

PERCUSSIVE NOTES

PLAN TO ATTEND
THE
P.A.S. NATIONAL CONFERENCE
Saturday, December 20, 1975
8:00 A.M. to 5:00 P.M.
Roosevelt University
in
Downtown Chicago. ALSO—

Come Early (December 16-20) and take
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Clinic at the Conrad Hilton Hotel.



VOLUME 14
NUMBER 1
FALL 1975

An Official Publication of the
PERCUSSIVE ARTS SOCIETY



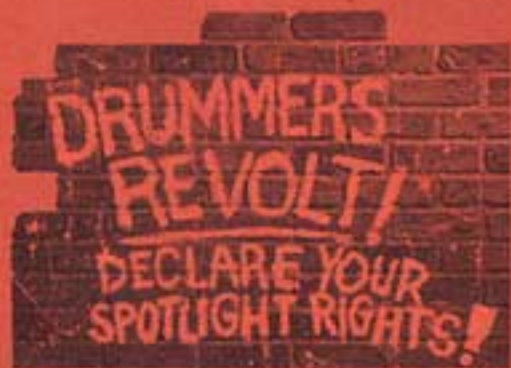


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PERCUSSIVE NOTES

IN THIS ISSUE

VOLUME 14 NUMBER 1
FALL 1975

An Official Publication Of The
PERCUSSIVE ARTS SOCIETY

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SOCIETY, INC. 1975

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COVER

JACK BIRCHER and the University of South Carolina Percussion Ensemble were featured in a 30-minute TV percussion special last spring entitled "Sticks and Tones." This enchanting program is now available on video-cassette from South Carolina Educational Television, 2712 Millwood Ave., Columbia, South Carolina, 29250.

A Salute To Our Advertisers

Over 30 advertisers are represented in this issue of PERCUSSIVE NOTES MAGAZINE! (See index on page 48) This is the largest number to appear in any one issue of our magazine, and includes ads from most of the largest percussion manufacturing firms all the way to the smallest individual enterprises just getting "off the ground"! The dual purposes for advertising in our magazine, when we first started this format a few years ago, were to: 1) provide all potential advertisers, both large and small, with the opportunity to reach their prime readership at a very reasonable advertising cost, and 2) to provide financial support to PAS, thus allowing our publications to grow in size and scope. It would appear that these goals are being met. SO, WE URGE ALL PAS MEMBERS AND READERS OF THIS PUBLICATION TO:

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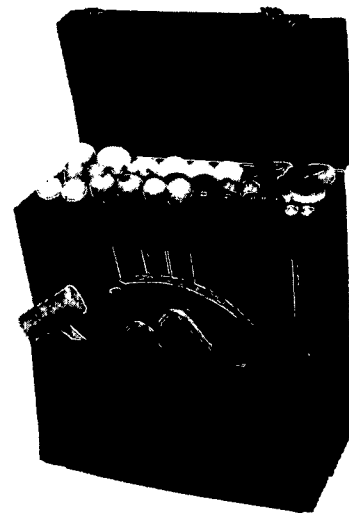
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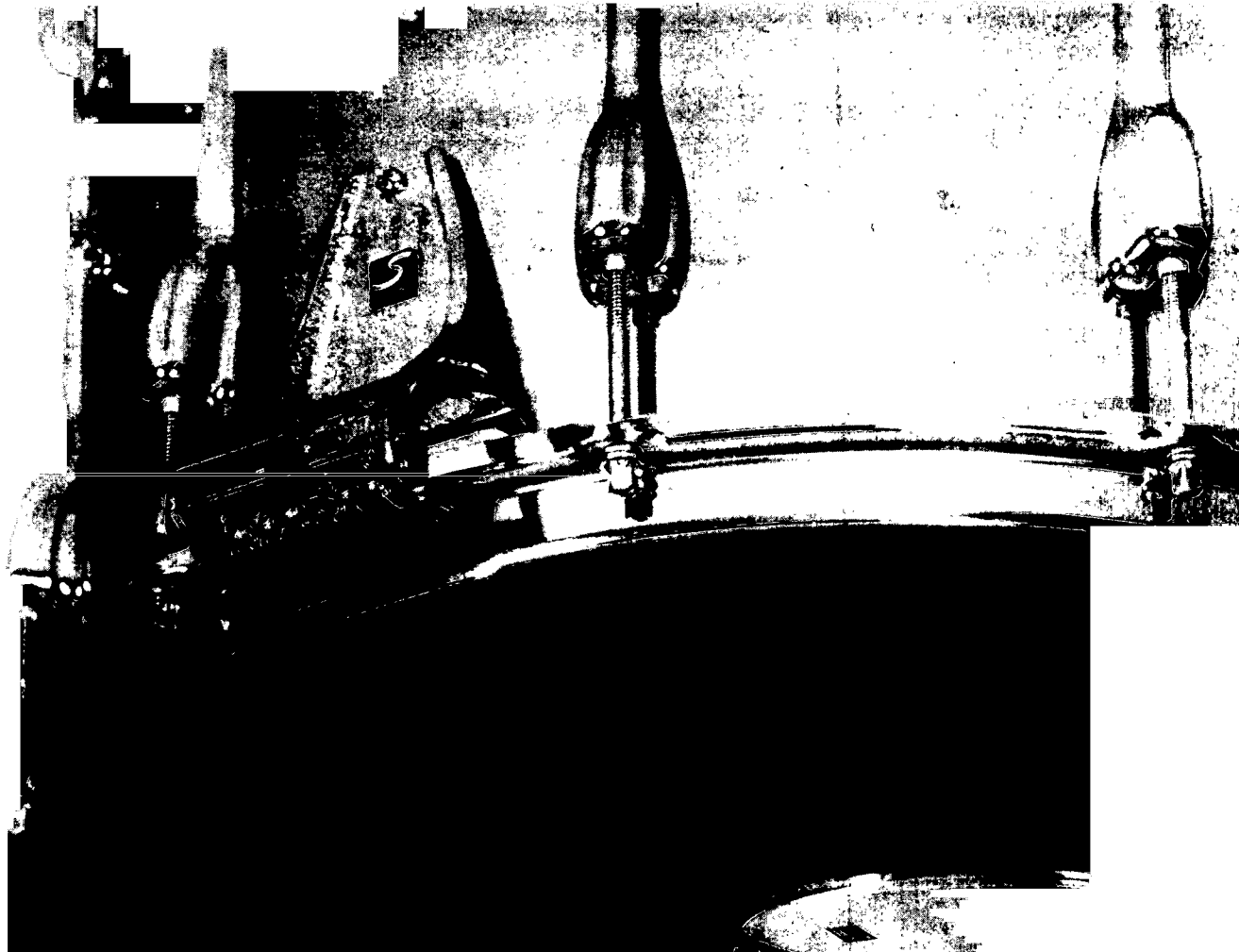
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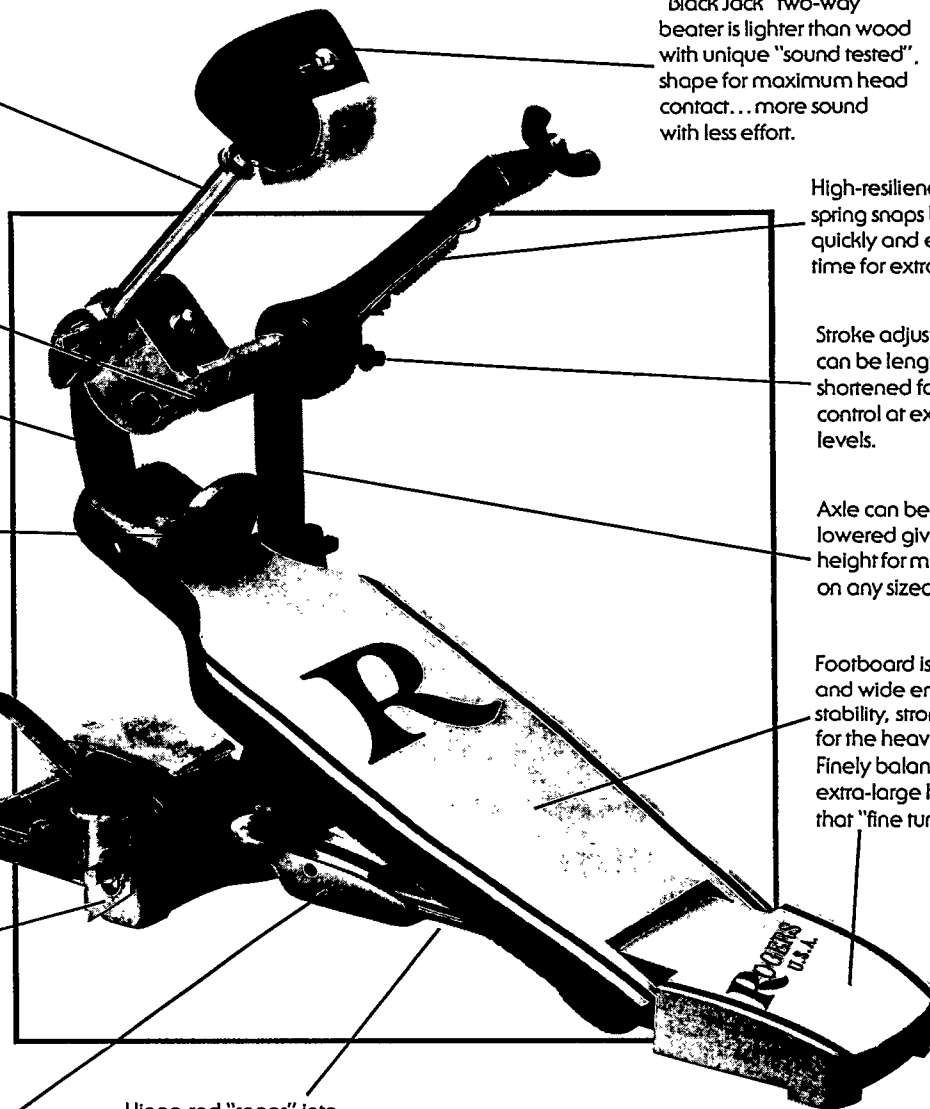
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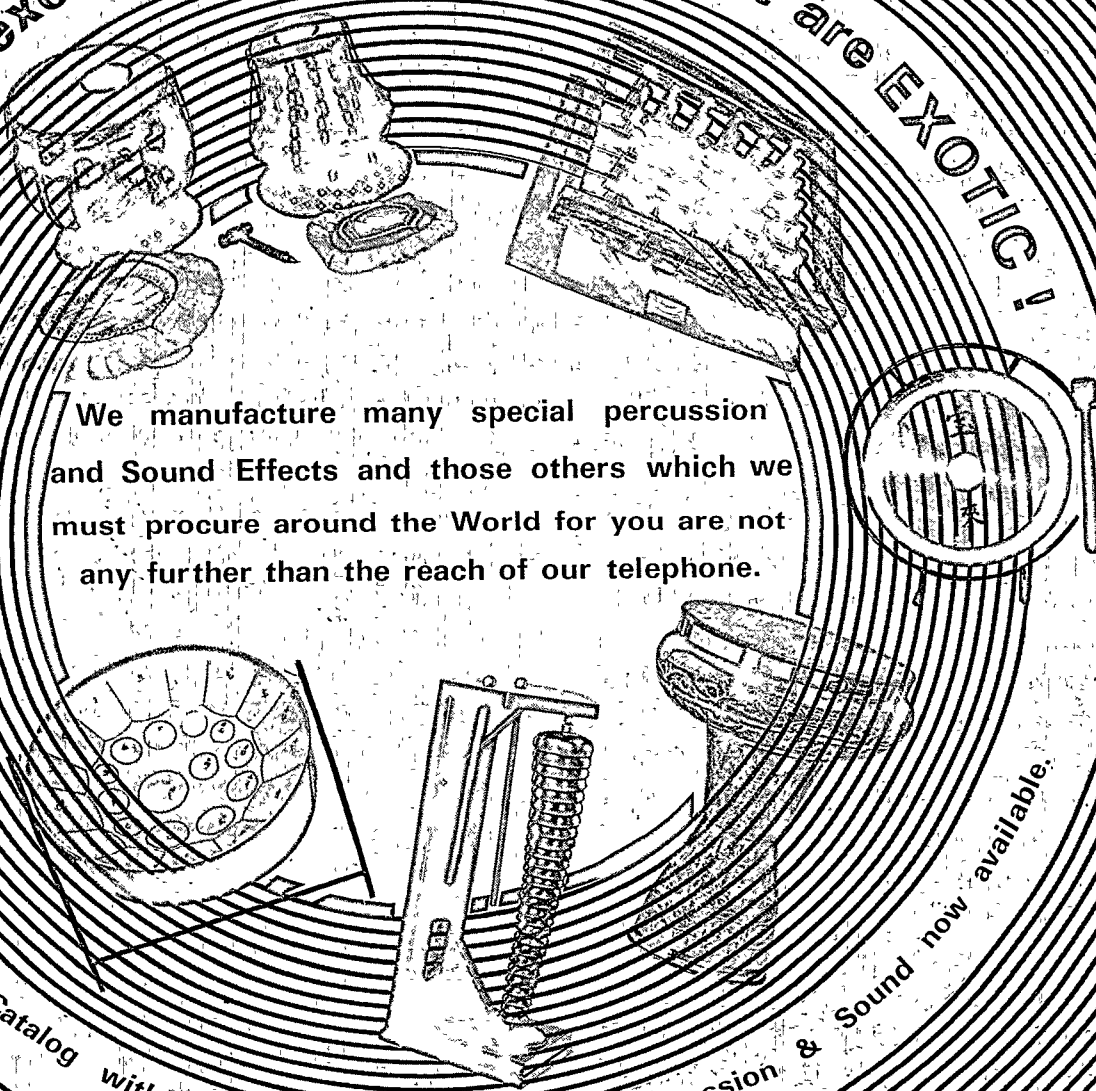
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PAST...PRESENT...FUTURE

an Editorial by
Jim Petercsak, 1st Vice-President - P.A.S.

With the completion of this twelfth P.A.S. year, we have much to look back on with pride and satisfaction. In that brief span of years we have come close to achieving what was once called "the impossible dream". Percussive Arts Society...PURPOSE-To elevate the level of music percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

PAS is known the world over, much admired, respected, and considered without equal as a percussion music society. Our three past presidents, Gordon Peters, Don Canedy, and Saul Feldstein continue to inspire and contributed positively to the percussion world. Gordon is percussionist with the Chicago Symphony, composer and conductor; Don is director of marketing with the Rogers Drum Co.; Sandy is educational director for Alfred Publishing Co.. All three of these gentlemen continue to serve P.A.S. as an Ex-Officio Advisory Board. Their determination and hard work along with that of many other people, have made P.A.S. the society it is today.

We have never been content, however, as a Society to rest on our past success, and each year we have challenged ourselves to improve, to revise, to change, to be sensitive and responsive to our membership. There have been disappointing moments and some great ones too. At best, the Percussive Arts Society has tried to serve all percussionists in every area of the percussive arts. It will work even harder in the future to invite all to participate in its activities. Through our publications, the opportunity to air views and a forum to express ideas has been created. P.A.S. supports all percussionists and the performance of their music. The present officers and Board of Directors of the P.A.S. plan to work even harder to make a still better society.

We have a broad range of plans and ideas currently in progress to extend our horizons over the next few years, covering all aspects of the percussive arts. Outstanding is the idea or concept of having our own percussion convention and conference. Also, Bi-Centennial celebrations at P.A.S.N.C. Chicago and MENC in Atlantic City are planned. This is only a sampling, and more about our plans will be forthcoming in the near future.

With the support of you, our membership, we promise to make ourselves equal to all expectations and ambitions. This way we can all share together the experience of having made "the impossible dream" a reality for future generations of percussionists.



This smiling group is your P.A.S. Executive Committee who gathered in the P.A.S. Office in Terre Haute, Indiana for this photo during a busy three day executive work session last May. Front row (l. to r.) Jackie Meyer, recording secretary; Neal Fluegel, executive secretary-treasurer and editor of *Percussionist*; back row (l. to r.) Jim Petercsak, 1st vice-president and coordinator of committees; Gary Olmstead, president of P.A.S.; Larry Vanlandingham, 2nd vice-president and coordinator of state chapters; Jim Moore, editor of *Percussive Notes*.

P.A.S. PROJECTS AND COMMITTEES

MEMBERSHIP DRIVE - PAS is on the move with its 1975-76 Membership Drive. We need your help in promoting new memberships in every part of the U.S.A. and ABROAD. How will PAS grow? Here are a few suggestions:

Write for a supply of PAS Membership Application Blanks from the PAS Office in Terre Haute, Indiana.

Write articles for publication on topics you feel should be in our publications.

Spread the word about PAS through state chapter meetings, newsletters, and regional and district events.

Receive your PAS Certificate of Merit for participating in a PAS sponsored event.

Order a supply of the new PAS LOGOS to stick on your books, cases, bumpers, etc. (See information below for ordering details.)

P.A.S. NATIONAL CONFERENCE - This years annual meetings and performances will be held December 19 & 20, 1975 in Chicago. Plan now to attend this big P.A.S. event. Details may be found in the COMING EVENTS column of this issue.

3rd ANNUAL PERCUSSION COMPOSITION CONTEST - This years contest is for TIMPANI SOLO. The winning composition will receive a cash award, a performance at a PAS National event, and a guaranteed opportunity for publication. Descriptive flyers were included along with this issue of *Percussive Notes* and are being sent to colleges and composers. For additional copies, write to the PAS Office.



P. A. S. LOGO'S
NOW AVAILABLE

The word is - "STICK IT ON ANYTHING" - Yes, Gold Finished, Self Sticking PAS LOGOS are now available! These attractive logos will enhance your mallet and drum cases, books, studio doors, and just about anyplace that you can think of to stick it on! Spread the news about your membership in PAS with these logos.

To begin with each member will receive One Free Logo with his or her renewal or new membership. And an unlimited supply of logos are now available for purchase - 5 Logos for \$1.00 from: P.A.S., 130 Carol Drive, Terre Haute, Indiana 47805. Get yours now while the supply lasts!

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P.A.S. COMMITTEES - The many active P.A.S. committees are contributing greatly to the field of percussion. Below is the latest listing of committee membership and comments from Jim Petercsak, Coordinator of P.A.S. Committees:

To: PAS Membership
From: Jim Petercsak, 1st V.P. — P.A.S.
(Coordinator of Committees)

Members are invited to participate on an official P.A.S. committee. Those interested are encouraged to write to the committee chairman or to Jim Petercsak, Crane School of Music, State U., Potsdam, N.Y. 13676.

Following is a list of P.A.S. committees:

- 1) Acoustics and Mechanics of Percussion Instruments
Bill Dreiman, Chairman
407 Dover Rd.
Rockville, Md. 20850
- 2) Avante Garde
Dennis Kahle, Co-Chairman
13 Conard
Cullingswood, N.J. 08108
Ron George, Co-Chairman
- 3) Contest/Adjudication
Harold Jones, Chairman
Music Dept.
East Carolina University
Greenville, N.C. 23834
- 4) Curriculum
Thomas Siwe
Univ. of Illinois
College of Fine and Applied Arts
School of Music
Urbana, ILL. 61801
- 5) Education Committee
William Schinstine, Chairman
School of Music
N. Keim & Buchert Rd.
Pottstown, PA 19464
Sub-Committees:
Norm Goldberg, Chairman
- 6) Ethnomusicology
Phil. J. Faini, Chairman
Creative Arts Center
Univ. of West Virginia
Morgantown, W. Va. 26506
- 7) Federal Grants Committee
Co-Chairmen
Randy Eyles
6031 23rd Parkway
Hillcrest Heights, Md.
Donald Bick
2508 Hanover Ave.
Richmond, Va.
- 8) Film Committee (Percussion)
An extension of 1975 P.A.S. National Conference
Committee.
Thomas Siwe, Chairman
- 9) Hall of Fame Committee
P.A.S. Ex-Officio Advisory Committee
Sandy Feldstein, Chairman
75 Moss La.
Jericho, N.Y. 11753
- 10) Gripe Committee
George Southgate, Chairman
336 Newport Rd.
Hoffman Estates, Ill. 60172
- 11) Marimba Ensemble Lit. Committee
Peter Tanner, Chairman
Dept. of Music
Univ. of Massachussetts
Amherst, Mass. 01002
- 12) Membership Committee
Karen Ervin, Chairman
1402 E. Kleindale Rd.
Tucson, Arizona 85719
- 13) Notation Terminology
Frank McCarty, Chairman
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**PERCUSSIVE ARTS SOCIETY
NATIONAL CONFERENCE 1975**

This years PAS National Conference will be an extraordinary day of clinics, films, concerts, contests, and exhibits featuring talented percussion students and professionals. The exciting day long event is co-sponsored by the Chicago Musical College of Roosevelt University and will be held on **SATURDAY, DECEMBER 20, 1975 (8:00 A.M. to 5:00 P.M.)** at Roosevelt University, 430 South Michigan Avenue, Chicago.

Registration

Registration opens 8:00 A.M. on the 7th floor of Roosevelt University, 430 South Michigan Avenue, Chicago. Pay \$1.00 entrance fee and pick-up your name tag. The PAS national meeting will begin at 9:00 A.M. with a guest speaker, followed by a coffee hour hosted by the Illinois Chapter at 10:00 A.M.

For further information write the PASNC chairman Tom Siwe c/o School of Music, University of Illinois, Urbana, Ill 61801.

Here are just a few of the people and events that are planned:

Concerts

- Concert: "York Township High School Percussion Ensemble"
Howard Evans, conductor.
- Concert/Clinic: "Percussion/Improvisation"
David Friedman and David Samuels, artists.
- Concert: "Goodrich Jazz Band"
Fond du Lac, Wisconsin Band featuring percussion, directed by Cal Moely.
- Concert/Clinic: "Karen Ervin - The Solo Percussionist"
Music from the International Percussion Competition and a new work by William Kraft.

Clinics

- "Corps Style Percussion for Band"
Mark Petty, clinician.
- "Training the High School Percussionist"
Panel discussion moderated by H. Evans.
- "Carl Orff"
Percussion in elementary education
"Wrap-in"
How to rewrap mallets and recover timpani sticks. Free material. Bring your old timpani sticks.

Exhibits

New, original percussion instruments designed by artist-percussionists Donald Knaack, Rich O'Donnell, and Michael Udow.

"The Bride Stripped Bare by Her Bachelors Even" Over thirty new glass instruments designed by Donald Knaack of Buffalo N.Y. for the Marcel Duchamp work of 1913.

"Stalks and Trees and Drops and Clouds"
Built for the three solo works of Herbert Brun, Michael Udow will display his original creations.

"Sprahng - Koto-veen - Aqua-lips" Sound sculptures by Rich O'Donnell of the St. Louis Symphony.

Films

Continuously throughout the day films about percussion will be shown including "The Dreamer that Remains" and "U. S. Highball" by Harry Partch, plus, films on African and Asian percussion and more.

Contest

A \$200. prize will be awarded the winner of a "MOCK" SYMPHONY AUDITION.

A panel of judges will determine the best percussion audition given during the day. Register early in the day for this popular event (Registration opens 8:00 A.M.) Instruments and music, plus warm-up rooms, will be provided.

"Mock" Symphony Audition Repertoire

- XYLOPHONE:** Shostakovitch - Polka from the Golden Age Ballet
Stravinski - Les Noces
Kodaly - Hary Janos
Copland - Appalachian Spring
Gershwin - Porgy and Bess, original version
Stravinski - Petrouska
Gershwin - American in Paris
Barber - Medea's Dance of Vengeance
- ORCHESTRA BELLS:** Dukas - Sorcerer's Apprentice
Mozart - Magic Flute
Kodaly - Hary Janos
Stravinski - Petrouska
Respighi - Pines of Rome
Debussy - La Mer
Strauss - Don Juan
- TRIANGLE:** Brahms - 4th Symphony
Liszt - 1st piano concerto
Rimsky-Korsakov - Scheherezade
Various techniques, rolls, etc.
- TAMBOURINE:** Tchaikovsky - Nutcracker Suite
Rimsky-Korsakov - Scheherezade
Dvorak - Carnival Overture
Bizet - Carmen Overture
Berlioz - Roman Carnival
Various techniques: rolls at various dynamics, etc.
- CYMBALS:** Rachmaninoff - 2nd piano concerto
Moussorgsky - Night on Bald Mountain
Tchaikovsky - 4th Symphony
Tchaikovsky - Romeo and Juliet
Loud & soft crashes on cue
- SNARE DRUM:** Rimsky-Korsakov - Capriccio Espagnol
Prokoviev - Lt Kije
Rimsky-Korsakov - Scheherezade
Rossini - La Gazza Ladra
Bartok - Concerto for Orchestra
Ravel - Bolero
Long roll on cue, various dynamics
- BASS DRUM:** Stravinski - Rite of Spring
Stravinski - Petrouska (with cymbal attached)
Roll at various dynamics
- CASTANETS:** Debussy - Iberia
Wagner - Baccanale from Tannhauser

Eligibility

The auditions are open to all students and PAS members presently not full-time symphonic percussionists.

