

# PERCUSSIVE NOTES

An Official Publication of the  
PERCUSSIVE ARTS SOCIETY



VOLUME 13  
NUMBER 1  
FALL 1974



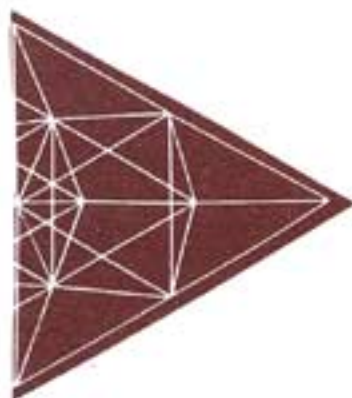
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# PERCUSSIVE NOTES

Volume 13      Number 1  
Fall 1974

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**PERCUSSIVE ARTS SOCIETY**

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### PERCUSSIVE NOTES STAFF EXPANDED

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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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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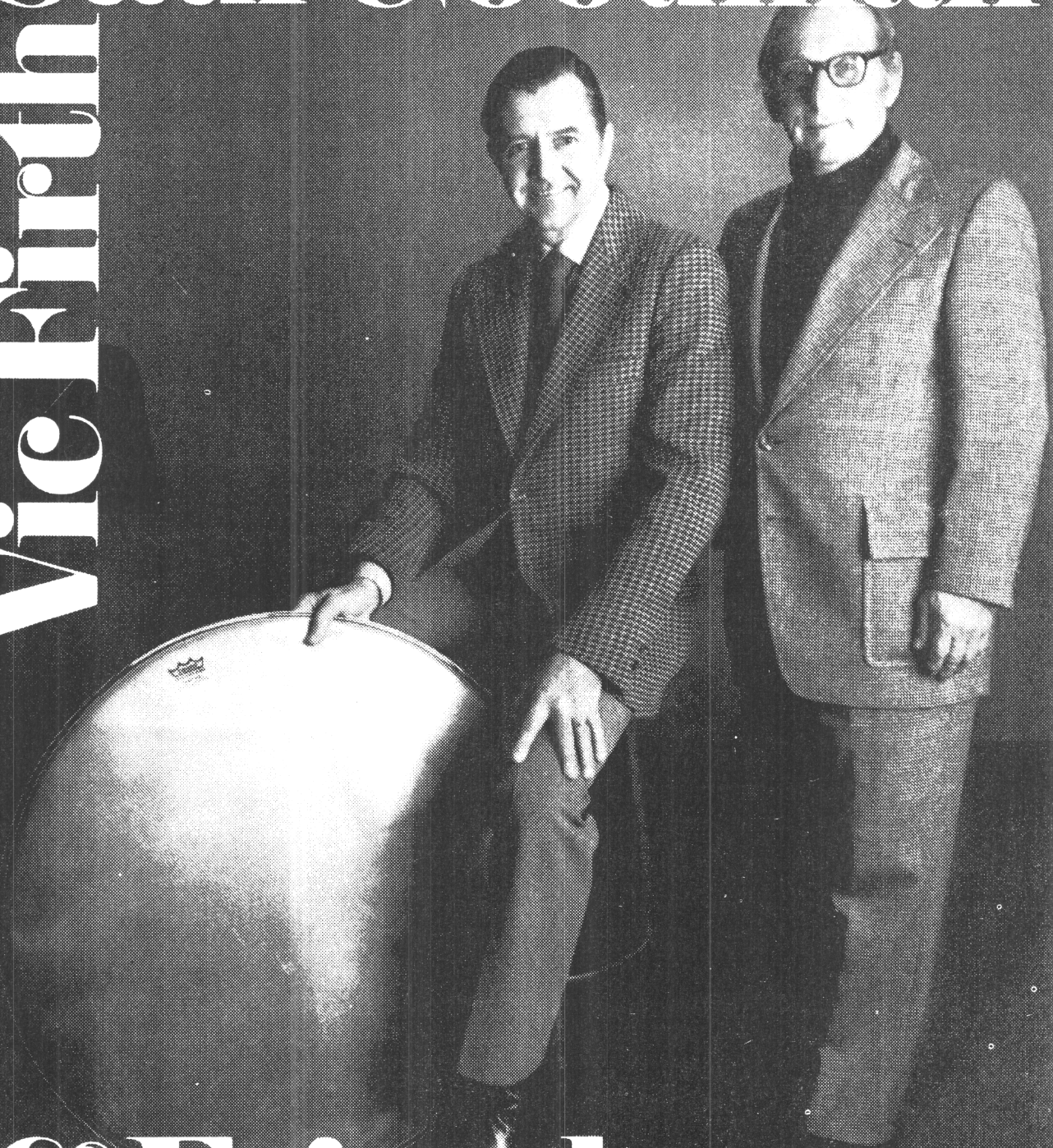
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## Coming Events

### CREATIVE MUSIC STUDIO WOODSTOCK NEW YORK

#### 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.

#### SOUTHLAND PERCUSSION CONFERENCE

Plan now to attend the SOUTHLAND PERCUSSION CONFERENCE sponsored by the Percussive Arts Society to be held at the Music Building on the Knoxville Campus of the University of Tennessee. The conference, set for April 5 and 6, 1975 will include a variety of percussion clinicians and performing groups. Watch next issue for further details.

From November 24th to December 5, 1974 National Public Radio (NPR) will broadcast sessions recorded last March during the Percussive Arts Society 1st National Conference in Anaheim, California. These will include performances by the Los Angeles Percussion Ensemble, under the direction of William Kraft, performing works by Kraft and Lou Harrison; the Harry Partch Music Concert under the direction of Danlee Mitchell; the Emil Richards percussion lecture-demonstration; and other selected excerpts from this significant percussion conference. For details regarding air times in your area, contact your local NPR station.

The OHIO STATE UNIVERSITY in conjunction with COYLE MUSIC CENTERS of Columbus, Ohio will co-sponsor their annual PERCUSSION CLINIC on Saturday, January 11, 1975. This all day affair, open to all teachers, students, and friends free of charge, will feature sessions on: "How to Play the Drum Set" with guest clinician Larry Londin from the Pearl Drum Company; "How to Teach Marimba and Vibes" with Dr. James L. Moore of the OSU School of Music; and "How to Develop the Percussion Section of Your Marching Band or Corp" with Gary Hodges, percussion instructor of the Marion (Ohio) Cadets Drum and Bugle Corps.

#### INTERNATIONAL SUMMER FESTIVAL IN AUSTRIA

From July 14 to 21, the "Internationales Musikforum" of AUSTRIA is offering a festival of concerts, workshops and seminars in cooperation with the Creative Music Foundation, at a beautiful lakeside near Vienna, Subject: WORLD MUSIC

Participating artists include Dave Holland, Karl Berger, Frederic Rzewski, Ing Rid, Makaye Ntshoko, Vinco Globokar, A.O.

The "6 Internationales Musikforum Burgenland 1974" will be held in BREITENBRUNN am NEUSIEDLER SEE at the "Haus Pannonia"

The pass for all concerts, workshops and seminars is \$20.00 (membership contribution). Send to: Internationales Musikforum, A 1010 Vienna, Graven 11, Austria.

Starting October 15th, 1974 the CREATIVE MUSIC STUDIO WOODSTOCK will be a permanent study center for the Creative musical arts. For all instruments in groups of varying size, the concept is to bring together 15 to 25 student musicians in various group and orchestra situations, with some of the leading artists of the jazz/classical avant-garde.

Percussion artists residing in the Woodstock area include KARL BERGER, JACK DE JOHNETTE, DAVE HOLLAND, STU MARTIN, and BOB MOSES.



The Creative Music Studio Woodstock New York is a production of the CREATIVE MUSIC FOUNDATION, INC., formed in 1971, for the development of musical communication. Other productions of CMF are Creative Music Communications, a non-profit recording label, and the Creative Music Agency, instituted for the dissemination of concerts.

For enrollment information, call (914) 679-9245 or write; CREATIVE MUSIC STUDIO WOODSTOCK NEW YORK, P.O. Box 671, Woodstock, New York 12498

#### VACATION STUDIES

For students presently involved in other educational programs and institutions. The Creative Music Studio Woodstock, New York offers intensive 10 to 14 studies in June (Summer Studio) and around New Year's (New Year's Studio).

The Summer Studios 1973 and 1974 involved 20-30 students with 10 composers of the jazz/classical avant-garde, including John Cage, Jack De Johnette, George Russell, Leroy Jenkins, Milford Graves, Frederic Rzewski, Christian Wolff, David Izenzon, Gordon Mumma along with the familiar names of the Creative Music Studio. The artists performed with their groups in a festival of 10 evening concerts at the Artist House in New York City.

The SUMMER STUDIO FESTIVAL 1975 is planned for June 20-23, 1975. A New Year's Studio of similar format is contemplated for December 27, 1974 to January 5, 1975, provided that prospective funds for this will be made available. These programs are limited to 20-30 musicians to allow a maximum of personal communication in an informal setting. For information, application or reservation (\$50.00 deposit required) write to: CREATIVE MUSIC FOUNDATION, P.O. Box 671, Woodstock, New York 12498

#### CONCERTS

The Creative Music Foundation produces 54 concerts in New York State during the 1974/75 season, including 10 performances with silent films. Admission is free to members of CMF (active or supporting).

The Creative Music Agency is a newly formed, non-profit booking organization, to work in conjunction with the artists and the groups of CMF programs. Lee Norman, director of Creative Music Agency is now planning next season's itinerary for the groups, which includes festivals and concerts in the U.S., Canada and Europe. A video series will be filmed in the spring. Concert and workshop tours of universities and independent organizations are now being scheduled. The aim of CMA is to bring some of the world's finest musicians into every area where there is musical interest and activity.



# SECOND NATIONAL CONFERENCE

CONRAD HILTON HOTEL  
CHICAGO, ILLINOIS  
DECEMBER 20-21, 1974

FRIDAY, DECEMBER 20th - Board of Directors Meeting and Annual Membership Meeting (Afternoon and early evening)  
SATURDAY, DECEMBER 21st - Performing Groups and Lectures (All afternoon and evening) in The International Ballroom-Conrad Hilton Hotel.

\*PROGRAM FOR THE SECOND NATIONAL CONFERENCE - PERCUSSIVE ARTS SOCIETY - December 21, 1974, Chicago, Illinois -Conrad Hilton Hotel- International Ballroom.

2:00 - 6:00 P.M.

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*(Supper Break)*

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THE OHIO STATE UNIVERSITY MARIMBA ENSEMBLE, JAMES L. MOORE, DIRECTOR

*\*(tentative program-subject to change)*

The PERCUSSIVE ARTS SOCIETY 2ND NATIONAL CONFERENCE held immediately following and in conjunction with the 28th Annual Mid-West National Band and Orchestra Clinic (December 17-21, 1974) is part of a most rewarding week. Plan to attend all Mid-West and P.A.S. events. For further information and hotel reservations contact: Elsie S. Karzen, Executive Secretary, Mid-West National Band and Orchestra Clinic, 525 Busse Highway, Park Ridge, Illinois 60068 (Phone 312-825-7886.)

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HERE ARE THE RESULTS OF THE FIRST P.A.S.  
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Walter Mays  
4320 Janesville  
Wichita, Kansas 67220

*(This work will be performed at the P.A.S. National Conference on Decemb~~er~~ 21, 1974 in Chicago by the Triton College percussion Ensemble, Sheldo~~wn~~ Elms, Conductor)*

SECOND PRIZE (\$300.00):

“Two Movements for Mallets”

William J. Steinhort  
Wright State University - Music Department  
Dayton, Ohio 4543 1

THIRD PRIZE (\$100.00):

“Siderab”

Marta Ptaszynska  
45 125 Fairmount Rd.  
Chagrin falls, Ohio 44022

The following compositions also received votes:

“Intrusions” - John Serry, Jr., Eastman Residence Halls, 424 University Ave., Box 320, Rochester, New York 14607

“Untitled Piece for Percussion Ensemble” - David Rosenthal, 427 - 1st St., Fillmore, California 930 15

“No Sound of Water”- Otto W. Henry, Sch. of Music, East Carolina Univ., Greenville, North Carolina 27834

“Forests of the Sun” - Tim Clark, 663 East Ave., Strassenburgh Planetarium, Rochester, New York 14607

“Red Dust” - Donald Sur, 6 Ashton Pl., Cambridge, Massachusettes 02 138

“Traces” - Randall Shinn, 906 E. Michigan, Urbana, Illinois 6 1801

“Five Alarm Time Cycle” - Peter Magadini, 105 Deloraine Ave., Toronto, Ontario M5M-2B1

“Lenore” - Mike Hayes, Box 5723 TTU, Cookeville, Tennessee 38501

“Nonet 3” - Charles T. Blickhan, 496 E. Michigan, Apt. 3, Urbana, Illinois 61801

“Krishna” - Raymond Luedeke, 1708 Strongs Ave., Stevens Point, Wisconsin 54481

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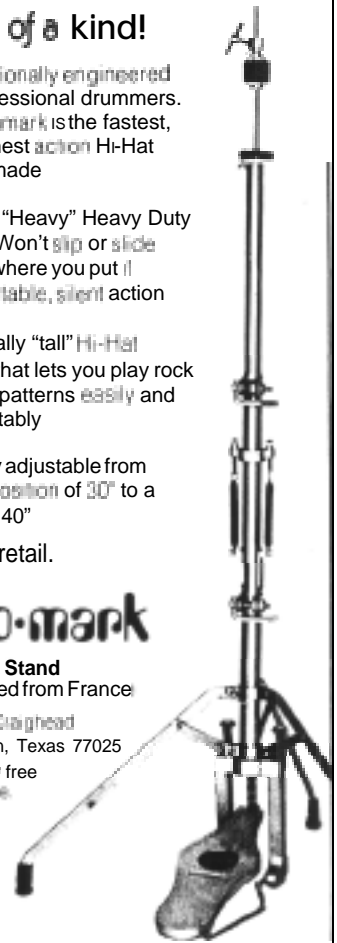
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# Percussion Discussion



## SOLO PERCUSSIONISTS FIND CLOSED DOORS AT COMPETITIONS

During the past two decades percussion has dramatically entered the arena of art music, not as the stepchild of the symphonic associations, but as an innovative, total-sound concept in its own right. Literature for this media has multiplied at an astounding rate. I can remember when I could name practically every available work for a college percussion ensemble. Now my own students have written as many works as we then could obtain. Ten years ago the college or university that hired a full-time percussion instructor was considered bold and innovative, now it is just following the established procedure. When percussionists meet composers, the composers shake their hands gratefully. They know who performs their compositions.

Thus, maybe we have arrived at a "Golden Age" of percussion, or have we? Are we following up on the music opportunities available; are we exploring all avenues of our music culture? I recently received a letter from a high school freshman who had won a spot as marimbist with her tri-county honor band. Her conductor wanted her to perform a 4-mallet solo with the band, could I suggest possibilities? The shortness of my reply was most embarrassing.

As a traditional classical pianist, having won many awards, and having trained many award-winning students, I am well aware of the formal channels for professional growth that are offered to the keyboard, string, wind, and vocal soloists. Practically every professional soloist in the art music arena has entered certain series of contests, from his preteen years until he performs in the world-famous competitions when he is in his late teens and his twenties. These contests, with few exceptions, are not open to percussionists. Why?

I am quoting from the entry form for the San Francisco Symphony-Pepsi YOUNG MUSICIAN AWARDS: "Participants may enter only one of four classifications: Woodwind, Brass, String (including harp and classical guitar), Piano. (Instruments standard to the Symphony Orchestra)." What, may I ask, is more "standard" to the symphony orchestra than percussion?

Percussionists have few concerti from which to choose for such contests. Many percussionists "back off" because of this lack. But with the example of the growth in the area of percussion ensembles clearly engraved in my mind, I reject such reasoning for its near-sightedness. When a college or university began a percussion ensemble, local composers hurried to compose for the new group; when percussionists start soloing with symphonies more composers will write for that combination. We now have enough concerti to begin, so let's get started!

Percussion teachers, as you are training the future generation of young percussionists, are you sure that each will have the opportunity to challenge and grow in the area of his musical preference? Or, because we have not fought hard enough, will his objectives be thwarted, his horizons limited? Also, how can you, particularly those of you who have risen to positions of respect and influence, bear to let such inequality, such open neglect flourish among colleagues and professional equals?

I propose that the Percussive Arts Society set up a committee to investigate music competitions in the United States and elsewhere as time and information permits. This group should:

1. Compile a listing of major competitions and categorize them.

2. Collect a file of the rules for these competitions.
3. Write and publish a brief but enlightening pamphlet to send to the organizers of these competitions. Many of the financial sponsors are large manufacturing firms that may not be aware. Let's make them aware!
4. Make a listing available to P.A.S. members of all competitions that will accept percussion entries.
5. Set up a card file of interested and well-prepared young percussionists who would like to enter solo competitions.
6. Apply direct and continuous pressure, using our organization, members of their own percussion section, and well-known "names" in music who are sympathetic to percussion, to each major symphony in the United States which has such competitions and does not allow percussion entrants.
7. When a competition "opens its doors", encourage our best students to participate.

Linda L. Pimentel - San Jose, California

\*\*\*\*\*

(The following comments are in response to the article "Percussion Curriculum Highlights by James Petercsak which appeared in a previous issue of PERCUSSIVE NOTES (Vol. 12, No. 2, Winter 1974).)

## MINIMUM COMPETENCIES

Much recent talk of competency based college percussion curriculum encourages me to make a couple suggestions based on socio-psychological thinking of Jones and Gerard. They postulate a basic antinomy between the desire to enculturate and the desire to encourage young people to join us as we pursue new directions.

In the percussion field we certainly want to do both. On the one hand we want to make sure college degrees with a percussion major mean that the student has attained certain competencies, and at the same time we want percussion students to continue to develop the art. I need not stress that change grows more rapid.

Hence I think we must be as weary of merely setting competencies as of not setting any standards at all. Rather, competencies should be considered minimal objectives; beyond these minimal objectives it is expected that students will develop in many different directions, and hopefully contribute new insight.

The master percussion instructor plays a role in both aspects of the curriculum. His role in passing on the traditions of the past is obvious. His role guiding, encouraging and assisting the student develop his own style, is much more complicated. He must not feel impelled to foist his own prejudices on a talented young student. Rather he must weave a sensitive balance between attaining specific competencies and developing a personal style.

It is for these reasons that I look with some skepticism on proposals to merely establish competencies for the B.A. and M.A. degrees. Aiming to simply achieve these competencies, no doubt many students could, as Prof. Petercsak suggests,<sup>2</sup> complete their studies in two years or less. But that is mere training, and not good music education. Beyond competencies, and while attaining competencies lies self development, not generally attained quickly. Hence only in the most unusual case should a student be allowed to complete his work early. To do otherwise would unjustifiably encourage more uniformity than now graduates indeed a step backward.<sup>3</sup>

Dr. Louis Wildman - Institute for Quality in Human Life - Lester, Washington

<sup>1</sup> Jones, Edward and Gerard, Howard, Foundations of Social Psychology. New York: John Wiley & Sons, Inc., 1967.

<sup>2</sup> Petercsak, Jim. "Curriculum Highlights," Percussive Notes. Vol. 12, No. 2, Winter, 1974, p. 19-20.

<sup>3</sup> Also see: Wildman, Louis, A Philosophy of Higher Education: The University Community. Lester, Washington: Institute for Quality in Human Life, 1974.

## AND A REPLY

As Dr. Wildman points out that . . . "competencies should be considered minimal objectives" . . . that is exactly the point. I feel we must have minimal objectives rather, and before, we have "standards". My competencies are aligned with music, the performance and learning of pieces of music and their significance to the individual. My proposal is to help students plan for their own direction in music curriculum. As Dr. Wildman states, we do not wish to upset the balance of a student so he can develop a style of his own. I feel that by letting students know exactly where they are at in a structural curriculum is the best thing that can happen.

James Petercsak  
Crane School of Music  
State University College  
Pottsdam, New York

**Editor's Note: Further comments and dialogue on college percussion curriculum are welcomed. Send these to Editor, Percussive Notes, 5085 Henderson Hts., Columbus, Ohio 43220. All participants in this discussion will be apprised of these comments and selected ones will appear in coming issues.**

\*\*\*\*\*

**(Editors Note--The PERCUSSIVE ARTS SOCIETY feels all its members should have the opportunity to voice their views and discuss their projects in these publications, whether they are established teachers, interested amateurs, or student members. The following letters are from several student members of P.A.S.)**

### THE IMPORTANCE OF PERCUSSIVE SHOWMANSHIP

I am a freshman percussion major at Southeastern State College, Durant, Oklahoma, and this past year was a member of the Oklahoma High School All-State Band.

I would like to present my views on "Percussive Showmanship", particularly for the high school or college band percussion section or percussion ensemble.

Music itself is a wonderful thing, and the percussionist, being a musician, should make it his primary aim. But to an audience sitting in sometimes not-too-comfortable chairs for two or more hours, sometimes the music itself is not enough to command their complete attention. So, after staring for the first half of the performance at the conductor, their minds and eyes begin to wander, searching for some other movement worthy of notice. Unfortunately, though, outside of a few fingers and trombone slides, there is little visible activity in a concert band - except in the percussion section.

Percussionists, by the nature of their instruments, are very active musicians, and, with a little training and thought to the matter, can develop this activity into deliberate showmanship. This device not only helps regain slipping audience interest and enhance their enjoyment of the performance, but has many added beneficial side effects as well.

To some, showmanship may seem to be a superfluous addition to a performance, and so they will argue against any variance from concentration on musical interpretation; but actually, showmanship is a type of interpretation, and underscores the musical interpretation. Nothing highlights a fortissimo climax of the band like the brilliance of cymbals held high overhead, plates gleaming, after the main crash. Or, to support a military interpretation of a march, rudimental stick-raising to give a visual regimented effect. Each of these devices does not detract from the performance, but rather emphasizes the basic feeling already established by the band.

Also, showmanship does not hamper concentration on musical performance, but actually helps develop the performers' technical ability. Fast or higher sticking, one ornamental device, demands great technique from a percussionist, simply because it is difficult to train your arms to move faster or over a longer

distance. (And before calling attention to himself by good showmanship, a drummer had better play well enough to rate the recognition, or he may find himself in an embarrassing situation on a passage he can't handle.)

