

# PERCUSSIVE NOTES

Composition Contest Winners,  
National Conference Pictures,  
Hall of Fame Awards, Articles,  
News, Features, and much  
more in this issue. . .



VOLUME 14  
NUMBER 2  
WINTER 1976

An Official Publication of the  
PERCUSSIVE ARTS SOCIETY







# SILVER DOTS™ are on the march.

## The revolutionary new drum heads from Ludwig.

Silver Dots™ make the sound of your snares take off like a shot. Tom toms and bass drums, too. The new crisp, dry clarity they're able to project is just plain exciting to hear. Stick response is fast...overtones greatly reduced. The Silver Dot™ has an exclusive mirror finish. The high-impact center circle dot reflects images, picks up colors...adding a new visual dimension to your band. In either clear or opaque white. Make your band sound better and really stand out with Silver Dots.

You can find them at your Ludwig dealer. Silver Dots dot the "i" in revolutionary sound. Join the Drummer's revolution, today.



## LUDWIG®

Ludwig Industries,  
1728 N. Damen Ave., Chicago, Ill. 60647

# PERCUSSIVE NOTES

Cover

An Official Publication Of The  
**PERCUSSIVE ARTS SOCIETY**

## EDITORIAL BOARD

JAMES L. MOORE, Editor  
NEAL FLUEGEL, Assistant Editor  
LARRY VANLANDINGHAM, Review Editor  
RONALD KEEZER, Features Editor  
JACQUELINE MEYER, Advertising Manager

## OFFICERS

President	Gary Olmstead
First Vice-President	James Peterscak
Second Vice-President	Larry Vanlandingham
Executive Secretary-Treasurer	Neal Fluegal

## BOARD OF DIRECTORS

Gary Beckner	Jim Moore
Gary Burton	Gary Olmstead
Jim Coffin	Charles Owen
Mike Combs	Jim Petercsak
Karen Ervin	Dick Richardson
Neal Fluegel	Mike Rosen
Norm Goldberg	Fred Sanford
Marj Holmgren	Tom Siwe
Ron Keezer	Peter Tanner
Joel Leach	Larry Vanlandingham
Robert Matson	Garwood Whaley
	Jackie Meyer

## EX OFFICIO ADVISORY COMMITTEE

Saul Feldstein	Gordon Peters
Donald Canedy	

**MISSED AN ISSUE OF PERCUSSIVE NOTES OR THE PERCUSSIONIST? CHANGED YOUR ADDRESS? A PROBLEM WITH YOUR MEMBERSHIP?**

**DO NOT WRITE TO THE EDITOR OF PERCUSSIVE NOTES!!!** He can not help you - because ALL MEMBERSHIP RECORDS AND PREPARATION OF MAILING LABELS, ETC. ARE HANDLED AT THE PERCUSSIVE ARTS SOCIETY OFFICE IN TERRE HAUTE, INDIANA. Do write to them if you have a problem of the above nature - PERCUSSIVE ARTS SOCIETY, 130 CAROL DRIVE, TERRE HAUTE, INDIANA 47805.

**MATERIAL YOU WISH TO SUBMIT FOR PUBLICATION CONSIDERATION IN PERCUSSIVE NOTES SHOULD HOWEVER BE SENT TO THE EDITOR OF PERCUSSIVE NOTES — AND HE HAS A NEW ADDRESS — EDITOR, PERCUSSIVE NOTES MAGAZINE, 4433 SUMMIT VIEW ROAD, DUBLIN, OHIO 43017.**

© PERCUSSIVE ARTS  
SOCIETY, INC. 1976

Does anyone get the idea that the DRUM Might be a popular instrument? It would seem so from this picture of the participants and staff at the 1975 TEXAS TECH UNIVERSITY Summer Band Camp. The percussion staff included: RON DYER, Asst. Prof. of Percussion at Texas Tech; JOEL LEACH, Asst. Prof. of Percussion at California State University at Northridge; RUSTY SHERMAN, Director of Bands at Shallowater, Texas, High School; RON KOEN, Director of Bands at Arlington, Texas; and JOHN ANTHONY and LARRY HESS, graduate teaching assistants at Texas Tech.

## In This Issue

Coming Events	9
PAS Editorial	10
PAS Questionnaire	11
Percussion Discussion	13
Chapters	14
Drumming Around	16
PAS Composition Contest Winner	17
On the Move	18
People In Percussion	19
Percussion Around the World	20
PAS National Conference 1975	21
PAS Hall of Fame 1975	24
"A Most Televised Timpanist: Arthur Press,	28
An interview by D. Richard Smith	
Contemporary Marching Percussion - Gary Beckner	31
A Comparison Text of the Rosewood Bar vs the Kelon Bar Xylophone - Al Payson	32
The Joe Berryman Story - Betty Steadman	34
"Cymbal Vibrations" - Leonard A. DeMuzio	35
New Publications	36
Publications and Products	38
Terms Used in Percussion - Michael Rosen	39
The Marimba Bar - Linda Pimentel	40
Fix It - Build It Corner	41
The Basic Construction of a Bass Drum Mallet - Michael Udow	
Gong or Tam-Tam Stand - Dennis Lester	
Programs	43
Classified Ads	48
Advertisers in this Issue	48

## Outstanding Percussionists Voted To P.A.S. Board of Directors at Annual Meeting

At its annual meeting in Chicago on December 19th, 1975 the following new persons were elected to the PAS Board of Directors - TOM SIWE, head of percussion studies at the University of Illinois; FRED SANFORD, outstanding drum and bugle corp authority and instructor for numerous award winning corps; MARJORIE HOLMGREN, head of percussion studies at Northern Arizona University.

The following persons were re-elected to the PAS Board - GARY BECKNER, GARY BURTON, JIM COFFIN, KAREN ERVIN, RON KEEZER, JOEL LEACH, JIM PETERCSAK, DICK RICHARDSON. For a complete list of all PAS Board Members including those who were not up for re-election this year (½ of the board is changed annually), see Page One of this issue.

## CIRCULATION INFORMATION

PERCUSSIVE NOTES MAGAZINE is an official publication of the PERCUSSIVE ARTS SOCIETY published three times per year-Fall, Winter, & Spring.  
COPIES PRINTED (This Issue) - 4,600  
TOTAL READERSHIP CIRCULATION - 18,400

# Step up to Projector 15. The sound you need to get the ratings you deserve.



Premier's Projector 15 delivers the sound judges listen for. It's a crisp, powerful sound with the voice quality that only a gut-snare drum can give.

The heavy-duty snare mechanism insures maximum sound power. And the throw-off assembly is firm, so the snares won't relax when the lever is up.

The five-ply shell on the Projector 15 is sprayed with sealing lacquer on the inside for durability. And the outside is plated with a diamond-chrome finish for long-lasting beauty. Or you can order a rich black or marine pearl finish.

But the real beauty of the Projector 15 is its voice. And you shouldn't buy another drum till you've tried it at your Premier dealer.

Selmer is the exclusive U.S. distributor for Premier. And the Selmer lease plan applies to all Premier percussion instruments. That makes it easier to give your organization an edge over the competition.

***Premier***

**Selmer®**

Box 310, Elkhart, Indiana 46514

The only thing  
missing  
is Louie's  
sound!



### **THE PROFESSIONAL'S PRACTICE DRUM SET**

Remo's Versatilic practice set gives true 'drum feel' with minimum sound — ideal for home, studio, band room or class room use.

Ruggedly built and fully adjustable with tuneable practice pads to duplicate actual drum set conditions. Endorsed by Louis Bellson, Irv Cottler and other great professionals. Available in Twin Tom Tom sets as shown, or in Standard and Twin Bass Drum sets.

# **REMO**<sup>®</sup>

REMO, INC. / 12804 Raymer Street / North Hollywood, Ca. 91605

# At Last . . . .

# TAMBOURINES!!!

AFTER YEARS OF EXPERIMENTING . . . . .

Maurie Lishon has finally succeeded in duplicating his own personal concert tambourine (circa 1935) with the cooperation of John Stoessel.

designed specifically for the total percussionist:

## \$35.00

plus shipping

## All Hand Made

LOOK AT THESE FEATURES:

- \* 10" diameter - 2 second split shell of top solid hardwood with feathered joint - sanded to smooth finish and lacquered.
- \* 15 hardened steel 1/8" escutcheon pins set into drilled holes - (not nailed) and glued with epoxy cement.
- \* Choice of 12 pair (or paid optional Stoessel German Silver or phosphorous Bronze jingles or half and half. (All Tambourines are made to custom order!)
- \* Top quality calf head - glued to shell and tacked for finish strength.
- \* Entire instrument assembled by hand - MADE TO ORDER ONLY - ON OUR PREMISES

Also Featuring

## The *Original* PAM CASE

Custom designed by AL PAYSON & MAURIE LISHON

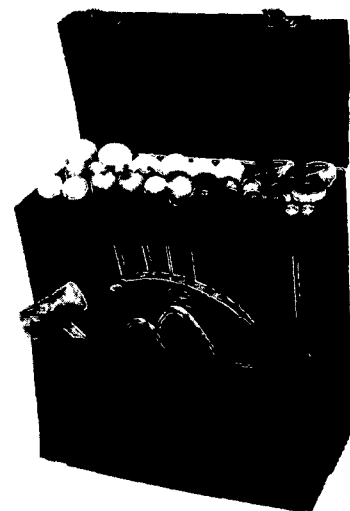
## Percussion Accessories & Mallets

Accept No Cheaper Fibre Substitutes!

Special Features:

- \* Two Snaps - and it's Open! No straps to contend with!
- \* Puts ALL your mallets at your fingertips. Ends groping and searching.
- \* Drop front as well as lift top allows easy access to contents.
- \* Ample space for tambourine, triangle, wood block, and other accessories.
- \* Specifications: 13½" long, 6½" wide, 17½" deep. Rigid wood construction, tough vinyl cover. Three racks provide a total of 39" of slot space for hanging mallets.

### only \$38<sup>95</sup>



All orders received with remittance mentioning PERCUSSIVE NOTES, Franks Drum Shop will pay shipping charges anywhere in the United States.

Sole Distributor:

226 S. Wabash, Chicago, Ill. 60604

## FRANKS DRUM SHOP

AMERICA'S OLDEST AND LARGEST EXCLUSIVE PERCUSSION CENTER

MAURIE LISHON - President



# BANDS OF AMERICA

four full days: June 10,11,12,13 MARCHING



- ★ **DIRECTOR & STUDENT WORKSHOPS**
- RENOWNED CLINICIANS**
- ★ **NATIONAL CHAMPIONSHIP BAND COMPETITION**
- 100 OUTSTANDING BANDS**
- ★ **\$5,000 IN PRIZES**
- ★ **MUSIC INDUSTRY EXHIBITS**

## make this the **TRIP OF THE YEAR** for your band

We invite you to bring your band and end this school year on a real **HIGH** at the Marching Bands of America "Happening of The Year", the largest and most well planned educational experience ever for marching bands. It will be held on the beautiful University of Wisconsin, Whitewater campus. . . only a 70 mile drive from Chicago. Whether you bring your band to compete for the title. . . .the National Champion Marching Band of America 1976, or just to attend the workshops, your members will be exposed to the finest clinicians in the country. We guarantee this to be one of the most exciting and motivational experiences ever, . . . .so if your're a director serious about marching bands, send this coupon today for the free 16 page **DIRECTOR INFORMATION PACKET**. We're anxious to tell you all about the program, our outstanding board of advisors, the special concerts and events planned, the members of the music industry participating, the top bands who have already filed their applications for competition, and how you as a director can receive graduate credits for attending the workshops. But don't delay, workshops are open to all. . . .but the National Competition must be limited to the first 100 bands completing and returning their applications.

