

PERCUSSIVE NOTES

An Official Publication of the
PERCUSSIVE ARTS SOCIETY



VOLUME 13
NUMBER 2
WINTER 1975



This is no ordinary Cymbal Tree

A surreal image of a tree where the leaves are replaced by cymbals. The tree is set against a background of a dense forest of real trees. The entire image has a monochromatic orange-red tint. The cymbals are of various sizes and are positioned as if they are the foliage of the tree, with some appearing to be in motion or falling.

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this is no ordinary cymbal!

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PERCUSSIVE NOTES

VOLUME 13 Number 2
WINTER 1975

An Official Publication Of The
PERCUSSIVE ARTS SOCIETY

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

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SOCIETY ELECTS NEW FIRST VICE PRESIDENT AND BOARD MEMBERS AT CHICAGO MEETING

Elections were held at the annual meeting of the Percussive Arts Society in Chicago on December 20, 1974. The PAS Board voted to the office of First Vice President James Peterscak. Jim has been very active in PAS affairs as a contributor to the society's publications and in New York State activities. He is head of percussion instruction at State University College in Potsdam, New York and maintains a busy schedule throughout his state and the country as a clinician and performer. In his office as PAS First Vice President he will serve as coordinator of committee projects for the society.

The following outstanding persons in the percussion field were elected to the Board of Directors of PAS -

Robert Matson - Percussionist with the Cleveland Orchestra.
Charles Owen - Head of percussion instruction, University of Michigan, President Michigan Chapter P.A.S., formerly percussionist with Philadelphia Orchestra.

Michael Rosen - Head of percussion instruction Oberlin Conservatory of Music, formerly percussionist with Milwaukee Symphony Orchestra.

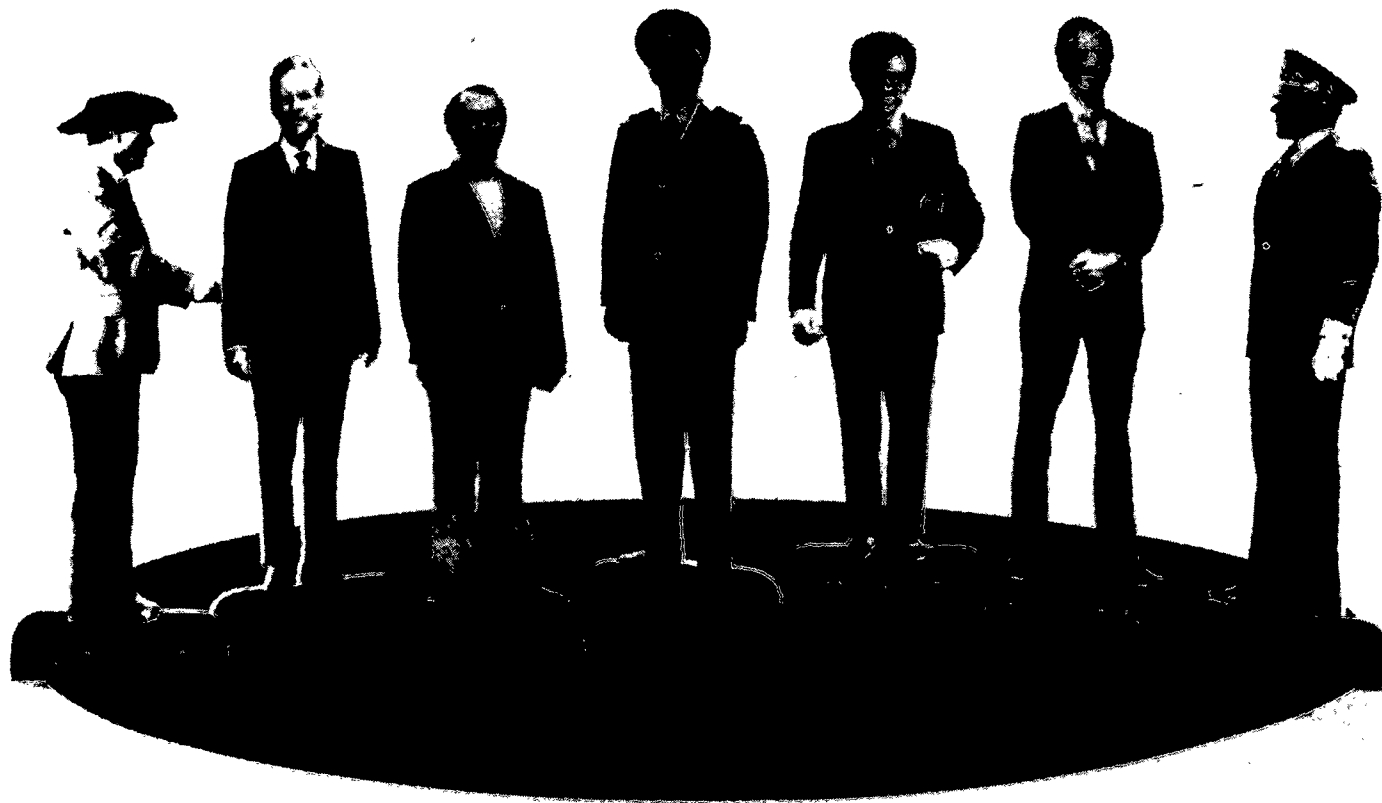
Peter Tanner - Composer and head of percussion instruction University of Massachusetts.

Garwood Whaley - Head of percussion instruction Catholic University of America, composer and author.

The complete listing of PAS officers and board members including those whose offices were not up for re-election may be found on page one of this issue.

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

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resiliency." *Isaac Greggs, Southern University:* "They dampen undesirable overtones and possess superb durability!" *Robert F. O'Brien, Univ. of Notre Dame:* "Remo CS heads are the best yet... ahead of the competition!" *Robert A. Winslow, UCLA:* "This has to be today's sound in marching percussion!" Seems like everyone's jumping on the CS bandwagon. How about you?

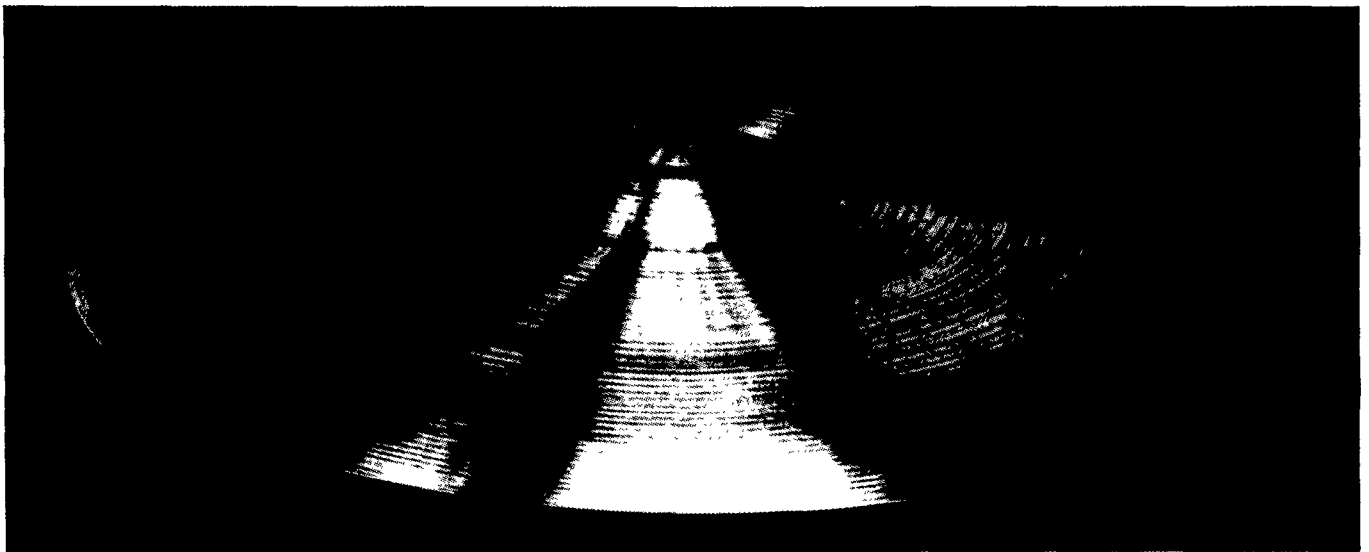
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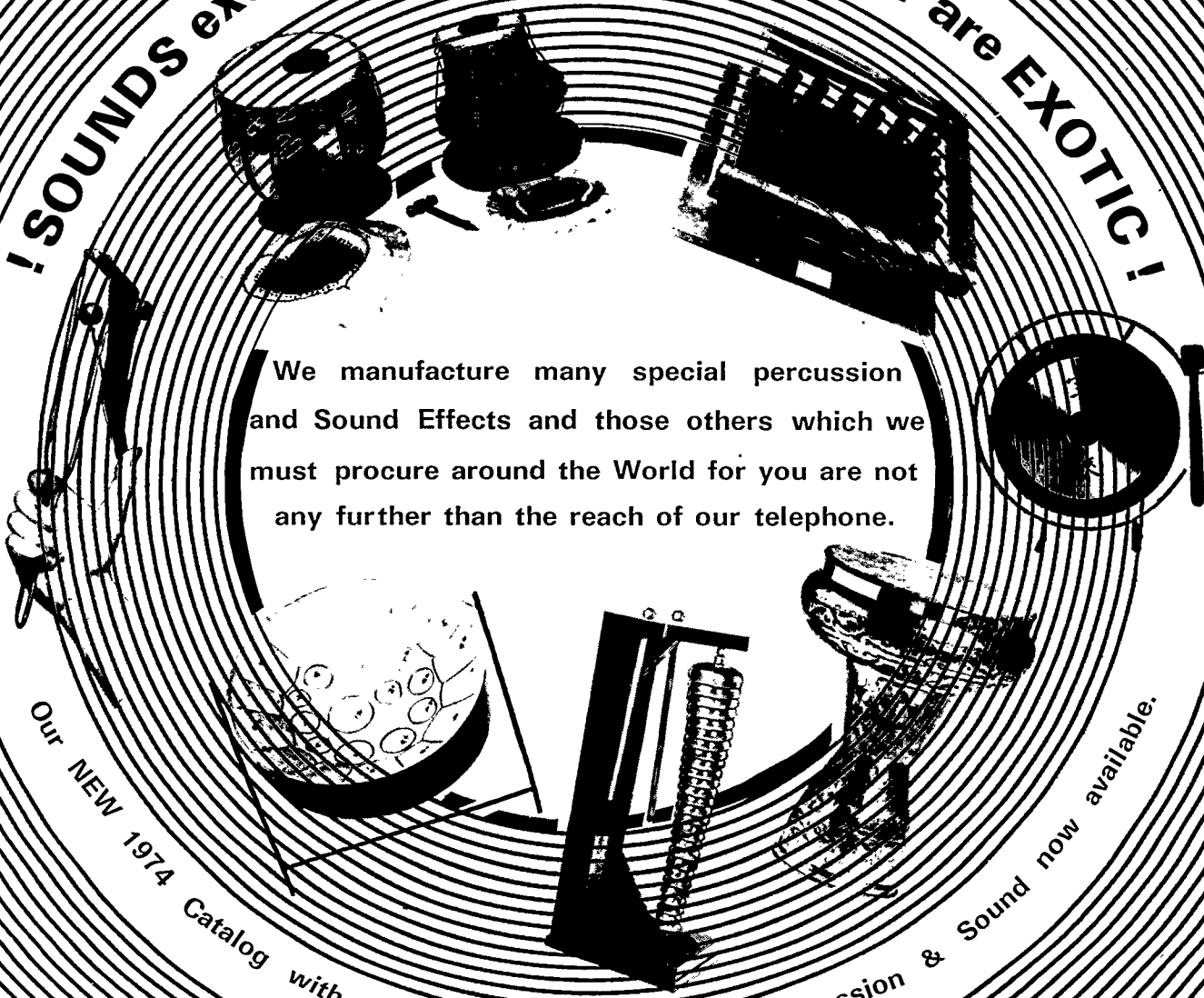
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Percussion Discussion



ON THE LUXURY OF CRITICISM-FALLACIES AND FACTS

The PERCUSSIVE ARTS SOCIETY is run by a small group of persons who are interested in furthering their own careers by getting their names in print as much as possible. They're not interested in all areas of percussion performance and teaching, they try to limit the organization to a few things of interest to themselves. PAS doesn't print articles on topics that members are interested in, only those they want in the publications. The officers of PAS are making quite a bit of money off the members. And only the "big" companies can afford to advertise in the publications, making it impossible for the small manufacturer to get his products and music known.

The membership of the PERCUSSIVE ARTS SOCIETY represents an almost unbelievably wide diversity of backgrounds in ages, training, skills, interest, and knowledge about percussion. The membership includes students little and big, percussion hobbyists, professional performers, teachers of percussion from elementary to professional, band and orchestra directors, libraries, manufacturers, publishers, dealers, and many more. The mere thought that ONE organization can attempt to serve all of these needs is in itself almost overwhelming!

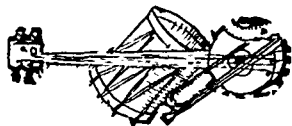
As a point of information, the officers and board members of PAS who represent many diverse areas of percussion, receive NO PAY for the many hours spent at this task.

The editors of the PAS publications want to print material on every facet of percussion, and they are presently printing nearly all suitable material that is received. PAS exists as an organization in which its members submit material for mutual sharing of information. Only with much higher dues would it be possible to pay contributors for their articles.

The PAS advertising rates are very modest, costing a fraction of what it costs a company to advertise in some of the large non-specialized music periodicals. Thus, even the smallest maker of a percussion product or publisher of percussion music can get his product known to his prime market at a very reasonable advertising cost.

The projects of the PAS have grown by "leaps and bounds" in the past few years. It was but a few brief years ago in the history of the PAS that projects like - STATE CHAPTERS, COMPOSITION CONTESTS, NATIONAL CONFERENCES, SUMMER SYMPOSIUMS, LITERATURE, NOTATION, and DISCOGRAPHY GUIDES were but ideas; today they are all realities serving the needs of the ever growing field of percussion. With the continued support of all percussion students, professionals, and the industry, the PERCUSSIVE ARTS SOCIETY will continue to be a leading force in the percussion world!

James L. Moore, Editor
PERCUSSIVE NOTES



The PERCUSSIVE ARTS SOCIETY earnestly solicits material for its PERCUSSION RESEARCH COLLECTION. Purpose: To serve as a center for housing dissertations, theses, research papers, or any scholarly materials done on percussion performance, education, acoustics, and history. Materials will be available to interested researchers upon written request. The Percussion Research Collection is a joint educational project of the University of Southern Mississippi and the Percussive Arts Society. All materials will be housed in restricted stacks in the University of Southern Mississippi Library. Photocopying will be available at current library rates. Bibliographies of materials in the collection will be listed periodically. Writers whose works are included should give written permission for the University of Southern Mississippi to duplicate their materials. Duplicating will be done only upon written request and permission. In order to build this collection into a valuable research source for all percussion scholars, the society needs the full support of all its members.

Send materials and inquiries to: Prof. Sherman Hong, Percussion Research Collection, Southern Station, Box 53, Hattiesburg, MS 39401

JOIN
the
Percussive Arts
Society



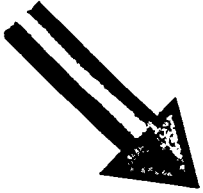
PUBLICATIONS - All members receive the journal PERCUSSIONIST (four issues per academic year) and the magazine PERCUSSIVE NOTES (three issues per academic year). These publications contain articles and research studies of importance to all in the percussion field, and serve to keep all members informed of current news, trends, programs, and happenings of interest.

Membership Categories

PERCUSSIONIST \$10.00 - (One who earns money playing percussion instruments)
NON-PERCUSSIONIST \$7.00 - (Music teacher, such as a band director)
STUDENT \$7.00 - (At any educational level)
LIBRARY \$5.00
MUSIC PUBLISHER \$35.00
INSTRUMENT SPECIALIST/RETAIL DEALER \$50.00
DISTRIBUTOR/WHOLESALE \$175.00
MANUFACTURER: \$600.00

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

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



Coming Events

SOUTHLAND PERCUSSION CONFERENCE

APRIL 5-6

KNOXVILLE, TENNESSEE

Details for the PAS-sponsored Southland Percussion Conference are now complete so that you can make plans to attend. A complete array of percussion specialists representing all areas of percussion will give performances and clinics in the Music Building of the University of Tennessee at Knoxville. Some of the performers and clinicians include:

- AL PAYSON, Chicago Symphony (symphonic percussion performance)
- LARRY McCORMICK, Percussion Enterprises (marching percussion)
- BOB TILLES, DePaul University (jazz vibes)
- HAROLD JONES, East Carolina University (drum set)
- PHIL FAINI, Univ. of West Virginia (African drumming)
- TODAYS PERCUSSION QUARTET, New York City, Percussion Ensembles from the Universities of WEST VIRGINIA, TENNESSEE, and EAST CAROLINA UNIVERSITY

One registration fee (\$2 for PAS members and \$4 for non-PAS members) covers all sessions and concerts. Separate clinics will be held in individualized groups for (a) band and orchestra directors, (b) college students and teachers, and (c) students through the 12th grade. (First session begins at 9:00 am)

Don't miss this most spectacular line-up of percussion personalities ever assembled in the Southland. To assure housing and reservations for the banquet, return the form below to: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tennessee 37916. Reservations should be returned as far in advance as possible

Ramada Inn, 1700 Clinch

Circle accommodations desire -

Single \$13 Double \$16 Triple \$19 Quadruple \$22

Arrival time and date _____ departure _____

Indicate number reservations for buffet dinner evening of April 5 _____

Signature _____

Address _____

* If desired accommodations are not available, the next closest available accommodations will be reserved.

ATTENTION - Groups and individuals that wish to be considered for performance selection at next years P.A.S. NATIONAL CONFERENCE in Chicago should contact the society's office at 130 Carol Drive, Terre Haute, Indiana 47805 now to obtain application blanks and further details. Please refer to following guidelines.

GUIDLINES FOR PERFORMING GROUPS AT P.A.S. NATIONAL CONVENTIONS

1. Applications and tapes must be submitted by May 1st. If you apply, you should be able to attend and pay your own travel, room, board, equipment, etc. costs.
2. A tentative program must be submitted for approval by PAS Executive Committee by June 1st.
3. Publicity material must be provided by September 1st for publication in the Fall issue of Percussive Notes.
4. Allotted program time should be planned to include set-ups, equipment changes, and removal.

The 4th Annual MARIMBA CAMP will be held this coming summer from July 13 to 18, 1975 on the campus of The Ohio State University. Sponsored by the O.S.U. School of Music, this camp will be directed by Dr. James L. Moore, Head of Percussion Studies at that university. The camp is open to students in all categories including junior high school, high school, college, and adults. This intensive one week session will include marimba ensemble performance, duet sessions, recitals, private lessons on technique and solo literature, and lecture-demonstrations on such topics as mallet selection, three and four mallet playing, vibe technique, and acoustics of bar tuning. The week's activities will be climaxed with a solo and duet recital and a public concert by the largest marimba ensemble in the Midwest. For further information write to Dr. James L. Moore, Marimba Camp Director, c/o School of Music, Ohio State University, Columbus, Ohio 43210.

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! THE NEW SYMPHONIC CASTANET !

Castanets are hand made from imported grenadilla wood, mounted on a new and improved handle, and available in three different sizes: small, medium, and large. The small (#5) castanets produce a high, bright, and cutting sound; the medium (#6), somewhat lower in pitch, produce a more mellow sound; the large (#7) are low in pitch and have proven particularly useful in softer passages as well as louder passages. The new improved handle allows for maximum control, rhythmic articulation, and beautiful tone.

For further information contact: Frank Epstein, c/o The Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115, or your dealer.

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Chapters

STATE CHAPTER NEWS compiled by Don R. Baker, Western Michigan University

The ARIZONA CHAPTER of PAS reports a great increase in activity this year. A monthly newsletter is being sent to all PAS members in Arizona. Monthly meetings, featuring clinics and performances by members are being held in Flagstaff and in Tucson. The two areas are planning at least one joint meeting and a statewide PAS Public Recital to be held at the University of Arizona's Crowder Hall in the Spring.

Three Arizonans have been prizewinners recently. Roxann Rokey won first Prize in the College Division in Mallets at the California-Chapter Sponsored Competition last spring. Theresa Dimond received 2nd Prize in the High School Mallet area in the same competition. Karen Ervin, Arizona State Chapter President won 3rd Prize in an International Percussion Competition held in France last summer.

The CALIFORNIA CHAPTER has not let down one bit since the 1st National P.A.S. Conference. Since September the Chapter has helped sponsor Bob Buck in a Marching Percussion clinic discussing technique, tuning, instrumentation, scoring and visual marching at the SCSBOA Convention. In October, Tony Cirone and the CSU San Jose Percussion Ensemble gave a clinic for the CMEA conference. In November, the BLACK EARTH Percussion Group gave a clinic and concert at the Theater Vanguard. Donations for the clinic were given to the California P.A.S. Scholarship Trust Fund. In January, Ken Watson, along with other top L.A. area studio musicians gave a percussion ensemble/Latin percussion clinic in conjunction with the CMEA-SS convention. Future plans are presently being set for the 4th Annual Western States Percussion Festival prelims in April, 1975.

Of much importance to the California MEA, a California Music Council was formed in 1973 and Lloyd S. McCausland was selected as the P.A.S. Representative for that council. A detailed report was given by McCausland in efforts to gain more support for music in the state.

The ILLINOIS CHAPTER Newsletter contained the very successful testimonial for Roy C. Knapp which was written up in the Fall 1974 issue of Percussive Notes. Also, the "Un-Contest" was further discussed and because of its high success in the three districts it will be held in all ten regional districts in March of 1975. The fee will be only \$1.50 per entry (solo or ensemble) to cover the cost of the tape. For further details contact the Illinois State Chapter, c/o Mr. Roger Faulmann, President, Illinois State University, Normal, Illinois.

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

The MICHIGAN CHAPTER held its general meeting in December with a full day of percussion events. Clinician, Charles Owen, gave a lecture/demonstration on cymbals and cymbal-playing. Also, included in the morning were student performances of solos by Creston, Marderness, and Cionek. The afternoon was begun with the general meeting discussing by-laws and the Michigan P.A.S. Contest. Members will be considering soliciting money for scholarship funds for summer camps, etc. The first event by a major national clinician, sponsored by the chapter will be Gary Burton at the M.S.U. campus, January 26, 1975.