But if the performers are good enough, it pays to develop showmanship in the percussion section. By coordinated movements within the section, showmanship not only develops cooperation among percussionists, but also gives an extra appearance of expertise to the section. An audience will more likely comment on percussionists' ability if they "look like they know what they're doing".

There are many ways to add showmanship to a performance. One, already mentioned, is to raise both cymbals in the air, with the plates facing the audience, after a loud crash. This common practice is usually justified by saying that it gets the sound out over the band better, but, in truth, it's doubtful that it makes that much difference in sound, and is really mainly for show. As for the rudimental stick-raising, I used this once with another drummer when our high school band played the "George Washington Bicentennial March" for contest. At the break strain, after each quarter note roll, we would raise our left sticks up to eye level in unison. This brought favorable comment from the contest adjudicator and helped us earn a first division rating.

Many small things can increase percussive showmanship. Lifting the sticks a little higher when playing several tympani at once is one method. The disadvantage of not having enough players to cover parts can be turned into a helpful showy technique by using one player on many parts, multiple percussion style. Simply holding up small percussion instruments (triangle, tambourine, etc.) to view when playing them allows the audience to see what's going on, and placing a gong up in sight on a table adds to its tremendous musical effect. A more common practice is to take advantage of an excellent performer, such as a xylophone player, by putting him where he can be seen, thus getting full use of his showmanship.

There are many more techniques to use that can be discovered by experimentation with normal playing methods, and just as many good reasons for doing so. It is always advisable, however, that before installing any new showy technique in your performance, you consult with your conductor, who should have the final word on everything. But, with experience and work to develop general percussion technique and ability, in most cases a little showmanship can be just the added spark for a great audience response that makes any performance worth the effort.

Larry Lawless - Spencerville, Oklahoma

### FOR STUDENT P.A.S. MEMBERS: HOW I WROTE A REPORT ABOUT THE MARIMBA

When my sixth-grade teacher found out that I played the marimba, she thought that was interesting and assigned me an oral report, about the marimba. This report was for social studies. The report was fun and easy to prepare. I think the student members of P.A.S. might also like to give a report for a class outside of music. This would be a good way to get people acquainted with various percussion instruments.

Some of the places where I found my information were The Percussionist, Percussive Notes and in a lecture on the construction of the marimba given by Dr. James Moore, at the Ohio Marimba Camp. To illustrate my report I collected several unstrung marimba bars, a few different types of mallets, an African record that contained some marimba music, and a record of Guatamalan music. After that I made three large maps, 1) Southeastern Asia, 2) Africa, and 3) Central America, on which I marked the places where the marimba is found. I collected a few simple sheet music examples of native marimba music.

I also prepared a program to play on the marimba. I played several short four mallet arrangements of pop pieces such as A Taste of Honey, Pink Panther, Windy, and A Time For Us, a Bach Chorale, and Paul Creston's Concertino for Marimba and Orchestra.

When I gave the report my teacher invited all the sixth grade classes in the school and I gave the report in the multi-use room. My report and performance lasted about an hour. Everybody seemed to enjoy the report because it was different. This was the first time most of the students had heard of a marimba. My teacher enjoyed it so much that she invited me to be guest artist at a parents' program.

Sylvia Pimentel - San Jose, California

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### INFERIOR MATERIALS FOR PERCUSSION STUDENTS

I would like the enclosed article published in Percussive Notes if you think it is worth printing. I am 18 years old, just graduated from high school and will be attending California State University at Northridge. I directed my high school percussion ensemble, which met every morning at 7:15 A.M. (How's that for dedication).

I am concerned about INFERIOR MATERIALS IN PERCUSSION.

I think it's high time someone talked about some of the trash that is being written in the percussion field, as well as all musical publications. I think in defense of the young percussionist something must be said, (done), in order to protect him from buying unneeded materials that either rehash old method books, or materials that just don't say much at all. Young percussionists are looking for some magical way of playing, that can be learned overnight, which we all know can only happen through hard practice and dedication. I think we can all confess of looking for the fountain of youth of percussion, at sometime or another in our early years of practice. What we need are stimulating reading materials that enrich our sight-reading and technique at the same time. Some good examples would be Podemski, Goldenberg, Cirone and Albright.

I have a word of wisdom, a warning or just plain common sense for the young percussionist. Look before you buy! Don't buy music through the mail because chances are someone is just trying to make a "fast buck" off of you. Remember that old saying the pertains to anything bought in life' "Buyer Beware!" If you remember this you will save yourself some money so you can spend it on materials you can use, instead of putting it in the circular file beside your desk.

I thought I'd list some of the books I've used in my studies. They are: Stick Control - George Stone, Advanced Techniques for the Modern Drummer - Jim Chapin, Portraits in Rhythm - Tony Cirone, A Funky Primer - Charles Dowd, Modern Method for Tympani - Saul Goodman, Off the Record - Joe Morello, Rudimental Swing Solos - Chas. Wilcoxon, Modern School for Snare Drum - Morris Goldenberg, Accents and Rebounds - George Stone, Modern Drum Studies - Simon Sternburg, Standard Snare Drum Method - Podemski, Modern School for Xylophone, Marimba, Vibraphone - Morris Goldenberg.

I highly recommend these materials for your use. I'm still using them myself and if I ever can finish them all, I'm sure I'll be a well rounded percussionist. I'm sure there are other materials also that are very good in the field, but these are some I've found to be good.

Now a word to the professional percussionist. When you really feel that you have something to offer write it. But don't write it just to make money, because if that is your intention you probably will not make any money anyway. Good materials always bring good money.

I think the Percussive Arts Society is a great organization with a super idea. Lets make it stronger and better than it already is.

I welcome any comments you may have on my article.

Dan Kinkle -Willows, California

### NOTATIONAL PROBLEMS

I am presently a senior percussionist in high school and have been interested in the field for the past five years. In this letter my main objective is to express certain "faults" I have found in the percussive field and to give "aids" as to their corrections.

The first item I have chosen is the eleven stroke roll. In some written works an attempt is made to "cram" the entire roll into a quarter note value:



When it is written above the drummer has one of two choices: (1) He can play the roll as written so as to "cram" it into one beat or (2) He can play it for longer than the notated value. I suggest that the roll be written as such:



The above notation utilizes the principal of artificial 5 groupings and is much more clearer than the previous way.

Second, I have noticed that N.A.R.D.'s drag is actually a "3 stroke grouping" plus a "tap." In Podemski's Snare Drum Study Book the drag is simply a "3 stroke grouping." Thus the difference is clearly shown.



N.A.R.D.'s drag

Podemski's and others drag

Third, such rolls as the six, eight, & ten stroke are actually a "grouping of double strokes" and a tap. The examples I have mentioned are illustrated below:



six roll

eight roll

ten roll

In all 3 of these notations the end note (which is a tap) is a sixteenth note value away from the grouping of double strokes. I fail to see how a tap, separated from the rest of a roll by a sixteenth note value (In some cases an eighth note value) can be considered part of the roll.

I hope that you will consider some of my ideas and put some of them in one of your next Percussive Notes.

David L. Francheski - Vandergrift, Pa.

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"...a thousand violins cloy very rapidly, without Percussion"

John Fowles,  
'The French Lieutenant's Woman.'



## WILLIAM F. LUDWIG PERCUSSION SCHOLARSHIP

The University of Illinois, through the generous contributions of former alumnus, William F. Ludwig, will offer an award of \$1000.00. The money is intended to help defray the cost of tuition for a freshman undergraduate enrolled in the University of Illinois Bands and will be awarded on the basis of talent to a deserving music student whose instrumental emphasis is in the field of percussion. The recipient will be announced at the conclusion of freshman auditions.

For further information, please contact Harry Begian, Director of Bands or Tom Siwe, Head, Percussion Department, University of Illinois, Urbana 6 180 1.

JOE BERRYMAN, percussion music specialist of Project Transfer in the Columbia Mississippi Schools and Director-Manager of the Mississippi Lions All-State Band was awarded the "Citation of Excellence" by the National Band Association.

SAM ULANO has been working at the New York Gaslight Club with Sol Yaged's quartet.

An important part of Otterbein College's 5th Marching Band Clinic was a percussion presentation by JAMES COFFIN, Staff Clinician and Educational Director of Premier. He discussed and demonstrated many of the new philosophies of the expanding field of tuned percussion. Directors not only had a chance to hear these newer marching instruments, but were able to write and hear their own cadences. PAUL ZUBROD, Percussion Instructor from Otterbein, and DAVE WELLS of the Lexington High School Percussion Section assisted at the clinic.

MAURIELISHON, owner and president of Franks Drum Shop is now recuperating at home following heart surgery this past summer. Progress reports are excellent, and Maurie wishes to extend to his many friends warm thanks for their multitude of encouraging cards and messages.



(left to right - Terry Smith, Raun Barretto, and Laurence D. Kaptain)

A national repertoire orchestra The Colorado Philharmonic is based in Evergreen Colo. outside of Denver. After personally auditioning 2,000 applicants Maestro Walter Charles selected 70 musicians to play 32 concerts in eight weeks during this past summer. Members of the percussion section were: TERRY JAMES SMITH, timpani, a graduate student of Charles Owen at the U. of Michigan. He is in his third season with the orchestra and has been soloist. He holds a degree from the U. of Colorado where he studied with John Galm. LAURENCE D. KAPTAIN, principal percussionist, has been a student of Erwin Mueller at Ball State University where he graduated this year. A former member of the Fort Wayne Philharmonic, Kaptain is now a graduate assistant at the University of Miami (Fla.) where he is a student of Fred Wickstrom. RAUN BARRETTO, percussionist, is a senior at the Manhattan School. A student of Fred Hinger, Barretto has performed with the Bergen Philharmonic.

DRUMMING AROUND, ON THE MOVE, & IN MEMORIAM Columns prepared and edited by Dr. John Baldwin, Boise State University

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ROY BURNS, staff artist for CBS Musical Instruments, presented a clinic to students at the University of Tennessee in Knoxville. Roy, a member of the PAS Board of Directors, was part of a percussion workshop open to students and teachers in the Knoxville area.

GARY BURTON, vibes, and ALAN DAWSON, percussion participated in "A Tribute to Lennie Johnson," a scholarship-trust concert sponsored by the Berklee College of Music.

The BLACKEARTH PERCUSSION GROUP, Artists-in-Residence at Northern Illinois University, recently gave an electrifying clinic/performance to the faculty and students at Berklee College of Music as part of their Artists Series/Community Service Program.

JUSTIN DI CIOCCIO and the High School of Music and Art Percussion Ensemble were enthusiastically received at the opening of "Arts Expo '74" sponsored by the City of New York.

RONALD KEEZER, Instructor of Percussion at the University of Wisconsin-Eau Claire and President of the Wisconsin Chapter of PAS, directed a two-week percussion workshop last summer at the Eau Claire campus.

PETE MAGADINI returned as Percussion Instructor at the 1974 Concord Summer Music Camp at Lake Tahoe.

DR. JOHN BALDWIN was timpanist and percussionist for "Music from Bear Valley" (California), a two-week series of solo, chamber, and orchestral music. He returned this fall to his percussion position at Boise State University (Idaho).

The Brooklyn College School of Performing Arts sponsored a series of four lectures moderated by MORRIS LANG. GRADY TATE spoke on "The Percussionist in the Recording Studio;" DAVID FRIEDMAN lectured on "The Vibraphone as a Melodic/Contrapuntal Instrument;" RAY BARRETTO demonstrated "The Conga Drum in the Latin Percussion Section;" and HERB HARRIS discussed "Percussion Instruments From Around the World."

JAMES PRIESS and JUSTIN DI CIOCCIO presented a live concert of contemporary percussion music on Station WBAI in New York City. The program is scheduled for re-broadcast this fall.

MIKE ROSEN, Percussion Instructor at the Conservatory of Music at Oberlin College, traveled to Europe to meet with leading percussionists there to discuss his dictionary of terms relating to percussion performance. The reference work already includes over 2500 entries in French, German, Italian, and Spanish (Portuguese), and covers playing techniques, mallet types and materials, as well as instruments.

JOHN NASSHAN, a student of Bob Tilles at DePaul University in Chicago, won the competitive percussion award sponsored by Disneyland in California. The "working" scholarship award includes 12 weeks of playing shows with other college/university talent from across the U.S.

The York Community (Elmhurst) High School Marimba and Percussion Ensemble, under the direction of CHICK EVANS, presented their annual concert which included a 14-instrument marimba ensemble and a special drum set battle between PAUL McDERMAND and PAT CALABRESE.

After completing his Masters Degree at the University of Michigan, TIM BARTHOLOW, was selected to be a Fellow in Percussion at the Berkshire Music Festival at Tanglewood.

Last spring, JIM PETERCSAK appeared as clinician and guest soloist with the Wappingers Falls (N.Y.) High School, the Plattsburgh (N.Y.) High School, and the Seneca Falls (N.Y.) High School.

THOMAS AKINS, Instructor of Percussion at DePaul University in Indianapolis, has been performing several timpani concerti with the Indianapolis Symphony, notably Don White's "Timpani Concerto" and Karl-Heinz Koper's "Mythologica."

MIKE KESSLER, a 19-year-old percussionist from Dayton, Ohio, has become so proficient at cymbal twirling that he has held the National Cymbal Twirling Championship the past two years and will defend his title again this year.

JIM PETERCSAK held a summer percussion workshop at Crane School of Music, State University at Potsdam. WARREN BENSON, composer/percussionist at East School of Music, was guest clinician. ANTHONY MAIELLO, Professor at Crane, also assisted in the workshop. PETERCSAK also presented a graduate percussion workshop at Utica, N.Y. and a clinic at Manhattanville College.



Bobby Hutcherson

"Blue Note Records BOBBY HUTCHERSON recently went to a mountain top in Idyllwild, Ca. to record a live session on the sun deck of a secluded "A-Frame" cabin. The album he is working on will feature the great vibe player marimba instead."

TODAYS PERCUSSION QUARTET is comprised of Juilliard graduates (SCOTT STEVENS, NORMAN FREEMAN, PAUL DOWLING, and RICHARD KRAVETZ) and was formed in 1972. Their repertoire includes "theater pieces," live plus pre-recorded tape. "classical" and contemporary works, jazz, Latin, and quartet plus orchestra. In addition to their performance capabilities, they are available for 2-3 day residencies for colleges and universities. For more information contact Robert Gardiner, 1970 W. 73rd St., New York, New York 10023 (212-873-5666).

F. MICHAEL COMBS, returning from a summer leave of study in Ghana, was joined by SCOTT STEVENS at the National Music Camp at Interlochen, Michigan. Scott is completing his masters degree at the Juilliard School of Music in New York City. Both instructors were involved in performing, teaching, and directing the N.M.C. Percussion Ensemble.

The recently-formed Community Band of Bradenton, Florida, includes a fine percussion section headed by R.G. FINGER, MARIE CARTER, JEFF SKIEM, JOHN McSPADDEN, KEVIN SCHWANBECK, and RUS KIRCHNER.

The artist faculty of the Institute for Advanced Musical Studies in Montrea, Switzerland, includes percussionists P. DONALD, DONALD FRIEDMAN, DAVID SEARCY, BERT LYLLOTT, and MORRIS LANG,



The Third Annual OHIO MARIMBA CAMP was held this past July. Over 25 marimbists performed together in the final concert climaxing the week's activities. During the intensive camp session recitals also were given by the students, and faculty members Linda Pimentel, San Jose, California; Ruth Jeanne, Granville, Ohio; Jerilyn Leonard, Columbus, Ohio; Warren Hyer, Delaware, Ohio; and Dr. James L. Moore, Camp Director from the Ohio State University, School of Music, Columbus, Ohio. An added feature of the camp was special sessions given by guest clinician Michael Rosen of the Oberlin Conservatory of Music on mallet winding and contemporary marimba techniques. Information about next years camp may be obtained by writing to: Dr. James L. Moore, School of Music, The Ohio State University, Columbus, Ohio 43210.



CHARLES OWEN traveled to Puerto Rico as the first percussionist invited to the Casals Festival held there. Following that, he returned to the Aspen Music Festival as timpanist/percussionist.

The percussion students at Aspen perform under notable conductors and the Aspen idea, allows students to play along side their teacher in the Aspen Festival Orchestra, giving them first hand knowledge of the practical application of their training. Owen was formerly head of the percussion section of the Philadelphia Orchestra, and presently is teacher of Percussion at the University of Michigan and State Chairman of the Michigan P.A.S. WILLIAM CARPENTER, a P.A.S. scholarship winner from Long Beach, California, was featured as a soloist in Encounters III by William Kraft, and master classes by Mr. Owen and a Contemporary Percussion Seminar by BARRY JEKOWSKY were also a part of the activities of the school.





Renowned percussionist **Elvin Jones** discussed techniques of performance which have made him one of the most resourceful jazz drummers of our time as a guest of the **Berklee College of Music Community Service Program Artists Series**.

**ROGER JAMISON**, former graduate assistant at Ohio State University with Dr. James Moore, joined the percussion faculty at the International Music Camp this past summer. The International Music Camp had over 75 percussion students from Norway, Japan, **Luxemburg**, Canada, and the United States studying with **DON BAKER**, Western Michigan University; **LEN DROSTE**, Billings, Montana; and Jamison.

The Manatee County (Florida) Piano Teachers Association recently invited five young percussionists to perform as their guests of honor. **RANDY RICHARDSON**, **RUSSELL KIRCHNER**, **KURT KANDLER**, **KEVIN SCHWANBECK**, and **RICK HOPKINS** are all students of **ROBERT G. FINGER** and are active in their local PAS activities.

Private study is paying off with advanced placement for several school percussionists in Bradenton, Florida. **RUSSELL KIRCHNER**, **KEVIN SCHWANBECK**, and **JOHN McSPADDEN** (All students of R. G. FINGER), all were promoted in their school music program.

**ILLINOIS PERCUSSION CAMP  
HUGH SOEBBING, HEADMASTER**



This year marked the fifth year of the **UNIVERSITY OF ILLINOIS PERCUSSION CAMP** part of the Illinois Summer Youth Music Program, run by the Office for Continuing Education and Public Service In Music. Areas such as keyboard harmony, keyboard playing, ensembles, African music, timpani, snare drum, jazz drums, Latin drumming, percussion composition were covered during the two week session.

This year's camp was fortunate enough to have the services of **OSCAR SULLEY**, master drummer from Ghana, Africa. He was in charge of all African drumming classes.

Other instructors included **FRED FAIRCHILD**, percussion instructor, University of Illinois, and **ART SHILBACH**, percussionist with the Indianapolis Symphony Orchestra.

For information regarding the camp write: **Hugh W. Soebbing**, Assistant Professor, Quincy College, Quincy, Illinois 62301, or Mr. Dale Kimpton, Head, Continuing Education and Public Service In Music, 608 South Matthews, Urbana, Illinois 61801.

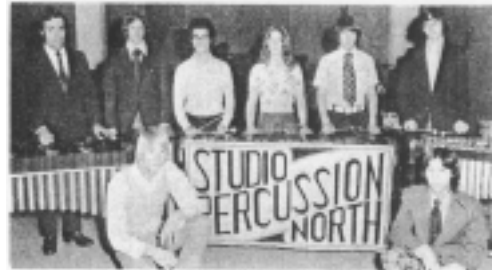
The 26th Annual National Band Conductors and **Wind- Percussion Teachers' Conference** held a packed three-day session on "Percussion for the Marching Band and Corps" sponsored by the School of Music of the University of Michigan. The 1973 and 1974 national winners of the Drum Corps International, the Santa Clara Vanguard, was the featured marching ensemble with a special percussion clinic given by **LARRY McCORMICK**, **FRED SANFORD**, and the Vanguard drum line. Other educational clinics were given by **MARK PETTY**, drum instructor of the Toledo Glassmen, on "Corps Style Percussion in the Marching Band"; **AL LeMERT**, **FRANK ARSENAULT**, **JAMES COFFIN**, **BILL MOFFIT**, and **JACK SEIDLER** on new concepts of music, scoring, and show ideas. This conference was an enriching experience for directors, and teachers and was definitely structured to the 'ideals' of promoting good percussion.

The California Institute of the Arts presented a 1974 **SUMMER PERCUSSION WORKSHOP**. This intensive credit course of percussion activities was conducted by the **CalArts Percussion Ensemble**, winners of the 1974 Percussive Arts Society Southwest and Western States Percussion Festival. Workshops instructors were **JOHN BERGAMO** and **LARRY STEIN**.

**DON MOYE, PERCUSSIONIST WITH THE ART ENSEMBLE OF CHICAGO** (photo courtesy of Bill Marimba)



**STUDIO PERCUSSION NORTH, JEAN WILMOUTH, DIRECTOR**



Two examples of the rapidly expanding circle of percussion ensembles formed by private teachers, percussion studios, and/or commercial music businesses are to be found in Pittsburgh, Pennsylvania. **JEAN WILMOUTH** founded "Studio Percussion North" in 1969, and **CARY EHRENFIELD** formed "Percussion Studio C" in 1970. Both ensembles help to train total percussionists, and provide performing experiences which many young percussionists do not have in their schools.

**PERCUSSION STUDIO C, CARY EHRENFIELD, DIRECTOR**



# The Roy C. Knapp Testimonial Day

A GRAND SUCCESS!  
Article by Shelly Elias  
Pictures by Charles Andlebradt

Some of Roy Knapp's friends and former students decided to give a testimonial luncheon in his honor. The event took place on September 1, 1974, Sunday afternoon, at the Sheraton-Oakbrook Hotel, just outside of Chicago. Pastor Jack Lundin, of Community Christ the Servant-Jazz Vespers, and Shelly Elias helped coordinate the event. Close to 400 tickets to the testimonial were sold, with the monies going towards paying the catering services and setting up a ROY C. KNAPP SCHOLARSHIP FUND. People attended not only from the Chicago area but, from all over the country. Many telegrams were received. The "guest book" that all attendees signed, read like a Who's Who in the World of Percussion.

The afternoon started off with cocktails and informal conversation amongst friends. Old acquaintances were resumed and new ones started. Everyone was there for one purpose, to honor a man who has done so much for percussion and the people involved with it. One comment overheard was, "isn't it great to see people from all these different backgrounds; industry, drum shops, music stores, professional musicians, and students come together and unite for one grand purpose!"