**yes, please send** **DIRECTOR INFORMATION**

NAME \_\_\_\_\_

SCHOOL \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

PHONE \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

**send coupon to MBA**  
**P.O. box 97**  
**Elk Grove Vlg.,**  
**Illinois**  
**60007**

**Introducing  
MemriLoc™—the hardware  
system that is  
making drum history.  
See it at your Rogers dealer now.**



***“I believe that sooner or later every drummer  
is going to have to own MemriLoc hardware.”***

**HARVEY MASON**

**MI** ROGERS DRUMS WITH  
MEMRILOC HARDWARE

**ROGERS®**

Rogers Drums, CBS Musical Instruments, 1300 E. Valencia Dr., Fullerton, California USA



# McCormick's

**BASS TOTE**



McCormick's  
**Cadences**



**and Cassette**

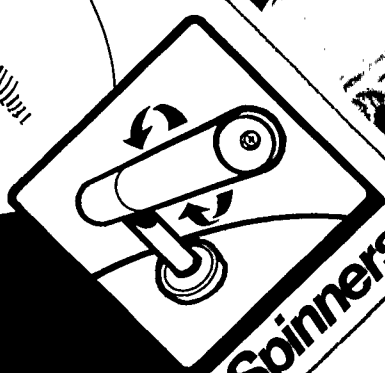
**SEND FOR A FREE CATALOG**

Name \_\_\_\_\_  
School \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_

Zip \_\_\_\_\_ State \_\_\_\_\_

**McCormick's**  
1570 LOUIS PO BOX 97  
ELK GROVE VILLAGE, IL  
80007  
(312) 439-8388

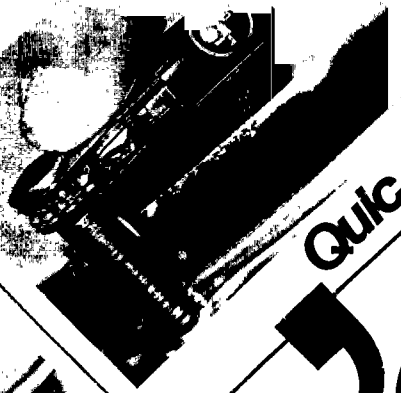
**Cymbal Spinners**



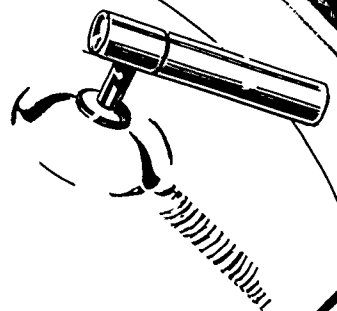
**Tom-Tote**



**Quic-Key**



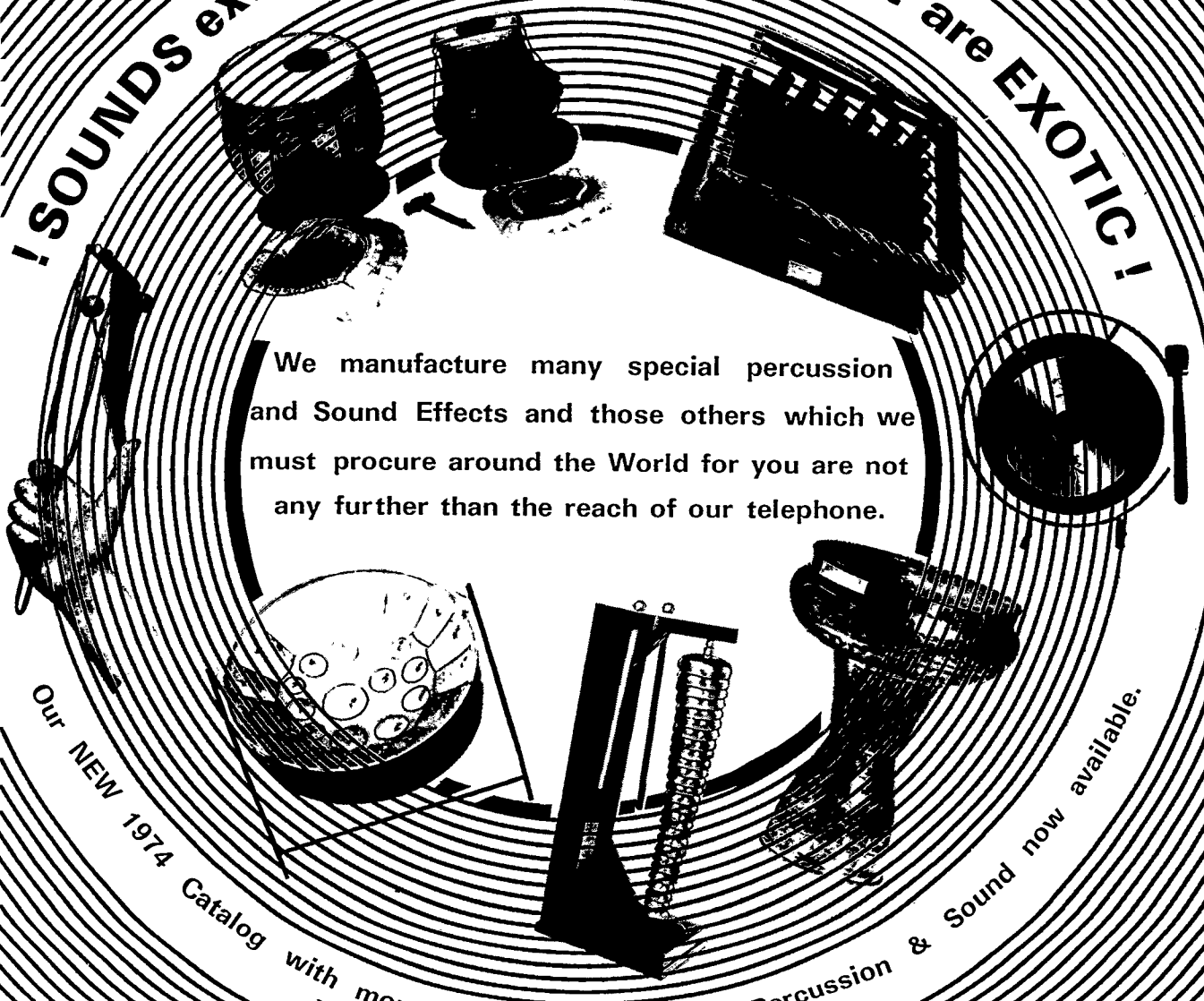
Always the  
innovators for  
tomorrow's  
marching  
percussion  
section



**? UNIVERSAL ?**

We phoned our supplier in Taiwan, Rep. of China... last week!  
We phoned our supplier in Transvaal, S. Africa... yesterday!  
We phoned our supplier in West Germany... today!  
We will phone our supplier in Bombay, India... tomorrow!

**!SOUNDS exciting... for SOUNDS that are EXOTIC!**

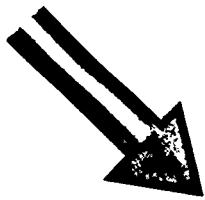


We manufacture many special percussion and Sound Effects and those others which we must procure around the World for you are not any further than the reach of our telephone.

Our NEW 1974 Catalog with more than 250 items of Percussion & Sound now available.  
You've Never Heard it So Good!

Write for Our New Fully Illustrated Catalog  
Contact Your Local Dealer

**CS CARROLL SOUND, INC.**  
351 West 41st St., New York, N.Y. 10036  
Tel. 212-868-4120



## Coming Events

### Plan Now To Attend:

1976 PERCUSSIVE ARTS SOCIETY  
NATIONAL CONVENTION  
Saturday-Sunday, October 16-17, 1976  
Location: Eastman School of Music,  
Rochester, New York

Hosted by PAS; John Beck and the Eastman School of Music;  
and the New York State Chapter, PAS.

Details to be announced

---

**OHIO CHAPTER – PAS  
PERCUSSION DAY  
Saturday, April 3, 1976**

This years Percussion Day will be co-sponsored by the Ohio Chapter of PAS and Ohio University. Percussion Day '76 will feature performances by college percussion ensembles and a special CLINIC/PERFORMANCE by Phil Faini and the West Virginia University African Percussion Ensemble. The clinic will cover East and West African drumming techniques.

The event will be held from 1:00 to 5:00 P.M. in Memorial Auditorium on the Athens campus of Ohio University. Admission is FREE and everyone is invited. For further information contact:  
Guy Remonko  
School of Music  
Ohio University  
Athens, Ohio

---

Michael Rosen will be teaching at the INTERNATIONAL SUMMER COURSE at Weikersheim Castle in Germany this summer from August 9th thru September 4th. Interested people should write: Hanns Timm, Weikersheim Course, Musikalische Jugend, 8 Muchen 19, Hirschgartenalle 19 Germany.

---

The University of Tennessee Percussion Ensemble will be travelling to Russia and England for 13 days leaving March 12th. In addition to the members of the ensemble, it will be possible for a limited number of other people to accompany the group. Anyone who might be interested in taking advantage of this tour should contact F. Michael Combs, Department of Music, University of Tennessee, Knoxville 37916.

FREE

FREE

Schinstine Percussion  
Publications List  
Solos, Methods, Mallet  
and Percussion Ensemble

S&S SCHOOL OF MUSIC  
Keim and Buchert Road  
Pottstown, Pa. 19464

215 - 326-6211



FREE

FREE

The first 'DAKOTA PERCUSSION CAMP' will be held July 5 through 9, 1976 on the campus of South Dakota State University, Brookings, South Dakota. The cost will be \$65.00. Included in the cost is meals and lodging and one private lesson. For further information write: Jim McKinney/Percussion Instructor, Music Department, South Dakota State University, Brookings, SD 57006.

The following summer camp sessions featuring percussion instruments will be offered by THE OHIO STATE UNIVERSITY SCHOOL OF MUSIC:

MARIMBA CAMP July 11-16, 1976  
PERCUSSION ENSEMBLE CAMP July 18-23, 1976

These camps, directed by Dr. James L. Moore, Head of Percussion Studies at O.S.U., will feature a staff of outstanding percussion teachers and guest clinicians.

Continuous housing will be available if you wish to attend both weeks of camp and a reduced enrollment fee will be offered.

For details: Dr. James L. Moore  
Director, Marimba & Percussion Camps  
School of Music  
The Ohio State University  
Columbus, Ohio 43210  
(614-422-9522)

---

WILLIS M. RAPP will be teaching the following summer workshops and clinics in Marching Percussion: KUTZTOWN STATE COLLEGE MARCHING BAND WORKSHOP, July 5-9, 1976 (5 day Marching Percussion Clinic); WEST CHESTER STATE COLLEGE SEVENTH ANNUAL MARCHING BAND AND BAND FRONT CONFERENCE AND WORKSHOP, August 9-13, 1976 (5 day Marching Percussion Clinic). For further information contact: Willis M. Rapp, P.O. Box 64, Woodstown, NJ 08098 (609-769-1267)

## Percussionists!

Here's the one company you've waited for. We offer the largest, most varied stock of percussion music in the world—every title of importance. Solos, ensembles, texts, chamber music and methods of all publishers, including foreign. Quick, one-stamp convenience. Fast service.