The NORTH CAROLINA CHAPTER of PAS held its first meeting October 19, 1974 at East Carolina University in Greenville, North Carolina. The meeting included a mallet clinic by Gary Burton and timpani clinic by Massie Johnson of the North Carolina School of the Arts. The event also included a program by the East Carolina University Percussion Ensemble and a solo appearance of Gary Burton with the East Carolina University Jazz Band.

The day of percussion was well attended by percussion instructors and students from most of the state universities as well as junior and senior high school percussionists from the surrounding area. Other percussion events are being planned by the North Carolina PAS chapter for the year and it is hoped that the chapter will become a vital part of percussion education in North Carolina.



Gary Burton in an informal discussion with members of the North Carolina Chapter.



Massie Johnson performing during his clinic for the North Carolina Chapter.

PERCUSSIVE ARTS SOCIETY
announces
THE FIRST ANNUAL
PERCUSSIVE ARTS SOCIETY
NATIONAL PERCUSSION SYMPOSIUM

PLAN NOW TO ATTEND

at
 Northern Illinois University
 DeKalb, Illinois
 August 11-17, 1975

The Symposium will be held simultaneously with the National Stage Band Camp's Combo Session in the outstanding new facilities of NIU's Music Department.

Enrollment is limited to about 150 "students" - high school, college, and professional percussionists, high school and college educators. A limited number of full and half-time work scholarships are available.

FACULTY:

BLACKEARTH PERCUSSION GROUP - avant garde percussion quartet

GARY BURTON - world famous jazz vibist (participating in both the symposium and the stage band camp)

KAREN ERVIN - professional marimbist-percussionist from Los Angeles

(*negotiations still in progress)

G. ALLAN O'CONNOR - head of the percussion department at Northern Illinois University and member of the internationally known multi-media group, Electric Stereoptician

RICH O'DONNELL - percussionist with the St. Louis Symphony, instrument builder-designer, composer.

Clinics will also be given by a **PROFESSIONAL TIMPANIST*** and by a noted **JAZZ DRUMMER*** employed by the stage band camp.

SESSIONS:

Each morning there will be classes at 8:30 and 10:30 from which the participants can choose activities such as: Instrument Building and Mallet Making and Repair; Trinidad Steel Band; Slide Lectures on Harry Partch, New Scores and Orchestra Percussion Section; Classes for Non-percussionists/music educators, Experimental Solo and Ensemble Playing. Each afternoon (2:00-4:30) will consist of one general masterclass-demonstration for all participants in the symposium:

Rich O'Donnell - his home-made instruments and his music

Karen Ervin - the marimba: new and old literature, new techniques

G. Allan O'Connor - percussion and electronics

Blackearth Percussion Group - discussion of rehearsal techniques and music written for the group to be performed on the evening concert

Orchestral Timpanist, various aspects

Gary Burton - Jazz Vibe clinic

Jazz Drummer - Set Clinic

EVENINGS:

The evening session will feature: an opening concert including all of the guest faculty; an evening of films of Harry Partch and of World Music (Indonesian gamelan, African and Indian drumming, etc.); an open discussion on the Symposium and percussion in general; a concert by the Blackearth Percussion Group; and the final concert of the National Stage Band Camp's combo sessions.

The cost for 7 days (Sunday noon - Sunday noon) including room and board is \$110.00. Registration is Sunday afternoon August 10th.

DeKalb is located just off the Illinois East-West Tollway, one and a half hours due west of Chicago. O'Hare is the closest airport, only one hour from DeKalb.

DETACH AND RETURN PROMPTLY

APPLICATION FOR P.A.S. NATIONAL SYMPOSIUM
AUGUST 11-17, 1975

Mail to: Percussion Symposium, Department of Music
 Northern Illinois University, De Kalb, Ill. 60115 (815 753-1551)

Name _____ Age _____
 Phone _____ School _____
 Street _____ City _____
 State _____ Zip _____

_____ I enclose \$110.00 in full payment (double room and 3 meals a day in dormitory beginning Sunday Noon, August 10th)

_____ I enclose \$20.00 deposit (non-refundable) 50% of total should be paid by May 1st, balance to be paid by beginning of symposium

for commuting students:

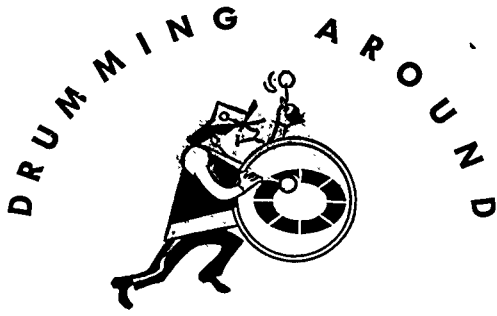
The registration fee alone is \$40.00. Dormitory meals are available on an individual basis at \$1, \$1.75 and \$2.75.

_____ I would be interested in information on transportation from O'Hare Airport

_____ I am interested in single room accommodations (add \$12.00 to total payment)

Make all checks payable to Percussive Arts Society - Symposium.

(Undergraduate and Graduate level university credit available from N.I.U. at standard university rates.)



edited by Dr. John Baldwin
Boise State University

JOE GARY of Englewood, New Jersey, has recently expanded his studio teaching to include the keyboard percussion instruments. In addition to private lessons, Garry's students also participate in weekly percussion ensemble sessions.

ROY BURNS and LOUIS BELLSON appeared as guest artists and clinicians at the Crane School of Music at State University at Potsdam, New York, in November.

JIM PETERCSAK of the Crane School of Music at State University in Potsdam, New York, was the featured clinician at "A Percussion Symposium—Jazz and Contemporary" in St. Louis in February. He was also the guest soloist at the "Third Annual University City Invitational Big-Band Jazz Festival."

WALFREDO DE LOS REYS presented a clinic in Las Vegas in September based on the rhythms of Cuba, Puerto Rico, Santo Domingo, and Brazil and their influence on jazz and rock music. The clinic was sponsored by Fibes Drum Co. and The Drum Shop of Las Vegas.

Boise State University has been asked to host the Idaho Preliminaries for the 1975 Western States Percussion Competition sponsored by the California Chapter of the Percussive Arts Society. DR. JOHN BALDWIN, Assistant Professor of Percussion, will organize the competition, scheduled for Saturday, March 22.

The Western Kentucky University Percussion Ensemble, directed by EMERY ALFORD, performed for the joint Ohio-Kentucky Music Educators Conventions in Cincinnati in February. The ensemble was featured at the NACWPI session.

The San Jose State University Percussion Ensemble, directed by ANTHONY CIRONE, participated in the world premiere of Lou Harrison's Suite for Solo Violin and Gamelan in December.

The Louisville Orchestra has recorded Mantrajama by Matthias Bamert. The composition is based on the Mantras used by the Buddhist religion and makes use of four solo gongs. The four soloists for the recording were JAMES HOLLAND, RICK MATTINGLY, JIM BAKER, and JAMES RAGO.

In November, the University of Illinois Percussion Ensemble, directed by TOM SIWE, presented a concert featuring two world premiers by JAMES PEASE and TIM BLICKHAM. Also on the concert was the PAS Award-winning composition by MARTA PTASZYNSKA. Guest conductors on the program were PAULINE GUSTAFSON, MICHAEL UDOW, and LARRY SNIDER.

The Boise State University Percussion Ensemble and Keyboard Percussion Ensemble, both directed by DR. JOHN BALDWIN, have been selected to perform at the Northwest Regional Music Educators Conference Convention in Spokane, Washington in February. Their performance there is the highlight of a 4-day concert tour through western and northern Idaho and eastern Oregon.

This year, the Syracuse Symphony is bringing music to every school child in the city of Syracuse. In order to bring the musicians into close contact with small groups of children, one of the Syracuse Symphony's seven ensembles will perform in each of the elementary schools. Sometimes it's hard for a child to relate to all those black-clad people sitting on a stage in a large auditorium, but it's not so hard at all when the children can talk to the members of the Syracuse Symphony Percussion Ensemble—and maybe even try out their instruments. The musicians enjoy the immediacy of playing for small groups of children. "They're a tough audience," says Carey. "If they don't like the performance, you know it! But since they have no musical prejudices, you can include way-out stuff that you wouldn't dare program for an adult concert."



SYRACUSE (NY) SYMPHONY PERCUSSION ENSEMBLE
(rear, l. to r. Douglas Igelsrud, Herbert Flower;
front, l. to r. Ernest Muzquiz, Henry Carey, Jr.)

The annual Percussion Clinic co-sponsored by the Ohio State University School of Music and Coyle Music Centers was held Saturday, January 11, 1975 at the School of Music of the Ohio State University in Columbus, Ohio. Featured artist-clinician was LARRIE LONDIN from the Pearl Drum Company. Londin, one of the outstanding drumset recording artists in the country today, was assisted by the OSU Jazz Workshop Band, Tom Battenberg, Director.

Other sessions in the day long event included "How to Develop Your Marching Band and Drum Corps Percussion Section" with clinician Gary Hodges, drum instructor with the Marion Cadets Drum and Bugle Corps; and "How to Teach Marimba, Vibes, Xylophone and Bells" with Dr. James L. Moore, head of percussion studies at the Ohio State University.



LARRIE LANDIN AT OHIO STATE UNIVERSITY CLINIC



WILLIAM F. LUDWIG, JR., President of Ludwig Industries, has been recently distinguished as recipient of the "1974 Loyalty Award" by the University of Illinois Alumni Association. Formal presentation of the award was made at the Sunday afternoon concert of the U of I large Symphony Band held at the Krannert Center for Performing Arts, November 17, 1974. Mr. Ludwig, himself an Alumnus, was an active student participant as percussionist with both the Symphonic and Marching Bands under the direction of A.A. Harding, originator of many of today's band traditions and performing techniques. During the past year Ludwig established "The W.F. Ludwig University of Illinois Band Award for Percussionists" to assist student of outstanding achievement and capabilities.

WILLIAM KRAFT conducted the world premiere of his work "Des Imagistes" last spring in the Atrium of the Ahmanson Gallery within the Los Angeles County Museum of Art. Also on the program was **LOU HARRISON's** "Koncherto" for Violin and Percussion.

MERRILL E. BROWN, of NACWPI, has announced the availability of a survey of Wind and Percussion Performed in College Student Recitals. The survey was compiled from responses of member schools of the National Association of Schools of Music and/or the College Music Society Directory, and covers the 1971-72 school year. 15,604 performances were tabulated from as estimated 4,500 programs from 273 schools. Solos are listed in the order of frequency of performance for each wind and percussion instrument. Ensembles are listed in the order of frequency of performance for those that received at least three performances. Copies of the survey may be ordered from Merrill Brown, Music Dept., University of Toledo, Toledo, Ohio, 43606. Cost is \$8.00 if check accompanies order, and \$8.50 if billing is necessary.

ON THE MOVE

EMERY E. ALFORD has been hired as a full-time percussion instructor at Western Kentucky University at Bowling Green. In addition to his percussion responsibilities, he teaches freshman theory and music appreciation, and directs the jazz ensemble.

MATT WARD has assumed the position of percussion instructor at Middle Tennessee State University in Murfreesboro, Tennessee. He is an alumni of that school and also holds a masters degree in music education with a major in percussion from the Ohio State University. Prior to accepting his current position, he was percussion specialist and band director in the Lancaster, Ohio, public schools.



Dorian Figura



Karl Dustman

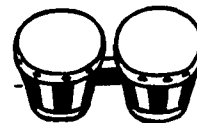


Dick Guerlach

Ludwig Industries has announced the promotion of three key personnel to new managerial positions in its Domestic Sales, International Sales and Education Departments. **DICK GUERLACH**, a 15-year veteran with the Ludwig Sales Staff, has been advanced from his previous position as Assistant Sales Manager to Sales Manager of Ludwig Industries. Being an accomplished drummer, Mr. Guerlach's sales savvy is reinforced by his understanding of product performance capabilities needed to satisfy market demands. Already well known and highly regarded by many of the Ludwig Music Dealers, Dick Guerlach and his staff eagerly anticipate the opportunity of working even more closely with Dealers in the development and expansion of new sales potentials.

DORIAN FIGURA now assumes new and added responsibilities as Manager of Ludwig International, Ltd. His scholastic and business backgrounds are steeped in business administration and world economics. Mr. Figura moves into his new position with over 10-years' experience in dealing with export markets, having served as Assistant Manager of Ludwig International under Mr. Frank Baxpehler, V.P. His highly qualifying prior job experience includes management positions in Sales, Credit, Purchasing and Customer Relations in dealing with overseas markets in Europe, Latin America and Australia.

KARL DUSTMAN moves from the Ludwig Advertising Department to his new position, Manager of Education. The appointment to this position gives Mr. Dustman responsibility for development of instructional techniques and educational materials for both the Ludwig and the Musser-Kitching product lines. All Percussion Education Clinics and Workshops are administered by the Education Department, necessitating the maintenance of close communications with music dealers and music educators at all levels. Dustman's varied musical and non-musical background includes experience in retail sales, music instruction, advertising, business communications and data processing. Himself a professional drummer and vibist, he continues to actively perform with his own group in the Chicago area.



A REQUEST

Articles and material for all of the columns in **PERCUSSIVE NOTES** are welcome and needed. We hope that you will share your ideas with your fellow PAS members through these publications. **PLEASE WHEN SUBMITTING MUSICAL EXAMPLES IN HAND MANUSCRIPT - MAKE THEM NEAT AND LEGIBLE SO THAT THEY CAN BE REPRODUCED AS RECEIVED.**

IN MEMORIUM



FRANK J. ARSENAULT (1919-1974)

The music profession was saddened by its recent loss of perhaps the most accomplished and most acclaimed exponent of rudimental drumming. Frank J. Arsenault passed away December 26th, as a result of a sudden heart attack. Active until the time of his death, he was a full-time Staff Clinician and Educational Field Representative for Ludwig Industries, member of the Percussive Arts Society, President of the National Association of Rudimental Drummers, and a member of the Company of Fifes and Drummers. A recap of Frank Arsenault's formative years describes a progressive sequence of superior achievements. A native of New Haven, Connecticut, Frank Arsenault began playing drums in 1929 at age 10, became state Champion in 1935, was re-awarded this title in 1936, and went on to win the All New England Championship in 1937. The following year, though still eligible for Junior Class, young Arsenault participated in the Connecticut Senior Competition, winning 1st Place and repeating this accomplishment the next year along with adding the National Junior Championship to his early credits.

Serving with the United States Army Band, Frank Arsenault awaited the ending of World War II to pursue his quest for championships. Conquests were numerous, and his retirement from active competition was finally announced in 1952 concurrent with the winning of his second National Senior Championship. It was at this point that Arsenault joined Ludwig Drum Company as a full time Clinician and launched an equally successful career of teaching others the skills he had so ably mastered. His recording of "26 Standard American Rudiments" has become the acknowledged "Bible" of rudimental drumming. Also among his accomplishments was the coaching of numerous marching drum corps including the Skokie Indians and the Chicago Cavaliers which under his direction rose from virtual obscurity to national prominence. On no fewer than five different occasions did drummers taught by Arsenault receive the VFW National Championship Award. During his 20-years' service with Ludwig Industries, Mr. Arsenault became one of the most popular touring clinicians in constant demand by band directors and students, nation-wide. His famed open style of drumming, his technical command of the instrument, and his complete mastery of drum rudiments will doubtless live on by way of those fortunate enough to have been the benefactors of his teaching and performing skills.

FRANK L. GAULT founder and former owner of Franks Drum Shop in Chicago passed away December 19, 1974 at the age of seventy-four. In the 1920's Frank Gault and his two brothers George and Hugh opened their first store, the Dixie Music House. Throughout the years of operation of the store Frank, although a brass player by profession, was the percussion specialist. When they had a fire in 1937, he decided to go into percussion specialization and at that time opened Franks Drum Shop at 226 S. Wabash Avenue in Chicago where it has remained to today. The only change being a move from the original 5th floor location to the 4th floor about 11 years ago. In 1959 Frank Gault sold the shop to present owner and president Maurie Lishon. Franks Drum shop has become an institution of the Midwest if not the entire world and no percussionists trip to the city is complete without a stop to this mecca of percussion equipment and music.

ARTHUR LAYFIELD, a former 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 with permission from the INTERNATIONAL MUSICIAN, October 1974)*

MUSIC FOR PERCUSSION

METHODS

SCHINSTINE/HOEY PERCUSSION METHOD

BASIC DRUM BOOK \$4.50

All new concept featuring Traditional Grip as well as Matched Grip. Multiple Bounce method of teaching rolls. New moving illustrations. Basic cymbal and bass drum technique. Includes tests, pull-out flash cards, moving illustrations, solos, duets, and ten ensembles.

SUPPLEMENTAL MATERIAL

LITTLE CHAMP FIRST YEAR
 DRUM SOLOS 1.75
 ACADEMIC ENSEMBLES 2.00
 FOUR HAND A-ROUND—
 Easy Canons 2.00

INTERMEDIATE DRUM BOOK 4.50

All new material continuing the modern percussion concept. Additional moving illustrations. Creative works are enlarged. Multiple percussion solos. Theory notes. Includes triangle, tambourine, suspended cymbal, claves, maracas and castanet techniques, completing basic techniques for the musical percussionist.

SOUTHERN MUSIC COMPANY

P. O. BOX 329
 SAN ANTONIO, TEXAS 78292

P.A.S. COMMITTEE MEMBERSHIP

To: P.A.S. Membership
From: Jim Petercsak, First Vice-President - Coordinator
of Committees

I would like to invite those members interested in participating actively on an official P.A.S. Committee to write me of their desire to participate: Jim Petercsak, Crane School of Music, State University College, Potsdam, New York 13676.

Listed are the presently active P.A.S. Committees. If you have ideas for a new committee, please send information in support of establishing this committee. Following is a list of present P.A.S. Committees: Acoustics, Avant Garde, Contest/Adjudication, Curriculum, Marimba Ensemble Literature Committee, Education Committee, Classroom Percussion, Ethnomusicology, Notation/Terminology, Gripe Committee.

In addition Ad hoc committees are established at the discretion and advisement of the President of P.A.S.

ACOUSTICS

Bill Marimba Dreiman, Chairman
407 Dover Rd.
Rockville, Md. 20850

Gene Stoutmeyer
Gordon Finger
Dr. John Baldwin

Projects - articles in PN

AVANT GARDE

Dennis Kahle, Co-Chairman
State University of New York
Baird Hall
Buffalo, N.Y. 14201

Ron George, Co-Chairman

Projects - articles in PN

CONTEST/ADJUDICATION

Ronald Keezer, Chairman
Music Dept.
University of Wisconsin
Eau Claire, Wis. 54701

Dr. Peter Tanner
Dr. Sherman Hong
Dr. John Baldwin
Harold Jones

Projects - standardization of percussion contest and audition regulations

CURRICULUM

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

Paul Price
John Beck
Tom Siwe

Projects - articles in PN; presently committee is making a study of existing college percussion curriculums in the U.S.

MARIMBA ENSEMBLE LITERATURE COMMITTEE

Peter H. Tanner, Chairman
Dept. of Music
University of Massachusetts
Amherst, Mass. 01002

Projects - create a list and file of marimba ensemble literature committee members still being confirmed.

EDUCATION COMMITTEE

William J. Schinstine, Chairman
School of Music
N. Keim & Buchert Rd.
Pottstown, PA 19464

Sub-committees:

Classroom Percussion
Norman Goldberg, Chairman
Betty Kanable
Richard Garcia

Snare Drum

Timpani

Drum Set

Percussion Ensemble

Marching Percussion

Keyboard Mallets

Jean F. Wilmouthe, Chairman
a new committee formed this fall

ETHNOMUSICOLOGY

Philip J. Faini, Chairman
Creative Arts Center
University of West Virginia
Morgantown, W. VA 26506

Tony DeNicola

Dr. Rey Longyear

Ms. Lois Russell

Tim Barker

Projects - articles pending

GRIPE COMMITTEE

George Southgate, Chairman
336 Newport Road
Hoffman Estates, Ill. 60172

other members not finalized

Projects - article pending

NOTATION/TERMINOLOGY

John Galm, Chairman
Music Dept.
University of Colorado
Boulder, Colorado 80302

Projects - developing stencil sheet of percussion symbols

THE PERCUSSIVE ARTS SOCIETY

HALL OF FAME

Inducted December 1972.

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

Inducted March 1974

Gene Krupa
Harry Partch
Morris Goldenberg
James Salmon

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

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

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

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

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

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

detach and mail

NOMINATIONS FOR PERCUSSIVE ARTS SOCIETY HALL OF FAME

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

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

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

Percussion

AROUND THE WORLD

The following article was written as a recap to a trip to Europe with Mr. Wm. F. Ludwig, Jr., to investigate German Timpani products.

Mr. Faulmann is presently Assistant Professor of Music and Instructor of Percussion at Illinois State University. He is also Chapter Chairman of Percussive Arts Society for the State of Illinois.

RINGER, PRIDE OF THE OLD WORLD

by Roger Faulman



Approximately fifty miles from the hustle and bustle of one of West Germany's most productive, wealthy, and famous cities - Frankfurt - is the small village of Dillenburger. Nestled in the picturesque countryside, one is impressed by its quaint, clean, and friendly atmosphere. Dillenburger takes credit for no major composer, no well known performer, no renown symphony orchestra; yet to the world of percussion and more specifically the timpanist, this little "burg" boasts something quite significant.

Winding through its narrow streets the percussionist might need to ask directions and possibly by accident come upon the sign which reads "kupferschmiede - Apparatebau Walter Kolner." Behind this sign two small cement block buildings can be seen. Within the walls of these nondescript buildings a beautiful precision musical instrument is beginning: the bowl for one of the finest timpani in the world today - the Ringer.

Herr Walter Kolner is responsible for this operation. Along with his wife, Herr Kolner takes great pride in the operation, and being in their presence only a few minutes one is overcome by the warmth and friendliness of these people.