After the cocktail session, a beautiful meal was served. Then several presentations were made. The National Association of Rudimental Drummers presented Mr. Knapp with a gold-plated-engraved N.A.R.D. certificate and a lifetime membership card. Neal Fluegel of the Percussive Arts Society made all present know that Ray C. Knapp is a member of the P.A.S. HALL OF FAME. Next, Don Knapp told the audience of the ROY C. KNAPP SCHOLARSHIP FUND. Monies would be given to worthy students.

The entertainment for the afternoon was supplied by some of Roy's old friends and students taking parts in a "Roast". Funny stories were told of how it was to be a student of Roy Knapp. Some of the people who took part in the roast were: Lou Singer, Bobby Christian, Jake Jerger, Chick Evans, Frank Rullo, Jose Bethancourt, Dan Garamoni, Leon Sash, James Kilcrair, James Salmon, Haskell Harr, John Noonan, Frank Arsenalt, Irv Honsa, Bill Paley, Shelly Elias, Barret Deems, Buddy Charles, and Morrie Lishon.

Below is part of the litany prepared by pastor Lundin that seems to tell us of Roy C. Knapp so well:

## A LITANY OF THANKS

*"For the full and talented life of Roy Knapp; for his patient drawing-out of students skills; for his care to foster art above applause and honest creativity above quick dollars. ...*

*For participation in a sensitive profession and human art; for gifts known only to the inner ear; for harmonies and dissonances, rhythms and the delights of good "charts". ....*

*For happy and sometimes bittersweet memories; Minneapolis Symphony and the Raddisson Hotel; for K. Kusselowsky, Roys teacher, the old McVickers Theatre, the Drum School days in the Kimball Building, 32 devoted years at WLS, the Barn Dance radio show, and the move to Mauries; for friends who have shared good and bad times as well as dreams, laughter and moments of tender recall. ...*

*O God of all of our lives, We gladly give thanks, Amen.*



The afternoon started off with the "Roy Knapp Allstars", Bill Paley, Bob Tilles, Wally Soffer, Lou Singer, Bobby Christian, Frank Rullo, Jake Jerger, Mike Balter, Chick Evans, Jim Knapp, Herman Wigman, Jose Bethancourt, Don Knapp, Shelly Elias, and Ed Kozak; marching into the ballroom. Close to 400 people were in attendance.



Next, Roy had his original drumset displayed so that the guests could see what it was like 50 years ago.



After the meal was served many of Roys lifetime friends partook in a "Roast". Stories of how Roy used to give lessons, and the circumstances involved, were joke about with great gusto. Each "Roast was done with humor but, also a special feeling of warmth for Mr. Knapp's good deeds.

The above picture is that of Irwin Honsa former student and teacher Roy.



Jose Bethancourt is waiting for his chance to roast Roy but, Mr. Knapp got to the microphone first to protect himself. The person standing on the right is Bobby Christian, former student. Mr. Christian acted as the Roast Master. Seated are Bill Paely/former student, and Dan Garamoni, President of the Chicago Federation of Musicians Local 10-208.



Several presentations were made after the "roasting". The top picture is that of Neal Flugel from P.A.S. explaining to Roy and the audience of Mr. Knapps recent induction to the P.A.S. Hall of Fame.



Above, is Frank Arsenault, famous rudimental drummer, presenting Mr. Knapp with a gold plated N.A.R.D. certificate, and a lifetime membership card. Only three people have received such an honor in the last 50 years.



The afternoon testimonial closed with a great jam session. Drums and vibes were supplied by Ludwig Industries, and Slingerland, Bobby Christian/Drums and Ed Kozak/vibes; started off the session, and all those who attended were invited to join in.

# WHAT'S FOR THE DRUMSET



**SIWE'S TWEED** a drumset solo in 3/4. In the late 1960's **HAROLD JONES**, former drummer with **COUNT BASIE**, taught many of his students this jazz waltz solo for drumset. The first page has a main theme written in ala **MAX ROACH** style. Three variations, written by Shelly Elgan, follow to make this an exciting, musical drumset solo that can be used for recitals and solo contests.



**SUITE FOR THREE DRUMSETS** is melodically interesting plus, rhythmically unusual and exciting. Three players perform this work each one having a four-piece drumset. Between the three sets there are twelve drums. Each drum is graduated in pitch until a "Twelve Note" scale is produced.

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## ON THE MOVE

PAUL ZUBROD II, has assumed percussion teaching positions at Otterbein College and Denison University in Ohio. Both are part-time positions. He is a graduate of the Ohio State University and a member of the percussion section of the Columbus Symphony Orchestra.

JOHNNY LANE is now Director of Percussion Studies at Eastern Illinois University, Charleston, Illinois. For the past two years, he has been Director of Percussion Studies at Tennessee State University in Nashville. He is a graduate of Southern Illinois University where he was a student under Don Dillon. He received his Masters Degree from Southern Illinois University at Carbondale where he studied with Mike Hanes.

CYNTHIA SOAMES has been appointed to be the first Instructor of Percussion at the University of Wisconsin-River Falls, River Falls, Wisconsin.

THOMAS P. BROWN has accepted the Percussion position at Mississippi Valley State College. He received his Masters Degree in Percussion from Southern Illinois University at Carbondale and has been playing in the Jacksonville Symphony.

DONALD KNAACK, formerly of the Louisville Orchestra, USMA Band and free-lance percussionist in New York City has accepted a position as percussionist with the Center of the Creative and Performing Arts at the State University of New York at Buffalo.

LAURENCE KAPTAIN is now a graduate assistant in percussion at the University of Miami in Coral Gables, Florida where he studies with Fred Wickstrom. He has studied with James Lane of the Chicago Symphony and Duane Thamm Chicago studio and free lance percussionist. He holds a B.S. degree from Ball State University where he studied with Erwin Mueller. Kaptain has performed with the Rockford Symphony, the Fort Wayne Philharmonic and the Colorado Philharmonic Orchestras.

SCOTT J. PREBYS has joined the faculty at the Lawrence Conservatory of Music, Lawrence University, Appleton, Wisconsin where they will begin accepting percussion majors in the fall of 1975 as the program will be new to the University/Conservatory. His present capacity is director of jazz ensembles and lecturer in African music.

## IN MEMORIAM

HARRY PARTCH, American visionary, composer, percussionist died Tuesday, September 3, 1974 in San Diego, California at the age of 73. Harry, as he preferred to be called, was an artistic revolutionary since the 1930's, when at age 28 he destroyed his early 'traditional' works in "a big pot-bellied stove in New Orleans (a kind of adolescent auto-da-fe)" and started down a non-conventional path of originality and innovation in percussion and the musical arts.

Born the son of apostate missionary parents, Partch grew up in southern Arizona where he was influenced by the music of Chinese lullabies (his parents served in China until the Boxer Rebellion), Yaqui Indians ("very timid and aloof, were all about us in the declining years of the Old West") and Christian Hymns. Later his travels (sometimes as a hobo riding the freights) widened his experiences to include jazz, Greek philosophy, Congo puberty rites and Javanese Gamelan music.

Rejecting equal-tempered tuning and much more of our Western musical heritage, Harry built a new musical system like most of those of Asia and of the ancient world, upon "just tuning". After a few early compositions for voices and adapted instruments Harry said "I just knew I needed some percussion instruments" and he proceeded to invent and build the Diamond Marimba, 1946; Bass Marimba, 1949-50; Marimba Eroica, 1951; Cloud Chamber Bowls, 1950-51; Spoils of War, 1950-55; Boo, 1955; Mazda Marimba, 1959; Zymo-Xyl, 1963; Eucal Blossom, 1964; Gourd Tree, 1964; Quadrangularis Reversum, 1965; Cone Gongs, 1965; as unique a collection of percussion ever conceived by a single human being.

Fellow micro-tonal composer Ben Johnston wrote "It is perhaps premature to discuss the historic significance of Harry Partch as it was premature a generation ago to discuss the impact on twentieth century music of Charles Ives." Suffice it to say that his revolutionary effect on a few musicians and on a growing public has already been vital. The potential influence of so sweeping a reevaluation of music and all things pertaining to it is very great. Partch's art is in the best sense of the term socially conscious, encompassing the role of the musician in his community as well as his responsibility to his materials. Whether in his intimate, folk-song-like chamber pieces or in his large and complex dramatic works, Partch remains the individualist, glorifying the unorthodox, re-discovering the orthodox."

A member of the PAS Hall of Fame, our small world of percussion will miss a truly great American composer Harry Partch.

Tom Siwe, Urbana, 1974.

CHARLES LAFAYETTE WHITE, for many years percussionist with the Los Angeles Philharmonic, passed away recently at the age of eighty-one. He was a long-time member of Local 47, Los Angeles.

Born in Marshfield, Oregon, he began playing the drums at the age of twelve as a member of the Coos Bay (Oregon) Band.

Moving to California, Mr. White spent his early years in the San Diego area performing in vaudeville, tent shows and for a time with the San Diego Popular Symphony Orchestra. Later he moved to Los Angeles where he performed in theatres.

He joined the Los Angeles Philharmonic Orchestra in 1919, the year it was founded, and remained with the ensemble for the next forty-three years.

As a tympanist he was an artist without peer and his musical interpretations of percussion parts have been the model for drummers throughout the world. Although his talents were sought after by every motion picture studio in Hollywood, he preferred to remain with the Philharmonic. In addition to performing, he was a teacher and coach as well as an author. His last book, "Drums Through the Ages," an invaluable source of information for music educators and musicians alike, is used in schools and libraries throughout the United States, Europe, Asia and Australia.

*Reprinted with permission from  
INTERNATIONAL MUSICIAN, July 1974.*

ARTHUR LAYFIELD an outstanding percussionist with the New York Philharmonic, passed away recently at the age of eighty-three. He was a member of Local 10-208, Chicago, and of Local 47, Los Angeles. Born in Chicago, Mr. Layfield was well known and respected in that area during the 1920s and 1930s, performing as featured drummer with the Paul Ash theatre orchestra and with the dance band of Isham Jones. In 1942 he joined the New York Philharmonic as a member of the percussion section, remaining with the orchestra until his retirement in 1955. At the time of his death, Mr. Layfield was a resident of Watsonville, California. (reprinted from the INTERNATIONAL MUSICIAN, October, 1974.)

# Chapters

## STATE CHAPTER NEWS

compiled by Don R. Baker,  
Western Michigan University

An UN-CONTEST was held by the ILLINOIS Chapter on March 30, 1974, in all districts of Illinois. This unique contest was open to all primary and secondary age school students. There were no winners or losers, no rules as to what could be performed, and no judging. College/university percussion instructors and professional performers gave suggestions for improvement on a cassette tape which was covered in the \$1 entry fee. The different groupings of events were Percussion Ensemble, Drumset, Keyboard Instruments, Multi-Percussion, and Rudimental Snare Drum. Shelly Elias proclaimed the contest a more than successful event. The District II contest (Chicagoland area) was held at Triton College with the "Critics" in the morning, a discussion period, and an afternoon special session on performances. Many thanks go to Al O'Conner, Bill Crowden, John Mulvey, and "Critics". The panel discussion session provided some very interesting dialogue and anyone interested in obtaining a transcript of this session may request one from Roger Faulman, Illinois State University, Music Department, Normal, Illinois.



Mr. William Bozin, (top left corner) instructor-Roosevelt University, is giving a critique in the "UN-CONTEST drumset room". A cassette tape is being made while students perform. The students were given this tape at the end of their performance. Students were then able to take this tape home and use it as a reference. Audiences were allowed in all rooms to hear the repertoire being presented.



Mr. Al O'Conner (not seen in picture) instructor-Northern Illinois University, is in the back of the band room critiquing the performance of this percussion ensemble. Close to 25 different compositions for percussion ensemble were heard in the percussion ensemble room played by various groups. Besides the drumset and percussion ensemble rooms --the same amount of activity took place in the keyboard instrument, multi-percussion, and rudimental snare drum rooms. All these events were happening simultaneously from 9:00 A.M. till 5:30 P.M.



Shelly Elias moderating panel-discussion

After the UN-CONTEST lunch break, a panel discussion was held. Approximately 2.50 of the students and instructors participating gathered to hear comments from leading percussion instructors and performers in the Chicagoland area. Many topics were discussed. Very interesting dialogue came out of the question and answer segment. All agreed that the UN-CONTEST was a great success and were looking forward to the next one.



Al O'Conner summing up discussion and closing meeting.

The UN-CONTEST panel consisted of the following: Shelly Elias (host), Al O'Conner-Percussion Instructor Northern Illinois Univ., Terry Applebaum-Percussion Instructor Northwestern Univ., Bill Bqzin-Percussion Instructor Roosevelt Univ., Al Payson-Chicago Symphony Orchestra, Burrel Gluskin-Director of Bands-Triton, Kathleen Kastner-Percussion Instructor De Paul Univ. & Wheaton College, Bob Clair high school instructor, Sam Dean-high school instructor, Chick Evans-high school instructor, Jake Jerger-high school instructor, Duane Thamm-high school instructor.

All on the panel are leading instructors, performers, authors and dedicated P.A.S. members.

The INDIANA Chapter First Annual "Day of Percussion" was held on Sunday, April 21, 1974, in Indianapolis, Indiana. The event featured a very informing and polished clinic by Larry McCormick (using video tapes and live performance). That evening Bobby Rosengarden was featured with the Ben Davis High School Jazz Ensemble (Ron Elmore directing). Excellent ensemble performances were given by:

### Studio ensembles

Anderson All-City Percussion Ensemble, John McMahan  
Paul-Mueller Studio Percussion Ensemble, Erwin Mueller  
and Richard Paul

### University ensembles

Ball State University, Erwin Mueller and Richard Paul,  
directors  
Butler University, Charles A. Henzie, director  
DePauw University, Thomas Akins, director  
Indiana State University, Neal Fluegel, director  
Indiana University, Richard Johnson, director

The entire day proved to be a huge success and received advance newspaper coverage. The coordinator for the event was Paul Berns (Indianapolis Symphony).

Officers through 1974 are:

Wilbur England, President  
Erwin Mueller, 1 st. Vice President  
Paul Berns, 2nd. Vice President  
Jacqueline Meyer, Secretary-Treasurer

The MICHIGAN Chapter got off to a flying start at its last meeting on January 19, 1974, at the University of Michigan School of Music. Mr. Charles Owen, University of Michigan percussion instructor, presided over the meeting with much discussion on By-laws and future projects. In the afternoon, over 150 members and guests were present to enjoy the percussion ensembles from Eastern Michigan University, Western Michigan University, Michigan State University and the University of Michigan. Also a special drum corps percussion line, the Toledo Glassmen, were on hand. The Chapter is requesting everyone to submit names of prospective P.A.S. members so every Michigan percussionist can benefit from the Michigan P.A.S. activities. The Michigan P.A.S. Newsletter has been instigated to notify the membership of such upcoming events as a special clinic/concert by Gary Burton, percussion concerts and workshops. Newly elected officers are: Charles Owen, President; Ken Snoeck, Vice President; Denny Brown, Don Baker, Ben Miller, Dennis Johnson, and Clifford Chapman, Regional Chairmen.

On January 26, 1975, Gary Burton will be giving a clinic and concert at the Michigan P.A.S. meeting at Michigan State University. Arrangements have not been finalized but contact Mr. Charles Owen, P.A.S. State Chairman, 112.5 Elmwood Drive, Ann Arbor, MI 48 104, for further information.

**NOTES FROM THE COORDINATOR OF STATE CHAPTER ACTIVITIES 2nd VICE PRESIDENT OF THE PERCUSSIVE ARTS SOCIETY - LARRY VANLANDINGHAM**

As you may know, each state is eligible to receive \$1.75 per member from PAS each year to use in any manner the state officers see fit. The \$1.75 is sent to the state president and is a reimbursement taken from your dues to PAS. However, your state president must file a request for the reimbursement with Larry Vanlandingham, Second Vice-President of PAS. Funds are not sent to the president without such a request. As of September 1, only the states of Arizona, California, Illinois, Iowa, Missouri, Michigan, Ohio, Oregon, Texas, and Washington have filed request (those received between September 1 and this printing will have also been recorded).

The Executive Officers of PAS would like to make the following request concerning solicitation from manufacturers and wholesalers. State chapters are asked not to solicit money or instruments from manufacturers or distributor/wholesalers. These companies donate hundreds of dollars each year to the support of PAS at the national level; your requests for instruments and prize money is considerable when multiplied by request from many other states. However, this request does not prohibit solicitation from local retail dealers throughout your state. It is these dealers from whom your members purchase their equipment, we are sure that they will be willing to help you.

**TENNESSEE STATE CHAPTER MARKS OFFICIAL BEGINNING**



Marvin Dahlgren, Minnesota Symphony



Phillip Royster, Afro-Latin Percussionist

The first annual TENNESSEE Chapter meeting got off to a successful start on the Peabody College campus in Nashville. The official meeting, which was to establish guidelines and elect officers, was only one session in the day-long event. Marvin Dahlgren, principal percussionist - Minnesota Symphony, was the featured clinician and is pictured discussing snare drum technique. Phillip Royster, Afro-Latin percussionist, gave the audience a special treat covering instruments such as congas, bongos, and other Latin instruments.

The new state chapter should develop quickly under the leadership of the new president, Bill Wiggins, who teaches at Peabody College and plays in the Nashville Symphony. Bill is also the organizer of the Nashville Percussion Ensemble, a group of professional percussionists from the Nashville area, that gave the premier performance of a new percussion composition by Irving Kane.



The FLORIDA STATE UNIVERSITY PERCUSSION ENSEMBLE, Tallahassee, Florida. Robert McCormick, Director.

A student chapter of PAS is active at this university, with David Bruce, president.

STATE CHAPTER CHAIRMEN - 1974

The following list shows the current chairman of your state chapter. Contact either that chairman, or Larry Vanlandingham, Baylor University, Waco, Texas 76703, if you have questions or wish to help get your state moving even more.

State	Chairman & Address		
Alabama	John Papastefan Univ. of So. Alabama Mobile 36688	Louisiana	Edward Kozak 109 E. Kings Hwy Shreveport 7 1104
Alaska	Jim Seitz 1 I 17 Medfra Anchorage 995 0 1	Maine	
Arizona	Karen Ervin 1402 E. Eleindale Rd. Tucson 857 19	Maryland	Ronald Bamett 9018 Providence Ave. Silver Spring 20901
Arkansas	Jared Spears P.O. Box 4 N State University 72467	Massachusetts	Gary Chaffee 30 Laval St. Hyde Park 02 136
California	David Levine P.O. Box 34 Northridge, 9 1324	Michigan	Charles Owen 1125 Elmwood Dr. Ann Arbor 48 104
Colorado	John Galm Music Univ. of Colo. Boulder 80302	Minnesota	Morris Brand 151 - 18th N. St. Cloud 56301
Connecticut	Alexander Lepak 9 17 Plymouth St. Windsor 06095	Missouri	Richard Gipson Music Dept. CMSU Warrensburg 6409 3
Delaware	Honey Voshell R R 13 Box 736 Felton 19943	Mississippi	Sherman Hong SOU STA Box 463 Hattiesburg 39401
Florida	Ron Delp 4702 Joseph Ct. #206 Tampa 33614	Montana	Edmund Sedivy 820 S. Tracy Bozeman 597 15
Georgia	Jack Bell 7 1 10 Stonington Dr. NW Atlanta 30328	Nebraska	Albert Rometo School of Music University of Nebraska Lincoln, Nb. 68508
Hawaii	Richard Kashanski 1541 Dominis St. #602 Honolulu 96822	New Hampshire	-
Idaho	John Baldwin Boise St. Coll. Music Boise 83707 and Clifford P. Whitelegg 1220 S. 4th Ave. #104 Pocatello, Idaho 83201	Nevada	Del Blake 13001 Las Vegas Blvd. S. Las Vegas 89 109
Illinois	Roger Faulmann 109 Dorothy Dr. Normal 61761	New Jersey	Paul Price 470 Kipp Street Teaneck 07666
Indiana	Erwin Mueller 3049 Roseway Dr. Indianapolis 46226	New Mexico	Nick Luchetti 820 San Mateo, SE Albuquerque 87 110
Iowa	Randy Hogancamp 1006 W 13th St. Cedar Falls 5 06 13	North Carolina	Harold Jones 104 Greenwood Dr. Greenville 27834
Kansas	Jim McKinney 3151 S. Bonn Wichita 672 17	New York	Tom Brown 10 St. Stephens Lane Scotia 12302
Kentucky	Dewie M. Dowdy Box 699, Morehead St. U. Morehead 4035 1	Ohio	George Kiteley 369 Chapel Ct. Berea 440 17
		Oklahoma	Mike Jameson 1502 S. 7th Henryetta 74437
		Oregon	Don Worth II 1426 - 46th St. Milwaukee 97222
		Pennsylvania	Kenneth Havanko 173 North St. Emmaus 18049
		Rhode Island	-
		South Carolina	John Bircher Jr. 39 19 Parkman Dr. Columbia 29206
		South Dakota	Tom Horst 983 Crestvlew Dr. Vermillion
		Tennessee	Wm. Wiggins 4104 Brushhill Rd. Nashville 372 16
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		Utah	James Beckham Route 1, Box 318 Morgan, Utah 89050
		Vermont	Dexter Kenfield Ferrisburg 05 45 6
		Virginia	Garwood Whaley 5895 Kara Pl. Burke, Va.
		Washington	Martin Zyskowski 477 N. 4th Cheny 99004
		Washington DC	-
		West Virginia	Phil Faini 284 Willowdale Rd. Morgantown 26505
		Wisconsin	Ronald Keezer 1711 State St. Eau Claire 54701
		Wyoming	Ronald Bucher 1266 N. 7th Laramie 82601

NATIONAL P.A.S. EXECUTIVE COMMITTEE

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468 S. 7th St.  
Indiana, PA 15701

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Baylor University  
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130 Carol Drive  
Terre Haute, IND 47805

Recording Secretary  
Jacqueline Meyer  
R.R. 52, Box 469A #4  
Terre Haute, IND 47805

Editor, Percussive Notes  
James Moore  
5085 Henderson Heights  
Columbus, OHIO 4322 1





MR. ROBERT PICKING - KETTLE MAKER  
Interview by D. Richard Smith



We're talking with Mr. Robert Picking here in the office of D. Picking and Company in Bucyrus, Ohio, Summer, 1973.

This firm was responsible for the production of practically every American Timpani bowl in the country prior to World War II, and since then, of many of the bowls used by such custom manufacturers as Walter Light, Saul Goodman, and Fred Hinger.

