimba**

## ON THE MOVE

**ALLEN BROWN** has recently assumed the percussion responsibilities at Western State College of Colorado, at Gunnison, Colorado. In addition to applied percussion and percussion ensemble, he is in charge of general music literature and fundamentals classes and courses in jazz improvisation.

**CARY EHRENFELD** has joined the faculty at Carnegie-Mellon University where he is teaching percussion along with Stanley S. Leonard. Cary received his B.F.A. in percussion from Carnegie-Mellon University in 1970. He has studied with Stanley S. Leonard, Pittsburgh Symphony; F. Anthony Ames, National Symphony; and Rodger Ryan. He plays as an extra percussionist with the Pittsburgh Symphony and is a member of the Gateway Percussion Quartet. Cary is also a "Free-Lance" dance drummer in the Pittsburgh area.

## IN MEMORIUM

**ARTHUR LAYFIELD**, age 83, died on March 1, 1974, in Watsonville, California. Born in Chicago, Illinois, Mr. Layfield was a very well known and respected drummer in that city in the 1920's and '30's. He was the featured drummer with the famous Paul Ash theatre orchestra of Chicago during that period as well as the dance band of Isham Jones.

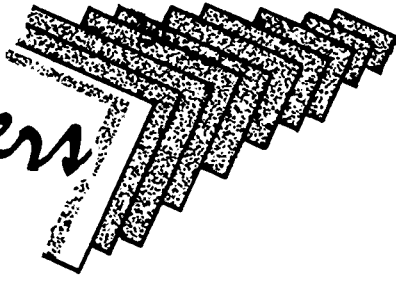
In 1942 he joined the New York Philharmonic and was a member of the Orchestra's Percussion section until his retirement in 1955. Since that time he had been living in Watsonville, California.

Services were held in both Watsonville, California, (on March 4th) and Joliet, Illinois (on March 8th). Burial followed in Joliet, Illinois.

**EDWARD C. HOLTZ**, who served for over twenty years as District Manager for Ludwig Industries in Ohio, Indiana, and Michigan, passed away on February 14, 1974. Ed was known and respected by the music industry and the music educators he served for his unselfish work in their behalf. His knowledge of percussion products and his warm personality were in evidence at the many music conventions and clinics where the industry exhibited. Prior to his long service with Ludwig, Ed was with the Holton Band Instrument Company in sales and also as Advertising Manager. He resided in Coldwater, Michigan and at one time owned a retail music store in Coldwater. He is survived by his wife, Janean and two sons and a daughter. One son, Glenn, is former band Director and District manager for the Selmer Band Instrument Co.

**Ensemble.** In the afternoon sessions on snare drum, multiple percussion, timpani, and baraphonic percussion; basic practice techniques were discussed, solos were performed, and method books displayed. The Symposium was viewed as a success and a significant contribution to percussion in the state of Tennessee.

# Chapters



The CALIFORNIA chapter sponsored the recent Western States Percussion Festival held March 27, 1974 at California State University - Northridge in conjunction with the Percussive Arts Society's National Conference. Well over 100 contestants as well as 15 percussion Ensembles from Arizona, Washington, Oregon, Northern California, and Southern California participated in this year's Festival. In addition to serving as hosts for the tremendously successful 1ST NATIONAL CONFERENCE of P.A.S., the CALIFORNIA Chapter continues to publish monthly newsletters and hold clinics regularly, such as: January 27, 1974 - Dale Anderson mallet percussion Clinic; May 26, 1974 - Ken Watson - Larry Bunker Multiple Percussion Clinic.

The votes have been tabulated and the ILLINOIS Chapter's new First and Second Vice-Presidents are officially in office. Taking over as First Vice-President is Terry Applebaum of Northwestern University, as Second Vice-President is Duane Thamm, professional performer and teacher from Chicago. Congratulations gentlemen on your new PAS offices! And a special word of thanks to both Tom Siwe and Al O'Connor for all their hard work and dedication in these offices. Also announced is the FIRST ANNUAL ILLINOIS CHAPTER UNCONTEST FOR SCHOOL MUSICIANS. An opportunity to have your contest solo or ensemble listened to and evaluated on tape by an expert. The Illinois Chapter is initiating this first - a festival in which elementary, junior high, and senior high school percussionists may perform solos and/or ensembles for a critique - not in writing, but on reel-to-reel recording tape!! Sites and Dates included: Triton College, March 30, 1974; Illinois State University, April 20, 1974; Collinsville High School, May 4, 1974.

Randy A. Hogancamp of the University of Northern Iowa was appointed to succeed James A. Coffin (formerly of UNI) as the new IOWA PAS Chairman. A full slate of officers was elected at the next official state meeting. This official meeting of the Iowa State Chapter of PAS was held during the IBA Convention in Ames last spring. Attending the meeting were PAS members, students, band directors, and other interested parties. Officers that were elected are Randy A. Hogancamp (UNI), Chairman and Douglas Herbon (Vinton) Secretary-Treasurer. It was decided that immediate projects would be working with problems experienced by public school music educators, including State Music Contests, etc. The Iowa PAS Newsletter is published regular and contains much information for members throughout the state, including a listing of events of interest to percussionists occurring throughout Iowa.

**WHEN WRITING ADVERTISERS  
PLEASE MENTION THAT YOU SAW IT IN  
"PERCUSSIVE NOTES"  
AN OFFICIAL PUBLICATION OF  
THE PERCUSSIVE ARTS SOCIETY**

Just a few words to let you know how much I enjoy reading each and every issue of the "Percussive Notes" magazine. I have kept them all from the very first issue. Best personal regards, Buster Bailey (Percussionist, New York Philharmonic Orchestra)

The NEW YORK Chapter newsletter will be published quarterly, during the school year, containing all the percussion happenings for New York State, new publications, concerts, programs, and general information. Jim Petercsak, State University College at Potsdam the new editor would like all members to take a minute and write down something about what you have been doing lately so it can be published in the next newsletter.

The OHIO Chapter Conference was held at Oberlin Conservatory on Sunday, January 13, 1974, in Oberlin, Ohio. The theme of the Conference was "The History of the Percussion Ensemble: The 30's and 40's." Performances of some rarely heard compositions were given by the following ensembles:

Baldwin-Wallace Conservatory (George Kiteley)  
Bowling Green State University (Wendell Jones)  
Cleveland Institute of Music (Don Miller, Richard Weiner)  
Oberlin Conservatory (Michael Rosen)  
University of Toledo (Robert Bell)

Performances were given in conjunction with a discussion by Al Otte (of the Blackearth Percussion Group) about each composition, its composer, and its place in the history of Percussion Ensembles. A complete listing of the music performed will be found in the Programs section of this issue. In addition Clinic/Demonstrations were presented by Charles E. Owen - Professor of Percussion at the University of Michigan and former Principal Percussionist with the Philadelphia Orchestra: "Orchestral Techniques and Auditions," and Michael Rosen - Percussion Teacher at Oberlin Conservatory and former Principal Percussionist with the Milwaukee Symphony: "The Marimba: New Techniques for New Music." The day was capped off with a full concert by the Blackearth Percussion Group.

On May 18th the TENNESSEE CHAPTER held a workshop in connection with its annual meeting. The workshop was on the campus of Peabody College in Nashville and featured a clinic by Marvin Dahlgren of the Minneapolis Symphony Orchestra and performances by several groups. The workshop was open to the public, whether PAS members or not, without charge.

On February 2-3, 1973 George Frock and the University of Texas Percussion Ensemble hosted the first TEXAS PAS SYMPOSIUM in the L. B. Johnson Library Auditorium in Austin. The program included ensembles from Sam Houston State, North Texas State, Baylor, and University of Texas as well as three excellent clinics by Harvey Biskin (timpanist with the San Antonio Symphony), Jim Hall (percussion instructor at Southwest Texas State on drum set), and Doyle Horton (teacher and performer in Corpus Christi on mallet winding). The symposium was a great success for those attending. Percussion was well represented at the Texas Music Educators Association convention in San Antonio later the same month. PAS members served as judges for the band and orchestra percussion auditions. Louie Bellson presented a clinic and performance with over three hundred band directors in attendance. At the PAS meeting Eric Remsen, percussionist with the San Antonio Symphony presented a clinic concerned with styles of snare drumming and specialized techniques on accessory instruments. In August the Texas Bandmasters Association convention again offered opportunities to "spread the word." Two members (George Frock, University of Texas and Larry Vanlandingham, Baylor University) presented clinics on the All-State tryout music chosen for this year (1974). The next day PAS sponsored a marching percussion clinic by Fred Hoey and the McArthur High School and Churchill High School percussion sections, and Bob Johnson and the Lake Highlands High School percussion section.

**P.A.S. MEMBERSHIP AND ACTIVITY BY STATE - 1973-74**

**\* IMPORTANT NOTICE!**

				State	
	*Membership	Meetings	Newsletter	Clinics	Conventions
Illinois	371	X	X	X	X
California	292	X	X	X	X
Pennsylvania	235	X	X		
New York	226	X	X		X
Indiana	214	X	X	X	X
Ohio	191	X		X	X
Texas	160	X	X	X	X
Wisconsin	153	X	X	X	X
Michigan	138	X	X		
Iowa	101	X	X	X	X
Florida	83				
Missouri	90				
Maryland	80				
Massachusetts	71				
New Jersey	71				
Louisiana	66	X	X		X
Virginia	57				
Tennessee	52		X		
Colorado	50				
Washington	47	X	X	X	X
Connecticut	39				
Minnesota	37				
North Carolina	37				
Arizona	33				
Kansas	31				
Kentucky	29				
Oklahoma	29				
Nebraska	24				
Alabama	21				
Arkansas	21			X	
South Dakota	21				
West Virginia	21			X	
Mississippi	17				
Oregon	16		X		
Delaware	15				
Georgia	15				
Idaho	14			X	
Utah	14				
New Mexico	13				
North Dakota	13			X	
Nevada	12				
Montana	11			X	
Hawaii	10				
South Carolina	10	X			
Rhode Island	8				
Washington D.C.	7				
Maine	6				
Wyoming	3				
New Hampshire	3				
Alaska	3				
Vermont	1				
<b>Total</b>	<b>3,282</b>				

The membership numbers given here reflect the totals as of the start of the 1973-74 school year. A very definite problem exists - many members upwards of 50% in some states HAVE NOT PAID their dues for this past 1973-74 year!

This creates serious problems for P.A.S. - 1) State Chapters receive reimbursed operating funds only for the number of paid members, and 2) National P.A.S. projects are restricted by unpaid memberships. PAY LAST YEARS DUES (1973-74) IF YOU HAVE NOT ALREADY DONE SO. Also dues for the coming 1974-75 year may be paid now.

If you believe in the importance of your PERCUSSIVE ARTS SOCIETY, support it by paying these nominal dues. You will receive no further PERCUSSIVE NOTES or PERCUSSIONIST publications if your dues are unpaid.

**Membership Categories**

- PERCUSSIONIST \$10.00 - (One who earns money playing percussion instruments)
- NON-PERCUSSIONIST \$7.00 - (Music teacher, such as a band director)
- STUDENT \$7.00 - (At any educational level)
- LIBRARY \$5.00
- MUSIC PUBLISHER \$35.00
- INSTRUMENT SPECIALIST/RETAIL DEALER \$50.00
- DISTRIBUTOR/WHOLESALE \$175.00
- MANUFACTURER \$400.00

(Those wishing to contribute to P.A.S. with donations above the minimum amount for their dues category are encouraged to do so. This additional amount is a tax deductible contribution.)

Mail all dues payments and inquiries to: PERCUSSIVE ARTS SOCIETY, 130 Carol Drive, Terre Haute, Indiana 47805.



**ADVERTISEMENT SPACE IS AVAILABLE IN PERCUSSIVE NOTES**

Write for rate card which contain details: Editor, PERCUSSIVE NOTES, 5085 Henderson Hts., Columbus, Ohio 43220.

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



# FIRST NATIONAL CONFERENCE

MARCH 26 – ANAHEIM, CALIFORNIA

AND

MARCH 27 – CALIFORNIA STATE UNIVERSITY  
NORTHRIDGE CAMPUS



## THE STORY IN PICTURES

CURT SLETTEN, PHOTOGRAPHER

(Copies of these National Conference pictures may be ordered at half price rates for 5x7 enlargements—only 50¢ each. Order through: Curt Sletten, 8400 Amigo Ave., Apt. 3, Northridge, California 91324. Please enclose payment with order. (Make checks payable to "Curt Sletten.")

LOS ANGELES PERCUSSION ENSEMBLE, Conductor  
WILLIAM KRAFT

Program: **DES IMAGISTES . . . . W. KRAFT**  
commissioned by Percussive Arts Society for the  
FIRST PERCUSSIVE ARTS SOCIETY  
NATIONAL CONFERENCE

**CONCERTO FOR VIOLIN AND PERCUSSIVE  
ORCHESTRA. . . . L. HARRISON**  
Soloist: STANLEY PLUMMER

**DES IMAGISTES** commissioned by the Percussive Arts Society specifically for the First National Percussion Conference 1974. For percussion sextet it is built around a hexagram with all aspects of a hexagram exploited. The audience is in the center so as to be most aware of the acoustical locations: duets occur between players 1/3, 2/4, 3/5, 4/6, 5/1; trios occur between players, 1,3,5 vs 2,4,6; a quartet of parallel players 2,3,5,6, vs a duet of pole players 1/4, and so on. Pitchwise, each player has his own hexachord, most instrumental families number 6 such as, 6 brake drums, 6 graduated membranophones, 6 stainless steel bowls. — This piece is based on poems chosen particularly for their imagery and musically evocative substance. In the order of appearance: **STINGING GOLD** (Cummings); **SESTINA, ALTAFORTE** (Pound); **STRUNG ON SOME UNSEEN WEB** (Barbara Kraft); **OH, EARTH, MOTHER OF THIEVES** (Frost); and **I HAVE TRIED TO WRITE PARADISE**, the last of Pound's cantos.

**WILLIAM KRAFT** received his early studies from Saul Goodman and Moe Goldenberg. Twice received **ANTON SEIDL** Fellowship in composition at Columbia University. He has been with the Los Angeles Philharmonic some eighteen years, timpanist for over twelve years, and is a past assistant conductor of the Los Angeles Philharmonic. He has been the recipient of many awards including the **GUGGENHEIM AWARD '67** and **'72**, **HUNTINGTON HARTFORD** Fellowship '64 and recipient scholar of **ROCKERFELLER FOUNDATION** for residence in Bellagio, Italy '73. Mr. Kraft has received many commissions for compositions including **Momentum**, **NACWAPI**; **Piano Concerto**, **Ford Foundation**; **Contextures**, **Zubin Metha** and **Los Angeles Philharmonic**, **Games Collage No. 1**, **Los Angeles Horn Club**; **Tintinnabulations**, **OCMEA** for the opening of the **1974 MENC National Convention**; **Des Imagistes**, **Percussive Arts Society** for the **First National Percussion Conference 1974**.



*William Kraft performs and directs the L.A. Percussion Ensemble.*



*Violin soloist Stanley Plummer performs with the L.A. Percussion Ensemble.*



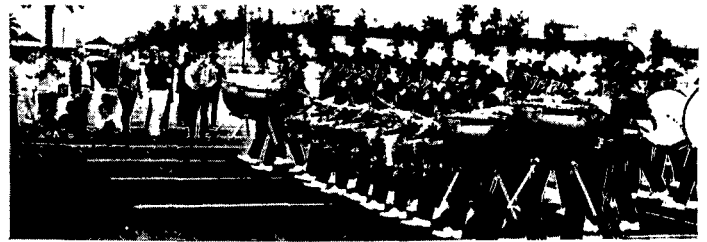
*The spoken poems form an important part of Des Imagistes.*



*Dale Anderson (partially concealed) and Bob Winslow perform with L.A. Percussion Ensemble. Other members not pictured include, Walt Goodwin, Barry Silverman, and Mitchell Peters.*

**MARCHING PERCUSSION CLINIC AND WORKSHOP** Clinician: **FRED SANDFORD** - Marching Percussion Authority 1973 Champion **SANTA CLARA VANGARDS DRUM & BUGLE CORPS PERCUSSION LINE.**

**SANTA CLARA VANGUARD DRUM & BUGLE CORPS** Percussion Section - this musical organization was formed in 1967. The corps has won over 90% of the contests they have entered. They hold the title of Drum Corps International Champions and were the most outstanding group of 1973. In addition they were featured in a film entitled "Competitive Drum Corps" released this past November. The percussion section is instructed by Mr. Fred Sanford, former instrumental instructor and band director for the Bergenfield New Jersey High School He is presently residing in the Santa Clara area working on an advanced degree at San Jose State College. The Santa Clara Vanguard Percussion Line presented a clinic program demonstrating all the new and varied tonal drum concepts available to the marching bands of today. The Vanguards field a percussion section of twenty-six people, including timp-toms, marching timpani, and the new marching mallet instruments. The Vanguard's clinic proved to be a must for those band directors interested in implementing these new tonal percussion instruments into their own programs. Subject areas ranged from planning your own percussion instrumentation to modern scoring techniques to more effectively integrate your percussion section into the marching band show.



**COMPOSERS PANEL DISCUSSION**

Moderator - Mr. **JOEL LEACH** - Associate Professor of Music; Chairman of winds and percussion at California State University, Northridge, Co-Author of Scoring for Percussion; presently Member Percussion Arts Society Board of Directors.

Topic - "The Use of Percussion in Contemporary Compositions".

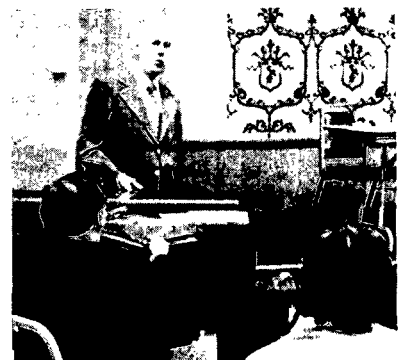
Panel - **MARTIN MAILMAN** - Head of Composition Department, North Texas State, Member Percussive Arts Society Board of Directors - **VACLAV NELHYBEL** - Noted composer residing in New York City; Past Music Director of Prague Theatre in Czechoslovakia and Music Directors of Radio Free Europe - **OWEN REED** - Head of Composition Department of Michigan State University; Co-Author of Scoring for Percussion.



*Vaclav Nelhybel with Joel Leach.*



*Panel members L. to R. Martin Mailman, Vaclav Nelhybel, moderator Joel Leach, and Owen Reed.*



*Owen Reed makes a point clear.*

**A PROGRAM OF HARRY PARTCH MUSIC**

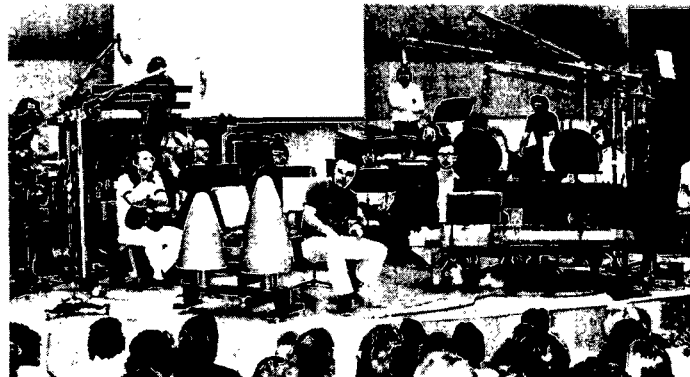
**Performed & Conducted by Danlee Mitchell**

Harry Partch, a world renowned pioneer American experimental composer and theorist is noted for his new concepts of tuning and musical theatre, as well as being an innovator of new musical instruments.

Danlee Mitchell is Assistant Professor of Music, Instructor of Percussion and Theory at San Diego State University.