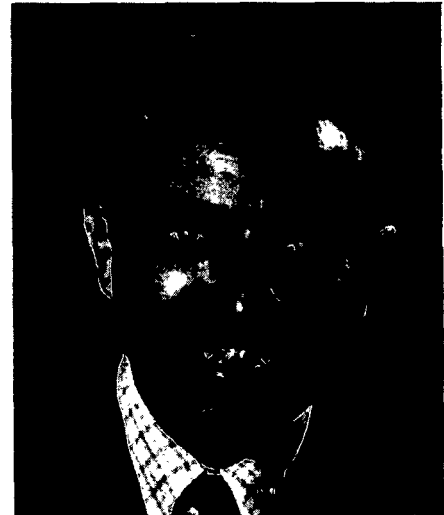
Enthusiasm for his product abounds as he guides a group through the factory. Herr Kolner first shows a pattern on which is inscribed "Ringer P. 71. cm." This is one of several patterns which are used in the beginning steps to cut the large copper sheets to meet the various bowl sizes. The raw copper is carefully shaped by bending and the seams welded shut. The characteristic Ringer base is then welded on to complete the timpani bowl. Great Pride is taken by the craftsmen whose job it is to next take the bowl and put it through the hammering process which, contrary to popular belief, is done by a machine that produces a noise resembling an army of skeletons at battle on a tin roof. The bowl is polished to a rich luster and awaits packing to be sent to the assembly point.

The bowl now leaves this little factory in Dillenburger and travels some 270 miles to West Berlin where it will indeed become the Ringer Timpani. Once again the percussionist in search of this phase of the operation will have to have an experienced cabbie as a guide, as this factory is found off an alley in an old part of Berlin and occupies a portion of an old renovated pre-war building.

A sign reading "Heinz Bartholome, Ringer-Pauken" reassures the searcher that the noise coming from within is actually that of the timpani factory. Like the bowl factory this too is a family run operation with Herr Heinze Bartholome at the helm assisted by his wife. The first floor of the operation is where the heavy base and fork struts of the timpani are joined together. Also on this floor miscellaneous small pieces of the instrument such as the rawhide stirrups, tuning gauge, pedal assembly, tuning gauge tabs, and caster assembly are precisely fitted and secured on the timpani. Before the bowl is put in place it is possible to test the ruggedness of the frame and the ease with which the various moving parts can be manipulated. At this point the fine craftsmanship which has gone into the instrument can be plainly seen.

Taken to the fourth floor of this building the instrument is given final finishing touches and packed for shipping. Here Herr Bartholome may suggest to the visiting percussionist that he might like to try one of the finished products. This author eagerly accepted the invitation and was overwhelmed with the rich, vibrant sound as he struck the mallet against the Australian calf skin head. On playing the instrument it is obvious that the manufacturer has given every consideration to the performer to insure ease and accuracy of tuning and performance; the old World tradition of fine craftsmanship, precision engineering, and meticulous construction are now ready to be put to the final test by the performer and beyond to the discriminating audiences throughout the world. A fine instrument has been built to last a lifetime.

From October 28th to November 8th this past year SAUL GOODMAN presented Masterclasses at the DET JYDSKE MUSIC CONSERVATORY in Arhus Copenhagen, Denmark. BENT LYLLOFF, teacher of percussion at the conservatory directed concerts of percussion ensemble music by American composers Cage, Harrison, and Colgrass and conducted a performance of Stravinsky's "Histoire du Suldat". During Goodman's visit there were performances and discussion sessions every morning. Also a drum clinic was given by ED THIGPEN, who now lives in Denmark and comes to the conservatory to teach jazz drumming to the students.



BENT LYLLOFF - Copenhagen, Denmark

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

SECOND NATIONAL CONFERENCE

December 21, 1974 Chicago, Illinois

PROGRAM



Master of Ceremonies - Maurie Lishon

- 2:00 PERCUSSION DUO - Terry Applebaum and Ed Poremba
- 2:45 WOMEN IN PERCUSSION - A discussion by Karen Ervin, Linda Pimentel, and Jackie Meyer
- 3:15 TRITON COLLEGE PERCUSSION ENSEMBLE
 Suite for Three Drumsets Elias
 Six Invocations to The Svara Mandala .. Walter Mays
 (Winner of the P.A.S. composition contest)
 I Brass and Steel
 II Bowed Bronze
 III Bowed Glass
 IV Bowed Aluminum
 V Wood and Membranes
 VI Apotheosis
 Conductor, Sheldon Elias
- 4:00 ELEMENTARY PERCUSSION EDUCATION - Presented by William J. Schinstine
- 4:30 TODAY'S PERCUSSION QUARTET
 Auriga Reginald Smith Brindell
 Sound Particles Fred Kock
 Polytimbre III Rich O'Donnell
 String Quartet Op. 11 Samuel Barber/Stevens
 Malto adagio
 Quadraphonics (Panels VI) Lester Trimble
- 5:15 TEACHING THE MARIMBA AS A "COMPLETE" INSTRUMENT by Linda Lorren Pimentel

Master of Ceremonies - John Mulvey

- 7:00 NEW TRIER EAST HIGH SCHOOL JAZZ BAND
 Big Noise from Winnetka R. Haggart/Morey
 18 Heads Count 'Em Jake Jerger/Panice
 Theme from Black Orpheus Stan Kenton
 36 Heads Count 'Em Jake Jerger/Panice
 West Side Story L. Bernstein/Reddie for Rich
 54 Heads Count 'Em Jake Jerger/Panice
 Phyllis Clendening, Director
 Jake Jerger, Percussion Instructor
- 8:00 PERFORMANCE/DISCUSSION by Professor Siegfried Fink
 Alternation, Szenen und Variationen fur Percussion-Solo
 Improvisation und Umkehrung fur Vibraphon-solo
 Rodell I fur Solo Percussion
 Conversation for Tape and Percussion
 Motion Pictures I for Percussion-solo and Tape
- 8:45 THE MARIMBA: NEW MUSIC/NEW TECHNIQUES by Michael Rosen
 Torse III (1965) Akira Miyoshi
 Time (1968) Minoru Miki
 Peter Buttolph, marimba
 Marimbastuck mit Zwei Schlegeugern (1968). Maki Ishii
 Peter Buttolph and Erik Wettstein, percussion
- 9:15 THE OHIO STATE UNIVERSITY MARIMBA ENSEMBLE
 Eine Kleine Nachtmusic Mozart
 Antithesis for Marimba Quintet Voorbaar
 The Mill from
 "String Quartet Op. 192 #2 ... Raff Pochon/Jeanne
 Adagio for Strings Barber-Chappell
 Polka from "The Golden Age Ballet"
 Shostakovich-Peters
 "Marimba South of the Border"
 A Bunch of Roses Chapi-Moore
 Espani Cani Marquina-Jeanne
 Marimba Lara-Jeanne
 Brasilia Wechter-Moore
 Rag Medley Joplin-Tatgenhorst/Moore
 Comedians Gallop from
 "The Comedians Ballet" Kabalevsky-Peters
 Plink, Plank, Plunk Anderson
 James L. Moore, Conductor

Photography by JOHN MULVEY - Chicago Drum Center

TERRY APPLEBAUM - ED POREMBA PERCUSSION DUO



PERCUSSION DUO

Terry Applebaum is Assistant Professor at Northwestern University in Evanston, Illinois and, in addition to playing with the Chicago Symphony Orchestra, is a member of the Contemporary Chamber Players of the University of Chicago. Ed Poremba teaches percussion at Roosevelt University and plays with the Chicago Lyric Opera. Poremba is also a member of the Contemporary Chamber Players and performs frequently in the area.

TRITON COLLEGE PERCUSSION ENSEMBLE - River Grove, Illinois - Sheldon Elias, Conductor



BOWING TECHNIQUES ARE USED IN "SVARA MANDALA"



SIX INVOCATIONS TO THE SVARA MANDALA by Walter Mays ("Winner of the first P.A.S. Composition Contest")

The Svara Mandala is a rare kind of harp used in Indian classical music. Metal strings are strung across a horizontal resonator box and plucked with the fingers. It is usually played to the accompaniment of tablas. The gypsy cymbalum of Europe is probably a derivative of Svara Mandala. In "Six Invocations" the Svara Mandala is addressed as a deity, each invocation emphasizing a different sound-producing medium. The fourth invocation, for bowed vibraharp, piano strings, and drums, is directly influenced by the sound of the Svara Mandala.

NOTED PERCUSSION AUTHOR BILL SCHINSTINE DISCUSSES HIS APPROACH



ELEMENTARY PERCUSSION EDUCATION

William J. Schinstine graduated from the Eastman School of Music in 1945 with a Bachelor of Music Degree. In 1952 he was awarded a Masters Degree from the University of Pennsylvania. He was a member of the percussion sections of the Rochester Philharmonic, National Symphony Orchestra, Pittsburgh Symphony, was first percussion with the San Antonio Symphony Orchestra and has considerable experience in dance bands, theater and radio orchestra. He has arranged and composed for leading dance bands and symphony orchestras. Bill has taught instrumental music in Pottstown, Pennsylvania public schools and is owner of the S&S School of Music. He has served as a member of the board of directors of the Percussive Arts Society.

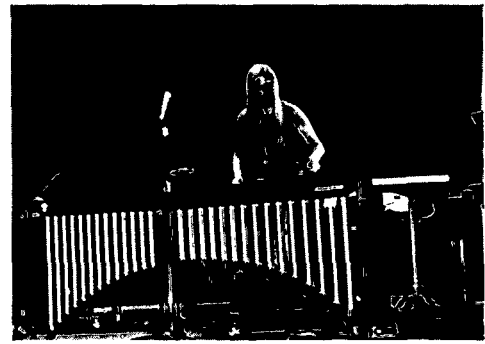
MEMBERS OF "TODAYS PERCUSSION QUARTET" PERFORM



TODAYS PERCUSSION QUARTET

The quartet teamed up in 1972, when as undergraduates, Paul Dowling, Norman Freeman, Richard Kravetz and Scott Stevens discovered a common love, dedication and direction in their musical lives - percussion literature. With an infinite variety of percussion music having been written - and having yet to be written - the horizons and opportunities of musical combinations and performing possibilities are limitless. Thus, while **TODAYS PERCUSSION QUARTET** continually masters standard repertoire, it is at the same time introducing new works to satisfy the need of the constantly - growing percussion audience. In this respect, **TODAYS PERCUSSION QUARTET** has already been involved in the introduction of "theatre pieces" in which instruments are strategically placed throughout the audience. They have also pre-taped parts to be integrated with their live performances in other works. Such compositions are of course in addition to their accomplishments in the realm of classics, contemporary, jazz and Latin percussion.

LINDA L. PIMENTEL MARIMBIST



Clinic session on teaching the marimba as a "Complete Instrument" including multiple mallet material at the early stages of the students development.

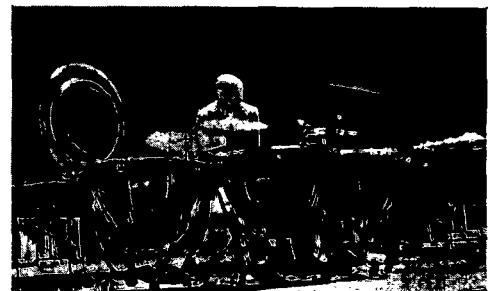
DRUMSET PLAYERS PERFORM COMPOSITIONS OF JAKE JERGER



NEW TRIER HIGH SCHOOL EAST JAZZ BAND

Phyllis Clendening started the Jazz program at New Trier in 1962. Five years ago, she added a Jazz Lab Band which is the training group for the advanced band. This year the Lab Band is actually two bands in one since there are two players on each part. The Jazz Bands are a part of the curriculum and meet daily. Some students elect the advanced Jazz Band in combination with one of the other advanced instrumental music groups as a major.

MULTIPLE PERCUSSION SOLOIST SIEGFRIED FINK



PROFESSOR SIEGFRIED FINK

Widely known as one of Europe's leading percussion performers, teachers, clinicians and composers. Born in Zerst, Germany in 1928, Mr. Fink studied at the Academy of Music in Weimar with Alfred Wagner and Helmut Rietmüller. Prior to assuming his present position as professor of percussion at the Hochschule für Musik in Würzburg in 1965, Mr. Fink was solo timpanist

under Dohanyi in Lubeck, while teaching in Lubeck and in Magdeburg and Hanover. In addition to teaching, Mr. Fink leads a jazz quintet and percussion ensemble with which he has made several recordings. He also has a television series explaining percussion instruments and techniques to millions of viewers. Mr. Fink has concertized extensively throughout Europe, Great Britain, South America, the Soviet Union and Japan. This past December marked his first American appearance.

Mr. Fink has also written a great deal of educational material for percussion and is a prolific composer of music for percussion. In addition, he is presently working on developing a standardization of notation for percussion. Siegfried Fink plays Studio 49 Percussion Instruments. Many of his compositions are now being carried by Associated Publishers. For those who would like to obtain additional information about Professor Fink's compositions and recordings, his address is 8700 Wurzburg, Schiesier Str. 8, West Germany.

PANEL DISCUSSION (L. to R. JACQUELINE MEYER, KAREN ERVIN, LINDA PIMENTEL)



WOMEN IN PERCUSSION

Jacqueline Meyer teaches percussion at Indiana State University. She has given numerous solo performances and is a member of the Terre Haute Symphony of which she served as manager for two years. Miss Meyer is Recording Secretary for the Percussive Arts Society, Inc. and Assistant Editor of THE PERCUSSIONIST. She also serves on the PAS Board of Directors. Karen Ervin has been an active free lance musician in the Los Angeles area and has two solo recordings to her credit. She is currently active as a clinician and soloist. Among her numerous awards she won second prize in the Concours Internationale D'exention Musicale in Geneva, Switzerland, first prize in the Western States Young Artist Competition in Fresno, and third prize in the International Percussion Competition in LaRochelle, France. As Arizona PAS Chapter President, Karen is busy developing the Chapter into a large, active organization. Linda Pimental is marimba clinic editor for PERCUSSIVE NOTES magazine. Besides being a junior high school (Castro) band, orchestra, and choir director in San Jose, she has concertized extensively in Northern California, has soloed with a number of symphonies, and has directed Young Audience and other school-orientated performing groups.

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

PERFORMANCE OF NEW JAPANESE MARIMBA COMPOSITION BY MICHAEL ROSEN



THE MARIMBA: NEW MUSIC/NEW TECHNIQUES

Michael Rosen graduated from Temple University in 1964 where he studied with Charles Owen and has completed an advanced degree at the University of Illinois under Jack McKenzie. Rosen spent several seasons as principal percussionist with the Milwaukee Symphony prior to coming to Oberlin College where he presently is Associate Professor of Music. Currently Rosen is working on a dictionary of percussion terms and spent a month in Europe researching the book. In addition to having premiered many Japanese marimba compositions in this Country, Rosen is also in the process of completing a technique book for four mallet marimba.

THE OHIO STATE UNIVERSITY MARIMBA ENSEMBLE



THE OHIO STATE UNIVERSITY MARIMBA ENSEMBLE

The Ohio State University Marimba Ensemble is under the direction of Dr. James L. Moore, Head of Percussion Studies in the School of Music. These marimbists, highly selected from the O.S.U. percussion students, perform with professional skill literature ranging from transcriptions of works by Bach, Mozart, and other great composers, to Latin-American and pops favorites and contemporary works for marimba. Their sound is a truly refreshing "new musical experience for the listener."

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

Slingerland Drum Company
Premier Drums

Ludwig Industries

Studio 49, Royal Percussion

The 1974 National Conference Committee - Ron Keezer,
Michael Combs, John Mulvey, Roger Faulman, Gary Beckner

DOUBLE-VIEW
LOUIE BELLSON
... THE BEAT GOES ON ...

A personal and candid interview with Louie Bellson drummer, percussionist, writer and conductor. Done expressly for the *Percussive Arts Society* by Jim Petercsak.

This special P.A.S. Interview took place on November 20, 1974 at Crane School of Music, State University, Potsdam, N.Y. where Louie Bellson appeared as clinician and soloist.

Jim: Louie, when did you begin to play the drums?

Louie: I was actually 3½ years old. My father had a music store and I guess that's what really prompted our whole family (three brothers and four sisters) to study music. We became musical at that early an age because that's what my dad did. He taught music lessons all day and we were subject to music as youngsters. When I was 3½ years old, he took me to a parade and the sound of the percussion section really got to me. In fact, I was just shaking. My father said "Are you all right?" ... I said, "Yea" and pointed to the drum section and said "I want to play that instrument." He said ... I was so definite at that early age ... "I'm just going to start him." I guess when one is that young, he really doesn't relate to things that definitely. So being a great teacher, he just felt that ... "Well the little guy ... that's what he wants ... I'm going to let him go on and start."

J: What other instruments do you play?

L: Actually, I basically learned to play the drums. I was later encouraged to study the piano, harmony and theory. I learned to play all the mallet percussion instruments and timpani. I could play the timpani quite well and I studied with Pops Friesse and Saul Goodman. The mallet instruments were familiar to me and I was really adept and played often. In the last ten years or so I have been so busy arranging, composing and playing drums, that I just don't have the time to play and practice the mallets. The training has made me a better percussionist and musician. My father made it compulsory for us, since we were teaching in his music store, (we were teaching at ages ten and eleven and my students were sometimes three times older than me) to study and play all instruments. In other words, I had to learn to play trombone and trumpet. I had a pretty good embrochure for trombone and trumpet; and learned how to play the saxophone too. I learned the basic fundamentals of these instruments because I had to teach brass instruments, reed instruments and even string instruments.

J: As you grew older, were your goals primarily to be a drummer or a writer (because I know you do a lot of composing and arranging)?

L: Playing! That is still in the foreground as far as I am concerned. Lately, I have been equalizing my time between writing and playing because I have so many ideas and feel compelled to write them down.

J: Tell me about the influences on you as a drummer and writer.

L: Well, I never idolized one player because there are so many great ones. Great drummers I would listen to, say for instance, Joe Jones. That great sound he produces ... especially playing the high-hat. He is one of the great masters of playing the high-hat, and also with brushes. I would listen particularly for these two characteristics as far as Joe Jones was concerned. Gene Krupa was another influence. Gene was a great player and showman. I guess that is probably the greatest asset he had. I mean, he was a gigantic player, don't get me wrong. He produced tremendous sound in recordings in the early days. He was a terrific influence as far as being a great showman. I respected the things that he did because he was a drummer that knew what his capacity was and he used it to the ultimate. He knew exactly how far he could go and that's what he did.

J: Being originally from the Mid-West (not far from Chicago), who were your influences as far as jazz bands were concerned? Did you get a chance to hear any of them?

L: Yes. I had a chance to listen to Benny Goodman, Tommy Dorsey, Harry James, Duke Ellington and Count Basie, etc.



Actually, many of these bands came through my home town which is Moline, Illinois. Of course, the minute the bands came to town, they would come to the music store. My mother cooked all this food and I would have the whole band over to the house. We just had a ball! We got to know all the musicians that way.

J: You were the winner of the Gene Krupa Drum Contest when you were young. Did you know Gene well, and do you feel that he was a great influence to all drummers?

L: Yes. That particular contest in 1941 was a nation-wide contest. There were some four-thousand drummers involved. They had it set up so that it was local, regional, semi-finals and finals. To me the hardest was the regional, right after the local. The regional section included Chicago, Indiana, all of the Mid-West ... there were some fantastic drummers there. I was really surprised when they announced me as the winner. I heard some young guys that really played excellent—they were really gigantic. The finals were leveled down to five players: One representing the West, one the North, one the South, one the East, and myself. The finals were held in New York with Gene's band. I had a chance to meet Gene prior to that time and after winning the contest, we really got tight. We did a lot of things together.

J: You play the expanded drum set. By that I mean double bass, tom toms, and an assortment of cymbals, etc. Today you can say that a drum set like that is a must for the music being played ... the newer music and the newer sounds. Do you feel that you were ahead of your time as a youngster? With your ideas and your desire to play that sound?

L: I would have to say yes. I'm not patting myself on the back; however, I looked at a picture some 32 years old the other day, and it is exactly the type set being used today. It has all the tom toms, the two bass drums, the double cymbals, etc. In those days when I first wanted that set built, I was refused by a number of drum manufacturers. They didn't want to build and produce it. They said, "You don't want that" ... and I said "Yes, I do want that." Many drummers and musicians became confused when I began to use this type of drum set. "You're going to get in the way of the rhythm section; you're going to spoil the bass sound." I would reply "NO" because I felt that in the future we are going to play more complex rhythms, and this is the way you do it. That's the secret. People were condescending at first; but as the concept started "to breathe" (I use that expression), many players listened to what I was playing and began to realize the "he has something there". It wasn't just a gimmick. I don't base anything I do on gimmicks. To me I have to sit down and play.

J: I know that you do a lot of traveling and also many clinics. What do you think about the young players that you hear today?

L: Fantastic! I mentioned this in my clinic today. The young players are so much better than in the era in which I was reared. I'm not putting down my era—that was great—but today you

have to analyze the situation differently. We didn't have jazz ensembles; we had a concert band and a marching band. Also, our material was limited. Today you have jazz-rock ensembles, like here at the Crane School of Music. You have orchestras, chamber groups, ensembles, etc; and the materials written for these groups are extensive. Students today have access to many more things than did my young generation. That makes the player more complicated, more intense and advanced at an earlier age. The players today are so much better. All they need is a little experience. Now, once they graduate from school, they need a proving ground to test all their talent ... that is all that is required.

J: Percussion has found its own at the college level. The emphasis today is to be able to play all the percussion instruments – total percussion. Do you encourage the young drummer to study all the areas of percussion as you did when you were young?

L: Absolutely! It makes them a better drummer, percussionist and a better musician all the way round. Billy Cobham is proving that today. He is one of the new players who not only is a great drummer but writes his material, music and everything. He is a thorough musician. As far as playing all the percussion instruments—that's so very important because the drummer now has to think melodically, as well as, rhythmically. Also, this gives him something else to hang his hat on.

J: What is Louie Bellson doing mostly today? Recordings, writing, studio work, TV (I see a lot of you on TV and I hear many of your recordings)? But do you have any real major goals that you are working on?

L: Yes. Doing work on TV, I get a chance to work with Doc's great band on the Tonight Show. Working with Doc is a pleasure because he is such a great player, as are all the guys in the band. I work with my own band doing concerts at high schools, colleges, etc.; and then I go out with Pearl (Bailey), my wife, and do many gigs. I do clinics for Pearl Drum Company, which is very important. Now projects—last February I had an opportunity to perform two of my new symphony works (I have six major works to my credit now—symphonic works). The Milwaukee Symphony performed them with me as soloist. I was very fortunate to have this great orchestra to start with. The reviews were very good and I believe with this success, I will be able to perform concerts with symphonies all over the country. That's going to be another great outlet for me. I love the excitement and challenge of doing these different things because life never gets dull.

J: What do you think are the future trends in drumming? What can we expect from it? It seems that we have expanded every sound with the rock, jazz and Latin – is there any new ground to cover?