Write for free catalog.

**TRE MUSIC COMPANY**

1402 EAST KLEINDALE ROAD  
TUCSON, ARIZONA 85719

**Tom and Karen Ervin**



PAUL PRICE PUBLICATIONS

## NEW RELEASES . . .

### PERCUSSION MUSIC

- METAL CONCERT *(4 players)* by JAMES DREW  
1 score \$8.
- THREE DITHYRAMBOI *(6 players)* by ROBERT SHECHTMAN  
1 score \$8.
- SNARE DRUM SOLO by JOHN PEPE  
\$1.50
- SYMPHONY FOR SIX by ROBERT RUSSELL  
sc & pts \$12.50
- BLUE RHYTHM QUINTET by ANTHONY KORF  
sc & pts \$8.

Available From: PAUL PRICE PUBLICATIONS  
470 KIPP STREET  
TEANECK, NEW JERSEY 07666



AN  
EDITORIAL

### FROM THE PAS MEMBERSHIP COMMITTEE: A Request for Suggestions

The job of the PAS Membership Committee is to find ways to attract new members to PAS and, to find ways of satisfying the wishes of current members. We would like to have you help us in this job.

What would you like from PAS that you're not getting? Do you know percussionists who aren't members? Why haven't they joined PAS?

To help you in thinking about this problem, I'd like to remind you about how PAS works, and tell you what the membership committee has suggested so far.

The main way PAS has of helping members and attracting new members is through the magazines - THE PERCUSSIONIST and PERCUSSIVE NOTES. Both of these publications exist only because of the hard work of the editors and because of voluntary (non-paid) articles sent in by interested people.

The committee has suggested that professional experts in various fields be asked to write articles. We are also suggesting some continuing features - like a symphonic column dealing with orchestral problems, answering questions, etc.

The Membership Committee would like to know via the QUESTIONNAIRE found on the right hand page:

1. Would you like to see any major changes in the magazines?
2. What kinds of articles would you like to have in the magazines?
3. Are there any continuing features you would like to have in the magazines, and how do you evaluate them?

Also State Chapters exist only through the participation of their members and are assisted (financially) through the dues money returned to the states from the national organization. If you have suggestions above improving your state chapter, they should go to your state chairman.

The PAS Membership committee will gladly receive all suggestions and will incorporate them into a report as soon as possible. Don't be afraid to make wild suggestions... they might work. But don't be disappointed if all your ideas aren't used immediately. Inflation has hit PAS just like everyone else, and suggestions costing millions of dollars just aren't possible!

Karen Ervin, Chairperson  
Membership Committee

368 pages  
\$29.50 per copy  
thousands of percussion facts

## The Drummer: Man

*A Treatise on Percussion*

## GORDON B. PETERS

Principal Percussionist, Chicago Symphony • Conductor-Administrator, Chicago Civic Orch. • 1st President, Percussive Arts Society • Percussion Faculty, Northwestern University • Founder of Percussion and Marimba Ensemble Programs, Eastman School of Music

THE BASIC GENERAL REFERENCE ON PERCUSSION  
endorsed widely by leading percussionists and educators

Membranic Percussion    Metallic Percussion    Wooden Percussion  
Keyboard Percussion    Acoustics of Percussion    Percussion and Jazz  
Percussion Ensembles    Historical and Cultural Setting of Percussion  
Extensive Bibliography and Index

ORDER PREPAID FROM:  
Kemper-Peters Publications                      Wilmette, Illinois 60091 USA  
1337 Ashland Avenue  
no educational discounts    Box P    Available Oct. 15, 1975



"The fastest growing  
Drum Shop in the  
Midwest!"

Rogers, Slingerland, Ludwig, Zildjian

WE MAIL ANYWHERE—AND AT DISCOUNT PRICES!!

TOWANDA PLAZA  
BLOOMINGTON, ILLINOIS 61701  
[309] 828-5333 "Ask for Jeff"



CUT OFF, FOLD, AFIX 13¢ STAMP AND RETURN PROMPTLY (It's pre-addressed!) LET US HEAR FROM ALL OF YOU.

QUESTIONNAIRE

1. Would you like to see any major changes in the magazines, and if so what are they?

2. What kinds of articles would you like to have in the magazines?

3. List features, columns, etc. not presently in PERCUSSIVE NOTES that you would like to see in the magazine:

4. How do you evaluate each of the features presently in PERCUSSIVE NOTES. Check appropriate box.

FEATURE	VERY INTERESTING	SOMEWHAT INTERESTING	NOT INTERESTING
Coming Events			
Percussion Discussion (Letters from Members)			
P.A.S. Editorials and Committee Reports			
Reprints of Newspaper Reviews			
State Chapter News			
Drumming Around			
On the Move			
Percussion Around the World			
People In Percussion			
Cymbal Vibrations			
Terms Used In Percussion			
The Marimba Bar			
Fix It-Build It Corner			
New Publication Reviews			
Band and Orchestra Reviews			
Publications and Product News			
On the Technical Side			
Programs			
Advertisements			
Classified Ads			

FOLD

---

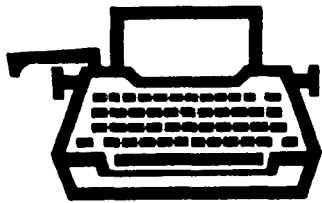
FOLD

---

13¢  
STAMP

PERCUSSIVE ARTS SOCIETY  
4433 SUMMIT VIEW ROAD  
DUBLIN, OHIO 43017

# Percussion Discussion



## P.A.S. COLLEGE CURRICULUM COMMITTEE REPORT

Tom Siwe, Chairperson

During this past year the College Curriculum Committee was formed to examine problems of percussion education at the post-high school level. Thirty-seven professionals from throughout the United States volunteered their time and expertise toward two chosen goals:

1. To recommend to the various accrediting boards of Schools of Music some guidelines for the evaluation of percussion programs. Toward this first goal the committee members developed a questionnaire that was eventually sent to over 1000 conservatories, colleges, and university music departments. In this attempt to gather facts, questions were asked related to the teaching of percussion instruments, courses in percussion/equipment, practice facilities, library listings, and recital requirements. It will take months to evaluate the data received thus far. Hopefully, I will be able to report our findings soon.

2. The second goal was to develop teaching programs for the student percussionist. Because of the diversity of our profession, this goal will be the most difficult, in fact, probably impossible. Many percussion educators have strong philosophical and pedagogical beliefs concerning the purpose, the development, and the teaching of percussion. Toward this second goal the committee met after the PASNC 1975 in Chicago to discuss and define problems and to exchange ideas. Speaking to the problem of developing a single program that could be used throughout the country, committee member Mervin Britton (Arizona State) pointed out the benefits and the problems created by the NARD and the establishment of a rigid curriculum (the rudiments). Describing a recent report showing that most individuals will change careers in the future and the careers themselves will change, Professor Britton called for an improvement of existing percussion instruction and the re-education of percussion pedagogues. Arguing for an umbrella under which the percussionist could teach rather than a single curriculum, Britton would like to see future music students study not only percussion, but voice, drama, dance, theory, history, human physiology, phrasing, along with the literature of percussion performance.

Relative to class teaching versus private: professionals who teach find it difficult to allot enough time for practice and performance because of an increase in the number of students desiring percussion instruction. One of the answers for the budget-minded universities is to increase class sizes. John Galm (University of Colorado) spoke of the problems and benefits of class instruction and private instruction. In addition to the Master Class concept, the idea of sponsor teaching was well received by those committee members present. In sponsor teaching, young players are assigned to an older student who guides them, gives lessons, plays duets, etc. In all our efforts to improve curricula and teaching efficiency, the control factor should be a visible improvement in quality.

The College Curriculum Committee members have shown concern for today's and future percussion students. We solicit your ideas and criticisms. You can write to me (Tom Siwe, School of Music, University of Illinois, Urbana, IL 61801).

## THE SELF-TAUGHT PERCUSSIONIST

by Timothy Joel Long

P.O. Box 2016

Taos, New Mexico 87571

*This article speaks for itself, but my main reason for writing this is that I feel it is very real to be suddenly caught without a private instructor. Even though this is definitely not the best route to take, there may be no other alternative.*

*I graduated from Pennsylvania State University in 1973 majoring in music education (By the way, during my stay at Penn State there was no formal private instruction in percussison.) I am presently employed as music instructor of a private foster home for underprivileged children in Taos.*

I would like to discuss the alternative of the self-taught percussionist and how it relates to a person's creative process. I am relating this through my own personal experience and for those, like me, who live in an area where the fortune of a good private instructor is just not available.

I feel it is very feasible for anyone to take a further step in the field of percussion on their own aspiration. It will take hard work (harder, say, than if you lived next door to a fine teacher) but it can be a most satisfying lifetime experience.

The self-taught percussionist has an abundance of opportunities readily available in our time. With the development of so many instruction books and cassettes, people can vastly improve techniques. The Percussive Arts Society is invaluable to those deprived of a good teacher, for in its present form it is in reality a group of good teachers. And with the advancement of the recording industry there are now limitless examples of percussive styles on recordings.

As an aspirant you must start with some type of formal instruction that will offer a good concept of the fundamentals of drumming. When and if it comes to the point that there is no more beneficial private instruction in your area, you must ask yourself the question: "Do I still want to further my development as a percussionist?" If so, I think it is a good thing to start a personal journal of all your experiences, feelings, information, instruction, addresses, etc. related to percussion. This can serve as an individualized and concrete source of reference.

Self-discipline of practice is a most important thing, for all you have to go on is your own will and desire. Keep your practices very regular and creative. Approach each practice with the attitude that you are going to learn something new. The articles on "Practice" in the Percussive Notes (vol. 13, no. 2, Winter 1974) will serve as an excellent guideline.

I find that my greatest aid and inspiration is listening and watching other percussionists (on recordings or in person). This does not stifle my own creativity, because even though I often imitate others, I am completely aware of this and use the ideas I learn to imagine and play my own creations.

I would like to write a few points that have been with me always in learning and playing percussion instruments on my own: 1. Experiment freely; the only thing you can do is learn from your experience. 2. See as many percussionists perform as you can, and listen to as many different percussionists on record that you can get your hands on. 3. Never pass up the opportunity to see a private teacher, even briefly. (Every bit helps. A good teacher can offer you a whole new world of ideas and techniques to work with in just one or two sessions.) 4. Play with other musicians and/or other percussionists. (It's a learning experience) 5. Be alert and cultivate an openness for all new materials, products, and techniques.

I hope you don't misinterpret my point. I don't want you to quit lessons from your private teacher so you can find out about percussion for yourself ... NO WAY!! There is NO substitute for a good instructor! However, if you don't and aren't able to have a private teacher, don't despair! If you really want to be a percussionist, you can. The experiences you seek and your intensity will take you as far as you want to go.....GOOD LUCK!!!!