**PROGRAM**

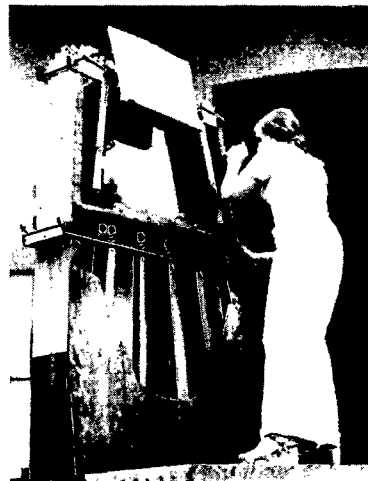
The Bewitched ..... Harry Partch  
 Prologue  
 Scene 4  
 Epilogue  
 The Dreamers That Remain ..... Movie  
 Filmed by Stephen Touliot  
 Produced by Betty Freeman  
 Musical Score by Harry Partch  
 Conducted by Jack Logan  
 Music Director Danlee Mitchell



*The Harry Partch ensemble from San Diego State University performing at the First National Conference of PAS.*



*Danlee Mitchell explaining the music of Harry Partch.*

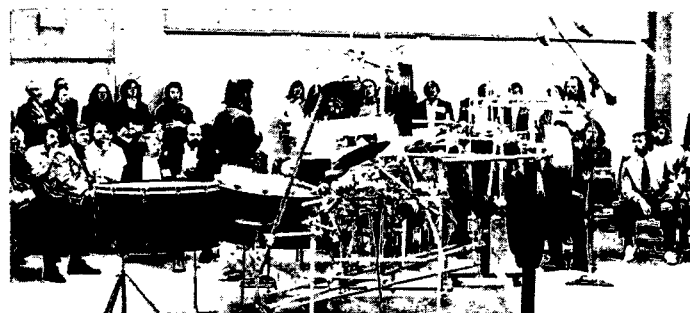
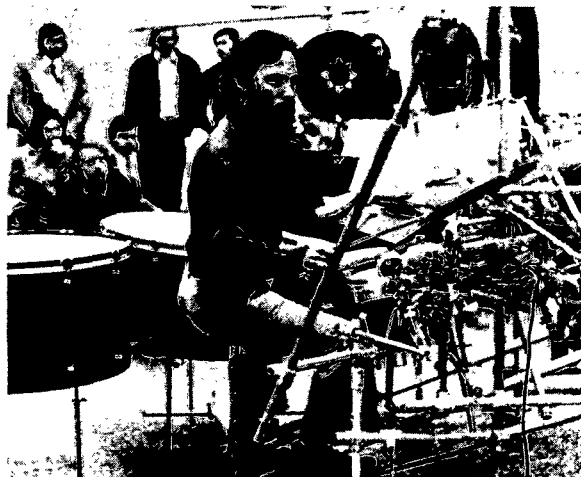


*The Kithara, one of the instruments built by Harry Partch.*

**DEMONSTRATION OF THE PERCUSSION CONSOLE BY RON GEORGE**

Program: "LOOPS" ..... ROBERT ERICKSON

THE PERCUSSION CONSOLE-RON GEORGE, Associate Professor of Music UCSD and Robert Erickson, Professor of Composition UCSD, have been conducting research this past year on new concepts of multiple percussion compositions and performance. The research began as a special project in the Center for Music Experiment and Related Research at the University of California at San Diego. An outgrowth of this research produced the "Percussion Console" by Ron George and the music "Loops" by Robert Erickson for the Percussion Console. The percussion console is made up of a composite of multiple percussion instruments, arranged compactly into keyboards and united spacially by the use of specially designed racks.



*Performance on the Percussion Console – Ron George Program "Loops" – Robert Erickson*

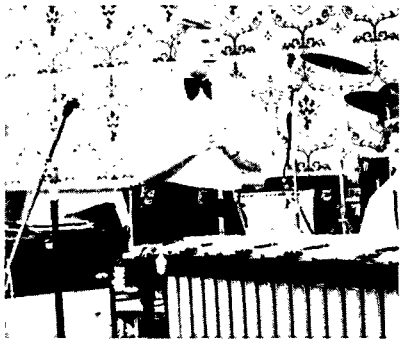


*Composer Robert Erickson describes his work Loops for the percussion console.*

**U.S.A.F. ACADEMY FALCONAIRES JAZZ/ROCK ENSEMBLE CONCERT**

Featuring Soloists: **GARY BURTON** and **ROY BURNS**

**THE FALCONAIRES** Jazz&Rock Ensemble, led by Senior Master Sergeant Church Gardner, take their name from the mascot of the United States Air Force Academy, a unit of the United States Air Force Academy Band, this organization provides today's music in its most exciting form. These 17 musicians display their unique talents in concerts and stage band clinics nationwide



*Master Sergeant Chuck Gardner, Leader.*



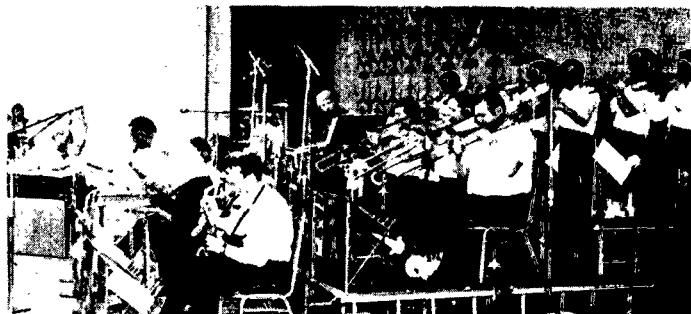
*Solo time for Saxes.*



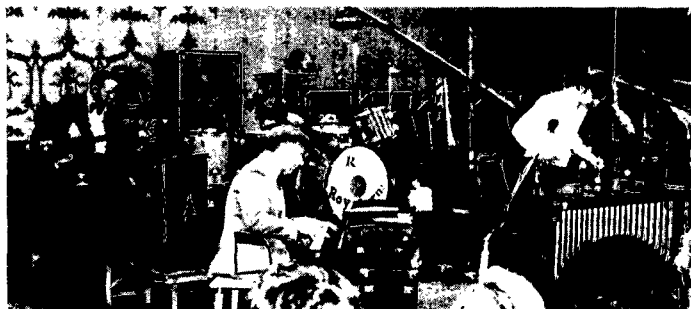
**GARY BURTON** – Acclaimed by most people as the world's most outstanding vibest and jazz talent of our time. He was again named top vibest in the recent **DOWNBEAT** polls for the seventh consecutive year. In addition Gary has frequently topped polls in **JAZZ & POP**, **MELODY MAKER**, and **JAZZ FORUM** magazines. Gary presently is on the faculty of the Berklee School of Music where he divides his time between teaching and performing. He has been recording for ECM Records, Munich, Germany, this past year and is receiving good sales acceptance on the recent new releases "In the Public Interest" and "Seven Songs for Quartet and Chamber Orchestra". Gary has taken an active interest in the world of percussion and is presently serving on the Board of Director of the Percussive Arts Society.



*Gary Burton plays vibes with band.*



*Roy Burns guests on drums.*



*Gary and Roy perform clinic session with the rhythm section of the Falconaires Jazz/Rock Ensemble.*



**ROY BURNS** – performer, author, instructor, lecturer, clinician, and now Staff Artist for Rogers Drum Co., Division of C.B.S. Roy has played for many varied musical groups from Benny Goodman to Charles Mingus to N.B.C. Orchestra. He has played for many TV shows such as Merv Griffin, Steve Allen, the Tonight Show and others. Roy has made previous appearances at nearly every important Band Directors conference in the United States as well as appearances throughout the world. As an author, he has over 10 books along with a new recording release on FPM label, **Big, Bad & Beautiful**, available with a playalong Method Book which can be used as an educational teaching aid. Roy is a Past Member of the Percussive Arts Society Board of Directors.

**PRESENTATION AND DEMONSTRATION OF SPECIAL PERCUSSION INSTRUMENTS**

Clinician: **EMIL RICHARDS**

Special Percussion Instruments: from around the home, garage, and yard! A presentation of special interest to people involved at the pre-school level as well as the highest professional performing and composition levels. A display of instruments of metal, wood, plastic, glass, etc., used above and below water and in various other ways. Ecology working for music using throw aways from around the home and yard to produce music and sound effects. Demonstration and use of such instruments as spoons, forks, glass bottles, plastic salad bowls, beer cans, garbage cans, gas pipes, saw blades, bottle caps, flower pots and many other thoughts and ideas. A once in a lifetime experience!!!!

**EMIL RICHARDS** — At the age of six, began playing xylophone. He studied music at the Julius Hart School of Music, the Hartford School of Music, and Hilliard College. He moved to New York where he played jazz with Charlie Mingus, Willie Ruff, Ed Shuaghnessy, and Ed Thigpen, while doing studio recordings for Perry Como and the Ray Charles Singers. In 1955 Emil joined the George Shearing Quintet. In 1959, he made his way to Los Angeles. Today Emil is probably the most sought after percussionist on the recording studio scene, playing for such noted writers as Lalo Schifrin, Quincy Jones, Neal Hefti, Henry Mancini, Elmer Bernstein, Oliver Nelson, and many others too numerous to mention. He has been connected with the composer Harry Partch and with his instruments since 1963. Emil has toured Southern Europe, India, and the South Pacific, where he has studied and played music as well as adding to his collection of percussion instruments. He made a world tour in 1972 where he collected over 50 new instruments. He has just returned from South America where he was observing the music of Rio at Carnival Time this past February.



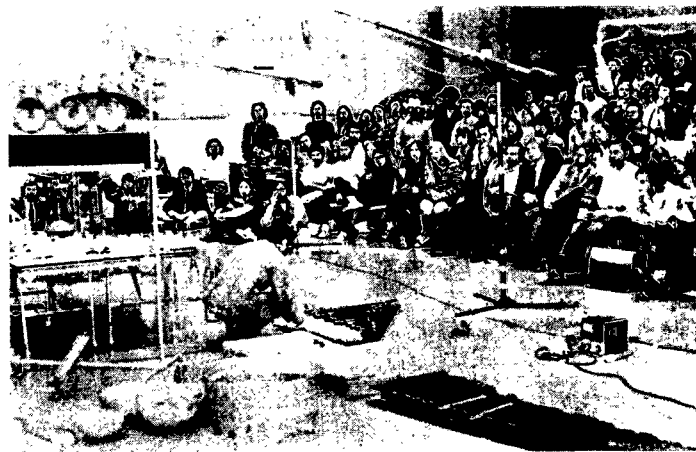
*"Professor Richards" presides over the kitchen and garage percussion section.*



*"What else would you do with trash cans"?*



*A part of the large audience watching Emil Richards "do his thing" includes in background - Remo Belli, Maurie and Jan Lishon, Gary Olmstead, Clair O. Musser, Fred Albright, Lloyd McCausland, Tom Baney, Mark DiVeto, and Bob Grauso.*



*Performance on the "conduit-o-phone"*

**Hollywood 9-6285**



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**PERCUSSIVE ARTS SOCIETY BOARD OF DIRECTORS MEETING**



*L. to R. - Jim Peterscak, Mike Combs, Don Canedy, Jackie Meyer, President Gary Olmstead.*



*L. to R. Dick Richardson, Sandy Feldstein, Jim Coffin, Joel Leach, Jim Moore.*



*L. to R. - John Galm, Marty Zyskowski, Ron Fink, Jim Peterscak, Gary Kvistad, Martin Mailman; foreground - Don Canedy, Mike Combs.*

**PERCUSSIVE ARTS SOCIETY STATE CHAPTERS CHAIRMAN'S MEETING**



*Larry Vanlandingham, Baylor University, Vice President in Charge of State Chapters presides, to the right Don Baker, Western Michigan University.*



*"Food for Thought", (L. to R. Don Baker, Western Michigan, Tom Siwe, University of Illinois, and Lloyd McCausland, Conference Chairman, California.)*



*"Does Brings forth ideas", and*



*Lloyd McCausland agrees.*



**"Four Juilliard graduates (left to right - Paul Dowling, Norman Freeman, Richard Kravetz, Scott Stevens) comprise TODAY'S PERCUSSION QUARTET and announce their first nationwide tour for the 1974-75 season. Specializing in contemporary and avant-garde music, Today's Percussion Quartet has commissioned a number of new works including electronic and theater pieces from young outstanding composers. Information concerning availability can be obtained through Robert Gardiner Management, 170 W. 73rd St., Penthouse B, New York, New York 10023, (212) 873-5666."**

**THIRD WESTERN STATES PERCUSSION FESTIVAL AT THE PAS NATIONAL CONFERENCE**

Sponsored by CALIFORNIA CHAPTER, PERCUSSIVE ARTS SOCIETY/Performing Categories: PERCUSSION ENSEMBLES, MULTIPLE PERCUSSION, ORCHESTRAL SNARE DRUM, RUDIMENTAL SNARE DRUM; DRUM SET; KEYBOARD MALLETS, TIMPANI, Adjudicators composed of top percussion educators and artists.

Special Guest Adjudicators - LOUIE BELLSON, GARY BURTON, ALAN DAWSON:



*LOUIE BELLSON, one of history's most phenomenal drummers, Louie Bellson has been playing drums since he was four years old. Originator of the double bass drum set-up, Louie is acclaimed by many as the world's greatest drummer. His fiery, explosive technique drives a big band as few other drummers can. Bellson says, "Music brings people together. . .it transmits peace, joy, beauty, excitement and love." Louie Bellson brings music to the people.*

**ADJUDICATORS FOR THE 1974  
Western States Percussion Festival**

Forrest Clark - Former timpanist with the LA Philharmonic Orchestra  
 Robert Winslow - Director of bands, UCLA  
 Robert Sonner - Previously percussion instructor at San Fernando Valley State College. Currently part time instructor at CSUN.  
 Bob Buck - Noted authority on rudimental style drumming.  
 Dale Anderson - Los Angeles area studio artist.  
 Bob Yeager - Owner and operator of the Professional Drum Shop.  
 Bobby Zimmittii - Studio artist.  
 Ken Watson - Percussion Instructor at USC. LA studio artist.  
 Don Porter - Director of the Kingsmen drum and bugle corps.  
 Larry Bunker - LA studio artist.  
 Hugh Anderson - LA percussionist and studio artist.  
 John Bergamo - Instructor of percussion at California Institute of the Arts.  
 Wally Snow - Studio artist.  
 Lou Singer - Active studio artist in the LA area.  
 Don Clark - Director of the Royal Cavaliers Marching Band, percussion section.  
 Tony Cirone - Percussion Instructor at CSU San Jose, member of the San Francisco Symphony Percussion Section.



*GARY BURTON is internationally acclaimed as one of the most outstanding jazz talents of our time. He has captured 1st place in the Downbeat reader's poll for 7 consecutive years as well as being elected jazzman of the year in 1968. Gary is presently on the board of directors of Percussive Arts. Always an exceptional treat for his listeners, Gary Burton is truly a great musician and a giant of the percussion world.*



*ALAN DAWSON is currently Supervisor of Percussion at the Berlee School of Music in Bonton, Mass. and is also Director of Promotional Education for the Fibes Drum Co. He has played for such noted artists as: Dave Brubeck, Herb Pomeroy, and Lionel Hampton. In 1965 Alan Dawson won 1st place in the Down Beat Critics poll for talent deserving wider recognition.*

Danlee Mitchell - Percussion Instructor at CSU San Diego.  
 Elaine Jones - Timpanist with the San Francisco Symphony.  
 Fred Sandford - Director Santa Clara Vanguard Drum Line.  
 Joe Porcaro - LA studio artist.  
 Gary Olmstead - \*President of the Percussive Arts Society.  
 Michael Combs - \*Percussion Instructor and director of percussion ensembles at the University of Tennessee. \*Vice President PAS.  
 Neal Fluegel - \*Executive secretary-treasurer of PAS. Instructor at Indiana State University. Editor of the Percussionist.  
 Joel Leach - \*Percussion Instructor at CSU Northridge.  
 Jacqueline Meyer - \*Secretary of PAS. Assistant percussion instructor at Indiana State University.  
 James Moore - \*Head of Percussion Studies at the Ohio State University. Editor of Percussive Notes.  
 Martin Zyskowski - \*Percussion Instructor at Eastern Washington State College.  
 James Petercsak - \*Chairman of the Percussion Department at the Crane School of Music, Potsdam, New York. New York recording artist.  
 Larry Vanlandingham - \*Percussion Instructor at Baylor University, Waco, Texas.  
 Don Worth - Owner and operator of the Don Worth Drum Shop.  
 Ralph Collier - Timpanist of the Glendale Symphony.  
 Todd Miller - LA studio percussionist.

\*denotes member of the PAS board of directors.



*Joel Leach, Head of Percussion Studies at California State University - Northridge, the Chairman of the PAS Western States Percussion Festival briefs some of the adjudicators on their duties.*



*Clair O. Musser shown with Joel Leach seem to be in agreement about the success of the First National Conference of PAS'*



*Louis Bellson seems to wholeheartedly agree too!*



*Fred Albright, Clair O. Musser, and Lou Singer listen with interest as Joel Leach explains details of the Third Western States Percussion Festival.*



*Adjudicators (L. to R.) Jim Petercsak, Mike Combs, and Bob Winslow at work.*



*Louis Bellson, Alan Dawson, and Bob Zimmitti judge the drum set competition.*

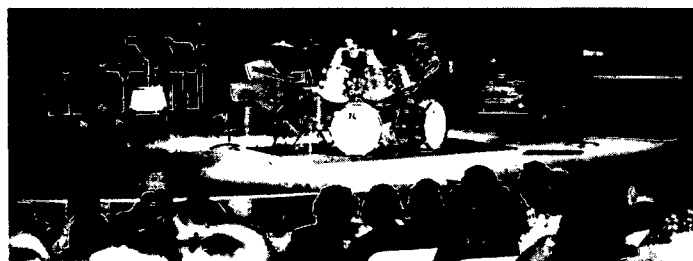


*Keyboard Mallet judges L. to R. are Neal Fluegel Barry Silverman, and Gary Burton.*



*Jackie Meyer and Jim Moore compare notes as they judge the orchestral snare drum event.*

CONCERT PRESENTATION FEATURING GARY BURTON AND ALAN DAWSON followed by PRESENTATION OF AWARDS AND PERFORMANCE OF SELECTED WINNERS IN THE THIRD WESTERN STATES PERCUSSION FESTIVAL.



*Chad Wackerman, 14 years old winner of High School Division Drum Set category performs.*



*Don Worth of Portland, Oregon, winner of Rudimental Snare Drum category receives his award from David Levine, President California Chapter of PAS.*



*With great appreciation to a real trouper Lloyd McCausland, 1974 PAS National Conference Chairman, for a job very well done!*

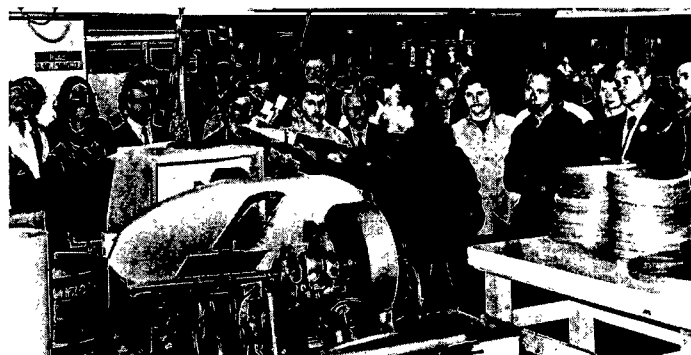
## PERCUSSIVE ARTS SOCIETY MEMBERS TAKE TOUR OF REMO FACILITY

NORTH HOLLYWOOD, Calif.—Leading percussionists from throughout the United States participating in the First National Conference of the Percussive Arts Society toured the Remo, Inc. plant on March 27 as part of their 2-day meeting in southern California.