L: Like you say, Jim, it seems as though we have covered everything. I want to mention the fact that Leonard Bernstein, a great conductor, is the person that gave me the initial idea to be soloist with the symphony orchestra. He said there hasn't been much material written with other instruments—it has been mainly a cello, a violin or a piano—and he said we need more things written for the symphony with other instruments. So he gave me the idea. Therefore, today we are involved playing drums as a soloist in the symphony. I can remember back in my high school days when it was a big deal for me to be in front of the concert band and perform at a concert. They feared it would be too ahead of its time. But I did; and it was a big success.

I personally believe we are just going to keep "rolling" and "rolling" because percussion is such a gigantic natural instrument. Like you say too, it has found its place today and is going to go further and further. They won't be any stopping us.

J: This afternoon you held a clinic for the students at the Crane School of Music. Tonight you are going to perform in concert here with the Jazz Lab Band. The conductor, Tony Maiello, has had a great time preparing the charts that you wrote. Do you find the students today (the ones that you play with) are able to perform these professional charts well enough for you to enjoy yourself?

L: Definitely! I just can't get over the fact that these youngsters play these charts. They are actually out of my band's book and there are no watered-down parts, so to speak. The lead trumpet part is the way we play it in our band. You know, I have some monster players in the band. I have Don Menza, Peter Krisleib, Dick Spencer, etc. ... all these guys also play the Tonight Show. They are tremendous players. So when these youngsters come and play it, you just have to say WOW! We could not have played these charts in my era in a high school band. We would have had to practice six months on one piece.

J: About your band. I heard rumors that Louie Bellson's Big Band might be doing some traveling and touring in the coming year. Is there any truth to these stories?

L: We have done this on a small scale the last two years. We traveled for three or four weeks at a time and played several concerts at high schools and colleges ... it has been very successful. We generate the same type of excitement that Maynard Ferguson does. The audience really digs it, because we play jazz, rock, swing, ballads—we cover the spectrum. We have a new album coming out, "Louie Rides Again". It's going to be released on Norman Granz' PABLO RECORDS – and will be available in January 1975. I am looking forward to it because there are many nice charts on the album. Who knows, we might end up on the road like Maynard and the other bands.

J: Is Louie Bellson content with his present involvement in music? With his clinics, big band and writing ... is he happy?

L: I'm never content (I am very happy doing what I do—I'm in the music business and playing—that's my life). However, I am never content or satisfied with today. There always has to be another step ahead. In other words, that performance that I did yesterday, that was yesterday, now I am concerned about tonight.

J: You have a new record, and new compositions for the symphony orchestra, are there any other exciting things you want to talk about?

L: I had a drum set built a couple of years ago that I would like the Pearl Drum Company to construct for me. One of the compositions that I wrote for orchestra (one of the six) requires a set with five bass drums, five tom toms and five snare drums. They range in size from the piccolo snare drum all the way to the molto grosso snare drum. The snare drums are attached to the bass drums and that gives me plenty of space and leverage to operate my feet just like an organ player in order to get the bass notes. I am into things like that and fascinated by them. I hear things in my mind and all I have to do is get the equipment to perform it, sit down and do them. Of course, this composition is already written. You should see the drum part on it, Jim; you'd really have fun with it. I couldn't figure out how I was going to write for fifteen different drums. On a plane trip I happened to look out the window at the sunset and I saw this great massive color in the sky. I thought to myself, COLOR, that's it. That's how I will write the drum parts. So I notated the five red notes for the snare drums, the five blue notes for the tom toms and, of course, the black notes were for the five bass drums. This way with a color chart I can meet the requirements for the fifteen different sounds. It's a very interesting drum chart; I'd like to show it to you sometime because now I'm playing like a mallet player, with two mallets in each hand on certain things.

J: I recently saw you in Los Angeles and you were judging some young drummers who were participating in the Percussive Arts Society, Western States in California". Do you believe in organizations like this and do you think they are helpful to the percussionist and the drummer?

L: Yes I do. They have done so much. P.A.S. is a great organization. Everything they do is for the percussionist and it gives a lot of young guys an opportunity to get known. Also, to share ideas and information. I feel P.A.S. is a great organization and I help whenever possible.

J: Thank you for this interview, Louie. I think you have helped the cause of percussion as much as anyone and have set the stage for still another generation of players.

L: It has been my pleasure.

PRACTICE

I LOVE IT.

I DREAD IT.

SEVEN DAYS WITHOUT PRACTICE MAKES ONE WEAK.

YOU OUGHT TO SEE ME DO IT THE DAY BEFORE MY LESSON.

WHAT ME PRACTICE?

ABSOLUTELY!

WHY?

I GROOVE ON IT.

A VARIETY OF ARTICLES - PHILOSOPHICAL AND TECHNICAL - ON THIS EVER POPULAR TOPIC TO INSPIRE, EDIFY, AND ENLIGHTEN ALL OF OUR READERS!

THE FINE ART OF PRACTISE

by

Karen Ervin

Every music student knows that practise is necessary in order to learn to play an instrument. Unfortunately, many students "put in" time without knowing how to practise. In order for practise to work for you, it must be directed toward proper goals and efficiently carried out.

BEFORE YOU BEGIN TO PRACTISE

In order to practise well, you should know what you are working toward. You should have a picture "in your ear" of what a truly excellent player can do in order to aim in the right direction. Take every opportunity to hear excellent playing, both live and on recordings so you will know where you're headed.

Then think of more immediate goals. What is your greatest weakness right now? It might be sound, strength, facility, reading, or simply the need to increase your repertoire. What technical problems do you most need to overcome? How does the music you are practising relate to these problems? If you don't know what your greatest problems are, by all means ask your teacher or your colleagues. Someone will be glad to tell you!

With goals in mind, you can begin to practise effectively.

HOW MUCH SHOULD YOU PRACTISE?

As much as you can, but here are basic minimums:

Junior High - 45 minutes a day

High School - 1 hour a day

College and beyond - 2 hours a day

Most musicians who want to become excellent professional players practise at least 4 hours a day in college and beyond.

If you are beginning a campaign of extensive practising (3 or 4 hours a day or more), don't try to do the full amount on the first day. Practise an hour or two on the first day. Add a half-hour or hour the second day and so forth, until you have reached the number of hours you have set for yourself.

The more you practise the better you'll get.

WHEN SHOULD YOU PRACTISE?

Try to practise at the same time or times every day. Make it a habit. You'll find it's much easier that way. Practise at least a half hour at a stretch. If you only practise a few minutes at a time, your muscles and brain never have a chance to warm up.

Most people practise best in the morning. Try to practise then if you can.

WHAT SHOULD YOU PRACTISE?

Be sure you play everything every day. Make sure you do some work on each instrument you are studying (or each technique, or each piece of music). Do not practise snare drum one day, mallets the next, or scales one day and literature the next. You need the constant reinforcement in each area you're working on in order to make the best possible progress.

THE ONLY WAY I KNOW OF TO GET GOOD!

A GREAT ARTIST ONCE SAID, "IF I DON'T PRACTICE FOR ONE DAY, I KNOW THE DIFFERENCE; IF I DON'T PRACTICE FOR TWO DAYS THE NEWSPAPER CRITICS KNOW THE DIFFERENCE; AND IF I DON'T PRACTICE FOR THREE DAYS MY AUDIENCE KNOWS THE DIFFERENCE!"

WHAT QUALITIES DO YOU NEED FOR GOOD PRACTISE?

1. Concentration

Try to use all of your mind. Don't think about other things while you're practising. Think about the music.

2. Care

Make sure you are playing notes, rhythms and dynamics correctly. Check and double-check to make sure mistakes aren't creeping in. Check other factors - hand position, evenness, sound, etc.

3. Patience

Many students learn pieces badly because they are impatient. Don't play anything faster than you can play it well. Don't try to learn too large a section at one time. Don't be too impatient to count aloud.

Don't be dismayed if you can't play something as well today as you could yesterday. Play it more slowly until it is comfortable again.

HOW SHOULD YOU PRACTISE?

1. How to warm up.

When you practise, you should always try to be very relaxed physically. Therefore, it seems to work best to begin the day's practise with something - a piece of music or a study - which is very familiar to you and which you can play comfortably. Then begin the more difficult work, trying to stay relaxed at all times.

2. Slow Careful Practise

Slow practise is probably one of the most important aids to learning to play. Many students practise an exercise or a piece much faster than they can play it accurately and cleanly. Everytime you practise too fast and make mistakes, you are learning those mistakes! Always practise slowly enough that you can play correctly!

3. Using the Metronome

The proper use of the metronome goes in hand with slow practise. Set the metronome to a tempo at which you can play a phrase (or a larger section) easily and perfectly. Play it once or more. Move the metronome up one or two notches. Play it once or more, etc., until you reach the correct tempo. If you begin to make mistakes, move the metronome to a slower speed.

4. Repetition

Divide the music into short phrases, from one measure to a line or two long. Practise each phrase many times in a row. You will learn more quickly than if you work on long sections. Be sure to also play the beginning of the next phrase each time, or you will have trouble connecting the phrases later. Whenever you have a technical exercise (scales, arpeggios, etc.), repeat it many times.

FOR THE MOST EFFECTIVE PRACTISE, COMBINE SLOW PRACTISE AND REPETITION USING THE METRONOME!!

BEGINNING TO LEARN A NEW PIECE OF MUSIC:

When you start to learn a new piece of music, ask yourself these questions:

MOTIVATING YOUNG PERCUSSION STUDENTS

By Al Payson

- 1) What is the character of the piece? Is it tranquil, excited, song-like, fast, slow, staccato, legato? What is the character of the different sections? How does the piece rise and fall?
- 2) What are the most difficult sections of the work? You may want to start work on these first.
- 3) What is the ultimate tempo of the piece? You will need to keep this in mind in order to determine stickings, phrasings, etc. (Write in unusual stickings so you don't have to figure them out all over again the next time.)
- 4) In working on an exercise, ask yourself, "How fast should I be able to play this?" Work on it until you have reached that tempo.

MEMORIZING

Some people memorize very easily. Others find it very difficult. Memorizing, like everything else, becomes easier with practise.

If you're having trouble memorizing, try this:

- 1) Learn the piece so that you're fairly comfortable with it. It doesn't even have to be up to tempo yet.
- 2) Take one phrase at a time. Set the metronome to about one-half tempo. For instance, if the final tempo is 120, set the metronome to about 60. Repeat the phrase 10-30 times. By then it should be memorized. You may have to repeat this procedure for as much as two or three days for the phrases to stick in your memory.
- 3) Combine phrases into longer units. Repeat slowly if necessary.
- 4) Take the piece up to tempo.
- 5) Check the music from time to time to make sure you haven't started inventing your own piece.

PLAYING IN PUBLIC

If you're going to play a solo, find as many opportunities as you can to play for other people. Invite family, friends, neighbors - anyone - to hear you play. You'll find out what happens when you get a little nervous and you'll be much better prepared to play in public. If possible, have a knowledgeable friend make note of the mistakes you make during these mini-recitals.

THE AUTHOR

As Arizona PAS Chapter President, KAREN ERVIN is busy developing the Chapter into a large, active organization. She has been an active free lance musician in the Los Angeles area and has two solo recordings to her credit. She is currently active as a clinician and soloist. Among her numerous awards she won second prize in the Concours Internationale D'exention Musicale in Geneva, Switzerland, first prize in the Western States Young Artist Competition in Fresno, and third prize in the International Percussion Competition in LaRochelle, France.

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"Johnny," said mother at the breakfast table, "Did you practice the snare drum yesterday?"

"No," replied Johnny, "I didn't have time. Right after school I had swimming class at the Y - and then by the time I had dinner and did my homework it was bedtime."

Mother: "Well, make sure that you practice after school today. Your lesson is tomorrow, you know."

"But mother," pleaded Johnny, "I have to stay after school today to work on the class project for the Fun Fair. Then after dinner I have bowling league."

Mother (ruefully): "Oh dear, you have been terribly busy this week, which adds up to another unprepared lesson. I think I'll call the teacher and cancel it for this week. It would be a problem getting you there, anyway, because I have bridge club tomorrow night."

The above theme is played every week, with endless variations, in thousands of homes across the country. The point is that today's music teacher has a much more difficult task than his predecessor of a former, more relaxed era. Reason: he must compete for a child's time against so many compelling activities, many of which did not even exist twenty years ago. For example:

- * Television
- * Organized sports
- * Sophisticated toys, hobbies, and gadgets resulting from the general affluence in this country (cassette recorders, cameras, pocket radios, etc).
- * A general mania in today's society for organized activities of all kinds for children (which concerns many child psychologists).

This fierce competition for a child's time and interest has put every music teacher to the test. Many have given up and gone into other fields. Others have taken the problem as a challenge, searched for and found new teaching techniques, and enjoy a large clientele of fine students.

How do they do it?

There is one thing that today's successful music teachers seem to have in common: they have the ability to motivate students. Motivation has been called the "engine" of education. Obviously, a child learns little without it. Therefore, it follows that today's percussion instructor should examine and utilize every possible means to establish and maintain a high level of motivation in his students.

Following is a list of common motivational techniques, and some that are less common. It was compiled with the help of several experienced percussion educators. This list is directed to the new teacher, but perhaps even the experienced teacher will find something here that might be useful.

* **SETTING REALISTIC SHORT-TERM AND LONG-TERM GOALS.** Short-term: assess the student's ability and assign just enough material in each lesson to challenge him, but which he can master for the next lesson. A series of small successes builds confidence and motivates; failures build frustration and sap interest. Long-term: set a general course of study that is consistent with the student's talent and aspirations.

* **BALANCING CRITICISM AND PRAISE.** Since teaching consists a great deal in pointing out faults and mistakes, most of the teacher's comments are, by nature, negative. Care must be taken to balance criticism, no matter how tactfully given, with praise and/or encouragement. Also, just as criticism usually concerns something specific, so should praise. ie., "You're coming along fine" is too general. "You have improved your left hand grip considerably since last week" is better.

One word of caution: commendation must always be earned. The pupil sees through false praise very quickly, and then the

teacher-student relationship becomes cheapened.

* **TANGIBLE REWARDS** are very important to most young people. The most common are:

1. Colored stars. These work very well if applied to the right age group (through 5th grade). The average ten-year-old will give a little extra effort to keep a long series of gold stars from being blemished by a blue one.
2. Music stamps are fancier than stars, and can be used for slightly older students.
3. Medals and/or Trophies. For the value of these just ask any high school track coach or band director. And baton twirling contests probably probably could not exist without them. Although medals and trophies are mostly used as prizes in competitions, they can also be used to reward attendance and general musical attainment.
4. In co-operation with a student's parents, the promise of a new instrument (or similar special award) upon reaching a certain musical goal can be a tremendous incentive.

* **APPLICATION OF SKILLS** is extremely important. Unless the student can apply the facilities he has worked so hard to acquire, it is difficult for him to sustain the incentive necessary to gain more. He loses his sense of purpose, and hence loses interest.

Joining performance groups takes care of this need. The traditional ones for the young percussionist are the school band and orchestra, the combo or rock group (preferably professionally-supervised), and the drum and bugle corps. In addition, a rather recent innovation is the percussion ensemble. Whether it be organized by the school or the private instructor, this outlet can reap enormous rewards for the participating students not only in motivation, but in many other ways as well.

* **THE MUSIC CONTEST.** Some people thrive on competition. For students who are of this nature, the school music contest is of great value. For others of a non-aggressive nature, the contest can be a traumatic, negative experience. Those who are experienced with contests are familiar with the tears, the bitter disappointment, the resentment, the irate parents bawling out judges, etc., which are not uncommon at these affairs. It should also be noted that many contestants feel they are performing for a "hostile" audience, in that they feel the judge's job is to find fault with the performance.

* **RECITAL PERFORMANCE** has certain advantages over the contest. This writer feels that this medium should be used, if not instead of the contest, at least in addition to it. Reasons: first, it puts performance on a non-competitive, purely musical basis, with no winning or losing, before a "sympathetic" audience; secondly, the student hears other of various levels of advancement, and so gets a perspective of his own progress, as well as renewed incentive.

* **EXPOSING THE STUDENT TO A VARIETY OF SOUNDS AND COLORS AS SOON AS POSSIBLE.** This is following the precept that diversity creates interest. Let's face it, practicing a monotone instrument week after week, month after month, can get very dull! The beginning snare drum student can be introduced to wire brushes, wood block, easy Latin American instruments, etc. As he progresses, the choices, of course, are almost endless.

* **AUDIO AIDS.** Virtually every household has a phonograph, and a great many youngsters have their own cassette players. Playing along with "the pros" is fun and exciting, and is therefore great for motivation. There are many discs on the market designed specifically for this purpose.

In addition, the teacher might accompany (or play duets with) the student, where possible or practical. Again, there is an abundance of this type of material.

* **ATTENDING CONCERTS, PERCUSSION CLINICS AND WORKSHOPS.** Watching others perform, particularly professionals, does wonders for incentive. The teacher should keep abreast of up-coming events of this sort, and strongly urge the student to attend.

* **Mallet-Keyboard players** should be encouraged to **PERFORM SOLOS AS OFTEN AS POSSIBLE** - at PTA meetings, church functions, banquets, etc.

* **TEACHING WITH ENTHUSIASM.** The old saying, "Enthusiasm is contagious," may be a bit trite, but it is nonetheless true. This does not mean that the teacher must always be in a state of fervor or ebullience. Enthusiasm can be manifested in different ways, including simply showing a genuine interest in the student and his progress.

The above list contains eleven "tools" by which motivation in young percussion students can be developed and maintained. Despite all a teacher's efforts, or course, there are students who will drop out due to lack of interest. However, a very fine and successful percussion teacher of my acquaintance has what I believe to be a very healthy attitude toward each and every drop-out: he feels that in some way he (the teacher) is partly to blame.

The Author

Al Payson is percussionist with the Chicago Symphony Orchestra, and a faculty member at the DePaul University School of Music. He is in constant demand as a clinician and has authored numerous percussion instruction texts that are widely used in teaching young students.



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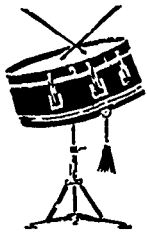
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Left hand development is an area in which many young drummers have problems. Most drummers will readily admit that the speed and control of their lefthand just isn't what is should or could be. Unfortunately, some percussion teachers are failing to realize and teach the obvious: that unless a beginning drummer is ambidextrous, he will "favor" one hand over the other. This will mean that under normal conditions one hand will develop at a faster pace than the other. One obvious solution to the problem is to have right-handed drummers spend more time practicing and working with their left hand, and have left-handed drummers spend more time developing their right hand.

Unfortunately, a large number of young drummers are too impatient to take the time to improve the technique of their weaker hand. The numerous advantages of possessing the skill and versatility to perform equally well with either hand should be obvious.

The purpose of this article is to provide several exercises which will help to improve and develop left hand speed and control.

Directions:

1. Set metronome tempo at $\text{♩} = 80 \text{ M.M.}$
2. Maintain each exercise for a minimum of 2 minutes.
3. Only when steadiness is achieved, gradually increase the tempo. It's important to play the exercise for at least 2 minutes at each increased speed. Strive for evenness! Once peak is reached, make note of the metronome marking and start there each day and work to gradually increase the speed.
4. Practice on a drum at first and then try playing them on a pillow for an extra challenge.
 (Note: Left-handed drummers should just reverse the hand notations.)

Exercise 1:

L = Left hand

A. 4 $\text{♩} \text{ L L L L } | \text{ L L L L } :||$ or $\text{♩} \text{ L L L L } | \text{ L L L L } | \text{ } \frac{1}{2} :||$

B. 4 $\text{♩} \text{ L L L L } | \text{ L L L L } :||$ or $\text{♩} \text{ L L L L } | \text{ L L L L } | \text{ } \frac{1}{2} :||$

C. 4 $\text{♩} \text{ L L L L } | \text{ L L L L } :||$ or $\text{♩} \text{ L L L L } | \text{ L L L L } | \text{ } \frac{1}{2} :||$

D. 4 $\text{♩} \text{ L L L L } | \text{ L L L L } :||$ or $\text{♩} \text{ L L L L } | \text{ L L L L } | \text{ } \frac{1}{2} :||$

Adding accents should enable the exercises to be played faster by helping establish a pulsating "feel" and causing rebound action. Don't let the accents affect the steadiness!

Exercise 2:

A. 4 $\text{♩} \text{ L L L L } | \text{ L L L L } | \text{ } \frac{1}{2} :||$

B. 4 $\text{♩} \text{ L L L L } | \text{ L L L L } | \text{ } \frac{1}{2} :||$

C. 4 $\text{♩} \text{ L L L L } | \text{ L L L L } | \text{ } \frac{1}{2} :||$

D. 4 $\text{♩} \text{ L L L L } | \text{ L L L L } | \text{ } \frac{1}{2} :||$

Exercise 3:

L = Left hand

R = Right hand

A. 4 $\text{♩} \text{ R L } | \text{ R L } | \text{ R L } | \text{ R L } :||$ or $\text{♩} \text{ R L L } | \text{ R L L } | \text{ R L L } | \text{ R L L } :||$

B. 4 $\text{♩} \text{ R L L } | \text{ R L L } | \text{ R L L } | \text{ R L L } :||$ or $\text{♩} \text{ R L L L } | \text{ R L L L } | \text{ R L L L } | \text{ R L L L } :||$

C. 4 $\text{♩} \text{ R L L L } | \text{ R L L L } | \text{ R L L L } | \text{ R L L L } :||$ or $\text{♩} \text{ R L L L L } | \text{ R L L L L } | \text{ R L L L L } | \text{ R L L L L } :||$

D. 4 $\text{♩} \text{ L L L } | \text{ R R R } | \text{ L L L } | \text{ R R R } | \text{ } \frac{1}{2} :||$

For variation develop your own exercises using combinations of the above patterns.

If these exercises are to be effective, then they must be practiced systematically every day. The ability to play equally well with either hand should be a goal for every young drummer.

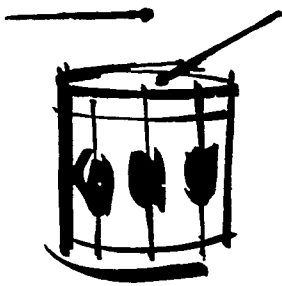
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THE STRAIGHT DRUM METHOD

by Duane Thamm

Many people are confused about, or are not familiar with the "Straight System" of drumming, named after a very important and colorful percussion teacher and performer - Edward B. Straight. Some years ago, more than I care to mention my mother took me to Mr. Straight every Saturday morning for my weekly drum lesson. Being only in grade school at the time, I did not appreciate this wonderful old man's technique and beautiful sound on a snare drum until having heard him on a recording years after I had studied with him. He played all the circuses in town and all of the parades. He boasted of the feat, (no pun intended), of marching on foot, from Texas to Chicago while in the Army.