# Chapters



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

## CALIFORNIA

The CALIFORNIA CHAPTER of P.A.S. is proud to offer to its members and friends a new, expanded newsletter. The newsletter contains feature articles, advertisements, and chapter news. Under the new President, Alana Joos, the Fifth Annual Western States Percussion Festival will include preliminaries on March 13, 1976 and the finals on April 10, 1976 at the California State University, Northridge. Produce prizes and scholarships totaling approximately \$2,000.00 in value will be awarded to winning entrants in the various performance categories for the two divisions. Contestants ages 12-26 may participate. All Western States percussionists are urged to participate in this exciting event. Also, included in the festival is a composition contest with first and second place winners receiving a guaranteed review by a publishing company. The deadline for this contest is March 25, 1976. For further details on either the festival or the contest please contact the California P.A.S. Chapter, PO Box 34, Northridge, California 91324

## FLORIDA

P.A.S. Executive Board appointed Gordon Finger as President/Chairman of the FLORIDA STATE CHAPTER and volunteering for first vice chairman was Angelene Finger and second Vice chairman was Ron Delp. The new Newsletter contained an account of how Jan Seaver started with drums/percussion. Information concerning the State meeting will be sent via the newsmedia; radio, TV, and newspaper, school news media, and band directors. For further information on the Florida situation contact R. Gordon Finger, 1509 17th Ave. West, Bradenton, Fla. 33505.

## ILLINOIS

The ILLINOIS NEWSLETTER contained an extensive two page "What's Happened and Happening" along with TEN PAGES of articles and advertisements in the last Fall issue. This year's PAS National Conference in Chicago was the front headlines of this issue. The Illinois Chapter hosted the coffee hour at the Conference.

## INDIANA

Elected to the Executive Board of the INDIANA STATE CHAPTER for the 1975-76 year was Paul Berns, President; Richard Paul, 1st V. Pres.; David Brown, 2nd V. Pres.; and Neal Gramh, Sect./Treas. Wilber England will remain as the editor of Pas'n Around. On January 18, 1976 the state chapter will hold its first 'Uncontest' in many locations around the state. The hours will be from 2 to 4:00 p.m. and timpani, marimba, and pianos will be provided. Those members interested in location details should write to Paul Berns, 5258 Boulevard Place, Indpls. Ind. 46208

## MICHIGAN

The ever increasing demand on local percussion information has brought about the expanded issue of the MICHIGAN PAS

NEWSLETTER with information on the upcoming State Meeting on Jan. 24, 1976 at the University of Michigan and the National Conference in Chicago. The issue included a Percussionality: Mark Petty, a recent clinician at the PAS National Conference. A general membership meeting was held on Jan. 24 with special guest clinics on drum set and African drumming in the Afternoon. Kwassi Odwonum of Ghana gave an African clinic and Paul Sikonski presented a drum set clinic.

## OREGON

The OREGON PAS CHAPTER held its election of officers for 1976 and the following were elected to office: Wayne Mercer, Pres.; Delane Guild, V. Pres.; Charles Dowd, Sec. V. Pres.; and Paul Salvatore, Sect./Treas. The Second Annual State-Wide Solo and Ensemble contest was held on May 4, 1975. Twenty-eight students and young professionals participated in single events, six entered two or more events and one Percussion Ensemble. The 1976 event will hopefully be held at the University of Oregon on April 4, 1976. The Solo and Ensemble contest has been a rewarding experience for all those who have participated. Several very informative clinics and demonstrations have taken place recently, some being sponsored by the state chapter, and others sponsored by local music dealers, merchants, etc.

## VIRGINIA

Much good music happens in practice rooms. The Virginia PAS Chapter has helped to get some of this music out of the practice room and into a performance situation by sponsoring its first statewide Percussion Performance Forum. On May 31, 1975, Virginia percussionists came out of their practice rooms to share their music with parents, friends, and fellow percussionists. The Forum took place simultaneously in two locations - Bishop Ireton H.S. in Alexandria, and the Armed Forces School of Music in Norfolk. Although no competition or ratings were involved, three judges at each location provided written critique sheets as well as verbal commentary with the performers. Thirteen compositions were performed at Bishop Ireton, while thirty compositions were performed at the Armed Forces School of Music. In addition to soloists, the Robert E. Aylor Jr. J.S. Percussion Ensemble and the Armed Forces School of Music Percussion Ensemble performed. The age range was from 10 to 24, with the performance levels ranging from beginner to professional. The Forum was a successful beginning and has hopefully led the way to many years of an annual event. This year's Forum will take place on February 14, 1976.

## WISCONSIN

The STATE CHAPTER of PAS in WISCONSIN was very active at the past year's State Music Convention held in Madison on October 30-31, 1975. The chapter sponsored Tom Davis as percussion clinician with the topic of "Practical Solutions to Typical Percussion Problems." Also, included was a lecture/demonstration on "Beginning Total Percussion," by percussionist/band director Michael Ratsch. A luncheon/meeting was held on the 31st at the convention site with all members welcome. Newly appointed 1st V. Pres./Treas. Dick Fellenz is now replacing Jack Seidler, who has taken a new position outside of the state. Ron Keezer is actively involved in revising the percussion ensemble contest list for Wisconsin. Any suggestions or helpful comments concerning ensemble lists should be forwarded to Ron.



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.



PERCUSSIVE ARTS SOCIETY STATE PRESIDENTS (1976)

John Papastefan  
Univ. of Alabama/Music  
Mobile, ALABAMA 36688

Jim Seitz  
1517 Medfra  
Anchorage, ALASKA 99501

Karen Ervin  
1402 E. Kleindale Rd.  
Tucson, ARIZONA 85719

Jared Spears  
P.O. Box 4N  
State University, ARKANSAS 72467

Alana Joos  
P.O. Box 34  
Northridge, CALIFORNIA 91324

Owen Clark  
1833 Pembian Hwy #702  
Winnipeg, MANITOBA  
Canada R3T2N5

John Galm  
Univ. of Colorado/Music  
Boulder, COLORADO 80302

Howard Zwickler  
Univ. of Bridgeport  
Bridgeport, CONNECTICUT 06602

(Delaware)  
John Soroka  
1623 Park Avenue  
Baltimore, MARYLAND 21217

Gordon Finger  
1509 17th Avenue West  
Bradenton, FLORIDA 33505

Jack Bell  
1320 Chalmette Drive N.E.  
Atlanta, GEORGIA 30306

Siegfried Fink  
Schlesier Str 8  
8700 Wuerzburg, GERMANY

Brian Honma  
1318-B 10th Avenue  
Honolulu, HAWAII 96816

Larry Snider  
1320 Eastridge  
Pocatello, IDAHO 83201

Bill Crowden  
c/o Drums Limited  
218 South Wabash  
Chicago, ILLINOIS 60647

Paul Berns  
5258 Blvd. Place  
Indianapolis, INDIANA 46208

Randy Hogancamp  
1006 West 13th Street  
Cedar Falls, IOWA 50613

Court McClaren  
1018 Rumsey  
Kiowa, KANSAS 67070

Dewie Dowdy  
U.P.O. Box 699  
Morehead State Univ.  
Morehead, KENTUCKY 40351

Gary Cook  
Louisiana Tech University  
Ruston, LOUISIANA 71270

(MAINE)

Gary Bolinger  
(See: New Hampshire)

Bill Dreiman  
407 Dover Road  
Rockville, MARYLAND 20850

Peter Tanner  
University of Massachusetts  
Amherst, MASSACHUSETTS  
01002

Charles Owen  
1125 Elmwood Drive  
Ann Arbor, MICHIGAN 48104

Morris Alan Brand  
151 18th Avenue North  
St. Cloud, MINNESOTA 56301

Ron Vernon  
University of Mississippi  
University, MISSISSIPPI 38677

Dan Dunavan  
60 N. Henderson  
Cape Girardeau, MISSOURI 63701

Dennis Dell  
18 - 11th St. North  
Great Falls, MONTANA 59401

Albert Rometo  
Univ. of Nebraska/Music  
Lincoln, NEBRASKA 68508

Del Blake  
13001 Las Vegas Blvd. South  
Las Vegas, NEVADA 89109

Gary Bolinger  
Keene State College  
Keene, NEW HAMPSHIRE 03431

Paul Price  
470 Kipp Street  
Teaneck, NEW JERSEY 07666

Nick Luchetti  
820 San Mateo S. E.  
Albuquerque, NEW MEXICO 87110

John Beck  
Eastman School of Music  
Rochester, NEW YORK 14604

Harold A. Jones  
104 Greenwood Dr.  
Greenville, NORTH CAROLINA 27834

Dale Smith  
R.R. 1, Box 57  
Williston, NORTH DAKOTA 58801

Genie Burkett  
Cameron University /Music  
Lawton, OKLAHOMA 75301

George Kiteley  
269 Chapel Ct.  
Berea, OHIO 44017

Don Worth  
1426 46th St.  
Milwaukie, OREGON 97222

John Floyd  
Clarion State College/Music  
Clarion, PENNSYLVANIA 16214

(RHODE ISLAND)

Gary Bolinger  
(See: New Hampshire)

John C. Bircher, Jr.  
3919 Parkman Drive  
Columbia, SOUTH CAROLINA 29206

Jim McKinney  
911 3rd St.  
Brookings, SOUTH DAKOTA 57069

Wm. G. Wiggins  
4104 Brushhill Road  
Nashville, TENNESSEE 37216

Ron Dyer  
4921 11th Street  
Lubbock, TEXAS 79416

James Beckham  
Rt. 1, Box 318  
Morgan, UTAH 38050

Dexter Kenfield  
Ferrisburg, VERMONT 05456

Garwood Whaley  
5895 Kara Place  
Burke, VIRGINIA 22015

Martin Zyskowski  
477 N. 4th  
Cheney, WASHINGTON 99004

(WASHINGTON D.C.)

Garwood Whaley  
(See: Virginia)

Phil Faini  
284 Willowdale Road  
Morgantown, WEST VIRGINIA 26505

Ken Mueller  
341 W. Prairie  
Columbus, WISCONSIN 53925

Ronald Bucher  
1266 North 7th  
Laramie, WYOMING 82601

MARIMBAS AND XYLOPHONES TUNED

Fast, friendly, low cost service



All wood bar mallet instruments expertly strobe tuned to any desired pitch standard, A-440, 441, etc.

Only \$15.00/octave

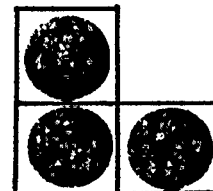
Send bars to or contact-

Bill Youhass  
429 Sheldon Road  
Freeville, New York 13068  
Phone 607-347-4701

THE

TRI:PAD

patented



send for free additional information on the new TRI-PAD and a listing of new Percussion Ensembles and Drum Instruction books from....

Joe Garry  
132 Pleasant Avenue  
Englewood, N.J. 07631



edited by Dr. John Baldwin  
Boise State University

**JIM PETERCSAK** and the Crane Percussion Ensemble of State University of Potsdam presented a clinic for the Fall Workshop of the New York State Student Music Educators Association entitled "An Introduction to Percussion: 1930 to Present." The clinic included a representative list of percussion literature with tapes, recordings and scores. Musical examples performed included works by Varese, Harrison, Sirocki, Di Salvo. Solos by Ulrich, Miki, Shibata, Tanada Miyoshi, and Diemer were also performed.

**BOB TILLES**, head of the Percussion Department at DePaul University in Chicago, presented a variety of clinics last fall. On Sept. 28, he served as the Ludwig-Musser clinician at the annual Illinois Music Merchants Conference in Hillside, Illinois. In October, he was the featured clinician and soloist at the Wright Junior College in Chicago. And he was the Ludwig-Musser clinician and soloist at Western State College in Gunnison, Colorado, in November.