- Smith: Mr. Picking, can you tell us how old you are and where you were born?
- Picking: I was born July 5, 1879 in Bucyrus, Ohio.
- S: What business was your father in?
- P: My father was a copper merchant that manufactured copper kettles, but the copper kettle business was started by my grandfather, Daniel Picking. He came to Bucyrus in 1837 and he was a tinsmith and a stove store dealer. Later in 1850 he went into the hardware business. In 1878 he established the business of making copper kettles. He had a partner named Geiger, which was Picking and Geiger. In 1878 he bought his partner out, took his sons in, Charles and Wolford Picking, as partners, and D. Picking and Company came into being at that time. At that time we were only making apple butter kettles and they were made by hand, principally as they are being made today. In 1880 we diversified owing to the fact that at times we would have a short crop of apples and we wanted to be sure that we had full time employment for our men. So, we diversified and started into the making of copper candy kettles, copper cheese kettles, steam jacketed kettles, and timpani kettles, which we have been making since 1880. We have made timpani kettles for all of the principal manufacturers of kettle drums in the United States through the years. We made them for Ludwig, Leedy, Slingerland, Conn, Fred Gretch and Nicoli. Down through the years we have made practically their first drums when they went into the business. We do not make as many drums as we did in the past because of the labor situation, they cost more than they wanted to pay so they had them spun. Now a spun kettle will never be as good as a hand-made kettle which is tempered, when we're through. A spun kettle only has the temper that the spinning gives it. The harder you hammer a timpani the better the tone. That's what the drummers say. We make a few drums yet. Those that want a superior article buy it at D. Picking and Company. I don't say that in a conceited way at all because they are the best.
- S: Let's talk about some of the changes we have seen through the years. You've talked about people who are still using your kettles for handmade craftsman drums. Who are some of these people?
- P: I would say that we have many of the principal drummers in the country using our kettles. Fred Hinger of New York uses our drum and he makes kettle drums

which we furnish him. Saul Goodman, one of the outstanding drummers of the country, now retired, makes kettle drums and we furnish the shells for them. We have furnished many kettles to the individuals, the drummers themselves, who put the kettles together and they want something different from what they can buy. In the past, we have seen many changes. Our original business was the apple butter kettle business and that is a very small part of our business today. People don't make much apple butter any more. They still like it but there is only a small market for it. At one time we made thousands of candy kettles and we had competitors all over the country. Today your candy is made by machinery, not by hand. Consequently, there are comparatively few candy kettles made. We, operating the last of the copper kettles shops, are the only ones manufacturing the candy kettles. We're the only ones manufacturing the apple butter kettles, a few hundred a year. If you want a copper caramel corn kettle you buy it from D. Picking and Company. That's the only place they're made. The swiss cheese kettle was one of the important parts of our business, but we have made the last cheese kettle and there will never be any more swiss cheese kettles made in this country. They have changed the shape of the cheese and they use stainless steel equipment, big tanks. They no longer make the the big 250 lb. wheels but small blocks of cheese, 50 to 60 to 100 lbs. I say I have seen many changes and one of the things that made one of the big changes in our copper business was the growing popularity of the stainless steel. We used to have a very lucrative business in copper hotel ware. That business went out the window overnight with the popularity and coming in of stainless metal. And we have seen numerous other changes. We are the last of the old copper kettle shops in the United States. We had much competition through the years and what we make now no one in the country makes. We are alone in our field.

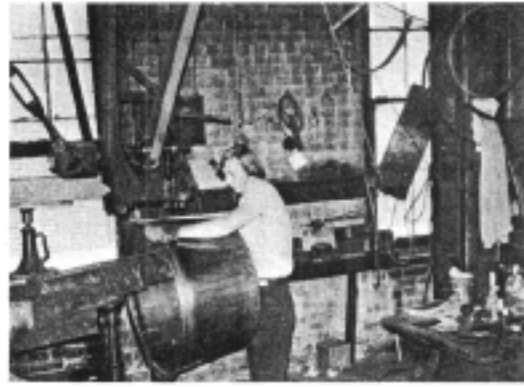


- S: You know a lot of people have probably never seen the kind of kettle that you produce for the world's finest timpani. Could you trace how you start with the copper and what actually occurs until you have formed a fine hammered timpani bowl?
- P: Making timpani kettles, first we must have the dimensions and then we must have the shape that the user of the kettle wants. We take a straight sheet, cut it to the proper length and proper width for the depth kettle that you have. The side is braced together with

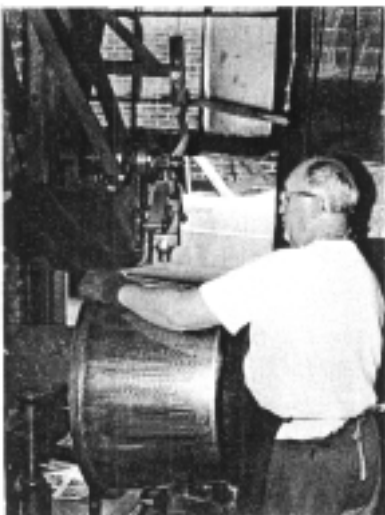


soft brass. Now this method of putting these things together and our kettles, all our kettles, is the same as they did 250 years ago. If you're going to make a two piece kettle, there is no other way to do it. We use as a solder, a soft brass. We put the soft brass over the seam and then we put it on an oil forge and it is heated and when it becomes a cherry red the solder melts and flows like water and flows through and makes a tight seam. We have a rough seam which is then hammered perfectly smooth. Then the seam is heated to a cherry red again to soften because we have a seam there and we must keep it soft so that it does not break when we work it. Next we round this kettle up perfectly smooth and round and then with a wooden mallet and a machine hammer we draw this in at one end until we draw it in far enough to meet the size of bottom that is necessary to get the shape of the kettle. The bottom is then clamped into the side and it is braised just the same as the side together. Next we bump the kettle. As I say, bump it and mallet it until we get the desired depth and the shape. Then we put it under this hammer with the wooden mallet and we throw it into the hemispherical or a parabolical. After that is accomplished, we take it into the planishing room. Now "planishing" means two things: hardening and polishing. We get two results with one operation. When you planish a kettle you harden or temper the copper which is the only way to temper copper by hammering. Even a wooden mallet will solidify the copper. We generally have a hoop or a form to work this kettle to so that the kettles are quite true in diameter to fit the hoops that they fit to the kettle.

- s: Would you comment on the difference between the spun kettle and the hammered kettle? Most timpani bowls today are stamped or spun. What actually happens when that is done?
- P: Well, when you spin a kettle you only have the hardness and tempering that the spinning gives it as I mentioned before. In our way of making the kettle, it is planished and hardened after the kettle is shaped so you have a shell or a kettle that will give you a superior tone which I am told by the drummers themselves is quite true. As I said before, the harder you hammer your copper, or a timpani, the better the tone. We have had some customers that ask us to hammer it extra hard, extra close for that reason. One of the early drummers in this country who played drums in the Chicago Symphony Orchestra there was probably one of the top drummers of the country and quite a good customer of ours. We made his drums for years. He not only drummed, but he manufactured drums. He made a very superior article.



- S: What was his name?
- P: Wintrich was his last name, one of ten top kettledrummers in the country at that time. He was very, very particular about the shape of his kettle and the proportions and the diameter and the depth. Never had any two orders alike. They always had a fraction of an inch one way or the other. He would even get down to almost a sixteenth of an inch!
- s: Where do you think timpani making in the next hundred years and this business that you're in will be going? What changes do you see and what do you predict for the future hundred years looking back on the past hundred years?
- P: Well, from my conversations with Mr. William Ludwig, Sr. who unfortunately passed away a few months ago, and he was the top producer of timpani in the country told me at that time that they were making a fiberglass drum. He said the quality of the tone was not so good but they had a drum that was easier to sell than the copper one because it could be made so much cheaper. But I was reading one of their ads in which they were speaking very highly of the tone of their fiberglass drum. Now it's very possible, maybe it's not too far away, when your copper drum will be a collector's item. If I should unfortunately have to cease operating, I question that there will be any more hand-made kettle drums. There is one maker of drums and that is Mr. Walter Light of Denver who I understand makes his own drums.
- s: Would you like to comment on any changes you've seen in the country in the 94 years you've been observing things?
- P: I have seen a lot of changes and I really think that in my 94 years I lived in the Golden Ages of our country which I would say were before the first World War. I think before that time that we really had contentment. People were more happy. We had family life and people enjoyed themselves in a simpler way. They were



content. There wasn't but little jealousy and avarice. People got along with what they had. They didn't seem to be jealous of what the other man had. In fact, I think I'm very happy and satisfied that I lived during that period. I've seen many changes. I saw the first automobile, one of the first ones. I would often wonder what would happen if we had no automobiles. What the situation of the country would be without the automobile. No doubt, it would be going along. There might be some other tupe of transportation. But, I must say that I enjoyed the early days of the horse and buggy. We couldn't get far away from home, but we were really happy and satisfied with the distance that we could make in an hour or two.



This building itself was erected in what year? My father erected this building in 1878. It's pretty much the same as he left it in 1892. We have no streamline production. We spent very little money. We keep it from falling over, but we could make some improvements, but we have no streamline production. There is as I said before, if we're going to continue to make a two-piece kettle and that's the only way to make it. I have been giving some thought to using electricity to do our braising, but I have a representative with a company that furnishes the equipment that was with me last week and he discouraged me. He said that he thought our method was just about as good as the electrical method of doing it. We might be able to do it with a little less heat in our braising room and he said probably in a little less time but the job would be no better than we do it now. Particularly, I was interested in the fact that he said it would cost me a lot of money and he didn't think my output would warrant the expenditure.

I notice as I look around your office here, Mr. Picking, some circus pictures and some statues and pictures of elephants. Can you tell us why the circus pictures and elephants?

We all have hobbies. One of my principal hobbies through life has been circuses and elephants. When I was a boy and a young man I had dreams of being a circus man. My father changed my line of thinking and he was the smart one of the two. But, through the years, I have had some very interesting experiences in the backyards of the circus, met many interesting people. I find the circus performer most interesting. I have had personal acquaintances with many of the circus owners and have ridden elephants for 30 years in the "spec" (The Parade) in circuses and probably if I would have an opportunity today, even at my age of 94, I would attempt to mount an elephant! It was very interesting to me and I got a lot of pleasure out of it.

S: In all these years, you've accomplished many things and many honors have been bestowed upon you. You're still in business and you're still coming to the office and you're still working every day. Is there any one thing you're proudest of in this many many years of being in business in Bucyrus?

P: I might say that my business has always interested me very much. In fact, I think I am more interested today and I think I'm getting more pleasure out of what I produce. One of the things that gives me one of the greatest pleasures of my operating now is the interest the people, the public, takes in my shop and in my product.

s: You're 94. How old was your father before he passed away?

P: I have made a record in age for our particular branch of the Picking family. I am 94 and my father was 83 and made a record for the family at that time. I came originally from quite a short life family. My ancestors that came in here from Pennsylvania in 1837 died very early in their middle 50's. I feel most grateful to the Master of my Faith that I have been privileged to live all through these years, and He's the only person that's responsible for it.



■ **As a postscript to this 1973 interview with this amazing man, Robert Picking, he recently celebrated his 95th birthday in grand fashion by taking his first helicopter ride over Central Ohio. This fall a special celebration will be held in Bucyrus, Ohio to honor the 100th Anniversary of D. Picking & Co. This firm has recently been selected by the U.S. Department of the Interior for placement on their National Register of Historic Places.**

**Being the last remaining hand-hammered copper kettle factory in the United States with a physical plant exactly as it was when the business began in the 19th Century, the National Register is designed to focus nationwide public attention on important landmarks and help guarantee their preservation.**

#### INTERVIEWER

Dr. D. Richard Smith is a professional educator with an interest in the History of Timpani. He is Assistant to the Provost and Professor of General Studies at Purdue University. Formerly a student of Tom McMillan, he currently studies with Tom Akins of the Indianapolis Symphony. He is the timpanist of the Lafayette (Ind.) Symphony, the Purdue Symphony, the Purdue Contemporary Woodwind Ensemble, and the Lafayette Bach Chorale Society Chamber Orchestra, Smith has performed also with the Jackson, Michigan Symphony and the Fort Wayne Philharmonic. At the Chicago Conrad Hilton last winter, he was guest timpanist for the Mid West Band and Orchestra Clinic.

Dr. Smith has interviewed via tape recordings a number of prominent and historically famous timpanists including Edward Metzinger, Carol Bratton, Arthur Press, Arnie Lang, Fred Hinger, Cloyd Duff, and others. In the months to come, we hope to reprint a number of his interviews in Percussive Notes.

# Percussion

## AROUND THE WORLD

RICHARD HOCHRAINER

SEVENTIETH BIRTHDAY TRIBUTE

by Dr. Harrison Powley  
Brigham Young University,  
Provo, Utah



Prof. Richard Hochrainer, former first timpanist of the Vienna Philharmonic and Vienna State Opera Orchestra, was born 26 September 1904 in Vienna, Austria. He received his musical training at the Vienna Academy of Music, studying with Prof. Hans Schmeller, then timpanist of the Vienna Philharmonic. Prof. Hochrainer also holds a degree in education.

From 1929 to 1939 he performed as a timpanist and percussionist in various orchestras in Vienna, Switzerland, France, and Germany, but always returned to Vienna to substitute regularly in the Vienna State Opera Orchestra. In 1939 he became a permanent member of the Vienna Philharmonic and Vienna State Opera Orchestras playing timpani until his retirement in 1970. He has played under some of the world's greatest conductors - and composers: Franz Schalk, Richard Straub, Wilhelm Furtwangler, Hans Knappertsbusch, Clemens Kraub, Karl Bohm, Ansermet, Meigelberg, Solti, Barbirolli, Karajan, to name only a few. He has traveled throughout the world with the Vienna Philharmonic, exchanging ideas with percussionists wherever he has been.

In 1960 he became Professor of Percussion Instruments at the Vienna Academy of Music. His numerous students perform in orchestras throughout Austria and Europe as well as the United States, South America, South Africa, Australia, and Japan. He is still actively teaching many percussion students. His method books are widely known and appreciated for their pedagogical and musical substance.

Prof. Hochrainer has designed and constructed all types of percussion instruments. But perhaps most significant are his redesigns of the classical Viennese timpani and snare drum. His sticks, both timpani and snare drum, are also uniquely designed.

Since studying with Prof. Hochrainer as a Fulbright Scholar in 1965-66 I have come to appreciate and incorporate many of his well thought-out methods and concepts in my own teaching and performance. His sincere interest in my professional development has continued over the years. He is a most practical teacher, always stressing basic techniques upon which the more advanced are built. He is a great advocate of concentrated practice. The practice exercises that abound in his method books, if practiced as suggested, will quickly develop a sound basic technique. Prof. Hochrainer is almost distinguished performer and a gentleman.

The following tribute written by a young Viennese student of Prof. Hochrainer presents further insight into his character.

A Remarkable Man

*"He is seventy years old, always in good humor and he sparkles with exuberance; his clothing is excellently tailored to his large and slender frame. With devilish speed he faultlessly plays at sight musical passages written for five timpani; his fortissimo and piano rolls on the snare drum are unsurpassed; he is one of few percussionists who can draw out of the cymbals a genuine full tone; and on the bass drum he "performs", he does not just beat. Professor Hochrainer is a master of all the techniques that distinguish a superior percussionist,*

*He displays much patience and strives to teach each student the art of playing percussion instruments. In his lessons a relaxed atmosphere prevails through discussions with his pupils concerning their problems, worries, and the latest musical happenings. Since orchestral intonation depends greatly on the trained musical ear of the timpanist, he places great importance in his instruction on the singing of intervals.*

*He is interested not only in serious music but also jazz, for it was with this musical style that he partly supported himself as a student. As a result he does not omit jazz-like etudes in his published works: etuden fur Timpani Vols. I and II, and Etuden fur kleine Trommel (Vienna: Doblinger Verlag).*

*In his leisure time Prof. Hochrainer wrote an article on the importance of the orchestra percussionist and has discussed many unusual problems in his other writings on percussion. For more than forty years he has also busied himself with the building of timpani, snare drums, bells, and triangles, and with the manufacture of various types of mallets, using his own ideas, plans, and money. His entire work has originated the idea of a "Viennese Percussion School."*

*All art interests him; his motto is "Wissenschaft will claren, Kunst will formen" (Science will explain, art will create). When the percussion section rests from its many loud and colorful statements, we occasionally hear Prof. Hochrainer discuss such topics as language, literature, and the meaning of sound.*

**An example of a true Viennese, one who will never neglect a conversation with his friends over a cup of coffee, Richard Hochrainer is to each of his students (even those who have long been engaged in regular positions) father, teacher, and example. He is always ready to help them achieve their desired goals.**

**Herbert Richter, Vienna, Austria  
translated and revised by  
Dr. Harrison Powley**

WHEN WRITING ADVERTISERS  
PLEASE MENTION THAT YOU SAW IT IN  
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THE PERCUSSIVE ARTS SOCIETY

I would like to take the time to compliment you on Percussive Notes Volume 12, No. 3 - Spring - 1974. This magazine has come a long way and I am sure you have put many hours of time into making this possible. This issue was by far the most outstanding ever, and I would like to compliment you on a job well done.

I also would like to take this time to mention my pleasure on the reproduction of our ad. We look forward to continued advertising with your magazine as we feel it is an excellent one to get our message to our market. (Gary E. Beckner, Sales Manager, Slingerland Drum Company)

## PEOPLE in PERCUSSION



BAGS- 'THE CONSUMMATE FOIL'  
MOVES OUT ON HIS OWN

MILT JACKSON was born in 1923 in Detroit, the second of six boys. He is a small man, rather reserved, yet assertive in a quiet manner. And when he plays his vibraharp, he becomes, in the words of Whitney Balliett, "a consummate foil, profuse, ornate, affecting, and original. His solos are open at both ends; they seem to have started long before we hear them and to go on long after they have actually stopped."

Explaining why he has such a fine sense of rhythm, Dizzy Gillespie (in whose band Jackson played at one time) observed seriously: "Why, man, he's sanctified!" Jackson grew up (as did Gillespie) near a Sanctified Church.

"My mother was from Georgia, and she had a very religious background - the Church of God in Christ, which we call the Sanctified Church," says Jackson. "She was a housewife, and she worked in a defense plant during the war. My father was from Winston-Salem, and he was quiet but very lively, always on the go. I guess that's why I stayed so small - always moving so much."

Milt started playing the guitar when he was seven, teaching himself the rudiments of the instrument ("I had always known I would play music. There was never any doubt in my mind. I've always had my feet on the ground, always had a good idea of where I was going...") When he was eleven, he took piano lessons with a Private teacher, and by the time he got to high school, he was playing five instruments - drums in the marching band, timpani and violin in the symphony orchestra, guitar and xylophone in the dance band. In addition, he sang in the glee club and choir.

"In my music class, I was concentrating on drums primarily," he says, "and I had already finished the course. I was even helping other kids and doing a little research...passing time, really. And then, the school bought some new instruments, among which was a vibraharp, and my music teacher asked me if I wanted to take lessons on it, so I did, and when I did I got hung up on it."

That same year, 1941, at the Michigan State Fair, the young man heard Lionel Hampton. "That night really got to be. After that, I knew it was the vibes for me."

Shortly after, Milt started playing with Clarence Ringo and the George E. Lee band, and in 1942 he met Dizzy Gillespie who got him an offer to join Earl Hines' big band. "Instead, I got drafted," says Milt, philosophically.

In 1944, Milt went back to Detroit, where he organized a little group called The Four Sharps. They stayed together for about a year, until Dizzy Gillespie came in one night and persuaded Milt to join his group and go to New York.

"I stayed with Dizzy until 1947, and then worked with Howard McGhee, Jimmy Heath, and Percy. In 1949 and 1950, I was with Woody Herman, and then I went back to Dizzy."

It was around that time that the idea for the quartet soon to be known as the M.J.Q. was born. According to Milt, it probably was Dizzy's idea to include a section that would solo while the rest of the band took a breather. The original quartet was composed of John Lewis, Ray Brown, Kenny Clarke, and Milt. Soon after, Brown left the group to marry Ella Fitzgerald, and John Lewis went to the Manhattan School of Music. Then, a new quartet composed of Percy Heath, Horace Silver, Kenny Clarke and Milt worked the first Newport Jazz Festival.

Finally, on December 22, 1952, a recording session brought together Lewis, Heath, Clarke and Jackson. The Modern Jazz Quartet was born, and with it a new concept in jazz - a group with a unique collective sound which "has rescued jazz from the banality of the endless solo and the rigidity of conventional arrangements" (W. Balliett).

"It's been like a marriage," Milt comments, "a twenty-and-some-year-old marriage. It's become a way of life... Of course, there are time when I like to straighten out and just swing, just get away from that controlled thing and play old-time music. That's why I usually take a group out in the summer, and go on my own as the leader. That's how those rumors about the group breaking up always get started." (These rumors reached fruition last month as the MJQ called it quits after their remarkable stint together.)

As an instrumentalist for the M.J.Q., or as the leader of his own group, Milt Jackson contributes an easily identifiable type of music, sophisticated, elegant, almost aristocratic. As a composer, the same characteristics can be found in the tunes he creates out of his own fertile imagination.

He says he gets his inspiration "by vibrations. Sometimes, I hear a phrase or a melody, and I hear it only once. But if I hear it more than once, then it's a kind of signal to me that this is something I must look into, and the further I look into it, the more it suggests itself to me in the form of a composition. So, I write it down, and I start to compose it.

"My music has been melodic all the time, which is why it is suddenly being discovered again. Jazz is an art, but it's in the form of an entertaining art. When I play, I think progressively, and when you think progressively you develop yourself every day.

"I am most relaxed when I play the blues, or in ballads, which are my criterion. My blues comes from church music, and my ballads from the fact that I'm really a frustrated singer."

The perennial winner of practically every Downbeat, Metro-nome and Playboy poll, Milt has gotten used to being described in superlatives. In a recent concert review in The New York Times, Theodore Strongin wrote: "He can make his instrument sound as if he were tickling it with a feather, or he can play it with such intensity that he seems to be wrenching notes out of it, instead of hitting it with a mallet."

When he is not working, Milt likes the comfort of his home, playing pool, and swimming. "And I love to make pastries, man," he says. "So one day, if things get rough or I decide to do something else I just might open a restaurant and make pastries..."