Edward Straight wrote four lesson books and many snare drum solos inventing a system of his own. It entailed the changing of traditional names of rolls and other rudiments, thus causing much criticism and scorn by many staunch rudimental exponents. His system contained many fine musical ideas which we still use today in symphonic to jazz stylings.

His renaming of rolls, although technically correct, would create great havoc with the many traditional drum books already written. His roll system renamed the traditional five stroke roll to a three stroke roll. See Diagram I, showing the difference between the traditional rudimental rolls and the Straight roll system.

DIAGRAM I

<p>RUDIMENTAL 5 STROKE ROLL</p> <p>R R L L R L L R R L</p>	<p>STRAIGHT 3 STROKE ROLL</p> <p>R R L L R L L R R L</p>
<p>RUDIMENTAL 9 STROKE ROLL</p> <p>R R L L R R L L R L L R R L L R R L</p>	<p>STRAIGHT 5 STROKE ROLL</p> <p>R R L L R R L L R L L R R L L R R L</p>

His contention was the traditional five stroke roll consisting of three strokes, the first two strokes containing two taps each and ending on a single cut off beat, thus totaling five taps. He named this roll a three stroke roll. The traditional rudimental nine stroke roll consists of four double taps and a single cut off beat totaling five strokes. The Straight Method would call this a five stroke roll containing nine taps, etc. The second tap of each stroke being a rebound.

The Straight Method advocated a crescendo on every roll and ending with an accent, which would not work with today's music, unless written in. His method also stated, "Start and end all rolls with right stick." His prime objective was keeping the

right hand on the strong beats, and on the beginning of each measure. By keeping the right stick on the strong pulses of the measure, the drummer would keep better time and the entire orchestra would feel the pulse better. He called this the natural way to play the drums. See Diagram II.

DIAGRAM II

The use of this alternating sticking alleviated such rudiments as the paradiddle, flamadiddle and other double stucked rudiments.

His conception of a left and right flam was the opposite of the rudimental sticking. The small note, (grace note), before the principle note, determined the name of the flam. If you played the small note with a left stick and the large note with the right, it was called a left flam, and vice-versa. See Diagram III.

DIAGRAM III

Straight Left Flam Straight Right Flam

His method used Straight Method left flams on all sixteenth flams, and alternating all eighth note flams.

The 6/8 Straight Method taught the right hand and bass drum to play together on the strong pulse of the measure, (1st and 4th beat of the measure). See diagram IV.

DIAGRAM IV

STRAIGHT SYSTEM VERSES RUDIMENTAL SYSTEM

You might well guess the confusion the Straight System would cause all the drum publishers. All the traditional writings would have to be re-written and relearned.

Altho, theoretically the Straight System naming of rolls is correct, it would not warrant the changing of the names. Through the years, drummers matured into musicians and recognized some of the merit of the Straight System in playing and sticking. Symphonic and legitimate theatre drummers used this basic concept of sticking to gain a more unified and refined sound. Thus, the rudimental stickings were used for rudimental contests, and drum and bugle corp work. So you can readily see, each type of drumming is important and they found their own direction.

CONCLUSION

As we all know, the Straight System's renaming of rolls and flams were not accepted, although, the roll system is recognized on the Illinois Grade School Adjudication sheets.

As percussion advanced, a great thing happened. Each facet of drumming went its own way and now we have different specialized areas, namely, drum and bugle corps, concert bands, symphonic orchestras, combo and jazz drumming, and show drumming. We also have specialists in each area and many percussionists equally capable in all areas.

Symphonic orchestras and symphonic bands would not have the need for the heavy sounds of the rudimental stylings, so they would not use many of the rudimental stickings. The rudimental groups could not get the desired sounds by using the symphonic stickings, etc., so they would use the traditional rudimental stickings.

After studying with many fine teachers and working with many of the finest percussionists in the country, I have compiled four basic sticking rules to cover general purpose drumming. I start my students with these rules as a guide line, and later on cover rudimental and jazz drumming. I find that these rules make the student sound more professional in a shorter period of time, and the band directors are happier because the sound is more constant. By using this method, the student would always stick a certain passage the same way, thus creating a higher degree of accuracy. Other instrumentalists use certain fingerings, bowing, etc., so a drummer should also use a sticking method to play more musically and constant.

Four general rules:

1. Try to start most measures of music with right stick.
2. Try to play strong pulses of measures with right stick.
3. Try to start groups of two notes and four notes with right stick.

(Group of twos)



(Group of fours)



4. Try to start most rolls with right stick.

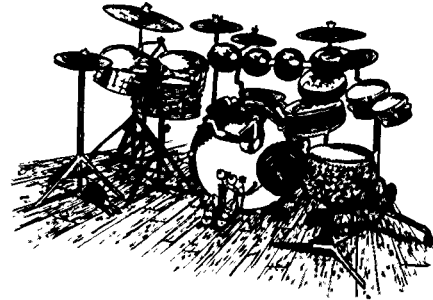


Did you notice, all of these rules state the words "try to"? As the student progresses, he will take exception to these rules, because of the tempo or the character of the music. This method has worked for me and many other teachers and has produced many fine players. Many players might call this a right hand predominate-method, whereby the left hand is neglected and thus making it very weak. This is true in a way, but the conductor of a symphony could care less about your left hand becoming weak. He's concerned with precision, balance, nuance, and consistency of sound. A surgeon would not operate on a patient one day with his right hand and the next operation with his left, just to give his left hand exercise, as he could not do his best work with his weaker endowed hand. So, we must do our finest precision work with the hand nature provided us to do our best work with, the other hand will be a labor hand to help the strong hand. During this time, the teacher must give special

exercises for the student's weaker hand to build it up, because a fine drummer needs two excellent hands. In conclusion, to make a profession out of percussion, you must learn all of these wonderful and exciting areas of drumming. Mr. Edward B. Straight, a highly respected and recognized teacher and performer, challenged the rudimental system of drumming and its nomenclature. His methodology was a highly controversial issue. However, today both systems stand as testimonials to the needs drummers have in satisfying various performance facets.

ABOUT THE AUTHOR:

Duane Thamm, composer, author, performer, and teacher with experience in all areas of music is now a clinician for Ludwig Drum Company and percussion instructor at the Elmhurst College, Elmhurst, Ill. He formally was featured with Dick Schory Percussion Pops Orchestra, Henry Mancini Orchestra, Barbra Streisand, Tony Bennett, Frank Sinatra, Andy Williams, and many more. He has performed on recordings and T.V. shows. He now has a fantastic musical puppet show with his 12 year old son, which has appeared throughout the country. He is also 2nd Vice-President of the Percussive Arts Society, Illinois Chapter.



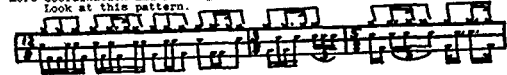
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Band and Orchestra Music Review

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

BROADWAY CURTAIN TIME arr. Krance Hansen

This arrangement has all the excitement, spirit and feeling of the show from which each tune comes. Krance makes good use of passing the melody from one section to another and also the punch requiring a solid rhythm with proper accents. It contains: Hello Dolly!, Put On a Happy Face, If He Walked Into My Life, Mame, Once Upon A Time, and Hey, Look My Over.

Percussion Instruments; Bells (2), Chimes, Vibes, Xylophone, Snare Drum, Suspended Cymbal, Crash Cymbals, Bass Drum, Woodblock, Gong, Tambourine, Drum Set. (There is also a part for Guitar.)

High School or College Time 11:00

SYMPHONIC MOVEMENT Goldstein Samfred (Fox)

This is a composition with many contrasts both melodic and rhythmic. It is a mixture of strict rhythm and rubato. Written with accidentals instead of key signature. There is a fast driving section after a slow beginning. Excellent use of percussion.

Percussion instruments: Bells, Crash Cymbals, Timpani (3), Suspended Cymbal, Snare Drum, Woodblock, Xylophone, Bass Drum, Triangle, Field Drum.

College or good High School Time 5:30

APOTHEOSIS (Glorious Example) Nestico Kendor

This is an excellent arrangement of Battle Hymn of the Republic and the Marines Hymn. The numbers may be played together or separately. IN addition to the two numbers above there are four ceremonial fanfares. This is well worth the investment of money and time.

Percussion instruments; Crash Cymbals, Snare Drum, Bass Drum, Chimes, Timpani (4, but could be done with 2).

High School or College Time 3:45

PASSACAGLIA & ALLEGRO Fry Fischer

The Passacaglia uses full band and timpani. This movement is followed by an allegro. Timpani and snare drum set the rhythm as the trumpet section enters. There are lots of dynamic changes as well as color changes that are effective as the melody line passes from one section to another.

Percussion instruments: Timpani, Snare Drum, Bass Drum, Xylophone, Crash Cymbals.

High School Time 2:50

PROLOGUE E. W. Williams Ludwig

Prologue is worth looking into. A contemporary composition using a mixture of time signatures (3, 4, 5, 7,). A trumpet call with drums followed by full band makes a powerful beginning. This maestoso introduction is followed by an allegro. The mood is set by the lower instruments before being taken by woodwinds. A nice oboe solo in an andante section builds by adding woodwinds. An allegro section brings the number to a brilliant end.

Percussion instruments: Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbal, Timpani (3), Bells.

College or High School

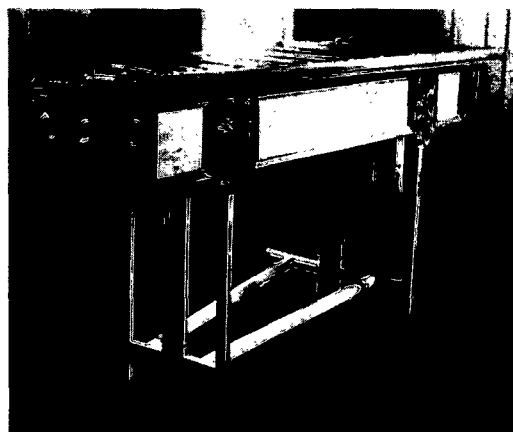
PERCUSSION ON PARADE Kinyon Alfred

Here is an easy composition that would make the percussionists feel important to the band. Although the percussion parts are not difficult they need to be played cleanly. They contain sixteenth notes, flam taps, five and nine stroke rolls. There are answering sections between snare & bass drum and the tenor drums and cymbal. There are no mallet parts. The band parts are easy.

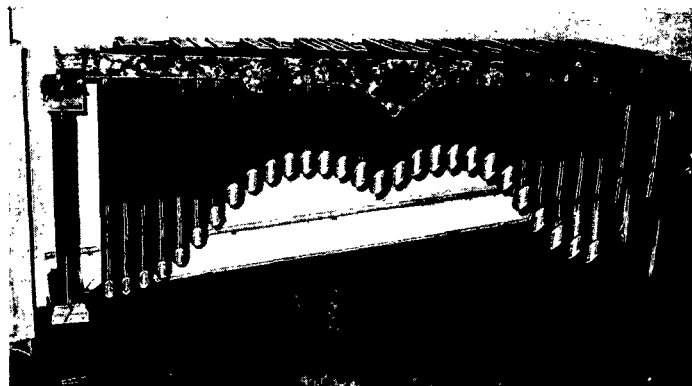
Percussion instruments: Snare Drum, Tenor Drum, Cymbal, Bass Drum.

Elementary Band Time 1:40

Just a note of appreciation for your dedication to Percussive Notes. We are all fortunate to have a periodical which is so "in touch" with the pulse of what is happening in percussion today and at all levels of performing and teaching. - Douglas Igelsrud, Percussionist, Syracuse (NY) Symphony Orchestra.



4 1/2 Octave Guatemalan Marimba owned by Bill Salter, Milton, Florida.



Deagan "King George" Model Marimba built for the International Marimba Symphony Orchestra in the 1930's (photo submitted by Dave Hershey, student of Jay Collins at Austin Peay State University in Nashville, Tennessee)

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PUBLICATIONS and PRODUCTS

Compiled by EDWARD JOHN KOZAK, Shreveport, Louisiana.

New for 1975 from PAYSON PERCUSSION PRODUCTS, are a complete line of Concert Bass Drum Beaters. Four Models are available: a "Sostenuto" Beater for a low "BOOM", "Roller" Beaters for tremolo playing, a "Marcato" Beater for general purpose playing, and a Double end (hard felt and wood) Beater for a more hard, dry, secco sound. Replacement head coverings are also available. For more information write to Payson Percussion Products, 2130 Glenview Ave., Park Ridge, Illinois 60068.

GOOD VIBES MALLETWORKS, INC. 407 Dover Rd. Rockville, Md. 20850, now has available all models in prematched sets of four. The mallets include both wound and non-wound models, and have been endorsed by such mallet greats as Gary Burton, Bobby Hutcherson, and David Friedman, to name a few. See your dealer or write for more details.

COMPOSERS RECORDINGS INC. has released a new LP featuring a collection of large and unusual percussion devices. Irwin Bazelon's Propulsions (CRI SD 327) is the piece, and the percussion section used was highlighted recently on ABC-TV due to the unusual aspects of this work. See your dealer or write to CRI, 170 W. 74th St., N.Y., N.Y. 10023 for more details.

PAUL PRICE PUBLICATIONS have released several new works including: Metal Concert by James Drew for four players; Three Dithyramboi by Robert Shectman for six players; and Snare Drum Solo by John Pepe. Order through your dealer or from Paul Price Publications, 470 Kipp St., Teaneck, N.J. 07666.

M. M. COLE PUBLISHING COMPANY has released Four Studies for Percussion Ensemble by George Burt. A new and original exploration of "percussion color". Written for six players, the instrumentation includes glockenspiel, celeste, snare drum, vibes, three tom toms, two bass drums, gong, marimba, one antique cym. (C#), three tympani, several suspended cymbals, bells, gong and assorted traps. Duration - 13 minutes. Published by M. M. COLE, 251 E. Grand Ave., Chi., Ill. 60611.

The Complete Jazz Drummer, and Complete Drum - Technique, are two new hardcover books from J R PUBLICATIONS, 3 Sheridan Sq. N.Y., N.Y. 10014. These new books include extensive amounts of material never before published on jazz and rock drum set playing.

THE MAJOR TRADITIONS OF NORTH INDIAN TABLA DRUMMING by Robert S. Gottlieb in a new complete method for Tabla Drumming which includes two texts and two cassette tapes, giving the modern percussionist a thorough knowledge of Tabla Drumming. For information write: Mr. Gottlieb c/o Evergreen State College, Olympia, Washington 98505.

I LIKE PERCUSSION - by Siegfried Fink is a new total percussion method by the foremost German percussion composer of today. Distributed in America by C. F. Peters, N.Y. Write for further details.

THE MUSIGRAPH THEORY BOOK I by Eddy Kozak is a novel approach to the basic theory knowledge required to be able to improvise and arrange. It is very different, very easily understood and has been endorsed by Henry Mancini, Dave Brubeck, and Roy Knapp. Available from Musigraph Publishing Corp., 434 Kings Hwy., Shreveport, La. 71104.

A number of new percussion works are available from SMITH PUBLICATIONS. These include: Andrea's Dancing Music, by Paul Zonn for Solo Percussion; "A Whispering.....," by William Duckworth for seven or more players; Serenade by Elliott



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FIX IT — BUILD IT CORNER

AN AMERICAN GAMELAN

An exciting new composition, SUITE FOR VIOLIN AND GAMELAN, jointly composed by Richard Dee and Lou Harrison, received its premier performances in San Francisco and San Jose, California, during December, 1974. Outstanding performances were given by Lauren Jakey, violin, and the San Jose State University Percussion Ensemble, under the direction of Anthony J. Cirone. While critics awarded high marks both to the new composition and to the performers, they devoted an exceptional length to discussing the lovely and unusual instruments, designed and built by William Colvig.

The following notes and accounts were written by and are used with the permission of Lou Harrison, Richard Dee, and William Colvig.

There is perhaps nothing more pleasurable to a composer as such than discovering that he is going to be commissioned for a work which he has already begun in pleasure and enthusiasm. And both of us, for this piece is "doubly-composed," were delighted to complete this suite for the San Francisco Chamber Music Society (we had already started one sixth of it).

The occasion is Christmas, primarily and Mr. Colvig's lovely American Gamelan glitters and hums like a giant music box sometimes. Its tuning and construction will be explained below. In this day of "Superstars," cooperative composition is not practiced, but it is a special pleasure to find in how many ways it may be achieved, for this work is integrated at every level, it is not, repeat, not a set of pieces composed alternately by the two authors; it is in every detail cooperatively planned and worked.

Norman Fromm was a composer, and a good one, and we think that he would much have enjoyed the way we worked, the idea, and possibly the sound of it too.

CONSTRUCTIONAL DETAILS

The collection of various tuned metal elements making up the Southeast-Asian Gamelan sparkles with heavenly music when the many gamelan players are performing. The composer Lou Harrison and I, William Colvig, decided to make our own Western Gamelan based in general on the traditional ones but not copying anything for the sake of authenticity. Our primary consideration was to make beautiful sound; our primary purpose to build a usable musical instrument for which new serious music could be composed. (Eye appeal is very important also in musical instruments so that was kept very much in mind when designing our Gamelan.

Various pentatonic (5-toned) scales are used much in the world and can be tuned with perfect harmony, whereas our western "tempered" scale is only actually in tune in its octaves. The Gamelan can make use of unusual tunings very nicely since it can be tuned near perfection then cannot be played "out-of-tune."

The principle elements in the traditional ones are cast metal slabs with bamboo resonators and round, bell-sounding, "upside-down" bronze gongs, all suspended with leather for free vibration. Using Western materials our Gamelan is a "happy hybrid" of pipes and slabs and metal resonators and rubber mountings for the pipes and wooden stands to hold everything up. The only "traditional" materials used are leather for mounting the slabs and, of course, wood.

Here are a few notes on construction: The steel upper "soprano bells" are 1" trade size thinwall electrical conduit; the "tenor bells", 1¼" trade size. The aluminum "sopranos" are 1" outside-diameter "furniture tubing" and the tenors, aluminum tube sized the same as the 1¼" electrical steeltube. The slabs for the lower tones are all aluminum with sizes varying as found in a scrap metal store. Mostly they are about 7.2mm (¼") thick and 90 mm. (3½") wide. The resonators for the slabs are soldered-

together "billy cans", i.e. No. 10 food cans available at any restaurant back door. (176 mm. high, 156 mm. dia.) The bottom is left on the bottom can. The tone will not sustain if the coupling is too tight (resonator too perfectly tuned). All pipes and slabs are mounted at their nodal points — 22½% of their lengths from each end— the pipes with medical rubber tubing and the slabs hung on leather shoe laces from 20d size double-headed construction nail "posts". Lumber used; ¼" plywood and ¾" pine boards. The beaters for playing: ¼" x 15" dowel sticks with 2" -dia., ¾" -thick round wooden heads padded with stretched-on slices of motorcycle or bicycle tube.

The tuning of any instrument is determined by its use. In this case, our instrument was built to be composed for by a composer so its tuning was specified by that composer (Lou Harrison). Certainly it could be made with "sharps and flats" and all tuned up out-of-tune Western style in 12 equal tones so you could play "Stormy Weather" on it. Why bother? We already have pianos and marimbaphones etc. to play your favorite tunes on. Marvellous new (to us) sound sensations can be achieved by trying different musical modes in "just intonation", the expression used for rational tuning. Once a mode is set up you can either improvise or seriously compose your music in it. Although the pentatonic scheme is basically the most harmonious, other tones can be filed in with good results too. The Western basic 7-tone, "C-major" scale, justly tuned, is a good place to start with musical experimentation. We tuned ours in D, based on A-440. The pentatonic involved here is D-E-F#-A-B and the ratios simply:

A D, 3:2; A E, 4:3; D F#, 4:5; F# B, 3:4

Metallic sounds are complicated so are difficult to tune by ear. A modern electronic tool makes possible in our Gamelan precise vibrations heretofore very difficult to obtain. The oscilloscope pictures 3 sine waves against 2 or whatever and the builder files away until the waves stay put. (If a slab or tube is cut too short, bolts, nuts, and washers work fine for lowering the pitch.) The above ratios are given as used with the oscilloscope.

The "fill-in" tones for a complete "major" scale are G and C# tuned D G 3:4 and F# C# 2:3. What we come out with here resembles our D-major scale on the piano but in reality is "Ptolemy's Diatonic Syntonon" or "stretched diatonic" scale. It's note-to-note ratios work out: D 9/8 E 10/9 F# 16/15 G 9/8 A 10/9 B 9/8 C# 16/15 D. Starting with A-440 vibrations per second, 10/9 x 440=448 8/9 for B, 9/8 x 448 = 550 for C# etc. Very good minor pentatonic modes are available from this scale starting from F#, while a pelog-type pentatonic mode starts from B. Changing ratios for one or more tones will make other modes to play in. We have made one for some compositions that first sounds very strange then become quite glamorous with further hearing. Using the 7th and 11th harmonics we call it the "7-11" scale. It's Pentatonic:

A C⁷ D E G¹¹ A

Experimenting with many different modes can be done easily by using a monochord to find the tones then transferring them to the Gamelan or other instruments. Here again, the oscilloscope would aid in the precise transfer of tones to metallic elements.

Our slabs range from A-55 (787 mm. long) to D-293 1/3 (294 mm. long). Our pipes, both steel and aluminum sets, go from A-220 (1038 mm. steel) to B-977 1/9 (479 mm. steel) on the big ones and A-440 (636 mm. steel) to +2607 11/27 (251 mm. steel) on the smaller ones.

Much experimenting can be done with developing the American Gamelan. The Tubes could be resonated (bulk a problem), the tubes could be small slabs (bars) instead and resonated (that's a celeste), wooden (xylophone), the big slabs could be adjusted in width to give consonant overtones (5th. or octave most desirable), all sorts of arrangements could be made to mount the elements and to decorate them for visual beauty.

While building our own repertoire for our Gamelan let us not forget the very extensive exciting Asian one. An evening's program could include Balinese and Javanese selections and something from the Philippines.

HOW TO WRAP MARIMBA MALLET HEADS

By William J. Schinstine

It always seems such a shame to discard worn yarn marimba mallets. Of course you could use them as plain rubber mallets. However, rewrapping can make them like new. It is even possible to alter them to fit your own needs. With a little practice following these tips, you can even save some money by buying plain rubber mallets and wrapping them yourself.