Judges

A panel of judges will determine the best audition given during the day. The judges are Paul Berns (Indianapolis Symphony), Charles Owen (University of Michigan, formerly Philadelphia Symphony) and Michael Rosen (Oberlin Conservatory, formerly Milwaukee Symphony). The winner will be announced during the final concert at 4:00 p.m.

Music and Instruments

Bring your own mallets and sticks
Instruments and music will be provided.
Warm-up rooms will be made available preceding each audition. The repertoire list was compiled by Professor Michael Rosen from past symphony auditions (since 1968).

Registration

Registration opens 8:00 a.m. on the 7th floor of Roosevelt University, 430 South Michigan Avenue, Chicago. Participation will be limited to the amount of audition time available and will be on a first come basis.

At 1:00 p.m. in Ganz Hall there will be a Concert/Clinic "The Solo Percussionist" featuring KAREN ERVIN.

Karen Ervin is quickly establishing herself as one of the foremost solo percussionists. In the past three years she has twice been a prize-winner in International Competitions—the Concours Internationale d'Execution Musicale, held in Geneva, Switzerland, in 1972, and the International Percussion Competition for Contemporary Music held in France in 1974. Her two solo albums are available on WIM5 and Crystal S641. Ms. Ervin is currently active as a soloist and clinician, working especially with new music for marimba and multiple percussion. The PASNC 1975 program will include a performance of William Kraft's Encounter I (world premiere) and for the first time in the United States a performance of Carlos Roque Alsina's Themen.



Karen Ervin

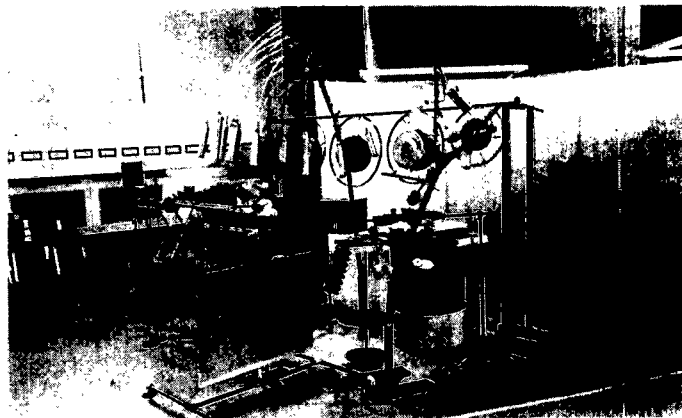


Mary O'Neill

TUNED AND UNTUNED PERCUSSION FOR THE YOUNG MUSICIAN Mary O'Neill, Clinician

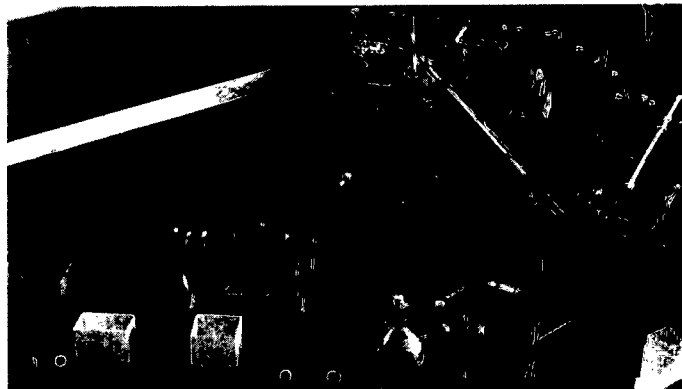
An international expert on Carl Orff's approach to music for children, Professor O'Neill is concerned with individualizing the music structure in the classroom. Through the use of percussion instruments, participants in this workshop will learn to explore sound sources and create and perform compositions, both free and structured.

Professor O'Neill has spent ten years in elementary and junior high schools in Devner and Chicago. A graduate from Indiana University, she has taught this unique method system at Roosevelt University for the past six years.



NEW PERCUSSION INSTRUMENTS

Donald Knaack
Rich O'Donnell
Michael Udow



On Saturday, December 20, 1975, at 10:00 a.m. following the PAS National Meeting, an exhibit of new percussion instruments will be open. Located in the inner lobby of Ganz Hall will be this collection of new, original percussion instruments designed by Artist-percussionists Donald Knaack, Rich O'Donnell and Michael Udow. The exhibit will be open until 4:00 p.m. and the artists will be available to talk about the instruments and the music throughout the day.

PERCUSSION/IMPROVISATION CLINIC/CONCERT

DAVID FRIEDMAN/DAVID SAMUELS



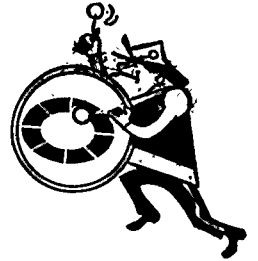
Friedman and Samuels are pushing back musical limits ... and creating new possibilities for the mallet-keyboard instruments. Their 2:00 p.m. clinic will present jazz improvisation both in theory and practice. Following that Friedman and Samuels will join the Goodrich Jazz Band for the final concert of PASNC 1975.



P.A.S. NATIONAL CONFERENCE 1975 - SATURDAY, DECEMBER 20, 1975, ROOSEVELT UNIVERSITY IN DOWNTOWN CHICAGO. A MUST EVENT OF THE YEAR! DON'T MISS IT!

"CORPS STYLE"

FOR THE MARCHING-BAND PERCUSSIONIST



Mark A. Petty, Clinician

At 3:00 p.m. a clinic for high school and college percussionists will cover the latest in performance and arranging for corps style percussion. An expert Drum and Bugle Corps instructor from Michigan, Mark Petty is author of a Handbook of Outdoor Percussion, and founder of the Plymouth Fife and Drum Corps.

At 11:00 a.m. in Ganz Hall the PASNC presents in Concert the - York Township High School Percussion Ensemble, Chick Evans, Director. A symphonic ensemble of this size is rarely seen and seldom accomplished at the high school level. Assisted by Jim Sewrey, Maestro Evans will conduct the Percussion Ensemble in an hour concert of special arrangements. At 2:00 p.m. in Marks Hall, H. Chick Evans and Dr. James Sewrey will moderate a panel discussion: "Training the High School Percussionist". Method books, solo and ensemble material, equipment, practice facilities for the high school percussionist will be just some of the areas of discussion. Joined by other leading percussion pedagogues Mr. Evans and Dr. Sewrey will try to update material and procedures used in successful high school music programs. A must clinic for high school directors and future teachers.



At 4:00 p.m. in Ganz Hall the PASNC presents in concert the: GOODRICH JAZZ BAND, Cal Moely, director with soloists DAVID FRIEDMAN AND DAVID SAMUELS. One of the Mid-west's outstanding high school jazz bands, "The Goodrich Jazz Band" from Fond du Lac, Wisconsin will join forces with David Friedman and David Samuels in the PASNC final concert. Friedman and Samuels are jazz improvisation at its best. Swinging charts for mallets and the big sound will climax the day's events. Note: during this final concert the PAS HALL OF FAME AWARDS are to be announced along with the WINNER OF THE MOCK SYMPHONY AUDITIONS.

At 3:00 p.m. in Marks Hall there will be a "WRAP-IN". The clinician for this workshop will be Kevin L. Harland, President of Harlan Drums, Inc. of St. Louis, Mo. His workshop is designed to teach you how to rewrap timpani sticks and marimba/vibe mallets. Bring your old sticks and Mr. Harlan will supply needles, felt and yarn. This workshop can be a very practical and money saving experience for percussionists and music educators.

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Percussion Discussion



Editors Note - It is an encouraging trend to see more and more percussion recitals being reviewed in newspapers and magazines throughout the country. In this PERCUSSION DISCUSSION column we would like to share with you reprints of several of these reviews.

MUSICAL EVENTS The Double Double Double Beat of the Thund'ring Drum

By Andrew Porter

Reprinted from and abridged - The New Yorker - May 19, 1975.

There are ancient African and Far Eastern musics sounded entirely by families of percussion instruments. In the West, recitals by percussion ensembles—such as at Lincoln Center last month—are a fairly new thing.

"IONISATION" was the climax of the concert given, in the Juilliard Theatre, by the Percussion Ensemble of the Juilliard School, conducted by Saul Goodman. The piece was accorded a strong, steady, and very impressive performance. In Varese's earlier "Ameriques," "Offrandes," "Hyperprism," "Integrales," and "Arcana," percussion plays a very important role; in "Ionisation" it takes over completely. This is a music of timbres and rhythms that has no roots in the classical or romantic traditions, no program that can be verbalized, no links with any spoken language. When I was asked to suggest what Western music could be performed in the palace of Persepolis and neither be dwarfed in a setting that combines huge natural majesty with ancient imperial splendors nor seem exotic there, before an audience gathered from East and West, I could think only of Varese's compositions. His music, whether for large forces (the hundred and twenty players of "Arcana") or small (the single flutist of "Density 21.5"), would be seemly there. For it is "absolute"—untied to the vocal inflections and song-influenced instrumental melodies of the West, linked neither to place nor to period. Rhythms are not of universal significance (try teaching Balinese musicians to play in three-quarter time; the notion seems to them absurd), but Varese's music is the most nearly universal I know. "Ionisation" can be analyzed and charted; one can note the moments when the orchestra plays only on instruments of metal, and when, in the coda, instruments of definite pitch—bells, glockenspiel, the piano treated percussively—strike in for the first time. But a Varese chart explains little. Varese performances prompt such assertions as Virgil Thomson's after hearing "Hyperprism": "Your listener found it absorbing, convincing, beautiful, and in every way grand....I know it is great music."

The Juilliard program was skillfully assembled to lead up to "Ionisation," to avoid monotony of timbre, and to show percussion in many moods. Michael Colgrass's "Three Brothers," which began it, is a beguiling essay of Afro-Cuban inspiration for nine drummers drumming—three solists (bongos, snare drum, kettledrums), and six other players pattering a background. Robert Hall Lewis's Toccata for Violin and Two Percussion revealed a richness and aptness in the combination of instruments that would have surprised me had I not, in Persepolis, admired Betsy Jolas's concerto composed for solo violin and the Strasbourg Battery. Susan Lang was the violinist in Mr. Lewis's piece, David Fein and Scott Eddlemon were the percussionists, and all three were highly accomplished. Mr. Eddlemon, then took the piano part in John Cage's "Amores"—two solos for prepared piano framing two delicate percussion trios, one of the neatest and most attractive Cage compositions. Lester Trimble's "Quadrphonice (Panels VI)," for four percussionists, closed the first part with inventions of many colors. The second part began with diversissements: Bach's D-Minor Toccata and Fugue transcribed for marimba, his D-Minor Chaconne transcribed for vibraphone, and Barber's Adagio for Strings transcribed for three marimbas, eight hands. The Juilliard students showed their skills; Mr. Eddlemon, now marimba solist in the Toccata and Fugue, was the star. Mr. Goodman played his own "Ballad for the Dance" on kettledrums;

and then the full ensemble mustered for "ionisation." Everything conspired to provide an enjoyable evening. The lighting was carefully planned. The "scene shifts" between numbers—moving the picturesque apparatus into new groupings—were trimly achieved. Thought had been given to what the players wore.

5 COMPOSERS HEAR BROOKLYN ENSEMBLE PLAY THEIR WORKS

Review by Robert Sherman

(Reprinted from New York Times - April 29, 1975.)

Morris Lang preaches at Brooklyn College what he practices as a member of the New York Philharmonic, and the results were on impressive display Sunday evening at Alice Tully Hall, with the first recital there by Mr. Lang's Brooklyn College Percussion Ensemble. The group's 12 student members played an astonishing array of battery instruments in superb synchronization, with the confident individual and collective expertise of seasoned professionals.

It was a significant tribute to the accomplishments of the ensemble that five of the six composers whose works were played—Irwin Brazelon, Elliott Carter, Jacob Druckman, David Loeb and Marta Ptaszynska—were present for the occasion.

Due praise having been given, however, this listener must confess that he found the cumulative effect of the program stultifying. All the scores had interesting and novel ideas, but with one exception they exploded on far beyond the point of diminishing musical returns.

At any rate, as these battered ears heard it: Mr. Carter's "Four Pieces for Timpani," expertly played by Mr. Lang, were rhythmically imaginative, although only another timpanist could love them; Mr. Druckman's "Animus II" took the honors for pretentiousness; Miss Ptaszynska's "Siderals" made the greatest architectural sense, Karlheinz Stockhausen's "Kreuzspiel" sounded fairly fresh because it came first; Mr. Bazon's "Propulsions" undoubtedly would have seemed wittier had it not come last; and Mr. Loeb's "Nocturnes and Mediations" was a cheerful, refreshing delight, since it concentrated on the softer, gamelan-like percussion sounds, explored fascinating tonal textures and had the decency to stop after only six minutes or so.

POTPOURRI ON CSO POPS NIGHT

By James Wierzbicki

Reprinted from The Cincinnati Post, Monday, April 7, 1975

About the only thing missing from last night's Cincinnati Symphony Orchestra (CSO) "Eight O'Clock" concert was a tap dancer. Cincinnati Pops Night, as the Saturday and Sunday programs were called, featured more than two hours of musical variety acts, mostly home grown and mostly of rather good quality.

Soloists included football player, pianist, singer and would-be composer Mike Ried, blues harmonica virtuoso Steve Tracy, CSO timpanist Eugene Espino, 6-year-old Peter Jergens and his 8-year-old brother Andrew and a motely crew from WGUC-FM consisting of station manager George Bryant and announcers Gary Barton, Carolyn Watts and Myron Bennett.

Guest choral groups were the Southern Gateway barbershop chorus of Western Hills and an all-city high school group of about 400 voices. Erich Kunzel, resident conductor of the CSO, put it all together.

The program seemed aimed more at entertaining and overwhelming the capacity audience than at serious music-making. In that it succeeded admirably.

Stephen Gerber's Celebration Suite for Timpani and Orchestra," which received its world premiere on the weekend's concerts, provided the most memorable music of the evening.

The three-movement concerto is a flashy study in percussion and brass sonorities. Its opening and closing segments are bright colored variants on easy-to-follow fanfare-like themes; its middle section is a quiet, introspective silloquy for solo timpani. The melodic material is concise and economically distributed throughout the orchestra, and the piece's greatest interest comes from its rhythmic complexity.

Timpanist Espino performed in his usual extroverted manner, adding a visual flair to the explosive music. His fine playing served the premiere well. It brought out the work's best qualities and proved that the "Celebration Suite" is a usable piece for an instrument with a limited solo repertoire.

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RARE TYPE OF RECITAL WAS TREAT

By Michael Moravcsik

Reprinted from Register-Guard, Eugene, Oregon, May 12, 1975

Eugene was treated to a most unusual kind of musical event Sunday night when Charles Dowd gave a faculty recital in percussion at Beall Concert Hall at the University of Oregon.

Unusual in that a pure percussion recital is rare.

In this case, Dowd, an assistant professor in the School of Music, was assisted by other members of the faculty: Victor Steinhardt and Harold Owen, pianists; G. Burnette Dillon, trumpet, and Richard Trombley, flute.

The first half of the program consisted of works largely unknown outside the professional percussionists: Anthony Cirone's Sonata No. One for timpani and piano, Ingolf Dahl's Duettino Concertante for flute and percussion, Charles Dowd's own Symphony for Solo percussion, and Donald Erb's Diversion for Two (Other Than Sex) for trumpet and percussion.

Of these pieces the Cirone Sonata appeared the most attractive. It has a unified character, was a dignified, serious theme, and the piano and the percussion are very well blended to produce a coherent effect. It is particularly interesting that the piano uses its high register only occasionally, and then as a new splash of color.

Dowd's own piece is a sequence of textural impressions. The four movements are written for four different groups of percussion instruments, with quite contrasting characters. Dowd's skillful use of the technique of fading out each movement adds to the impressionistic demeanor of the piece.

The Dahl Duettino is less impressive. Somehow it is too fragmented, and the percussion (which appears to play the more important role anyway) goes its own merry way, while the flute's line is of a different genre.

Erb's piece was described in the program notes as humorous, but it was not much so, unless one counts blowing on a sliding whistle as sign of humor. Trumpeter Dillon applied superb skill to show the work at its best, including some fascinating muted sounds in the second movement.

The hero of the evening was, however, percussionist Dowd. It seems to be the fate of percussionists that they are usually praised only for their technique. But Dowd's playing was outstanding on other counts also. His graceful legatos, his elegant phrasing was most admirable and showed up his instruments in a new dimension generally not revealed.

Several times during the evening, Dowd showed us how the timpani can be strong and hard in one moment, and then soft, warm, and introspective in the next. A similar range of expressions opened up to us also or many of them more than a dozen percussion instruments that Dowd used in Sunday's concert.

The second half of the program featured a by now classic composition in the percussion repertory: Bela Bartok's Sonata for Two Pianos and Percussion. Though one always welcomes a live performance of this marvelous and difficult work, Sunday's rendering was some of a disappointment.

Everything was well on the purely technical level, but the spectrum of emotions and expressions was rather pale compared to what is inherent in this sonata.

The work is a goldmine of dynamical contrasts, extremes of moods ranging from the subdued, mystic, and plaintive to the wild abandon and obsessive drive. Throughout the piece one must feel great intensity, which seemed to be absent in Sunday's performance.

The tempi were not always right either, the first movement beginning a bit too fast, while the third movement being a bit too slow. The many stunning themes were not articulated as forcefully as one would like to hear them, and thus the fugue of the first movement, for example, sounded somewhat tame. Perhaps the second movement was the most successful, but even there, more eloquence would have been achieved by presenting the main theme more marcato.





edited by Dr. John Baldwin
Boise State University

BOB TILLES, noted instructor of percussion at DePaul University, was the featured soloist and clinician in March in Mattawan, Michigan, and in April at the Tennessee Arts Festival in Nashville and Main West High School in Illinois.

April 25-30, 1975, found several percussionists, composers and artists participating in a workshop at the University of Illinois on avant-garde percussion music: MICHAEL UDOW, JAMES BEAUCHAMP, MICHAEL KOWALSKI, THOMAS SIWE, HERBERT BRUN, PAUL BERGER, BILL DEFOTIS, DEBBIE LANGERMAN, AND KRZYSZTOF WODICZKO.

MORRIS LANG recently conducted the Brooklyn College Percussion Ensemble in an 8-minute program of original percussion music at Tully Hall in Lincoln Center (see report of newspaper review in Percussion Discussion column)

The St. Louis area now boasts of 2 professional chamber organizations which provide performance opportunities for percussionists: the ST. LOUIS CONTEMPORARY CHAMBER AND PERCUSSION ENSEMBLE and the NEW MUSIC CIRCLE. Percussionists are drawn from the St. Louis Symphony (R. O DONNELL, J. KASICA, T. STUBBS, and S. WANATABE), Southern Illinois University (JERRY DOWLAN), Washington University (JOHN PERKINS), and assorted community and school percussionists. RICHARD HOLMES of the St. Louis Symphony is one of the conductors.

The NATIONAL ASSOCIATION OF COLLEGE WIND AND PERCUSSION INSTRUCTORS announces its 1975-76 Composition Competition. An award of \$200.00 will be given for the winning composition. The work for this year's contest must be written for a DUO OF ONE WIND INSTRUMENT AND ONE PERCUSSION PLAYER. A committee of NACWPI members will select the winning work which is planned to be premiered at a NACWPI session at the 1976 MENC National Convention in Atlantic City, New Jersey. Entries must be submitted after November 1, 1975, and before January 1, 1976. For contest regulations, write to GEORGE K. MELLOTT, NACWPI Composition Project Chairman, Department of Music, Southern Illinois University, Edwardsville, Illinois, 62025.

HUGH SOEBBING completed his 7th Annual Illinois Summer Youth Music-Percussion Camp this summer. Students worked 8 hours a day for two weeks in all areas of percussion. Highlights of the camp included working with OSCAR SULLEY from Ghana, and a trip to Chicago to visit percussion factories and shops. Other instructors were FRED FAIRCHILD (University of Illinois), STUART SMITH (former assistant Percussion Instructor at Hartt College), and JOEL SPENCER (drummer with the University of Illinois Jazz Band). Information about the camp may be obtained by writing Illinois Summer Youth Music, 608 S. Matthews, Urbana, Illinois, 61801.

ROBERT LEVIS, Director of Music at Burlington (Vermont) High School, was the Instructor of Percussion at the University of Vermont Summer Music Session for High School Students.

MAURIE LISHON, one of the original organizers of PAS and a member of its Board of Directors for almost 10 years, was recently awarded the Dal Segno "Man of the Year" award for his dedication and contributions to the music industry. In addition he has served on the Advisory Board of the International Drummers Association since the inception of this European organization.



JAN LISHON holds the Dal Segno "Man of the Year" plaque recently awarded to her husband, Maurie Lishon, standing to her right. At her left, is Dan Garamoni, President of the Chicago Federation of Musicians, Local 10-208, who made the presentation.

RALPH PACE, well-known teacher-author-manufacturer, has been in the percussion teaching game for 36 years. His teaching speciality is starting beginners and advancing them to their high school bands and jazz ensembles. He is the author of several percussion books and manufacturers "Set-the-Pace" practice drum sets. He lives in Valhalla, New York, where he has his studios.

The Applied Music School (Tampa, Florida) awarded scholarships to BRIAN BOGUE, MIKE FELLER, AND MARK AUSTILL, the three keyboard category winners of the 4th Annual Western States Percussion Festival competition (sponsored by the California PAS chapter).

MARTA PTASZYNSKA recently had several percussion works performed and recorded in Poland (Warszawa, Paznan, Bydgoszcz, and Torun) and the United States (Lincoln Center and Milwaukee Arts Center).

DAVID L. AMEELE formed and conducted a special high school percussion ensemble in Rochester, New York which has been invited to perform this winter at the New York State School Music Association convention.



THE MOFFIT MARCHING PERCUSSION CLINIC held at Otterbein College (Ohio July 1-3, 1975) may well be one of the largest ever held. 13 schools were represented by 70 percussion students. Both band directors and students attend this clinic. Guest clinician working with the directors was Larry McCormick, while Paul Zubrod of the Otterbein staff worked with the student percussionists.

DUANE THAMM, percussion instructor at Elmhurst (Illinois) College, spent a week in July as guest instructor, clinician, and featured performer at West Virginia Tech. University. He and his son also presented a percussion puppet act in Chicago on Bozo's Circus T.V. and the Civic Center.

JOHN FLOYD has received a grant from the Women's Committee of the Richmond Symphony for summer study toward the DMA degree in percussion performance and literature at the Eastman School of Music. Mr. Floyd is principal percussionist with the Richmond Symphony and Richmond Sinfonia and is on the faculty of the Virginia Commonwealth University Music Department where he conducts two percussion ensembles and the Concert Band.

KAREL HUSA recently conducted his "Concerto for Percussion" at the Wind Conference in Modesto, California.

R. GORDON FINGER and his percussion students have been involved in many percussion activities in and around Bradenton, Florida. **MARIE CARTER** is a rudimental drummer as well as drummer for musical productions. **RICK HOPKINS** and **RUSSELL KIRCHNER** are two of Finger's outstanding junior high school students. **EDEN WHIPPLE** is a member of the percussion section of the Manatee County Community Band. Finger himself is an active teacher and performer in the Bradenton area.



No, this is not a band of warriors! It is the **TRITON COLLEGE PERCUSSION ENSEMBLE**. This past summer Shelly Elias, head of the Triton College Percussion Programs, invited Rick Boetel, expert on Brazilian percussion instruments, to help teach the summer percussion ensemble. The students had a ten week concentrated session on the art of playing the Birimbau (seen in picture), Quica, Congas, Brazilian Triangle, and Agogos.