**R.G. "BOB" FINGER** of Bradenton, Florida, spent a busy summer performing with his trio in many of the area's locations. He again served as head percussionist in the Community Concert Band. His students continue to be very active in community and school music activities: Eden Whipple, Jan Seaver, Cathy Curtis, Marie Carter, and Rick Hopkins. Angelene Finger has assisted Mr. Finger in opening their "Finger School of Music (Percussion-Piano)".

**EMERY E. ALFORD**, Percussion Instructor at Western Kentucky University in Bowling Green, recently participated in a performance of "Beginnings", a contemporary religious music-drama by Ragan Courtney. The work was scored for organ, piano, choir, narrator, and three percussionists playing approximately 20 percussion instruments.

**DAVID FEIN**, Instructor of Percussion at The Juilliard School Pre-College Division, was invited to participate as Timpanist of the 14th annual "Grand Teton Music Festival" in Wyoming. The six week symphonic and chamber music festival is under the musical direction of Ling Tung, an international conductor and guest conductor of major stature. Mr. Fein performed some of Elliot Carter's and Saul Goodman's timpani works.

**CREATIVE MUSIC STUDIO OF WOODSTOCK** offered a 10-day workshop-concert program from Dec. 27 to Jan. 5 at its Mount Tremper Campus 10 miles outside of Woodstock, N.Y. Entitled "New Year's Intensive," this program was designed to accommodate student musicians and teachers whose schedules are restricted through involvement in other education programs and institutions. The regular "Winter Session" of 8 weeks began Jan. 19, and was also held at the Mount Tremper Campus with its own boarding, concert and live recording facilities.

**SIEGFRIED FINK** was the main percussion teacher-performer at the annual International Summer Courses at Schloss Weikersheim in Tauber Valley. A series of 7 concerts was presented.



Larry McCormick, President and owner of McCormick's Enterprises, Inc., recently announced the organization of a subsidiary corporation: **MARCHING BANDS OF AMERICA INC.**

Pictured above in front of the MBA logo, are (from left to right), Dr. Nicholas Valenziano, educational director; Gary Beckner, executive director; Gary Czapinski, program director and Larry McCormick, chairman.

**DR. JOHN BALDWIN**, Associate Professor of Percussion and Theory at Boise State University, has been invited to join the faculty of the Rocky Ridge Music Center near Estes Park, Colorado, for the summer of 1976. In addition to teaching private percussion and classes in beginning theory, Dr. Baldwin will also participate in the orchestra and chamber music concerts.

Ed knows best!

Ed Shroyer, world-famous Tonight Show drummer. A pro who insists on the world's finest drumstick.

**pro-mark**

Write for free literature.  
10710 Craighead/Houston 77025  
A subsidiary of Remo, Inc.

JOIN  
the  
**Percussive Arts  
Society**



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

**Membership Categories**

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

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

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



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

**WINNING COMPOSITION IN P.A.S.  
2nd COMPOSITION CONTEST ANNOUNCED**



**LUIS GONZALES**

**LUIS JORGE CONZALEZ**, (born in Argentina), graduated from the National University of Cuyo. He received a Master of Music degree from the Peabody Conservatory where he is presently a D.M.A. candidate in composition, studying with Robert Hall Lewis. He taught for several years at the State University of San Juan, Argnetina. His compositions, which include solo, chamber, and orchestral music, have received awards in Argentina, Italy and the United States.

**MUTABLES FOR VIBRAPHONE AND PIANO** by Luis Gonzalez has been awarded the 1st prize of \$300 in the PAS 2nd Annual Percussion Composition Contest. This work was elected by the panel of distinguished judges from among 45 entries submitted. Following is the list of all prize winners and all other compositions that received votes from the judges. For information on the availability of these works, contact the composers direct.

1st Prize \$300 "Mutables" - Luis Gonzalez, 1401 Enfield Rd. #105, Austin, Tx. 78703

2nd Prize \$100 "Maneries of Garlandi" - Andrew Frank, Music Dept., Univ. of Calif., Davis, Calif. 95615

The following two were tied for third:

3rd Prize - \$25.00 each "Two Mexican Dances" - Gordon Stout, 1736 Covington, Ann Arbor, Mich. 48103

and

"Dream Quest" - Reed Holmes, Apt. 198 Taliwa Ct. Addition, Knoxville, Tenn. 37920

The following compositions also received votes:

"Tocatta for Marimba & Piano" - Clinton Norton, 1299 Walton Dr., Akron, Ohio 44313

"Prelude Fugue for Marimba" - Shin Kawabe, 2365 Scarff St., Los Angeles, Calif. 90007

"Nova" - Ruth Wylie, 1251 Country Club Dr., Larg's Peak Rte., Este Park, Colo. 80517

"Preludes for Marimba" - Leigh Steven, c/o Eastman School of Music, Rochester, NY 14604

"Links No. 2" - Stuart S. Smith, 906 E. Water St., Urbana, Ill. 6180

"Wings" - Arsenio Giron, 114 Edgar Dr., London, Ontarion N66 1K1

"Collection" - Richard Cox, 249½ Myrtle, Redlands, Calif. 92373

"Hexalogues" - Jeffrey Prater, 1818 Thomas St., Marinette, Wi 54143

"Tocatta for Marimba & Piano" - Eric Ewazen, 16435 Elderdale Dr., Cleveland, Ohio 44130

"Three Moods For Marimba" - Jack Jenny, 70 W. Northwood (1C), Columbus, Ohio 43201

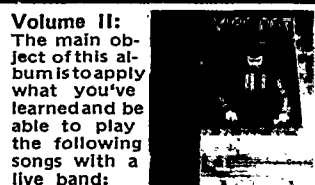
"Three Movements for Marimba & Wind Ens." - Gordon Stout, 1736 Covington, Ann Arbor, Mich. 48103

"Ode for Marimba." - Gordon Stout, See above

"Phase Modules" - Robert Newell, Music, Univ. of Ill, Urbana, Ill 6180



**Volume I:**  
Teaches you how to accompany and improvise on vibes using a graduated lesson plan. With the help of the record and a 24-page instruction book, you start off at a very basic level. As you accompany the selection on the record, you'll learn to play Ballads, Bossa Novas, Rock and Blues.



**Volume II:**  
The main object of this album is to apply what you've learned and be able to play the following songs with a live band: "Close to You," "Love Story" and "Raindrops Keep Fallin' on my Head," etc. Along with the album is a 33-page instruction book.

**Recommended By:** Charlie Shoemaker Vibist with George Shearing Dr. James L. Moore, Ohio State University Bob Tilles, DePaul University Roy Knapp, Famous Instructor/ Percussionist Trini Lopez, Entertainer Jose Bethancourt, NBC Staff/Percussionist.

Records can be purchased at any Drum Shop or most Record Stores. If not available in your area, cut out and send to: Music Ideas, 4912 N. Kruger, Chicago, IL 60630. Make Check or Money Order to Music Ideas.

Vol. I For Vibists Only MMO 4076 \$6.95       Vol. II Good Vibe-Rations MMO 4077 \$6.95

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

## ON THE MOVE

edited by Dr. John Baldwin  
Boise State University

**ERNEST MUZQUIZ** was appointed head of the percussion department at Syracuse University last year. He has a Master of Music degree from the Eastman School of Music, and is now a fulltime percussionist in the Syracuse Symphony Orchestra.

**PATRICK BROWN** has moved from Mississippi Valley State University to Prairie View University as Percussion Instructor-Assistant, Band Director and Arranger.

**JOHN M. FLOYD** was recently appointed Instructor of Percussion at Clarion State College in Clarion, Pennsylvania. He is a candidate for the DMA degree in percussion performance and literature at the Eastman School of Music where he is a student of John Beck. His BM degree in music education was received from East Carolina University (studied with Harold Jones), and his MM degree in applied percussion was received from Virginia Commonwealth University (studied with Donald Bick). John has been principal percussionist with the Richmond Symphony, and has taught at the Virginia Commonwealth University in Richmond.

**DOUG HOWARD** is the new principal percussionist of the Dallas Symphony Orchestra. Prior to this appointment, he played one season with the Louisville Orchestra and four years with the USAF Concert Band in Washington, D.C.

**FRANK SHAFFER, JR.**, became the Percussion Instructor at Memphis State University in Memphis, Tennessee, last fall. Along with his teaching duties, he serves as principal percussionist in the Memphis Symphony Orchestra.

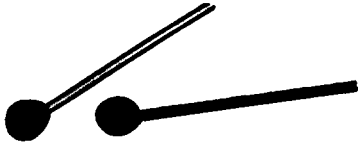
**LAURENCE D. KAPTAIN** has been named the first fulltime percussion instructor at Drake University in Des Moines, Iowa. He will also be principal percussionist in the Des Moines Symphony. Kaptain holds a B.S. degree from Ball State University and a M.M. from the University of Miami in Florida. He has performed with symphony orchestras in Chicago, Indianapolis, Denver, Miami, and Fort Wayne, Indiana. This past summer he studied with Vida Chenoweth and Dr. Erwin Mueller.

The Slingerland Drum Co. has announced the addition of **MICHAEL COMBS** to its staff of international and national clinicians. Currently Mr. Combs is an assistant professor of Music at the University of Tennessee. Also, he is in his 8th year as timpanist with the Knoxville Symphony Orchestra and his 10th year as Summer Percussion Instructor at the National Music Camp, in Interlochen, Michigan. His other credits include: Acting Managing Editor of the Tennessee Musician since 1971; Percussion Clinic editor for the Instrumentalist from 1971-73; and the publication of numerous articles and reviews in Percussive Notes, NACWPI Journal, MENC Journal, and Brass and Percussion.

**TERRY SMITH**, formerly a graduate teaching assistant at the University of Michigan, is now on the faculty at the University of Wisconsin-River Falls. Mr. Smith performed in Spain as Principal Timpanist with the 1975 season of the Canary Islands International Opera Festival Orchestra from April 22 to June 1, and is also on the faculty at the International Music Camp, International Peace Gardens, North Dakota.



# 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.



**ROY BURNS** has performed live and in recordings with many of the top names in jazz. As staff artist for Rogers Drums, his clinics and published materials have inspired countless young drummers.



**MITCH MARKOVICH** is one of the finest rudimental technicians in the marching field today. Besides being percussion instructor at Ft. Hays Kansas State College in Hays, he is instructor with the Argonne Rebels Drum & Bugle Corps from Great Bend, Kansas. Mitch is a clinician for the Ludwig Drum Co.



**BUTCH MILES**, formerly with Mel Torme and currently with the Count Basie Orchestra, is one of the finest young big band drummers today. He uses Avedis Zildjian Cymbals exclusively.

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.



**DAVE CAREY** works primarily T.V. commercials and recordings in New York City. He was the percussionist on several recent tours with Frank Sinatra and also did the Dick Cavett summer series this year on CBS-TV.



The impact of Chicago on the music scene is known to all. **DANNY SERAPHINE** who plays Slingerland Drums, is the driving force behind this outstanding group.



**ARMAND ZILDJIAN** and percussionist **LAWRENCE FRIED** of New York discuss cymbal techniques at Prudential Center's Bicentennial Pavilion in Boston. Mr. Zildjian, a direct descendent of Avedis Zildjian, is the fifth generation of his family to produce world-renowned cymbals. Mr. Fried, a recent graduate of the New England Conservatory of Music, was percussionist with the conservatory's ragtime ensemble.