The sound which you want will depend on three factors, 1) the hardness of the rubber ball, 2) the type of yarn used, and 3) the amount and style of wrapping you do.

A medium thickness yarn is best for most situations. My preference is a 50% nylon and 50% cotton yarn. This seems to wear best of all and it also can be pulled tight.

I start by putting a slip knot in the end of the yarn. The loop is placed over the ball and pulled tight on the shaft just below the ball. At this point wrap a few turns around the shaft. Now you can start wrapping around the ball.

Hold the stick, ball up, in your left hand and the yarn in your right hand. Pull tightly as you wrap over the top of the ball just slightly to the left of the center top of the ball. Wrap over and under while you turn the shaft slightly to the left. Continue for about 50 turns or until the rubber ball is covered. **ALWAYS COUNT THE NUMBER OF TURNS AS YOU GO.**

Next wrap about 20 turns around the center of the ball, perpendicular to the shaft. Now resume over the top (slightly to the left of center) for at least 100 turns. Remember to keep turning the shaft with each turn. If you want a softer and larger mallet head repeat this process or just add more turns until the size is what you desire.

Remember, all the time you are wrapping, you should keep tension on the yarn with your right hand.

Once you have completed the job this far, wrap several turns around the shaft and cut yarn with about 3 to 4 feet extra yarn.

Take a long, large holed needle and thread the cut off end of yarn. Un-wrap the yarn from around the shaft until you come to the last turn on the ball. Sew the yarn around the bottom of the ball (just below the playing area) using $\frac{1}{4}$ to $\frac{1}{2}$ inch long overlapping stitches. About 7 or 8 times around the ball should be enough. Sew one stitch through from bottom to top of the ball. Then repeat the process around the top of the ball (just above the playing area). Tie off the remaining yarn and snip off whatever remains.

If you want to add color to your mallets, the sewing can be done with a contrasting color of yarn.

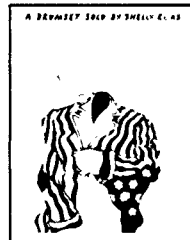
Write down the number of turns used so that you can easily match the second mallet to the first.

For bass mallets you can add a thicker yarn cover to your previous wrapping or just use the thicker yarn for the whole job.

Experimenting with different types of yarn and the number of turns will allow you to custom make your mallets to your specific needs.

For those who like long rattan mallets which are unobtainable, try wrapping some Jose Bettencort gum rubber mallets.

Don't be discouraged if your first set of mallets displeases you. A little practice will shortly result in very nice, well wrapped mallets.



SIWE'S TWEED a drumset solo in $\frac{3}{4}$. 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 Elias, follow to make this an exciting, musical drumset solo that can be used for recitals and solo contests.



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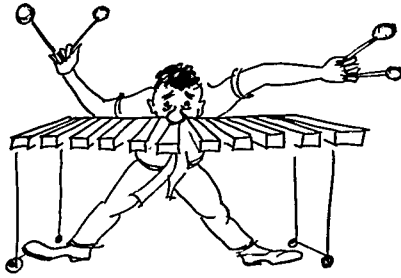
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THE MARIMBA BAR



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

Q. I HAVE HEARD YOU STATE THAT YOU RARELY GIVE YOUR STUDENTS EXERCISE BOOKS TO PRACTICE. HOW DO YOUR STUDENTS DEVELOP ADEQUATE TECHNICS?

A. In lieu of exercise books I have my students study "real" pieces. I am not against exercise pieces per se, Chopin's ETUDES reach a magnificence I can only hope to emulate, and some percussion composers are successfully forwarding this tradition (see PORTRAITS IN MELODY, Anthony J. Cirone, Belwin Mills Publishing Corp.). But I am against wasting a student's time on trite music. From well-constructed pieces of music my students develop their own exercises. Developing one's own exercises strengthens initiative, ear-training, and interpretive abilities. From the following examples, from MIT GANCZEM WILLEN, Pauman, 1452, you can begin to determine the limitless horizons in this approach to exercises.

Obviously MIT GANCZEM WILLEN is a beginning piece; I usually give it to a student who has studied about three months. The piece itself offers opportunities for discussing music history, the organ, developing new technics on instruments, the early printing of music, etc. This fragment of the piece (Example 1) contains a small turn that I isolate in order to further the student's technical background. The beginning student already finds Example 2 to be familiar. I have taught the student to think of the three step-wise notes as a pattern rather than as individual notes, a pattern to be played in one gliding swoop, with three small taps of the wrist, controlled by the elbow. Our student may have encountered Example 3, in which case I have taught him that to make two motions, as in Example 4, wastes energy and results in lack of smoothness. Instead he has been taught to make a circular motion, as in Example 5, led by the elbow, which results in a fluid sounding line. At this point I will introduce our original example, based on the major scale, which the student has already studied BY EAR. He will practice the exercise chromatically, as in Example 6. And, depending on many variants such as his age and technical interests, he and I will work out some additional ways to practice the exercise (Example 7). Somewhere in the course of instruction, I will probably ask our student if he notices any difference in sound patterns between the original example and our invented exercises. Depending on how affirmative his reply is, I may go into a brief study of modes and he may compose a piece and/or do some improvising in Dorian mode. I also will perform, as he watches and records on a cassette recorder, some more advanced examples of this technic, probably including my old favorite, Bach's INVENTION IN B^b MAJOR (Example 8.)

Do I cover ALL the above territory with every student? Of course not. But be especially careful with the student who

shows intellectual curiosity but lacks the dexterity that is a must for the skillful student. What marimba in particular and percussion in general needs is avid supporters and enthusiasts from every walk of life. This Base of support we can develop in our studios.

MUSICAL EXAMPLES from "Mit Ganczem Willen"

Example 1



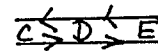
Example 2



Example 3



Example 4



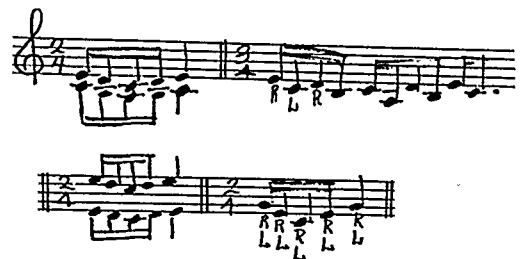
Example 5



Example 6



Example 7

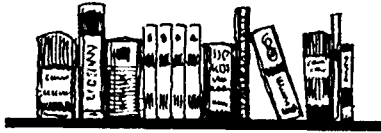


Example 8



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 Caskeel, Francois Dupin, Gabriel Bouchet, Karlheinz Peinkofer, and Jean-Claude Tavernier.*

This is the second 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

Q. I am currently rehearsing a composition by Andre Jolivet for solo flute and 4 percussionists entitled "Suite en Concert." My part calls for blocks chinois, cymbalae chareston, tarole, caisse claire, tambour militaire and grosse caisse avec pedale. What is the detailed definition of these instruments and with what mallets should I play them. (Jim Culley - Oberlin Conservatory)

A. blocks chinois - temple blocks; it is interesting that in some cases the French have adopted the American spelling "block" instead of the French "bloc". This is an example of Franglais (the introduction of English into the French language. Many older composers will still write "bloc."

cymbale charleston-hi-hat; In the twenties when jazz was first infiltrating Europe there were three kinds of hi-hats. One was most like the present hi-hat except the top cymbal was smaller than the bottom and had a very large cup. Another was the low-hat (or low boy) which was like the hi-hat in structure but only 6 inches from the floor. The last was called a chareston cymbal which was a wooden device consisting of two foot plates with small (8 inch) cymbals on the inside of each plate. A spring kept the cymbals apart and by stepping down on the top foot plate the cymbals made contact. This is probably the type that reached France at the time and the name has been retained. Still another interpretation might be that the high hat was always played in jazz and in the twenties jazz was associated with the Charleston.

tarole - it seems the French percussionists are not in agreement about this drum. They do agree that it has snares and is slightly larger than the average snare drum but smaller in diameter. It is a folk instrument originally. You might use a snare drum slightly lower than the caisse claire.

caisse claire - snare drum; literally the phrase means clear drum. It has snares unless otherwise indicated.

tambour militaire - field drum, military drum; with snares unless otherwise indicated.

grosse caisse avec pedale - bass drum with a floor pedal.



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Suite for Marimba - Jones - (manuscript)

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Student Recital
9-29-74

Andante and Allegro, Mozart (arr. Moore)
Copper Bowls - Robert Schinistine
Valse Triste - J. Sibelius (arr.)
Circus Parade - Dubois

Student Recital - Clinic
10-27-74

Etude for Marimba - Clair Omar Musser
Scherzo a Due - William Kraft
March - Elliott Carter
Bouree - J. S. Bach (arr. Vinson)
Morris Dance - William Kraft
Three Miniatures - Eloise Matthies
Five Preludes for Clarinet and Percussion -
Sven-Erik Back

Northern Arizona University

Student Recital
9-11-74

Sonata for Tympani - Ridout
Sonata for Xylophone - Pittfield

Student Recital
9-26-74

Sonata Allegro for Marimba - Peters
Rondo for Four Drums - Peters
Sonata for Tympani - Beck

Student Recital
10-10-74

Suite #1 Prelude & Chorale - E. Ulrich
Gigue - William Kraft
Reel (from Pitfield Sonata) - Pitfield

University of Arizona

Saxophone Recital - Bobby Fought
9-19-74

Circus Parade: Duo pour saxophone et Batterie
- Pierre Max Dubois
Faculty Recital - Elizabeth Thompson, Saxophone
9-23-74

Colloquy III for Solo Percussion and Alto
Saxophone (1974) Premiere performance -
Karen Ervin, Composer/Percussion
Paradigm for Five Instruments - Lukas Foss;
Karen Ervin, Percussion/Conductor

CALIFORNIA

San Jose State University

Percussion Ensemble - Anthony J. Cirone,
Director
12-16-74

Percussionality - Anthony J. Cirone
Jerry-Co - William Laverack
Concertino for Percussion - Byong-kon Kim
Symphony No. 1 for Percussion - Anthony J.
Cirone
From the Steeples and the Mountains - Charles
E. Ives
Suite for Violin and Gamelon - Richard Dee -
Lou Harrison
Gamelon constructed by William Colvig

CANADA

Manitou Arts Center, Parry Sound, Ontario

Percussion Ensemble Concert - Justin
DiCioccio, Conductor
7-21-74

Blue Rhythm Quintet - Anthony Korf (Paul
Price Publications)
Little Suite - Kenneth Krause (Music for Percus-
sion)
Ritmo Jondo - Carlos Surinach (Associated)
Film Music - Ronald Keezer (Available from
Composer)
African Welcome Piece - Michael Udow (Univer-
sity of Miami Press)

Faculty Recital - Justin DiCioccio, Percussion
7-23-74

Suite No. 1 - Eugene Ulrich (Music for Percus-
sion)
Variations for Solo Kettledrums - Jan Williams
(Music for Percussion)
Liaisons - Ramati (Roman Haubenstock)

Percussion Ensemble Concert - Justin
DiCioccio, Conductor
8-8-74

Fanfare for Percussion - Alyn Heim (Music for
Percussion)
Circus - Stanley Leonard (Available from Com-
poser)
October Mountain - Alan Hovhannes (Peters)
Three Brothers - Michael Colgrass (Music for
Percussion)

Wind Ensemble Concert - Justin DiCioccio,
Soloist
8-10-74

Rhapsody for Percussion - John Beck

The University of Victoria

Percussion Ensemble - John Smith, Director
11-19-74

Pastorale for Flute and Percussion - Jack
McKenzie (Music for Percussion)
Trio for Percussion - Warren Benson (Music for
Percussion)
Sonata for Percussion and Piano - Armand
Russell (Music for Percussion)
Motif for Percussion - James F. Latimer (Con-
temporary Percussion Library)
Encore in Jazz - Vic Firth (Carl Fischer)

ILLINOIS

Eastern Illinois University

Student Recital
9-13-74

Introductory Etude for 2 Side Drums - Morris
Goldenberg
Romance (from Raymond Overture) - A.
Thomas (arr. Art Jolliff)

Instrumental Area Recital
9-24-74

Sonata for Xylophone - Thomas B. Pitfield

Student Recital
9-27-74

Sonata for Timpani - John Beck

Student Recital
10-29-74

Tocatta Without Instruments - Ramon Meyer -
Johnny Lane, Conductor

New Music Workshop
11-4-74

October Mountain, Op. 135 - Alan Hovhannes -
Johnny Lane, Conductor

Instrumental Area
11-12-74

Liebstraum (A Dream of Love) - Franz Liszt
(arr. Art Jolliff)

Percussion Jazz-Rock Ensemble - Johnny Lane,
Director
11-12-74

Sunny - Arr. by Johnny Lane and Larry Jones
I Can See Clearly Now - Arr. Johnny Lane
Goin' Out of My Head - Arr. Larry Jones
Love's Theme - Arr. Pamela Smith
Where Peaceful Waters Flow - Arr. Johnny Lane
You are the Sunshine of My Life - Arr. Johnny
Lane
Love Train - Arr. Johnny Lane

Graduate Recital - David Drillinger, Trumpet
11-19-74

Ceremonial March for Brass and Percussion -
Louis Calabro - 2 trumpets, 2 trombones,
tympani, bass drum, snare drum

The Evanston Township High School

Sounds for Tape, Synthesizer, and Percussion -
3 movements - Michael Dare
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arr. Dan Spalding
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Gordon Peters
Classical Drag - Les Hooper
Three Brothers - Michael Colgrass
Bacchanale - Alan Hovhannes
Statement for Percussion - Matthew Hopkins
Diversions for Flute and Marimba - Peter
Tanner
Nite of the Bocor - Owen Clark

E.T.H.S. Symphonic Bank Middle Tennessee
Concert Tour
3-31 - 4-4-74

Percussion Ensemble - William Idle, Conductor

Blue Percussion - Bob Tilles
Suite for Percussion - William Kraft
Three Brothers - Michael Colgrass

Illinois State University

Contemporary Percussion Ensemble & Concert
Percussion Ensemble - Roger Faulmann,
Conductor
10-9-74

Tambuco - Carlos Chavez - Contemporary
Percussion Ensemble
Cataphonics - 4 movements - Lawrence Weiner -
Concert Percussion Ensemble
Diacoustics, Op. 48 - Robert Kelly - Contemp.
& Concert Percussion Ensembles

Contemporary Percussion Ensemble & Mallet
Ensemble - Roger Faulmann, Conductor
11-20-74

Carlsbad (Through the Caverns) - Earl Hatch -
Contemporary Percussion Ensemble
The Nutcracker Suite, Opus 71 - Tchaikovsky
Ave Maria - Schubert
Christmas Medley - Earl Hatch - Mallet
Ensemble

Northwestern University

University Percussion Ensemble - Terry Apple-
baum, Conductor
University Symphonic Wind Ensemble - John P.
Paynter, Conductor, Alan Stout, Guest Con-
ductor
11-18-73

The Song of Queztecotl - Lou Harrison
Suite for Percussion - Dan Haerle
The Swords of Moda-Ling - Gordon Peters
African Welcome Piece - Michael Udow

Student Recital - Jay Kennedy, Percussion
2-1-74

Four Pieces for Timpani - John Bergamo
Concertino for Marimba - Paul Creston

- Theatre Piece for Commuting Trap Drummer, Jazz Timpanist and Existential Tuba - James Ross
- Love Music - Dennis Lambert/Brian Potter
- We Could Be Flying - Michel Colombier/Paul William
- Hanover Suite - Jay Kennedy (in 3 movements)
- University Marimba Ensemble - Terry Applebaum, Conductor, Donald Shupe, Student Conductor
2-15-74
- Concerto Grosso, Opus 6, No. 4 - Georg Frideric Handel
- Round - Charles Hamm
- Bachianas Brasileiras No. 1 - Heitor Villa-Lobos (arr. Matt Peterson)
- Chorale for Marimba Ensemble - Robert Resseger
- Kham Hom (Sweet Words) - Traditional Siamese Orchestral Music
- Polka from THE GOLDEN AGE - Dmitri Shostakovich (arr. Gordon Peters)
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- Maple Leaf Rag - Scott Joplin (arr. Jon Jensen)
- Dance of the Sugar Plum Fairy - Peter Ilyich Tchaikovsky (arr. Terry Applebaum)
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4-6-74
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- Suite for Marimba - Alfred Fissinger
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- Timpanorum Muses - Donald Jenni
- Liaisons - Roman Haubenstock - Ramati
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- University Percussion Ensemble - Terry Applebaum, Director
4-8-74
- Ostinato Pianissimo - Henry Cowell
- Do Not Pass Go - Otto Henry
- Theater Piece for Commuting Trap Drummer, Jazz Timpanist and Existential Tuba - James Ross
- From the Steeples and the Mountains - Charles Ives
- Student Recital - Dan Spalding, Percussion
4-12-74
- Gambit for Solo Percussion and Tape - William Duckworth
- Etude in C Major - Clair Omar Musser
- Sonata-Allegro for Marimba and Piano - Mitchell Peters
- Circus Parade for Alto Saxophone and Percussion - Pierre Max Dubois
- Two Pieces for Snare Drum - Dan Spalding
- Concerto No. 2 for Percussion and Wind Ensemble - Dan Spalding
- University Percussion Ensemble - Terry Applebaum, Conductor
- University Symphonic Wind Ensemble - John P. Paynter, Conductor
4-26-74
- Music for Percussion - Peter Phillips
- Three Brothers - Michael Colgrass
- The Barbarian - Bela Bartok
- Concerto No. 2 for Percussion and Wind Ensemble - Dan Spalding
- Student Recital - Anthony Boynes, Percussion
4-28-74
- Sonata for Marimba and Piano - Peter Tanner
- One for Syl - Stuart Smith
- Prelude No. 3 in A Minor - Heitor Villa-Lobos
- Concerto for Percussion and Piano - Darius Milhaud
- Siwe's Tweed - Harold Jones/Sheldon Elias
- Student Recital - Donald Shupe, Percussion
5-17-74
- Visions - Walter Mays
- Prelude No. 3 in A Minor - Heitor Villa-Lobos
- Sonata No. II in A Minor - Johann Sebastian Bach
- Circles - Cuciano Berio
- University Symphonic Band - John Paynter, Conductor - Graduate's Concert
5-19-74
- Concerto for Percussion and Wind Ensemble - Karel Husa
- Symphony for Drums and Wind Orchestra - Warren Benson
- Student Recital - Earl Yowell, Percussion
5-26-74
- Music for Timpani & Brass - Byron K. Yasui
- Concerto for Marimba - Paul Creston
- Improvisation - New Music Players
- Prelude in C Major - Johann Sebastian Bach (arr. Thomas Davis)
- Prelude No. VI - Serge de Gastyne
- Prelude No. I - Serge de Gastyne
- Sources III for Clarinet and Percussion - David Borge
- Percussion Solo Class Recital
6-5-74
- Sonata for Marimba and Piano - Peter Tanner
- Concerto for Percussion - Darius Milhaud
- Concerto in D Major for Mandolin - Giovanni Hoffman
- Sonata for Timpani - John Beck
- Preludes Nos. II and III for Vibraphone - Serge de Gastyne
- Contemporary Courante - Albert Payson
- Student Recital - Bruce Beyer, Percussion
6-27-74
- Concerto for Percussion - Darius Milhaud
- Prelude No. 3 in A Minor - Heitor Villa-Lobos (arr. T. Davis)
- Esquisses fur Cembalo und Schlagzeug (1962) - Rudolf Kelterborn
- Piece for Percussion and Tape (1973) - Richard D. McCreary
- University of Illinois
- Illinois Summer Youth Music 1974 - Percussion Camp - Hugh W. Soebbing, Headmaster
6-28-74
- Nonet - Jack McKenzie
- Summer Mood - Jon Dutton
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- Introduction and Fugue - R. W. Buggert
- October Mountain - Alan Houhanness
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11-21-74
- Ionisation (1931) - Edgard Varese
- Stuffed Carrots (1974) - James Pease
- Nonet 3 (1974) - Tim Blickhan
- Rasberries (1973) - Charles Boone
- Formlets (1973) - Armand Russell
- Pulse (1939) - Henry Cowell
- Siderals (1974) - Marta Ptaszynska
- INDIANA
- Ball State University
- Percussion Ensemble
6-24-74 and 10-7-74
- Octet for Tuba, Bass Guitar, Two Percussion and String Quartet - Vaclav Nelhybel
- Percussion Ensemble
8-4-74
- The Kraken - Harold Oliver
- Percussion Ensemble
10-10-74
- Devil's Septet - Eric Ewazen
- Indiana University
- Festival Orchestra - Louis Lane, Guest Conductor
8-11-74
- Ameriques (revised 1929) Edgard Varese
- Faculty Recital - Wallace Hornbrook & Charles Webb, Piano - George Gaber & Wilber England, Percussion
9-3-74
- Sonata for Two Pianos and Percussion (1973) - Bela Bartok
- Percussion Ensemble - George Gaber, Director
11-8-74
- Fanfare (1961) - Robert Appelman
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- Square Game (1969) - Olav Anton Thommessen
- Woodwork (1970) - Jan Bach
- Tres Miniaturas (1968) - Osvaldo Lacerda
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- Encore in Jazz (1964) - Vic Firth
- Percussion Ensemble - George Gaber, Director
11-12-74
- Ionisation (1931) - Edgard Varese
- The Little Caly Cart (an Ancient Hindu drama) (1949) - Jacob Avshalomov
- Toccata (1953) - Carlos Chavez
- Jazz Variants (1973) - John Beck
- Nagooran (1959) - Alan Hovhanness
- Mood (1961) - John Rodman
- Salute (1961) - George Gaber
- Indiana State University
- Honors Recital - Larry Ford, Percussion
1-20-74
- Gesture for Solo Percussionist - Combs
- Faculty Percussion Ensemble - Neal Fluegel, Jacqueline Meyer, Ramon Meyer
2-5-74
- Trio for Percussion - William Kraft
- Fission - Morris Lang
- Trio for Treble Instruments - William Sydeman
- The Old Woman - Johnson/Kihnel
- Formlets for Three Vibraphones - Armand Russell
- Capricorn Flakes - Arne Melnas
- Chorale and Dance - Ronald Lo Presti (Premiere Performance)
- Senior Recital - Howard Pitler, Percussionist
3-3-74
- Untitled Piece No. 1 for Jazz Trio - Allen Brown
- Sonatina for Timpani - Alan Ridout
- Menuet Tres' Antique - Serge de Gastyne
- Sonata for Percussion and Piano - Armand Russell
- Four Pieces for Timpani - JOHN Bergamo
- Fantasy on Japanese Wood Prints - Alan Hovhanness
- Recital Piece for Vibist and Three Friends - Howard Pitler
- Senior Recital - Peggy White, Percussion - Ronald Hull, Percussion
3-11-74
- Timpani Concerto (1967) - Sam Raphling
- 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) - and Andre Jolivet
- Concertino (1965) - Toshiri Mayuzumi
- Yellow After the Rain (1971) - Mitchell Peters
- Mirage (1974) - White/Hull
- Percussion Ensemble - Neal Fluegel, Conductor
4-17-74
- Suite for the Victims of Ap Dong Gi (1973) - Ralph Hampton
- Three Spaces (1970) - Stanley Leonard
- Drawings: Set No. 1 (1963) - Sydney Hodgkinson
- CADE (1974) - Gary Bollinger
- Spectrum No. 1 Green (1973) - Arthur Lauer
- Fiesta in Mexico (1962) - Antero Hytinkoski
- Liberty Bell (1970) - Otto Henry
- Suite for Percussion (1963) - William Kraft
- Impetus (1972) - Ronald Keizer
- Junior Recital - Thomas D. Mann, Percussion
5-3-74
- Sonata - Allegro - Peters
- Four Pieces for Timpani - Bergamo
- Prelude II - de Gastyne
- Prelude VI - de Gastyne
- Scherzo - Ptaszynska
- Inspirations Diabolique - Tagawa