Hosting a picnic luncheon for the percussionists were Remo Belli, president of Remo, Inc. and Sales Manager Lloyd S. McCausland of the Remo organization, who served as chairman of the National Percussion Conference Committee.



*EXPLAINING DRUM HEAD MANUFACTURE—Remo Belli, president of Remo, Inc., demonstrates equipment used in the manufacture of his company's plastic drum heads as part of tour group from Percussive Arts Society looks on.*



An event of the magnitude of the First National Conference of the PERCUSSIVE ARTS SOCIETY - 1974 only happens through the dedicated work of many individuals. PAS WITH DEEP APPRECIATION WISHES TO ACKNOWLEDGE —

National Percussion Conference Committee: Lloyd S. McCausland — Chairman, Mervin Britton, Roy Burns, Gary Burton, Scott Higgins, Joel Leach and Martin Zyskowski.

Santa Clara Vanguard's presented through the Courtesy of McCormick's Enterprises, Slingerland Drum Co., Remo, Inc. Roy Burns presented Through the Courtesy of Rogers Drum Co. Gary Burton presented through the Courtesy of Musser Division of Ludwig Industries.

California State Chapter of Percussive Arts Society, President David Levine

California State University Northridge — Dr. Clarence Wiggins, Chairman Music Department

CMEA — President Lou Nash

Emil Richards for donating his time and services

Danlee Mitchell for donating his time and services

USAF Academy Falconaires Conductor Charles Gardner

And the many people, businesses, music industry, educational organizations, and institutions who have encouraged and supported this event. We deeply appreciate the support of those mentioned along with the many people who through limited space available go unmentioned.

# PERCUSSIVE ARTS SOCIETY

HALL OF FAME 1974

GENE KRUPA

HARRY PARTCH

MORRIS GOLDENBERG

JAMES SALMON



**GENE KRUPA**

*Editor's Note:*

*The career of Gene Krupa was marked by countless musical triumphs and honors. However, no accounting of his success seems to portray better his warmth and greatness as a human being than this true story by writer, hoaxer, producer, and percussionist Alan Abel.*

## I KIDNAPED GENE KRUPA

*Abridged and reprinted with permission from THE CONFESSIONS OF A HOAXER by Alan Abel, published The MacMillan Co., N.Y.*

I pulled off the first stunt of what has become a career not for the sake of hoaxing but to avoid being labeled a hoaxer. While a student at Ohio State University I founded the Jazz Forum on campus in 1947 to give weekly jazz concerts every Saturday afternoon on the stage of University Hall, an auditorium that seated about twelve hundred.

Whenever name bandleaders appeared in or around Columbus, Ohio, I would persuade them to visit the campus and lecture before a Jazz Forum audience. The lecture, as I well anticipated, always turned into a jam session with student musicians. One summer alone we had Elliot Lawrence, Ray Anthony, Charlie Spivak, Jimmy Dorsey and Norman Granz's Jazz at the Philharmonic troupe.

When I learned that Gene Krupa was scheduled at Buckeye Lake Park I was particularly interested in inviting him to appear at Ohio State, for I, too, played the drums. I phoned his manager, Ira Mangel, and he agreed to send Krupa over to speak on a Saturday afternoon two weeks away. Mangel allowed that it wouldn't interfere with his nightly band performance and would be good public relations.

Our Jazz Forum staff decided to go all out for this particular concert. We proclaimed Saturday "Gene Krupa Day" on our posters (we always proclaimed a day for any celebrity speaker to make sure he would show up) passed out handbills, sent news releases to newspapers and radio stations, even painted a special backdrop in his honor.

The day before Krupa's appearance we were assured of a capacity crowd; the campus buzzed with excitement over the pending arrival of the "King of the Drums." Around dinner time I called Ira Mangel at the Buckeye Lake Park ballroom and he was very angry with me.

"What the hell you kids doing up there?" he demanded to know. "I read in the Columbus *Dispatch* all about the concert and somebody sent me a poster. I never told you for sure Gene was coming up, so forget it! Besides, he has a very important meeting tomorrow afternoon with Billy Goodheart at his farm and it's a long drive from here."

I was stunned. Speechless. "But you promised," I pleaded.

"I promised I'd try, I didn't say I would," said Mangel. And then he hung up.

I was furious. Not only because Mangel wasn't keeping his word but when several of Krupa's band were ill, I'd sent him Jazz Forum musicians as substitutes. How could I ever explain the latest turn of events to my staff? And what about the students who were bound to turn out en masse for the concert?

Billy Goodheart was a name I knew in music circles as a former executive with Music Corporation of America who was in semiretirement on a farm in Eaton, Ohio. I decided to call him. Perhaps I could convince him to persuade Krupa not to cancel out on our concert. Then the thought came to me that Mangel might be bluffing; maybe Krupa wasn't going anywhere. So I placed a person-to-person call for Gene Krupa at Goodheart's farm.

"Gene Krupa?" I heard a voice ask the operator. "He isn't here. He's up at Buckeye Lake with his band. Who's calling?"

I gave my name to the operator and asked if I could reach him at this number tomorrow.

"No," said Goodheart. "I don't expect him here tomorrow either. We just had a meeting last weekend."

Mangel had lied to me. But why? Well, that didn't matter now. There was only one solution: I had to kidnap Gene Krupa. But I couldn't do it alone. I needed lots of help. Although it took the rest of the night to make all the phone calls, by 10 A.M. the next morning, the entire Jazz Forum staff had assembled in front of the house where I had a basement apartment. Parked on the street were a dozen cars, mostly convertibles, including a 1929 Essex open touring car owned and driven by "Fearless" Jimmy Ruffner. Six beautiful coeds, led by campus queen Ronnie Denune, were on hand; Ziggy Coyle and Paul DeFrancis had their musical combos; Glenn Wasserman's signs were everywhere, wrapped around the cars, on broomsticks and being worn as sandwich signs: "Welcome to OSU, Gene Krupa" - "We Love You, Gene" - "Gene Krupa Day at OSU."

*(continued on page 38)*







## HARRY PARTCH

"Harry Partch is an American visionary and stubborn individual. . . He has built his own musical world out of microtones. . . hobo speech, elastic octaves and percussion instruments made from hubcaps and nuclear cloud chambers. Recently . . . an army of young music lovers stormed New York's Whitney Museum to hear Harry Partch and his thirteen disciples produce a music that was totally personal and eclectic in the best sense. African polyrhythms, and ancient Greek modes, bits of Babylonia and the pulse of the American diesel engine all gathered into a richly erotic, primitive, fresh and stirring drama of sound." — Newsweek

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A change is in the wind. Western music is a little tired and wants to sit down. By electronic synthesis, prominent practitioners have diagnosed its ailment as an acute case of serialism with side effects attributed to aleatoritis. Rock now having reached a harmonic and contrapuntal respectability, we are ready for a breath of fresh air—a new season! Is Harry Partch just around the corner?

This musical world of Harry Partch is new and strange. His instruments, all hand-made by himself, have rarely been seen, and the sounds they produce have seldom been heard, at least not on this planet.

Forty years ago, Partch realized that American music wasn't really American but was only a facsimile of European convention and fashion. Serialism was only another step along this path, a path Partch wasn't interested in taking. In an attempt to retrace his steps, he found it was necessary to completely reinvestigate the nature of sound as music, and, for his point of departure, he chose to use the inherent musicality of the American language.

Partch's early compositions, dating from the 1930's, are all vocal, with small instrumental accompaniments. They are masterpieces of Americana, employing the language in a natural style uninfluenced by European traditions.

Although based on his earlier music in vocal style and structure, the more recent music of Partch provides a striking contrast. It is integrated theater on a grand scale. Partch calls his esthetic position Corporeal, a music that is essentially "tactile." Not a believer in concert music, Partch mounts theater pieces that combine the senses of sound and sight. His instruments are part of the stage set; the musicians are in costume and sometimes involved in the stage action. Partch describes this dramatic staging as ritual, illuminating life and its psychological forces. At times, story line is communicated by the spoken word; at other times, by mime movement. Sight and sound, each complementing and intensifying the other, transport the viewer to a plane of catharsis.

The bulk of Partch's work dates from the past thirty years. The WAYWARD, a collective title for four compositions—BARSTOW; THE LETTER; SAN FRANCISCO (newsboy cries); and, U. S. HIGBALL—was finished in 1943. It is a setting of Americana, much of it coming out of the hobo experiences of Partch during the Depression, exploiting the natural rhythm and melodic contour of the American language. His first large-scale theater work, OEDIPUS (1951), is the definitive musical setting of this drama. Out of this, the Partch theater style emerges. PLECTRA & PERCUSSION DANCES (1952), a dance-theater work, is comprised of three compositions—CASTOR & POLLUX; EVEN WILD HORSES; and, RING AROUND THE MOON. Another dance-theater work, THE BEWITCHED (1956), was performed in New York in 1959. REVELATION IN THE COURTHOUSE PARK (1960), billed as an "extra-vaganza," is a music-theater work of large proportions, employing not only a large cast of actors, dancers, and onstage musicians, but also a marching brass band, acrobats, gymnasts on apparatus, and a filmed fireworks display. WATER! WATER! (1961) saw his instruments moving on stage as participants.

In 1963, Partch stated a study work, AND ON THE SEVENTH DAY PETALS FELL IN PETALUMA, in preparation for his latest work, DELUSION OF THE FURY (1966). DELUSION has the potential of establishing a new style in Western music theater. Partch has always wished for a more diversified, less specialized type of performer; the type of performer who not only plays instruments, but who can also sing, act, and dance. In DELUSION, the musicians do sing (as was done in THE BEWITCHED), but their instrumental passages are so arranged that they could dance also, if such people were available. Such concepts are quite ancient, Partch acknowledges, but he feels that in present practice this has all been abandoned. It is his purpose to reunite the intellectual with the sensual, in his Corporeal concept.

As the basis for his music, and the tuning of his instruments, he has formulated a 43 (or more) tones-to-the-octave scale tuned in just intonation.

Composer as well as theorist, Partch gradually evolved his array of instruments as his musical concepts expanded. One of his earliest, dating from 1930 but preceded by other experiments, is the Adapted Viola, a viola with an extended fingerboard that is played between the knees, Two lyre-like instruments, Kitharas I & II, date from 1938 and have twelve hexads per instrument; glass rods produce gliding tones on four of the chords.

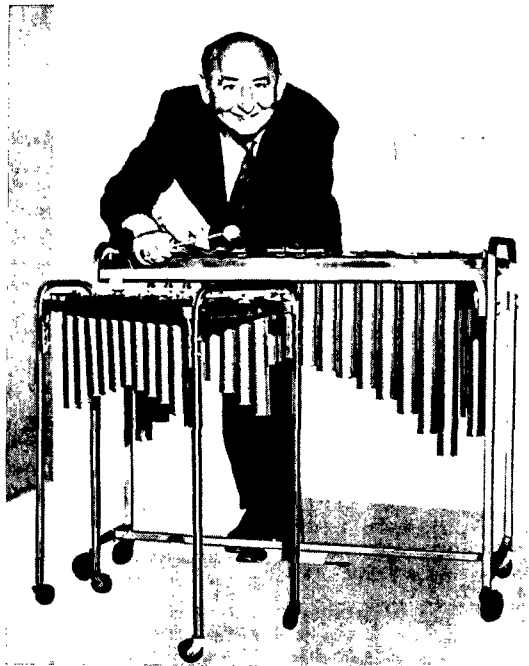
Six Harmonic Canons have been constructed since 1945; five feature forty-four strings on one plane, while one is designed with two planes of forty-four strings each.

Also dating from 1945 are two Chromelodeons, reed pump organs tuned to the complete 43-tone octave with total ranges of more than five acoustic octaves. All the other instruments are tuned to the Chromelodeons.

Another stringed instrument is the Surrogate Kithara, with two banks of eight strings, and having sliding glass rods under the strings for stopping. Two Adapted Guitars also use a sliding plastic bar above the strings; one tuned to a six-string 1/1 unison, the other tuned to ten-string chord whose higher three notes are but a few vibrations apart.

Providing contrast to the strings and organs in Partch's orchestra is his percussion. The highest is the Eucal Blossom, its dry, brittle pitches produced by solid lengths of bamboo. The oldest percussion is the Diamond Marimba, 1946, its thirty-six blocks arranged diagonally in major and minor hexads. Its exact opposite, the Quadrangularis Reversum, is arranged in reverse order to the Diamond Marimba with two rows of additional tones on each side of the diamond. The Bamboo Marimba (Boo) is constructed of ascending rows of hollow bamboo closed at one end; a tongue is cut in the opposite end and struck with a stick. The Bass Marimba has important lower range tones, while

(continued on page 40)



## MORRIS GOLDENBERG

MORRIS GOLDENBERG, percussionist, timpanist, and teacher, quite likely had more successful students than any other instructor. "I have a former pupil in every major American symphony orchestra and in most of the minor ones," Mr. Goldenberg once said. And this may well be true, for when the Morris Goldenberg Memorial Scholarship Fund was set up in his honor at the Juilliard School of Music, the committee of former students organizing this fund included: JOSEPH ADATO - *Cleveland Symphony Orchestra*, ELDEN BAILEY - *New York Philharmonic Orchestra*, MICHAEL BOOKSPAN - *Philadelphia Orchestra*, ANTHONY COLUMBIA - *N.B.C.T.V.*, ARNOLD GOLDBERG - *New York City Ballet Co.*, RONALD GOULD - *Little Orchestra Society*, RICHARD KOFF - *Broadway Theaters*, STANLEY KOOR - *Broadway Theaters*, IRVING LEVINE - *Radio City Music Hall*, ROBERT MATSON - *Cleveland Symphony Orchestra*, ABRAHAM MARCUS - *Metroplitan Opera Company*, ARTHUR PRESS - *Boston Symphony Orchestra*, ALBERT POLLICK - *Broadway Theaters*, LEONARD SCHULMAN - *New York City Opera Company*, ED SHAUGHNESSY - *N.B.C.T.V.*

Mr. Goldenberg was born in Holyoke, Massachusetts on July 28, 1911 and began his musical career playing in local theatres. He soon went on to study at the Juilliard School of Music in New York where he met his wife Isabella. Mrs. Goldenberg was then studying Violin at Juilliard, and today is active in teaching and performing in and around New York City. After his graduation from Juilliard, Goldenberg went on tour with the Ballet Russe, and subsequently began performing with many different concert societies. He became sought after as a percussionist "who could read a musical score perfectly on first sight". In 1938 Mr. Goldenberg became staff percussionist at radio station WOR, and performed under conductors such as Alfred Wallenstein, Thomas Scherman, Emerson Buckley, Morton Gould and Syvan Levin. He has played under virtually every major conductor in the important symphonies-Leonard Bernstein, Leopold Stokowski, Arturo Toscanini, Leon Barzin and Arthur Fiedler. He worked with the National orchestra in New York guiding young percussionists through their musical beginnings. When Television became the leading communications medium, Mr. Goldenberg became the staff percussionist on NBC-TV, while continuing to teach at Juilliard, Manhattan School of music, Teachers College, Carroll Studios, and perform for commercial recordings, film scores and Television Commercials.

His eminence as a teacher stems from his position on the faculty of the Juilliard School from 1941 to 1969 where he specialized in the training of orchestra musicians. His publications are used by all major colleges and universities, while most percussion players applying for jobs in symphony orchestras are required to use them for auditions. His MODERN SCHOOL FOR SNARE DRUM and MODERN SCHOOL FOR XYLOPHONE are the largest selling books of their kind in English speaking countries.

Goldenberg's daughter Lucille is involved in the Musical Logging department of BMI, and his son William is a composer of film scores for Universal Studios in Hollywood, California. He has performed for his son in orchestras both in New York and Hollywood.

Moe Goldenberg was also a member of the Masonic League and was active, with his wife, in guidance for the physically handicapped. His energy was boundless, and so much of his time was spent in helping new and talented young people go forward in the fields of Percussion and related fields. He was affectionately known as "Moe" to his friends and will be remembered for his great spirit, interest in gourmet desserts and tremendous sense of humor. He was always one to keep his problems to himself and solve them to the best of his ability. His generosity and good faith in people and the necessity to bring them independence were the guiding lines of his life. He has answered the questions of youth and has given the young student of percussion and all who knew him a clear, uncluttered important philosophy of life. He was the embodiment of the true spirit of Love and chose more to activate people than to let them flounder around in wasteful isolation. Moe helped everybody.



## JAMES SALMON

James D. Salmon was born in Waukegan, Illinois in 1914. He began studying drums while in the fifth grade and his early band and orchestra experience was received from Otto E. Graham, musical director at Waukegan Township High School. Jim won top honors in State and National School solo contests from 1923-1933 on marimba and drums. His private study was with E. W. Gowens, A. Zipperstein, and Roy C. Knapp in Chicago. He later joined Roy Knapp as an instructor in his School of Percussion in Chicago. Jim played with local municipal bands and orchestras, among them The Chicago Business Men's Symphony Orchestra under George Dasch and he toured Europe with Clair O. Musser's famous Marimba Orchestra in 1936.

(continued next page)

For 4½ years Jim Salmon served as Musician First Class in the U.S. Navy performing all phases of marching, concert, radio, and dance music, with special duty as tympanist with the Panama Symphony Orchestra while stationed in the Canal Zone. Following military service he played in the University of Michigan concert and marching bands under Dr. William D. Revelli and Professor Jack K. Lee, and served as teaching assistant in percussion from 1948 to 1952. After receiving in 1952 the Bachelor and Master of Music degrees in music education, Jim taught in the music department of Central High School in Valley Stream, Long Island, New York from 1952 to 1954, with special emphasis on marching band instruction. He returned to Ann Arbor, Michigan in 1954 to continue his long affiliation with Dr. Revelli as the first full-time teacher of percussion instruments on the School of Music faculty of the University of Michigan until his retirement in 1972.

Jim Salmon authored many instructional works including "Percussion Pointers for the Concert Band" and with Jack Lee, "Percussion Pointers for the Marching Band". In 1954 he served as percussion editor for the magazine *Marching Bands and Majorettes On Parade*. He wrote many articles on percussion topics, being a frequent contributor to the *Instrumentalist* magazine and the *Percussive Arts Society* publications.

Jim Salmon an outstanding teacher and performer on the marimba and other bar percussion instruments was a leader in the promotion of the use of these instruments in the school percussion program. In his own words more than a decade ago, before these instrument had really caught on, he prophetically talked about the growth in the use of these instruments-

"Composers and arrangers have re-discovered the sounds of the mallet percussion instruments and have brought them into new focus and a more useful prominence in every type of music ensemble. We now hear these scintillating sounds generously sprinkled throughout the musical scores to movies, television shows, Broadway musicals, commercial announcements on radio and television, dance bands and combos, and on recordings that feature classical, symphonic, and popular music. In like manner,

professional and non-professional percussion ensembles have been featured in concerts and have recorded successfully during the past few years. With the recent appearance of new recording techniques for high fidelity and stereophonic reproductions, we find that all percussions seem to have been given a new place of prominence on the family tree of music instruments.

This prominence is filtering down to our school bands and orchestras, possibly because of the alertness of our music educators. These educators realize the many possibilities available with the extensive use of bells, chimes, marimba, xylophone, and vibes in their modern ensembles. These instruments provide the educator with the essential equipment needed to attract, hold, and develop the more progressive type of students desired for the percussion sections of the bands and orchestras of today.

Percussionists find that more than a perfunctory crash, bang, or boom of their instruments is necessary for a musical performance. They must show more technical skill, musical depth, and artistic taste, all complemented with an understanding and use of all the mallet percussion instruments. In brief, percussionists now need the same musical and artistic standards required of the members of the reed, brass, and string choirs in their respective organizations."