Triton students are learning how to put the proper tension on the Birimbau. Also, how to hold the shaker, stick, and metal washer, used in playing the Birimbau. This instrument has a sound similar to a guitar with a wa-wa pedal but, looks like a bow from a bow and arrow set. In this picture Rick Boetel is leading the ensemble with rhythms indigenous to the instrument.



JACK GILFOY is a graduate of Indiana University, a very successful teacher of percussion and owner/operator of a professional recording studio in Bloomington, Indiana. He has toured professionally with artists including Henry Mancini, Andy Williams, and Johnny Mathis.

CHARLES DOWD is well into his second year as Percussion Instructor at the University of Oregon. In addition to private percussion students, he works with students in master classes of the Percussion Ensemble. Mr. Dowd also serves as timpanist with the Eugene Symphony Orchestra.

On Thursday, May 15, 1975 a duo percussion concert was given by **JAN WILLIAMS** and **DONALD KNAACK** at the Muzicki Biennale, Zagreb, Yugoslavia (a week-long festival of contemporary music). Both are faculty members of the State University of New York at Buffalo and members of the Center for the Creative and Performing Arts (Williams is Music Director of the Center).

The program consisted of: Lucas Foss - Ni Bruit Ni Vitesse, Morton Feldman - King of Denmark (Knaack-soloist), Ben Johnston - Knocking Piece, Donald Knaack - Reflections and Lejaren Hiller - Three Rituals. Mr. Williams and Knaack are members and supporters of P.A.S. They maintain a busy schedule of performances in the U.S. and Europe.



JOE BUERGER, head of the percussion department at the St. Louis University High School, recently assisted **JIM PETERCSAK** during the Jazz Week at University City High School. Joe has been playing actively for 15 years, and has performed with the St. Louis Philharmonic Orchestra, the Washington University Orchestra, the Forest Park Community College Stage Band, the Sammy Gardner Dixieland Band, and the "Wild" Bill Davidson band. An article entitled "Aid to Band Directors on Stage Band Drumming" has been published in Percussive Notes. Joe has studied with **RICH O DONNELL**, **DAVID RIZZO**, **AL HOBBS**, and **ARTIE SCHIELER**. He is currently involved in producing an album featuring his own big band.

LARRY VAUGHT, a senior student of NEAL FLUEGEL at Indiana State University, was the national winner in percussion performance in a competition sponsored by the Music Teachers National Association. He received a \$400.00 cash award at the national auditions last April. Larry is a student member of MTNA, president of his music department's Student Advisory Board, and past-president of the Phi Mu Alpha Sinfonia.

**SUMMER 76 PERCUSSION CAMPS
AND EVENTS DIRECTORY PLANNED**

Are you offering a camp, workshop, concert series, etc. featuring percussion during the 1976 Summer Season? If so please supply P.N. with all the necessary details-(dates, costs, where to write for information, etc.) and we will include this in the Winter issue (due out February 1976) of PERCUSSIVE NOTES. This information must reach the Editor of P.N. no later than February 1st.



For the first time, a Latin Percussionist was added to the prestigious list of jazz clinicians at the annual INDIAN HILLS HIGH SCHOOL JAZZ WORKSHOP.

JOSÉ MANGUAL, JR. offered the students insights into the correct execution of Latin rhythms on the bongos, congo, timbals & cowbell.

SAM ULANO has announced the publication of "The Drum World," a completely new newspaper for percussionists. "The Drum World" will make its debut in January of 1976, and will appear quarterly thereafter. Subscriptions are \$3.50 per year, and checks or money orders should be made out to SAM ULANO, and mailed to Sam Ulano, PO Box 1126, Radio City Station, New York, 10019.

The York Community (Elmhurst, Illinois) High School Percussion and Marimba Ensemble presented its annual spring concert last June under the direction of CHICK EVANS. Featured guest conductors were JAMES SEWREY and CLINT DODD.

JIM PETERCSAK, PAS vice-president and Instructor of Percussion at State University College at Potsdam, performed as soloist with the Potsdam Jazz-Lab Band on tour last spring in Sevesky's "Godspell for Jim."

The first Workshop for Composition for Percussion was given by ALBERTO GINASTERA in May, 1975, in Geneva with the participation of the Geneva Percussion Ensemble. Top prizes, the Prize of the Press and the Prize of the Public, were awarded to two of the outstanding compositions submitted.



**ILLINOIS PERCUSSION CAMP
HUGH SOEBRING, DIRECTOR**



OHIO MARIMBA CAMP IV

The Ohio Marimba Camp founded in 1972 by Dr. James L. Moore previously held at Put-In-Bay, South Bass Island, Ohio, moved to the Ohio State University campus this past summer.

It is believed that this camp is the only one of its kind specializing in study of the the marimba. The majority of students attending the camp are senior high and advanced junior high school marimba players from Ohio, however, out-of-state students from Indiana, Illinois, North and South Dakota, Florida, Louisiana, and California also attended. The camp enrollment has grown from about 10 students the first year to

over 30 students this past summer, with an expected increase for next summer as word of this activity spreads.

The staff of the camp, in addition to Dr. Moore, has included advanced OSU percussion majors, graduate associates, and leading marimba teachers from other parts of Ohio.

The past two years guest marimba clinicians, Linda Pimentel from San Jose, California, Leigh Stevens from the Eastman School of Music in Rochester, New York, and Michael Rosen of the Oberlin Conservatory of Music have inspired the students with their performances. Further information about next summer's camp may be obtained by writing to: Dr. James L. Moore, Director, Marimba Camp, School of Music, Ohio State University, Columbus, Ohio 43210.



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

CALIFORNIA

The CALIFORNIA CHAPTER Percussion Festival was a smashing success! The day-long affair, which was sponsored and paid for solely by the CALIFORNIA CHAPTER and the other involved western states, brought together percussionists from Utah, Colorado, Washington, Oregon, New Mexico, Arizona, and Northern and Southern California. Clinics were presented by Mitch Markovich, Alan Dawson, and Karen Ervin, all of whom also performed that evening at the awards ceremony. For a full listing of the results and schedule of events send a self-addressed, stamped envelope to California P.A.S., P.O. Box 34, Northridge, California 91324.

President David Levine publicly announced his resignation from the office of president. The reason for leaving office, according to Dave, was "to bring a new approach and philosophy into the chapter." He plans to stay on in an advisory capacity.

The FIRST WORLD-WIDE PERCUSSION SYMPOSIUM, was held May 17, 1975, at California Institute of the Arts, 24700 McBean Pkwy., Valencia, California. Sessions included: Central Javanese Gamelon; Rm. Soikanto Sastrodarsono; Indian Music (Karnatic and Hindusiani Traditions), Tanjore Ranganathan and John Bergamo; Music and Dance of West Africa, Koble and Alfred Ladzekto, Pzidzoghe Lawluvi; & Percussion Ensemble Performances, Cal Carts and Special Guests - Montebello Percussion Ensemble. Free Admission was sponsored by the California Chapter of PAS, in association with Cal Arts.

IOWA

The first annual IOWA PERCUSSIVE ARTS SOCIETY Percussion Festival was held on the Upper Iowa University campus on Saturday, March 15. The festival was based on similar "uncontests" in California and was considered to be very successful. There were seventy-four entries from grades five through twelve, seven of which were percussion ensembles and the rest were solos. There were two centers with two judges in each center. The judges gave written comments and verbal comments-demonstrations. By having the band director-percussion specialist judging teams, the judges, as well as the students, encountered a real learning experience!

Five grade levels from fifth through twelfth grade were allowed to enter events of snare drum solo, tympani solo, keyboard mallet solo, multiple percussion solo, and percussion ensemble. Solos were limited to ten minutes and ensembles to fifteen. An entry fee of \$1.00 for solos and \$2.00 for ensembles was required.

The Iowa Chapter felt the day was very successful and is looking forward to expanding the festival next year.

KANSAS

The KANSAS CHAPTER held their Second Annual Day of Percussion at Friends University in April. Percussion clinician Ron Fink was the guest lecturer for the morning session. Also, the morning included percussion recitals made up of solo and ensemble performances from schools in the Kansas area. The afternoon session was devoted to "comments only" by judges and an organizational meeting of the chapter.

MARYLAND AND WASHINGTON, D.C.

Editor of the combined MARYLAND AND WASHINGTON, D.C. CHAPTER Newsletter is Bill Dreiman (AKA Bill Marimba). The Newsletter contained a listing of percussion performances in the state's area. Also, a list of some 27 artists was printed from which chapter members will select artists for a short in residence stay with the chapter to give concerts and private lessons to members involved.

NEW JERSEY

The first NEW JERSEY STATE P.A.S. 'Percussion Bash' was held at Kean College on June 7, 1975. James Peterscak presented an excellent clinic on the drum-set, followed by the New Jersey PAS Percussion Ensemble concert, conducted by Justin De Cioccio and Paul Price. Donation was \$1.50.

TEXAS

"Techniques of Orchestral Cymbal Playing" by Warren Johnson was the feature article in the May issue of the TEXAS CHAPTER P.A.S. Newsletter. Election of officers was held at the business meeting, held in conjunction with the T.M.E.A. Convention. Elected president - Ron Dyer; Vice-President - Mary Vaughn; and Secretary-Treasurer - Ralph Bolls. A P.A.S. both was arranged for the T.B.A. Convention and a video tape machine was set up with demonstrations of percussion aids that were geared mainly to the band director. The chapter held its business meeting in conjunction with the convention and two high school percussion ensembles presented programs for an audience of two hundred and fifty band directors. The North Garland High School percussion students of Dave Cook and the "Marimbas of Houston" under the direction of Mrs. Mary Vaughn performed separately and later in a combined ensemble of 25 students. Larry McCormick and Alan Dawson were also on hand to give clinics at the T.B.A.

The "First Annual Summer Percussion Workshop" was coordinated by Harvey Biskin and Eric Remsen at Trinity University. The workshop was a success and everyone is looking forward to having a bigger and better workshop next summer.

WISCONSIN

The PAS Percussion Ensemble Symposium held at the Lawrence Conservatory in April proved to be exciting as well as informative for the audience and participants. The event began with the UW - Eau Claire Marimba Ensemble, directed by Ron Keezer. This group gave a superb performance of standard symphonic repertoire in addition to several Latin-American arrangements.

It was gratifying to see the Appleton East High School Percussion Ensemble perform that afternoon, directed by Tom Jacobs. This well-rounded group displayed competence in all aspects of percussion performance.

The day's activities ended with a performance by the US - River Falls ensemble, directed by Cynthia Soames. This young group played a well-organized selection of standard and contemporary literature for the percussion ensemble.

The state meeting was held in conjunction with the symposium and about 50 persons were in the audience. The chapter is growing in leaps and bounds and new expansions are planned for future newsletters and programs. According to President Ken Mueller, one of the more important concerns of the chapter is to involve more persons at the high school and junior high levels. In his column, Mueller proposed a "Day of Percussion" for the high school and junior high students, not a contest, but a clinic and talk session.

Remember that you can publicize your state activities in "Percussive Notes" by sending a copy of your newsletter, minutes, or announcements to Ron Keezer, Features Editor, 1711 State St., Eau Claire, Wisconsin 54701.

ILLINOIS

The latest edition of the ILLINOIS CHAPTER Newsletter was printed in type set and eight pages long. The newly elected officers are: William F. Crowden, President; Duane Thamm, First Vice-President; Phil Stanger, Second Vice-President; and James Kicran, Secretary-Treasurer. The chapter has established an advisory board of leading musicians and educators. The Newsletter contained articles on: "Looking at Drums from the Other Side" - Al Keeler, "Equipping a School Percussion Section" - James B. Campbell, "Getting Into Rock Drumming" - Tony Caselli, "The Art of Playing Brushes" - Jake Jerger, "Curriculum for the Culturally Disadvantaged Drummer" - William Bozin, and many more.

CHICAGOLAND AREA P.A.S. UN-CONTEST

The following Chicago area teachers/performers served on the staff for this highly successful event held last April 19th.

Greg Sergo - Well-known Chicago Jazz Drummer, w/Woody Herman, Milt Jackson, Judy Roberts, etc...

Jake Jerger - Author of method books and compositions for the drumset, teacher, and top Chicago drummer.

Dan Spalding - Drum Corp. Instructor, Chicago Cavaliers.

George Southgate - Percussion Instructor/percussionist with the Hal Russell Jazz Ensemble.

Keith Reichelt - Author of two new books for the drumset and performer/teacher.

SNARE DRUM ROOM: Michael McClead giving suggestions for better performance to a young participant. Mr. McClead is assisted by Paul McDermand who is recording the performance on cassette so that the student can take home a record of his solo.



Bill Crowden, President-Illinois State Chapter of P.A.S. welcomes the participants.



PANEL DISCUSSION: After the lunch break, students had a chance to ask questions of the different critics' (judges). From left to right: Shelly Elias, Burrell Gluskin, Dan Spalding, Al O'Conner, Kathleen Kastner, Terry Applebaum, James Kilcrain, Greg Sergo, Keith Reichelt, Bill Crowden, Jake Jerger, Bill Olive, Mike McClead, and George Southgate.

Mike McClead - Percussion Instructor and Triton College, has played with the Chicago Symphony Orchestra, Lyric Opera, etc....

Kathleen Kastner - Percussion Instructor at DePaul University, Wheaton College, and has given many recitals.

Terry Applebaum - Head of Percussion Department, Northwestern University, Chicago Symphony Orchestra, Lyric Opera, and many of the top shows in Chicago.

Paul Dickenson - Teaching assistant at Northwestern University, Chicago Symphony Orchestra, many Broadway shows.

Al O'Conner - Head of Percussion Department of Northern Illinois University, and busy concert artist.

Two hundred students from all over the Chicagoland area participated. Not only did the students get cassette tapes with their performance and critic comments, but they had a chance to talk to all the above people during the panel discussion.

AS SPECIAL ATTRACTION during the days activities was a free concert-clinic by the CLEMENTE HIGH SCHOOL STEEL DRUM BAND, under the direction of Tom Henry. The steel drum band played a very exciting concert and then asked people from the audience to come up and try playing the steel drums.

CONTEST committee members were: Shelly Elias, Jake Jerger, George Southgate, Keith Reichelt, and Bill Olive; and John Mulvey - photographer.

If you live in the Chicago area and have not had a chance to be in the UN-CONTEST ask your teacher, or call Bill Crowden (President of the Illinois State Chapter of the Percussive Arts Society) at 427-8480 for more information.



DRUMSET ROOM: Students could perform either published or improvised solos. Seen in picture, back row Right to Left, Greg Sergo (ex-drummer with Woody Herman, Milt Jackson, and well-known Chicago Jazz Drummer), Keith Reichelt (Drum teacher, and author), and Jay Bleiman (Triton Percussion Student-Assistant)



STEEL DRUM BAND CLINIC: A FREE concert and clinic was given to all the un-contest participants. The CLEMENTE High School Steel Drum Band gave a concert and clinic. They invited people from the audience to try the steel drums and play several songs with them.

ON THE MOVE

MICHAEL GREEN has joined the DePaul University Faculty along with BOB TILLES, AL PAYSON, and graduate assistants DENISE KUCHAN and MIKE BALTER. Green is timpanist in the Grant Park Symphony Orchestra and extra player in the Lyric Opera and Chicago Symphony Orchestra.

LARRY D. SNIDER has joined the music faculty of Idaho State University in Pocatello, Idaho to teach percussion and related courses. Larry received his MME degree from North Texas State University, and this past year has been working on a DMA degree in percussion performance at the University of Illinois.

DAVID L. AMEELE has been appointed to the faculty of the music department at Southwestern Oklahoma State University in Weatherford, Oklahoma. He will teach percussion, direct the percussion ensemble, and teach the jazz program with Terry Segree. In addition to conducting one of the 3 jazz bands, Mr. Ameele will also be writing extensively for the jazz program. He holds a bachelor's degree from the State University College, Potsdam, New York and a master's degree from Manhattan School of Music. He studied jazz arranging and composition with Ray Wright and Manny Albam at Eastman School of Music and has been teaching and playing professionally in New York City and Rochester, New York.

LINDA PIMENTEL is presently a teaching associate in percussion at the Ohio State University School of Music where she is working toward a PhD degree in Music Education. She holds BM and MM degrees from San Jose State University and has a background both in public school music and college teaching. She has performed widely as a marimba soloist and clinician, and continues to serve as marimba clinic column editor for Percussive Notes Magazine.

WESTERN STATE COLLEGE of Gunnison, Colorado, will host its first WEEK-END OF PERCUSSION November 14 & 15, 1975. Clinic Topics: Concert & Marching Percussion, Jazz Vibes, Drum Set (show, rock, and jazz styles). Guest clinician for the event will be BOB TILLES, professor of percussion at DePaul University in Chicago, who will also appear as soloist with the percussion ensemble and stage band. For more information contact: Al Brown, instructor of percussion, Dept. of Music, Western State College, Gunnison, Colorado 81230.

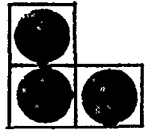
NORTHWESTERN UNIVERSITY will host its Second Annual Percussion Symposium on Saturday, February 7, 1976. The 1976 clinics will emphasize accessory percussion instruments, multiple percussion, and vibraharp, Symposium events will be under the direction of Terry Applebaum, percussion professor at Northwestern, members of the NU Percussion Department, and special guest artist, Gary Burton. Clinic sessions are scheduled from 9:00 AM to 4:00 PM, and the NU Percussion and Mallet Ensembles will present an evening concert featuring Gary Burton as guest soloist. All Percussion Symposium events, to be held in Northwestern's new Pick-Staiger Concert Hall, will be free of charge.

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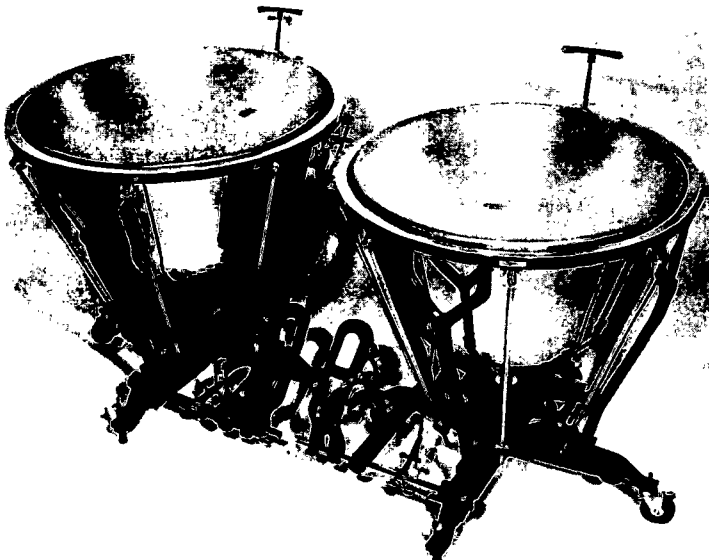
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Percussion

Materials Compiled By
Gene Pollart

AROUND THE WORLD

THE POZNAN PERCUSSION ENSEMBLE OF POLAND



In Europe there are believed to be only three professional percussion ensembles — the Strasbourg Percussion Ensemble, the Copenhagen Percussion Ensemble, and the Poznan Percussion Ensemble of Poland.

The Poznan Percussion Ensemble was founded in 1965 by Mr. Jerzy Zgodzinski who is the percussion instructor at the Conservatory of Music in Poznan, Poland. The members of the ensemble are former students of Mr. Zgodzinski.

Because of their large repertoire and excellent percussion craftsmanship they are considered to be one of the finest percussion groups in all of Europe. Their repertoire includes works by such composers as Lou Harrison, Bo Nilsson, Carlos Chavez, William Kraft, Henry Cowell, and avante-garde Polish composers Penhersi, Wozniak, and Marta Ptaszyska. The ensemble has given several concerts in Poland and toured such countries as Denmark, Czechoslovakia, Russia, Romania and Germany. On several occasions they have participated in European festivals of contemporary music.

In 1973, the group received the "Prize of the Critics" at the Fourth Biennial of the Contemporary Music Festival in Berlin.

Karlheinz Stockhausen said of the group: "It is never too late to discover something...and this discovery is that of the Poznan Percussion Ensemble. Excellent musicians! My great appreciation!!"

In January of 1975, the Poznan Ensemble celebrated their 10th Anniversary. To commemorate this occasion the ensemble prepared a special concert which included the following.

| | |
|-------------------------------|-----------------|
| TOCCATA | Carlos Chavez |
| RITMI ED ANTIRITMI | Miloslav Istvan |
| MOMENTUM | William Kraft |
| SIDERALS | Marta Ptaszyska |
| OSTINATO PIANISSIMO | Henry Cowell |

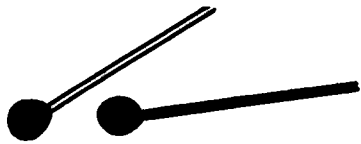
The ensemble and particularly Marta Ptaszyska's *Siderals* was fantastically received by the Polish audience. As a result the work will be given another performance by the Poznan Ensemble in September of this year for the Festival of Contemporary Music in Warsaw with special lighting effects prepared by a leading Polish movie director.



ANTONIO BUONOMO is the founder and director of the "TEMPO DI PERCUSSIONE" of Napoli, Italy. He has had an article published about the vibraphone in the Enciclopedia della

Musica, and most recently his method book, *Studies for Percussion from Beethoven to Stockhausen*, has been published by Suvini-Zerboni Editions, Milan, Italy.

PEOPLE in PERCUSSION



Editors Note

PEOPLE IN PERCUSSION is a new and expanded feature of Percussive Notes Magazine. In each issue we will highlight, through pictures, the activities of outstanding percussionists in all phases of the percussion field.



ALAN DAWSON, Teacher, Author, Jazz Musician and Drummer is Director of Promotional Education for FIBES DRUM DIVISION of the C.F. Martin Organization.



JIM GANDUGLIA has backed greats John Davidson, Johnny Mathis, Petula Clark, and Andy Williams. He holds a Masters degree in percussion. Jim plays Rogers Drums.



NIGEL OLSSON is drummer for current rock sensation Elton John. Nigel plays Slingerland Drums.

This outstanding "lineup" of artist performers and teachers includes many who are associated with particular companies, and many who are not associated with a particular company. We welcome your photos and brief publicity data sheets so that this column can adequately recognize the many percussionists who are fulfilling vital roles in this exciting field!

"FUTURE ARTISTS" - As a part of the People In Percussion column we would like to feature the outstanding percussion student from each college or private teachers studio. Teachers make your selection in any manner you deem most appropriate, and send photos and publicity data on your outstanding student to P.N. for publication.



Artist Percussion Duo **JAN WILLIAMS & DONALD KNAACK**. Both are members of the Center for the Creative and Performing Arts at the University of New York-Buffalo.



BOB TILLES' clinic appearances take him to every part of the country. He is head of the percussion department at DePaul University and contributing author to the P.A.S. publications. Bob is a Ludwig Drum Company clinician.



Reknown Jazz Artist **BUDDY RICH**. Buddy plays Slingerland Drums.



LOUIS BELLSON is one of the great percussionist/musicians of our day. Performer, band leader, and innovator, he helped to test and refine the Remo Versatlic Drum Practice Set.



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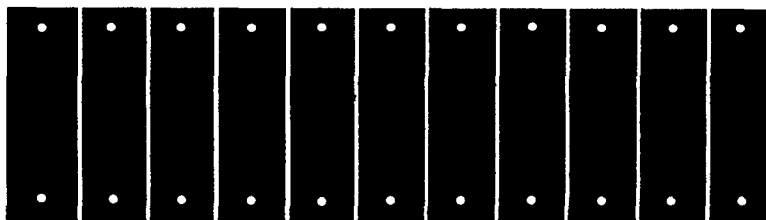
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FROM WHENCE CAME PAUL CRESTON'S CONCERTINO FOR MARIMBA AND ORCHESTRA OPUS 21? -- THE SOURCE: RUTH STUBER JEANNE AND THE NEW YORK ORCHESTRETTE CLASSIQUE, FREDERIQUE PETRIDES, CONDUCTOR (1940)



An Interview with
RUTH (STUBER) JEANNE
by
SHIRLEY HIXSON

A singular question keeps reoccurring to the inquisitive mind of a mallet percussionist. "What prompted composers like Paul Creston and Darius Milhaud to write major works for an instrument which, at the time of composition, was considered a vaudeville novelty - the marimba (and in Milhaud's case, the vibraphone)?" The question still remains virtually unanswered concerning Milhaud and his Concerto for Marimba and Vibraphone although research is continuing and some interesting facts have been discovered. His publisher, Jacques Enoch, has revealed:

Darius Milhaud first wrote a Concerto for Marimba (and vibraphone) and orchestra. As he thought- and also myself - that there was not much possibility to work on a work of marimba, he made a version for piano and orchestra which was called "Suite Concertante" and it is on that title that the work was printed, indicating that the part for marimba could take the place of the part of piano with the same orchestration.