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# New Publications

*The deadlines for submitting publications for review consideration in PERCUSSIVE NOTES are: September 10 (Fall issue), December 10 (Winter issue), and March 10 (Spring issue). Material should be sent to Larry Vandendrieham, School of Music, Baylor University, Waco, Texas 76798. Materials reviewed in PERCUSSIVE NOTES fall into the following categories:*

*Percussion Ensembles (Duets, Trios, Quartets)  
Multiple Percussion Solos  
Bar Percussion Solos  
Drum Methods  
Timpani Methods  
Recordings*

*Other new publications should be sent to: Mervin Britton, Music Department, Arizona State University, Tempe, Arizona 85281. Such materials will be considered for review in PERCUSSIONIST and fall into the following categories:*

*Ensembles (Quintets and Larger)  
Snare Drum Solos  
Drum Set Solos  
Timpani Solos  
Bar Percussion Methods  
Drum Set Methods  
Music Education Class Methods*

## PERCUSSION ENSEMBLES (Quartets or fewer)

Borwick, Doug. ETUDE III- FOR PERCUSSION. Doug Borwick, 305 So. 12th St., Waco, Texas 76704 (\$10.00)

This trio consists of three uninterrupted movements. Notation is standard except for improvisational portions of the second movement. Four scores are provided. ETUDE III is a moderately difficult work suitable for advanced college players. It is both challenging to the performers and exciting to the audience.

Player 1. 5 cowbells, 4 tom-toms, 4 crotales, vibes, wind chimes. Player 2. Temple blocks, 4 suspended cymbals, chimes. Player 3. Conga, timbales, bongos, 4 triangles, 4 gongs, bell tree.

Lylloff, Bent. ARHUS ETUDE (Nos. 1-1 1). Magnamusic-Baton, Inc., 10370 Page Industrial Blvd., St. Louis, Mo. 63 132.

This is a group of eleven short ensemble-etudes. Each ensemble provides certain problems to the performers in a logical and progressively more difficult series of events. Each player's part is cued during rests and all parts are well-produced. A fine contribution to elementary, intermediate, and moderately advanced pedagogical materials.

No. 1 (\$3.00) 3/8 time; occasional patterns of 4 eighth-notes per measure.

PL 1 Snare drum (E) No rolls

PL 2. 2 tom-toms (E) No rolls; elementary training for two drums

PL 3. Triangle, bass drum (E) At least two measures rest to change instruments

PL 4 3 timpani (E) No pitch changes

No 2 (\$3.50) 4/4 time; quarter and eighth notes; eighth and quarter-note triplets

1. Snare drum (E) Simple flam patterns; few rolls

2. Field drum (E) Simple flam patterns; few rolls

3. Crash cymbals (E) Quarter and half notes only

4. Bass Drum (E) Quarter and half notes only

5. 2 timpani (E) No pitch changes

No. 3 (\$3.50) 4/4 time; eighth and sixteenth notes; eighth-note triplets

1. High-hat (E)

2. Snare drum, bass drum with pedal (E) Some basic co-ordination techniques

3. Bongos (E)

4. 2 tom-toms (E)

No. 4 (\$3.50) 3/8 time; eighth and quarter notes throughout; very simple

1. Triangle (E) No rolls

2. Snare drum (E) No rolls

3. Crash cymbals (E)

4. Bass Drum (E)

No. 5 (\$3.50) 4/4 time; eighth, sixteenth, thirty-second notes; quarter- and sixteenth-note triplets

1. Triangle, maracas, snare drum (M) Rolls; snares off-to-on techniques; smooth instrument changes

2. Castanets, bongos, bass drum (M) Rolls; mallet changes; coordination between castanet roll and bongos

3. Whip, tambourine, 2 timpani (M) Rolls; pitch change from A to B<sup>b</sup> D to E<sup>b</sup>

No. 6 (\$3.50) 4/4 time; sixteenth and thirty-second notes; all triplets; eighth and quarter-note quintuplets

1. Triangle, wood block, tambourine (M-D) Good multiple-instrument technique; not difficult except for reading challenge

2. Snare drum, field drum, bass drum (M-D) Same as player 1

3. 2 timpani (M-D) Pitch changes; glissandi, same as player 1

No. 7 (\$3.50) 3/4, 3/8, 4/4, 2/4, 5/8, 7/8 time changes; parts are written in a manner as to make the change simple to understand and accomplish

1. Triangle (M) Playing techniques are easy

2. Tambourine (M) Rolls; playing techniques are easy

3. Crash cymbals, suspended cymbals (M-E)

4. Bongos, 2 tom-toms (M-D) Drums used as a set of four; no rolls

5. 4 timpani (M-D) No pitch changes

No. 8 (\$3.50) 12/8 time; eighth, sixteenth, and thirty-second notes

1. Orchestra bells, cymbal, bongos (M) Mallet part is not difficult

2. Chimes, vibraphone, triangle, timbales (M-D) Four mallets required in one measure; multiple instrument techniques

3. Sleigh bells, tambourine, gong (M)

4. Cymbal, temple blocks (M)

5. 2 tom-toms, bass drum (M-E)

No. 9 (not received for review)

No. 10 (\$3.50) 3/4, 2/4, 5/8, 3/8, 5/4, 6/8 time changes

1. Triangle (M) Techniques not difficult

2. Tambourine (M) Techniques not difficult

3. Snare drum (M) Few rolls; no grace notes

4. Crash cymbals (M-E)

5. Bass drum (E)

6. 2 timpani (M) No pitch changes; few rolls

No. 11 (\$3.50) 4/4 time; 32nd notes; all forms of triplets

1. Triangle, wood block (M-D) Played as a set of two instruments

2. Cymbal, bongos (M-D)

3. Snare drum (M-D) All forms of grace notes, few rolls

4. 2 tom-toms (M-D)

Faubon, Pierre. PRELUDE ET DANSE POUR FLUTE A BEC OU FLUTE TRAVERSIERE ET PERCUSSION. Theodore Presser Co., Byrn Mawr, Penn. (\$4.00)

This is a two movement duet for flute and an unspecified single percussion instrument. The percussion part is suitable for beginning students (no rolls or specified rudiments are required).

Ptaszynska, Marta. SUITE VARIEE. Theodore Presser, Bryn Mawr, Penn. (\$7.75)

This quartet plus piano is in three movements. The Prelude is in 4/4 and consists of quarter, eighth, and simple sixteenth-note patterns in all parts. The Chinese Dance is in 3/8 but offers no real rhythmic problems while providing good material for introducing the meter to an ensemble. The final Polka is in 2/4 with the same patterns as the Prelude. Both mallet parts may be played by average players and are good training material.

1. Cymbal, triangle, maracas (M)
2. Wood block, cymbal, tambourine (M)
3. Tambourine, orchestra bells (M-E)
4. Snare drum, bass drum, xylophone (M)
5. Piano (M-E)

#### MULTIPLE PERCUSSION

Zonn, Paul. ANDREA'S DANCING MUSIC. Smith Publications, 906 E. Water St., Urbana, Ill. 61801.

This is an unaccompanied solo for percussion and "any untrained, uninhibited female dancer under 6 years of age." It requires marimba (2 and 4 mallets), sizzle cymbal, bamboo wind chimes, temple blocks, log drum, bongos, and bass bongos. The seven sections may be performed in any order. Both standard and spatial notation are employed; one section employs improvisation on measured rhythmic patterns. ANDREA'S DANCING MUSIC is a challenging solo for the advanced student. It can be very musically performed and is well worth the effort.

#### BAR PERCUSSION SOLOS

Gipson, Richard. R.D.H. FOR MARIMBA AND PIANO. Southern Music Company, San Antonio, Texas 78292. (\$3.00)

This three movement solo contains changing time signatures and unmeasured sections. Both two and four mallet techniques are required. Notation is standard. R.D.H. offers a challenge to the medium to advanced student.

#### DRUM METHODS

Britton, Mervin. CREATIVE APPROACH TO THE SNARE DRUM, BOOK II. Award Music Co., 136 W. 46th St., New York 10036. (\$3.00)

This book is designed to follow CREATIVE APPROACH TO THE SNARE DRUM, BOOK I. In addition to standard meter signatures, 5/16, 5/8, 7/8 and the like are introduced. As in Book I, co-ordination and multiple percussion ostinato exercises are employed. This book is highly recommended for those students who are interested in learning to read music and cope with today's percussion literature.

Coffin, James. THE PERFORMING PERCUSSIONIST, BOOK II. C. L. Barnhouse Co., Oskaloosa, Iowa 52577. (\$4.50)

This book is designed to follow THE PERFORMING PERCUSSIONIST, BOOK I. It contains information and materials on snare drum, accessories, multiple percussion solos, mallet studies, drum set, and ensembles. The many illustrations are both clearly produced and instructive. Short articles on tuning, the grip, rehearsal techniques, accessories, and musicianship will be helpful to the student and his band director. This is an excellent intermediate book.

#### RECORDINGS

Press, Arthur. CLASSICAL PERCUSSION. Music Minus One #4063, Music Minus One, 43 West 61st St., New York, 10023. (\$20.94)

This three-record set is a must for every university record library. Mr. Press, featured percussionist of the Boston Sym-

phony Orchestra, lectures and demonstrates over fifty major orchestral solos and themes. Each excerpt is explained, performed solo, and performed with orchestra. An accompanying book contains instructions for snare drum, bass drum, cymbals, castanets, tambourine, and triangle. Illustrations show the excerpts and photographs of performing techniques.



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## PUBLICATIONS and PRODUCTS

### PUBLICATIONS

A booklet is available from SOUTHERN MUSIC COMPANY, P.O. Box 329 San Antonio, Texas 78292, entitled Music for Winds and Percussion 1974. It includes Percussion Methods, Percussion Collections, Snare Drum Solos, Snare Drum Duets, Snare Drum Trios, Tympani Solos, Multiple Percussion, Multiple Percussion and Flute, Marimba and Piano, Percussion Ensemble.

News From EDITIONS SALABERT Music Publishers, 575 Madison Ave. New York, N.Y. 10022 - they have a new list of WORKS FOR PERCUSSION.

A note from George Frock tells us that his CONCERTINO for MARIMBA has been scored and parts are on rental with Southern Music Co., P.O. Box 329, San Antonio, Texas 78292.

Just released, SNARE DRUM SOLO by John Pepe -- a challenging showpiece for snare drum. \$1.50 per copy - available from Paul Price Publications, 470 Kipp St. Teaneck, New Jersey 0766.

#### A NEW LIST OF MUSIC FOR MARIMBA SOLO

Time (*Ongaku-no-tomo* sha Corp., Kagurazaka 6-30, Shinjuku, Tokyo, Japan), by Minoru Miki.

Conversations (Japan Federation of Composers, c/o Ohminato Bldg. 14, Sugacho, Shinjuku-ku, Tokyo, Japan), by Akira Miyoshi.

Digressions (Robert Schectman, 504 College S.E. Grand Rapids, Mich., 49503) by Robert Schectman.

Marimba and other Instruments

Study in Harmonics (Ed Miller, Oberlin Conservatory, Oberlin, Ohio, 44074) by Edward Miller

Marimba and Contrabass

Trio *Fluido* (Max Gerig, c/o Hans Fiedel, 1 Berlin 15, Uhlandstrasse 38, Germany) by Helmut Lachenmann.

Clarinet, viola, marimba

Gestures (American Composers Alliance, 170 West 74th Street, New York, New York, 10023) by William Hibbard.

Southern Music Co., P.O. Box 329, San Antonio, Texas 78292, has Percussion Canons - FOUR HANDS A-ROUND - Easy canons - a unique collection of duets of canonic form which allows for maximum creative opportunity to progressive percussion students. \$2.00. FOUR HANDS A-ROUND - Advanced canons - a logical extension of the easy book. \$3.00. Both are by Wm. J. Schinstine. Also Southern has THE SCHINSTINE AND HOEY DRUM METHOD - with revision of the INTERMEDIATE DRUM BOOK, this method is now completely revised and updated. Supplemental books are available. Write for The Percussionist's Guide, which give complete details on works by outstanding percussion composers and level of difficulty of individual items.

KENDOR MUSIC 1974 Instrumental Catalog contains listings of their numerous percussion solos and ensembles. For a copy, write to: Kendor Music, Delevan, New York 14142

SMITH PUBLICATIONS is a new publishing house for American music. It features works by Pauline Oliveros, Paul Zorn, Elliott Schwartz, William Duckworth, and many other American composers. For complete catalogue write: Smith Publications, 906 E. Water St., Urbana, Ill. 61801.

A series of arrangements for Marimba Ensemble, some with vib and drum set parts included are available from WILLIAM SCHINSTINE, c/o S. & S. School of Music, N. Keim & Buchert Rd., Pottstown, Pa. 19464. Cost per set is \$7.50. Contact the above address for further details on available selections.

The basic music theory course that Teachers and Students fall in love with is Hearing Music with Understanding by Paul Schwartz, Kenyon College. This is a program on cassettes, workbook and teacher's manual. \$29.95 per set. For information write Educational Methods, A Division of Development Systems Corp., 500 North Dearborn St., Chicago, Illinois 60610.

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### PRODUCTS

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CARROLL SOUND has available their 1974 Catalog that contains pictures and descriptive material on extensive line of sound effects and percussion instruments from the world over. One of the very best sources of exotic and ethnic percussion instruments, this catalog may be obtained from: Carroll Sound, Inc., 351 W. 41st St., New York N.Y. 10036.

MCCORMICK'S "The Marching Music Specialists" 1570 Louis, Elk Grove Village, Ill. 60007 have available a 16 page catalog containing pictures and descriptive material on their complete line of marching percussion instruments, flags, slings and carriers, rifler, and bugles. Included are their newest innovative products - the Bell Tote" for two hand bell and xylophone playing on the march, and timpani and bass drum totes designed for ease of carrying through even weight distribution. Also included in the catalog are McCormick Cymbal Spinners and custom marching sticks and mallets.

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# TERMS USED IN PERCUSSION

by Michael Rosen



Mr. Rosen is Associate Professor of Percussion at Oberlin Conservatory. Formerly, he was Principal Percussionist of the Milwaukee Symphony Orchestra. He holds a Master of Music Degree from University of Illinois and a Bachelor of Music Education Degree from Temple University where he studied with Charles Owen. He spent June of 1974 in Europe, on a grant from Oberlin College, researching his forthcoming book *A Lexicon of Terms Used in Percussion* with Sigfried Fink, Christoph Caskel, Francois Dupin, Gabriel Bouchet, Karlheinz Peinkofer, and Jean-Claude Tavernier.

This is the first in a continuing column concerned with foreign terms used in the performance and/or study of music for percussion. During the course of my professional career I have assembled many terms, and now have well over 3000 entries. If you have any question about specific musical terminology, whether it is for an instrument, mallet type or playing direction, send it to me and I will do my best to define it. If you send me a self addressed envelope I will reply to you personally in addition to printing your letter along with my answer in this column. Address inquiries to:

Michael Rosen  
Oberlin Conservatory  
Oberlin, Ohio 44074

For this issue, I have chosen some questions from my own students here at Oberlin.

- Q. In the Opera *Die Fledermaus* the instrument "tiefe Glocke in E" is called for. Is this a glockenspiel? (Greg Jones - Oberlin Conservatory).
- A. The word Glocke is the generic term in German for Bell and unless modified, as in this case, simply means bell. tiefe means large, low or deep and therefore the part is for a chime. I would use the lowest E natural in a set.
- Q. I have recently come across a French Flam in Ravel's *La Valse*. There seems to be much controversy over the technique of playing. Do both sticks strike the head at the same time? (Marilyn Rife - Oberlin Conservatory)
- A. Although this question isn't exactly in the category of this column, it is very curious. The French percussionists are in agreement that the so called French Flam is played the same way as the American flam written. I realize this is not what many professional percussionists in American think and therefore my answer just continues the controversy.
- Q. What does **Juego de Timbres, Cloches and Silofono** mean? (David Wiles - Oberlin Conservatory)
- A. Juego de Timbres - Spanish for a set of bells or orchestra bells.  
Cloches - French for Chimes  
Silofono - Italian for xylophone



# THE MARIMBA BAR



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

Q. FROM YOUR COMMENTS IN YOUR COLUMN I GATHER THAT YOU ARE NOT OVERLY FOND OF THE BEGINNING MARIMBA BOOKS. WHY?

A. Making generalizations is risky, for in every marimba book that I have explored there are at least a few good ideas and some interesting material. Thus I will quote a pupil of mine when, a few days ago, I gave her a couple of beginning marimba books to sight read from. This girl has studied marimba about six months, and she is in the sixth grade in school. She had taken no previous lessons, although she has since joined her school's drum class. These were the first true marimba books that she had ever *seen*. I jotted down her direct quotes:

"What is wrong with this book? Where is the bass clef? Don't the pieces have names? Why are the notes repeated over and over? All those lines stuffed on one page, it gives me a headache just to look at all that mess! This looks just like a drum book. How am I supposed to know how fast I am to go to make this sound good? What, no dynamic markings either? Do they think I am so dumb that I must have all that sticking marked in? Isn't there anything besides the melody to play. There aren't any phrases marked in; do you want me to mark them in, Mrs. Pimentel, so that we can interpret things correctly? Don't they ever suggest which mallets might be appropriate? This doesn't even sound like music." Need I add more?

Q. YOU SPEAK OF BEGINNING CHILDREN ON THE MARIMBA AS SOON AS THEY HAVE LEARNED TO READ IN SCHOOL? DO YOU ALWAYS BEGIN PUPILS AT THIS AGE? WHAT ABOUT THE ADULT STUDENT?

A. The marimba is ageless, anyone can have fun studying it. One of my students, in her forties, who had previously studied the piano a bit, after a half dozen or so lessons, tried out for two local stage bands, both with fine reputations, and got in both. She let her housework go by the wayside, and her whole family became involved in helping her get through all that new and difficult music. Her teenage, drumset playing son and her guitar playing husband both came to lessons so they could go home and help her out. Often playing the marimba turns into a family activity, thus carrying on the cultural tradition from other areas of the world. Let me introduce you to two families of the marimba:

Harold and Barbara Benson, with their family mostly grown and gone, have in the past four or five years, developed a fine duet playing tradition. They originally heard the *Hurtado* Guatemalan marimba ensemble at the International House in Berkeley, CA, and at the San Francisco International Exposition at Treasure Island about 1940. That memory prompted them to buy a marimba that they found several years ago in an



estate sale in Palo Alto. After some inquiries about a Guatemalan marimba teacher, they began marimba studies with Felipe O. Garcia of San Mateo. From Mr. Garcia, who is now in his eighties, they began to learn of other marimbists. Soon their lovely Menlo Park home, with a ceiling over two stories high in the living room (just imagine what THAT does to the sound of the marimba), became a favorite gathering place for both Latin American and North American marimbists. The Bensons have now expanded their repertoire, moving away from traditional Guatemalan music. Mr. Benson has done some marimba building and he has taken several music courses at a local college. The Bensons recently returned from a most successful marimba-listening exploration of Guatemala

The Darson Ropers of Salt Lake City, do not have to look far for enough members for a marimba ensemble. They have eight children, five of whom have now begun studying the marimba. Darson also studies, with his wife Lucille studying the piano. The children each study one or two other instruments. When their instructor, Carolyn Palmieri gives them a weekly lesson, it lasts for five hours! Carolyn also arranges most of their ensemble music. During this past winter the Ropers have been averaging performing about four times a week. They recently played a Latter Day Saint Church conference which was attended by about 12,000 people. They have built a "marimba room" in which to house their collection of one 4 and 1/3 octave marimba, three 4 octave marimbas, two smaller marimbas, a bass marimba built by John Brock, one large Musser vibrate, and one smaller vibrate!

To return to your question however, if we are going to train marimbists to become concert artists, we must develop a strenuous program of study like the exceptional pianist and violinist. The future concert marimbist must have the background, the first concerts, the awards, the symphony appearances before he reaches his late teens. This indicates the necessity of an early and thorough start!

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# ON THE TECHNICAL SIDE



## THE CASSETTE RECORDER IN PERCUSSION TEACHING By William J. Schinstine

Without a doubt, the cassette tape recorder has revolutionized my personal private percussion teaching. Perhaps sharing my experiences 'with you will have a similar result. Certainly, we can all improve our teaching methods. Very likely many of you will be able to add to my uses of the cassette tape recorder in percussion teaching.

From the very beginning I recommend that parents of my students supply their children with a reasonably good cassette tape recorder. If they can afford one with a built in condenser mike, they will find it most convenient.

One of the greatest difficulties of the beginning drum student is remembering instructions. For this reason I usually record the entire first lesson so that they may replay it at home. This way parents will also know exactly what took place and what the student is supposed to do.

When music notation is introduced I always record the musical examples. At the end of each exercise I say, "Rewind and play this line again until you can play it perfectly." In this manner the student has a constant reminder encouraging him to practice correctly. It also gives him a guide to follow.

As my students reach the place where the "Little Champ 1st Year Drum Solos" begin as supplementary material, I tape the accompaniments (piano). This is far better than the records which tend to wear out and skip with heavy use. If a student has difficulty with any of these, I simply play the record and play the part while recording both. Incidentally, my experience has been that a Remo pad for recording is more effective than a drum.

Throughout this period of development, I also recommend that the student record himself to check for errors. This way they do not become entirely dependent upon playing with the recorded material. Other supplementary material involving similar problems are assigned without recording them to check if in fact learning has taken place.

When students first join a school music group they are likely to encounter difficult parts. I encourage them to record a rehearsal and bring the music to a lesson where we work out the problems in their proper context.

When the first duets are encountered, I record each part separately. The student then is instructed to practice each part

with the tape until learned, then to play the opposite part with the tape. Thus his ultimate objective becomes playing a duet with me on either end of the duet. As students develop the ability to use this technique, I encourage them to record both parts of duets for themselves. In most cases the duets are supplementary material containing very little new material. This process can and should extend throughout the range of learning experience since there is now available extensive amounts of duet material at all levels of instruction.

The portability of the cassette recorder makes it possible for students to record other percussion performers wherever they might be. The teacher also might record percussion performances he hears to play back for his students.

With keyboard mallet instruction, the recorder can add an entirely new dimension. If you play accompaniments with your students you cannot watch and listen because you are necessarily occupied with what you are doing. Prerecording accompaniments allows you to achieve the same results and be free to observe the student in action. Further, the student can take your accompaniments home so that he then can practice this solo line in the complete musical setting intended. If you do not accompany, then it is possible to have a good pianist prerecord accompaniments of the material you use most frequently. I have built up quite a collection of prerecorded accompaniments from Music Minus One, Accompaniments Unlimited, and specially prepared tapes. Frequently I improvise simple accompaniments on the marimba or vibes that will go with a student's solo or exercise. What a great motivator these become.