(*Instrumentalist* magazine, May, 1963)

The wide influence of a great teacher like James Salmon is not always found in the limelight of public acclaim. Rather it is like the ever widening "ripples on the pond" of the percussion world. If one looks at the roster of fine percussion teachers active at colleges and high schools throughout the country today, one finds many of Jim's former students developing strong outstanding musical percussion programs. In the decades of the 1950's and even into the 1960's, a percussion major was one of those "odd balls" of the college musical world, whose recognition didn't come easy. But thanks to dedicated teachers like Jim Salmon with a vision for the future of percussion we have come of age today!

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*Billy Goldenberg son of MORRIS GOLDENBERG accepts Hall of Fame Award from PAS President Gary Olmstead for his late father.*



*Gary Kvistad, scholar of Partch music, accepts for HARRY PARTCH who was not able to attend.*



*Gary Beckner of the Slingerland Drum Company accepts in memory of GENE KRUPA.*



*Jim L. Moore, University of Michigan grad (BM 56, MMS7) accepts for his teacher JIM SALMON who could not be present.*

THE PERCUSSIVE ARTS SOCIETY

HALL OF FAME

Inducted December 1972.

William Ludwig, Sr.  
Haskell Harr  
Roy Knapp  
Saul Goodman  
John Noonan

Inducted March 1974

Gene Krupa  
Harry Partch  
Morris Goldenberg  
James Salmon

\*\*\*\*\*

NOMINATION BALLOT FOR  
THE P.A.S. HALL OF FAME

ONE OF THE HIGHEST RECOGNITIONS FOR LONG AND DISTINGUISHED CONTRIBUTION TO THE FIELD OF PERCUSSION IS INCLUSION IN THE PAS HALL OF FAME.

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

While present performing artists will be considered, nominees should be considered in a broad context, such as great performers, teachers, and persons in the industry, etc. who over a long period of time have contributed much to the field of percussion.

Presentation of these awards will be done regularly by the PERCUSSIVE ARTS SOCIETY as approved by the Board of Directors of the Society. Your nomination ballot will be presented to the PAS Board of Directors who will make the final decision.

Your nominee(s) need not be members of P.A.S., also posthumous awards are considered.

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detach and mail

NOMINATIONS FOR PERCUSSIVE ARTS SOCIETY  
HALL OF FAME

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

(Statements in support of your nominees are welcome and appreciated.

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

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to us.



Whether you're looking for the best buy on equipment, advice on instruction, or an arrangement for the fourteen drummers in the school band, we can help you better than anyone, anywhere. Just ask someone else who is just as serious about percussion as you are.

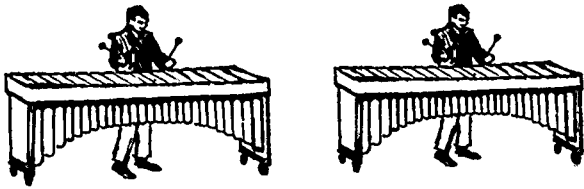
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## HOW DO YOU TEACH A BEGINNING MARIMBA LESSON?

by Linda Pimentel

In the few months since my column "The Marimba Bar" first appeared in PERCUSSIVE NOTES, many of you have written to me. And, particularly [from the young percussionist,] the above question appears in many variants and disguises. One graduate student described his early keyboard experiences, which were excruciating, to say the least. The questions, many inter-related, ranged from simplistic to sophisticated. The degree of unawareness was all too often apparent. A few paragraphs of advice from me, while it may give you a new idea or two, is not enough to scratch the surface. Percussionists, particularly in the area of keyboard, badly need instructional clinics. They need to watch fine teachers at work, and not just teaching percussion. Observing a "Suzuki" violin clinic, a piano clinic, a top quality first grade teacher at work: these sorts of learning experiences would certainly broaden your teaching horizons.

Perhaps a brief look into what I teach at the first four or five lessons may help you. If you are already glancing ahead, looking for some new, good keyboard materials, good for you! But sorry, that is not on the agenda today. We are going to discuss areas of learning and touches of philosophy will also float in occasionally. For instance:

Most students remember and follow through better if they are led to explore and discover an idea through good use of questioning, rather than if they are told what to remember.

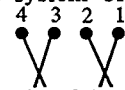
Many important musical foundations are laid during the first few lessons. These should be well-established before note reading begins. After all we all talked for about four years before we learned to read. However many parents want to see results, particularly in the area of note reading. Thus I give my beginning students two hour-long lessons a week the first two weeks, even if I have to donate the time. During this initial period of intense interest on the part of the student, we cover tremendous ground. After (I make this quite clear to both parent and student) and only after this groundwork is stable does the student begin note reading!

Each student is an individual. Some have to be told which way is "up" and which way is "down" on the keyboard, others play *c#* scale once and they know it perfectly forever. However, in spite of personal differences, I try to have my beginning student cover the following areas immediately:

1. The student learns several short pieces by ear, each designed to teach him something about both technic and musicianship. Some of these tunes are purposely a bit showy, to please Mom, the neighborhood gang, and great-aunt Sophia who comes visiting and asks what "that pile of kindling is doing in the living room".
2. The marimba itself is studied, its construction its history. Most students are amazed at the value of the wooden bars. And this is a good way to introduce proper bar care procedures. I include some geography: what sort of climatic conditions are necessary for hard woods to grow quickly, etc. Proceeding from this line of questioning, some of my students have gone on to write reports for social studies classes at school. I always offer the student encouragement and help in any such projects. My last beginning student has her father exploring woods with

her. After we have discussed the construction of the marimba, we discuss things like tonal properties, the octave, etc.

3. I have the student memorize the musical ABCs backwards: G, F, E, D, C, B, A, After all, we do play down as well as up. Young students find rapidly rattling off a section of the ABCs backwards, particularly hilarious. As soon as the student knows what the octave is, I show him the re-occurring pattern of note names. I teach him only that G and A lie between the three black keys. He then "discovers" the rest of the note names. If his marimba has the note names carved into the bar, I have him drill note names from a keyboard drawing. From this point forward I give him verbal instructions that require him to play a note that I have named.
4. The first lesson includes an assignment on reading time signatures: "3/4 means three fourth notes to a measure; 7/8 means seven eighth notes to a measure. Read the following time signatures out loud once each day: 3/2, 4/4, 5/16, 12/8, 1/2, 9/4, 6/1." I also double-check the student on basic fractions: 2/8=1/4, etc. If the student has problems, I ask the parent to begin regular fraction drill at home.
5. During the first lesson I teach the student to grip four mallets, using the basic-V pattern. I also teach him to quickly add and subtract mallets from two to four and back. Of course my student learns this procedure by copying me. To explain it to you, I will first number the mallets, and then use this system of numbering in my procedure explanation:



The student grips mallet number 2 in the normal manner, between the thumb and the index finger, with the mallet handle against his palm. He then, with his other three fingers, picks up a second mallet that has been conveniently placed on a table near the marimba, and brings it into the basic-V position, with its handle further from the palm. The index finger should be between the two mallets and the mallet stems should lie in the normal performance position. The student then reverses the procedure, laying the mallet back down on the table. He then does the same thing with his left hand. The student should drill with each hand until he develops dependable exactness in the procedure. At this point he tries the procedure with both hands at the same time. Actually it has taken me longer to type my explanation than most students require to learn the procedure.

At the second lesson I include simple three-mallet and four-mallet tunes in the ear training group. I give the student some exercises for multi-mallets, including some in which the student strikes individual tones as well as block chords.

6. First lessons in technic must be very individualized. However all beginning students have a weaker and stronger hand and wrist. I teach my students this little rule of thumb: the marimbist can only play twice as fast as his weaker hand plays. We set up exercises designed to strengthen the weaker hand. When I introduce the roll, usually at the second lesson, the first roll exercise is designed to get the weaker hand moving, then to add the other hand.

(continued on page 40)

# New Publications

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.)

## SNARE DRUM BOOKS

**CONCERT ETUDES FOR SNARE DRUM** - Al Payson and James Lane - Payson Percussion Products, 2130 Glenview Ave., Park Ridge, Ill. 60068 \$3.50 56pp.

An excellent new collection of solo etudes and duets for the snare drum. The authors, both members of the percussion section of the Chicago Symphony Orchestra, have brought their considerable professional experience to this collection of 37 etudes and duets. A very valuable new book for every advancing concert snare drum player.

**DRUM READERS BOOK I** - Sam Ulano, c/o Author, P.O. Box 1126, Radio City Station, NYC, NY 10019 \$2.00 48 pp.

A variety of basic reading material for snare drum is included in this collection, which is intended to develop hand coordination and reading ability together. Basic rhythm patterns, accents, flams, ruffs and rolls are used. Much of the 16th note material has indicated paradiddle sticking, but it would seem that much value could also be obtained by playing these passages with single sticking.

## TIMPANI BOOKS

**THE MUSICAL TIMPANIST** - Thomas N. Akins - Kendor Music, Delevan, N.Y. \$7.50 95 pp.

A very well written new method book for timpani instruction. The fundamentals of playing are presently clearly and concisely in a series of 20 lessons containing ample etude material.

## MULTIPLE PERCUSSION SOLOS (including Drum Set)

**BATTER UP-DRUM SOLO FOR 4 DRUMS** - John Nicoletti - J. N. Publications, 218 N. 8th Ave., Mt. Vernon, N.Y. 10050 75¢

A moderately difficult solo written for the basic drum set: small tom, snare, large tom, bass drum, crash and hi-hat cymbals. An effective solo that can be played several ways as suggested by the composer.

**BEAT IT: DRUM SOLO FOR 4 DRUMS** - John Nicoletti - J. N. Publications, 218 N. 8th Ave., Mt. Vernon, N.Y. 10050 75¢

This solo as above one provides drum set players with interesting written out solo material.

## BAR PERCUSSION SOLOS

**MY MARIMBA AND I** - Earl Hatch, Marimba Unlimited, 5140 Vineland Ave., North Hollywood, CA 91601 \$5.25 46 pp.

35 Solos for three and four mallets with additional exercises, graded easy to medium. Also can be adapted to vibes. This collection provides needed solo material of modest difficulty for the student interested in developing 3 and 4 mallet ability. Mostly arrangements of familiar music, with a few originals by Earl Hatch.

**BACH FOR MARIMBA: 2, 3, AND 4 MALLET SOLOS**, - arr. James L. Moore, Kendor Music, Delevan, N.Y. \$4.00 23 pp.

This collection is for unaccompanied marimba featuring arrangements of a variety of music by J. S. Bach. The pieces are suitable for study, recital, contest, and church performance. The

difficulty levels progress from rather easy pieces at the beginning of the collection (ex. "Minuet in G" and "A Mighty Fortress Is Our God"), to quite difficult solos (ex. "Toccata in D Minor," and the "Fugue from Sonata in A Minor").

**SIX BACH TWO PART INVENTIONS FOR MARIMBAS** - arr. James L. Moore, Kendor, Delevan, N.Y. \$2.50

Six of the well known two part inventions are included in this collection, they are Invention in C Major, A Minor, F Major, D Minor, A Major, and B<sup>b</sup> Major. Playable on any two bar percussion instruments, but especially suited for marimba, they provide interesting duet study and recital material. Two copies of the music are necessary for performance.

**ALONE** - Tom Brown - Kendor Music, Delevan, N.Y. \$6.00 complete stage band

This tune is a ballad for vibe solo with full stage band. A fine opportunity to feature the lyric sound of the vibes with the stage band.

**THREE BALLADS** - arr. Tom Brown - Kendor Music, Delevan, N.Y. \$2.25

Three pieces for marimba or vibe solo with piano accompaniment: Liebestraum-Liszt, Blue Nocturne-Dedrick, and Valse Bluettes-Drigo. These fine solo arrangements are of easy level and require only modest 2 and 3 mallet technique. While printed together in collection form, each of the three pieces if complete in itself and may be performed separate.

**ETUDE IN C MAJOR** - Edward Kozak, Musigraph Publishers, 434 Kings Highway, Shreveport, LA 71105 n.p.

A short 4 mallet marimba solo. Uses some wide interval spacings making it moderately difficult.

**FIRST DIVISION BAND COURSE BELL SOLOS** - arr. John Cacavas, Belwin-Mills Publishing Co., Melville, N.Y. Each solo published separately with piano accompaniment. \$1.00 each

By the Window	- Brahms
On the Lake	- Brahms
Preludio	- Cacavas
Romanza	- Beethoven
Song Without Words	- Tchaikowsky

This group of easy pieces provides fine new solo material for the young bar percussion player. The piano accompaniments are effective, but not difficult. While titled "Bell Solos" they would be effective for marimba or xylophone (with rolls added) and for vibes.

## PERCUSSION ENSEMBLES (Quartets or fewer)

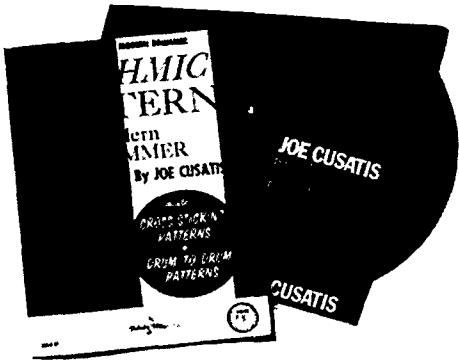
**PRELUDE FOR PERCUSSION TRIO** - Robert G. Meyers - HaMar Percussion Publications, 333 Spring Rd., Huntington, N.Y. 11743 \$4.95 score and parts

This work requires two fine percussionists able to perform on a number of instruments: - Player I-xylophone, glockenspiel and several indefinite pitch instruments; Player II - 3 timpani, and several indefinite pitch instruments; Player III - piano and also small traps instruments. Notation is traditional metric. Publisher indicates level as "difficult." The printing is clear and well marked. An excellent new work for advanced trio performance.

**THE GOOD NEWS** - Michael La Rosa - HaMar Percussion Publications, 333 Spring Rd., Huntington, N.Y. 11743. \$4.50 score and parts

Work is for 4 players, using-conga, tambourine, brake drums (4), maracas, bongos (5) (possible substitute high concert toms), temple blocks, cowbells (5), and low tomtoms (5). Notation is conventional, metric but with considerable shifting of accents within a steady meter signature. Marked "medium-difficult," this ensemble should prove interesting and challenging to players of this level.





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**Pittsburgh, Pa. 15212**

**PROLOGUE AND FIGHT FOR PERCUSSION QUARTET** - Jared Spears, Southern Music, San Antonio, Tex. \$4.00 score and parts.

Instrumentation includes snare drum, two tom-toms, three temple blocks, suspended cymbal, and two timpani. A well written ensemble for high school players.

**QUADRUM FOR PERCUSSION TRIO** - William J. Schinstine - Southern Music Co., San Antonio, Tex. \$2.00 score and parts.

Each player uses 4 instruments: I - 4 snare drums, II - 4 tuned tom toms (i.e., roto-toms), and III - 4 timpani. Work shows Schinstine's characteristic knowledge of instruments, well written rhythmically, and should provide a challenge for 3 players of moderate ability.

**ROLL FOR 3-12 PERCUSSIONISTS** - Edwin London - Joseph Boonin, Inc., Hackensack, N.J. n.p.

Aleatoric score with a rather obscure (perhaps intended to be humorous?) page of performance directions. Score indicates work was written for the University of Illinois Percussion Ensemble, Thomas Siwe, Director, Possibly he could provide some clarification of performance possibilities.

## 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

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



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## PUBLICATIONS and PRODUCTS

### PUBLICATIONS

MUSIC THEORY and ARRANGING CORRESPONDENCE COURSES are available for both amateur and professionally oriented musicians from the APPLIED MUSIC School. Three courses are offered covering everything from the basics to advanced chord progression and voicings. Easy-to-understand lessons include text, examples, and assignments which are graded by the faculty. Personal help in the way of comments, suggestions, and application of the material covered helps speed progress, though you work at your own rate—and in the privacy of your home. The courses are inexpensive, and cover just above every detail of MODERN pop/rock/jazz theory. Further information write: Applied Music School, Dept. PN, 505 W. Hillsboro Ave., Tampa, Fla. 33603.

OPUS, a new dimension in music education presents its first offerings—"Strictly Percussion"—five new compositions by two talented men in the field of percussion. Works by Art Lauer include—

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

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

Works by Shelly Elias include—

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

SUITE FOR TAMBOURINE AND PERCUSSION ENSEMBLE. This unique three-movement work for percussion ensemble features the great virtuosity of this most underestimated instrument, the tambourine. Each movement explores several of its major techniques. An exciting tambourine cadenza shows the musicianship of the featured soloist. The work is basically a sextet, but comes with four optional parts that can be added without altering the concept of the composition.

Order through your dealer or from: Opus Music Publishers, Inc., 612 North Michigan Avenue, Chicago, Illinois 60611.

A new book. POLY-CYMBAL TIME, by Peter Magadini is a fifty-six page collection of exercises and ideas related to poly-rhythms and is exclusively designed for the drum set. This publication offers, "an entirely new dimension to time playing at the drums." Consult your dealer or write direct to: Briko Publishing, 105 Deloraine Avenue, Toronto, Ontario M5M 2B1.

B. SCHOTT'S Blas und Schlaginstrumente catalog (Wind and Percussion) contains a number of percussion ensemble composition listings. Obtain from B. Schott's Sohne, Mainz, 6500 Mainz, Weihergarten, Postfach 3640.

A new book SIMPLIFIED COORDINATION SYSTEM by Sam Ulano brings under one cover all six major forms of coordination that the percussion man is involved with: JAZZ, ROCK, LATIN, DOUBLE BASS DRUM, READING TWO LINES AT ONE TIME and POLY-RHYTHMS (2 against 3, 4 against 3, etc.). The book is 72 pages. It is for the beginner of about three months and also for the teacher, professionals and all working drummers. It clearly explains and breaks down the six forms of coordination. Available from the author—Sam Ulano, DSR Publications, P.O. Box 1126, Radio City Station, New York, NY 10019.

The Special Advertiser's Edition of the CATALOG OF DRUM BOOKS BY JOEL ROTHMAN contains many helpful advertisements with descriptive listings from many percussion sources. This is in addition to carrying a complete description of all of the Rothman books. This 40 page catalog is available from: Joel Rothman, 3 Sheridan Square, New York, New York 10014 or phone (212) 675-7459.

BRASS & PERCUSSION magazine is designed for the professional and college-level musician. Five issues of this magazine are published each year. The Percussion Editor is Thomas A. Brown, Scotia, New York. For subscription information write to Swift-Dorr Publications, Inc., 17 Suncrest Terrace, Oneonta, New York 13820.

The MUSIC ARTICLE GUIDE is an annotated comprehensive quarterly reference guide to significant signed feature articles in American Music Periodicals. Published four times yearly, this listing indexes all significant American music periodical articles including those from The Percussionist and Percussive Notes. A very valuable resource for libraries and scholars. Subscription information from: Music Article Guide, P.O. Box 12216, Philadelphia, Penna. 19144. All rights reserved.

### PRODUCTS

The PREMIER PERCUSSION ACCESSORY CASE (PD5409) is now available to solve the percussionist's problem of how to carry sticks, beaters, mallets and a host of small accessories. It is compact, yet roomy—ideally suited for advanced percussionists, teachers, drum and bugle corps and other traveling performers. The custom fitted 18½" x 18" interior even provides a special compartment which can hold more than enough music for an entire section. The olive brown slim-line outer shell is made of high impact mar resistant plastic edged with an aluminum valance. Sturdy nickel plated latches and hinges insure positive closure and protection for the contents. For further information contact: Carl V. Bovard, Premier, P.O. Box 310, Elkhart, Indiana 46514 (219) 264-4141.