However, Darius Milhaud and myself were pleased to see that there was a great demand for the Concerto for Marimba (I suppose that there are very few works for marimba) and less demands for the version for piano.¹

However, the search for an answer to the initial question concerning the Paul Creston Concertino for Marimba has been much more rewarding, and has come from a diminutive, charming, and energetic little lady named RUTH STUBER JEANNE. It was a privilege to meet Ruth at the Ohio Marimba Camp this past summer (1975) where she serves on the staff as a teacher and arranger for the marimba ensemble, whose repertoire she calls "her bag". However, this was not always "her bag"!

For Ruth was initially a violin major in her youth, but while living in Evanston, Illinois she had the opportunity to study with Clair Omar Musser and to participate in his famous Marimba Band at the Chicago World's Fair. She notes "there were 80, 3½ octave marimbas and 20, 4 octave marimbas; and it is with Musser that I learned real artistry."

However, if it was with Musser that she learned artistry, it was with George Hamilton Green that she learned technique. Ruth had gone to New York to seek "fame and fortune", and there began studying with Green. He taught almost exclusively from Cramer's 50 Selected Studies for Piano edited by Von Bulow, while Musser had concentrated on his own arrangements of well-known classics.

It was while in New York that Ruth Jeanne (then Stuber) became associated with the 30 member, all-girl Orchestrette Classique, directed by Frederique Petrides. Miss Petrides had great respect for Ruth and her outstanding ability, calling her "the foremost woman tympani artist in America",² and

together they suggested to Guggenheim Award winning composer, Paul Creston, that he write a special solo for Ruth to Play on the marimba. The result was Opus 21, the Concertino, completed in March 1940. Miss Petrides decided to include it on the April 29, 1940 concert of the Orchestrette Classique at Carnegie Chamber Music Hall. Ruth tells us "There were not many other concerts scheduled for that night, so we had several critics in the audience." It is interesting to read what some of the critics had to say about that premier performance of the Concertino.

Louis Biancolli of the New York World Telegram headlines his column with "Marimba Joins the Classics"

"Under cover of night, the soft-toned marimba slipped quietly into classic port yesterday at the Carnegie Chamber Music Hall.

The trick was turned under the joint auspices of Paul Creston, who composed a Concertino for it, Ruth Stuber, who handled the mallets and Frederique Petrides' Orchestrette Classique, who played the accompaniment.....

Mr. Creston has known how to keep a small orchestra supporting the marimba's timbre. The concertino is well made. Simplicity itself, it goes its lush, purling way in one or two veins, chiefly Ravel and Mr. Creston's mildly modernistic self.

The second movement grazed suavely through Ravel's Pavanne pour une Infante Defunte, probably unintentionally. The last movement is all Creston. The concertino has real sensuous appeal. Of course, with the marimba one always feels that given the marimbist, it plays itself. In other words, everything that comes from it sounds right.

Miss Stuber wielded the mallets as to the manner born. Her legato was a thing of airy flow. Hammers and blocks seemed barely to touch, Miss Petrides kept her Orchestrette in slick rapport. In fact, the whole ensemble sounded like a large marimba with snug accessories.³

Irving Kolodin of the New York Sun, had this to say:

Her (Frederique Petrides) particular contribution last night was in listing the first performance of a concerto by Paul Creston, for small orchestra - and most unexpected of instruments - the marimba, with Ruth Stuber as soloist. This is a more decorous version of the implement known in jazz circles as "the woodpile" or xylophone - but with a larger range and the all-important addition of resonating tubes beneath each wooden bar. By this means the percussive character of the sound produced is somewhat lessened, giving a slighter, more sustained quality.

All this is important to the effect of Mr. Creston's work, for the score has but a distant resemblance of the music usually heard from the instruments of this type. In the first



Ruth (Stuber) Jeanne ca. 1940

movement (which is the best of the work) there is the suggestion of an indigenous Hindemith, using short rhythmic well-defined thematic material as the basis for a straight-forward, concise movement.

The slow movement (marked "calm") has a good deal of atmosphere, a nice blending of tone colors and a particularly rich part for the solo instrument, though the derivative aspects of the music diminish one's interest in it....Mr. Creston's ideas run a little thin in the finale, which is well below the standard of the two preceding movements. His work was expertly played by Miss Stuber, who is not only a fine technician but also a musician of taste and spirit.⁴

Howard Taubman said, in the April 30, 1940 issue of the New York Times:

A concertino for marimba and orchestra - at first blush, that might read like a manifestation of the silly season. But don't laugh; it wasn't. Such a work by the American composer Paul Creston had its first performance last night at the concert of the Orchestrette Classique, directed by Miss Frederique Petrides at Carnegie Chamber Music Hall. The soloist was Miss Ruth Stuber, who is a tympanist in the orchestra.

The program stated flatly that this concertino "is the only work ever written for this instrument in serious form". Until some musicologist produces evidence to the contrary, the claim will be considered justified. It may not be the last work, because Mr. Creston made it an effective vehicle for his ideas and because Miss Stuber played it with skill as well as art.

The marimba has its limitations as a solo instrument, but Mr. Creston wrote well within them. He is, moreover, a composer with ideas and invention. Of the three movements - marked "Vigorous", "Calm", and "Lively" - the first seemed the freshest and most original in thematic material. All three are worked out with technical assurance, with the marimba player receiving ample opportunity to display virtuosity.

Mr. Creston writes with rhythmic bite and variety and occasionally, with a delightful lyrical strain.

Miss Stuber, looking trim and chic in a fluffy yellow gown, was agreeable to behold as well as to hear. She made light of the concertino's difficulties. She managed a delicately graded tone, and she knew how to sustain a broad phrase and how to skip up and down the length of the marimba with grace and speed. The work was thoroughly prepared. Miss Petrides and her players joined with Miss Stuber in a smartly turned out interpretation. Mr. Creston was on hand to acknowledge the applause.⁵

The Orchestrette Classique included the Concertino in its repertoire for the following season and Ruth again appeared as the soloist on the Dec. 10, 1940 concert at Carnegie Chamber Music Hall.

On Sept. 7, 1940, Miss Stuber traveled to Saratoga Springs, N.Y. where she performed the Concertino with the Taddo Chamber Orchestra. Howard Taubman also covered this concert, along with Henry W. Simon from the PM's Weekly - who wrote:

A third was Paul Creston's Concertino for marimba and orchestra; It had its cheap moments, but the idiomatic writing for the odd instrument, the ability to sustain a melody in the second movement, the effective rhythmical contrasts of the third and Ruth Stuber's elegant playing made a pretty highbrow audience go pretty wild.⁶

These were the first three performances of the now popular Concertino. However, Mrs. Jeanne points out that it is interesting to note the discrepancies between the original manuscript and its present published version. (The subject of a later article.) Mrs. Jeanne has all the old manuscripts from Creston and she explained that the first copies were available on a rental basis only from a reproduction firm called Independent Publishers.

She also stated that Mr. Creston himself worked out some of the sticking and in a most interesting manner. He is an organist, and therefore used his feet to determine the proper, most facile sticking!

After many successful appearances with the Orchestrette Classique, Ruth was contacted by John Cage to assist him in an all percussion concert at the Museum of Modern Art. Another interesting fact in the interesting life of a lovely and talented lady!

Ruth is presently living in Granville Ohio where she has been principal second violinist in the Licking County symphony Orchestra for many years. However, this past year she is happy to report that she was again "promoted" to tympanist! But in talking with her, it seems her most valued recent achievement to date was when her senior citizens ensemble, composed of: 3 recorders, 1 marimba, 1 snare drum, 2 melodicas, and 1 violin won first prize in the 4th of July parade.

1. From a letter to the author dated May 16, 1975, received from Jacques Enoch.
2. The Philadelphia Inquirer, August 31, 1940, magazine section, Everybody's Weekly, "Young Woman With A Drum"
3. New York World Telegram, Louis Giancolli, April 30, 1940
4. New York Sun, Irving Kilodin, April 30, 1940
5. New York Times, Howard Taubman, April 30, 1940
6. PM's Weekly, Henry W. Simon, September 10, 1940

The Interviewer

SHIRLEY HIXSON is an avid scholar of marimba literature and performer of the instrument. She is percussion instructor at Muskingum College (Ohio) and presently completing the requirements for a MM degree in Marimba at the Ohio State University.

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CYMBAL VIBRATIONS

By Leonard A. DiMuzio
Avedis Zildjian Company

For this issue, I have selected some of the most commonly asked questions regarding Concert Band and Orchestra Cymbals.

Q. Our university is in the process of purchasing new percussion equipment for our Symphony Orchestra, which consists of approximately 75 members, and we would very much appreciate any information you could supply us with concerning Orchestra Cymbals. We would also appreciate your explaining, in detail, the differences between the three general categories of Symphonic Cymbals listed in your current catalog.

A. Before you and your colleagues make any decisions regarding the purchasing of new equipment, I would like to take this opportunity to give you a little background information on Symphonic Cymbals.

As you know, our Symphonic Cymbals fall into three categories – French, Viennese and Germanic. These are labels we have developed for Orchestra Cymbals according to the style used by composers and which have been derived through various interpretations of music throughout the eras of music.

The oldest category of Symphonic Cymbals is the Viennese which we would assume was produced in the earliest of cymbal works – Mozart's Turkish March, Beethoven's Symphonies and so forth. Though the cymbals used had to be heavy and martial, as there were no others available, the music usually seems to subdue the cymbals, as well as all percussion during this era.

This basically classical era was followed by the Romantic Era in which a Germanic school took over in cymbals, as well as in all music. Therefore, the minor role cymbals played in the 9th Beethoven Symphony leads to Brahms and Schumann, until the reinstallation of cymbals in Wagnerian Opera, making a permanent and most essential position for cymbals in the growing, but still embryonic, field of music. The Wagnerian, Germanic or Pan-Germanic (or Mad Romantic) movement rigidly established heavy, "ka-lang" cymbals as the "right ones to use, regardless" in all German music.

Austrian (or Austro-Hungarian) music was closer to Turkish influence under Hapsburgs. Less likely to follow any upstart, the "Germanic school" of rigid rules and, under composers such as Mendelssohn, Liszt and Strauss, became less martial and a more lyrical type of cymbal was called for and used, establishing the Viennese sound as we call it today.

Finally, the French, under their rich heritage of protesting any established school of art, burst forth with Berlioz, a percussive genius. His works called for a more shimmering sound, not just with strings but with brass as well. His influence undoubtedly established the French cymbal sound brought to a climax by the impressionists and post-impressionists, i.e.: Debussy to Ravel to Honegger to Milhaud. You can almost parallel it with Watteau to Monet to Cezanne to Duffy in painting. All quite French, just as the Wagnerian is all quite Germanic, and Strauss is all Austrian or Viennese.

Since the 1920's, 1930's and 1940's, however, the American influence on percussion has completely drowned out all schools. Cymbals today, as used in our major Symphonies, embody all three schools, plus gigantic sizes going up to 24" for Band Cymbals and starting with 6" Splash.

This then is the chronological development of our three categories of Symphonic Cymbals.

These three classifications – French, Viennese and Germanic – can also be applied to our Concert Band Cymbals, however, Concert Band Cymbals are generally a bit heavier than our Symphonic Cymbals. When a percussionist requires Concert Band Cymbals, he will usually specify that they are to be selected in a particular weight with a special blend of tonal colors.

French, Viennese and Germanic are, therefore, terms which can be applied to cymbals utilized in three general areas of percussion – Concert Band, Symphonic and/or Percussion Ensemble.

French Cymbals are light weight Concert Cymbals which emphasize a bright, splashy sound and are used when a lot of shimmer is necessary to blend with strings, as well as with brass. Since these cymbals are light weight and have a good fast attack, they have very few, if any, sustaining characteristics.

Viennese Cymbals, our most popular Symphonic Cymbals, are usually recommended for a general, all purpose set due to the fact that these cymbals are a good combination of both high and low overtones. A pair of Viennese Cymbals will project a full body sound with a "Zzzing" attack and will have good sustaining qualities. Viennese Cymbals are heavier in weight and have better sustaining qualities than the French tone cymbals mentioned above.

Germanic Cymbals are the heaviest of our three types and should be purchased only if a strong, heavy sound is required. Germanic Cymbals have darker tonal qualities and a more martial and clanky sound than either the French or Viennese Cymbals I have already discussed.

French and Germanic Cymbals are usually purchased to accommodate the Viennese Cymbals, unless you prefer that particular sound which is necessary for special works.

Oftentimes, an orchestra will use a pair of 20" Viennese Cymbals, along with a pair of 18" French Cymbals...this combination seems to be suitable for almost any type of music you would be called up to play and is most common when ample funds are available.

Most orchestras have at least one or two Suspended Cymbals for mallet work, however, it is possible to use a single cymbal from one pair of matched cymbals as a Suspended Cymbal if necessary.

Should you decide to purchase cymbals for suspended use for your 75 piece orchestra, I would recommend a 20" Medium Thin Suspended Cymbal, along with a 16" Thin Suspended. Once again, this selection would be suitable for almost any type of music.

Providing that all of the above meets with the approval of your powers-to-be, I would like to suggest that you obtain the following Avedis Zildjian Cymbals for your university Symphony Orchestra:

- one pair 20" Viennese Cymbals
- one pair 18" French Cymbals
- one 20" Medium Thin Suspended Cymbal
- one 16" Thin Suspended Cymbal

However, if limited funds are available for your equipment, a basic, minimum selection should consist of:

- one pair 20" Viennese Cymbals
- one 18" Medium Thin Suspended Cymbal

THE AUTHOR

Leonard A. DiMuzio, manager of Sales & Selection, has been employed by the Avedis Zildjian Company for fifteen years, is a percussionist, an active member of the P.A.S. and a past member of the P.A.S. Board of Directors.

*** Mr. DiMuzio will be more than happy to answer any questions you may have on the above topics or others relating to cymbals. If you would like to have any questions answered, please write to him in care of Avedis Zildjian Company, Post Office Box 198, Accord, Massachusetts 02018

New Publications

SOLOS

Sept Pieces pour Percussion et Piano, Cahier 1: I-Pata-Caisse, II-Drolierie; Marcel Jorand & Francois Dupin, \$4.00; Alphonse Leduc (Elkan-Vogel, Inc.).

These two easy solos are 24 and 34 measures long. The first is for snare drum. It uses quarter notes and eighth notes with flams, drags and changing dynamics. The second piece is scored for snare drum and bass drum and includes sixteenth notes.

Quatre Inventions pour Percussion et Piano Michel Cals, no price given (n.p.g.) Alphonse Leduc—Dist. Elkan-Vogel, Inc.

This difficult multiple percussion solo employs a large number of percussion instruments, including a five-octave Xylo-marimba and five timpani. Two movements are unaccompanied.

DUETS

Couleurs Juxtaposees, pour Deux Percussions, Jean-Pierre Guezec, n.p.g.; Editions Salabert, 575 Madison Avenue and 57th St., N.Y., N.Y.

Although Percussion I is considered as a solo, both parts of this duet require mature performers. The composition requires a large number of instruments, including two vibraphones, a chinese cymbal, two pitched cowbells, one crotale, threetam-tams, two gongs, six tom-toms, two pairs of bongos and a piccolo timpani. The remaining instruments are standard, and in quantities that should be readily available to a college department. No improvisation is involved in the carefully notated composition. Each instrument has its own staff (single line for non-pitched instruments), requiring the player to read as many as seven lines at once.

Sonata for Clarinet and Marimba, Gunther Tautenhahn, n.p.g. Seesaw Music Corp., 177 E. 87th St., New York, N.Y. 10028.

The clarinet and marimba are equal partners in this duet. The timbres of the clarinet and marimba compliment each other to make an interesting recital selection. The difficult marimba part is written on two staves.

Promenade Sur un Corps four Flute Seule et Un Percussioniste ad libitum, Luis De Pablo, n.p.g. Editions Salabert, 575 Madison Avenue and 57th St., New York, N.Y.

Bongos are written as an accompaniment to a flute dialogue. One short metric section requires a metric section requires interplay between the instruments, while another requires a metric bongo rhythm along with a free, unmeasured flute line. Percussionists may find that the easy part is more appropriate for use on a flute recital than for percussion.

METHOD BOOKS

Fifteen Studies for Xylophone, Marcel Jorand, 12 pages \$6.50; Alphonse Leduc (Elkan-Vogel, Inc.).

These reading studies progress from easy to moderately difficult. Double stops are employed in some of the etudes.

Intermediate Drum Book, William Schinstine & Fred Hoey, 91 pages \$4.50; Southern Music Company, San Antonio, Texas 78292.

Most of the material in this book deals with the 26 standard rudiments. Additional material includes the introduction of several small "traps" and some elementary theory information. The exercise material includes duets, solos and student writing projects. Several tests are included to check the student's understanding of the material.

Studies for Snare Drum Vol. 6: Studies for 2-3-4 Snare Drums, Siegfried Fink, 31 pages \$4.50; N. Sirock (Associated Music Publishers, Inc., 866 Third Avenue, New York, N.Y. 10022).

There are 21 duets, 2 trios and 2 quartets ranging from easy to moderate difficulty in this volume. The ensembles which employ several meters, tempos and styles should provide excellent supplementary material for sight reading and ensemble experience.

15 Mallet Duets, Arranged from Haydn's "Clock Pieces", Arr. Frank L. McCarty, 24 pages \$2.95; HaMaR Percussion Publications, Inc., 333 Spring Rd., Huntington, N.Y. 11743.

Some overlapping of parts requires two instruments and two books to perform these duets. The selections are in several different styles and include the use of double stops and embellishments.

Multiple Mallet Studies for Marimba, Raymon Meyer, \$3, 26 p.; HaMaR Percussion Publications, Inc.

This outstanding new release helps fill the void for musical, up-to-date 3 and 4 mallet study material. The majority of the arrangements are taken from composers in the 16th and 17th century. Most of the compositions are written so that the performer must read both the treble and bass clefs. The book could be used equally well for the vibraphone.

PERCUSSION ENSEMBLES TRIOS

Enuffspluntee for Sazaphone, Piano and Percussion, James Ator, n.p.g.; Seesaw Music Corp., 177 E. 87th St., N.Y., N.Y. 10028.

The role of the percussionist in this trio is primarily one of accompaniment. While the saxophone and piano parts are more demanding, the percussion part presents some reading challenges for a college level student.

Music for Three, Greg A. Steinke, n.p.g.; Seesaw Music Corp., 177 E. 87th St., N.Y., N.Y. 10028.

Oboe, Guitar and Percussion are equal partners in this difficult ensemble. Free rhythm sections and metric passages are employed. There is an improvisatory cadenza for percussion and a section calling for "quasi Jazz improvisations" from all three players (The improvisations are to be within an established framework). The percussion instruments are commonly available except two sets of five cowbells, glass and wood wind chimes and six log or slit drums. The composition would be appropriate for a graduate or faculty recital.

Contrapunctus III, for Marimba Trio, Emery E. Alford, \$1.50; Southern Music Company, San Antonio, Texas 78292.

This chorale-like composition can be played on two marimbas. One 4 1/3 octave instrument is needed to play the third part without transposing. Although two of the parts use bass clef, the trio is moderately easy. Beginning mallet players could use this piece for roll control and phrasing development.

QUARTETS

One Beyond, Harry Marvin, Jr., score & parts \$5.00; Berklee Press Publications.

This short, easy high school level quartet is scored for two vibraphones, timpani, and trap set. One of the vibraphones is to be played off-stage.

Le Sentier de la Riviere, Harry Marvin, Jr., score & parts \$5.00; Berklee Press Publications.

This medium difficulty quartet employs frequent meter changes. The instruments required are vibraphone, marimba, two timpani, tam-tam (incorrectly listed on the part as tom-tom), bass drum, and suspended bells.

Percussion Quartet #6, Ron Delp, score & parts \$5.00; Berklee Press Publications.

Changing meters and improvisation are two of the performance challenges of this moderately difficult three movement composition. The parts are not always clearly marked, leaving some question in places which instrument is to be played.

A Music for Oboe, Double Bass, Percussion, Greg A. Steinke, n.p.g.; Seesaw Music Corp., 177 E. 87th St., N.Y., N.Y. 10028.

This difficult two movement composition requires the services of two advanced percussionists. In addition to several standard instruments, the score requires 11 turkish cymbals (substitution possibilities are listed), two antique cymbals and nine suspended cymbals. Three of the suspended cymbals are to be placed upside down on timpani heads, then struck with a variety of mallets.

LARGER ENSEMBLES

Zulu Welcome, Southafrican impression for percussion ensemble, Siegfried Fink, \$14.50; N. Sirock (Associated Music Publishers, Inc., 866 Third Avenue, New York, N.Y. 10022).

The only unusual instrument employed in this moderately easy sextet is the Tamborim—described as a small rectangular wooden box with a skin head and very high tone. The piece is ostinato-like with different color effects achieved by the use of open and closed sounds and different beaters.

(See Page 47 for MORE NEW PUBLICATIONS)

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.

ALBORADA DEL DRACIOSO from 'Miroirs'--Ravell, Odom
Kjos

Although written originally for piano it is excellently arranged for band. As one would expect from the title it has Spanish rhythms and melodic line. The key signatures range from concert F to E and the time signatures are in an 8 except for some passages that combine 3/4 and 6/8. The tempo is m.m. 92 for a dotted quarter note. It is an exciting number. There are indications for type of mallet to be used.

Percussion instruments: xylophone, triangle, tambourine, castanets, crotales (or orch. bells) cymbals, snare drum, bass drum, vibraphone.

University level Time 7:10

GERSHWIN — Gershwin, Bennett (New World (Warner Bros)

Here is an excellent arrangement of some favorite Gershwin Songs including the theme of Rhapsody in Blue, Strike Up the Band, Embraceable You, The Man I Love, Liza and I Got Rhythm. SATB arrangement can be used on Embraceable You and I Got Rhythm. Sketches of other Gershwin tunes are used in transitions. Percussion parts are effectively and sensible done. Indications are given as to type of mallet to be used. Ranges for all instruments not excessive.

Percussion Instruments: Timpani (2), Snare drum, marimba, bass drum, cymbals, tambourine, bells, vibes, suspended cymbal, xylophone.

High School, college Time 5:40

FURIOSO FOR BAND Sherrill Kendor

Furioso means just that, it moves. A fine alternation between two measures of 5/4 to two of 3/8 most of the way through makes this an unusual composition. Every instrument has a chance to pick up the melody line. Close to the beginning, the percussion section is on its own and also at Letter C to set the rhythm. This is not just a fast loud number for there is a lot of dynamic contrast. Written in the key signature of C with accidentals taking care of changes.

Percussion instruments; Snare drum, bass drum, triangle, crash cymbals, suspended cymbal, tam tam, tenor drum, wood block, timpani (4)

College or good high school Time 4:15

PRELUDE TO A GREAT OCCASION - Schuman

Merion (Presser)

This prelude was written for brass and percussion and commissioned for the opening of the Hirshhorn Museum and Sculpture Garden, Washington, D.C., performed by members of the National Symphony. Instrumentation for 6 F horns, 4 trumpets in C, 4 trombones, tuba and percussion. In the first chord the 1st horn begins on an A^b above the staff and the 3rd horn a half step lower (fff). Many of the rhythm patterns must be thought in triplet 16th notes and triplet forms predominate throughout the entire composition. It is an interesting and challenging piece.

Percussion instruments: Timpani (4), xylophone, bells, chimes, bass drum, snare drum, cymbals, Tam Tam.