# Percussion

## AROUND THE WORLD

Compiled by  
Gene J. Pollart  
California State University-Fresno

### FROM JAPAN

In a recent tour of Japan with the San Francisco Symphony Orchestra, Anthony Cirone was invited to speak to the students of the Tokyo University of Music and Art where Makoto Aruga is the Percussion Instructor as well as the Timpanist with the NHK Orchestra of Tokyo.

A demonstration of the gamelon was given by one of the students and a concert was performed by the Tokyo Percussion group of 14 members on the various gamelon instruments. Shown in the picture is a huge room filled with the gamelon instruments which were used.



The Japan Xylophone Association is actively promoting their society which is a nation-wide organization for Xylophone and Marimba players. They have had Annual Festivals since 1964. Below are some representative programs from these Marimba Festivals.

May 31, 1974

Takaka Inchinose	An American In Paris	Gershwin
Mariko Matsumoto	A Rhapsody of Aranfest	Rodriquez
Rie Oshima	Shepherd In Switzerland	
Kumiko Sasaya	Rhapsody #1 for Marimba	
Yuko Mruase	Hungarian Rhapsody #2	Liszt
Marilo Okada	Flute Sonata (arranged)	Poulenc
Trio-Shigeko Tobe	Suite Bermasque	Debussy
Yukie Kato		
Mariko Yoshikama		
Shoji Kudo	Kosacks Feast	
Eyichi ASABUKI	Variations on Thems by Rousseau Arr. Asabuki	
	*****	

June 26, 1972

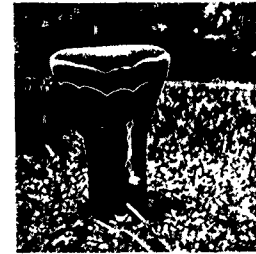
Duet-Kumiko Sasaya	Italian Capriccio	
Aiko Noziri		
Yasuko Iwasaki	Concertino for Marimba	Creston
Trio-June Sugawara	Organ Sonata #1	Bach
Mariko Okada		
Mutsuko Taneya		
Mariko Iizima	Rhapsody in Blue	Gershwin
Yudo Murase	Concerto for Marimba	Kurka
Shoji Kudo	Monk is a Regional Temple	Oshosan
	*****	

June 25, 1971

Duet-Mariko Takesuto	Romanian Rhapsody	Bartok
Sonoko Hiroasawa		
Noriko Tayama	Memories of Moscow	Tchaikowsky
Mariko Okada	Metapluzm	Urata
Tatsuo Sasaki	Romanian Folk Song	Bartok
Mutsuko Takeda	Scent	Matsunaga
Shoji Kudo	Romanian Folk Songs	Bartok

### FROM DAMASCUS, SYRIA

Pictured below is a Syrian drum. It has a clay shell and an animal skin head. The pitch is changed by altering the location of the hand inside the shell. A most interesting aspect of this drum is its cost...less than \$3.00. (Picture courtesy of Neil Kaplan)



### FROM SWEDEN

The Malmo Percussion Ensemble is one of the most active and successful ensembles in all of Europe. The ensemble is made up of seven members and is under the direction of Bent Lyloff.

Recently the Blackearth Percussion group toured Sweden and were guests of the Malmo Percussion Ensemble. During the month of November, Louis Bellson and Remo Belli were guest clinicians with the group.



Pictured above is Louis Bellson (playing), Remo Belli (standing directly behind Bellson), Bent Lyloff (standing, far right), and the Malmo Percussion Ensemble

### FROM THE U.S.A.

Percussionists were certainly in the spotlight at the 14th Annual Eastern Music Festival which was held from June 21 to August 2, 1975 on the Guilford College campus in Greensboro, North Carolina.

The Eastern Music Festival attracted some 200 talented students from across the United States and Canada, and boasted an active percussion program led by timpanist Ernest Muzquiz and percussionist Paul Dowling.



Paul Dowling



Ernest Muzquiz

# Percussive Arts Society

## National Conference 1975



Saturday,  
December 20, 1975  
Chicago Musical College  
Roosevelt University

8 00 a.m.

**REGISTRATION** Ganz Hall Lobby  
7th floor  
Members and guests  
Fee \$1 00 Pick up name tags This will allow  
you access to all events

**Participants**  
Free Pick up name tags needed for admission  
to other events

Registration will close at 3 50 p.m.

9 00 a.m.

**NATIONAL MEETING** O Malley Theatre  
7th floor  
Guest Speaker **DON CANEDY**

10 00 a.m.

**COFFEE HOUR** Ganz Hall Lobby  
Host Illinois Chapter  
Bill Crowden President

**NEW INSTRUMENT  
EXHIBIT** Ganz Hall  
Inner Lobby  
Exhibitors Rich O'Donnell, Michael Udow

**MOCK SYMPHONY  
ADDITIONS** Percussion Studio  
1074 (10th floor)

Registration will open at 8 00 a.m. in Ganz Hall  
Lobby Early registration will ensure audition  
time and warm-up room assignment

Judges Charles Owen Linda Raymond,  
Michael Rosen

10 15 a.m.

**FILMS** O Malley Theatre  
Titles and showing times will be posted in the  
lobby area O Malley Theatre Films will run  
continuously until noon and from 12 30 p.m. to  
2 30 p.m.

11 00 a.m.

**CONCERT** Ganz Hall  
**YORK TOWNSHIP HIGH  
SCHOOL PERCUSSION ENSEMBLE**

Chick Evans, Director  
Shekdon Elias James Sewrey Guest Con-  
ductors

12 00 noon

**STATE  
CHAIRMEN S  
MEETING** Faculty Room  
Herman Crown Cafeteria  
2nd floor

The cafeteria will be open to the public for  
lunch

1 00 p.m.

**CONCERT-CLINIC** Ganz Hall  
The Solo Percussionist  
Karen Irvin Soloist

**CLINIC** Room 925  
Tuned and Untuned Percussion  
for the Young Musician  
Mary O'Neill Clinician

2 00 p.m.

**CLINIC-CONCERT** Ganz Hall  
Percussion-Improvisation  
David Friedman-David Samuels,  
Soloists

**CLINIC-DISCUSSION** Marks Hall  
'Training the High School Percussionist'  
M Chick Evans-Dr James Sewrey,  
Moderators

3 00 p.m.

**CLINIC** O Malley Theatre  
Corps Style for the  
Marching Band Percussionist  
Mark A Petty Clinician

**WRAP-IN WORKSHOP** Marks Hall  
Learn how to rewrap timpani  
and marimba-vibe mallets  
Kevin Harlan Clinician

4 00 p.m.

**CONCERT** Ganz Hall  
**GOODRICH JAZZ BAND**  
Cai Moely, Director  
With Soloists David Friedman and David  
Samuels

Audition winners and PAS Hall of Fame  
Awards will be announced during this final  
event

The 1975 PAS National Conference featured a day of clinics, films, concerts, contests, and exhibits. The exciting day long event co-sponsored by the Chicago Musical College of Roosevelt University was held on SATURDAY, DECEMBER 20, 1975. (Photo credits - A. James Liska, Champaign, Illinois and F. Michael Combs, Knoxville, Tenn.)

Members of PASNC 1975 committee; Tom Siwe, chairman; Dick Richardson, Bill Crowden and Terry Applebaum.



NATIONAL PAS CONFERENCE Guest Speaker **DON CANEDY**



Recalling memories of his brother Frank, Everett Arsenault holds the Hall of Fame award as Gary Olmstead looks on.



**TOM SIWE** (l.) Chairman for the 1975 PAS National Conference, what is it that you have heard from **JIM PETERCSAK** First Vice President of PAS? (In background are **KARL DUSHMAN** (center) and **BETTE LUDWIG** (r.) of Ludwig Industries.)

# P.A.S.

**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.

KAREN ERVIN, percussion soloist, performed the following program numbers at the PAS National Conference: Themen-Carlos Roque Alsina; Mutables for Vibraphone and Piano-Luis Gonzales; Encounters I-William Kraft. Mutables was the Winning Composition in the 2nd PAS Percussion Composition Contest, and Encounters was written by composer Kraft specifically for the talents of Ms. Ervin.



*Karen Ervin addresses the SPO crowd at her concert&clinic.*



*David Friedman (left) and David Samuels pose for a picture after their successful clinic/concert on improvisation on mallet instruments.*



*Kevin Harlan (far right) demonstrates wrapping timpani mallets at The Wrap-In Workshop.*



*George Gabor, University of Indiana, holds the plaque he accepted for Hall of Fame recipient James Blades. Pictured with him (left to right) are Mitch Markovitch, Roy Knapp, and Jake Jerger.*

## "MOCK" SYMPHONY ORCHESTRA AUDITIONS

The Percussive Arts Society "Mock" Symphony Orchestra Auditions were held on Saturday December 20 during the PAS National Conference in Chicago at Roosevelt University.

Registration began at 8 A.M. and was open to all members of the PAS not currently holding a professional position. The judges (Charles Owen, formally Principal Percussionist of the Philadelphia Orchestra and now Professor of Percussion at University of Michigan; Linda Raymond, percussionist with the Milwaukee Symphony; Michael Rosen, formally principal percussionist with Milwaukee Symphony and presently Associate Professor of Percussion at Oberlin Conservatory) made an effort to simulate an actual symphony orchestra audition in every way.

Each audition lasted about 30 minutes and every effort was made to make the auditionees feel at ease and play their best. All the equipment except sticks and mallets, were provided and contestants were encouraged to play their own instruments if they wished. A warm-up room was provided which included a mallet instrument.

After the winner was announced, the judges had an informal session with the contestants to discuss their performances and how they could improve future performance at auditions.

Many members of the PAS who attended the conference expressed a desire to attend the auditions as spectators. The judges felt that since the auditionees were not informed of this it would put extra pressure on them and might prove to be a source of distraction. It was generally agreed that next year the auditions should be open to an audience.

The winner of the 1975 "Mock" Symphony Orchestra Audition was ERIK WETTSTEIN from Oberlin Conservatory.



*Mock Symphony Audition winner Erik Wettstein accepts one \$200 cash award from judge Charles Owen of University of Michigan.*



*Jerzy Zgodzinski, percussionist with The Poznan Symphony in Poland, talks with Marta Ptaszynska, composer from Bennington College in Vermont. Jerzy had the distinction of traveling the farthest way to attend the PAS Nat'l. Conference.*



*Chick Evans, leader of the York Township High School Percussion Ensemble.*



*Rich O'Donnell demonstrates "aqua-lips" from his exhibit of hand-crafted instruments.*



*Mark Petty discussed "Corps Style" drumming for the marching band percussionist.*



*PAS President GARY OLMSTEAD and board member DICK RICHARDSON seem to be enjoying the events of the day.*

# We've got it all...

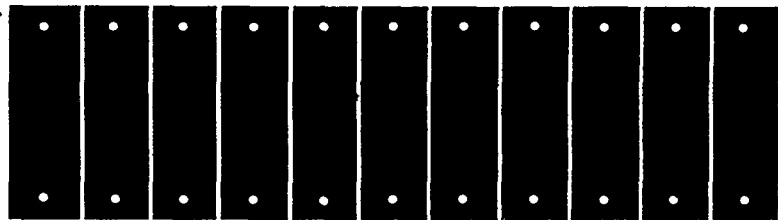
complete selection in percussion instruments  
including top names in

xylophones »» vibes «« marimbas



bill crowden's  
**DRUMS LTD**

write us for your free  
**MUSSER** and/or **DEAGAN** catalog.