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# THE MARIMBA BAR

Questions and Answers  
by Linda Pimentel

*You may direct your questions on this topic to: Ms. Linda Pimentel, 155 Teralba Ct., San Jose, CA. 95139.*

**Q. DO YOU ALLOW YOUR STUDENTS TO MOVE ABOUT WHILE PLAYING THE MARIMBA, OR ARE THEY TO REMAIN IN ONE FIXED SPOT?**

A. Situations arise for both moving and staying a fixed spot. However, when moving, my students all learn to use the dancer's "slide-step" so as not to cross the ankles and lose balance momentarily. They also learn a considerable amount of controlled torso movement and weight shifting, involving everything from the elbows and shoulders through the knees and ankles. This type of planned body movement is an essential part of four-mallet contrapuntal technics.

**Q. EVERYONE IS TALKING ABOUT THE PROBLEMS OF SIGHTREADING IN MALLET PERCUSSION. WOULD YOU PLEASE ADD YOUR COMMENTS ON THIS SUBJECTS?**

A. I assume that you are referring, not to the problems of technic and musical form, but rather to that problem of keeping your eye on the score while moving around playing the marimba. I have heard so many teachers say that you must watch the music at all times, never allowing your eyes to stray to the keyboard. I disagree. If you compare marimba playing to that of other keyboard instruments (piano, organ,

etc.), playing the marimba is like walking on stilts compared to normal walking. On even, familiar ground, the stilt walker can be quite daring. But give him some rough territory and he had better look where he is going. The key to sight reading on the marimba lies in the angle of the performer's CHIN and not in what he does with his eyes!

Try practicing this way: Look at your music in a normal manner. Keeping your chin at the same level, glance down to the keyboard. Then let your eyes return to their normal position. If your chin has remained constant, you should be gazing at the exact spot in the score at which you last looked. When you are sight reading, the only movement that your chin should make is to keep your face lined up with the proper place in the page. Your eyes can glance downward as necessary. Learning this procedure takes a little drilling, but it is worth the effort.

**Q. MY DAUGHTER, WHO STUDIES THE MARIMBA COMPLAINS OF EYE STRAIN WHEN SHE PRACTICES. HER DOCTOR ASSURES US THAT SHE DOES NOT NEED GLASSES, HER LIGHTING IS FINE. WHAT CAN WE DO ABOUT THE PROBLEM?**

A. Insist that her teacher gives her music that meets certain specifications. First, the marimba music stand lies further from the performer than does the music stand for other instruments. Thus the marimbist needs to read music with large, clear print. The notes should not be cramped; there should not be too many staves per page. My Ophthalmologist tells me that this is especially essential during the preteen and early teen years. He provided my daughter Sylvia with special glasses just for marimba practice. Many marimba manuscripts are passed around in hand-written photocopied form. Your daughter must occasionally read this type of manuscript. But she should be sure to limit her sight-reading sessions to the clearest printed matter available.

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# ON THE TECHNICAL SIDE



## LOGISTICS FOR PERCUSSION INSTRUMENTS

### THE ENSEMBLE

Depending upon the size of the percussion ensemble (three to nine or more performers) and the instrumentation, avoid placing the timpani next to the snare drum. Keep the bass drum and the more penetrating instruments (such as piano, snare drum, cow bell, claves, bells, xylophone, chimes, cymbals, etc.) to the back of the ensemble and the less penetrating or delicate instruments (such as celeste, vibes, marimba, harp, bongos, castanets, triangle, tambourine, wood block, maracas, etc.) to the front of the ensemble. In the middle of the group place the timpani, tom-toms, timbales, finger cymbals, temple blocks, tam-tam, etc. In "Pop" ensembles the drum set, and electric bass should be near the center of group for solid rhythm. Sometimes the suggested placement of instruments is not feasible, either because it necessitates too many inconvenient or distracting movements, or because the grouping of instruments on a part is awkward or impractical. In this event, the director will have to make the final decision, basing his judgement on both musical and logistical considerations.

*(Reprinted from Ludwig Education Aids Copyright 1973, Ludwig Industries U.S.A.)*

### "STICK'Y" SITUATION by William D. Olive

Most drummers know that the three types (series) of drumsticks are A (thin), B (medium), and S (thick). After this knowledge a lot of confusion reigns.

The most popular 5A and 7A sticks some drummers know about, even if they don't use them. Also popular 2B and 2S drumsticks for the marching and drum corps are familiar too.

Once we get past these familiar sizes, could you tell me the thickest to the thinnest of the following for example: 1A - 6A - 9A - 11A ?

Not as easy as it sounds. Why? Sizes are not according to sequential numbers. Presumably, the first model was the 1A, the second 2A, etc. To further confuse the problem, some drumsticks are labeled after famous drummers (Buddy Rick, Louis Bellson, etc.)

At last a little light came in with the advent of nylon tip sticks in giving some new names to groupings of sticks: JAZZ, ROCK, COMBO, JAZZ-COMBO, etc.

Would you also wonder if these sticks were standardized? A 5A drumstick of one company uses a "D" lettering system for its drumsticks.

Still more confusion if you get imported drumsticks with another different lettering system: C - E - F - H - L, etc.

How can drummers the world over talk about what drumsticks to use when they are as different as our American speech dialects?

America someday soon will probably be on the metric system. Lets get our professional drummer's organizations to update as other businesses, industries, and manufacturers seem to be doing. Lets make some waves. Remember the 26 rudiments were standardized. So did the drum head sizes of the world. Are drumstick sizes a sacred cow?

*(Reprinted from Illinois PAS Newsletter)*

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# Percussion

AROUND THE WORLD



The 11th Marimba Festival of the JAPAN XYLOPHONE ASSOCIATION was held May 31st 1974 in Tokyo. President of the J.X.A. is Mr. Eyichi Asabuki, well known teacher of the xylophone (marimba) in Japan.



Complesso di Strumenti a Percussione del Conservatorio "B. Marcello" Vencie, Italy - Aldo Buonomo Director

## INTERNATIONAL PERCUSSION COMPETITION FOR CONTEMPORARY MUSIC LA ROCHELLE, FRANCE

The Association pour les Rencontres Internationales d'Art Contemporain organised in conjunction with the ORTF and La Recherche Artistique an International Percussion Competition for Contemporary Music. The competition took place in La Rochelle from the 1st to the 4th of July 1974.

The competition was open to percussionists from all over the world and of all nationalities. Age limit: 33 years of age on the 1st of July 1974. The competition included the following test pieces:

Bela Bartok	The two percussion parts from the 2 Pianos and Percussion Sonata
Nguyen Thein Dao	May (Salabert)
Karlheinz Stockhausen	Zyklus (Universal Edition)
Luciano Berio	Circles (Universal Edition)

and a piece specially composed for this examination, whose score was given to the finalists at the end of the second eliminating examination.

For the first eliminating examination, the Director put at the disposal of the competitors two pianists and one professional percussionist. However, the competitors were able to choose other instrumentalists, if it incurred no expense to the Director. For the final examination, the harpist and the singer needed for the Luciano Berio's piece were chosen by the Director.

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# Programs



ATTENTION - It has been requested by a number of our readers that when submitting programs to PN you always write in the name of the publishers of each composition on the program. For example:

UHURU: A Percussion Ballet - Frazeur - Kendor Music  
Suite for Marimba - Jones - manuscript  
ETC,

By doing as shown above, it will make the Programs listing much more valuable as a resource for locating literature.

\*\*\*\*\*

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Concerto Grosso - Corelli  
Six Dances on Bulgarian Rhythms - Bartok - arr. Bly  
Concerto for Marimba - Creston  
Barbaric Dance - Missal  
Day by Day - Schwartz - arr. Bly  
Ave Maria - Bach - Arr. Gounod  
El Condor Pasa - Peruvian Folk Song - arr. Vincent  
Goin' Home (New World Symphony, 2nd Movement) - Dvorak - arr. Hatch  
Eleanor Rigby - Beatles - arr. Beeler  
Mancini Medley - Mancini - arr. Werlelin

## BOSTON SYMPHONY ORCHESTRA

Contemporary Music Ensemble  
2-3-74

Synchronisms number 1 (1963) - Mario Davidovsky  
As if by or Before and After (1973) - Robert Fritz - Clark Terry, flugelhorn  
Sequencia III (1966) - Luciano Berio  
Music for violin, piano, and percussion (1957) - Gunther Schuller  
Riffs (1973) Charles Schwartz - Clark Terry, trumpeter

## BRADLEY UNIVERSITY

John Mahoney Jr., Percussion  
3-5-74

Sonata - Allegro for Marimba and Piano - Mitchell Peters  
Sonatina for Two Timpani and Piano - Alexandre Tcherepnine  
Concerto in A minor - J. S. Bach  
Two Unaccompanied Solos - Michael Colgrass  
Prelude No. 1 for Vibraharp - Serge de Gastyne  
Spanish Dance - Thomas L. Davis

## BOWLING GREEN STATE UNIVERSITY

Faculty Concert Series  
1-25-74

Concerto for Violin with Percussion Orchestra - Lou Harrison

Percussion Ensemble - Wendell Jones, director  
2-7-74

Introduction and Allegro - Richard Shory  
Symphony for Percussion - Gen Parchman  
Xochipilli - Carlos Chavez  
Three Brothers - Michael Colgrass  
Ostinato Pianissimo - Henry Cowell  
Ritmo Jondo - Carlos Surinach  
Cataphonics - Lawrence Weiner  
Jazz Variants - John Beck

## CATHOLIC UNIVERSITY

University of Tennessee Percussion Ensemble - F. Michael Combs, conductor and Catholic University Percussion Ensemble - Garwood Whaley, conductor  
3-17-74

The Catholic University Percussion Ensemble  
Fuge No. V (W.T.C. Bk. II) - Bach/Whaley  
Gavotte from French Suite No. 5 - Bach/Schinstine

Percussion Suite Number One - Louis Bellson  
The Aztec Gods - God of Fire - God of Night - Gardner Reed

El Races De La Camptown - arr. thomas L. Davis

Quintet for Mallet Percussion - Serge de Gastyne

The University of Tennessee Percussion Ensemble

Swords of Moda-Ling - Gordon Peters  
Laura Soave - Fabrizio Caroso/Fink

Toccata for Marimba and Percussion Ensemble - R. Kelly

Chorale from "Appalachian Spring" - Aaron Copland

Sabre Dance - Khatchaturian/Moore

## CARNEGIE-MELLON UNIVERSITY

Carnegie-Mellon University Percussion Ensemble - Stanley Leonard, Director - Percussion Studio "C", Cary Ehrenfeld, Director  
1-29-74

Fanfare for Percussion - Heim  
Mirror Canon - Mozart-Leonard  
Divertimento - Planchart  
Duet for Timpani - Leonard  
Interiors - Moran  
Processional - Percussion Studio "C" - Leonard  
Study in 5/8 - Peters  
Cycle for Percussion - Leonard  
Toccata for Percussion - Chavez

## CONCORDIA COLLEGE

Percussion Ensemble - Owen Clark, Director  
1-20-74

Fanfare for the Common Man - A. Copland  
Percussion Melee - R. Ganz  
Liberty Bell with Pre-recorded tape - O. Henry  
Pitch City - W. Duckworth  
Suite for Handclappers - R. Meyer  
First Construction in Metal - J. Cage

Percussion Ensemble - Owen Clark - Director  
4-9-74

Toccata for Percussion - Carlos Chavez  
Alternance - Makoto Shinohara  
Marimba Quintet  
Plink, Plank, Plunk - Leroy Anderson  
Bouree - G.F. Handel  
Nightingale/Poinciana - Arr. by O. Clark  
Theme from "2001" - Strauss - Deodato - Clark  
Nite of the Bocor - Owen Clark

## DENISON UNIVERSITY

Student Recital  
12-12-73

Acoustic Suite - William Schinstine  
Roman Holiday - Bobby Christian  
Quasi Bossa Nova - Owen Clark

## EASTERN MICHIGAN UNIVERSITY

Percussion Ensemble - Clifford K. Chapman, Conductor  
11-10-73

Encore in Jazz - Everett Firth  
Poem for Percussion - Bobby Christian  
Fragments - Harold Faberman  
Symphony for Percussion - Stanley Leonard

Student Recital  
10-23-73

Sonata Allegro - Mitchell Peters

Student Recital  
11-20-73

Trios #1, #2 - 8 Trios for Percussion - Oszkar Balazs

Symphonic Band - Thoms Tyra, Conductor - Clifford K. Chapman, Guest Soloist  
12-10-73

Concerto for Percussion - Darius Milhaud - arr. Jerry Neil Smith

Percussion Ensemble - Clifford K. Chapman, conductor  
1-19-74



Evolutions - Stanley Leonard  
October Mountain - Alan Hovhaness  
Encore in Jazz - Everett Firth

Faculty Recital - Clifford K. Chapman, Percussion  
3-1-74

Daybreak for Solo Vibraphone - Clifford K. Chapman  
Six Little Pieces for the Marimba - Christopher Kuzell  
Introduction and Rondo Capriccioso, Op. 28 - Camille, Saint-Saens - Trans. Chapman  
Perpetual Motion - Mitchell Peters  
Courrente II - William Kraft  
Anamorphoses - Anthony Iannaccone

University Percussion Ensemble - Clifford Chapman, Director  
3-29-74

Sextet - Thomas Siwe  
Soliloquy - Donald Gilbert  
October Mountain - Alan Hovhaness  
Introduction and Allegro - Clifford K. Chapman  
Symphony for Brass and Percussion - Alfred Reed

#### EASTERN WASHINGTON STATE COLLEGE

Percussion Pops Christmas Concert  
12-4-73

Gavotte - Bach-Schinstine  
Introduction and Allegro - Richard Schory  
Jazz Variants - John Beck  
Percussion Pops Medley - Greensleeves - Stompin' Thru the Rye - If - A Taste of Brahms - Thomas Davis - Zyskowski  
Christmas Medley - Traditional-Zyskowski

Percussion Ensemble - Martin Zyskowski, conductor  
2-21-74

Three Brothers - Michael Colgrass  
Two Pictures for Percussion - James H. Sutcliffe  
Momentum - William Kraft  
Three-Play - Karen Ervin  
African Welcome Piece - Michael Udow

#### FLORIDA STATE UNIVERSITY

Robert M. McCormick, Percussion  
2-12-74

Three Pieces for Solo Percussion - McCormick  
Duo for Xylophone and Double Bass - Sydeman  
Variations for Four Drums and Viola - Colgrass  
Sonata No. 1 for Timpani and Piano - Cirone  
Canaries - Carter  
Three Concert Pieces - Dorian Eilemma - Valse Scherzo - Alla Hemiola - Hatch  
Concerto for the Violin, Op. 64 - Mendelssohn  
Improvisation for Drum Set - McCormick

Percussion Ensemble - Robert M. McCormick, conductor  
3-3-74

Comedians Galop - Kabalevsky/Peters  
Alegre Muchacho - Abel  
Three Sketches for Percussion Orchestra - McCormick  
Star Salon Strikers and Sliders Last Orbit - Strange  
Xochipilli - Chavez

#### UNIVERSITY OF HARTFORD

Percussion Ensemble - Alexander Lepak, director  
3-20-74

Polyphonies - Michael Cunningham  
Wait for the Paraclete - Michael LaRosa  
Music for Percussion and Piano - John DeBeradinis  
Music for Percussion - Peter Phillips  
Improvisation - The Ensemble

#### HOXIE HIGH SCHOOL

Percussion Ensemble  
3-18/19-74

Statement for Percussion - Matthew Hopkins  
Procession of the Gnomes - Acton Ostling  
Soliloquy for Percussion - Donald K. Gilbert  
London Bridge - Alan Abel  
Little Suite - Kenneth C. Krause  
Holiday Special - Alan Abel  
Pistachio - Tom Brown

Suite of Five - Richard Jackoboice  
Alegre Muchacho - Alan Abel  
Scherzo - Mitchell Peters  
It Won't Be Long - Andrae Crouch - arr. by Mike Smith  
March of the Eagles - Mitchell Peters  
Pentatonic Clock - Willis Charkovsky

#### IDAHO STATE UNIVERSITY

Percussion Ensemble - Cliff Whitelegg, Director  
5-1-74

Toccato - Chavez 4/4 Four Four - Cirone  
Quadrum - Schinstine  
Three Episodes - O'Reilly  
Quaternion - Delp Acoustic Suite - Schinstine  
Warsaw 1939 - Butts  
Skirmish - Rapp  
Discussion - Rauschenberg  
Symphony #1 - Cirone

Student Recital  
4-18-74

Third Sonata - Handel  
Suite for Timpani - Noak  
Concerto Pour Batterie et Petit Orchestre - Milhaud  
Ternary - Burns/Feldstein  
Concerto in D Minor - Bach

#### UNIVERSITY OF ILLINOIS

Tigger Benford, Percussion  
3-31-74

Ice Age - Henry Beany, 1954  
Torse III - Akira Miyoshi 1972  
Passage Work, 1974  
Om Ganaglavenlon, 1974 - Benford  
Peoms I, II & III - Stuart Smith  
Fantazmagoria - Serocki 1971

#### ILLINOIS STATE UNIVERSITY

Mallet Ensemble and Concert Percussion Ensemble - Roger Faulmann, Conductor  
1-23-74

Bali - D. Gordon  
Toccata for Marimba - R. Kelly  
The Faithful Shepherd Suite - Handel  
Concerto Grosso in G Minor, Opus 6, No. 8 - Corelli  
Jesu, Joy of Man's Desiring - J.S. Bach

Contemporary Percussion Quintet and Concert Percussion Ensemble - Roger Faulmann, Conductor  
3-6-74

Los Dioses Aztecas - Gardner Reed  
The Burning House Overture - Alan Hovhaness  
Impressions - Stanley Leonard  
Imaginary Landscape No. 3 - John Cage  
Skirmish - John Rapp

Contemporary Percussion Quintet - Roger Faulmann, Conductor  
Annual Tour - 1973-74

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

#### INDIANA UNIVERSITY

Percussion Ensemble - George Gaber, Director  
11-12-73

Ionisation (1931) - Edgard Varese  
The Little Clay Cart (an ancient Hindu drama) (1949) - Jacob Avshalomov

Symphony Orchestra - Wolfgang Vocano, Conductor  
2-27-74

Concertino for Marimba, Vibe, and Orchestra - Darius Milhaud - Robin Kenedy, Percussion

#### INDIANA STATE UNIVERSITY

Kirk McKenna - Percussion and Synthesizer  
1-17-74

Rhapsody for Marimba - Vanlandingham  
Inspirations Diabolique - Tagawa  
Sea Refractions - Peters  
Eight Pieces for Timpani - Carter  
Aria - Lopresti  
Dream Medley - Arr. McKenna  
Larks' Tongues in Aspic - (King Crimson)  
Echoes - (Pink Floyd)  
...and the Gods Made Love - (Jimi Hendrix)  
On The Run (Pink Floyd)

John Shaffer, Percussion - Gary Bolinger, Percussion  
1-27-74

Scherzo for Four Timpani - Graffee  
Didiphon - Buggert  
Sonata for Marimba - Tanner  
Prelude VI - de Gastyne  
XL Plus One - Etler  
Lyrique - de Gastyne  
Mood - Bolinger  
Sonata for Timpani - Beck  
Double Concerto - Cirone

#### INDIANA UNIVERSITY OF PENNSYLVANIA

Percussion Ensemble - Scott Prebys, conductor  
3-11-74

African Welcome Piece - Michael Udow  
Sonidos De La Noche - Josep Soler  
Trio's No. 1 and 2 - James Hook  
Closing Piece - Stanley Leonard  
Bali - David Gordon  
Three Dance Movements - William Russell  
A New "Encore in Jazz" - Vic Firth/Prebys