University level Time 5:00

FRECKLES AND FLOWERS Brown Kendor

For Vibes or Marimba solo written for 2 or 4 mallets. This is a delightful composition in a Bossa Nova Rhythm. The composer is a nationally known mallet artist so the solo part is written without awkward positions and can be played smoothly as the part indicates. The choice of the key of C also helps. The band parts are comparatively easy. Flutes may also be used with vibes as long as long as they do not overbalance.

Percussion instruments: Vibes or Marimba Solo, bongos, afuchi-Cabaza, maracas, bass drum, tambourine, temple blocks, suspended cymbal, timpani (2) drum set.

High School or college Time 4:00

THE POPS POLKA Fiedler, Mason, Maltby Kendor

As the arranger says 'There are no stylistic surprises -- just good old fashioned polka fun. This is a real joy, a fine short program number or encore. It moves but is not difficult. As in all polkas, precision and crispness is a necessity. Key of E^b and A^b. Medium hard to hard mallets (not indicated)

Percussion instruments: Snare Drum, Bass Drum, Suspended Cymbal, Bells, Xylophone, Timpani (2)

High School 2:40

PICCOLO ESPAGNOL Christensen Kendor

A piccolo solo with orchestra. This is an interesting number, very melodic and in a Spanish mood. The composer notes that the percussion section must be carefully rehearsed. The xylophone part will take some practice but it is fun to play. There are some moderately difficult measures in the solo part, such as, 32nd notes that are basically G major scale patterns and a high A to B^b trill. No real problems though. Xylophone part should be played with medium hard mallets (not indicated)

Percussion instruments: Xylophone, Castanets, Snare Drum, Bass Drum, Timpani.

High School, college Time 4:00

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PERCUSSION RESEARCH
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1975

Below is the first listing of material received for the P.A.S. PERCUSSION RESEARCH COLLECTION. Photocopies of these items can be obtained at current library rates. Direct all requests for material and inquiries to: Prof. Sherman Hong, Percussion Research Collection, Southern Station, Box 53, Hattiesburg, MS 39401

Beckford, John S. An annotated list of the usages of percussion instruments in the concert band repertoire. July, 1973. 24 p.

Burnes, Roy. The selection, care, and use of cymbals in the stage and dance band, by Roy Burns, ed. by Donald G. Canedy, New York: Henry Adler, Inc., 1964. 28 p.

Denov, Sam. The art of playing the cymbals; a complete guide and text for the artistic percussionist. New York: Henry Adler, Inc., 1963. 29 p.

Flagler, J. M. "Onward and upward with the arts, a far cry from the Corybantes." The New Yorker, Dec. 6, 1958. pp. 135-163.

Franz, Carl J. Jr. The development of the drum set; from its beginning to 1974. Chicago: Chicago Musical College, September, 1974. 63 p.

Hong, Sherman. Percussion in the aggregate textures of selected orchestra, band and chamber compositions written between 1920 and 1970. May, 1974. 234 p.

. Percussion in the orchestra 1750 - 1850. February, 1970. 24 p.

. Psycho-motor training of the percussionist. August, 1967. 10 p.

Longyear, Rey M. "Ferdinand Kauer's Percussion Enterprises." The Galpin Society Journal (XXVII). 8 p.

Moore, James Loyal. Acoustics of bar percussion instruments. Ohio State University, 1970. 178 p.

. Inharmonic partial tones and the work of Ernst Florens Friedrich Chladni. June 1967. 18 p. plates.

Soames, Cynthia E. A graduate percussion recital. Miami, Fla.: University of Miami, 1973. 94 p.

Ward, Henry Matthew. A beginning snare drum method. Ohio State University, 1971. 124 p.

The purpose of the P.A.S. Research Collection is to serve as a center for housing dissertations, theses, research papers, or any scholarly materials done on percussion performance, education, acoustics, and history. 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.

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.

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

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

PERCUSSION RESEARCH BULLETIN — \$1.00 — 1st edition (1972). A compilation of bibliographic information on: (1) acoustical studies, (2) mallet keyboard studies, (3) snare drum studies, (4) timpani studies, (5) special area studies, (6) general percussion studies, (7) article compilations, and (8) books. This represents a comprehensive single source of information for the percussion research scholar.

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

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

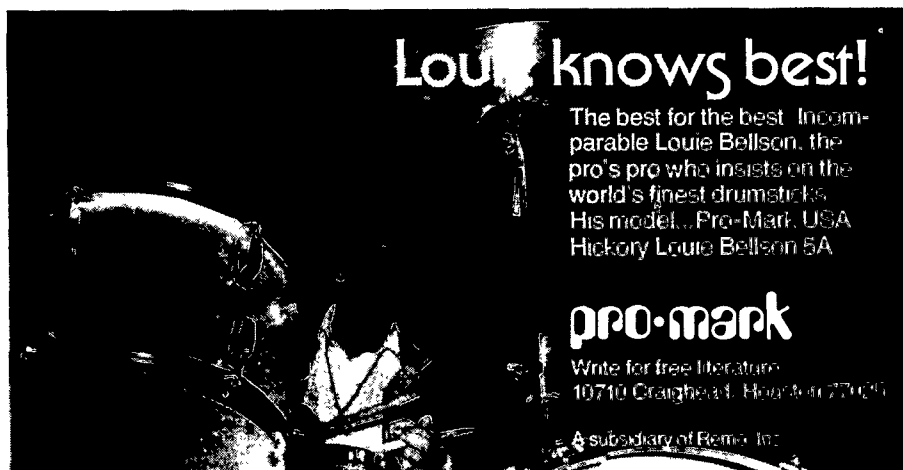
BACK ISSUES — PERCUSSIONIST — \$1.50

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PUBLICATIONS and PRODUCTS



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John J. Papastefan, University of South Alabama

NEW PRODUCTS

Of special interest, particularly in connection with the Bicentennial upon us, are colonial rope tension drums and related accessories available from Eames Drum Company, 6 Drummer Lane, Wakefield, Mass. 01880. A price list is available from them.

Ludwig Industries announces its appointment by Gunter Ringer as manufacturer of the world famous Ringer Timpani. For more information and a free catalog highlighting all the exclusive features of the Ringer Timpani, write: Ludwig Industries, 1728 North Damen Avenue, Chicago, Illinois 60647.

Rogers Drums has introduced its new Supreme Foot Pedal which has a unique new design; now available at franchised Rogers dealers.

Just off the press is an attractive new full-color catalog from the Slingerland Drum Company listing several new items including a new line of mallets, an improved TDR-100 parade drum and current prices for all Slingerland products. For your copy write: Slingerland Drum Company, 6633 N. Milwaukee Avenue, Niles, Illinois 60648

A new line of plastic heads, with a laminated surface of fiberglass, had been introduced by Remo, Inc. Called Fiber-Skyns, the new heads are available through all Remo jobbers. For more information, contact Remo, Inc., 12804 Raymer Street, North Hollywood California 91605.

McCormick's Enterprises, Inc., announces the development of a new drum tool featuring a reversible ratchet for fast head changing. Called 'Quic-Key,' it is available exclusively from McCormick's Enterprises, Inc., 1570 Louis, P.O. Box 97, Elk Grove Village, Illinois 60007.

Ghost Products, Inc., 550-H Shelley Street, Springfield, Oregon, 97477 has redesigned their Ghost bass drum pedal for easier playing.

Music Print Corporation, 828 Pearl Street, Boulder, Colorado 80302 has available the Musicwriter, a music typewriter which is a modified Olympia Model SG3 and can be had with two different carriage sizes. The same firm also markets the Tempowatch which utilizes a concept of tempo determination that is essentially opposite to that of the conventional metronome. Instead of giving you the tempo to take, it gives you the tempo you are taking or have taken.

Remo Inc. 12804 Raymer St., N. Hollywood, Calif. 91605, has introduced an expanded line of Roto-Tom tuneable drums. Seven sizes, from 6" to 18" in diameter, are now available in both tympani and tom-tom versions, all incorporating a new cast aluminum frame for durability and free flow of sound. For more details, see your dealer or write Remo.

Vic Firth Enterprises has introduced an expanded line of snare drum sticks and tympani mallets. Models include five snare drum sticks, one combination tympani/snare stick, and six tympani mallets. For more information write Firth Enterprises, Symphony Hall, Boston, Mass. 02115.

Good Vibes Mallets are now available only in matched sets of four. This provides a perfect match in sound and feel. All mallets are still available in various diameter handles and head types. For more details write Good Vibes Malletworks Inc., 407 Dover Rd., Rockville, Md. 20850.

Rogers Drums, a division of C.B.S. Musical Instruments, 1300 E. Valincia Dr., Fullerton, CA, 92631, has introduced a new hi-hat clutch with a unique throw-off to facilitate getting the "closed hi-hat sound" leaving the left foot free to be used on the left Bass drum pedal. They have also come out with a new extension Hi-hat rod that will fit most commercial hi-hats that will enable the drummer to raise his hi-hat higher than before. These new products are available only through authorized Rogers dealers. Rogers Drums has also made available a new hoop spacer for drum rims to enable drummers to replace the counter hoop after head removal. See your dealer for details.

Premier, a division of the Selmer Corporation, has announced their new line of "resonator" drums. These are double shell drums incorporating a new acoustic amplification principle. The sound output is increased by 18%. For more information, see your Premier Dealer.

Ludwig Industries has introduced the new Rainbow Vistalite multicolored shells. Available in five geometric patterns and six transparent colors, plus white, black, and Clear, they can be seen at your nearest Ludwig dealer.

NEW PUBLICATIONS

TIP Publishing Company, 2689 Limekiln Pike, Glenside, PA. 19038 has released the first complete Conga course. The two long playing records and the instruction book provide a programmed instruction course covering all beats and variations, from traditional to rock. Order from TIP Publishing Co., at the above address.

Denny Kinne has published four new drum instruction books. Two of the books deal with power exercises designed to build up your "chops", one with rock hi-hat technique, and the last deals with single strokes coordinated with bass and hi-hat figures. To order write to Denny Kinne, 202 Auburn Ave., Staten Island, New York, 10314.

The American Composers Alliance, 170 W. 74th Street, New York, 10023, has published a catalogue of percussion works and related compositions, entitled; "Catalogue of Contemporary American Music. Write for your copy.

Floyd Darden has released a solo venture on an LP entitled "Time For Melodies From The Drum", He, in a combo format, utilizes both exotic and conventional percussion instruments. For more information write to him at 609 South St., Boston, Mass. 02131.

"Percussion at Fredonia" a new release by the newly formed IRC label features the Fredonia Percussion Ensemble in concert, playing all new and original music. For more information, write to State University at Fredonia, Office of College Relations, 134 Central Ave., Fredonia, New York 14063.

M.M. Cole Publishing Co., 251 E. Grand Ave., Chicago, Ill. 60611 has announced seven new solos, two pieces for percussion ensemble, and one new marimba method book. Write for more details.

Southern Music Co., 1100 Broadway, P.O. Box 329, San Antonio, TX. has announced the publication of "The Big Parade", A series of drum cadence routines suitable for half time shows and street cadences. Write for more details.

Bobby Naughton, vibist, has cut an album entitled "Understanding", recorded in concert at Yale University. Inquire at OTIC records, Southbury, Conn. 06488.

The Blackearth Percussion Group has cut an album on the O plus one label. Write Northern Illinois University, DeKalb, Ill 60115 for more details.

An extensive catalog of works for percussion and for percussion in combination with other instruments, is available from Seesaw Music Corp., 177 East 87th Street, New York, New York 10028.

The first issue of *The Drum World*, a quarterly newspaper edited and published by Sam Ulano, will make its debut in January, 1976. For subscription information write to: Sam Ulano, P.O. Box 1126, Radio City Station, New York, New York 10019.

William J. Schinstine has a catalog of keyboard mallet ensembles he has arranged as well as a list of percussion publications of Southern Music Company. Write S & S School of Music, N. Keim & Buchert Rd., Pottstown, Pa. 19464.

A catalog of percussion publications emanating from the studio of Siegfried Fink is available from Richard Schauer, 67 Belsize Lane, Hampstead, London, N.W. 3.

The Selmer Company has available two new method books published by the Premier Drum Company: *Modern Techniques for the Progressive Drummer* by Max Abrams and *Brush Artistry* by Philly Joe Jones. For further information contact Selmer, P.O. Box 310, Elkhart, Indiana 46514.

A catalog of percussion works, including those by Haskell Harr for younger ensembles, is available from M.M. Cole Publishing Company, 251 E. Grand Ave., Chicago, Illinois 60611.

Belwin-Mills Publishing Corp., Melville, New York 11746 announces publication of a textbook entitled *Music Arranging and Orchestration* by John Cacavas. Designed for students and professionals alike, the book concerns itself mainly with the aspects of the composer-conductor-arranger.

The C.F. Peters Corporation Music Publishers has prepared a special brochure to commemorate their 175th anniversary. Of particular note is the considerable and varied selection of contemporary American Music. Brochures can be obtained by writing: C.F. Peters Corporation, 373 Park Avenue South, New York, New York 10016.

The biennial INTERNATIONAL PERCUSSION REFERENCE LIBRARY catalog No. VI, 1974 is now available. This edition lists over 1700 solos, chamber music works and methods for percussion which are currently available through the established circulation procedure of the library. An additional feature of this issue is a discography of percussion recordings that are in the Arizona State University Music Library. Catalog VI, 1974 may be obtained for \$2.50 by writing: INTERNATIONAL PERCUSSION REFERENCE LIBRARY, Department of Music, Arizona State University, Tempe, Arizona 85281.

TRE Music, Inc., 4614 East 15th Street, Tucson, Arizona 85711 is expanding into the field of national distribution of percussion music and texts. For more information write: Tom Ervin, Director of Percussion Sales.

A list of percussion music and books published by the Oxford University Press can be obtained by writing them at 200 Madison Avenue, New York, New York 10016.

The 1975 catalog of American music published by Smith Publications can be had by writing them at 1012 Wilmington Avenue, Baltimore, Maryland 21223. Three new works for solo percussion by Herbert Brun are available: *Plot for Percussion*; *Touch and Go*; and *Stalks and Trees and Drops and Clouds*.

Handbook of Outdoor Percussion, an 80-page book of marching percussion ideas and techniques is available from Mark A. Petty, 2696 English Drive, Troy, Michigan 48084.

J.R. Publications has four new recordings available: *Modern Rock Patterns*, *Danser's Inferno*, *Understanding Latin Rhythms Volume I* and *Classical Percussion*. The latter features Arthur Press of the Boston Symphony Orchestra. A complete catalog is available from J.R. Publications, 3 Sheridan Sq., New York, New York 10014.

A complete catalog of original percussion publications by Morris Lang is available from him by writing 139 W. 87th Street, New York, New York 10024.

Thomas Pat Brown announces publication of Henry Purcell's "Dido's Lament" adapted for five strings and vibraphone. Write: Season Experience, Mississippi Valley State University, Box 180, Itta Bena, Mississippi 38941.

Dublin Music, a new firm specializing in music for mallet percussion instruments has released information about their forthcoming publications which include: *The Solo Marimbist: An Anthology of Music Arranged and Composed for the Marimba*, by Linda L. Pimentel & James L. Moore. Volume I - Easy to Intermediate; Volume II - Intermediate to Advanced. *Suite Moderne for Marimba: In four movements - Composed by Sharon Smith. Mallet Quartets: Ensembles for Marimbas, Vibes, or Other Bar Percussion Instruments, Arranged by James L. Moore.* For further information write to: Dublin Music, 4433 Summit View Road, Dublin, Ohio 43017

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THE TAMBOURINE - BASIC INFORMATION

By Michael W. Udow

I would like to discuss 1) tambourine acoustics, 2) models, and 3) repair. This paper is designed to give the student percussionist and the school ensemble conductor information that will improve the quality of the tambourine sound by relating aesthetic preferences of this author to realistic personal expectations that student percussionists and school ensemble conductors will strive towards.

The tambourine may be actuated by three basic techniques: striking, shaking, and rubbing. To accomplish all three of these techniques, specific materials are needed. The shell or frame is made of wood that is steam-bent and glued to form a circle. Woods of different densities will produce various types of sounds, ranging in qualities from dark to bright. Several commercial manufacturers are now producing shells made of metal. Although the membrane is tunable due to a counterhoop tension system, I find the metal shelled instrument too bright and ringy, and I have never found an opportunity to use a metal shelled model. A membrane is affixed to the shell (this process will be described in detail under the repair section). This membrane produces a semi-definite pitch when tapped softly. When the membrane is struck with a forceful attack, a complex noise results. It is important to realize that various types of attacks will produce a variety of distinct sounds and that the thickness, diameter, and tautness of the membrane will also influence the resultant timbre. The metal jingles are housed in spaces cut in the tambourine shell. They are held in place by metal or hard rubber rods running through the center of the jingles which allow the discs to move back and forth freely along their respective rods. The jingles are made out of many different types of metallic alloys, each producing a distinct sound. Again, these sounds may be classified as thin or thick sounds, depending on how many jingles are placed on the shell. Usually a tambourine will have a single or a double row of jingles; each space having two jingles that will clash (concussion) together when vibrated. Sometimes there may be three jingles placed together which will produce a very thick sound. Usually the middle of these three jingles is fluted or ruffled. The average diameter of a tambourine is twenty-six centimeters. Aside from the commercial ease of mass-producing a uniform product, this size of tambourine seems to be easily maneuvered and responds well. At times, however, a performer needs larger and smaller tambourines with various types of jingles. (I have one tambourine of eighteen cm. with hawk bells attached to the shell to produce very delicate sounds.)

I consider this section on tambourine repair extremely important economically and ecologically. Too often I have observed broken tambourines either used as if nothing were wrong, or thrown away. If a string broke on a cello or if the cello had a bad crack, would you throw the instrument away? Repairing a tambourine is an easy and an enjoyable process which can not only save you money, but also actually aid in producing the types of tambourine sounds that you want to have at your disposal.

A. Cracked shell:

Materials needed: white glue; small rags or cloths; clamp; sandpaper.

A cracked shell will greatly affect the sound quality of the tambourine because the sound vibrations will be interrupted at the point of the crack. Force white glue into the cracked area by rubbing back and forth across the crack. Place two small cloths over the two sides where the jaws of the clamp will tighten against the tambourine shell. Tighten the clamp. Wait until completely dry (24 hours). Remove the clamp and

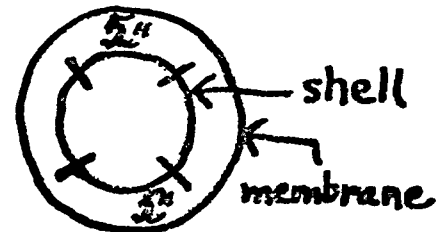
carefully sand off excess glue. If the cracked area is quite large, you will have to remove the jingles with pliers and use more than one clamp to insure a secure repair job.

B. Replacing membrane:

Materials needed: tack hammer; tacks (must be shorter than the thickness of the wooden shell); damp cloth; membrane (may be purchased through a percussion specialty shop; specify 5 cm. larger diameter than the shell size and also include shell size so that there will be no confusion); ink pen; large rubber bands (3); pencil; exacto knife; support (to be placed under area that will be hammered, see diagram #2); scissors; sandpaper (light or smooth).

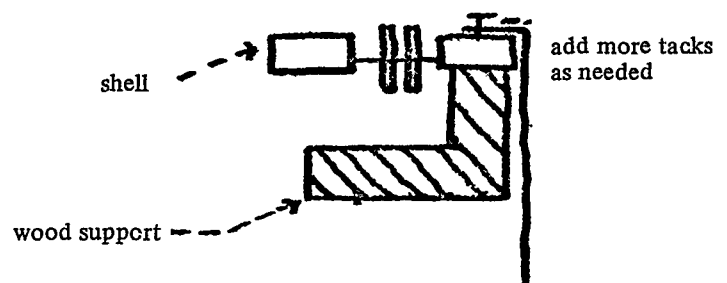
1. Place shell on top of membrane to make sure that there is an extra five cm. of membrane diameter extending beyond the edge of the shell. If you are working from a larger membrane (perhaps a damaged bass drum head), draw with a pencil an outline around the shell onto the membrane, adding the extra five cm. required.

Diagram #1.



2. With scissors, cut out membrane circle.
3. Soak membrane in luke-warm water for approx. 10 minutes or until easily pliable.
4. While membrane is soaking, with fine sandpaper, sand the area on the shell where the membrane will be tacked down. Make sure there are no rough or sharp edges where the membrane will touch the shell.
5. Spread a thin layer of white glue over the shell area that will come in contact with the membrane.
6. Stretch membrane (rough surface up) across the shell and *(optional) hammer in the first tack. Make sure that the support is under the shell when hammering in tacks or it is possible to split the shell. Continue to pull membrane tightly and hammer in tacks in the following sequence.

Diagram #2.



7. Place rubber band around tambourine shell (and over the tacks) to hold membrane against the shell.
8. Place small, damp cloth on the center of the membrane to keep center area moist until the rim areas are completely dry.
9. Remove cloth, and allow center area to dry completely.
10. Remove rubber bands. One may, at first, consider the possibility of leaving the rubber bands around the shell for added security; however, please consider the sound produced if one of the rubber bands decided to burst loose against the jingles during a pianissimo oboe solo in Scheherazade!
11. Carefully trim excess membrane, with exacto knife, approx. 1 cm. below the tacks or just above the jingles.

12. With ink pen, place the date of the head replacement on the inside (smooth) surface of the membrane. This will enable you to determine later how long the membrane functioned properly.
13. (Optional) Shellac membrane, rough and smooth sides, on a dry day and allow area to dry. Shellac playing (rough) surface of the membrane once again, and when shellac becomes sticky, press thumb on the edge of the playing surface area and remove it. Repeat this process until you have gone around the entire circumference. This will rough up the edge to enable the performer to execute thumb rolls.* I prefer to have several tambourines, one or two of which are prepared for passages which call for extensive use of the thumb roll. If the passage is rather short, I either discretely wet my thumb with saliva or use rosin on my thumb to aid in producing friction between the membrane and the thumb.

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604 South Race, Urbana, Illinois 61801

- * I have decided to make the tacking of the membrane to the shell optional as both Frederick Fairchild and I have been totally successful with the avoidance of this step.
- * An alternate method is to cut a large circle out of a piece of fine sandpaper, then cut out the center of the circle leaving a circular strip of sandpaper approx. four cm. wide, and with white glue, affix the sandpaper to the edge of the membrane (rough surface of the sandpaper facing up). However, this method deadens the membrane sound. Note: the size of the circular sandpaper should match the diameter of the tambourine shell.

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TERMS USED IN PERCUSSION

by Michael Rosen



If you come across any terms that you don't know, whether they are for an instrument or a playing technique, send them to me: Mike Rosen, Oberlin Conservatory, Oberlin, Ohio 44074 and I will do my best to answer it in the next issue of PN. If you need a reply sooner, let me know and I will write to you personally. Just keep those cards and letters coming!!!

I would like to devote the next few articles to different types of sticks and the materials used in conjunction with them. This issue's discussion will be about those a percussionist might find in a score written by a French Composer.

"Baguette" is the generic term used by the French to denote a stick or mallet. When it is used without any other clarification the composer more than likely wants a wooden stick or in some cases the type of stick most often used with the instrument with which he is concerned. The definite article "la" is sometimes used since the word is feminine and "les" is used for plural with the addition of an "s" at the end of the adjective for agreement. The definite article is more often omitted in actual use but for agreement purposes one must be familiar with this fact.