Senior Recital - Gary Bolinger, Percussionist
10-17-74

Suite for Solo Timpanist - Huston
Yellow After the Rain - Peters
The Journey - Duckworth
Menuet Tres Antique - de Gastyne
Toccata for Marimba - de Gastyne
Poems - Smith
Andante - Tanner
Variantes - Brouwer

Senior Recital - Dante Griggs
10-31-74

Snare Drum - Flams Ahead - D ante Griggs
The Tympercessionist - William Schinstine
Just Flippin' - Phil Kraus
My Cherie Amour - Stevie Wonder
Ballad for the Dance - Saul Goodman
I Believe - Bobby Christian
Echo March - Morris Goldenberg

Senior Recital - Larry Vaught, Percussionist
11-5-74

Sonata for Timpani - John Beck
French Suite for Percussion - William Kraft
Come Spring - Lem Davis and Bea Knight
Concerto op. 3, No. 6 - Antonio Vivaldi
One for Syl - Stuart Smith
Targets - Paul Steg
A Singing Song - Gary Burton
Marimba Suite - Paul Sifler

Senior Recital - Kirk McKenna, Percussion
11-7-74

Yellow After the Rain - Peters
Toccata - D'Angelo
Ballade (Night Song) - Stabile
Timpani Concerto - Raphling
Morris Dance - Kraft
Prelude VI - De Gastyne
Poems - Smith
Concertino - Mayuzumi
Reflections - McKenna

Percussion Ensemble - Neal Fluegel, Conductor
11-14-74

Inventions On A Motive - Colgrass
Three Brothers - Colgrass

Percussion Ensemble - Neal Fluegel, Conductor
11-24-74

Sabre Dance - arr. for Percussion
Scherzo and Cadenza - Charles DeLancey
Coonhound Johnny - Grant Fletcher (arr. Neal
Fluegel)
Patterns for Percussion - Robert Keys Clark
Interactions for Vibraphone and Percussion -
John Bergamo
Spectra II - Priscilla Taylor McClean
Suite for Tambourine - Shelly Elias
Gainsborough - Thomas Gauger
Two Movements for Mallets - William Steinhort
Three Brothers - Michael Colgrass

Junior Recital - Garland Hill
11-25-74

Ripping It Up - Robert W. Buggert
Up To Date - Robert W. Buggert
Invitation to the Dancy - Carl M. Von Weber
Tympolero - William J. Schinstine
Variations on the Westminster Clock Theme -
James H. Latimer

Junior Recital - Lee R. Edmundson
12-6-74

Ballata - de Gastyne
Sonata No. 1 - Cirone
Rondo for Marimba and Piano - Frazeur
The Love of L'Historie - DeLancey
Dance of Black-Haired Mountain Storm - Hov-
haness

Indiana State Chapter of the Percussive Arts
Society

Day of Percussion
4-21-74

Anderson All-City Percussion Ensemble - John
McMahan, Director
Japanese Impressions - Anthony Cirone
Jesu, Joy of Man's Desiring - J. S. Bach

Paul-Mueller Studio Percussion Ensemble -
Irwin Mueller, Richard Paul, Directors
African Welcome Piece - Michael Udow
Swords of Moda Ling - Gordon Peters

Butler University Percussion Ensemble - Charles
A. Henzie, Director
Nuages from the "Nocturnes" - Debussy
Bailada - Jean Berger
España Rhapsody - E. Chabrier
Jazz Variants - John Beck

Ball Sate University Percussion Ensemble -
Paul/Mueller, Directors
Ceremonial, Op. 103 - Paul Creston
Four Four Percussionists - Ron Keezer
Woodworks - Jan Bach

Indiana State University Percussion Ensemble -
Neal Fluegel, Director
Fiesta in Mexico - Antero Hytinkoski
Three Spaces - Stanley Leonard
Drawing Set #1 - Sidney Hodkinson
Cade - Gary Bolinger

Indiana University Percussion Ensemble -
Richard Johnson, Director
Ritmo Jondo - Carlos Surinach

DePauw University Percussion Ensemble -
Thomas N. Akins, Director
Symphony No. 2 - Anthony Cirone

KENTUCKY

Moorhead State College

Student Recital - Julie Hopkins, Percussion
11-6-74

King of Denmark - Morton Feldman

Western Kentucky University

Student Recital - Kathy Brown, Percussion
10-4-74

Sonata III (F Major) - G. F. Handel

Student Recital - Marguerite Spenneberg, Per-
cussion
10-18-74

Jazz Study - Elden Bailey

Percussion Ensemble - Emery E. Alford, Direc-
tor
11-19-74

Nails (1972) - James Rago
Japanese Impressions (1971) - Anthony Cirone
Streams (1968) - Warren Benson
Eine Kleine Nachtmusik - W. Mozart (arr.
Emery E. Alford)
Swords of Moda Ling (1966) - Gordon Peters
Jazz Variants (1972) - John Beck

MICHIGAN

Western Michigan University

Faculty Recital - Don Baker, Percussionist
1-11-74

Economy Band - David Van Vactor
Illegible Canons - William Bergsma
Pastoral - Jack McKenzie
Recitative and Improvisation for Four Kettle
Drums - Elliott Carter
Fantasy on Japanese Wood Prints for Xylo-
phone and Orchestra - Alan Hovhaness
Sea Refractions - Mitchell Peters
Black and White Rag - George Botsford/Klick-
mann

Percussion Ensemble - Don Baker, Director
3-17-74

Phonetiks - Ron Delp
Ceremonies of Old Men - Arthur Lauer
Auriga for Four Percussionists - Reginald Smith
Brindie
African Welcome Piece - Michael Udow
Ritmica Number 6 - Amadeo Roldan
Panda Pause - Thomas L. Davis

Chamber Music Recital - Don Baker, Marimba
7-19-74

Sea Refractions - Mitchell Peters
Two Style Studies for Solo Marimba - John
Bergamo

Faculty Chamber Music Recital - Don Baker,
Percussion
7-21-74

Concerto pour batterie et petit orchestre -
Darius Milhaud

Seminar Concert - W.M.U. High School Seminar
7-21-74

Sonata No. 1 - James Moore

Seminar Concert - W.M.U. High School Seminar
7-26-74

October Mountain - movements I, IV & V -
Alan Hovhaness
Three Asiatic Dance - George Frock

Final Concerts - W.M.U. High School Summer
Program
7-27-74

Ceremonies of Old Men - Arthur Lauer
African Welcome Piece - Michael Udow

University of Michigan

Percussion Ensemble
11-14-74

Etude in C, Op. 6, No. 10 - Clair Omar Musser
Etude in A flat, Op. 6, No. 2 - Clair Omar
Musser

Etude in B, Op. 6, No. 9
Duetto Concertante (1966) for Flute and
Percussion - Ingolf Dahl
Concerto for Percussion (1929-30) - Darius
Milhaud
Concertino for Marimba, Op. 21 (1940) - Paul
Creston

NEW YORK

Brooklyn College

Percussion Ensemble - Morris Lang, Director
11-16-74

Two Pictures - James H. Sutcliffe
Illegible Canons - William Bergsma
Natsu Nebutsu (Summer Prayer) for Solo Per-
cussion, Tape and Percussion Ensemble
(1974) - Yasukazu Amemiya (U.S. Pre-
miere)

Interactions for Vibraphone & Percussion -
John Bergamo
Los Dioses Aztecas - Gardner Read

Crane School of Music

Percussion Ensemble - James Petercsak, Con-
ductor
3-24-74

Rondeau for Percussion (1959) - Frank Ben-
criscutto
Pent-Agons (1974) - Robert Washburn
Metal Concert (1970) - James Drew
Three Dithyramboi for Percussion (1968) -
Robert Shechtman
Bhairava (1967) - Saul Feldstine

Percussion Ensemble - Thomas S. Schneller,
Percussion
7-11-74

Sonata for Kettledrums (1947) - Daniel Jones
Circus Parade (1965) - Pierre Max Dubois
Concerto for Timpani (1967) - Sam Raphling
Concerto for Percussion (1929/30) - Darius
Milhaud
Recuerdos De Las Baleares (1962) - Henri
Tomasi

Manhattan School of Music

Chamber Concert of Contemporary Percussion
Music - Paul Price, Conductor 2-13-74

Dialogue (1973) for Flute and Percussion -
Heskel Brisman
Concerto for Organ - Lou Harrison
Waves (1972) for Tape and Seven Percussion
Players - David Ernst
Persephassa (1969) - Iannis Xenakis

Percussion Ensemble - Paul Price, Conductor
3-20-74

Ceremonial (1973), Opus 103 for Percussion
Ensemble and Piano - Paul Creston
Concerto for Violin (1959) - Lou Harrison
Eight Inventions (1962) - Miloslav Kabelac
(First New York Performance)
Images II (1973) for Percussion and Tape - Elias
Tanenbaum (First Performance)

North Dakota

International Music Camp

Percussion Ensemble - Don Baker, Director
6-9-74 - First Session

Statement for Percussion - Matthew Hopkins
A La Samba - Mitchell Peters

Percussion Ensemble - Don Baker, Director
6-16-74-6-23-74 - Second Session

Ostinato - Richard Bernard
Camptown Races - Jerry Bilik

Faculty Night
6-17-74-6-23-74 - Second Session

Duo IV - Plegel
Tocatta Without Instruments - R. Meyer

Percussion Ensemble - Don Baker, Director
6-23-74-6-30-74 - Third Session

Discussion - Dale Rauschenberg
Three Play - Karen Ervin

Faculty Night
6-30-74-7-7-74 - Fourth Session

Improvisation for Four Kettle Drums - E.
Carter
Sweet and Low and My Old Kentucky Home -
arr. Musser

Percussion Ensemble - Don Baker, Director
6-30-74-7-7-74 - Fourth Session

Fanfare for Percussion - Alyn Heim
A La Nanigo - Mitchell Peters

OHIO

The Ohio State University

Percussion Ensemble - James L. Moore, Director
11-20-74

Patterns for Percussion, op. 44 - Robert Keys
Clark

Four for Percussion - Donald Erb
Streams - Warren Benson
Plaisanterie-Quatre etudes pour percussion -
Siegfried Fink
Gainsborough for Percussion Quintet - Thomas
Gauger
Tubular Bells - Mike Oldfield-Smith
Cabaret - John Kander-Schinstein

Percussion Division Recitals
11-21-74 & 12-3-74

Dialogue for Snare Drum and Tympani - Gar
Whaley

Concerto in A Minor - J.S. Bach
O'Sacred Head - J. S. Bach-Sopp
Invention in C Major - J.S. Bach-Lang
Rondo - F. Carulli-Moore
Tocatta in D Minor - J. S. Bach-Moore
Etudes #48, #50 - A. Cirone
Sabre Dance - A. Khachaturian-Goldenberg
Sonata in F Major - L. Beethoven-Moore
Duo Uno - A. Payson

Marimba Ensemble - James L. Moore, Director
12-2-74

Eine Kleine Nachtmusik - Mozart
Antithesis for Marimba Quintet - Voorhaar
The Mill - Raff-Pochon/Jeanne
Adagio for Strings - Barber-Chappell
Polka - Shostakovich-Peters
Marimbas South of the Border -
A Bunch of Roses - Chapi-Moore
Espani Cani - Marquina-Jeanne
Marimba - Lara-Jeanne
Brasilia - Wechter-Moore
Rag Medley - Joplin-Tatgenhorst/Moore
Comedians Gallop - Kabalevsky-Peters
Plink, Plank, Plunk - Anderson

SOUTH DAKOTA

Northern State College

Percussion and Marimba Ensembles - Harvey
Moen, Director
5-1-74

A Taste of Brahms - arr. Davis
Encore in Jazz - Firth
Carmen - Bizet-Musser

Largo (New World Symphony) - Dvorak-Musser
Mignon Overture - Thomas
Bolero - Rosales-Musser
Plink, Plank, Plunk - Anderson

University of South Dakota

Voice and Percussion Recital - Tom Horst,
Percussion
9-29-74

Two Songs on Tanka Poems - Serge de Gastyne

Four Songs for Voice and Vibraphone - Gitta
Steiner - text: I by Emily Dickinson; text:
II, III, IV by Gitta Steiner
Ludus Americanus - William Schmidt
Gunslinger, adapted from the poem "YOU
JOHN WAYNE"
Housewife - poems by William Pillin
Four Songs - Robert Marek
Rondel - Serge de Gastyne

TEXAS

Trinity University

Senior Recital - William Craig Gowen, Percus-
sionist
4-18-74

Three Dances for Solo Snare Drum - Warren
Benson
Furioso and Valse in D Minor for Marimba -
Earl Hatch
Etude in C Major for Marimba, Op. 6, No. 10 -
Clair Omar Musser
French Suite for Solo Percussion - William
Kraft
Three Pieces for Timpani - Elliott Carter
Concerto for Percussion - Darius Milhaud

University of Texas

Student Recital - Carolyn Corder, Percussion
8-14-74

Canaries - Elliott Carter
Concerto for Marimba and Vibraphone - Darius
Milhaud
Variations for Flute and Percussion - George
Frook (Southern)
Maple Leaf Rag - Scott Joplin: arr. Doyle
Horton (Horton)

UTAH

Brigham Young University

Faculty Recital - E. Harrison Powley, Percus-
sion
11-6-70

Sonata for Marimba and Piano - Peter Tanner
Sonata-Allegro for Marimba and Piano - Mit-
chell Peters
Sonatina for Timpani and Piano - Alexander
Tcherepnin
Konzert fur Pauken - Werner Tharichen
Sonata for Timpani - John Beck
Sonata for Three Unaccompanied Kettledrums -
Daniel Jones
Perplexus - William L. Cahn
Adventures for One - Robert Stern

Senior Recital - Stephen E. Prizer, Percussion
11-12-71

Diversions for Flute and Marimba (1958) -
Peter Tanner
The King of Denmark (1965) - Morton Feld-
man
Fantasy on Japanese Wood Prints (1965) - Alan
Hovhaness
Spectrum (1971) - William K. Hodges
Music for Taperecorder and Percussion (1970) -
William L. Cahn
Concertino for Marimba (1944) - Paul Creston

Marimba Ensemble & Percussion Ensemble -
Harrison Powley, Director
11-15-72

Matonia, Mia Cara - Orlando di Lasso-Boyd
Three Madrigals (1592)
Da Lo Spunta - Costanzo Porta-Powley
Piu Trasparente Velo - Giovanni Florio-
Powley
Sue Le Fiorite Sponde D'Arno - Tiburtio
Massaino-Powley
Hopak - Modeste Mussorgsky-Becker
Adagio for Strings op. 11 - Samuel Barber-
Powley
Pizzicato Polka - Johann and Josef Strauss-
Powley

Greensleeves - Folksong-Peters
Polka, from THE GOLDEN AGE - Dmitri
Shostakovich-Becker
Discussion - Dale Rauschenberg
October Mountain op. 135 - Alan Hovhaness
Two Dances - Robert McGraw
Bali - David Gordon
Tocatta for Percussion Instruments - Carlos
Chavez
Three Brothers - Michael Colgrass

Percussion Solo and Ensemble Concert - Harri-
son Powley, Director
3-28-73

A Symphony for Percussion Ensemble, op. 8
(1971) - Peter R. MacKinnon
Reflections on Clementi - Mardene Francis
Quartet No. 1 - Claudia Cushman
Sonata No. 4 - G. F. Handel
Concerto pour batterie et piano (1930) - Darius
Milhaud
Fantasy on Japanese Wood Prints (1965) - Alan
Hovhaness
Canticle No. 1 - Lou Harrison
Jazz Variants (1972) - John Beck

Percussion Ensemble - Harrison Powley, Con-
ductor
11-17-73

Piece for Percussion - Mitchell Peters
Sketch for Percussion - Ronald LoPresti
WHAT? - Dale Rauschenberg
Bula Tahiti - Robert Reed
Prelude and Fugue for Four Percussionists -
Charles Wuorinen
Concerto for Two Violins in D Minor (arr. for
two marimbas) - J. S. Bach
Sonata for Timpani - John Beck
Adventures for One - Robert Stern
Three Brothers - Michael Colgrass

Percussion Ensemble - Harrison Powley, Con-
ductor
2-28-74

Ritmica No. 5 (1930) - Amadeo Roldan
Ritmica No. 6 (1930) - Amadeo Roldan
Ionisation (1931) - Edgar Varese
Concerto pour marimba et vibraphone (1947) -
Darius Milhaud
Re: Percussion (1961) - Frederick Karlin
Swords of Moda-Ling (1966) - Gordon Peters
Alea: A Game of Chance (1970) - Harold
Farberman
Jazz Variants (1972) - John Beck

Student Recital - Richard Mark Downward,
Cheryl Ransom - Percussion
3-7-74

Quatre preludes pour percussion - Marcel
Landowski
Concerto pour marimba and vibraphone -
Darius Milhaud
Suite for Marimba and Piano (1968) - Richard
P. Anderson
Sonata for Timpani - John Beck
Concertino for Marimba - Paul Creston
Fantasy on Japanese Woodprints - Alan Hovha-
ness

VIRGINIA

Virginia Commonwealth University

Recital - John M. Floyd, Percussion
4-2-74

Suite No. 1 for Marimba - Eugene J. Ulrich
(Music for Percussion)
Le Coucou - Claude Daquin (arr. by Serge de
Gastyne) (Fereol)
Concertino for Xylophone and Orchestra -
Toshino Mayuzumi (Peters)

V.C.U. Community Music School Percussion
Ensemble - John M. Floyd, Conductor
8-18-74

Fugue - Anthony J. Cirone (Cirone)
Solo for M.C. - James Coffin (Barnhouse)
Three Duets from the Performing Percussionist
- James Coffin (Barnhouse)
Suite for Marimba - Alfred J. Fissinger (Percus-
sion Arts)
Duet No. 2: Allegro con brio - Michael Colgrass
(Schirmer) from Six Allegro Duets
Solo No. 1, from Six Unaccompanied Solos for
Snare Drum - M. Colgrass (Schirmer)
Sonata for Tympani - John Beck (Boston)
Etude - Garwood Whaley (Kendor)

WASHINGTON

The Washington-Idaho Symphony Association

Concert Recital - Martin-Beatus Meier, Conductor - Roger Jamison, Percussion
10-20, 24, 27, 30-74

P'histoire du soldat ("tale of a soldier") - Igor Stravinsky

WISCONSIN

University of Wisconsin, Eau Claire

Marimba Ensemble - Ronald Keezer, Conductor
10-14-74

Prelude XXII - J. S. Bach (arr. Gordon Peters)
Etude #2 - Cyril Scott (arr. Evan Fisher)
Lento - John Schlenck (ed. Gordon Peters)
Porgy & Bess Medley - George Gershwin (arr. Mary Keezer)
Eso Es - Stephen Tillapaugh

Jazz Ensemble III - Ronald Keezer, Conductor
11-3-74

I'll Remember April - arr. Mike Rendish (Denise Demet, Vibes)
Magic Flea - Sammy Nestico (Eric Engstrom, Drums)

Graduate Recital - Ronald G. Gard, Percussion
11-25-74

Four Pieces for Timpani - John Bergamo
The End of an Affair - Ronald Pellegrino
Danny Boy - arr. Victor Feldman
Marimba Suite - Paul Sifler
Fission - Morris Lang
Rhapsody for Marimba - Neal Fluegel

University of Wisconsin, Madison

Junior Recital - Raymond Von Rotz, Percussion
10-31-74

Toccata in D Minor - Johann Sebastian Bach (arr. James Moore)
Solo Dialogue - Stanley Leonard
A Brief Encounter for Trumpet and Woodblock - William A. Billingsley
Theme and Variations on Japanese Childrens Songs - Earl Hatch
Sonata No. 2 for Trumpet and Percussion - Anthony J. Cirone

University of Wisconsin, Oshkosh

Percussion Ensemble - Paul T. Mazzacano, Conductor - The Wisconsin Music Educators' Conference, State Music Convention, Madison, Wisconsin
11-7, 8-74

Second Symphony for Percussion - Gen Parchman
St. Louis Blues March - arr. Paul Mazzacano
Ensamblero - Thomas Brown
Toccata Without Instruments - Ramon Meyer
Love Lee - Paul Mazzacano
Momentum - William Kraft

University of Wisconsin, River Falls

Percussion Ensemble - Cynthia E. Soames, Director
11-10-74

Percussive Panorama - Rex Hall
Suite for Percussion - William Kraft
Encore in Jazz - Vic Firth
Toccata - Carlos Chavez

Student Recital
11-14-74

Tabula Rasa - Collins
Concerto in A Minor - J. S. Bach
Three Short Pieces (1960) - Halsey Stevens
Fuga, X, BWV 855 - J. S. Bach
Largo - Arthur Frankenpohl
Sonata - Pitfield

University of Wisconsin, Stevens Point

Percussion Ensemble - Geary Larrick, Conductor
11-13-74

Prelude and Allegro - Edward Volz
Ancient Voices of Children (1970) - George Crumb
Uhuru (A Percussion Ballet) - Theodore Frazeur
Take That (1972) - William Albright
Les Mouton de Panurge - F. Rzewski
Nola - Felix Arndt/T. Kawleski
The Beer Barrel Polka - arr. T. Witt