Gary R. Luckenbill, percussion  
3-17-74

Concertino for Marimba - Paul Creston  
Nr. 9 Zyklus - Karlheinz Stockhausen  
Suite of Timpani Solos - Elliott Carter  
Sonata No. 1 in G, minor - J. S. Bach

Marimba Ensemble - Scott J. Prebys, Director  
3-25-74

Antithesis - Richard Voorhas  
Des Pas Ser La Neige - Debussy/Catalano  
Ballet of the Unhatched Chicks - Moussorgsky/Peters  
Elegy - Elliot Carter/Barton  
Scherzo (Sym. #4 - Tchaikovsky/Peters  
Daybreak - Jack Stamp  
Chorale - Robert Resseger

#### JUILLIARD SCHOOL

Joseph Rasmussen, Percussion  
3-27-74

Trois Danses Paiennes - Serge Baudo  
Vocalise - Ron Nelson - arr. by J. Rasmussen  
Noyo - Harold Budd  
Sonata for Percussion - George Andrix  
Duetto Concertante - Ingolf Dahl  
Suite IV Eb Major for Violoncello - J.S. Bach  
Trio for Percussion - Warren Benson

#### UNIVERSITY OF KANSAS

Percussion Ensemble - George Boberg, director  
11-19-73

Ionisation (1931) - Edgard Varese  
Suite (1942) - Lou Harrison  
Toccata for Marimba and Percussion (1959) - Robert Kelly  
Metal Concert (1970) - James Drew  
Haiku Seasons (1970) - Gardner Read

#### UNIVERSITY OF LOUISVILLE

Percussion Ensemble - James Rago, Director  
3-3-74

Three Brothers - Michael Colgrass  
Flaymes - Richard Mattingly  
Concerto for Percussion - Darius Milhaud  
Sabre Dance - Khachaturian - Rago  
Theme and Variations - William Kraft  
Cataphonics - Lawrence Weiner  
Encore in Jazz - Vic Firth

#### UNIVERSITY OF MASSACHUSETTS

Percussion Ensemble - Peter H. Tanner, director  
3-3-74

Fibes - Peter Tanner  
Prelude for Percussion - Malloy Miller

- Duetto Concertante for Flute and Percussion - Ingolf Dahl  
October Mountain, op. 135 - Alan Hovhaness  
Re: Percussion - Frederick Karlin  
Three Brothers - Michael Colgrass  
The Swords of Moda-Ling - Gordon Peters  
A Tune to Hum or Whistle - Raymond Nichols  
Percussion Ensemble at Williams College  
2-23/24-74
- Les Noces - Stravinsky  
UNIVERSITY OF MICHIGAN
- Timothy A. Bartholow, percussion  
1-10-74
- Sonata, Op. 14 - Farago  
Liaisons - Huabenstock-Ramati  
L'Histoire du Soldat (Suite) - Stravinsky  
Concerto pour Marimba et Vibraphone  
Milhaud  
Maple Leaf Rag - Joplin  
UNIVERSITY OF NEBRASKA
- Faculty Recital - Albert A. Rometo, percussion  
9-26-72
- Sonata III, Op. 5 - Arcangelo Corelli  
Four Pieces for Timpani (1963) - John Bergamo  
La Scuola Del Flauto I, Op. 51, No. 1 - Louis  
Kluges  
Sonata (1967) - Thomas B. Pitfield  
Partita (1966) - William L. Cahn  
Faculty Recital - Albert Rometo, Percussion  
2-22-74
- Sonata No. 2 for Violin - J. S. Bach  
Tornado (1966) for Solo Snare Drum - Mitch  
Markovich  
Recitative and Improvisation (1950) for Four  
Kettledrums - Elliott Carter  
Toccatina (1968) for Clarinet, Trombone &  
Percussion - Karl Kroeger
- NEW ENGLAND CONSERVATORY OF  
MUSIC
- Thomas Dolan, Percussion  
1-17-74
- Unaccompanied Solos for Timpani - Elliott  
Carter  
Concerto for Marimba - Darius Milhaud  
Sunset Bell - Enihns - Gary Burton  
Duetto Concertante for flute and percussion  
(1966) - Ingolf Dahl  
Sonata for two Pianos and percussion - Bela  
Bartok
- Conservatory Wind Ensemble - Frank L.  
Battisti, conductor  
2-14-74
- Octandre (1923) - Edgard Varese  
Concerto for Percussion and Wind Ensemble  
(1972) - Karel Husa
- STATE UNIVERSITY OF NEW YORK -  
BINGHAMTON
- Joe Roma, percussion  
12-9-73
- Swinging the "26" - Charles S. Wilcoxon  
Gigue from "French Suite for Percussion Solo"  
- William Kraft  
Elegia from "Four Pieces for Timpani" - John  
Bergamo  
Third Sonata for Violin and Piano - G. F.  
Handel  
Snare Drum Suite from "Advanced Percussion  
Solos - Book 1" - Roy Burns and Sandy  
Feldstein  
Metal 'n Wood from "Solos for the Percussion  
Player" - John O'Reilly  
Timpani Exercise from "Musical Studies for the  
Intermediate Timpanist" - Garwood Whaley  
Rolling in Rhythm from "Modern Rudimental  
Swing Solos for the Advanced Drummer" -  
Charles S. Wilcoxon  
Set Piece - Joe Roma  
Gymopedie #2 and #1 (arranged for vibraphone  
by Joe Roma) - Eric Satie
- NIXON SCHOOL, WESTCHESTER, III.
- Percussion Ensemble - Duane Thamm, Director  
1-29-74
- Comedians Gallop - Kabalevsky - Peters  
El Races De La Camptown - Davis  
Eschatology - Thamm  
Puppet Play - Thamm  
Enchore In Jazz - Firth  
Percussion Prepense - Thamm
- UNIVERSITY OF NORTHERN IOWA
- Gloria Henley, percussion  
11-3-72
- Concerto for Percussion - Darius Milhaud  
Sonata for Marimba - Peter Tanner  
Xochipilli - Carlos Chavez  
Percussion Ensemble - Randy Hogancamp, con-  
ductor  
11-8-72
- Symphony #1 - Beethoven/Hogancamp  
Marimba Ensemble  
Prelude XXII - Bach  
Percussion Ensemble  
Metal, Skin, Wood - Payne  
Halfite - Owens  
Quotations I - Cohn
- Sharon Anway, percussion  
2-27-73
- Partita No. 3 (for unaccompanied violin) - J. S.  
Bach  
The King of Denmark (for solo percussionist) -  
Morton Feldman  
Sonata in F Major (Op. 2, No. 5) - George F.  
Handel
- Douglas Shaffer, percussion  
3-20-73
- Diversions for Flute and Marimba - Peter  
Tanner  
Concertino for Timpani - Michael Colgrass  
Alternation for Percussion - Siegfried Fink
- Percussion and Marimba Ensembles - Randy  
Hogancamp, director  
3-21-73
- Suite for Percussion - Kraft  
Quotations in Percussion (Part 2) - Cohn  
Introduction and Allegro - McKenzie  
Ritmica No. 6 - Roldan  
Comedians Gallop - Kabalevsky/Peters  
Speak Softly Love - Rota/Jacobson  
Polka (from the "Golden Age") - Shostako-  
vich/Peters  
Greensleeves - Traditional/Peters  
Symphony #4 - Tchaikowsky/Hogancamp
- Randy A. Hogancamp, percussion  
4-25-73
- Cinq Pieces Breves - Jacques Delecluse  
Five Improvisations for Vibraphone and Piano -  
Koji Takeuchi  
Deux Chansons Francaises - Serge de Gastyne  
Concerto 440 for Percussion and Piano - Dan  
Spalding  
Variations for Solo Kettledrums - Jan Williams
- Percussion and Marimba Ensembles - Randy  
Hogancamp, conductor  
5-1-73
- Clocks - Frank McCarty  
Two Pieces for Percussion - Warren Benson  
Suite for Sideman and Handclappers - Jack  
McKenzie  
A Man and A Woman - arr. Sedlacek  
Dizzy Fingers - arr. Sedlacek  
Windmills of Your Mind - arr. Tillapaugh  
They're Off! - arr. Tillapaugh
- Dennis A. Carlson, percussion  
5-3-73
- Le Tombeau de Couperin - Maurice Ravel  
Three Studies - Heller/de Gastyne  
Nr. 9 Zyklus - K. Stockhausen  
St. Thomas - Sonny Rollins  
Seven Steps to Heaven - Miles Davis
- Randy Hogancamp, percussion  
9-18-73
- Le Tombeau de Mireille (1959) - Henri Tomasi  
Impression No. 1 (1967) - Sigfried Fink  
Diversions for Flute and Marimba (1958) -  
Peter Tanner  
Willow, Willow (1970) for Flute, Tuba and  
Three Percussionists - Paul Chihara  
Septigrams (1967) for flute, piano and percus-  
sion - William Schmidt
- John C. Spike, percussion  
10-1-73
- Concerto for Marimba - Basta  
Untitled Piece No. IV - Bruce  
Two Pieces for Timpani, from Eight Pieces -  
Carter
- Randy Hogancamp and Dan Hummel, percus-  
sionists  
10-29-73
- Sonata for two Pianos and Percussion - Bela  
Bartok
- Percussion Ensembles - Randy Hogancamp,  
director  
11-18-73
- Uhuru (A Percussion Ballet) - Frazeur  
Musica Battuta - Schiffman  
Toccatina - Chavez  
Ritmica No. 5 - Roldan  
The Swords of Moda-Ling - Peters  
Russian Sailors' Dance - Gliere-Coffin  
Matona, Mia Cara - Lassus-Peters  
Scherzo, Symphony No. 4 - Tchaikowsky-  
Peters  
Rocky - arr. LeMay
- Randy A. Hogancamp, percussionist  
12-13-73
- Concertino for Marimba - Paul Creston  
Four Songs for Voice and Vibraphone - Gitta  
Steiner  
Fantasy Duos - Robert Myers  
The Love of L'Histoire - Charles DeLancy  
The Whistler  
Xylophonia - George Hamilton Green
- PERCUSSIVE ARTS SOCIETY/OHIO STATE  
CHAPTER CONFERENCE at Oberlin Con-  
servatory of Music - Sunday, January 13, 1974
- Part I: Diverse National Ethnic Elements both  
traditional and classical:  
Toccatina 1942 (Belwin): Carlos Chavez (1899-  
Cleveland Institute of Music - Don Miller,  
conductor)  
Xochipilli (Belwin): Carlos Chavez (1899-Bowling  
Green State University - Wendell Jones,  
conductor)  
Ritmo Jonda (Associated Music Pub.): Carlos  
Surinach (1915- ) - Bowling Green State  
University - Wendell Jones, conductor  
October Mountain 1942 (Peters): Alan Hov-  
haness (1911- ) - Baldwin-Wallace - George  
Kiteley, conductor  
Ionisation 1931 (Ricordi): Edgar Varese  
(1883-1965) - Cleveland Institute of Music -  
Richard Weiner, conductor  
Concert/Lecture: Michael Rosen - "The Marim-  
ba: New Music/New Techniques" - Torse III  
(1965) Akira Miyoshi - Marimbastuck Mit  
Zwei Schlagzeugern (1969) - Maki Ishii  
Slide Lecture: Garry Kvistad, Blackearth Per-  
cussion Group - "The Music and Percussion  
Instruments of Harry Partch"  
PART II: California Composers and "Chamber  
Music" for Percussion  
Ostinato Pianissimo 1935 (Presser): - Henry  
Cowell (1897-1965) - Bowling Green State  
University - Wendell Jones, Conductor  
Percussion Music 1935 (Presser): Gerald Strang  
(1908- ) - University of Toledo - Robert  
Bell, conductor  
Three Dance Movements 1933: William Russell  
(Presser) - University of Toledo - Robert  
Bell, conductor  
Song of Queztecotl 1941 (Music for Perc.):  
Lou Harrison (1917- ) - Baldwin-Wallace -  
George Kiteley, conductor  
First Construction in Metal 1939 (Peters): John  
Cage (1912- ) - Oberlin Conservatory -  
Michael Rosen, conductor  
Pulse 1939 (Music for Percussion): Henry  
Cowell (1897-1965) - Oberlin Conservatory -  
Michael Rosen, conductor  
Clinic: Charles E. Owen - "Orchestral Tech-  
niques and the Audition."  
Blackearth Percussion Group - Garry Kvistad,  
Rick Kvistad, Al Otto, Michael Udow  
Fugue (1942) - Lou Harrison (b. 1917)  
Knocking Piece (1965) - Ben Johnston (b.  
1926)  
Acoustic Composition No. 1 (1973) - Michael  
Udow (b. 1951)  
Tune (1965) - Mario Bertoncini  
Paths (1972) - Ronald Pellegrino (b. 1940)  
Amores (1943) - John Cage (b. 1912)

**OHIO UNIVERSITY**

Percussion Ensemble - Guy Remonko, conductor  
2-4-74

Los Dioses Aztecas (The Aztec Gods) - Gardner Read

The Song of Quezacoatl - Lou Harrison  
Ritmica No. 5 - Amadeo Roldan  
Little Sunflower - Hubbard/arr. Remonko  
Contrapunctus XI - J. S. Bach

**OHIO STATE UNIVERSITY**

High School Percussion Clinic  
1-12-74

**Ensembles**

Prelude and Allegro - Edward Volz  
Three Brothers - Michael Colgrass  
Contra Rhythmic Ostinato - Cole Iverson  
Four Stories - Louis Bellson  
Scherzo - Saul Goodman  
Encore in Jazz - Vic Firth  
Jazz Variants - John Beck

**Solos**

2040's Sortie - Alan Abel  
Drum Corps on Parade - John Pratt  
Morris Dance - William Kraft  
Sonata #1 for Percussion Soloist - James Moore  
Cakewalk for Kettles - William Schinstine  
Sonata for Xylophone - Thomas Pitfield  
Suite for Marimba - Alfred Fissinger

Terry L. Hampton, percussion  
1-28-74

Sonatine Opus 6 - Filippo Gragnani (1765 - adapted for vibes by Terry Hampton)  
Morris Dance - William Kraft (1964)  
Microtimbre I - Rich O'Donnell (1972)  
Danny Boy - Arr. by Victor Feldman  
Pasimachus Punctulatus II - Mary Beth Nelson (1968/1972)

Sonata #1 pour tympani - Anthony Cirone (1971)  
Fugue - A minor - J. S. Bach - arr. by Terry Hampton

Concert Band  
2-3-74

Symphony No. 3 for Winds and Percussion (Scaramouche) - Kenneth M. Snoeck

Teresa Rhoderick, flute  
2-3-74

Duetino Concertante for Flute and Percussion (1966) - I. Dahl

Roger Jamison, percussion  
2-13-74

The King of Denmark (1965) - Morton Feldman  
Divisions for Flute and Marimba (1958) - Peter Tanner

Concerto for Marimba and Orchestra (1958) - James Basta  
Branches (1968) - Paul Chihara  
Meditation (1972) - Paul Creston  
Variations for Four Drums and Viola (1959) - Michael Colgrass

Percussion Recital  
2-14-74

Journey - William Duckworth  
Toccata for Marimba - Serge de Gastyne  
Solo #5 from Six Unaccompanied Snare Drum Solos - Michael Colgrass  
Trione: Field Drum Trio - Craig Lilly  
Ballade: Night Song - James Stabile  
Sounds of the Loop - Joe Morello

Percussion Ensemble  
2-19-74

Contra-Rhythmic Ostinato - Iverson  
Three Brothers - Colgrass  
Song of Quezacoatl - Harrison  
Scherzo - Goodman  
Suite for Percussion - Fanini  
Poem - Christian  
Sweet Caroline - Diamond  
El Cumbanchero - arr.  
Danza - Pimentel  
2040's Sortie - Abel  
Morris Dance - Kraft  
Cakewalk - Schinstine  
Ceremonial - Creston  
Take Five - Childs  
Jazz Variants - Beck

Robert C. Platte, percussion  
2-22-74

Le Coucou - Claude Daquin  
The Journey - William Duckworth  
Jewels: Movement #9 Grand Display - Earl Hatch

The OSU Percussion and Marimba Ensembles - James L. Moore, Director  
2-25-74

Suite for Percussion (1970) - Philip Fanini  
Song of Quezacoatl (1941) - Lou Harrison  
Poem - Bobby Christian  
Take 5 (1962) - Barney Childs

Ceremonial for Percussion Ensemble and Piano, Op. 103 - Paul Creston  
Farandole from L'Arlesienne Suite, No. 2 - Bizet-Jeanne  
Gopak from the Fair at Sorochinsk - Mousorgsky-Moore  
Quaternion for Percussion Quartet - Ron Delp  
A Bunch of Roses - Chapi-Moore  
Where Is the Love - arr. Tatgenhorst  
Sweet Caroline - Neil Diamond-Moore

Studio Recital  
4-18-74

Four Sonic Plateaus - Morris Goldenberg  
Tymzaire - Craig Lilly  
Yellow After the Rain - Mitchell Peters  
Sonata #7 - J. S. Bach  
Sonic Variations - Roger Jamison  
Pinball - Steve Dodge

**ONONDAGE COMMUNITY COLLEGE**

Jay Wanamaker  
11-15-73

Toccata for Marimba - Emma Lou Diemer

**CENTRO LIRICO DI PADOVA**

Concerto Del Complesso Di Strumenti A Percussione - Diretto da Aldo Buonomo  
2-20-74

Oriental Mambo - T. Davis  
October Mountain - A. Hovhannes  
Three Asiatic Dance - Frock  
Elaborazione A. Buonomo - Negro - Spiritual per baritone e strumenti a percussione  
N. 9 Zyklus (per un percussionista - solista A. Buonomo - K. Stockhausen  
Percussion Time - A. Buonomo  
Toccata per strumenti a percussione - C. Chavez

**PITTSBURGH SYMPHONY ORCHESTRA**

12-21/23-73

Symphony Concertante for Timpanist and Orchestra - Stanley Leonard, Timpanist - Byron McCulloh

**STATE UNIVERSITY COLLEGE - POTSDAM, NEW YORK**

Percussion Ensemble - James Petercsak, Conductor  
2-19-74

Rondo (1973) - James Ball  
Pent-Agons (1974) - Robert Washburn  
Tres Estudos Para Percussao (1966) - Osvaldo Lacerda  
Metal Concert (1970) - James Drew  
Haiku Seasons, Opus 126 (1970) - Gardner Read

**ROCHESTER PERCUSSION TRIO**

3-10-74

Percussion Suite - Armand Russell  
Drawings: Set No. 4 - Sydney Hodkinson  
Duo Miniature - Peter Tanner  
Six Pieces - William L. Cahn  
Diptych - Gordon Stout  
Duales - Stanley Leonard  
Episodes for Percussion Trio - John Beck

**ROOSEVELT UNIVERSITY**

Percussion Ensemble - Edward Poremba, Director  
12-19-73

Ritmica No. 5, for percussion instruments - Amadeo Roldan  
Los Dioses Aztecas (The Aztec Gods) - Gardner Read  
Chega De Saudade (No More Blues) - Antonio Carlos Jobim (arr. Joel Cohen)  
Medley of Mexican Folk Tunes - Manuel Alvarado

**SAINT JOSEPH'S COLLEGE**

Percussion Ensemble - Larry Snider, Director  
4-18-74

Prelude and Allegro - Edward Volz  
Assimilation - Anthony Cirone  
Flat Baroque - Thomas Davis  
Psalms for Narrator and Percussion - Witaker  
Mood Piece - Frazeur  
Polka from "The Golden Age" - Shostakovich/Maganini  
Concertino for Marimba and Piano - George Frock

**ST. OLAF COLLEGE**

Percussion Ensemble  
1-14-74

Milo's March - Elliot Fine  
Duet No. 2 (from "Three Duets", Op. 80) - Friedrich Kuhlau  
French Suite - William Kraft  
Just Flippin' - Phil Kraus  
Four For Percussion - Donald Erb  
Just Two - Mitch Markovich  
Sonata for Timpani - John Beck  
A Suite of a Day - Daniel Italiano  
Encore in Jazz - Vic Firth