Below are listed some of the terms which might be found in conjunction with the word "Baguette." Preceding the words below might be either "Baguette de....", "Baguette en....," or simply "Baguette....." This list is by no means complete.

| | |
|---|--|
| acier-steel; triangle beater | laiton-brass |
| assez-medium | legere-lightweight |
| bois-wood | liege-cork |
| canne-cane;rattan | lourde-heavy; weighty |
| capoc-hard fibre; hard felt | mi-dur-medium hard |
| claviers-mallets used for key-board instruments | mince-thin; light weight |
| coton-cotton | molle-soft |
| cuir-leather | normale-whichever stick would normally be used on the instrument |
| douce-soft | ordinaire-same as "normal" |
| dur-hard | ouateuse-gauze; very soft |
| epaisse-thick; heavy | peau-leather (very thin) |
| eponge-sponge; soft | peluche-plush; fluffy |
| fer-metal | petit-small |
| fibru tessile-yarn | rotin-rattan |
| fill-string; yarn | tambour classique-typical snare drum stick |
| jonc-rush; very flexible rattan | timbale-timpani |
| grand-large | |
| laine-wool | |
| laine filee-woolen yarn | |

These indications are often used together as in the following examples:

baguette de....
 caoutchou dur-hard rubber
 assez dur-medium hard
 timbale en feutre douce-soft felt timpani stick
 feutre assez molle-medium soft felt

Some of the other terms used by the French to indicate sticks or mallets are as follows:

Mailloche-a generic term for a large (not usually hard) mallet of the bass drum, tam-tam type. Often indicated with leather but means soft
 maillet de cloche-chime mallet; could also appear as maillet and mean the same
 Mail-mallet
 Marteau-generic term for a hammer, actually a carpenters hammer type
 Marteau sur un planche-hammer struck on a wooden plank
 masse-large hammer
 double mailloche-double headed bass drum beater
 balais-brushes
 balais metallique-wire brushes (same as balais)
 fil-thin stick or rod (usually metal)
 baton-rod (usually used in reference to metal)

A composer might indicate the following:

appuyer une baguette sur la peau et frapper sur elle avec l'autre- lay one stick on the drumhead and hit it with the other (rimshot)
 l'extrémité mince de la baguette-thin end of the stick
 avec l'extrémité grosse de la baguette-with the thick end of the stick
 retournee-other end of the stick; turn the stick around
 baguette l'une contre l'autre-hit one stick against the other
 avec manche-with the handle
 frappez avec-hit with; strike with

Or, the composer might tell you to use:

a pedale-with a foot pedal (bass drum)
 a pied-with a foot pedal
 avec les doights-with the fingers
 avec les ongles-with finger nails
 avec les pointes des doights-with the fingertips
 sur le cercle metalique de la peau- on the metal counter-hoop
 gratteur-scraper
 lame d'acier-metal blade; knife

The covering of a stick is called the "garnie," and the handle is called the "manche."

These are just some of the terms I have found used by French composers and percussionists. If you have found some that I have not included and don't know their meaning please write to me at: Oberlin Conservatory, Oberlin, Ohio 44074 and I will do my best to answer your questions.

(And don't try to hit a drum with a "baguettes de verre suspendues," which is a glass wind chime unless you are sure its what the composer wants!)

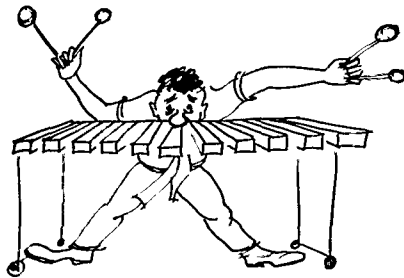


Mississippi Valley State University Percussion Ensemble-Thomas P. Brown-conductor.



Pictured is the Otterbein College Percussion Ensemble, Paul Zubrod, Director, performing Suite for Tambourine and Percussion Ensemble by Shelly Elias.

THE MARIMBA BAR



by Linda Pimentel

You may direct your questions for this column to: Ms. Linda Pimentel, 920-C Quay Terrace, Columbus, Ohio 43212

Many of the letters received in response to my column in **PERCUSSIVE NOTES**, are difficult to answer. Some letters contain questions that are far removed from my avenues of expertise. These questions need to be directed to other individuals or groups in P. A. S. Other questions are too vague or generalized for me to be sure that my answer will even be helpful. The next question falls in that category. I am giving a lengthy answer because so many of you, particularly students, are writing me with almost a same question.

Q. IN WHAT NEW WAYS IS THE MARIMBA AND OTHER BAR PERCUSSION INSTRUMENTS BEING USED IN PERCUSSION ENSEMBLE LITERATURE?

A. Your question is going to be most difficult to answer. I know nothing about you, your percussion background, your study of music history, etc. What you might consider "new" and what the next fellow might consider "new" could be two entirely different things. I shall take quite a generalized approach, and perhaps from this you will get ideas of how to further investigate your subject.

Obviously we cannot discuss the complete history of percussion ensembles all over the world. But let's briefly cover the origins of percussion ensembles here in the United States. I would like to suggest, to all of you readers, and particularly to students, that NOW is an excellent time to do reports on the history of percussion instruments in the United States. Such a subject is most pertinent at bicentennial time in a country with such wide cultural spans as ours has. Of course first consideration should go to the Indians, ceremonial drumming, etc. Early colonial groups would include drum and fife corps, and later, drum and bugle corps. Church music was very important in the early stages of our country's development. Interesting conflicts have arisen through the years as to whether music at all was appropriate to the church service, whether instrumental music was appropriate, and finally (even now in many churches) whether percussion music is appropriate in the church service. Bar percussion instruments have been most important in gaining acceptance of percussion instruments in the church service. Other areas that such a study would mention are: the percussion sections of early symphony orchestras, the development of large-scale bands, percussion in early jazz, the influx of Latin marimbists (the Hurtados, the Garcias, the Bethancourts). From this point the scene quickly complicates. With the emergence of composers like Stravinsky, the symphony orchestra percussion section underwent a metamorphosis (how did bar percussion fair?). Bells became an essential part of some drum corps. The vibes entered the scene and became an established instrument quite rapidly. Musser and others standardized the

construction of the marimba, and also of the xylophone. Large marimba ensembles emerged. Stockhausen, Cage, and others found the percussion instruments particularly suited to innovative compositions. While black jazz and rock musicians were rediscovering their African roots (which included some pretty fantastic marimba ensemble playing), composers like Lou Harrison have begun to educate us to the delights of the Orient (and those of us who have played with him know about exquisite, joyful music making!) through instruments like his lovely GONG. Harry Partch opened our eyes to the potential of everyday objects around us, and to the infinite possibilities of constructing bar percussion instruments.

Obviously I am lightly touching bases and skipping from here to there. But I want you to realize how complex your question truly is. Actually I imagine that you are interested in finding out about the marimba and how it is used, particularly new ways that it is being used in the average college to professional percussion ensemble in comparison to how it was used roughly ten to twenty years ago.

Perhaps the single most important factor is the emergence of contrapuntal four-mallet technics. This is a typical Euro-American sort of thing to do. Ever since David conquered Goliath, our civilization seems to have taken delight in the individual winning over the masses. In the concerto the soloist "conquers" the orchestra. The large pipe organ encompasses "everything". In most other cultures the marimba functions as a small part of the group. And too, the individual will probably play an instrument with a range of only a few notes, with someone else having the next few bars, and so forth. The bar percussion ensembles of Southeast Asia function on a HOCKETUS-type performance. In African music often each individual has a phrase to repeat over and over, strophic style. The parts are layered on top of each other. And the actual composition does not emerge until all layers are complete. In our percussion ensembles, during past decades, the xylophone, the marimba the vibes, and the bells were often just another texture in the whole. They filled in brief fragments of melody. Sometimes a composer would "Mickey-Mouse" into some old-fashioned harmonies employing the bar percussion.

With the emergence of contrapuntal technics, it is possible for one marimbist to cover the parts that used to be handled by several performers. The marimbist can thicken or thin his texture; he can use a variety of rolls and related technics; he can cover considerable more range; and he often can strike notes spanning up to five octaves at one time. The method that the marimbist uses to strike the bar can vary the initial blow and the degree of the after-ring; the area in which he strikes the bar can vary. He has a wide choice of mallets (I presently own about forty different types of mallets) from which to choose, and each mallet he has in his hands can differ from the others. With a good contrapuntal technic, the marimbist can play complicated parts on two bar instruments at once, as well as covering other smaller instruments. With the emergence of synthetic bar instruments, the performer can vary his timbre from rosewood marimba to synthetic marimba to vibes to bells to xylophone. The possible avenues of sound appear to be limitless.

At the same time other areas of percussion have also increased the battery of instruments that one person plays. The literature for multi-percussion, aside from drumset, both in solo and in ensemble, has increased significantly both in quality and quantity during the past decade. To me this appears to be reminiscent of the growth of keyboard instruments in Europe during the last six hundred years. And just as the keyboard trend has endured, I believe multi-contrapuntal percussion will remain to the fore.

At this point I wish to blend this with a question from another reader:

Q. I HAVE BEEN ASSIGNED TO DO A RESEARCH PROJECT ON THE USE OF Mallet instruments in contemporary ensemble music. Could you give me a list of works where percussion and mallet instruments are used in modern or new ways. (i.e. orchestration, scoring, new techniques, skills, etc.)?

A. First, I believe that it is your job to find and study scores, and really learn about the literature toward which your instructor is directing you. The selection of works for marimba and percussion with other instruments is large and varied, and delightfully unstandardized (a student once wrote a composition for choir and five bass drums for one of my classes. Your school's percussion library should offer you enough examples to keep you busy for some time.

Because my field is bar percussion I will briefly cover some ideas as to scoring, new techniques, and skills that I find to be freshly new in ensembles employing bar percussion.

First, composers and arrangers are finally beginning to write responsibly for bar percussion. They understand that the bar percussionist can do more than rip off a melody line or block off a chain of six chords. The ideas that I discussed in the last question are again being applied here: contrapuntal techniques, roll techniques, multi-instrument techniques, care in marking timbre and dynamic changes that signify bar techniques, varying textures and lines (two to three to four and even to five and six voices, and back to just one). The piano composers of the nineteenth century understood that whole bunches of chords and arpeggios could be slung together to produce mass rather than individual sounds. Bar percussion instruments are capable of producing mass rather than individual sounds. Bar percussion instruments are capable of producing similar things; some composers are effectively employ such devices in a very twentieth century manner. Of course, the composer is finally becoming aware that bar percussion instruments do have bass clef notes and that we really do know how to read more than one clef at a time (and more than one key at a time, and even more than one time signature at a time). We also are getting more suggestions as to mallet choice, although this is a tricky, very individual area. As of yet few composers are dealing effectively with notation for controlling both the initial attack and the after-ring. Some composers are suggesting playing in different areas of a bar; I often see instructions to play on the "node". A few composers are beginning to see the exciting possibilities of glissandi on bar percussion instruments; so many varying combinations exist in this area. Some composers are having entirely differing techniques used in each hand (including the necessity of using two grips). Most composers do not yet try to define different types of rolls, speeds of rolls, and the mental "slight of sound" tricks that are possible with the roll. Some are taking advantage of a roll-like technic in rapidly moving passages. Two fairly common "unusuals" are to play on the bars with the hands and with the mallets reversed so the handle strikes the bar. Latin composers often have marimbists hold maracas in the same hands and reversed of the marimba mallets. Marimba bars can be struck with maracas. The resonators can be individually struck, or struck in groups, or played as a glissando. The sides of the professional marimba models can be gentle struck for a lovely tom-tom affect. And last, but not least, the resonators can be blown in like bottles.

Some of us have been using bar percussion instruments for accompaniments for a long time. Most of the guitar and harp and some of the piano and organ accompaniments can comfortably be transferred to bar percussion instruments. Harpsichord accompaniments seems to fit the marimba like a glove. Many soloists, after having had time to make the adjustment, prefer the more delicate and emotionally varying sound of the marimba or the cooler sound of the vibes to the heavy, thick sound of the usual piano accompaniment.

The average college voice instructor, for example, has sitting in his studio a medium-size grand piano, that, if purchased tomorrow, new, would cost in the vicinity of \$5,000. Imagine purchasing the following instruments, all new: a large, rosewood marimba, a synthetic bar marimba, a middle-priced vibes, a good quality set of orchestra bells, and a xylophone. The total price of the piano versus the bar percussion would be comparable; the total available timbre would be incomparable! The fine piano accompanist can efficiently use all ten fingers, I will grant you. But the fine marimbist of tomorrow will fluently use six mallets, and will be able to vary technics and mallets to provide a wealth of sounds. Thus I suggest to you that you also consider future possibilities of bar percussion in accompanying capacities.

Q. WHEN I SAW YOU PERFORM AT THE PERCUSSIVE ARTS' SOCIETY CONFERENCE LAST YEAR IN CHICAGO, I NOTICED THAT YOU SOMETIMES ROLLED WITH ONE HAND. HOW CAN I GO ABOUT LEARNING TO DO THIS ROLL?

A. The basic marimba roll uses the trunk of the body as an axis. As the hands alternate-stroke back and forth, the trunk serves as a balancing factor. But if you wish to roll two notes with one hand, you must develop a new axis - the forearm. The bone and muscle structure of the forearm allows your hand to rotate a number of ways.

Place your hand flat, palm down, on a flat surface. Rotating from the elbow, turn your hand so that your thumb is up and your last finger touches the flat surface. Now reverse this so that your thumb touches the flat surface and your last finger is up. Notice that the second procedure is harder to do than the first.

Choose two notes a sixth apart, and, with two mallets in the same hand, try alternate-striking them by rotating in a similar fashion. Do not flex your wrist as you normally would to strike. Instead let the rotation of your hand do the striking for you. Start out by rotating slowly, do not be concerned about the mallet head resting on the bar too long and deadening the sound. As you speed up the roll the mallet head will automatically lift sooner. Be careful about hurrying this learning procedure or an uneven sound will result. Also note that mallets one and four have a tendency to strike too softly. This is because our original second procedure was harder than the first; your thumb probably has a tendency to come up too high.

After you have practiced the roll (for several weeks, you will note that the roll is pretty consistent. At this point try changing the interval. The headaches may begin all over again, for the balance point for each interval is different! However, the roll can, with long range practice, be developed to a fairly fluent state.

A second part of your question should have concerned when to use the roll. Obviously the roll should be used when two notes are to be rolled in one hand while the other hand plays single-stroke patterns. If the two notes to be rolled are on the lower bars, I employ the double Mandolin-type roll. If one note or both notes are on the upper bars, I choose the one handed roll. I usually use it for no more than a phrase or two. Thus far I can not depend on it for long periods of time.





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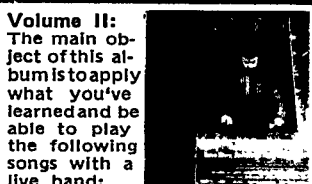
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ON THE TECHNICAL SIDE



Material for *ON THE TECHNICAL SIDE* compiled by **RON KEEZER**, University of Wisconsin-Eau Claire.

PRACTICAL MALLET STUDIES

By **Bob Tilles** - Associate Professor of Music
DePaul University, Chicago, Illinois

THE AUTHOR

BOB TILLES is head of the percussion department of DePaul University in Chicago, and active as a clinician for the Ludwig Drum Company. He is the author of numerous texts on all phases of percussion performance.

With this issue we welcome Bob Tilles as a regular contributing clinician to **PERCUSSIVE NOTES**.

In the fall, 1974 issue of the "PERCUSSIONIST" (Vol. XII, NO. 1) we had a mallet practice routine using many scales and chords. To gain skills in playing modern and classical music, it is important to have control of the keyboard in every key and progression situation.

Although I dislike stereotyped exercises because of their "mechanical and robot like" playing possibilities - a practice routine is still desirable to acquire mastery in playing and improvising tunes.

Improvising utilizes a player's entire life experience in music, reflects his or her taste and expresses and exchanges ideas and thoughts with other players and the audience.

The more scales and chords that we practice and HEAR, the easier the musical structures will occur in actual playing.

After fundamental practice of scales and chords has been played in every key, run the same exercises up and down on your keyboard starting on the bottom note up to the top of your instrument - then descend.

Playing every scale and chord in this manner, in every key, will add considerably to your skills and will avoid the trite tonic or root sounds.

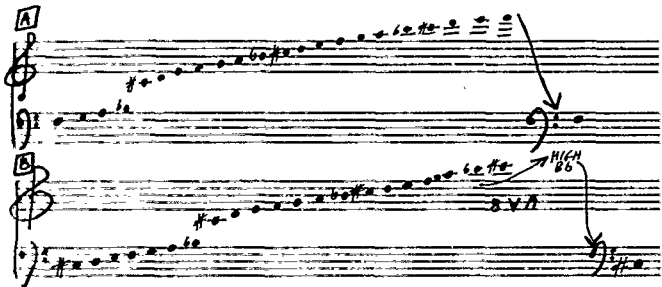
It is important to use a scale or chord tone on the bottom or top of the instrument in keeping with the naturals or accidentals that may be involved.

Example - D Harmonic Minor Scale

NOTE: C# and Bb will dictate the starting and finishing notes of an ascending run on a 4 octave marimba.

EXAMPLE A 3 OCTAVE VIBE (F to F)

EXAMPLE B 4 OCTAVE MARIMBA (C to C)



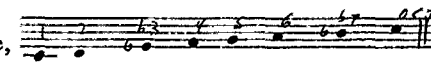
Some additional scales that will be helpful in modern playing are: (A) Dorian Minor (B) Mixolydian Mode (C) Whole Tone Scale (D) Gypsy Scale (E) Diminished Scale (F) Jazz Scale.

(Many possible choices.)

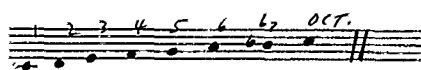
After Practicing these scales in their tonic positions, change to the bottom note of the keyboard to the top note as previously outlined. It is important to transpose these scales in **EVERY KEY!**

Example C. Tonic:

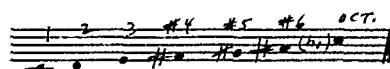
C Dorian Minor
(Same as B^b Major Scale, C to C)



C Mixolydian Mode
(Same as F major Scale, C to C)



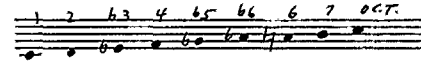
C Whole Tone Scale
Built on Major Second Intervals



C Gypsy or Hungarian Minor

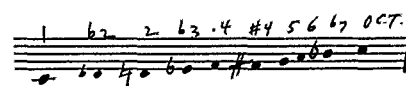


C Diminished Scale



C Jazz Scale

This is one of many variations used by players and arrangers



The previous scales are examples of many possibilities of different sounds available to the player or composer.

The remaining modal scales, jazz and blues scales, and other alterations will be analyzed and studied in future issues of **Percussive Notes**.

Please experiment with Alterations of any diatonic scale and be assured that your ear and taste and subsequent ensemble useage will serve as the criteria for your improvising.

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THE PERFECT CONCERT SNARE DRUM!

by John Noonan

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For fifty years I have been searching for the ideal concert snare drum, and to date I haven't been able to find it! I began to wonder why recently, and believe I have found the answer.

Before we go into that, let me say first that I have owned or tried just about every make of snare drum available over these fifty years. Even now, I own ten snare drums, not antiques but mint condition, playable drums of various makes that have taken my fancy. They are all good sounding drums, but alas! None of them meets the sound I "hear" in my head!

I have talked to many players, and drum makers about this, and find varied opinions. There are quite a goodly number of players, who like myself are still searching. The drum makers are, generally speaking, interested, but only casually so. A fair sized segment of both players and manufacturers, have the Gertrude Stein syndrome — "A drum is a drum, is a drum" (I can think of many arguments against THAT!) And a few "artists" who grandly say "It ain't the drum Man, its the cat behind it." (I get away from these guys "allegro"). A famous maker opined that "Sound is in the ears of the Beholder," and that perhaps Tonal Concepts have changed, and I hadn't! (possible, possible, but doubtful).

Now let's see some of the problems attendant to producing a perfect concert snare drum (with asides by me!).

1. What size? 5", 6½", 7", or 8" shell depth? 14" or 15" diameter?

Personally, I believe the 6½ or 7" to be the best shell depth, with 14" the best diameter, for concert work.

2. What shell material? Wood, metal, fiberglass, plexiglass?
 - a. If wood, solid wood? (thickness?); what kind? Plywood? (how many plys: 3 - 4 - 5 - 6?) What inside panels, maple or mahogany?
 - b. If metal, what kind? Brass, Copper, Steel, Aluminum? (what guage?)

The best sounding drums I have had are metal (18 guage brass shells.) Fiberglass is good, and a few good wood shells are around, but a lot of work could be done in this area.

3. What type of snare bed?
 - a. conventional?
 - b. "invisible"?

For many years the snare bed was called the "heart" of the drum. When plastic heads became the "norm", the invisible snare bed was introduced. The conventional bed works ideally for a calf snare head and gut snares. The invisible bed seems functional for a plastic snare head, and wire snares.

It is very possible the snares should be INSIDE the drum, lying on top of the snare head. A patent was granted on this to a well known drum designer, but again who knows?

4. What kind of heads?
 - a. Calf-both batter & snare?
 - b. Plastic-both batter & snare?.
 - c. Combination-Calf batter, plastic snare?

A whole book could be written on this subject. There are good toned snare drums with all three of the above.

5. What kind of snares? How many?. All gut? Gut and wire? Wire wound silk? Coiled wire?

A vast majority I would say use coiled wire (18 or 20 strands). A few use combination wire and gut, and a very few use all gut (8, 10 or 12 strands).



6. What type strainer? Parallel? Standard?
 - a. Should snares have individual adjustment and extend past the shell?
 - b. Should snares just drop loosely when simple throw-off is used?

Both are good. Individual adjustment and parallel strainer require more attention. Simple, functional throw-off is efficient.

7. How many tension rods on each side? 6, 8 or 10? Standard today is 8 or 10 rods. I personally feel either 8 or 10 is acceptable. Some say 10 allows finer tensioning. If so, why not 12 or 14? (Old-time banjo players judged banjos by the number of rods- "The more the merrier.") Conversely, a 22" bass drum usually has 10 rods and a 30" kettledrum usually has 8, so there is plenty of room for discussion here.

8. What kind of counterhoops?
 - a. Rimshot?
 - b. "Non-rimshot"?

The turned-over or turned-in edge on counterhoops is practically standard today- not too important on a concert snare drum but functional and acceptable.

Aside from these factors, there are many more. For example, what weight drum sticks are to be used?

It is my belief that most drummers use too light-weight sticks for concert work. I do not subscribe to the theory that one should have four or five pairs of different weight sticks. I believe that the bulk of concert playing can be done with two pairs of sticks: one pair of 2B (or a bit heavier and larger), and a lighter pair of about the 5A type. If, however, some feel more are needed, they are readily available. I think all will agree that good sticks are not too easily found. If, for instance, a player likes 2B he should buy at least six pairs and match them himself. Furthermore, if he demands straight, even sticks he should be willing to pay premium prices.

Further problems are to be met. Some believe a rod through the drum, as used on the parallel strainer, and/or an internal tone control "Breaks up the sound waves" and are detrimental. I do not subscribe to either of these statements. It could indeed be true to some extent, but a very minor one. I do believe an external tone control, not rigidly attached to the head, works better. (I use an external control of my own design that "dances" on the head and works well.)

Another important factor in this area of drum tone, and an esoteric one to be sure, is the "Drummer's Touch". Does he play "away" from the head or into it? With a straight up-and-down motion or a slight inward motion? What about drum angle on the stand? Does this make a difference? (Definitely, yes.) Does he play directly over the snares? Does he play with the heads very tight or a little on the loose side? Likewise, the snares. Loose or tight?

All of these things have a bearing on the sound of the drum and make it more difficult to produce the ideal snare drum. Despite all these factors, I generally find drummers pretty well agree as to snare drum tone. Let any five good players hear a drum and usually four of them will agree as to the quality of the sound.

But the other side of the coin must be considered as well. The manufacturer, aware of all these variables, is apt to scratch his head in utter dismay and say, "What do I do," for it costs him time and money to get into new models, particularly "custom models". So he is likely to say "The drums we have now are the best in the world" and pronounce the still-searching idealist as "Some kind of a nut". But that answer isn't good enough. The instruments can still be improved and experimentation is necessary. There have been some good things done recently along these lines which hopefully will be continued. To those who would agree that the drum idealist is some kind of a nut, I suggest they talk to a good flute, oboe or bassoon player about woodwind instruments. Compared to those worthy players, we drummers are conservative, uninhibited, happy people.

In the end, we each have to decide which drum is the best for our individual needs. Certainly, any of the top lines made today are very good. I found when doing a lot of concert playing that to me the best answer was three drums:

1. 6½" x 14" metal - calf batter, calf snare, gut snares
 2. 6½" x 14" metal - calf batter, plastic snare, wire and gut snares
 3. 5" x 14" metal - plastic batter, plastic snare, wire snares
- With drums like those, one can cover just about any needs.

In closing, I wonder about one thing: WHY IS IT EVERYBODY ELSE'S DRUM SOUNDS BETTER THAN MINE????