COLORADO

Aspen Music School Percussion

Percussion Ensemble - Charles Owen, Conductor
No Date

Ceremonial - Paul Creston
Tone Crystals - Matthew Hopkins
William Kraft - Encounters III
Episode III - John O'Reilly
Inspirations Diabolique - Rickey Tagawa
Five Pieces - Bela Bartok (arr. Malcolm Lewis)
Scherzo - Kabelac
The Entertainer - Scott Joplin

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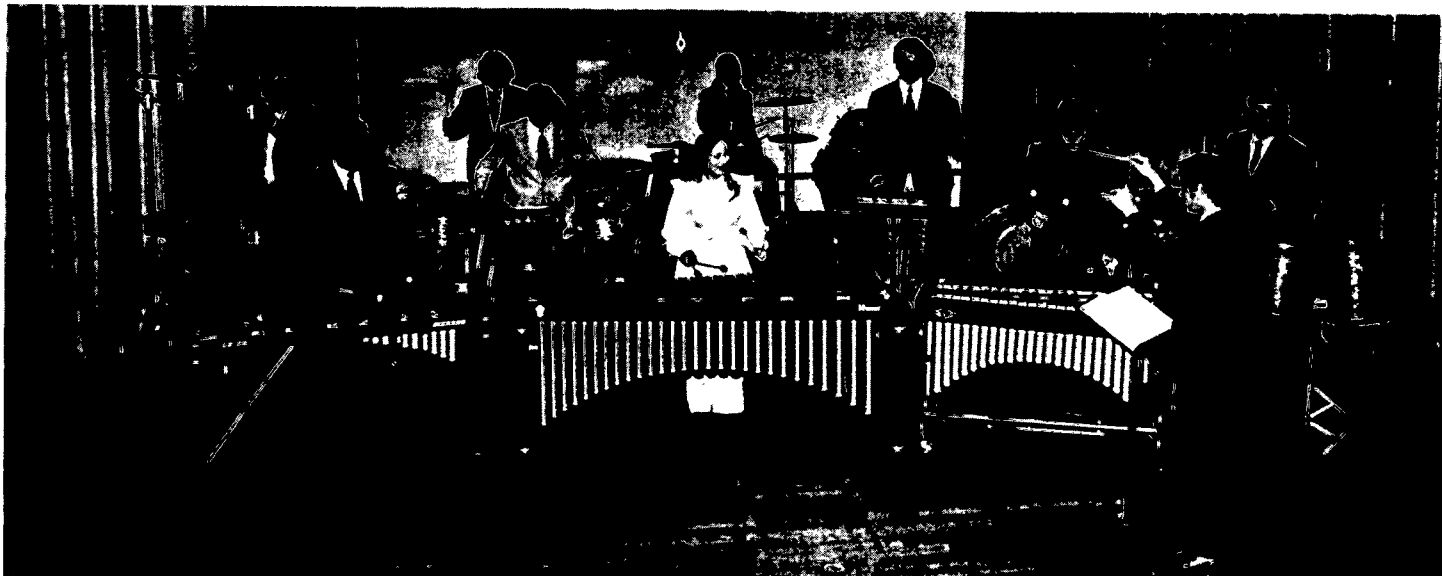
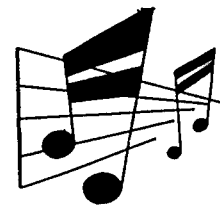
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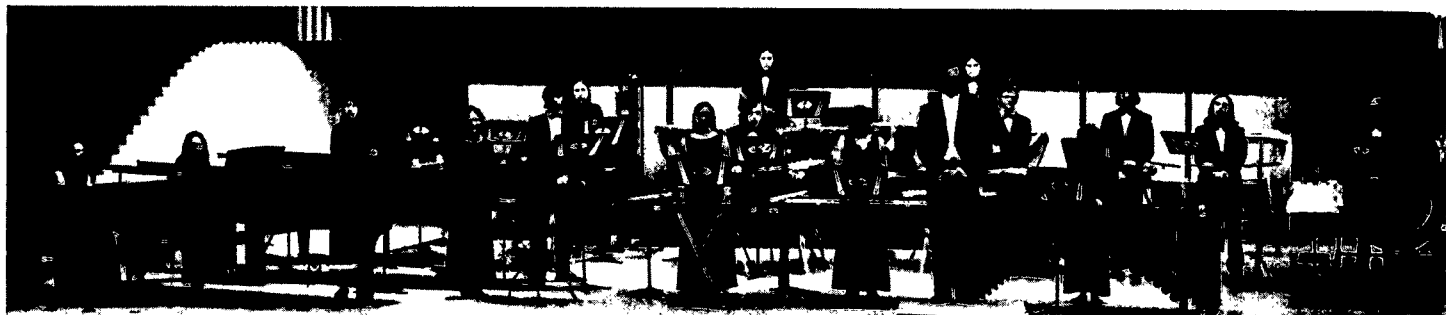
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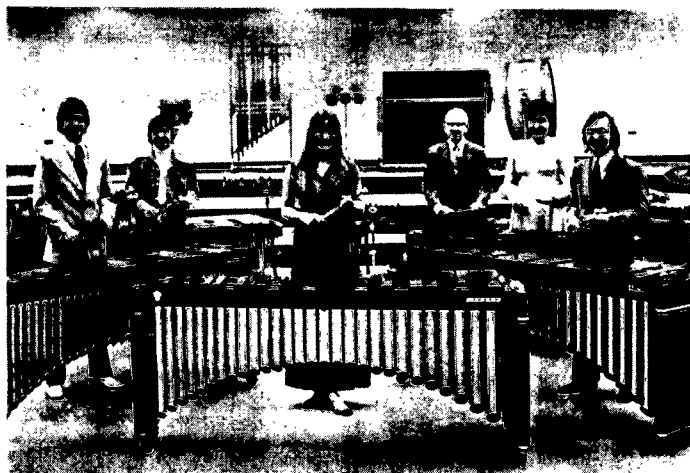
Twenty years ago the school or university that had a "strange" organization called a "Percussion Ensemble" was a rarity. Witness to the phenomenal growth of this medium is today hardly a school or university exists that does not have one or more of these exciting groups represented amongst their performing organizations. PAS salutes the following percussion organizations that have sent in pictures during the past year, and the many, many others throughout the percussion world.



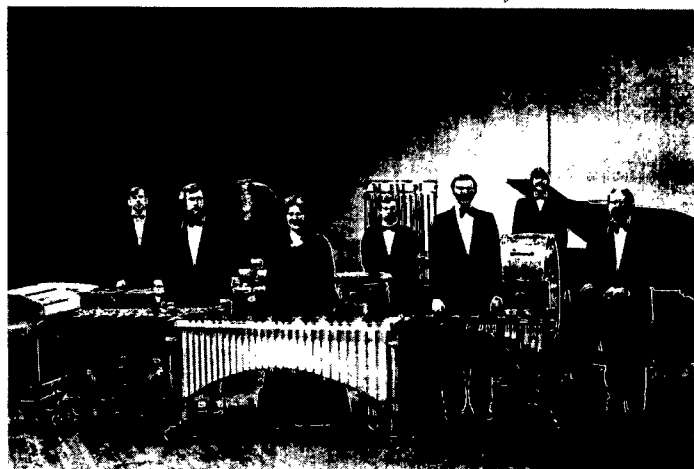
Southern Illinois University Percussion Ensemble - Michael Hanes, Conductor.



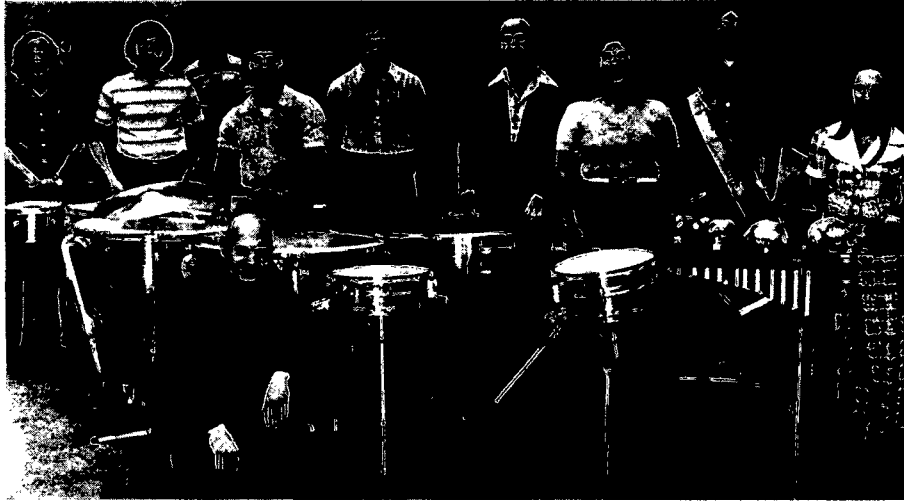
Ithaca College Percussion Ensemble - William Youhass, Director.



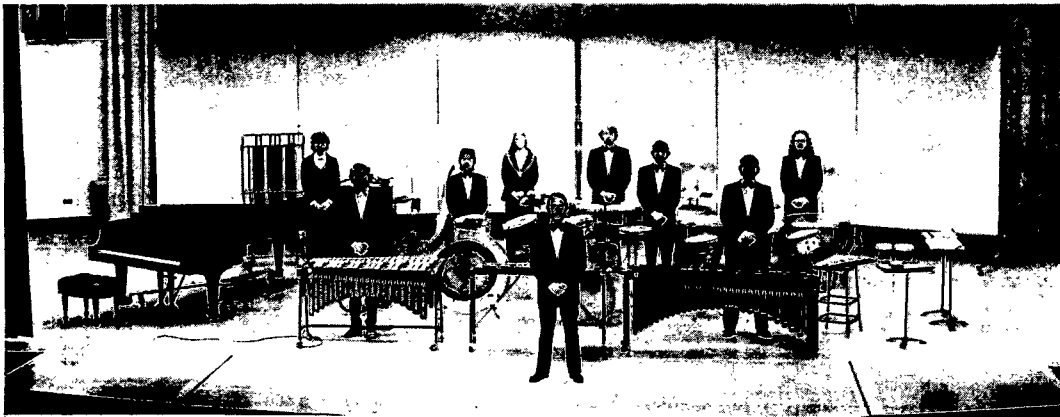
Northern State College (Aberdeen, South Dakota) Marimba Ensemble - Harvey Moen, Director



Utah State University Percussion Ensemble - Dennis Griffin, Director



Trenton State College Percussion Ensemble - Tony De Nicola, Director.



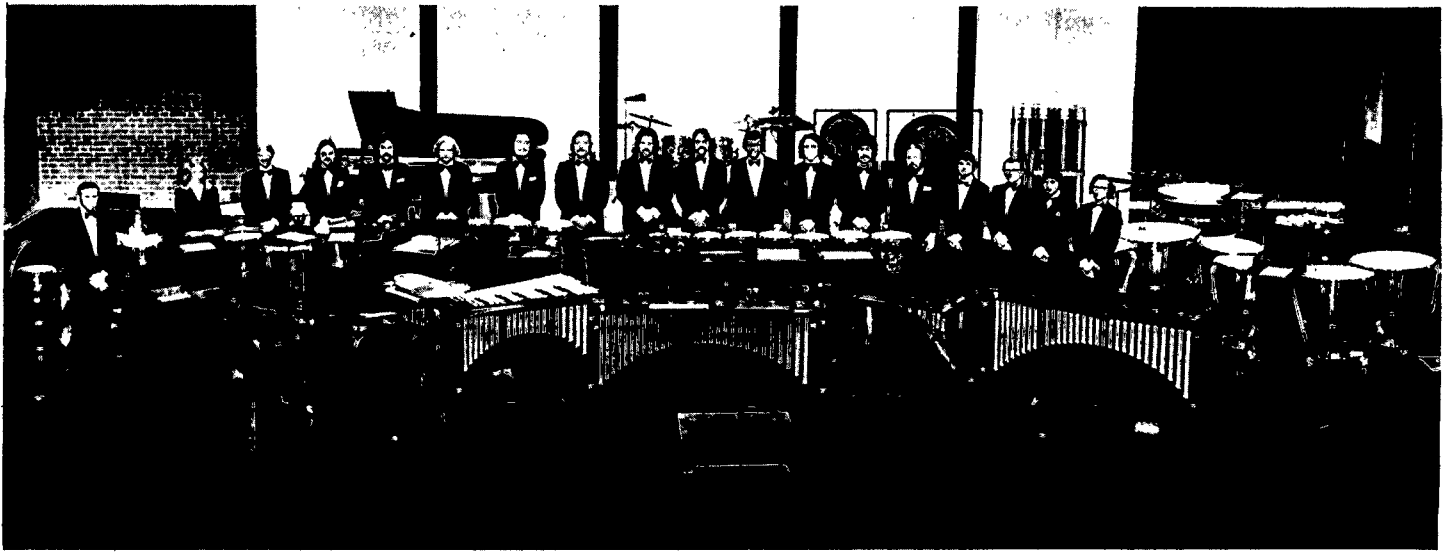
Idaho State University Percussion Ensemble, Clifford Whitelegg, Director



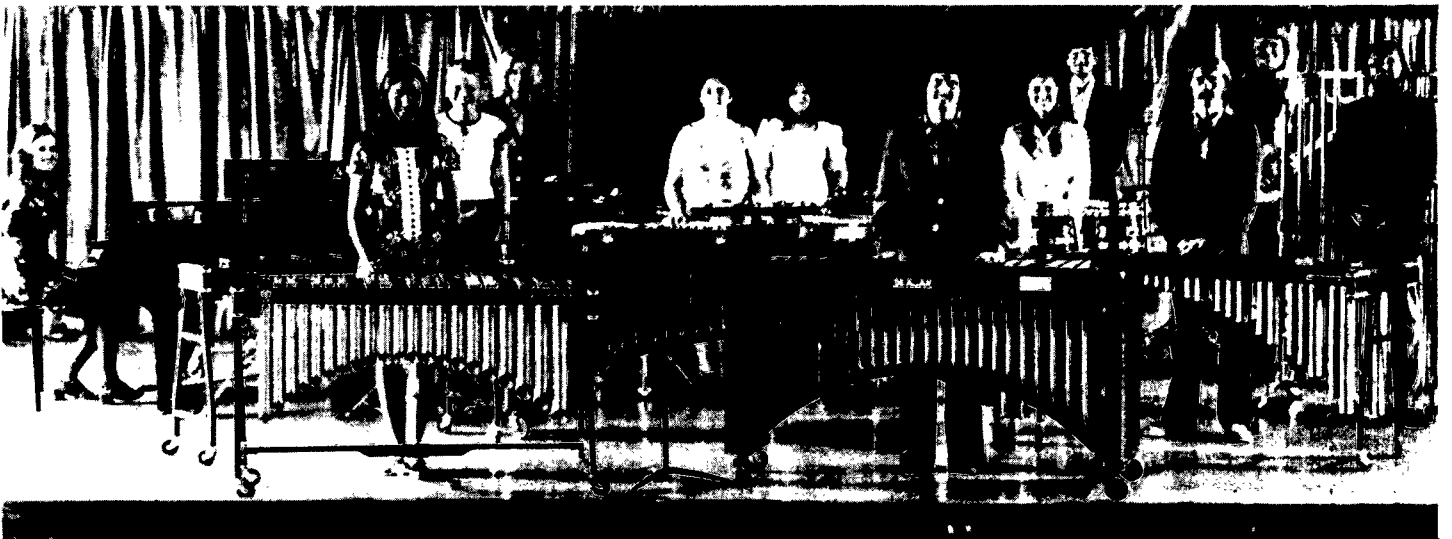
DePauw University Percussion Ensemble, Thomas Akins, Director



Georgia State University Percussion Ensemble, Jack Bell, Director



**Towson State College
Percussion Ensemble
Dale Rauschenberg, Director**



**Boise Idaho State University Ensemble, Dr. John Baldwin,
Director**



**University of Wisconsin - River Falls Percussion Ensemble -
Cynthia Soames, Director**



**Ohio State University Marimba Ensemble - James L. Moore,
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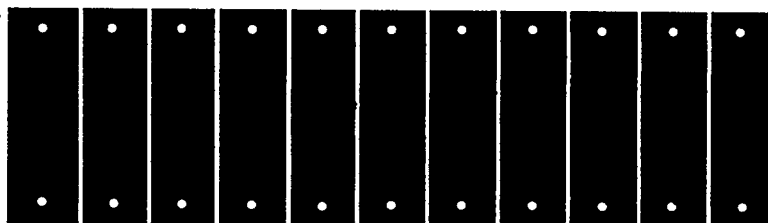
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Who hit the only home run in the All Star game?

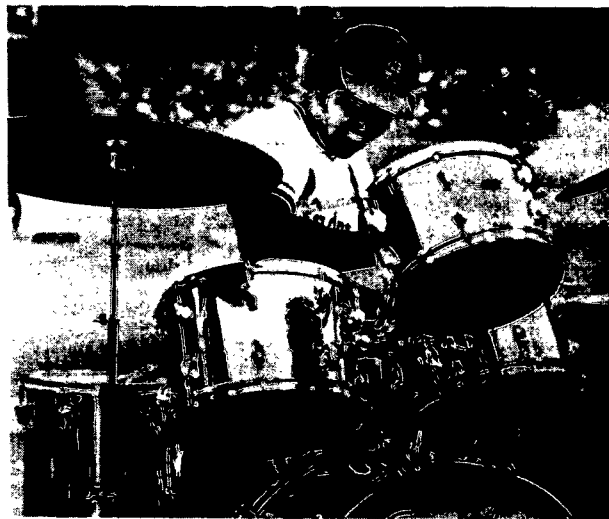
Who is that playing the drums in Busch Stadium?

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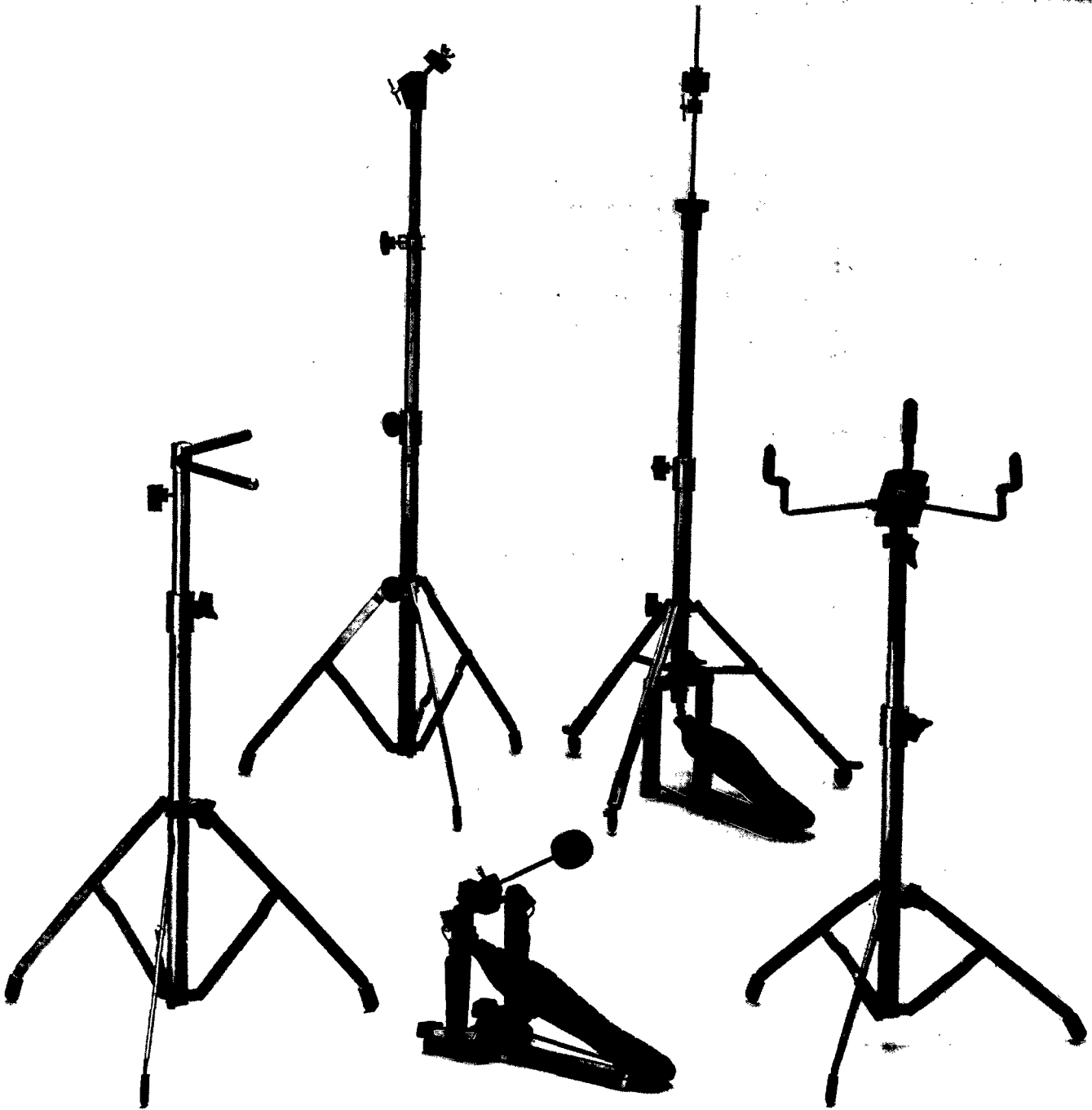
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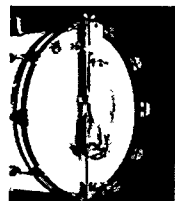
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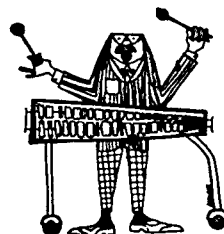


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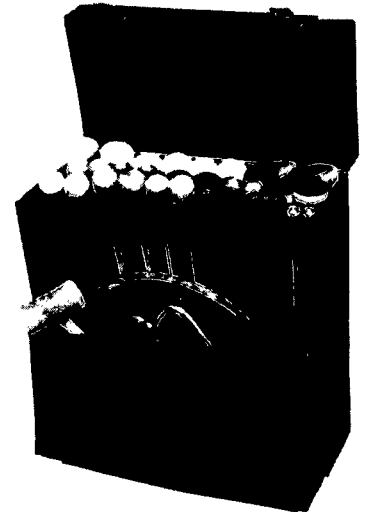
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