**UNIVERSITY OF SOUTH ALABAMA**

Percussion Ensemble - John J. Papastefan, Director  
1-21-74

Alegre Muchacho - Alan Abel  
Toccata for Marimba and Percussion Ensemble - Robert Kelly  
Introduction and Allegro - Richard Schory  
Three Brothers - Michael Colgrass  
Contra rhythmic Ostinato - Cole Iverson  
A La Samba - Mitchell Peters  
Hoe-Down - Joshua Missal  
Blue Percussion - Bob Tilles  
Unsquare Dance - Dave Brubeck - arr. by Jay Collins

Janet E. Thomas, Percussionist  
2-18-74

La Foire Aux Croutes - Yvonne Desportes  
Double Concerto for Two Percussion and Orchestra, 1971 - Anthony J. Cirone  
Syriac for Marimba and Piano - Op. 46, 1969 - Serge De Gastyne  
Sonata No. 1 for Timpani and Piano, 1971 - Anthony J. Cirone  
Concerto pour Marimba et Vibraphone et Orchestre - Darius Milhaud  
Fiddle-Fiddle, 1947 (adapted for xylophone by Salvy Cavicchio) - Leroy Anderson

**UNIVERSITY OF TENNESSEE**

Percussion Ensemble - F. Michael Combs, Director  
3-4-74

The Swords of Moda-ling - Gordon Peters  
Fantasia with Imitation - Johann Sebastian Bach/Fink  
Ten Thousand Miles Away Beyond the Clouds - Allen Johnson  
Chorale from "Appalachian Spring" - Aaron Copeland/Woods  
Toccata for Marimba and Percussion Ensemble - Robert Kelly  
Film Music - Ron Keezer  
Rites - Jack McKenzie

**TENNESSEE STATE UNIVERSITY**

Percussion Ensemble - Johnny Lane, Director  
3-10-74

Variations on a Four Note Theme - Sandy Feldstein  
Motif for Percussion - James Latimer  
Overture in Percussion - Anthony J. Cirone  
October Mountain - Alan Hovhannes  
Theme and Variation for Percussion - Saul Goodman  
Introduction and Fugue - Robert Buggert  
Toccata for Percussion Instruments - Carlos Chavez  
Encore in Jazz - Vic Firth

**TENNESSEE TECH UNIVERSITY**

3-7-73

Concerto in A Minor, Op. 3, No. 8 - Antonio Vivaldi

- 5-10-73  
 "Whitst O'er The Fields of Greece..."(for spoken chorus, narrators and percussion) - William J. McDaniel  
 Los Dioses Aztecas (The Aztec Gods - Gardner Read  
 5-23-73  
 Music for a celebration - piccolo - bass drum - Barney Childs  
 5-25-73  
 Fugu IV - Bach  
 Three Dances - Warren Benson  
 5-28-73  
 Dahoon - Thomas Brown  
 Three Dances for Solo Snare Drum - Warren Benson  
 5-30-73  
 Courante II - W. Kraft  
 6-1-73  
 Rondo for Percussion - Keith Gray  
 11-8-73  
 Sources III - David Burge  
 1-18-74  
 Swords of Moda-Ling - Gordon Peters  
 Ritmaca #5 - Amadeo Roldan  
 Momentum - William Kraft  
 1-25-74  
 Fandango - Warren Benson  
 Solo for Snare Drum, No. 5 - Michael Colgrass  
 Solor for Snare Drum, No. 6 - Michael Colgrass  
 Sonata for Timpani - John Beck  
 WINTER QUARTER - 1974  
 Solo No. 2 - Michael Colgrass  
 Corrente II - William Kraft  
 3-4-74  
 Die Zwitschermaschine - Al Payson  
 3-6-74  
 Invention #9 - J.S. Bach  
 Invention #5  
 3-6-74  
 French Suite - Kraft  
 3-8-74  
 From Six Unaccompanied Solos for Snare Drum - Michael Colgrass  
 First  
 UNIVERSITY OF TEXAS  
 Percussion Ensemble - George Frock, Conductor  
 2-1-74  
 Introduction and Allegro - Dick Schory  
 Symphony No. 1 for Percussion - Anthony Cirone  
 Rondeau for Percussion - Frank Beniciscutto  
 Quaternion - Ron Delp  
 Woodwork - Jan Bach  
 Prelude de la Suite Berganasque - Claude Debussy - arr. Frank Simon  
 18 for Baker - Bob Tilles  
 Beautiful April  
 Minor Time  
 "Symmetrics" for Saxophone and Four Percussion - Karl Korte  
 TRITON COLLEGE  
 Percussion and Marimba Ensemble  
 1-27-74  
 African Welcome Piece (1973) - Michael Udow  
 Percussion Piece (1962) - Robert Myers  
 Tone Crystals II (1968) - Matthew Hopkins  
 Suite for Tambourine and Percussion Ensemble (1973) - S. Elias  
 Continental Divide (1964) - David Rosenboom  
 Nuages from Nocturnes - Debussy, arr. Morsch/Sewrey  
 Pictures at an Exhibition - Moussorgsky - Arr. Dodd  
 Pizzicato Polka - Strauss/Applebaum  
 Farondole from L'Arleisienne Suite No. 2 - Bizet/Stuber Jeanne  
 UTAH STATE UNIVERSITY  
 Cache Valley Percussion Ensembles - Dennis D. Griffin, Director  
 12-10-73  
 Assimilation - Cirone  
 Waltz for Swingers - Davis  
 Nails - Rago  
 Marching Drumsticks - Goldenberg  
 Beatette - Brown  
 Octet - Griffin  
 Three Designs for Three Timpani - Muczynski  
 Concertino for Marimba - Frock  
 Largo from Sonata No. 3 - Handel  
 Sonata for Timpani - Third Movement - Beck  
 Fanfare for Percussion - Heim  
 October Mountain - Hovhaness  
 Bossa Novacaine - Davis  
 VIRGINIA COMMONWEALTH UNIVERSITY  
 Percussion Ensemble - Donald Bick - John M. Floyd, Conductors  
 2-1-74  
 Nonet - Jack McKenzie  
 Three Pieces for Percussion - Quartet - Warren Benson  
 Toccata for Percussion - Carlos Chavez  
 Amores - John Cage  
 Trio for Percussion - William Kraft  
 Cantic No. 3 - Lou Harrison  
 Charlie Breeland, Percussion - Harry Robertson, percussion  
 3-5-74  
 Sonata in F Major - G. F. Handel  
 Three Etudes for Timpani from "The Solo Timpanist" - Fic Firth  
 Andante for Marimba and Piano - Peter Tanner  
 Sonata for Timpani - John Beck  
 Episode for Vibraphone - Bonnie Garnett  
 Sonata for Marimba and Piano - Peter Tanner  
 WESTERN KENTUCKY UNIVERSITY  
 Concert Band  
 2-25/26/28-74  
 Concerto for Marimba (1958) - Emery Alford, Marimbist - James Basta  
 Graduate Recital - Emery E. Alford, Percussion  
 4-2-74  
 Stamina (1966) - Mitch Markovich  
 Etude X (1965) - Theo Coutelier  
 Timpania (1948) - Saul Goodman  
 Contrapunctus III (1973) - Emery E. Alford  
 The Galloping Comedians (1951) - Dmitri Kabalevsky - arr. by Morris Goldenberg  
 Concerto for Marimba (1959) - James Basta  
 Concerto for Percussion (1931) - Darius Milhaud  
 Two Pieces for Drum Set  
 The Queen Bee - Sammy Nestico  
 Love for Sale - Cole Porter  
 4-5-74  
 Duo for Piano and Percussion - Boris Pillin  
 Percussion Ensemble - Emery E. Alford, Director  
 4-8-74  
 Introduction and Allegro - Dick Schory  
 October Mountain (In Five Movements) - Alan Hovhaness  
 Nonet - Jack H. McKenzie  
 Three Asiatic Dances - George Frock  
 Contrapunctus III (Marimba Trio) - Emery E. Alford  
 Concerto Grosso Op. 3, No. 6 - arranged for marimba trio by Wilber England - Antonio Vivaldi  
 Encore in Jazz - Vic Firth  
 WHEATON COLLEGE  
 Faculty Percussion Recital - Kathleen Kastner  
 1-21-74  
 Sonata for Timpani (1971) - John Beck  
 Duo for Trumpet and Percussion (1965) - William Sydeman  
 Suite for Marimba (1950) - Alfred Fissinger  
 Sources III for Clarinet and Percussion (1967) - David Burge  
 November's Ninth (1973) - Howard Whitaker  
 Percussion Ensemble Concert - Kathleen Kastner, Conductor  
 2-27-74  
 Matona Mia Cara - Orlando Lassus  
 Summer Mood - Jon Dutton  
 Scherzo (from Symphony No. 4) - Peter I. Tchaikowsky  
 Take Five (1963) - Barney Childs  
 Four Times Three (1972) - Harold Brown, Jr.  
 Streams (1968) - Warren Benson  
 African Welcome Piece (1973) - Michael Udow  
 UNIVERSITY OF WISCONSIN - EAU CLAIRE  
 University Percussion Ensemble - Ronald Keezer, Conductor  
 1-20-74  
 Scenario, Op. 53 (1972) - Michael Cunningham  
 Performance Class  
 1-30-74  
 Sonata No. 20 - Mozart  
 Percussion Ensemble - Ronald Keezer, Conductor  
 3-18-74  
 Contours - Fred Zinos  
 For three percussionists - Ronald Keezer  
 Barbaric Dance - Joshua Missal  
 Jay Mattes, Percussion  
 4-1-74  
 Pastorale for Flute and Percussion - Jack H. McKenzie  
 Cool Fantasy Fugue - Michael Cunningham  
 Visions of Dreams - Lyle Mays  
 UNIVERSITY OF WISCONSIN - MILWAUKEE  
 Music-From-Almost-Yesterday Concert  
 10-31-73  
 Mobiles (I and II) (1973) - James Pease  
 Madrigals: Books III-IV (1969) - George Crumb - Pavel Burda, percussion  
 Percussion Ensemble - Pavel Burda, Conductor  
 12-2-73  
 Prelude and Fugue - Charles Wuorinen  
 Ostinato Pianissimo - Henry Cowell  
 Percussion Suite - Armand Russell  
 Percussion Quartet - Joan Tower-O'Brien  
 UNIVERSITY OF WISCONSIN-OSHKOSH  
 Percussion Ensemble - Gene Pollart, Director  
 12-3-73  
 Swords of Moda-Ling - Gordon Peters  
 October Mountain - Alan Hovhaness  
 Toccata - Carlos Chavez  
 Symphony No. 1 - Gen Parchman  
 Mesozoic Fantasy - Robert Bauernschmidt  
 Seranata - Anderson-Dutton  
 Eso Es - Stephen Tillapaugh  
 Evan Fisher, Percussion  
 12-11-73  
 Sonata for Timpani - John Beck  
 Lyrique for Marimba and Piano - Serge de Gastyne  
 Curricular Articulation - Frank L. McCarty  
 Concerto pour Marimba and Vibraphone - Darius Milhaud  
 Sources III for Clarinet and Percussion - David Burge  
 Raymond Von Rotz, Percussion  
 3-1-74  
 Eight Pieces for Timpani - Elliot Carter  
 Three Pieces for Vibraphone, Op. 27 - James Beale  
 French Suite for Percussion - William Kraft  
 Fantasy on Japanese Woodprints - Alan Hovhaness  
 Nola - Felix Arndt  
 Dan R. Morgan, Percussionist  
 3-29-74  
 March for Timpani and Brass - Brent Heisinger  
 Three Pieces for Vibraphone - Gitta Steiner  
 Sonata for Marimba - Peter Tanner  
 Motion Pictures - Siegfried Fink  
 Percussion Ensemble - Gene Pollart, Director  
 4-8-74  
 Ceremonial - Paul Creston  
 Xylem - Stanley Leonard  
 Liberty Bell - Otto Henry  
 Duettino Concertante for Flute and Percussion - Ingoff Dahl  
 Black is the Color of My True Love's Hair - Traditional  
 Greensleeves - Arr. Thomas Davis  
 African Welcome Piece - Michael Udow

(Krupa - continued from page 21)

I explained to the entourage that we were going to give Gene Krupa the kind of welcome he deserved, that it wasn't enough for us just to let him drive alone to the campus, that we were going out to greet him and escort him back like royalty. The crowd cheered its approval, not suspecting what I had in store for them or Krupa. Our college enthusiasm was par for the course in those days.

Privately, I explained to the girls that we wanted to surprise Mr. Krupa and they should use their feminine charms to make him feel wanted. I mentioned he was bashful, would probably resist their attentions and they were to use all necessary means to transport him safely into one of the cars.

During the drive out to Buckeye Lake Park we picked up two motorcycle policemen for an escort along Route 40 (they were friends of one of our staff members). With flags and banners waving, pretty coeds cheering and the two bands playing almost continuously, we were quite a spectacle along the highway. Traffic slowed and people strained their necks to see who all the fuss was over.

We arrived at Krupa's lakeside hotel in an hour. It was noontime, only two hours until the concert. As preplanned, the cars drew up in a large circle right underneath Krupa's third-floor room, which faced the rear parking lot. The combined bands swung into "When the Saints Go Marching In," everybody clapped hands, the girls smiled and we all waited for the maestro to appear.

Employees from the hotel and guests came running outside to see what the excitement was all about. Krupa's nose and eyes appeared between two parted Venetian blinds. Good. He was still in his room and now there was no time to lose. I quickly signaled the band to leave their open cars and wind inside the hotel, around through the lobby, performing a snake dance. Away they went with the girls right behind. The drivers stayed in their cars, all engines running, pointed toward the exit ramp leading back to Columbus.

Pandemonium reigned inside the lobby. This was the height of the summer tourist season and the weekend was particularly busy. With the band blaring fortissimo, a horde of people milled around in front of the main desk, and business for the Lake Breeze Hotel came to a complete standstill. The manager asked, "Who's in charge here?" and I was pointed out. He came toward me, shouted something in my ear, but I couldn't hear a word. From the scowl on his face, however, I could see he wasn't very happy.

To keep the manager occupied temporarily while the girls went upstairs to Krupa's room, I shook his hand vigorously and shouted loudly, "What a great day this is for you and your hotel, sir. Imagine the thrill of having Gene Krupa staying with you and now to be so honored in this fashion. As the official host I want to wish you the best of luck and congratulate you on the fine job you are doing for this establishment. . . ."

I didn't let go of his hand, just kept talking, while keeping an eye on the staircase. I'm still uncertain how the girls managed it. But Krupa finally appeared in the lobby dressed in a white suit. He seemed groggy-eyed and in a state of semishock as twelve feminine hands soothed his brow and half-carried him out to the waiting Essex convertible. There his protests were smothered with hugs and kisses and compliments. So far, these lovely queens had performed with all the perfection of a Woody Hayes football team!

Our musicians and followers finished their snake dance and hurried back to the cars. The last to leave the hotel, I ran squarely into Ira Mangel. He looked at me dumbfounded, impotent in his wet swim trunks. Somebody had summoned him from the swimming pool, but he was too late. Nevertheless, he created a small scene of his own standing in the center of the lobby, dripping wet, barefooted, with a glass diving mask on the top of his head. As he shouted angry words at me and shook with rage, I stood my ground.

"Mangel, you lied to me and your bluff didn't work. I called Billy Goodheart and he said Krupa wasn't expected." Then I

turned away and headed for my caravan.

I jumped into the back seat of the Essex with two of the girls. Krupa was jammed in the front with two more and driver Ruffner. Away we went. The two motorcycle policemen had been waiting on the highway, which was about a mile from the hotel, so they had no inkling of what had just taken place. It was close to 1 P.M. and we were an hour's drive from the campus for our 2 P.M. concert.

The musicians continued to play as we drove. Nobody in our car said anything for the first twenty minutes. Then Krupa turned around to me.

"This is kidnaping, you know!"

"I'm sorry about all this, Mr. Krupa," I said. I hoped that once we reached University Hall and he saw the large crowds he would have a change of heart and cooperate with us.

"Can you push this thing a little faster?" I urged Jimmy Ruffner and he nodded and pressed down on the accelerator. We zoomed from a fast forty miles per hour to fifty-five and there was a loud *pop!* Rust-colored water from the overheated radiator squirted all over Krupa, narrowly missing the girls. Ruffner slammed on the brakes and pulled off the road, followed by the whole caravan.

Everybody piled out and gathered around our car. The motorcycle policemen came running with a first-aid kit. Krupa stood on the running board, his suit ruined. One of the musicians produced a Turkish towel and a track suit from the trunk of his car. Krupa went into the bushes and changed clothes while the girls stood nearby, in case he also decided to do a little running.

There was a pay phone booth a few hundred feet ahead and I sprinted for it. We were going to be twenty or thirty minutes late and I wanted to alert Glenn Wasserman back at University Hall, who was in charge on that front. He answered on the first ring.

"Glenn, we got him! Go to work. See you in about thirty."

Back to the cars. I suggested Krupa transfer to a newer model. No, he like the old one and climbed into the back seat, where I joined him. The sweat suit fitted quite well and I assured Krupa we would pay for any damages to his clothes.

"You know," he said, looking straight ahead, "I don't intend to perform or speak or anything when we get to your college. I'm going under protest. So you might as well get that straight right now."

"Look Gene," I said, "we only have a short time, so please hear me out. Then you can do whatever you feel is fair."

I explained what had transpired with Mangel and my phone call to Billy Goodheart. Krupa listened but didn't comment until I concluded with, "And so I figured the only way to save the situation was to come out and get you in this fashion."

"I didn't know a thing about your concert," he said quietly. "But I still don't intend to perform, because this just isn't the way I do business."

We reached the stage door of University Hall twenty-five minutes late. It was our largest crowd in two years. I led Krupa to a private dressing room backstage and two girls remained outside as an honor guard. He motioned for me to come inside.

"I told you I wasn't going out there on stage and I mean it."

Somebody handed a suit in through the door that was Krupa's size, but he waved it away, turned around to look out the window and lit a cigarette. I decided to try a final pitch because it was now or never.

"That day at the Paramount Theater in New York when you rode up on the band elevator with the great Tommy Dorsey Orchestra and electrified the audience, not only with your presence but your ability on the drums . . . well, Gene . . . you have a similar situation here today. Everybody out there knows about your trouble on the West Coast but they don't know the truth. From what I've heard you were urged by your own attorney to plead guilty to the possession of marijuana charge in order to avoid a sensational newspaper trial and receive instead a suspended sentence. But there was a political doublecross involved and you had to serve ninety days.

"So if you leave now—since they all know you're here—you'll give that audience the erroneous impression you're ashamed to face them. And they will associate that action with your guilty plea. They want to see you, hear you, that's why they came. How can you let them down now? And I've always believed that in the highest tradition of show business, the show must go on. That's all I have to say."

Krupa turned around slowly and eyed me coldly. "Right now I'm thinking of summoning my lawyer to start legal action against you, your Jazz Forum and the college. Not to mention a federal charge of kidnaping. While I'm figuring out what to do, why don't you go out there on stage and give me an introduction?"

My mind froze for a second in disbelief, then I came back to life, gave Krupa a whack on the back that nearly sent him sprawling, and I dashed out on stage right in the middle of the band's sixth number. They stopped abruptly and I gave my shortest introduction ever

"And now, here he is, Gene Krupa!"

As Krupa headed toward the stage, still dressed in the sweatsuit, the entire audience rose to its feet and welcomed him with sustained applause. He hesitated at hearing the thunderous reception, looked back at me, smiled, shook his head incredulously, and strode out in front of the cheering fans, who ended their spontaneous ovation with "three cheers for Gene Krupa!"