THE AUTHOR

JOHN P. NOONAN is a member of the P.A.S. Hall of Fame and for many years one of the leading teachers of percussion in this country. He lives in Normal, Illinois where he continues to be an active teacher of percussion and a staunch supporter of the Percussive Arts Society. This excellent discussion of the qualities of snare drums is another valuable addition to his many writings on percussion equipment and technique.

PREPARING A SOLO

By Sharon K. Taborac
Ohio State University

I have organized 5 steps for preparing a solo, most of which I use in my own work as a percussion major. I have found them to be very effective toward developing musicianship in solo playing.

1. General Background

Learn what the terminology used in the music means. Do research to get an understanding of how a particular form of music (ex: fugue, concerto, etc.) is to be played. Read books and/or articles about the composer to get a general idea of his style. All of these suggestions will aid you when you interpret the music.

2. Recordings

Listen to recordings of the piece by several well known musicians, if possible. Each musician will have their own interpretation of the music so the more that you can hear, the better off you'll be. After gathering ideas through hearing several interpretations you can use them singly or in combinations in your personal interpretation of the piece. Now is the time to write in the music your interpretation by using dynamics, ritardandos and other musical effects employed for expressive purposes.

3. Practice

Practice the music and keep in mind the information you have gathered in the previous steps, Concentrate on the music.

4. Record yourself

After you have finished working on the piece but BEFORE you are ready to play in public, record your solo. Play the best that you can for the recording. Then listen to the recording several times with an objective point of view. Did you effectively express your interpretation? Listen for slight mistakes in rhythms or rolls that may have "crept in" while you were practicing. Ask a few excellent musicians to listen to your recording and give you constructive criticisms about it. Correct any mistakes you may have found and practice the music till you are sure the mistakes have been eliminated.

5. Memorize the solo

The only way to be totally involved in a piece of music is to play it without the printed notes in front of you. By now, you have probably learned the music anyway after practicing it many times, so the process of memorization will be easy (if it's not then you need to spend more time in the practice room). Playing the solo with expressive interpretation and also from memory will earn you a favorable rating from your audience.

Now you are ready to play for the public. After thoroughly going through each of the 5 steps, you will be relaxed and confident so that your solo playing will sound like a true professional musician.

Programs



PROGRAMS compiled by
WILBER T. ENGLAND

Indiana University, Bloomington, Indiana

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Gene Pollart, Director

Evolutions - Stanley Leonard (Manu.)
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October Mountain - Alan Hovhaness (Peters)
Aztec Gods - Gardner Read (Cole)
Ballet of the Unhatched Chick - Modest Musorgsky - arr. Gordon Peters (Manu.)
Scherzo (Symphony No. 4 - Tchaikovsky - arr. Gordon Peters (Manu.)
"Eine Kleine Nachtmusik - Mozart - arr. Gene Pollart (Manu.)
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African Welcome Piece - Michael Udow (University of Miami)

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Three Canons for Marimba - Bruce (Media Press)
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Jazz Variants - Beck (Boston Music Co.)

Senior Recital - R.P. D'Angelo
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Four Pieces for Timpani - Gergamo (Music for Percussion)
Three Dances for Solo Snare Drum - J.S. Bach (Schirmer, Inc.)
Percussion Suite - Armand Russell (Music for Percussion)
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Sonata for Marimba and Piano - Peter Tanner (M.M. Cole)

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Pentatonic Clock - Charkovsky (Creative Music)
Musica Battuta - Schiffman (Assoc. Music)
London Bridge - Alan Abel - (Ludwig Music)
The Swords of Moda-Ling - Peters (FDS)
Sunny - Bobby Hebb - arr. Johnny Lane (Manuscript)
Where Peaceful Waters Flow - Weatherly - arr. Lane (Manu.)
Love's Theme - Barry White - arr. P. Smith (Manu.)

Percussion Class Ensemble 4/1/75
David Drilling, Conductor

Snares, Traps, and Other Hunting Devices - T.L. Davis (C.L. Barnhouse Co.)
Nonet - Jack McKenzie (Music for Percussion)

Instrumental Recital 4/8/75
James Gorecki - marimba

Chant for Marimba - Mitchell Peters (MPI)

Faculty Recital 4/25/75
Jonny Lane - Percussionist

Marimba Suite - Sifler (Brightstar)
Morris Dance - Kraft (WIM)
Konzert fur Pauken Und Orchester - Tharichen (Bote and Bock Pub.)
Improvisation for Four Timpani - Carter (AMP)
Ludus Americanus for Narrator and Solo Percussion - Schmidt (WIM)
Torse III - Akira Miyashi (JFC)

Percussion Ensemble 4/29/75
Jonny Lane, Conductor

Antiphon for Double Percussion - Combs (Southern Music)
Allegre Muchacho - Alan Abel (Ludwig)
Suite for the Victims of Ap Dong Gi - Hampton (Southern Music)
Three Brothers - Colgrass (Music for Perc.)
Ceremonial Op. 102 - Creston (Schirmer)
Camptown Races - Bilik (Ludwig Music)
Particles - T.A. Brown (Southern Music)

Student Recital - James Gorecki & Greg Koets
Timpanists 5/9/75

Concert Piece for Timpani Duet - W.S. Hart (Music for Percussion)

ILLINOIS STATE UNIVERSITY

Percussion Ensembles 4/23/75
Roger Faulmann, Conductor

Xochipilli - C. Chavez (Mills Music Inc.)
Three Movements for Percussion Ensemble - Roger Keagle (Music for Percussion)
Ionisation - E. Varese (Columbo, N.Y.)
Symphony for Percussion - G. Parchman (Elkan-Vogel)
Air on the G String - J.S. Bach - arr. Hatch (Earle Hatch Pub.)

Senior Recital - Philip Henry
Percussion 4/30/75

Recitative and Improvisation - E. Carter (Associated Music Pub.)
Variazioni - Lajos Papp (Editio Musica)
Andrea's Dancing Music - Paul Zonn 9 Media Music)
Set of Five - Henry Cowell (C.F. Peters)

Senior Recital - Kent Wehman
Percussion 5/5/75

Trois Danses Paiennes: Serge Baudo (Alphonse LeDuc)
Concertino for Marimbe - Paul Creston (Schirmer)
Sonata for Viola and Percussion - G. Parchman (Seesaw)
Fantasie-Impromptu - Chopin arr. Kent Wehman (Manu.)

NORTHWESTERN UNIVERSITY

Percussion Ensemble 12/10/75
Terry Applebaum, Conductor

Suite for Percussion - Kraft (Mills)
Krishna for Tuba and Percussion Ensemble - R. Luedeke (Manu.)
Ventures in Change - T.L. Davis (Manuscript)
Roll - Edwin London (Boonin)

Marimba Ensemble 2/14/75
Terry Applebaum, Conductor

Kanon - Pachelbel - arr. G. Peters (Frank's Drum Shop)
Matona, mia cara - Lassus arr. John Boyd (Frank's Drum Shop)
Tangent - S.L. Syverud (Manu.)
Mist - Alfred Fissinger - arr. Dickinson (Manu.)
Scherzo - Tschaiikovsky - arr. Ruth Jeanne (Manu.)
Ballet of the Unhatched Chicks - Moussorgsky - arr. G. Peters (Frank's Drum Shop)
Londonderry Air - Traditional (MSS)
Ritual Fire Dance - de Falla - arr. G. Peters (MSS)
Galop - Khachaturian - arr. Applebaum (MSS)
Legend of the One-Eyed Sailor - Mangione - arr. Katz (MSS)

Percussion Ensemble 5/13/75
Terry Applebaum, Conductor

Five Dream Sequences - Walter Ross (Boosey and Hawkes)
Three Dance Movements - William Russell (Presser)
Homage to Dixieland - Lynden DeYoung (Manu.)

Student Recital - Paul Dickinson
Percussion 7/3/75

Suite for Marimba - Alfred Fissinger (Percussive Arts)
Inspirations Diabolique - Rick Tagawa (TPC)
Sonata No. 1 for Violin - J.S. Bach (Schirmer)
Sources III - David Burge (Broude)

INDIANA

BALL STATE UNIVERSITY

Percussion Ensemble 3/11/75
Erwin C. Mueller, Director

Theme and Variations - Kraft (WIM)
Five Dream Sequences - Ross (Boosey and Hawkes)
Quarternion - Ron Delp (Southern Music)
Sonata for Piano and Percussion - P. Glandville - Hicks (Associated Music Co.)
Devil's Dance - Terrance Mahady (Manuscript)
Gainsborough - Thomas Gauger (Southern)

Gary Bannister - Percussion 3/24/75

The Kraken - Harold Oliver (Tomorrow Brass Series)
Back Talk - Harry Breuer (Out of print)
Trois Etudes - Aubain (Alphonse LeDuc)
XL Plus One - Alvin Etler (Southern)

Gary Walters - Percussion - 3/24/75

A Singing Song - Gary Burton (Creative Music Co.)
Recitative and Improvisations for Four Kettledrums: Carter (Assoc. Music)
Concertino for Xylophone - Mayuzumi (C.F. Peters, Co.)

Danny Paul - Percussion - 4/1/75

Sonata for Xylophone - T. Pitfield (C.F. Peters Co.)
Hors-Doeuvres - Pierre Petit (Alphonse LeDuc)

Alan Carnahan - Percussion - 4/11/75

Etude in A Flat - Musser (Gamble Hinged Music Co.)
Concertino for Marimba (second Movt.) - Creston (Southern)
Inspirations Diabolique - Tagawa (TPC)
Clair de Lune: Debussy/Peterson (Elkan-Vogel Co.)
Concertino for Xylophone - Mayuzumi (C.F. Peters Co.)

INDIANA CENTRAL COLLEGE - Day of Percussion 4/27/75

Paul-Mueller Studio Percussion Ensemble
Richard D. Paul, Director

Two Miniatures - Missal (Creative Music)
Fuga Five - Bach/Faini (Creative Music)
Particles - Thomas Brown (Southern)

DePauw University Percussion Ensemble
Thomas N. Akins, Director

Evolution - Farberman (Internationa)
Love Medley - arr. Tom Akins (Manu.)

Indiana State Percussion Ensemble
Neal Fluegel, Director

Knock on Wood - Alan Blank (Music for Percussion)
Symphony No. 1 for Percussion Ensemble - Gary Bolinger (Manuscript)
Sonatina - Fisher Tull (Boosey and Hawkes)

KANSAS

UNIVERSITY OF KANSAS

Percussion Ensemble 11/19/73
George Boberg, Director

Ionisation - Edgar Varese (Schirmer)
Suite - Lou Harrison (music for Percussion)
Toccata for Marimba and Percussion - Kelly (Composers Facsimile Edition, N.Y.)
Metal Concert - James Drew (Paul Price Pub.)
Haiku Seasons - Gardner Read (Manu.)

Student Recital - Gary N. McCarty
Percussion 1/31/74

Three Dances for Solo Snare Drum - Warren Benson (Chappell)
Esquisses fur Cembalo und Schlagzeug - Kelterborn (Breitkopf and Hartel)
Sonata, Op. 14 - Muszynski (Schirmer)
Time Fields for Solo Percussion - Duckworth (Media Press)
Konzert fur Pauken und Orchester, Op. 34 - Werner Tharichen (Ed. Bote and G. Bock)

Student Recital - Judith Maynard
Percussion 4/17/75

Partita and Sonata No. 3 - Bach (Schirmer)
Butterfly Trails - Jim Needles (Manu.)
Fantasy Variations - For 8 Chromatic Drums and Percussion Sextet - M. Colgrass (Music for Percussion)
Scherzo Capriccio - Striegler (Manu.)

Percussion Ensemble 4/30/74
George Boberg, Director

Airs and Cadenzas for Percussion Ensemble and Magnetic Tape - Shumway (Manuscript)
Fantasy-Variations for 8 Chromatic Drums and Percussion Sextet - Colgrass (Music for Percussion)
Los Dioses Aztecas - Gardner Read (M. Cole)

Percussion Ensemble 4/17/75
George Boberg, Director

Toccata - Carlos Chavez (Mills Music)
Sextet for Percussion - Zita Carno (Music for Percussion)
Suite for Tambourine and Percussion Ensemble - Shelly Elias (OPUS Music)
Ritmica No. 5 & 6 - Roldan (Southern)
Ceremonial Op. 103 - Paul Creston (Schirmer)

KENTUCKY

WESTERN KENTUCKY UNIVERSITY

Percussion Ensemble 2/8/75
Emery Alford, Director

Nails James Rago (Cirone Pub.)
Three Asiatic Dances - George Frock (Southern)
Streams - Warren Benson (MCA Music)
Contrapunctus III - Alford (Southern)
Eine Kleine Nachtmusik - Mozart/Alford (MS)
Triptych - Cirone - (Cirone Pub.)
Jazz Variants - John Beck (Boston Music Co.)

Percussion Ensemble 3/31/75
Calvin Overstreet, Conductor

Fantasia for Percussion Ensemble - Alford
(Manuscript)

Percussion Ensemble 4/29/75
Emery Alford, Director

Antiphon - F.M. Combs (Southern)
Mysterious Horse before the Gate - Hovhaness
(Peters)
Simple Samba (from Particles) - Thomas Brown
(Southern)
Colonel Irons - Hackney/Harr (Harr Book 2)
Fugue in G minor: Bach Speeneberg (Manu.)
Triptych - A.J. Cirone (Cirone)
Windup Ballerina - D.T. Dorris (Manuscript)
Fantasia for Percussion Ensemble - Alford
(Manu.)

LOUISIANA

NORTHEAST LOUISIANA UNIVERSITY

Percussion Solo Recital 10/31/74

Solo for Snare Drum - Hartweg (Music for
Percussion)
Articulations - Goldenberg (Chappell)
Academic Episode - Schinstine (Southern)
Dexterity - John Pratt (Belwin)
Four Pieces for Timpani - Bergamo (Music for
Percussion)
Two Part Inventions - J.S. Bach (Kalmus Piano
Book)
Soliloquy - Schinstine (Southern)
Sonata in B^b Major - Telemann 9Schirmer)
Sonata for Timpani - Beck (Boston Music)
Fission - Morris Lang (Henry Adler)
Sounds of the Loops - Morello (Ludwig)
A Lawless Order - Dead World - Whitehead
(Manu.)

Percussion Ensemble 11/12/74
Stanley G. Finck, Director

Nonet - McKenzie (Music for Percussion)
Fading Soldiers - Whitehead (Manu.)
Exploitation for Trio Percussion - Mitcham
(Manu.)
Dance Barbaro for Percussion - Lambro (Music
for Percussion)
A Lawless Order - Dead World - Whitehead
(Manu.)
Three Selections from Winter Cantata - Persi-
chetti (Elkan-Vogel Co.)
African Welcome Piece - Udow (University of
Miami - Manuscript)
Panda Pause - Thomas David (Creative Music)

Graduate Recital - Kenny O. McDougle
Percussion 11/20/74

Duo for Percussion and Piano - Pillin (Western
Music International)
Pas de Deux - Russell (music for Percussion)
Fantasy on Japanese Woodprints - Hovhaness
(Peters)

Percussion Solo Recital 3/13/74

Caprice - Gallay (Southern Music)
My Friend Norman - Pratt (Belwin)
Yellow After the Rain - Peters (Peters)
Four Sonic Plateaus - Goldenberg (Chappell)
Toccata - Diemer (Music for Percussion)
Articulations - Goldenberg (Chappell)
Themes and Variations on Japanese Children's
Songs - Hatch (Earl Hatch)
Sonata in B^b Major - Mozart (Schirmer)
Unaccompanied Solos for Snare Drum - Col-
grass (Schirmer)
Concerto in A Minor - J.S. Bach (Ricordi)
The Revenuers - Whitehead (Manuscript)

Symphonic Band 3/25/75
Jack W. White, Conductor

Concertino for Marimba and Band - Creston
(Schirmer - unpublished)

Junior Recital - Rex McCarger
Percussion 4/17/75

Three Dances for Solo Snare Drum - Benson
(Chappell)
Circus-Parade - P.M. Dubois (LeDuc)
Sonata for Xylophone - Pitfield (Boston)
Sonata for Timpani - John Beck (Boston)

Percussion Ensemble 4/21/75
Stanley G. Finck, Director

Japanese Impressions - Cirone (Cirone)

Symphony for Percussion - Gene Parchman
(Elkan-Vogel Co.)

October Mountain - Hovhaness (Peters)
Ceremonial, Op. 103 - Creston (Schirmer)
Adagio for STrings - Samuel Barber (Schirmer)
Fancy That! - Thomas Davis (Creative Music)

Graduate Recital - Kenny McDougle
Percussion 4/30/75

Scherzo for Percussion Quartet - R. Jones (Sam
Fox)
Suite for Marimba and Strings - J. Davison
(Davison - Haverford, Pa.)
Sonata for Timpani - John Beck (Boston)
Dialog - S. Fink (Otto Wrede)
Three Etudes - C. Musser (Frank's Drum Shop)

MARYLAND

PEABODY CONSERVATORY OF MUSIC

Recital Program - Mark Goldstein
Percussion 4/25/75

Sonata 1 in G minor for Solo Violin - Bach
(Schirmer)
Concertino for Marimba and Orchestra - Cres-
ton (Schirmer)
Concertino for Xylophone and Orchestra -
Mayazumi (Peters)
Spirit Cat - Hovhaness (Manu.)
Concerto for Solo Percussion and Wind Orches-
tra - Matousek (Panton, Prague)
L'Histoire du Soldat - (Stravinsky (Kalmus)
Humanoid Love-Dance - Cotel (Manu.)

MASSACHUSETTS

BOSTON UNIVERSITY

Graduate Recital - Gary Spellisley
Percussion 4/28/75

March - E. Carter (Associated Music)
Duo for Trumpet and Percussion - Sydeman
(Okra Music Inc.)
Suite No. 3 in C Major - J.S. Bach (Schirmer)
L'Histoire du Soldat - Stravinsky (Chester)

UNIVERSITY OF MASSACHUSETTS

Faculty Recital 9/24/75
Peter H. Tanner, Percussion

Facets, for Solo Percussion - Armand Russell
(Schirmer)
Concerto in D Minor - J.S. Bach (International
#1088)
Recitative and Improvisation for Four Timpani
- Elliot Carter (Associated)

MICHIGAN

BLUE LAKE FINE ARTS CAMP

Junior High Percussion Ensemble
Fred Weingarten, Conductor

March for Percussion - Raab (Music for Percus-
sion)
Bernalillo - Lefever (Kendor Music Inc.)
Poem for Percussion - Christian (Creative
Music)
Centralization for Percussion Quintet - Schin-
stine (SMC)
Beatette - Brown - (Kendor Music, Inc.)
Six Little Indians - Firth (Fischer)
Senior High Percussion Ensemble
Fred Weingarten, Conductor

Quartet for Percussion - Schinstine (SMC)
Allegretto - Benson (Schirmer)
Baja for Percussion Quintet - Schory (Creative
Music)
Fanfare for Percussion - Heim (Music for
Percussion)

CENTRAL MICHIGAN UNIVERSITY

Student Recital Joel Beamish
Percussion 3/27/75

Recital Suite for Marimba - Walter Watons
(MFP)
Minuet in G Major - Mozart (Schirmer)
Fantasia No. 7 - Telemann (Schirmer)
Fugue in C Major - Handel (Schirmer)
French Suite for Percussion - Kraft (WIM)
Rise Up In the Morning - Bach (Manu.)
Bach Lash - Bach (Manu.)

C.M.U. Jazz Quintet

Happy Hammers - Breuer (Alfred Music)

Junior Recital - Percussion C. William Rice
4/26/75

Scherzo for Four Timpani and Piano - Graeffe
(MFP)
Introduction et Ronda Capriccioso - Saint-
Saens (Schirmer)
Serenade - Schubert (Belwin)
Diversions for Flute and Marimba - Tanner
(Peter Tanner)
Inspirations Diabolique - Rickey Tagawa (Try)

WESTERN MICHIGAN UNIVERSITY/KAL- AMAZOO

University Percussion Ensemble
Don Baker, Director

Fragments - Brad Weage (Manu.)
Chamber Piece - Colgrass (MFP)
4 for Percussion - Erb (MFP)
Toccato without Instrument - Meyer (Kendor)
Scherzo and Cadenza - Delancy (Peters)
Ceremonial - Creston (Schirmer)
Summer of '42 - Legrand (Manu.)
Shaft - Rizzo (arr.)

WESTERN MICHIGAN UNIVERSITY

Percussion Chamber Music Seminar
Student Recital

Sonata No. 3 - Handel (Belwin)

Faculty Recital
Barry Grossman

Piece for Percussion - Goldenberg (Chappell)

Seminar Percussion Ensemble
Barry Grossman, Conductor

Suite for Percussion - Kraft (Mills)
Xylem - Leonard (Leonard)

MISSISSIPPI

MISSISSIPPI VALLEY STATE UNIVERSITY

The Percussion Ensemble
Thomas P. Brown, Conductor 4/29/75

Ballero - War (arr. Pat Brown)
Party Down - Beaver (arr. Pat Brown)
Misty - Erroll Garner (arr. Pat Brown)
I Belong to You - White (arr. Pat Brown)
Tzop - MFSB (arr. Pat Brown)

MONTANA

UNIVERSITY OF MONTANA - MISSOULA

U of M Percussion Ensemble 5/23/75
Ted Biderman, Director

Flat Baroque - Davis (Creative Music)
Team Work - Markovich
Scherzino - Benson (Creative Music)
Sonic Boom - Thamm (Creative Music)
Waltz for Swingers - David (Creative Music)
3 & 2 - Farberman (Henry Adler)
Ice - Ray Davis
Lond Bridge - Abel (Ludwig Pub. Co.)
Theme and Variations - Kraft (Western)
Encore in Jazz - Firth (Carl Fischer)
Introduction and Allegro - Schory (Creative
Music)

NEW YORK

BROOKLYN COLLEGE

Percussion Ensemble 4/27/75
Morris Lang, Director

Kreuzpiel - Stockhausen (Presser)
Nocturnes and Meditations - Loeb (Lang Per-
cussion Co.)
Siderals - Ptaszynska (Manu.)
Four Pieces for Timpani - Carter (Associated)
Animus II - Druckman (Belwin)
Propulsions - Bazelon (Bossey and Hawkes)

CRANE SCHOOL OF MUSIC-Potsdam

Repertoire Percussion Ensemble 5/6/75
James Petercsak, Conductor

Interferences II - Lanza (Boosey and Hawkes)
Octet for Keyboard Percussion - Snoeck (Music
for Percussion)
Jazz Variants - Beck (Franks Music)

Repertoire Percussion Ensemble (Summer Ses-
sion)

Three Episodes - O'Reilly (Schirmer)
Fugue for Percussion - Harrison (Music for
Percussion)

Metal Concert - Drew (Paul Price Pub.)
Percussion Music - Strang (Presser)
4 for 4 - Vick Eaklor (Music for Percussion)

EASTMAN SCHOOL OF MUSIC

Senior Recital 3/20/75
John Serry, Jr., Percussion

Allegro-Moto Perpetuo - Helble (Manu.)
Therapy - Serry Jr., (Manu.)
The Drum Lesson - Clark (Manu.)
The New Concepts Suite - Serry Jr. (Manu.)

Student Recital 2/27/75
Ron Wagner, Percussion

Nefertiti - Davis (Manu.)
Encounters III - William Kraft (Try Pub.)
March for Four Timpani - Carter (Associated
Music)
Toccata for Marimba and Piano - Ewazen
(Manu.)
Hakiki - Ron Wagner (Manu.)

Student Recital (Master's) 3/20/75
Niel DePonte, Percussion

Konzert fur Pauken und Orchester - Tharichen
(Bote and Bock - Berlin-Wiesbaden)
Suite for Marimba - Fissinger (Percussion Arts -
Chicago)
Orion M 42 - Brindle (Peters)
Concertino for Marimba - Paul Creston
(Schirmer)
On the Woodpile - Harry Breuer (Manu.)

Senior Recital 4/10/75
Ronald L. Glass, Percussion

Sonata for Timpani - John Back (Boston Music)
Etudes for Marimba - Gordon Stout (Manu.)
Two-Part Invention in F Major - Bach (Alfred-
Peters-Schirmer)
Inspirations Diabolique - Rickey Tagawa (Try
Publishers)
Jovial Jasper - G.H. Green (Manu.)