When preparing for solo contests, tryouts or auditions, students are encouraged to produce perfected tape performances. The process alone requires intensive practice. The resulting tape can be used for preliminary college screening. Many schools require such tapes along with applications. I've frequently used this system with students who are attempting to get an appointment to one of the top service bands.

If you really want to revolutionize your teaching and have students gain greater depth of understanding, try using the cassette tape recorder. No really first rate percussion teacher should be without one constantly at his side. The cassette recorder is invaluable in helping students develop their own sense of self evaluation. Before any student can become an expert player, he must become his own best critic. Getting students to use their cassette tape recorder makes them listen more carefully and critically to their own playing. Honest evaluation of ones own playing is a very important step toward becoming a first rate performer.

### About the Author

William J. Schinstine is a prolific composer of percussion solos and ensembles for young students. His compositions are published by Southern Music Company. In addition to a background in professional playing and public school music teaching, he presently maintains a highly successful percussion studio program at the S. & S. School of Music in Pottstown, Pa. He also serves P.A.S. through work on the percussion education committee of the society.

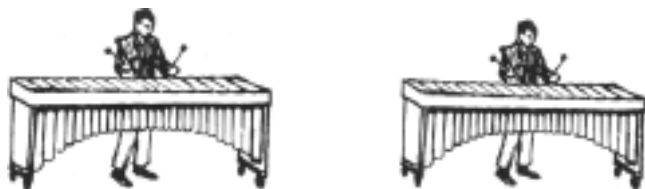
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## MALLET COORDINATION AND FLEXIBILITY EXERCISES

Linda L. Pimentel

For too long, marimbists divided into "camps", each preferring one (four mallet) grip over all others. With a little practice however, the marimbist can gain mastery of all basic grips. From that point, careful study into the interpretation of marimba literature will yield opportunities to use a variety in grips, textures, and rolls.

Lynn Glassock, in the *PERCUSSIONIST*, (Fall, 1973) describes three types of marimba grips: The Musser, the Cross-Stick, and the Cross Stick #2. In my teaching I have called the "cross stick #2" the basic-V position. This is where I begin student marimbists. The basic-V position suggests the following potentials which are particularly useful to the beginning student:

1. The student can quickly add, to the usual two mallet matched grip, an extra mallet or two.
2. The basic-V grip requires little muscular coordination at the beginning stages, and feels comparatively secure to the beginner.
3. The basic-V position adapts itself easily to simple con-trapuntal technics.

From Mr. Glassock's list of hand positions, I would like to suggest several variants. First the basic-V or cross stick #2 can be employed with one or two fingers between the mallet stems. Mr. Glassock's cross stick position, or as I call it, the reverse-V position can also have one or two fingers between the stems. What Mr. Glassock calls the "open" position, as used by Gary Burton, has gained so much recent favor, however, that it should be categorized by itself. The final position is the Musser grip. This grip traditionally has two fingers between the mallet stems; however the Musser or ripple roll can also be obtained with just one finger between the mallet stems. Further possibilities suggest that each hand could employ a different grip. Thus I list seven possible grips which can be combined variously:

1. The basic-V with one finger between the mallet stems,
2. The basic-V with two fingers between the mallet stems.
3. The reverse-V with one finger between the mallet stems,
4. The reverse-V with two fingers between the mallet stems,
5. The Gary Burton grip,
6. The Musser grip with one finger between the stems,
7. The Musser grip in the traditional fashion, with two fingers between the stems.

Individual variants with a classification are normal. Warren Hyer, a percussion major at Ohio State University, uses a reverse-V with two fingers between the mallet stems. By careful placing of and balancing with the last two fingers and rotation of the inner mallet between the thumb and index finger, Warren has developed a workable, flexible grip.

Thus I present, somewhat with "tongue-in-cheek" yet with a certain degree of seriousness, "Pimentel's Fun and Games with Marimba Mallets!"

1. Hold one mallet in one hand in the traditional matched-grip manner. Have another mallet laying on a hip-high table, with the mallet head extending away from the body. Pick this mallet up, using the last three fingers, and bring it into a basic-V position (one finger). Lay the mallet back down again. Repeat the procedure with the other hand. Then practice lifting with both hands simultaneously.

2. Employing the basic-V grip (one finger), spread the two mallets as far apart as possible, using the thumb and index finger. Bring the mallets back to the closed position. Try this with both hands.

3. Using the basic-V grip, bring the index finger up, allowing the two mallet heads to come together, then return the index finger to the normal separation position. As you practice this maneuver, your thumb should slip under the two stems, opposite and just below the palm, and then return to normal position. Of course you will try this with both hands.

4. Practice the above procedure. After you have brought your index finger above the mallet stems, move it to the side, roughly parallel to the middle finger. Your thumb should be stationed directly under the second knuckle of the index finger. Turn your wrist sideways so that the narrow section extending toward the thumb faces upward. This is the positioning for a "mandolin-type" roll, produced on the lower bars with one hand.

5. Proceeding directly from exercise #4, spread the mallets apart, dividing them by thrusting the thumb between the mallet stems so it lightly touches the index finger. For extreme separation, roll the upper mallet stem into the wedge between the thumb and index finger (this is similar to the positioning of the traditional left hand in snare drumming), and the lower mallet stem should be gripped between the tip of the thumb and the last knuckle of the index finger. Draw the mallet heads back together; return the wrist to normal positioning; bring the index finger between the mallet stems and the thumb back to normal position. This exercise should help in controlling dynamics with the "mandolin-type" roll; and it also lays the foundation for incorporating different intervals in the mandolin-type roll.

6. With the mallets in the basic-V position, slide the thumb under the mallet stems, until it grips the outer mallet stem, pushing it firmly against the fourth finger, next to the palm. Swing the middle finger in with the index finger; now you have the standard two-finger cross-grip. Reverse the procedure and you are back to the basic-V.

7. With the mallets in the basic-V position, push the palm of the opposite hand against the head of the outer mallet, shoving the head to the knuckles. The outer mallet is now in an "off-position" which is useful for quickly adjusting for two mallet sections. Shove the tip of the mallet stem back into position by forcing it against the hip bone. This exercise should be practiced with both hands simultaneously. These two changes should be so quick that they can be made in a short pause between phrases.

8. By shoving at the hips, bring the tips of the mallet stems above the bottom of the palm, just so that they cannot be seen when viewing the hand from above. Bring the V or cross-point down to within a quarter of an inch of the tip of the mallets. Grip the inner mallet with the tip of the fifth finger and the palm immediately next to the fifth finger. The fifth finger should also curve around the outer mallet. Extend the mallets upward vertically with the wrist flexed. Raise the thumb backwards, out of the way. Rotate the forearm so that the mallets create an arch. Let the inner mallet swing freely so that it makes a movement that is larger than 90°, in the right hand approximating a move from a one o'clock position to an eight o'clock position and back. This exercise, of course, employs both gravity and centrifugal force. Next, practice this exercise, keeping the wrists level and horizontal.

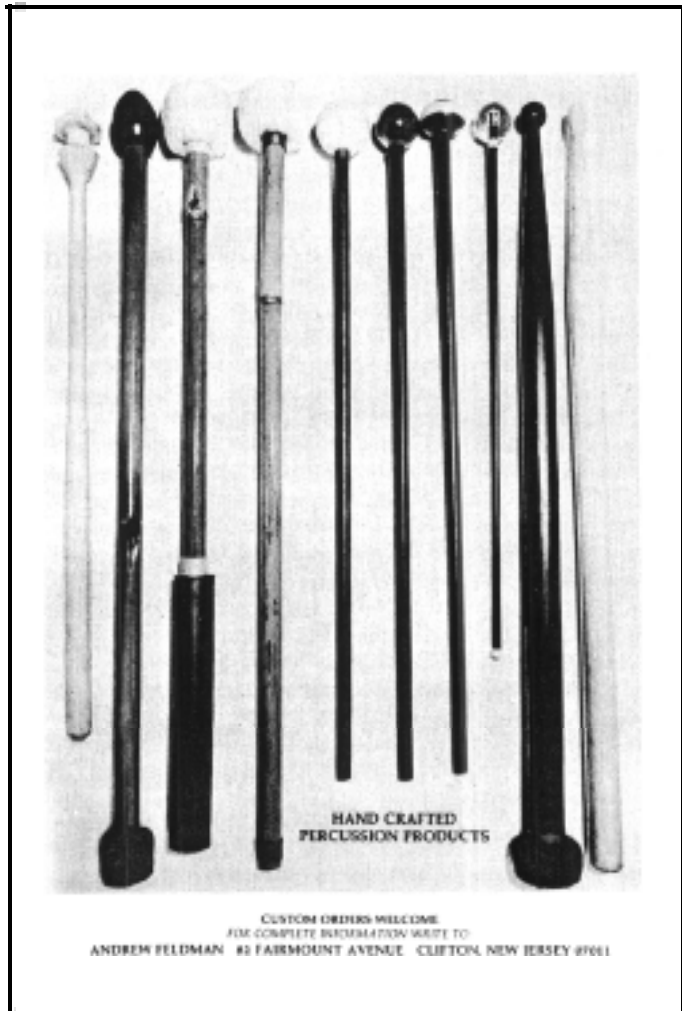
9. After you have become adept in the above exercise, allow the inner mallet to extend even further, almost to the point of losing control. The last finger should then be placed so that the tip of the finger is immediately below the stem of the inner mallet, exerting just enough pressure up through the palm to keep the mallet from flying off. This should give you an approximate angle spread of from nine o'clock to two o'clock. Use gravity and body movement to bring the inner mallet back to the normal positioning.

10. Using your thumb and index finger, move the inner mallet stem up so that the tip is in the middle of the palm. Sometimes this is accomplished the easiest by rotating the mallet clock-wise to spin it upward. Reverse the procedure for bringing it back to normal positioning. To go from a basic-V to a Musser grip, first rotate the inner mallet to the middle of the palm, leaving the outer mallet where it was. It is now possible to perform the Musser "ripple" roll. However to obtain a true

Musser grip, before twirling the inner mallet upward, simply follow exercise #6 with the outer mallet. With minor adjustments you are now in position for the Musser grip. Reverse the procedure, and you are back to the basic-V. I can go from the basic-V to the Musser and back again in less than three seconds, using only the one hand with both mallets in mid-air.

11. To change from the basic-V grip to the Burton grip, draw the tip of the outer mallet, using the tip of the last finger, to the outside. Let the inner mallet tip spring forward, and swing the outer mallet tip behind. From this point you can comfortably move into the different Burton positionings.

12. Two large-spread grips are rarely used. But then, who knows, maybe they are just what you want to employ in your next composition for the marimba. First, gripping the outer mallet in a normal manner, twirl the inner mallet upward between the thumb and index finger as far as it will go without dropping. Flex your wrist upward so the mallets are vertical, and turn your wrist sideways so your thumb faces your face. Allow the inner mallet to slowly drop, using gravity, counter-clock-wise, firmly. This mallet position may be used, with the elbow flexed, closer to the body, or reversed and with straight elbow on outer reaches. With this position a one handed roll can be performed. The second position is even more radical. Start off by positioning the inner mallet as in exercise #9. Then rotate the outer mallet upward until only the tip extends between the index finger and the middle finger. Controlling this tip with the thumb, rotate the mallet around so that if the inner mallet is pointing the nine o'clock the outer mallet will have swiveled around to six o'clock! Good grief! . . . Now it is time to proceed to THREE MALLETS in one hand? . . .



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3-7-74

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Introduction and Allegro - Dick Shoney  
Bend Fates for Percussion - Jose Serebrier  
Tambuco - Carlos Chavez

UNIVERSITY OF CALIFORNIA, SAN DIEGO

A Concert of New Music with Somebody and  
Somebody's Friend  
2-8-74

Flowers, Bells, Migrations (1974) - Susan Palmer  
Improvisations on "Loops" - Robert Erickson  
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The Man with the Blue Guitar (1962) - Alvin Epstein

Music for a Percussion Ensemble  
5-25-74

Single Stroke Roll (1973) - Pauline Oliveros  
First Construction (in metal) (1939) - John Cage  
Frame II (1973) - Brian Dennis  
Ritornello (1973) - Robert Samurotto  
La Guerre (1965) - Ramon Zupko

## COLORADO

University of Colorado

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John K. Galm, Director  
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Symphony No. 1 (1927) - Alexander Tcherepnin  
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5-3-74

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SCHOOL OF MUSIC

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7-3-74

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Chaconne, g minor - Tommaso Vitali  
Three Songs for Soprano and Vibraphone (1973) - M. Susan Brown  
Sonata for Marimba and Piano (1959) - Peter Tanner

Percussion Ensemble - Edward P. Small, Conductor  
2-26-74

Fanfare - Alyn Helm  
Sketch for Trombone - Ronald LoPresti  
Sonata for Trombone and Percussion (1966) - William L. Cahm  
The Red Blouse (A Jazz Samba) - Antonio Carlos Jobim - arr. Small  
Los Dioses Aztecas (The Aztec Gods) - Gardner Read

WESTERN STATE COLLEGE OF COLORADO

Faculty Recital - Allen Brown, percussion  
5-9-74

Elegy for Solo Percussion (1963) - Jerome Rosen  
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Childhood - Mike Gibbs - arr. Burton  
The Sunset Bell - Gary Burton  
Three Pieces for Timpani (One Player) (1960/1966) - Elliot Carter  
Recitative (Adagio drammatico) - Saeta - Canaries.  
Untitled Pieces No. 1 for Jazz Trio (1971) - Allen Brown  
Three African Dances (1971) - Allen Brown

## DELAWARE

UNIVERSITY OF DELAWARE

Percussion Ensemble, John Soroka, Director  
3-25-74

In the Beginning - Marilyn J. Ziffrin (1968)  
Fugue in G. Minor, "The Little" - J. S. Bach - arr. Woodhull  
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Sextet for Violin and Five Percussion - Alan Hovhaness (1968)  
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Concerto for Violin and Percussion - Lou Harrison  
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"Hoe-Down from Rodeo - Copeland - Peters  
"Polka" from The Golden Age Ballet - Shostakovich - Peters  
Come Saturday Morning - arr. Vincent  
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Sesame Street Medley - arr. Vincent

Student Recital - Scott Meister, percussionist  
2-24-14

Sonata for Marimba and Piano (1967) - Peter H. Tanner

Four Pieces for Timpani (1963) - John Bergamo  
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Light Flight (1973) - David Lee Roberts  
Wind Song (1972) - David Lee Roberts  
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2-5-74

Torse III - Akira Miyoshi  
Trio - Herbert Brun  
Machine Music - Lejaren Hiller  
Ayklus - Karlheinz Stockhausen  
Debschi - James Theobald

Senior Recital - Joan Jonikas  
2-17-74

Childhood (1966) - Gary Burton  
Canto Intimo for Flute and Vibraphone (1963) - Mark Kopelman  
Discussion (1965) - Daniel Jones  
Sonata for Three Unaccompanied Kettledrums (1953) - Daniel Jones  
Suite for Marimba (1950) - Alfred Fissinger  
Suite for Three Drumsets - Sheldon Elias

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3-31-74

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Toccata (1942) - Carlos Chavez  
Ritmo Jondo (1952) - Carlos Surinach  
Fantasy Duo - Robert Myers  
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Sonata #24 - Domenico Scarlatti  
Capriccio Suite - Peter Warlock

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Sources III (1967) - David Bunge  
Latus Americanus (1971) - words William  
Phillip; music, William Schmidt.  
Duetino Concertante (1966) - Ingolf Dahl  
Sonata for Marimba and Piano (1957) - Peter  
Tanner  
Etude for Tape Recorder and Percussion (1970) -  
William Cahn

Percussion Ensemble, Keyboard Percussion  
Ensemble - John Baldwin, Director  
12-2-73

Percussion on the Prowl (1966) - Walter  
Anslinger  
Les Echanges (1971) - Rolf Liebermann - arr.  
Fink  
Three Movements (1971) - Roger Keagle  
Chorale (1954) - Robert Rosenger  
Andaluzia - Manuel De Falla  
Fucarbata - Pablo Casals  
Song for Trombone and Percussion (1967) -  
Jack McKenzie  
Suite for Brass and Percussion (1972) - Knight  
Vernon  
African Welcome Piece (1973) - Michael Udow

Senior Percussion Recital - Gary Paul Kauten-  
burg  
4-28-74

Three Canons in Homage to Galileo - Josep M.  
Mestre-Quadreny (1968)  
Three Snare Drum Solos - Bobbie Christian  
(1941)  
Concerto for Five Kettledrums - Robert Parris  
(1965)  
Intento A Dos Fur Gitarre und Schlangin-  
strumente - Xavier Benguerel (1970)  
Concerto pour Marimba et Vibraphone - Darius  
Milhaud (1949)

Senior Piano and Percussion Recital - Ethel  
Thornton  
11-29-73

Concertino for Marimba - Creston  
Three Pieces for Vibraphone Solo - Steiner  
Sonata for Marimba and Piano - Tanner

Percussion Ensemble - John Baldwin, Director  
3-16-74

No Two Crystals Alike (1973) - Arthur Lauer  
Toccata (1942) - Carlos Chavez  
Ritmo J&do (1952) - Carlos Surinach  
Rondeau for Percussion (1959) - Frank Ben-  
criscute

## ILLINOIS

### DEPAUL UNIVERSITY

Percussion Ensemble - Bob Tilles, Director  
4-23-74

Fickle Weather - IV Movement - Zindars  
Night Train (Dedicated to Oscar Peterson) - arr.  
Weiner  
A Tribute to Antonio Carlos Jobim - arr.  
Einhorn  
Spain - Corea - arr. Meyers  
Study in Percussion Sound - Joanne Lawler  
Beautiful April - Bob Tilles  
Minor Time - Bob Tilles

Senior Recital - Denise Kuchan, Percussionist  
5-23-74

French Suite - William Kraft  
Concertino for Marimba - Paul Creston  
Inspiration Diabolique - Ricky Tapawa  
Preludes for Vibraphone - Serge de Gastyne  
Concertino for Timpani - Michael Colgrass

Senior Recital - Michael Balter, Percussionist  
5-21-74

Sonatina for Timpani - Blatter  
Three Short Pieces for Vibraphone - arr. Musser  
Prelude - Chonin: Serenade - Schubert:  
Nocturne - Chopin  
Diversion for Flute and Marimba - Tanner  
Zyklus - Stockhausen  
El Cumbancher - arr. Balter  
Love for sale - arr. Wayne

Jeffrey Michael Dire, Percussionist  
5-31-74

Caprice Vicennois - Fritz Kreisler - arr. Green  
Dialogue for Percussion and Clarinet - J. Dire  
Polka from "The Golden Age" - Shostakovich -  
arr. Maganini  
Sonata for Snare Drum and Piano - Ellis B.  
Kohn  
Continuum (Premier Performance) - D. Cowles  
Sonatina for Timpani and Piano - Alexander  
Tchernin  
Concertino for Marimba - Paul Creston

### ILLINOIS STATE UNIVERSITY

Percussion Ensembles - Roger Faulmann, Con-  
ductor  
5-8-74

TripTych - Anthony Chrono  
Quintet for Bass Piccolo and Four Triangles -  
Roar Schaud  
Ritual Fire Dance - De Falla-Sneider  
Chorale - Robert Rosenger  
Nipponese Miniatures for Percussion - Charles  
White  
Moodal Scene - Bob Tilles  
Contrary Rhythmic Ostinato - Cole Iverson  
Un-Profound - Darryl One  
Ceremonial - Paul Creston

Student Recital - Joel Hawkins, Dennis  
Smith, Percussion  
4-30-74

Gavotte from Mignon - A. Thomas - arr.  
Edwards  
Variations for Multiple Percussion and Flute - G  
erge Frock  
Timpaniana - Eugene Bigot  
A la Maniere de, No. 1 - J. Delecluse  
Inspiration Diabolique - Ricky Tapawa  
Ballade (Night Song) - James Stabile  
Drum Files - Emil Schalle  
Improvisation Del Quicke - Jay Collins  
Concertino - George Frock  
Minuet II (from French Suite No. 1) - Bach -  
arr. Faulmann

Recital - Karen Edburg, Ted Farge, Marimba  
4-23-74

Courante (from French Suite No. 2) - Bach  
Samba (from French Suite No. 1)  
Minuet (from French Suite No. 2)  
Gigue (from French Suite No. 3)

### TRITON COLLEGE

Percussion Ensemble - Shelly Elias, Conductor  
5-5-74

Ceremonial Op. 103 (1973) - Paul Creston  
Woodwork (1970) - Jan Bach  
Quartets (Part I) (1974) - text, T.S. Eliot:  
music, Jeffrey Thomas  
Mingus for Miles - Paul Horn  
Lauri - D. Rakain  
36 Heads - Jake Jenger  
Jazz Variants - John Beck

Student Percussion Recital - Bruce Nelson,  
Clinton Dodd  
6-19-74

Rondel (1970) - Serge de Gastyne  
Two Songs on Tanka Poems (1970) - Serge de  
Gastyne  
Suite for Marimba (1950) - Alfred Fisinger  
Etude for Tape Recorder and Percussion (1970) -  
William Cahn  
Concerto for Marimba and Orchestra (1958) -  
James Bata  
Joy - J. S. Bach - arr. Dodd

Student Percussion Recital - Jeffrey Thomas,  
Steve Kwiatkowski  
5-26-74

A Minor Violin Concerto - J. S. Bach - arr.  
Goldenberg  
Swee's Tweed - Shelly Elias  
Concerto for Percussion and Orchestra - Darius  
Milhaud  
Sonata for Marimba and Piano - Peter Tanner  
Zyklus - Stockhausen  
Exchanges for Soprano and Percussion -  
O'Connor  
Acorn Promenade (from The Ton of Nuts) -  
Genevieve-Carnot

### UNIVERSITY OF ILLINOIS, URBANA- CHAMPAIGN

Senior Recital - Glenn E. Wierszbicki, Percussion  
5-4-74

Concertino fur Vibraphon - Siegfried Fink  
Trio per Flauto, Chitarra, e Percussioni -  
Wladimir Kotenski  
Die Zwitschermaschine (The Twittering  
Machine) - Al Payson  
Suite for Marimba - Alfred Fisinger  
Patterns and Processes - James Fullerson  
Passacaglia for Timpani and Organ - Henk  
Bedings