218 S. WABASH AVE. DOWNTOWN, CHGO 8<sup>th</sup> FL. 312-427-8480

# PERCUSSIVE ARTS SOCIETY

## HALL OF FAME 1975

FRANK ARSENAULT

JAMES BLADES

CLAIR OMAR MUSSER

PAUL PRICE



FRANK ARSENAULT had no equal in the field of rudimental drumming. He was a three time winner of the National Solo Snare Drum Championship; and was famous for his "open" style of playing. Frank's unique technical command of his instrument and his modern approach to teaching others the skills he has mastered made him one of the most popular clinicians in the field. His recording of the 26 Standard American Rudiments became the "bible" for the teaching of rudimental drumming.

Included in his vast background was the teaching of many championship drum and bugle corps. In 1954 Arsenault came to Chicago to instruct the Skokie Indians and Chicago Cavaliers Drum and Bugle Corps. At that time neither of these corps held any national prominence. In one short year Arsenault whipped them into top competitive shape and both corps have been crowned National Champions many times since then. Five times drummers taught by Arsenault have gained the individual V.F.W. National Championship.

Arsenault picked up his first pair of drum sticks in 1929 when he was a 3rd grade student at the St. Francis Parochial School in New Haven, Connecticut. He won his first state championship in 1935 and went on to repeat his victory in 1936. The next year found him winning the all New England Championship.

In 1938, though still eligible for the junior class, Arsenault jumped into the Connecticut Senior Competition and walked off with the title. He repeated again in 1939 and also gained the junior National Championship.

World War II brought a temporary halt to Arsenault's quest for championships. He became a member of the U.S. Army Band at Camp Kilmer, New Jersey.

After the war Arsenault returned to his native Connecticut and resumed winning championships. Adding the Sr. National Championship in 1951 and 1952 to his conquest, he announced his retirement from active competition.

After retiring from competition, Frank joined the Ludwig Drum Company as a full-time touring clinician. He was in constant demand by band directors and students, and his lecture and concert tours took him from Maine to California, Canada to Mexico. He traveled over 100,000 miles a year for Ludwig.

Frank Arsenault passed away in December 1975.

JAMES BLADES, one of the best-known percussionists in the world, has performed with many of the principal British symphony orchestras and can be heard on phonograph recordings of recent compositions by Benjamin Britten, for which he has invented new percussion instruments and new percussive effects. Mr. Blades, who left home as a boy to join a circus band, was intrigued by the romance of the drum as much as by the techniques with which the instrument is played. "Royalty have patronized it, common folk have feared it and the greatest musicians have esteemed it. These and a host of other reasons excited my desire to play it and write about it" according to Blades.

When a distinguished percussion player like James Blades writes a history of his instrument after a lifetime of performing every kind of music from jazz to symphonies and the experiments of the avant-garde, the result is likely to be unique. And so it was that beginning with their primitive origins, James Blades traced the history of percussion instruments in various parts of the world, including the Far East, India, Africa, and Europe. Besides exploring the percussion techniques of the great classical composers, he closely examined the technical possibilities of contemporary percussion (providing notes on the use of tuned percussion instruments), discussed in detail Bela Bartok's and Benjamin Britten's writing for percussion, and commented on the percussion methods and styles of Pierre Boulez, Karlheinz Stockhausen, and other younger composers. The book ended with a survey of Latin American percussion instruments current styles of performance in jazz and other special types of music, recent inventions, and possible uses of percussion in schools.

*This is what the distinguished English composer Benjamin Britten had to say in his forward to Percussion Instruments and Their History by James Blades. (Pub. FREDERICK A. PRAEGER, Publishers New York - Washington)*

"Everyone knows that James Blades is one of our great percussionists. He plays all the various instruments with accuracy and an infectious sense of rhythm, and his timpani playing is noted for its impeccable intonation and beautiful tone. I have been a lucky composer because, under my direction, he has played in ten of my operas, and also in those two difficult percussive nuts to crack — the *Nocturne* and *Cello Symphony*.

Not so many know that Blades is a brilliant and resourceful craftsman, experimenting with skill and ingenuity in the making and assembling of the many instruments he plays, and in the creation of new ones. Some of the instruments he has made for me — often from the slenderest hints — are described in Chapter 16.

All his colleagues, and I am proud to consider myself as one, know what a generous friend Jimmy Blades is; how he will help an inexperienced player; how he will hurry to this or that school to advise the young in their percussion problems, or turn up at a recording session to give them confidence; and he will lend out his instruments, often at serious inconvenience to himself. We, who have toured abroad with him, have seen excited groups gathering around him after rehearsals and performances, commenting or questioning. Goodness knows what language he uses, but no matter, since he has a Slav-like case of communication with everyone.

Now, on the publication of this great book, a large public will realize what a scholar Professor James Blades is. Of course many will have heard his enchanting lectures, or read his informative guides to Percussion Instruments, but now the vast range of his learning must come as a surprise.

Man, thousands of years ago, discovered that hitting something in a rhythmic way excited his friends or terrified his enemies, and through the successive years, in every part of the world, man has experimented with hitting something different in a new way. The results of these experiments are described and catalogued here, and are shown to us in exciting illustrations. For all its exhaustive information, James Blades' great tome is never exhausting, but is endlessly fascinating and entertaining.

Benjamin Britten





CLAIR OMAR MUSSER is as inextricably associated with the Marimba as Henry Steinway and Antonio Stradivarius are with their superlative namesakes. His life could well be translated into a "Marimba Fantasy"...for he reflects a brilliant heritage as a student, recitalist, virtuoso, arranger, composer, conductor, educator, innovator, instrument designer, and manufacturer of this romantic instrument.

As a student...he studied more than a decade under the finest percussion instructors in Lancaster, Philadelphia, and Washington, D.C. As a recitalist...he played internationally in more than 400 performances with accompanists on Piano, Harpsichord and Harp. As a virtuoso...he appeared internationally as soloist with symphony orchestras...performing his transcribed concerti of Chopin, Mendelssohn, Bach, Paganini, and other masters. As arranger...his brilliant transcriptions have been published internationally and featured in countless educational institutions. As a composer...his preludes, etudes, caprices, concerti, and scherzi have enjoyed international acclaim by marimba recitalists. As a conductor...he performed in the White House, international broadcasts, universities, symphony orchestras...and conducted his large symphony marimba orchestras in Paris, Brussels, and Carnegie Hall. As an educator...he taught in Washington, D.C., New York City, Reading, Pennsylvania, and Chicago. He headed the Marimba Department at the School of Music...Northwestern University over a ten-year term. Scores of his illustrious students have appeared in films and guest performances with the leading symphony orchestras. Many graduates have been enjoying appointments in percussive education in schools, colleges, universities, and conservatories. As an innovator...he created unprecedented designs for marimbas, vibraphones, chimes, celesta, and orchestra bells. His innovations are further exemplified in deluxe mallets, mallet grips, mallet holders, ancillaries, electronics, and spectacular concert presentations. As an instrument designer...scores of his Design Patents reflect his "originality in concept" in the many models manufactured by Deagan, Musser, and other firms in Europe and Brazil. Among his most famous models are the Century of Progress Marimba, The King George, The Queen Anne, The Windsor, The Imperial, The Mercury, The Century, The Diana, The Neo-Classic, and the Incomparable Canterbury. Musser designed special instruments for Leopold Stokowski, the Duke of Windsor, Percy Grainger, Paul Whiteman, Lawrence Welk, Horace Heidt, Dick Powell, Buddy Rogers, Shirley Temple, Miss America, and scores of other notables. As a manufacturer...he founded the Chicago firm bearing his name...and enjoyed the success that became manifest thru the international acceptance and acclaim of Musser Marimbas and Vibraphones.

Today Clair O. Musser resides in Studio City, California...and continues his "Research and Development" program in his well-equipped laboratories. Following are but a few of the highlights of this unique PAS Hall of Famers life.

#### THE MARIMBA-CELESTE — 1925

A pioneer designer of instruments, far ahead of his time, Musser designed and built the "MARIMBA-CELESTE" in Reading Pennsylvania in 1925 and 1926. Its keyboard was of special design—having a range of 87 tones in two manuals— and

incorporating both wood and metal alloy keys. Sustained tones, volume, and auxiliary tremolo controlled by foot pedals and electric excitation. The instrument was played with various types of rubber mallets, and its capabilities as a solo instrument were unlimited."

Built at a cost of \$7,200.00 then and insured for \$10,000.00, the top electrical engineers at R.C.A. (Victor) Camden, N.J. helped create "the WORLDS FIRST Electronic Marimba". It had Reverb, amplifiers and twin - 10 inch Rice/Kellog Dynamic Speakers. It had foot-controlled "Bass Effects" - and could control volume to BLEND - and - amplify nicely when playing a concerto with a 110 piece symphony orchestra. Also - it could play vibre solos - PLUS 4 mallet marimba acc. AT THE SAME TIME.

#### MARIMBA ORCHESTRAS - 1930's

To those acquainted with the history of marimba ensemble playing in the United States, Clair Musser is the "genesis" of this movement. He "sparked" the music world by the introduction of his symphonic 100 piece marimba orchestra at the 1933 Century Of Progress Exposition in Chicago. Musser received more accolades upon the presentation of concerts by his 200 piece Marimba Orchestra at the Chicago Music Festival sponsored by the Chicago Tribune — August 14th 1948. And he received unprecedented acclaim thru the presentation of his 300 piece marimba orchestra in the concert at the Music Pavilion, Chicago Fair — August 1, 1950. This memorable concert featured 300 marimbas - 300 players - 50 basses - 2 contra basses — was sponsored by the Chicago Park District - Walter Roy - Chairman.

#### THE CELESTAPHONE — 1970's

A creative artist and scientist all of his life, Musser's latest accomplishment is a unique instrument aptly named the "CELESTAPHONE".

Over \$38,000.00 was spent over a 15 year period in producing this CELESTAPHONE and 678 pounds of grade AA Siderites (meteorites) were used. (Last year such firms as Edmund Scientific etc. were offering metal meteorites for \$35.00 average PER OUNCE!)

The conception, design, and creation of the CELESTAPHONE reflect the expertise of Clair Musser in eight sciences - Astronomy, Meteorology, Metallurgy, Meteoritics, Musical Physics, Acoustics, Holography and Music. Witness to these talents are: 1) In the field of Astronomy ....Musser complemented the "Space Age Education program" with his unique Classroom Planetaria and Teaching Machines .... which are widely used in Schools, Colleges and Universities thru-out the world. 2) His more sophisticated inventions are at Cape Kennedy, Space Facilities, Air Force Academy, Pennsylvania Military Academy and many international Astronomical Observatories. 3) His interest in Meteorites has virtually been a "life-time" study and his extensive Meteorite Collecting Program enhanced his knowledge in this specialized field. 4) He gained prominence as an educator and engineer in "Acoustics and Musical-Physics" .... and enjoyed membership in the distinguished Acoustical Society as early as May 26, 1932. 5) His prominence in "Musical-Physics" is further attested by more than "two score" International Patents of his Musical Instrument Designs, Inventions and Creations. 6) He has had extensive training and experience in the field of Metallurgy .... and was an active member in the "American Society for Steel Treating" as early as April, 1932. Musser conceived the Celestaphone as a true "Scientist - Musician" .... and his earlier training in the required sciences contributed to the ultimate success of this fantastically unique endeavor.