Senior Recital 4/24/65
Malcolm S. Brashear, Percussion

Branches - Paul Chihara (Peters)
Conversation - Akira Miyoshi (Malcolm
Brashear)
Madrigals Book I - Crumb (Peters)
E Major Preludio - J.S. Bach (Schirmer)
Trio for Percussion - Malcolm Brashear (Manu.)

Student Recital 4/6/75
Leigh Howard Stevens

Four Preludes - William Penn (Manu.)
Invention in C Major - J.S. Bach (Alfred-Peters-
Schirmer)
Invention in D Minor - J.S. Bach (Alfred
-Peters-Schirmer)
Pygmy's Suite - L.H. Stevens (Manu.)
Prelude for Marimba No. 1 - Helble-Manu.
Prelude for Marimba No. 2 - Helble-Manu.
Prelude for Marimba No. 3 - Helble-Manu.
Prelude for Marimba No. 4 - Helble-Manu.
Variation for Four Drums and Viola - Colgrass
(Music for Percussion)
Prelude and Fugue in C Major - J.S. Bach
(Schirmer)

Eastman Percussion Ensemble 11/17/75
John Beck, Conductor
Niel DePonte, Guest Conductor

Fanfare for Double Percussion Trio - George
Frook (Southern Music)
Patterns for Percussion - R.K. Clark (Presser)
Combinazioni II for Percussion Ensemble
(Manu.)
Celebration and Chorale - Niel DePonte (Manu.)
Symphony for Percussion Ensemble - Ted
Frazier (Manu.)
Gainsborough - Thomas Gauger (Southern)

Eastman Percussion Ensemble 2/26/75
John Beck, Conductor

Celebration and Choral - Niel DePonte (Manu.)
Concerto for Bass Trombone - L. Downs
(Manu.)
Variations for Piano Solo and Percussion
(Manu.)
Interfaces I - Rayburn Wright (Manu.)

Eastman Percussion Ensemble
John Beck, Conductor
Niel DePonte, Guest Conductor

Overture for Percussion Ensemble - John Beck
(Manu.)
Toccata for Percussion Instruments - Carlos
Chavez (Belwin)
Pulse - Henry Cowell (Music for Percussion)
Electra for Piano Solo, Celesta - Nicolas
Flagello (Music for Percussion)

Eastman Marimba Band

Bit O' Rhythm: H. Bruer (Manu.)
The Whistler - G.H. Green (Manu.)
Log Cabin Blues - G.H. Green (Manu.)

Rochester Philharmonic Orchestra
Taavo Virkhaus, Conducting 3/6/75

Concerto for Marimba and Orchestra - Helble
(Manu.)

NORTH CAROLINA

SCHOOL OF THE ARTS

High School Senior Recital 4/23/75
Gerard Reid, Percussion

Recitave and Improvisation - Carter (Associated
Music Pub., Inc.)
Concerto for Percussion - Darius Milhaud (Uni-
versal Editions)
Variations for Four Drums - Michael Colgrass
(Music for Percussion)
Concertino for Marimba - Paul Creston
(Schirmer)

NCSA Orchestra Concert 4/23/75
Nicholas Harsanji, Conductor

Concerto for Percussion - Milhaud Universal
Edition (Presser)

OHIO

CINCINNATI SYMPHONY ORCHESTRA
4/7/75
Erich Kunzel, Resident Conductor

Celebration Suite for Timpani and Orchestra -
Stephen Gerber (Manu.) - Eugene Espino,
soloist

COLUMBUS OHIO POPS PERCUSSION ENSEMBLE

James Moore, Director 7/23/75

Star Spangled Banner - Keys (Manu.)
Overture in Percussion - Cirone (Cirone)
Bourree - Handle-Moore (Dublin Music)
Sabre Dance - Khachaturian-Moore (Manu.)
Plink, Plank, Plunk - Anderson (Mills)
Sweet Caroline - Daimond-Moore (Manu.)
Rag Medley - Joplin-Tatgenhorst (Manu.)
Encore in Jazz - Firth (C. Fischer)
Amparito Roca - Texidor-Moore (Manu.)
The Cha Cha of the Train - arr. Jeanne (Jeanne)
Brazilia - Wechter-Moore (Manu.)
Buckeye Battle Cry - arr. Moore (Manu.)
Hang On Sloopy - arr. Tatgenhorst-Jenny
(Manu.)

BERLIN CONSERVATORY

Senior Recital 11/9/74
Peter Buttolph

Intrusions - Wettstein (Manu.)
Knocking Piece - B. Johnston (Media Press)
Time - Minoru Miki (Ongaku-no-tomo sha Co.)
Fantasmagoria - Kazimierz Serocki (Moeck)

Oberlin Percussion Group
Michael Rosen, Conductor

Chamber Sonata - Richard Fitz (Music for
Percussion)
Imaginario - Luis dePablo, (Salabert)
Changes - Richard Hoffman (from Composer:
faculty at Oberlin Conservatory)
Improvisation su Mallarme - Pierre Boulez
(Rental from Presser)

Imaginary Landscape No. 3 - John Cage (Peters)

Master Clas,s Sigfried 12/19/74

Stamina - Mich Markovitch (Ludwig)
Prelude in b minor - Musser (Gamble Hinge)
Etude in A^b Major - Musser (Gamble Hinge)
French Suite - William Kraft (Try Pub.)
Snare Drum Trio - Stegfried Fink (Simrock)
Eartita in E Major - J.S. Bach
Canaries - Elliott Carter
Inspirations Diabolique - Rick Tagawa (Try)
Prelude for Xylophone - Marto Ptasznaka
(Manu.)
Fripriets - George Hamilton (Green)

Faculty Recital, Michael Rosen

Microtimbres I - Rich O'Donnel (Media)
Eikon - Randolph Coleman (from Composer:
faculty member of Oberlin)
Meditation - Klaus Hashagen (Peters)
Quintetto for Marimba, 3 flutes and Contrabass
- Teruyuki Noda (Japanese Federation of
Composers)

Faculty Recital - Michael Rosen
2/27/75

Microtimbre - Rich O'Donnell (Media)
Eikon - Randolph Coleman (Composer at Ober-
lin)
Meditation - Klaus Hashagen (Peters)
Quintetto for Marimba, 3 flutes and Contrabass
- Noda (Ongaku)

Senior Recital, Jason Green 4/13/75

Variations for 4 Drums and Viola - Colgrass
(Music for Percussion)
Sattva Rajas Tamas - Greg Jones (Student at
Oberlin)
Three Rags for Xylophone and Piano - Green
Elegy - Jerome Rosen (Music for Percussion)
Concert Piece ofr Kettledrums and strings -
Lionel Nowak (ACA)

THE OHIO STATE UNIVERSITY

Graduating Recital Series 4/18/75
Zoe C. Pittman, Percussion

Konzert fur Pauken und Orchester - Werner
Tharichen (Universal)
Greensleeves - arr. Gary Burton (Creative)
Etude 25 - David Friedman (Berklee)
November 1974 - Jack Jenny (Many)
Lovers - Ned Rorem (Boosey & Hawkes)

School of Music Concert 4/22/75

Diversion for Two - Donald Erb (Merion Music)
Encounter III - William Kraft (WIN)

Faculty Recital 4/24/75
James Westbrook, flute
James Bollero, Percussion

Introduction and Rondo for Flute - Leon Stein
(ACA)

Graduating Recital 5/2/75
Patricia J. Robinson, Percussion

Solfeggietto - J.S. Bach (Manu.)
Rondo - Ferdinando Carulli (Dublin Music)
Solo Dialogue for Four Timpani - Stanley
Leonard (Vokwein)
Cuernavaca - Tom Brown-Robinson (Manu.)
Love Theme - Barry White-Robinson (Manu.)

Graduating Recital 5/9/75
Dale Hildreth, Percussion

Theme et Variations - Yvonne Desportes
(LeDuc)
Menuet Tres Antique - Serge De Gastyne
(Fereol)
Tabula Rasa - Jay Collins (Newtone)
Wade in the Water - Herb Albert (Manu.)

The OSU Percussion Ensemble 5/12/75
Dr. James Moore, Director

Toccata for Percussion - Carlos Chavez (Mills)
Divertimento for Piano and Percussion - Nicolas
Flagello (Music for Percussion)
Three Brothers - Michael Colgrass (Music for
Percussion)
The Swords of Moda-Ling - Gordon Peters
(FDS)
Happy Man - Peter Cetera (Manu.)

You've Got a Friend - Carole King (Manu.)
Get It On - arr. John Tatgenhorst/Jack Jenny
(Manu.)

OSU Marimba Ensemble 5/20/75
Dr. James Moore, Director

Divertimento No. 1 - Mozart (Pro-Art)
Andante from Fifth Symphony - Tschaiakowsky
(Gamble)
Funeral March of a Marionette - Gounod-Vincent
(Vincent)

Beguine Scene - W. Leavitt-Delp (Berklee)
Bass Ball - W. Leavitt-Delp (Berklee)
Wake Up - W. Leavitt-Delp (Berklee)

Student Composition Recital 6/2/75

Amber Dream - Martin Neal (Manu.)

4th Marimba Camp & 1/14/75
Faculty Recital

Divertimento - Mozart-Moore (Manu.)
He Shall Feed His Flock - Handel-Jeanne
(Jeanne)
Piece en Forme Habenera - Ravel (Manu.)
Whole-Tone Etude - Musser (FDS)
The Breeze and I - Lecouna-Moore (Manu.)
Suite for Marimba - Paul Sifler (WIM)
Voiles and Des Pas Sur la Nieve from Preludes
Book I - Debussy-Muegel (Manu.)
Simple Gifts - Pfaffman - (Manu.)
Imagery for Marimba - Minae Shibato (JXA)
Alba de Alement - Hindall-Hixon (Manu.)
Jurame - Maria Grever (Manu.)

Marimba Camp
Leigh Stevens, Guest Artist Recital
6/15/75

Etude in B Major - C.O. Musser (FDS)
Yellow After the Rain (Peters)
Four Preludes for Solo Marimba - William Penn
(Seesaw)
Invention in D Minor - Bach (any violin edition)
Grand Fantasy in C Major for Marimba -
Raymond Helble (Stevens)

Marimba Camp
Trudy Muegel, Guest Faculty Recital 6/16/75

Partita No. 2 (for Unaccompanied violin J.S.
Bach - any violin edition)
Etude in C Major - C.O. Musser (Gamble)

Marimba Camp
Student Recital 6/17/75

Concerto in A Minor - J.S. Bach-Goldenberg
(Chappell)
Two Archaic Dances - Armand Russell (Bourne)
Moment Musical - Schubert-Jeanne (Jeanne)
Undercurrent - Mitchell Peters (Peters)
Fugue - Handel-Finkel (Schirmer)
Concerto in D for Four Violins - Telemann
(Peters)
The Snail from Variations on Japanese Children's
Songs - Earl Hatch (Hatch)
Etude in B Major - C.O. Musser (FDS)
Rhapsodic Fantasia - Liszt-Edwards (Rubank)
Sinfonia - Telemann-Jeanne (Jeanne)
Suite Moderne for Marimba - Sharon Smith
(Dublin Music)
Kitten on the Keys - Confrey-Herman (Fischer)
If - arr. Grunewald (Manu.)
Ballade - Night Song - James Stabile (WIM)
Chito Cha, Cha Cha - Bobby Christian (Creative
Music)
Charade - Mancini-Smith (Manu.)
Etude No. 5 - Morris Goldenberg (Chappell)
Danza for Marimba Duet - Robert Pimental
(Manu.)
Checkers Tow: Improvisation Boogie - Doug
Waddell (Manu.)
Improvisation in G Blues - arr. Botkin (Manu.)

Marimba Camp
Marimba Ensemble Concert
James L. Moore, Director
6/18/75

Star Spangled Banner - Keys (Manu.)
Bourree - Handel-Moore (Dublin Music)
Agnus Dei - Palestrina-Moore (Dublin)
Allegro from The Water Music - Handel-Moore
(Dublin Music)
Mist from Suite for Marimba - Alfred Fissinger-
Moore (American Cons.)
Pizzicato Polka - J. Strauss-Schinstine (Schin-
stine)
Plink, Plank, Plunk - Leroy Anderson (Mills)
Evening Prayer - Humperdinck-Moore (Dublin)

Angels We have Heard on High - French Carol -
Moore (Dublin Music)
Sweet Caroline - Diamond-Moore (Manu.)
Cabaret - arr. Schinstine (Schinstine)
Amparita Roce - Texidor (Boosey & Hawkes)
The Choo Choo Train - Mexican arr. Jeanne
(Jeanne)
Brasilia - Wechter-Moore (Manu.)
Buckeye Battle Cry - arr. Moore (Manu.)
Hang on Sloopy - arr. Tatgenhorst (Manu.)

WRIGHT STATE UNIVERSITY

Percussion Ensemble Jane Varella, Director

Rondo for Percussion - Donald Gilbert
(Southern)
October Mountain - Alan Howhannes (Peters)
Fantasy on a Raga - Ron Keezer (Keezer)
Sonata III - G.F. Handel (Manu.)
Rondo for Four Tom Toms - Mitchell Peters
(KSM)
Dorian Dilemma - Earl Hatch (Hatch)
Dreamsville - Henry Mancini (Schinstine)
Day by Day - Stephen Swartz (Schinstine)
Tambourin Chinois - Fritz Kreisler (Manu.)
Theme and Variations - Mitchell Peters (Peters)
Jazz Variant - John Beck (Boston Music Co.)
The Swords of Moda-Ling - Gordon Peters
(FDS)

PENNSYLVANIA

CARNEGIE-MELLON UNIVERSITY

Program of Contemporary Music 3/19/75
Percussion Ensemble and two soloists

Tropicalis - Marls Nombre (Manu.)
L'Histoire du Soldat - Stravinsky (Chester)
Mantrajana - Matthias Bamert (Manu.)

INDIANA UNIVERSITY OF PENNSYLVANIA

Percussion Ensemble 5/6/75
Gary J. Olmstead, Conductor

Fanfare and Allegro - S. Leonard (Simrock)
Woodwork - Jan Bach (Manu.)
Waltz - S. Leonard (Leonard)
Scherzo - S. Leonard (Leonard)
Marshall's Medium Message - Roger Hannay
(Media Press)
Suite for Three Drumsets - Shelly Elias (Educa-
tional Ideas)
Classical Drag - Les Hooper (Manu.)

Percussion Recital 5/8/75
William Blackburn and Jack Stamp

Duo Miniatures - Tanner (Music for Percussion)
March and Polonaise - Tausch (C.F. Peters)
Konzert fur Pauken und Orchester - Movement
3 - Tharichen (Bote & Bock)
Canaries - E. Carter (Assoc. Music)
Suite No. 1 for Marimba - Ulrich (Music for
Percussion)
Die Zwitschermaschine - Payson (Creative
Music)
Concertino for Marimba - Creston (Schirmer)
Double Concerto for Two Percussion and
Orchestra - Cironne (Cironne Publications)

MANFIELD STATE COLLEGE

Guest Percussionist 10/25/74
David Smith, Percussionist

Sonata for Marimba and Piano - Tanner (M.M.
Cole)
Nr. 9 Zyklus - Stockhausen (Universal)
Abacus in Trio - Serge de Gastyne (Fereol)
Sonata 1 - J.S. Bach (Schirmer)
Fantasy - Maves (Manuscript)

SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA

Voice and Percussion Recital 9/29/74
Madonna Byrekland and Tom Horst

Two Songs on Tanka Poems - de Gastyne
(Fereol)
Four Songs for Voice and Vibraphone - Gitta
Steiner (seesaw)
Lulus Americanus - Schmidt (WIM)
Four Songs from The Tree of Bones -
Marek/Milton (Manu.)
Rondel - Serge de Gastyne (Fereol)

Percussion Ensemble 10/30/74
Courtland Swenson, Director

Concerto Grosso Op. 3, No. 6 - Vivaldi (Pro
Art)
Brandenburg Concerto No. 3 - J.S. Bach
(Adlee/Belwin)
Two Part Invention - J.S. Bach (Kendor)
Fantasia in C Minor - J.S. Bach (Southern)
Monument Valley - LeFever (Kendor)
Summit - LeFever (Kendor)
The Percussive Rondo - Schmidt (WIM)

TEXAS

ANGELO STATE UNIVERSITY

Percussion Ensemble 4/17/75

Timpania - Goodman (Mills Music)
Suite for percussion - Kraft (Mills)
401-A (Multiple Percussion Solo) - George
Frock (Hal Leonard)
Etude No. 6 (from Four Hands Around) -
Schinstine (Southern Music)
Minuet I - (from English Suite No. 4) - Bach
(Sam Fox Publishing Co.)
Hi Ho Simpson - Alan Abel (Carl Fischer)
Sonata for Marimba and Piano - Tanner (M.M.
Cole)
Downfall of Paris - Bruce & Emmet (Ludwig
Drum Co.)
Three Dances - Warren Benson (Chappel)
Encore in Jazz - Vic First (Carl Fischer)

TEXAS CHRISTIAN UNIVERSITY

Percussion Solist and Ensemble
Rick Horne 4/20/75

Concerto for Marimba - Creston (Schirmer)
Movements - Delerue (Alphonse LeDuc)
Concerto for Timpani and Brass - Tanner
(University of Massachusetts)
Pavanne - Ravel/Hatch (Hatch)
Fanfare - Tcherenpnin (Boosey & Hawkes)

UTAH

BOISE STATE UNIVERSITY

Percussion Ensemble 4/29/75
Keyboard Percussion Ensemble
Dr. John Baldwin, Director

Momentum - William Kraft (Southern Music)
A Whispering - William Duckworth (Smith)
Suite for Violin and Percussion - Alan Hov-
hannes (Peter)

Northwest Division Music Educators
National Conference 2/15/75
Percussion

Contrarhythmic Ostenato - Cole Iverson (MFP)

Percussion and Keyboard Ensemble
Dr. John Baldwin, Director 4/25/75

Momentum - William Kraft (Southern)
A Whispering - Duckworth (Smith)

Pardon Us

The recitals dated 10/31/74 &
11/25/74 that appeared under the listing
for Indiana State University in the Spring
1975 issue of P.N. were not given by
students at that school. P.N. regrets this
error.

(Due to space limitation in this issue,
Programs from VIRGINIA through
WISCONSIN and Foreign Countries do
not appear and will be included in the
next issue of PERCUSSIVE NOTES.)

MORE NEW PUBLICATIONS

SOLOS

- Facets for percussion** Armand Russell, \$2.50; G. Schirmer (M)
2 timbales or toms snare drum 2 susp cym tri 5 temple blks
- Recital for vibraphone**, Thomas L. Davis, \$4; C. L. Barnhouse Company (M-D)
collection of transcriptions & originals solos covering 6 musical styles
- Tympanorum musices**, D. Henni, \$1.50 Associated Music Publishers (M)
4 timp 7 3 bongos
- Music fur klavier und schlaginstrumente**, Martin Redel, \$15.; Bote & Bock (Associated) (D)
- Divertimento fur cembalo und schlagzeug**, Jurg Baur, \$6.25; Ed. Breitkopf (Associated) (M)
solo with accompaniment in score form
- Sonatine fur cembalo und schlagzeug**, Peter Benary, \$4.50; Ed. Breitkopf (Associated) (M)
solo with accompaniment in score form
- Triologe fur cembalo und zwei schlagzeuggruppen**, Reinhold Finkbeiner, \$5.25 Breitkopf (Associated) (M)
2 percussion and piano in score form-standard instruments
- Petite piece pour percussion et piano**, Esportes-Naudin, \$6; E Eschig (Associated) (M)
3 timp snare drum tamb xylo
- Air and dance for tympani solo**, G. David Peters, \$1.25; Southern Music Co. (E)
- Machine-drums**, Siegfried Fink \$/ Ed. Schott (Associated) (M)
drum set
- Beat the beat**, Siegfried Fink, \$2.50; Ed. Schott (Associated) (M)
rock solo
Scherzo for xylophone & piano
- Four preludes for vibraphone & piano**, Marta Ptaszynska, \$? PWM Edition 02-487 wanzana Milunowske 16; Polan (M)
- Stix A' Flynn'**, C. Oscar Stover, \$1.50; Norman Lee Publishing Co. (E)
rudiemental
- Prayer for marimba solos**, Richard Gipson, \$1; Southern Music Co. (E)
4 mallets
- English suite**, William Kraft, \$10; Award Music Co. (E-D)
7 sections for bass, tenor, field and snare drum plus bongos
- Da dit**, William Kraft, \$2.50; Award Music Co. (M)
bass, tenor, field, snare drum plus supp cym
- Freckles & Flowers**, Tom Brown \$18.50; Kendor Music, Inc. (E)
vibe or marimba solo with full band accompaniment
- Perpetual commotion**, Tom Brown, \$14 Kendor Music, Inc. (E)
short mallet solo with band

DUETS

- Rondo ful klavier und schlagagzeug**, Martin Bjelik, \$6.50 Verlag Doblinger (Associated) (M)
duet for bongos & xylophone
- Serenade for vibraphone & marimba**, Wallace DePue, \$1.50 HaMaR Percussion Publications (E)
- Fanfare and allegro**, Stanley Leonard, \$? N Simrock (Associated) (E)
4 tympani and C trumpet
- Etude en forme de toccate**, Francois Morel, \$2; BMI Canada Limited 41 Valleybrook Drive (E Don Mills, Ontario)
2 congas 3 timp snare drum susp cym 2 toms bass drum
- Drum arrangement duets** Bob Tilles, \$3; HaMaR Percussion (E)
duet fills for drum sets; teacher and student or student recording one part

TRIOS

- Contrapunctus III for marimba trio** Emery E. Alford, \$1.50 Southern Music Co. (E)

Coonhound Johnny, Fletcher-Fluegel, \$2.75; HaMaR Percussion Publications (M)

Ballad with epitaphs, Armand Russell, sc. \$5; Seesaw Music Corporation (D)
2 voices and percussion

Bright ritual, Armand Russell, sc. \$3; Seesaw Music Corporation (M)
flute, clarinet, percussion

Formlets for three vibraphones, Armand Russell, sc. \$2; Seesaw Music Corporation (M)

Three poems for percussion, I. L. Jacobson, \$2.50; Belwin Mills (E)
xylo bells marimba or vites snare drum bass drum cym tri gong 2 timp

Branches, Paul Chihara, \$2 Henmar Press (C.F. Peters) (D)
2 bassoons 8 treble pitches drums temple blks 2 susp cym gong

QUARTETS

Inventions on a motive, Michael Colgrass, \$5, Music For Percussion, Inc. (M)
4 roto drums 2 bongos 2 timpales 3 timp

Percussion quartet #6 Ron Delp, \$5; Berklee Press (E bongos 3 toms 5 temple blks timpani)

Le sentier de la riviere, Harry Marvin, Jr., \$5; Berklee Press (M)
vibe marimba susp bells timpani bass drum

One beyond, Harry Marvin, Jr., \$5; Berklee Press (E)
2 vibes timpani drum set

Cucumber music, D. Henni, sc. \$4; Associated Music Publishers (M)

Bachiana for percussion, Stanley Leonard, \$; N. Simrock (Associated) (E)

QUINTETS

Entrapment, Patrick Castle, \$10.50; Smith Publications 906 E. Water St.; Urbana, Ill (D)
bongos 2 toms bas drum 2 wd blks glass wind chimes tam tam vibe;
other instruments in soprano, alto, tenor, bass range

Concertante, Yves Chardon, \$12.95 HaMaR Percussion Publications, Inc. (M)
viola oboe English horn bassoon timp

Percussion suite number one, Louis Bellson, \$?: Western International Music, Inc. (M)
shaker snare drums, tamb 3 xylos timbales drum set 2 timp

IN MEMORIAM



FRANK PEPLER

F. K. "Pep" Pepler, Executive Vice President of Ludwig Industries, died suddenly October 17th, 1975. Mr. Pepler had been associated with Ludwig Industries for 23 years and had enjoyed a career in percussion manufacturing spanning 40 years duration. He was instrumental in the organization of the Musser Marimba Company, later acquired by Ludwig Industries. He organized and trained the company's first sales force, setting up territories, sales goals and commission plans.

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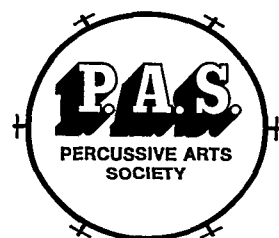
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