Just before Krupa began to speak, a large shaggy dog came in through one of the opened fire exit doors, sat down on the stage and stared up at him. It couldn't have been better if planned. The dog's attitude of rapt attention broke the ice. Krupa laughed openly with the audience as your stage manager, Don Dupre, led the dog outside.

For nearly forty minutes Krupa explained his philosophy of music and answered questions from the audience. One student asked if he would play a drum solo or two. Krupa's reply was firm: "I came here to lecture, not to play." The audience quickly registered its disappointment. Somebody began to chant, "We want a drum solo, we want a drum solo," which was

soon picked up by others until the auditorium rocked with the request.

Backstage behind the closed curtains I had already made plans for Krupa to play. My own drums were set up in the same manner as his. And most of Krupa's musicians were lined up as well, instruments ready, to begin playing "C Jam Blues." (Concerned about the fate of their leader, they had followed our caravan at a safe distance all the way from Buckeye Lake.) When the curtains opened, Krupa was again trapped, this time in the middle of a swinging jam session. He shrugged, sat down at the drums and played magnificently—including an exciting ten-minute solo.

For a final few choruses, our Jazz Forum musicians joined in with Krupa's band, and University Hall's rafters really shook. Hopefully, this particular music session was not responsible for the later condemnation of the building as being "unsafe for occupancy!"

I stood in the wings on stage right while some fifteen musicians blew their heads off; in my direct line of vision on stage left I could see the form of a familiar figure snapping his fingers and tapping his toes in time to the music. It was Ira Mangel! And all smiles, too! Just like the happy ending in one of those old Judy Garland—Mickey Rooney movies.

Afterwards I met Krupa backstage in his dressing room surrounded by well-wishers, autograph hounds and musicians. The track suit he had worn on stage turned out to be just right for the occasion because he was soaked with perspiration. As he wiped his face with a towel, Krupa shouted at me above the voices and general confusion: "How would you like to manage a dance band?"

I was tempted momentarily, but I'd already resolved to get a college degree. We shook hands good-by just as Ira Mangel came in to offer congratulations to everyone for an exciting concert. He even had a few kind words for me.

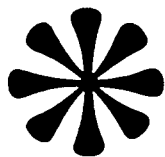
Today, whenever I meet Gene Krupa in New York, the first thing he does is look around in all directions—hoping no doubt, there might be six beautiful girls ready to abduct him!

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(Partch - continued from page 22)

the sub-bass Marimba Eroica enables one to feel musical tone; it consists of four bars, the lowest eight feet long and vibrating at 22 cycles per second. The Mazda Marimba is made up of tuned light bulbs severed at the socket, while the bright, piercing timbre of the Zymo-Xyl is reproduced by suspended liquor bottles, auto hub caps, and oar bars. The Spoils of War consists of artillery shell casings, Pyrex chemical solution jars, a high wood block and low marimba bar, spring steel flexitones (Whang Guns), and a gourd *guiro*. Japanese Buddha bells attached to gourd resonators and mounted on a eucalyptus branch are collectively called the Gourd Tree; to the player's right are two Cone Gongs, airplane fuel tank sections Partch salvaged from Douglas Aircraft surplus in Santa Monica.

The most fragile of all the instruments are the Cloud-Chamber Bowls, Pyrex chemical solution jars cut in half, suspended on a rack, and hit on sides and tops with soft mallets. Each bowl has at least one or more inharmonic overtones, and if broken are almost impossible to duplicate, due to the nature of inharmonic overtones. A Japanese Koto, with its characteristic bending tones, is also employed, tuned to the Partch system. Notes by Danlee Mitchell from *Delusion of the Fury* Columbia MZ-30576

\*\*\*\*\*

There is a kind of mystique connected with musical geniuses that increases reverence for them in proportion to the years they have been in the grave. Certainly, the world has been

treating hard-headed Harry Partch that way, waiting to shower its regard on him the minute he steps into the Great Beyond. But he's having the last laugh. Now, after fifty years in the wilderness, he's been discovered. Thanks to the kids.

Partch hasn't made it easy—not for himself, not for anyone. A faithful—and minute—avant-garde has had to take extraordinary measures up to now to appreciate the Partch musical genius. But then, Partch has taken some pretty extraordinary measures himself. He's tried to re-make music, which has not endeared him to the bulk of the music Establishment. He doesn't give a damn.

Harry Partch is the living embodiment of the religion of Doing Your Own Thing. If there is a doyen hippie, he is it, so completely that he doesn't even recognize it. He is an original Original. And because it is in his music, today's unprejudiced ears have heard him loud and clear. The young dig Partch. It doesn't shake his cool one bit. They should.

The one-of-a-kind, unique-in-this world, far-out, beautiful works of sculptural grace that are his instruments defy description. They have to be seen as well as heard. To be able to play his own multi-tone scale, Partch had to design and build every one of them. There was no one else to do it. He has called himself "a music man seduced into carpentry." And now, at last, there is talk of reproducing every one of his instruments for the Smithsonian Institution. The whole world's catching up with Harry Partch. He still doesn't give a damn!

—Eugene Paul

(Marimba Lesson - continued from page 26)

7. Several of the pieces that I teach by ear fit well into transposition, so the student transposes them to all twelve keys, moving up chromatically. In this area I am careful about not telling the student what to do. He must explore for himself the potentials of the keyboard. The student should strongly receive, from the teacher, the assurance that mistakes are normal, and that they are useful in discovering why music works the way it does.
8. Most students are ready to discover major scales by their third lesson. From the very first, I have had the student note whether sections of his pieces move step-wise (scales) or leaping (arpeggios). And with the experience of transposing some tunes to twelve keys, he is ready to learn that a scale is a pattern that a composer uses to build a piece. And that the most common pattern, in our culture, the major one has two whole steps and a half, followed by three whole steps and a half step. I DO NOT TEACH THE STUDENT TO NAME SHARPS AND FLATS, I simply have the student figure out the whole and half step pattern of C major scale, then proceed to apply the same pattern to the scale beginning on the note one half step up (C#), and the note a half step higher (D), and so forth.
9. At the very first lesson, my student is given a pocket music dictionary, and he is expected to make use of it. From the very first lesson I will ask him to make choices concerning dynamics and tempo changes. Musical sentences are called phrases, and the student soon learns to be aware of them. Mallet choice is discussed and experimented with.

If this seems to you like a lot of ground to cover, perhaps you should rethink your teaching objectives. If you can think of a couple of more things to add, then you are "right on"!

#### THE AUTHOR

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*.

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# PEOPLE in PERCUSSION

## LARGEST BLOOD DONOR IN U.S. DRUMMER AL ROSS

*(Reprinted from - Forefront Vol. XVI, No. 5, June, 1973. A monthly publication by and for those who serve the Memorial Sloan-Kettering Cancer Center, 444 East 68th Street, New York, N.Y. 10021)*

On the Pediatric floor of the Ewing Pavilion, Al Ross, 66, is known to the young patients as "Mr. Blue Boy," because of the blue volunteer's jacket he wears. But to the American Association of Blood Banks, he is known as the number one blood donor in the United States.

Since 1945, Al Ross has donated more than 135 pints of blood—nearly 17 gallons. This, according to the AABB, is a national record. He was also recognized by President Nixon in 1970 who presented Mr. Ross with a plaque which is one of his prized possessions.

Ross, a professional drummer, gave his first platelet donation at Memorial Hospital in 1971. While playing in the orchestra for the Broadway musical, "My Fair Lady," he learned that Stanley Holloway, who played Colonel Pickering, had a niece who needed platelets. Al and several other band members came to the Hospital and donated blood platelets. A few days later while visiting the patient he was so inspired at the idea of giving blood that he began giving it on a regular basis.

As a drummer Al had traveled all over the United States as well as in some parts of Canada and Mexico. In each city he went, he located the local blood center or hospital and gave a pint of blood.

"At first, I gave blood because I thought it was needed," he says, "but after a while it got to be kind of a hobby and I just kept doing it." Today, he has a large collection of cards from blood donor centers in practically every major city in the country.

Al was willing to give blood freely in almost any city he visited. While playing in "Fiddler on the Roof" in Minnesota, he went to a local hospital, but it would only take his blood if he accepted payment. "I have never taken a dime for my blood, he says firmly, "so I just walked across the street to another

hospital which was only too happy to take my blood free."

Al was often prompted to give blood when there was a special need. Once, having a beer in a bar near Memorial, he saw a news clipping on the wall mentioning the need for blood for Eric Lund, a baseball player, who was then a patient at Memorial. Al got up, walked over to Memorial and gave platelets. He has done this on many other occasions.

"I don't understand why anyone in this country should go without blood when they need it," says Al. "If every American citizen gave only one pint of blood a year, there'd be more than enough for all our needs. With blood in such demand, it's a shame that more people don't give."

Al has been a musician all his professional career, and has played in some of Broadway's biggest hits. He is married to Mary Ross, who is also a volunteer at Memorial. (She works at the Gift Shop count in the Outpatient Building.) The Rosses have three sons, two of whom are musicians, like their father.

Al, who has always played traditional drum music, learned how to play rock from one son who plays in a rock band. "Rock is tricky," he says. "It's more like progressive jazz, but once you learn, it's quite interesting."

Last year, Al turned 65, which is the "retirement" age for blood donors in the United States. He doesn't know why his blood should be good one day, and not the next, but that's the rule. Since he could no longer make a community contribution by volunteering his blood, Al decided to volunteer his spare time as a hospital volunteer — and naturally he came to Memorial.

"My wife is working here," he said, in discussing why he came to Memorial. "She suggested that I follow suit, so here I am. Anyway, I couldn't think of a better way to pay my gratitude for the wonderful attention I received from the nurses at the blood donor room, and also my gratitude to a wonderful organization like the American Association of Blood Banks."

The Rosses live on East 79th Street in Manhattan. Al still works as a drummer whenever a new show comes to New York, or for other types of musical programs. Al is currently on the road playing The Disney On Parade Show. Between the acts, so to speak, he now works as a "Blue Boy" in pediatrics because he has "time on his hands."

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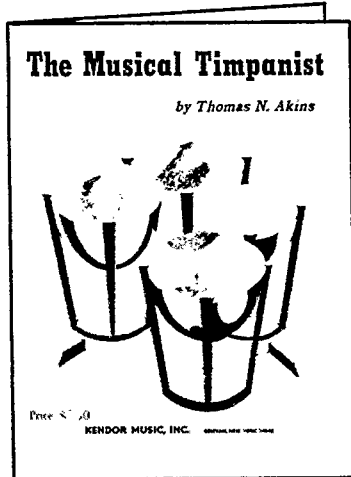
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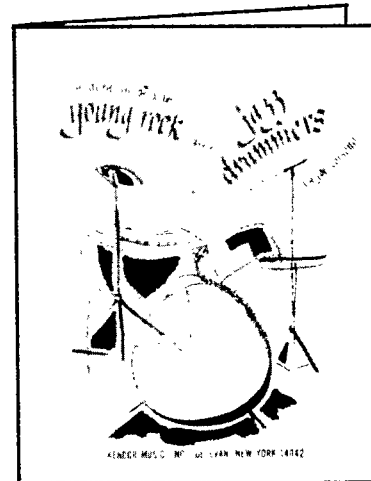


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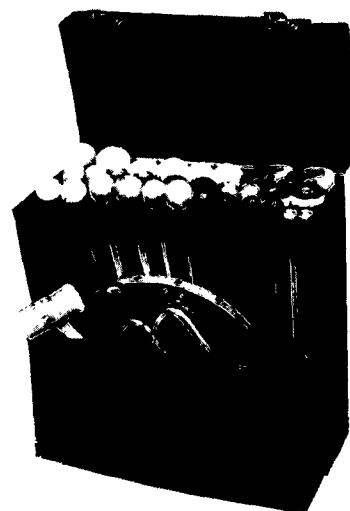
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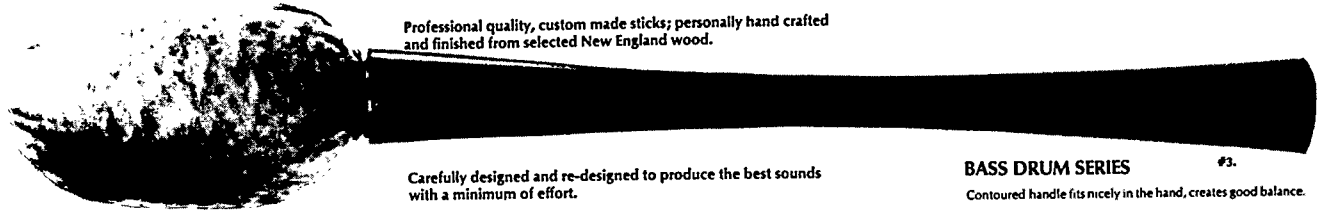
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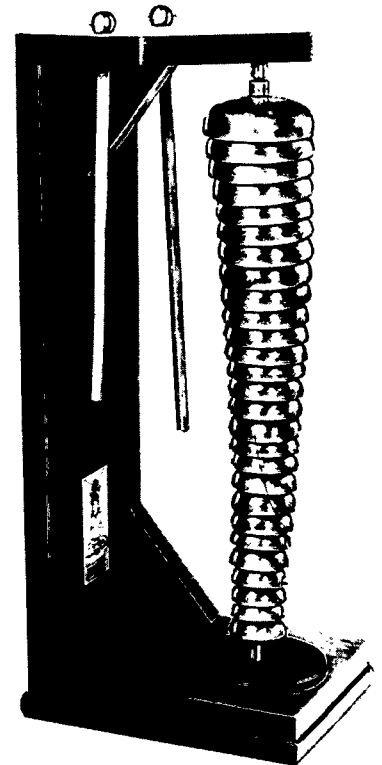
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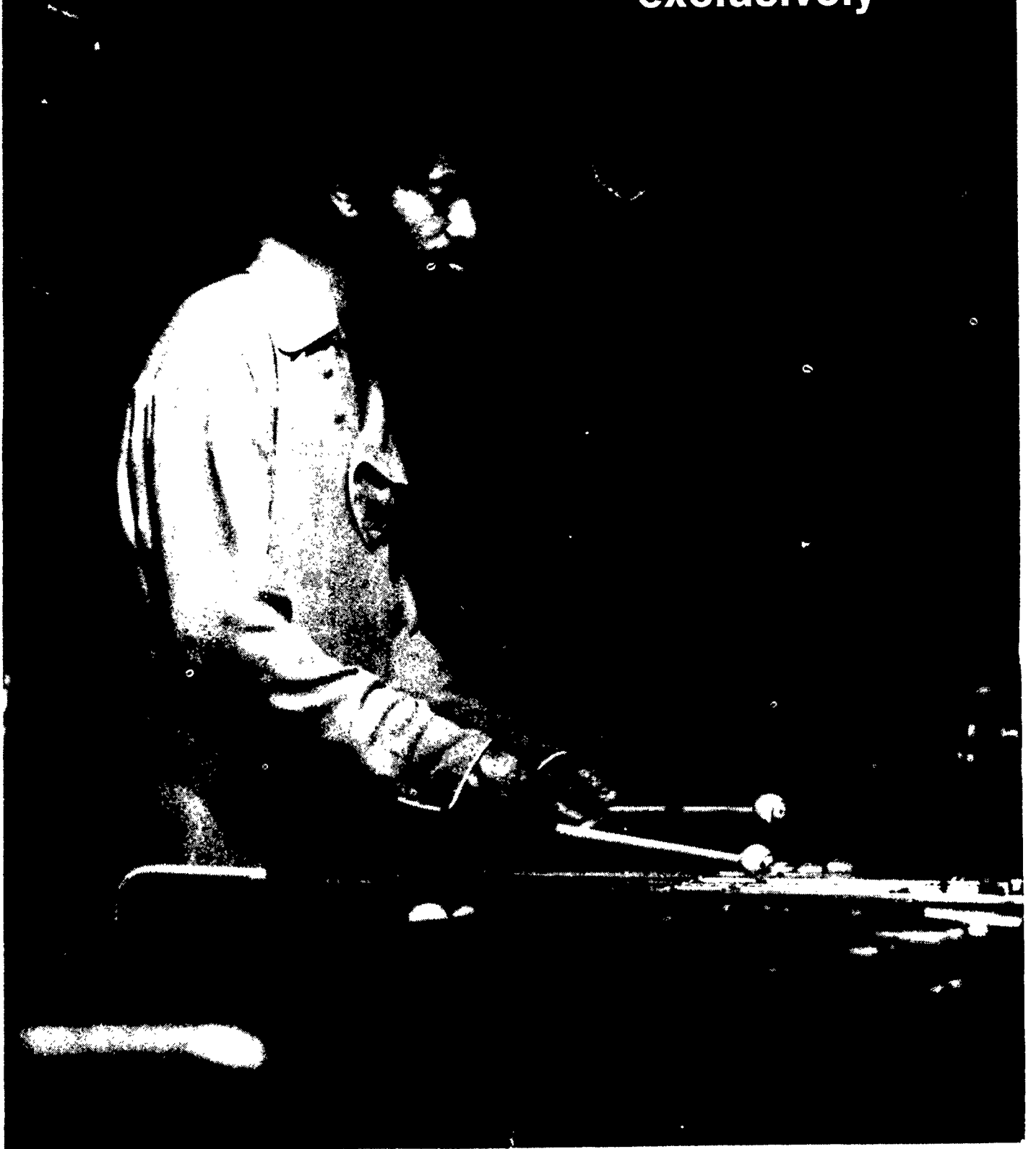
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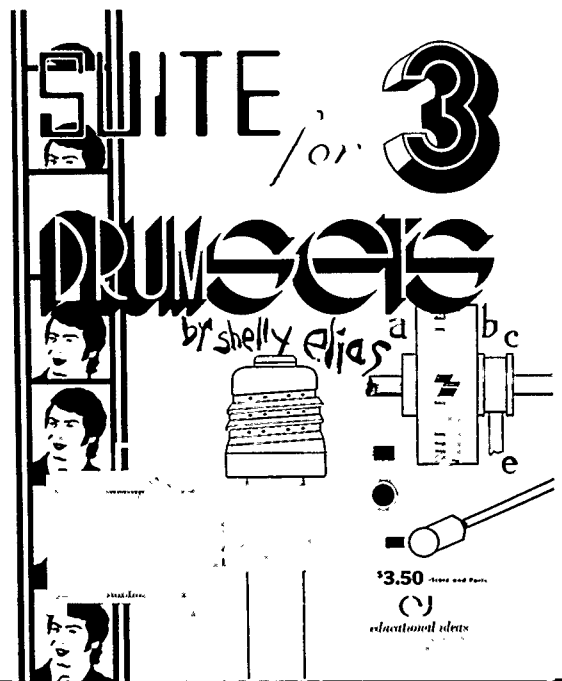


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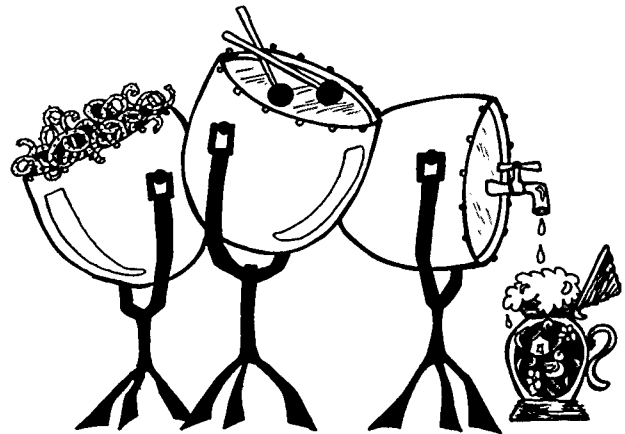
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