Percussion Ensemble  
4-10-74

Music for a Percussionist - Masayoshi Sugiuma  
Traces - Randall Shine  
Tone III - Akira Miyoshi  
Passage Work - Robert Benford  
Towers - David Cope  
Three Movements for Percussion - Don Lubbers

Senior Recital - William Jastrow, Percussion  
4-6-74

Introit pour Carillon Soliste et Orgue (1972) -  
Vaclav Nelhybel  
Sonata for Marimba and Piano (1967) - Peter  
Tanner  
Set of Five (1952) - Henry Cowell  
March for Two Pairs of Kettledrums (1683) -  
Andre & Jacques Philidor  
Branches (1968) - Paul Chihara  
Noche Oscura Fur Orgel und Percussion (1971)  
- Josep Soler  
Sonata for Timpani (1971) - John Beck

University Percussion Ensemble  
2-26-74

Imaginary Landscape No. 3 - John Cage  
Pneumapha - Iannis Xenakis  
Music from MIKROKOSMOS and FOR CHIL-  
DREN - Bela Bartok - arr. Lewis  
Apple Blossom - Peter Garland

### NEW TRIER TOWNSHIP HIGH SCHOOL EAST

Percussion Solo Night - Jake Jenger, Director;  
Sheldon Elias, Judge  
4-17-74

Scherzo A Due - W. Kraft  
Kettles and Drums - G. Frock  
Three To Go - R. Burns  
Junior Percussionist - G. Frock  
Shellhorn - S. Feldstein  
Etude for Latin Instruments - W. Schimstein  
Two's and Four's in Triplets - J. Jenger  
Contemporary Courante - A. Payson  
Meteorite - R. Buggert  
Gesture for Solo Percussionist - M. Combs  
18 Heads - J. Jenger  
2-4-1 - W. Kraft  
Suspension - J. Burns  
401-A - G. Frock  
Caribbean Drummer - S. Feldstein  
Three Headed Drummer - W. Schimstein  
Pop Corn - R. Burns  
Etude 40 - D. Tharn  
Pentad - 20 Down Ad Lib - R. Bums  
Sounds of the Kabuki - T. Davis  
Swee's Tweed - S. Elias  
Sonata for Tympani - J. Beck  
65 Years from Tomorrow - S. Elias  
Piece for Percussion - E. Weigel  
Mau Mau Suite - T. Davis  
54 Heads - J. Jenger

## INDIANA

Anderson All-City Percussion Ensemble - J. W.  
McMahan, Director  
Spring Tour: 416-74 - 5-3-74

Encore in Jazz - Vic Firth  
Pentatonic Clock - Wiis Charkovsky  
Sing - J. Raposo - arr. McMahan  
Batter Up, Snare Down - Harold Prentice  
Three-Part Inventions (VIII & XI) - J. S. Bach -  
arr. Lang  
Jesu, Joy of Man's Desiring - J. S. Bach - arr.  
Callison  
MacArthur Park - Jimmy Webb - arr. Hoffman  
Japanese Impressions - Anthony Chrono  
Be - Neil Diamond - arr. Callison  
B-Flat Baroque - Bill Moore  
Four Stories - Louis Bellson  
Stamina - Mitch Markovitch  
Drummers Farewell - Harold Firestone  
Indoor/Outdoor Percussion (Vol. I & III) - J. W.  
McMahan  
Jazz Variants - John Beck

## DEPAUW UNIVERSITY

Concert Band - Da' Hanna, Conductor  
3-7-73

Concertino for Solo Timpani, Winds and Percussion - Donald H. White

Percussion Ensemble - Thomas Akina, Conductor  
3-11-72

Pagan Place - Scott Meister  
Japanese Impressions - Anthony Cirone  
Bachiana for Percussion - Stanley Leonard  
Closing Piece - Stanley Leonard  
Sonatina - Fisher Tull

Percussion Ensemble - Thomas Akina, Conductor  
4-29-74

In C - Terry Riley  
Oye Como Va - Puente - arr. Akina  
Symphony No. 2 - Anthony Cirone

## ELIZABETHTOWN COLLEGE

Concerto Band - Otis Kitcha, Director: Thomas Akina, Guest Artist  
3-19-73

The Penultimate House - James McVoy  
Concertino for Solo Timpani and Winds - Donald White

## INDIANA STATE UNIVERSITY

Senior Recital - Peggy White, Ronald Hall, Percussion  
3-11-74

Timpani Concerto (1967) - Sam Raphael  
Recital Suite for Marimba (1963) - Walter Watson  
Come Spring (1963) - Davis and Knight  
Solo Impressions for Four Timpani (1969) - Vic Firth  
Concerto Pour Percussion (1958) - Andre Jolivet  
Concertino (1965) - Toshiri Mayuzumi  
Yellow After the Rain (1971) - Mitchell Peters  
Mirage (1974) - White/Hull

## KANSAS

### FRIENDS UNIVERSITY

Concert Hour  
5-6-74

Rhapsodic Fantasia based on the 2nd Hungarian Rhapsody - Franz Liszt - arr. Quick  
Snare Drum Suite - Roy Burns and Saul Fieldstone  
The Connecticut Halfpenny - Bruce & Emmett  
Hungarian Dance No. 5 - Brahms - arr. Wulick

## KENTUCKY

### BOWLING GREEN STATE UNIVERSITY

Percussion Ensemble - Wendell Jones, Director  
5-18-74

African Welcome Piece - Michael Udow  
Fugue for Percussion - Lou Harrison  
First Construction in Metal Joh" Cage  
Dance Barbara - Phillip Lamma  
Canticle No. 3 - Lou Harrison  
Ales (A Game of Chance) - Harold Farberman  
Excerpts from Pictures at a" Exhibition - M. Moussorgsky - arr. Oliver  
The Market Place at Limoges  
Ballet of the Unhatched Chicks - arr. Peters  
Samuel Goldenberg and Schmuyle  
The Hut of the Baba-Yaga  
Tullerian (Children quarreling at play)  
Godspell Medley - Schwartz - arr. Gentile

## LOUISIANA

### LOUISIANA STATE UNIVERSITY

Student Recital Hour  
4-24-74

Percussion Ensemble - Donald K. Gilbert, Director

Allemande - Bobby Christian  
Pieces for Percussion - Mitchell Peters  
Greenleaves - arr. Davis  
October Mountain - Alan Hovhaness

Mallet Ensemble - Donald K. Gilbert, Director

Amazing Grace - Traditional  
2001 - Also Speech Zarathustra - Richard Strauss  
Adonamus Te, Christe - Giovanni Palestrina - arr. Fincher  
Eine Kleine Nachtmusik - W. A. Mozart  
Hawaiian War Chant - arr. Gilbert

## NORTHEAST LOUISIANA UNIVERSITY

Recital - Stephen K. Howard, Percussion  
4-18-74

Concert for Marimba - James Basta  
Concerto for Percussion - Darius Milhaud  
Sonata for Violin and Piano - Aaron Copland  
Ritmo Jondo (Flamenco) - Carlos Surinach

Percussion Ensemble - Stanley G. Finck, Director  
3-7-74

Introduction and Allegro - Dick Schory  
Quartet No. 1, Op. 49 - Dmitri Shostakovich  
Lament - Harold Farberman  
Scherzo - Saul Goodman  
Inventions On a Motive - Michael Colgrass  
Night Music for Percussion - Robert Starer  
Three Segments for Percussion - Ivan Wiener  
Ubaru - Theodore Fincher  
Oriental Mambo - Thomas Davis

Percussion Solo Recital  
4-9-74

Sonata in F Major - Georg Telemann  
Singleton - William Schindler  
Mousetrap Antique - Serge de Gastyne  
Desperity - John Pratt  
Miniatures - Eloise Matthies  
Concert Etude - Morris Goldenberg  
Fugue in C Minor - J. S. Bach  
Sonata No. 1 - James Moore  
Furioso and Valse - Earl Hatch  
Inspirations Diabolique - Ricky Tagawa  
Sonata - Thomas Pittfield

## MASSACHUSETTS

### BERKLEE COLLEGE OF MUSIC

Percussion Plus Concert  
1-2-74

October Mountain - Hovhaness  
Quintet for Mallets - Dufresnoy  
Toccata - Chavez  
Suite for Percussion - Kraft  
Keep Going By Happy - Covanaugh  
Little Sunflower - Hancock, Covanaugh  
Sabre Dance - Kabelevsky, Delp

## BOSTON UNIVERSITY

Graduate Percussion Recital - Gary J. Spellissey  
5-8-74

Clq Pieces Breves - Jacques Delecluse  
Impression No. 1, for flute and vibraphone - Siegfried Fink  
Four Pieces for Timpani - John Bergamo  
Sonata for Marimba and Piano - Peter Tanner  
Concerto for Percussion - Darius Milhaud

## NEW ENGLAND CONSERVATORY OF MUSIC

Percussion Ensemble - Frank Epstein, Conductor  
4 2 2 - 7 4

Canticle No. 3 - Lou Harrison

5-13-74

Suite for Two Percussion Choirs - Frederick Lesemann  
Gainsborough - Thomas Gauger

## MICHIGAN

### NORTHERN MICHIGAN UNIVERSITY

Senior Recital - Penny Cook, Percussion  
11-15-73

Recitative and Improvisation for Four Tympani - Elliott Carter  
Nocturne in E. Flat - Frederic Chopin - arr. Hatch  
Prelude VIII: La Fille aux Chevaux de lin

Le Petit Berger (from The Children's Suite) - Claude Debussy - arr. Davis  
Duo for Percussion and Piano - Boris Pillin

Percussion Ensemble - Be" F. Miller, Lawrence Henry, Conductors  
12-6-73

Milo's March - Elliot Fine  
Allegretto - Warren Benson  
Missa Pange Lingua - Joaquin Des Prez - arr. Miller

Percussion for Five - Carrol Butts  
Late Winter, Early Spring - John Denver - arr. Miller

Suite Number III for Percussion - Lawrence Henry  
Le Chute de Parce - Haskell Harr, Jake Jerger

Percussion Symposium Concert - Percussion Ensemble - Ben F. Miller, Director - Jacob M. Jerger, Clinician  
2-16-74

Roll-Off Rhumba - Vic Firth  
Teen-Tan-Tum - Bobby Christian  
Bellwood Six - Duane Thares  
Flat Baroque - Thomas Davis  
La Chute De Parce - Haskell Harr - arr. Jerger  
Stompin' Thru the Rye - Thomas Davis  
Mau Mau Suite - Thomas Davis  
Quintet - Gary Coleman  
Milo's March - Elliot Fine  
Three Brothers - Michael Colgrass  
Jazz Variants - Joh" Beck

Percussion Ensemble - Ben F. Miller, Conductor  
425-74

African Sketches - J. Kent Williams  
October Mountain - Alan Hovhaness  
Quintet for Percussion - Dale McFall  
Graphic Mobile - M. William Karlins  
One Tin Soldier  
sunny  
Hava Nagilah  
Can Ca" - arr. Miller  
African Welcome Piece - Michael Udow

Brass Choir and Percussion Ensemble - Ben Miller, Robert A. Stephenson, conductors  
11-8, 11-9-73

Milo's March - Elliot Fine  
Three Episodes - John O'reilly  
Quintet - Gary Coleman  
5 x 5 - Ralph Roberts  
October Mountain - Ala" Hovhaness  
Statement for Percussion - Matthew Hopkins  
Percussion Music - Michael Colgrass  
Baroque A-Nova - Mason Williams - arr. miller  
Fanfare for the Common Man - Aaron Copland  
Tragic March - Paul Beckham  
Symphony for Brass and Timpani - Herbert Haufrecht  
Song of the Redwood Tree - James Hanna  
Concert Piece - Samuel Adler  
Symphony from the "Fairy Queen" - Henry Purcell

Senior Recital - Debra Ballard, Percussion  
12-11-73

Suite for Timpani - Debra Ballard  
Brigg Fair - Welsh Folk Song, arr. Davis  
Three Vignettes for Solo Percussion - Debra Ballard  
Fantasy on Japanese Woodprints - Alan Hovhaness

Senior Recital - Terry Rundborg, Percussion  
12-1-74

Fugue - George Frederic Handel  
Sonata No. Four in C Major - Johann Sebastian Bach  
Suite for Unaccompanied percussion - Gary F. DeMars

## UNIVERSITY OF MICHIGAN

Michigan Percussive Arts Society - Annual Meeting  
1-19-74

Eastern Michigan University Percussion Ensemble - Clifford Chapman, Director  
Evolutions - Stanley Leonard  
October Mountain - Alan Hovhaness  
Encore in Jazz - Everett Firth

Michigan State University Percussion Ensemble - Mark Johnson, Director

October Mountain - Alan Howhness  
Laura Scarfe - Fabrizio Caroso - arr. Fink  
Percussion Music - Michael Colgrass  
Las Montons De Panurge - Frederick  
Rzewski

University of Michigan Percussion Ensemble  
- Charles Owen, Director  
Tocatta for Marimba - Robert Kelly  
Medley from Jesus Christ Superstar - arr.  
Kennedy  
Maple Leaf Rag - Scott Joplin - arr. Soroka

Western Michigan University Percussion  
Ensemble - Don Baker, Director  
Xylem - Stanley Leonard  
Drum Tune - Stanley Leonard  
Comedians Galop - Kabalevsky

"Glassmen" Drum Corps, Toledo, Ohio -  
Mark Petty, Director  
Selected Corps material

#### NEW HAMPSHIRE

##### DARTMOUTH COLLEGE

Percussion Concert  
4-21-74

A Mourning Prayer - Peter Herstein - arr. Hecht  
Invention #1  
Invention #7 - J. S. Bach  
Digressions for Vibraphone and Marimba  
(1967) - Robert Schuchman  
Metal Concert (1970) - James Drew  
Sources III for Percussion and Clarinet (1967) -  
David Nurge  
Variations on a Theme (now)  
Peaches en Regalia (1973) - Frank Zappa - arr.  
Carrick

#### NEW YORK

##### CRANE SCHOOL OF MUSIC - STATE UNIVERSITY COLLEGE

Crane Percussion Ensemble - James Petercaak,  
Conductor  
3-24-74

Rondeau for Percussion (1959) - Frank Ben-  
cincotto  
Pent-Agona (1974) - Robert Washburn  
Metal Concert (1970) - James Drew  
Three Dithyrambs for Percussion (1968) -  
Robert Schuchman  
Bhairava (1967) - Saul Feldstein

Graduate Recital - David S. Bitiner, Percussion  
4-26-74

Variations for Solo Kettledrums - Jan Williams  
Sonata for Marimba and Piano - Peter Tanner  
Skopdaley - William Nicholson  
Fantasy - Variations - Michael Colgrass  
Allegro, from Sonatina No. 1 - Friedrich  
Kuhlau - ed. Finkel  
Nr. 9 Erikus - Karlheinz Stockhausen

Percussion Ensemble - James Petercaak, Con-  
ductor  
2-19-74

Rondo (1973) - James Ball  
Pent-Agona (1974) - Robert Washburn  
Tres Estados Para Percussion (1966) - Osvaldo  
Lacerda

Metal Concert (1970) - James Drew  
Haiku Season, Opus 126 (1970) - Gardner Read

##### HIGH SCHOOL OF MUSIC AND ART

Percussion Ensemble - Justin DeCioecio, Con-  
ductor  
4-19-74

Fanfare for Double Percussion Trio - George  
Frock  
Chamber Quintet - Michael Colgrass  
Pulse - Henry Cowell  
Blue Rhythm Quintet - Anthony Korf

##### BROOKLYN COLLEGE

Percussion Ensemble - Morris Lang, Conductor  
4-28-74

Ceremonial - Paul Creston  
In Praise of Diplomacy and Common Sense -  
Lester Trimble  
Cowboys - Larry Spivack  
Concerto for Percussion - Vladimir Sveshnikov  
Nocturnes and Meditations - David Loeb  
Welcome Sister Death (A Parade for Ten  
Players) - William Schimmel

##### MANHATTAN SCHOOL OF MUSIC

Manhattan Percussion Ensemble  
2-13-74

Dialogue, for flute and percussion - Heikal  
Brisman  
Concerto for Organ (1973) - Lou Harrison  
Waves, for Tape and percussion (1973) - David  
Ernst  
Persaphasa (1969) - Jannis Xenakis  
3-20-74

Ceremonial (1972) - Paul Creston  
Violin Concerto (1959) - Lou Harrison  
8 Inventions (1962) - Mikolaj Kabalec  
Images II (1973) - Elias Tenenbaum

##### ONONDAGA COMMUNITY COLLEGE

"Aspects of Percussion"

Sonata Allegro - Peters  
Rondo for Marimba - Frazeur  
Solo Impressions for Three Timpani - Firth  
Concertino for Marimba - Creston  
Three Movements for Percussion Ensemble -  
Keagle  
Percussion Suite - Russell  
Symphony No. 1 for Percussion - Chrono

##### EASTMAN SCHOOL OF MUSIC

Student Recital - Steven Richards, Percussion  
4-26-74

Solo Impression for four timpani - Vic Firth  
Sonata (for xylophone solo) - Thomas Pittfield  
Sonata No. 2 for percussion and trumpet -  
Anthony Chrono  
Quartet for percussion - Joseph Ott

Student Recital - Ann-Elizabeth Aleinikoff,  
Percussion  
4-8-74

Etude in C - C. O. Musser  
Divisions for Flute and Marimba - Peter  
Tanner  
Pas de Deux for Clarinet and Percussion -  
Armand Russell  
French Suite for Percussion Solo - William  
Kraft  
Deux Chansons Francaises - Serge de Gastyne  
Student Recital - David Smith, Percussion  
2-26-74

Tocatta for Marimba - Emma Lou Diemer  
Duo for Percussion and Piano - Boris Pilla  
Variations for Solo Kettledrums - Jan Williams  
Capriccio - Phillip Ramey  
Concertino for Marimba and Orchestra - Paul  
Creston

Student Recital - Gordon Stout, Percussion  
1-17-74

Prelude, Opus 11, No. 3 - Claire Omar Musser  
arr. Peters  
Tocatta for Marimba - Emma Lou Diemer  
Recuerdos De Las Baleares - Henry Tomas  
Anamorphoses - Anthony Iannaccone  
Etudes, for Marimba - Gordon Stout  
Concerto for Marimba and Orchestra - Robert  
Kurka

Student Recital - David Mancini, Percussion  
5-8-74

Piece for Timpani and Percussion - David  
Mancini  
Suite for Marimba - Alfred Fisinger  
Double Music - John Cage and Lou Harrison  
Inspirations Diabolique - Ricky Tagawa  
Concerto for Marimba - Robert Kurka  
Flying Free - Bill Dobbins  
Festival - Bill Dobbins

Eastman Percussion Ensemble - John Beck,  
Conductor  
4-11-74

Ceremonial, Opus 103 (1973) - Paul Creston  
Music for Mallets and Percussion, Opus 55  
(1973) - John Batechi  
Three Movements for Percussion Ensemble  
(1971) - Roger Keagle  
Intrusions (1974) - John Berry Jr.  
Quaternions (1973) - Ron Delp  
Fantasy - Variations (1973) - Michael Colgrass  
Forests of the Sun (1974) - Tim Clark

Student Recital - Leigh Howard Stevens, Per-  
cussion  
4-6-74

Prelude No. One for marimba - R. Hebble  
Prelude No. Two for marimba - R. Hebble  
Prelude and Fugue in B flat major, Book 1,  
W.T.C. - Johann Sebastian Bach  
XL Plus one - Alvin Epler  
Movement for marimba and harpsichord - R.  
Hebble  
Grand Fantasy - from Grand Fantasy and  
Fugue in C major - R. Hebble  
Eastman Wind Ensemble, Donald Hunsberger,  
Conductor; John Beck Timpani soloist  
2-1-74

Concertino for Timpani, Winds, and Percussion  
- Donald H. White

Blackearth Percussion Group  
2-23-74

Amores (1943) - John Cage  
Tune (1965) - Mario Biondini  
Las Montons de Panurge (1969) - Frederic  
Rzewski  
Fugue (1942) Lou Harrison  
Acoustic Composition No. 1 (1973) - Michael  
Ulow  
Take That (1972) - William Albright

Rochester Percussion Trio  
3-10-74

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

#### NORTH CAROLINA

##### NORTH CAROLINA SCHOOL OF THE ARTS

High School Junior Recital - Gerard Reid,  
Percussion

Etude in 7/4 - Morris Goldenberg  
Rhythms of Carl Ruggles - Thomas McWilliam  
Scherzo for Timpani and Piano - Didier Graeffe  
Sonata for Violin in F Major, Op. 1, No. 12 - G.  
F. Handel  
One for Six (1971) - Stuart Smith  
Duet for Timpani and Drum Set (1974) -  
Gerard Reid

Sophomore Recital - Ernest Stuart, Percussion  
4-26-74

Six Unaccompanied Solos for Snare Drum -  
Michael Colgrass  
Fluidity - Ernest Stuart  
Recitative and Improvisation - Elliott Carter  
Image of Antiquity - Patrick Byers  
Concertino for Marimba and Orchestra - Paul  
Creston

##### EAST CAROLINA UNIVERSITY

Instrumental Department Recital  
4-4-74

"Partita for Marimba" - Dean Sanders

Senior Recital - Lowell Harper, Percussion  
4-23-74

French Suite - William Kraft  
Scherzo for Four Timpani and Piano - Didier  
Graeffe  
Divisions for Flute and Marimba - Peter  
Tanner

Graduate Recital - Danny Huffman Tindall  
4-21-74

Concerto for Marimba and Orchestra - Robert  
Kurka  
Recitative and Improvisation - Elliot Carter  
Sonata for Two Pianos and Percussion - Bela  
Bartok

Senior Recital - Carrie Lee Bean, Percussion;  
Benjamin Wayne Strickland, Percussion  
4-18-74

Variations for Solo Kettledrums - Jan Williams  
Concerto for Percussion - Darius Milhaud - arr.  
Smith  
Rondo for Marimba and Piano - Theodor  
Frazer



Sonata No. 1 - Anthony J. Ciccone  
Theme et Variations pour Tymboles, Batterie, et  
Piano - Yvonne Desportes  
Recital Suite for Marimba - Walter Watson

Percussion Ensemble  
5-1474

No Sound of Water - Otto Henry  
Caterina - George Packer  
Suite - Leo Harrison  
Five Dream Sequences - Walter Ross  
Four Feathers - Barney Childs

OHIO

CAPITAL UNIVERSITY

Percussion Ensemble - John Taigenhorst, con-  
ductor  
5-6-74

Sublime to the Ridiculous - Kevin Willmaring  
Patterns for Percussion - Robert Keys Clark  
Theme from "The French Connection" - arr.  
Hamber  
Theme from "Innside" - arr. Willmaring

CLEVELAND INSTITUTE OF MUSIC

Recital - Gary J. Dimstead, Percussion  
4-19-74

from Eight Pieces for Four Timpani (1950) -  
Elliott Carter  
Sources III (1967) - David Borge  
Duetino Concertante (1966) - Ingolf Dahl  
Sonata for Marimba and String Quartet (1970) -  
Richard Kvitand

11-11-73

Partita for Solo Percussion - William Cahn  
Fantasy for Cello and Percussion - David Maves  
Suite for Marimba - Alfred Figgler  
Konzert für Pauken und Orchester Op. 34 -  
Werner Thunichen

DENISON UNIVERSITY

Percussion Ensemble - James Moore, Conductor  
5-8-74

Five Up Front - James Hankins  
October Mountain - Alan Hovhannes  
Suite for Percussion - Arton Ostlund  
Japanese Impressions - Anthony Ciccone

OHIO STATE UNIVERSITY

Percussion and Marimba Ensembles - James L.  
Moore, Conductor  
4-29-74

Momentum for Eight Percussionists - William  
Kraft  
One Mood - Bobby Christian  
Percussionality: Music for Percussion Quartet  
and Piano - Anthony Ciccone  
Fanfare and Expo for Percussion - Roger  
Jamison  
Western Sketches - Robert Kreutz  
Dance of the Comedians - F. Smetana - C. L.  
Muiser  
Bugle Birdie - Elliot Fine  
Hummingbird - James Seals and Dash Crofts -  
arr. Clary  
Peter Gunn Theme - Henry Mancini - H.  
Robbins - R. Jamison

Recital - Richard A. Morgan, Jr., Percussion  
5-3-74

Fugue, from Sonata in A minor - J. S. Bach -  
arr. Ron Delp  
Concerto for Marimba and Orchestra, Op. 34 -  
Robert Kurka  
San Jose - Bacharach  
It Was a Very Good Year - Drake  
Sounds of Silence - Simon  
Yesterday - Lennon-McCartney - arr. Morgan

Percussion Studio Recital  
5-9-74

Allargo Con Brio from String Quartet op. 18,  
No. 1 - Beethoven 0 arr. Jamison  
Selections from Fiddler on the Roof - Bock-  
Artino  
What Are You Doing the Rest of Your Life -  
arr. Sopp  
Die Zwitschermaschine (The Twittering  
Machine) - Al Payson  
Brazilia - Wechter

Recital - Jack Jenny, marimba  
5-23-74

Sonata No. 1 for Violin - J. S. Bach

UNION UNIVERSITY

Recital - Dwight Franklin Porter, Percussion  
5-14-74

Flight of the Bumblebee - N. Rimsky-Korsakov  
Minuetto in C - Franz Joseph Haydn  
Liebestraum - Franz Liszt  
Four Pieces for Timpani - John Bergamo  
Suite for Solo Percussion and Piano - Sam  
Raphling  
Spinning Song - A. Ellenreich  
Dance of the Sugarplum Fairy - P. I. Tchaik-  
owsky

Comedians' Gallop - Dmitri Kabalevsky

OKLAHOMA

UNIVERSITY OF OKLAHOMA

Recital - Margaret Tucker, Percussion  
4-20-74

Fanfare for Trumpet and Tympani - Stanley  
Leonard  
Spiritoso (from Sonata No. 1) - Muzio  
Clementi  
Suite Ancienne for Instruments of Percussion  
and Piano - Maurice Jure  
Sonata for Marimba and Piano - Peter Tanner

Recital - Eddie D. Lockhart, Percussion  
4-20-74

Theme and Variations for Instruments of Per-  
cussion and Piano - Yvonne Desporte  
Yvonne Desportes (1949)  
Hora Staccato for Marimba - Dinica-Heifetz -  
arr. Goldenberg (1930)  
Duet No. 1 for Snare Drums - Eddie Lockhart  
(1969)  
Ballade (Night Song) for Vibraphone - James  
Stabile (1970)  
Sonata for Tympani - John Beck (1971)

Recital - John W. Powell, Percussion  
4-20-74

Snare Drum Solo - George Tutthill (1965)  
Concertino for Marimba and Piano - George  
Frock (1969)  
Solo Impression for Four Tympani and Piano -  
Vic Firth (1970)  
Pastorale for Flute and Percussion - Jack  
McKenzie (1957)  
Hors-D'oeuvre, for Instruments of Percussion  
and Piano - Pierre Petit (1951)

Percussion Ensemble - K. Dean Walker, Con-  
ductor  
Trumpet Choir - Gary Stolteimer, Conductor  
4-4-74

Medley - arr. Svarda  
Cataphonics - Lawrence Weiner  
Walk On the Wild Side - arr. Svarda  
Toccata - Robert Kelly  
Can't Buy Me Love - arr. Thrallkill  
Partita for Trumpets and Percussion - Waldemar  
Hoch  
Sequential Fanfares for Trumpets and Percus-  
sion - William Schmidt

Percussion Ensemble - K. Dean Walker, Con-  
ductor  
12-4-73

Introduction and Fugue - Robert Buggert  
Gromuleyev - arr. Davis  
Three Episodes - John O'Reilly  
You Made Me So Very Happy - arr. Thrallkill  
Three Brothers - Michael Colgrass  
Cuban Christmas - Harry Bartlett  
Mau Mau Suite - T. L. Davis

PENNSYLVANIA

CARNEGIE-MELLON UNIVERSITY

Carnegie-Mellon University Percussion  
Ensemble - Stanley Leonard, Director  
Percussion Studio "C" - Cary Ehrenfeld, Direc-  
tor  
4-23-74

Evolutions - Leonard  
Rise Up O Flame - Praetorius - arr. Leonard  
Improvisation and Trio - Balazs  
Bachian - Leonard

Polyphonies - Cunningham  
The Aztec Gods - Read  
Chief Judge - Collins  
Duales - Leonard  
Gong With The Wind - Jacobs  
Tela-Ting - Leonard

1-29-74

Fanfare for Percussion - Helm  
Morrer Canon - Mozart - Leonard  
Diverdimento - Planchart  
Duet for Timpani - Leonard  
Interiors - Moran  
Processional - Leonard  
Study in B/B - Peters  
Cycle for Percussion - Leonard  
Toccata for Percussion - Chavez

INDIANA UNIVERSITY

University Jazz / Lab Band - Scott Prebys, Direc-  
tor  
3-27-74

Night Coach - John Higgins  
Here's That Rainy Day - Dee Barton  
Jazz Suite - Bob Seibert  
Sometimes in Winter - arr. Tower  
Dizzy Atmosphere - Dizzy Gillespie  
Pan - Robert Ojeda  
I Remember Basic - Dick Fennes  
Advance of the Sponges - John Higgins

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

Antithesis - Richard Voorharr  
Des Pas Sur La Neige - Debussy / Catalano  
Ballet of the Unhatched Chicks - Moussongsky /  
Peters  
Elegy - Elliot Carter / Barton  
Scherzo (Sym. #4) - Tchaikovsky / Peters  
Daybreak - Jack Stamp  
Chorale - Robert Resinger

SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA

Percussion Recital - John Reimer  
12-13-73

Suite for Solo Timpanist - Scott Huston  
Concertino for Marimba and Piano - George  
Frock  
J21 667 (Solo for Snare Drum) - Robert Buggert  
Percussion Music - Michael Colgrass  
March for Timpani and Brass - Brent Helsingier  
Life As I Cannot See It - John Reimer

Recital - Tom Horst, Percussion  
426-74

Sonata for Xylophone Solo - Thomas B. Pitfield  
- ed. Hirooka  
Four Bagatelles for Solo Vibraphone - Gitta  
Stein &  
Concertino for Marimba and Piano, Op. 21 -  
Paul Creston

Brass and Percussion Ensemble  
4-28-74

Introduction and Fugue - Robert Buggert  
Swords of Modigliani - Gordon Peters  
Introduction and Allegro - Richard Schory

TENNESSEE

GEORGE PEABODY COLLEGE

Percussion Ensembles of Peabody College, Blair  
Academy - Wiliam G. Wiggins, Director  
3-21-74

Short Overture for Percussion - Robert W.  
Buggert  
Scherzo for Percussion - Saul Goodman  
Toccata #1 for Percussion - Robert W. Buggert  
French Suite for Percussion - William Kraft  
A la Manigo - Mitchell Peters  
Rhythm and Colors, Op. 189 - Marcel Farago  
Piece for Percussion and Tape, 1974 - Richard  
Johnston  
Toccata for Percussion Instruments - Carlos  
Chavez

Recital - Lee Mosemiller, marimba  
3-28-74

Diversions for Flute and Marimba - Peter  
Tanner

**TENNESSEE STATE UNIVERSITY**

University Choir  
4-16-74

Shout for Joy - Jack Gottlieb (featuring three tom-toms - Michael Adams)

**UNIVERSITY OF TENNESSEE**

Percussion Ensemble - F. Michael Combs, Director  
5-6-74

Ritmo Jondo - Carlos Surinach  
Evolutions for Percussion with Soprano and French Horn - Harold Farberman

University Symphony Orchestra - William Starr, Conductor - Thomas Whaley, vibraphone soloist  
6-13-74

Concerto for Vibraphone and String Orchestra - Siegfried Fink

**TEXAS****BAYLOR UNIVERSITY**

Eugenie Burbett, Alan Zimmerman, Percussionists  
4-16-74

Prelude in C Minor - Bach  
Prelude in E Minor - Bach  
Targets (1910) - Steg  
Suite for Solo Timpanist - Huston  
Design Groups I (1967) - Simons  
Three Pieces for Solo Vibraphone (1968) - Steiner  
Untitled - Borwick

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The Works of John Cage  
1-22-74

First Construction in Metal  
Amores  
Indeterminacy Excerpts  
Credo in US

**MARSHALL CIVIC SYMPHONY ORCHESTRA**  
Bill Pool, Conductor  
3-6-74

Concerto for Marimba and Orchestra - George Frock  
M. E. Washington, Jr., Marimba

**TEXAS A & I UNIVERSITY**

Recital - John Rodriguez, Percussion  
4-30-74

Gesture for Solo Percussionist - M. Combs

Recital - Roberto Perez, Percussion  
3-12-74

Ballad for the Dance - S. Goodman

Faculty Recital - Rosemary Small, Percussion  
3-29-74

4 For Four - Thomas Pierson

Recital - Victor Reardon, Percussion  
4-8-74

Stamina - Mitch Markovitch

Concert - Herb Lopez, Marimba  
4-29-74

Concerto in a minor - J. S. Bach

Freshman Composition Concert-Contest  
6-1-74

Salt and Pepper - Victor Reardon

Departmental Recital - Percussion  
6-6-74

Etude #1, from The Solo Timpanist - Vic Firth  
Sonata in E Major - J. S. Bach  
Gesture for Solo Percussionist - M. Combs  
Sonata in D Major - Handel  
Etude for Latin-American Instruments - W. Schinsline  
Sonatina in A Major - Telemann  
Solo #10 from The Solo Timpanist - Vic Firth  
Sonata #8 in F Major - Handel  
Concerto in a minor - Bach  
Sonata for Percussion and Piano - A. Russell

Lecture-Demonstration - Rosemary Small  
3-13-74

Unaccompanied Snare Drum Solos #2 and 6  
M. Colgrass  
Raga #1 - W. Cahn  
Amplified Tam Tam Solo - R. O'Donnell  
Cadenzas from "Triangles" - W. Kraft  
Theme and Improvisation in Metal - R. Small  
Marimba Suite - P. Siffer  
Inspirations Diaboliques - R. Tagawa

**TEXAS CHRISTIAN UNIVERSITY**

Recital - Mary Kay Cain, Percussionist  
3-24-74

Fugue for Percussion - Lou Harrison  
Rudimental snare drum etude No. 1 - John Pratt  
Orchestral snare drum etude No. 7 - Mitchell Peters  
Theme and Variations - Mitchell Peters  
Sonata for Three Unaccompanied Kettledrums - Daniel Jones

Prelude and Toccata - Handel - Earl Hatch  
Pastorale - Jack McKenzie  
Nocturne in E-Flat Major - Chopin - Hatch  
Soliloquy and Scherzo - James Moore

Recital - Rick Horn, Percussion  
4-20-74

Trois Danses palestines - Bauda  
Air on the G String - Bach/Hatch  
Opus I - Hinger  
Toccata for Marimba - Diemer  
Suite for Percussion - Kraft

**UNIVERSITY OF TEXAS**

Percussion Ensemble - George Frock, Conductor  
2-1-74

Introduction and Allegro - Dick Schoey  
Symphony No. 1 for Percussion - Anthony Chrono  
Rondeau for Percussion - Frank Beneditto  
Quaternion - Ron Delp  
Woodwork - Jan Bach  
Prelude de la Suite Bergamasque - Claude Debussy - arr. Simon  
18 for Baker - Bob Tines  
"Symmetries" (for Saxophone and Four Percussion) - Karl Korte

Symphony Orchestra - Walter Ducloux, Conductor  
4-21-74

Concerto for Marimba, Op. 21 - Paul Creston  
- Carolyn Corder, soloist

Percussion Ensemble and Mallet Ensemble - George Frock, Conductor  
10-30-73

A Whispering - William Duckworth  
Music for Percussion - Peter Phillips  
Prelude de la Suite Bergamasque - Debussy/Simon

Introduction and Fugue - Robert Buggert  
Three Studies in Fours - Ross Lee Finney  
Woodwork - Jan Bach  
Second Symphony for Percussion - Gen Parkman

3-21-74

Toccata. Pare Instrumentos, de Percussion - Carlos Chavez  
Triptych, Movement III - Anthony J. Chrono  
The Little Shepherd - Claude Debussy - arr. Berkeley  
Sextet for Violin and Percussion - Alan Hovhaness  
The Lark Ascending - Ralph Vaughan Williams - arr. Simon  
Momentum - William Kraft

**VIRGINIA****VIRGINIA COMMONWEALTH UNIVERSITY**

Recital

Sonata in F. Major - G. F. Handel  
Sonata for Timpani - John Beck  
Ternary - Saul Feldstein/Roy Burns  
Ballade (Night Song) - James Stabile  
Five Miniatures for Flute and Drum - Robert Myers

**VIRGINIA UNION UNIVERSITY**

Percussion Ensemble - Donald Bick, Conductor  
4-3-74

Streams - Warren Benson  
Amores - John Cage  
Two Sons of Ubiquitous - Lorán Carner  
Toccata for Percussion Instruments - Carlos Chavez  
Music from Prometheus - Rudolph Crosswell  
Jazz Variants - John Beck

**WISCONSIN****UNIVERSITY OF WISCONSIN - EAU CLAIRE**

Contemporary Music Symposium  
4 4 74

For Three Percussionists (1966) - Ronald Keizer

Marimba Ensemble - Ronald Keizer, Conductor  
4-8-74

Dance No. 6 from Six Dances in Bulgarian Rhythm - Bela Bartok - arr. Bly  
Concerto grosso in C Major, Op. 6, No. 10 - Arcangelo Corelli  
Woodwork - Jan Bach  
Allegro from Eine Kleine Nachtmusik - W. A. Mozart - arr. Steffen  
Day by Day - Stephen Schwartz - arr. Bly

**UNIVERSITY OF WISCONSIN - MILWAUKEE**

Percussion Ensemble - Pavel Bun-la, Conductor  
3-22-74

Three Dances - Jack McKenzie  
Percussion Quartet - Joan Tower  
Danse de la Chèvre - Arthur Honegger  
Percussion Suite - Armand Russell  
Fantasia, op. 15 - Ivan Zelenka

Composers Showcase  
4-2-74

Almost Twelve (1971, revised 1974) - John Downey  
Percussion - Pavel Burda

**UNIVERSITY OF WISCONSIN - OSH KOSH**  
University Wind Ensemble - Thomas E. Neice, Director  
12-12-73

Concerto for Marimba - George Frock - arr. Neice  
Gene Pollart, Marimba Soloist

**UNIVERSITY OF WISCONSIN - STEVENS POINT**

Percussion Ensemble - Gary Larrick, Conductor  
2-26-74

Imaginary Landscape No. 3 (1942) - John Cage  
Percussion (1910) - Iannis Xenakis  
Music from MIKROKOSMOS and FOR CHILDREN - Bela Bartok - arr. Lewis  
Apple Blossom (1972) - Peter Garland

Recital - Terrance L. Kawleski, Percussion  
3-10-74

Sonata for Timpani - John Beck  
Concerto for Marimba Op. 21 - Paul Creston  
Music for Bass Drum (1964) - Barney Childs  
The King of Denmark (1964) - Morton Feldman

**GERMANY**

Wurzburg Percussion Ensemble  
5-8-74

"Les Echanges" - Rolf Liebermann  
"Sonidos de la Noche" - Joseph Soler  
"Ostinati" - Philip Fies  
"Favola" - Sven-Erik Back  
"Suite in Concerto" - Andre Jolivet  
"Motion Pictures II" - Siegfried Fink

3-21-74

Toccata for percussion instruments - Carlos Chavez  
Movement - Friedrich Zehm  
Amores - John Cage  
Talking Drums - Siegfried Fink  
Sonidos de la Noche - Joseph Soler  
Fresken 70 - Bertold Hummel  
Vibrapercussion - Siegfried Fink

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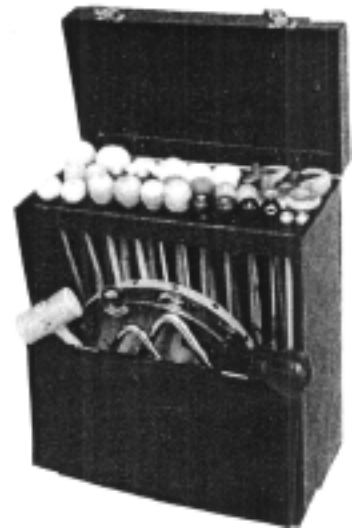
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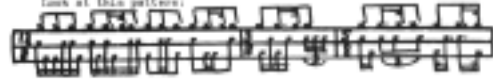
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## CORRECTION

On page 19 of the Spring, 1974 edition of PERCUSSIVE NOTES, I am erroneously credited as having served as Chairman of the P.A.S. Western States Percussion Festival. Although we did in fact host the event on our campus and I did serve as 'resident advisor' for the affair, the true credit for the tremendous success of the festival should go to one of my most capable students: Mr. David Levine, who spent countless hours in the preparation and execution of the event. Would you be so kind as to make the correction in the forthcoming PAS publication? (Joel Leach - Head Percussion Department - California State University, Northridge)

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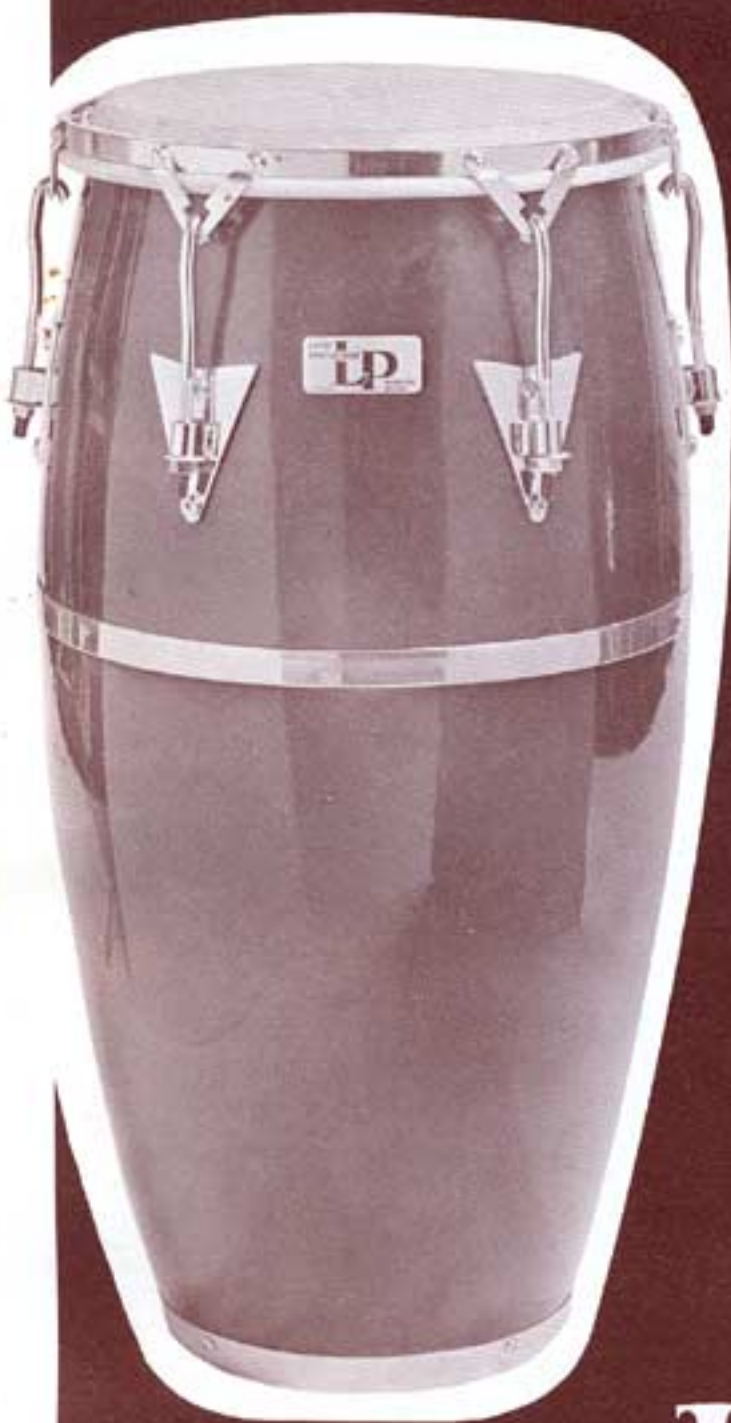
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