The Celestaphone is a "concert grand" percussive musical instrument .... exclusively fabricated of rare .... "metal meteorites". Its Musical range encompasses the chromatic scale from lowest Violin G .... to the 1000 cycle C .... "above" the treble

NOW AVAILABLE FROM KENDOR

# GARWOOD WHALEY PERCUSSION BOOKS

7 OUTSTANDING BOOKS

by this expert that cover the entire spectrum  
of modern percussion performance!!!

FOUR-MALLET TECHNICAL STUDIES . . . . .	\$3.00
FUNDAMENTAL STUDIES FOR MALLETS . . . . .	\$4.00
FUNDAMENTAL STUDIES FOR SNARE DRUM . . . . .	\$3.50
FUNDAMENTAL STUDIES FOR TIMPANI . . . . .	\$4.00
INTERMEDIATE DUETS FOR SNARE DRUM . . . . .	\$3.50
MUSICAL STUDIES FOR THE INTERMEDIATE TIMPANIST. . . . .	\$4.00
RHYTHMIC PATTERNS OF CONTEMPORARY MUSIC	\$5.00

ORDER DIRECT FROM:



**KENDOR MUSIC, INC.**

DELEVAN, NEW YORK 14042

● PUBLISHED BY J.R. PUBLICATIONS ●

clef. Four decades of "Siderite Collecting" from the four corners of the earth .... yielded 1388 pounds of rare "Space Metals". Six hundred seventy eight pounds of this exotic material was appropriated for this unprecedented program.

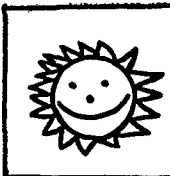
Following a "Scientific Research" chronology .... the Meteorites were classified for "induction melting and casting" Specimens containing the largest amounts of Nickel and harder elements were alloyed for the key-board "Tone Bars". Cast units were then cut, ground, machined, welded, fabricated, polished, epoxied, oven baked, and assembled. In addition to the Celestaphone' 30 "Meteoritic Tone Bars" .... 3331 instrument and resonator tube parts were meticulously fabricated.

Many of the "Celestaphones' Meteorites" are resplendent in their own unique "earthly heritages". Signally .... the ethereal tones of the Celestaphones' highest (F and A) "Tone Bars" .... are voices of the Sikhote-Aline Meteorite .... presented to Musser by the USSR .... February 16, 1960. This giant "Space Visitor" crashed into eastern Russia - February 12, 1947 exploding more than a hundred craters with countless tons of nickel iron. The Republic of the Philippines .... "Atomic Energy Commission" .... contributed a Siderite to the Celestaphone program .... February 23, 1962. This rare Luzon Ataxite contained Iron, 17% Nickel .... and surprising amounts of Cobalt, Phosphorus and Carbon. The Celestaphones' "middle C Tone Bar" voices a unique "Chinese Hexahedrite" .... acquired by Musser in Taipei .... November 17, 1961. Another Historic Siderite complements the "treble octave" .... acquired in 1936 from the descendants of Kit Carson .... who ceremoniously received the Meteorite from the Indian Chief .... Yellow Dog.

To hear the music of this instrument takes you back "Five Billion" years .... to the Genesis of the Solar System. The Celestaphone is an "Astro-Meteoritic Voice Composite".

PERCUSSIONISTS . . . . .

"DIDO'S LAMENT" IS NOW AVAILABLE. SPICE UP YOUR NEXT RECITAL WITH THIS UNIQUE VIBE SOLO BACKED BY FIVE STRINGS.



ADAPTED BY AN ACCOMPLISHED EDUCATOR, COMPOSER, PERCUSSIONIST AND FORMER VIBIST WITH THE JACKSONVILLE (FLA.) SYMPHONY.

SEND \$3.00 PLUS 50¢ HANDLING TO:  
SEASON EXPERIENCE  
BOX 2068 PVU  
PRAIRIE VIEW, TEXAS 77445

Offer may not be repeated at this price after depletion of the first printing

PERCUSSIONIST . . . . .



PAUL PRICE has been teaching percussion and conducting the percussion ensembles at the Manhattan School of Music since 1957. He also teaches percussion and conducts the percussion ensemble at Kean College of New Jersey. In addition to conducting five school percussion ensembles, weekly, he is the director and conductor of two professional groups: The Paul Price Percussion Ensemble, and the internationally known Manhattan Percussion Ensemble. (He may be the only person conducting from five to seven percussion ensembles weekly!) The latter group appeared on a U.S. State Department tour of Europe and the Mid-East. He has appeared with percussion groups on television and radio. He has several recordings in his credit.

Paul Price is internationally known for his pioneering efforts in revitalizing interest in percussion music. Through his efforts the percussion ensemble class was accredited in 1950. He was the first to teach an accredited course in percussion literature. He has introduced over 300 new percussion compositions to listening audiences. He is a percussion performer, conductor, and teacher. His two textbooks, and thirty compositions, lectures and articles have contributed much toward bringing artistic recognition for percussion performers, students, and teachers.

He is presently a reviewer of percussion ensemble music for Brass & Percussion magazine. He is owner of the publishing firm Paul Price Publications (specializing in percussion music); editor of Music for Percussion, Inc.; immediate past-President of the National Association for American Composers and Conductors - which awarded him a citation (October 30, 1967) for "Outstanding Contribution to American Music". He is New Jersey State Chairman of the Percussive Arts Society, and member of the National Association of College Wind and Percussion Instructors.

*from* **FEREOL PUBLICATIONS**

TOCCATA, op. 36 for Marimba Solo - Grade III . . . . .	\$.1.25
by Serge de Gastyne	
THREE PRELUDES, op. 73 for Vibraphone Solo - Grade V . . . . .	\$.2.00
by Serge de Gastyne	
BALLATA, op. 63 for Vibraphone Solo - Grade IV . . . . .	\$.1.25
by Serge de Gastyne	
ALBORADA, op. 69 for Vibraphone Solo - Grade IV . . . . .	\$.1.50
by Serge de Gastyne	
MOZART FANTASIA in D Minor, Vibraphone-Marimba Duet - Grade IV trans . . . . .	\$.3.00
by Serge de Gastyne	
SUMI-E op. 74, Flute-Marimba Duet - Grade V . . . . .	\$.3.00

FOR COMPLETE CATALOG WRITE:  
**FEREOL PUBLICATIONS**  
 Box 6007  
 Alexandria, Va. 22306

**THE PERCUSSIVE ARTS SOCIETY HALL OF FAME**

Inducted December 1972  
 William Ludwig, Sr.  
 Haskell Harr  
 Roy Knapp  
 Saul Goodman  
 John Noonan

Inducted March 1974  
 Gene Krupa  
 Harry Partch  
 Morris Goldenberg  
 James Salmon

Inducted December 1975  
 Frank Arsenault Clair O. Musser  
 James Blades Paul Price

**PERCUSSIVE ARTS SOCIETY  
 HALL OF FAME AWARDS  
 PROCEDURES AND GUIDELINES**

- 1) Nominations are made from the membership at large. There are no stipulations as to whether individuals nominated and selected are living or deceased.
- 2) The number of individuals elected each year is flexible. However, it is strongly suggested that the smallest number of persons receiving the award will make it more meaningful. Therefore, it is recommended that each year there be a re-evaluation and a specific number of recipients determined when the slate is suggested.
- 3) Nominations are open to the P.A.S. membership through its publications. These nominations are presented to the Ex-Officio Advisory Committee. It is suggested that all nominations be submitted with a brief biographical sketch.
- 4) The Ex-Officio Advisory Committee screens all the nominations and submits a slate to the Board of Directors of P.A.S.
- 5) The Board of Directors shall vote on the nominations of the Advisory Committee. A two-thirds majority is needed for the election of any nominee to the P.A.S. Hall of Fame.
- 6) The award will be given at a National Convention of the P.A.S.. The recipient will be encouraged to attend the presentation of the award or be represented by a person of his/her choice.

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

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

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

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

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

-----  
 detach and mail

**NOMINATIONS FOR PERCUSSIVE ARTS SOCIETY  
 HALL OF FAME**

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

(Please present statements in support of your nominee(s) giving background information and their present activities (if living).  
 Mail to: HALL OF FAME NOMINATIONS, PERCUSSIVE ARTS SOCIETY, 130 Terre Haute, Indiana 47805.

## A MOST TELEVISED TIMPANIST:

ARTHUR PRESS

of the  
Boston Pops

An Interview by Dr. D. Richard Smith



*Editor Note: This is another in a series of interviews Dr. Smith has made with a number of prominent timpanists, percussionists and others associated with the profession. Many will remember his interview published last year with Mr. Robert Picking, Kettlemaker of Bucyrus, Ohio.*

Arthur Press was chosen for this interview because of his outstanding professional performance abilities and the fact that he may also be the most televised timpanist in the nation because of the Pops numerous TV appearances. His contributions to percussion education include a Music Minus One three record album/book, Classical Percussion, and the publication, Mallet Repair (Belwin Mills).

SMITH: How long have you been in Boston proper?

PRESS: Well actually from 1956, 19 years.

S.: Where were you before you came to Boston?

P.: I was at the Radio City Music Hall as principal percussionist. I've had a very lucky career—graduated the Juilliard school, the Music Hall and then into the Boston Symphony.

S.: Well let's go back and see if we can trace that career. Going back to your birth, when were you born and where were you located at that time and what was the year of your birth?

P.: I was born in Brooklyn, New York, July 9, 1930. I went to Tilden High School...

S.: What did your father do?

P.: My father was not a musician. He was a salesman.

S.: How did you happen to get interested in playing percussion and especially in playing the timpani?

P.: As a young man in Brooklyn I grew up in the era of Big Bands and spent a lot of time going to the theaters in New York, talking and watching all the top flight Big Band drummers. From there I studied at Juilliard school and one thing led to another...

S.: At Juilliard, who was your very first teacher and how did you choose that teacher?

P.: I guess my very first teacher was Sam Gershak. How did I choose Sam? Sam was in New York as a pit drummer. He was a wonderful man who gave me a good foundation...

S.: How did you first meet him and how did you decide that Sam was to be your first teacher?

P.: Well, it's funny, getting back to the original question—I have to stop and think. When I was a student in high school I remember meeting a fellow student who told me that he was playing with Dean Dixon's American Youth Orchestra. I went to that orchestra to audition—couldn't play beans of course—met and was terribly motivated by a marvelous timpani player, Al Howard.

S.: Who is Al Howard?

P.: Al Howard was a dynamic young timpani player in New York in the late 40's. He was a student of Goodman's; a very brilliant timpani player, dynamite hands, marvelous ear—as a matter of fact, one of the first pieces that Elliot Carter wrote for unaccompanied timpani was dedicated to Al Howard. Al's playing was marvelous; I was terribly impressed with his performance at that rehearsal. I asked who he studied with. He said Sammy Gershak and so I went to Sam.

S.: Now Sammy Gershak was a working percussionist—a working drummer. Where did he teach?

P.: At the time he was working he would teach in the Ringle Studios much like some of the working percussionists in New York teach at Carroll Studios.

S.: Where is, or does Ringle Studios still exist?

P.: It was on 48th Street and Broadway; it doesn't exist anymore.

S.: By that time apparently you were committed to working out on serious percussion instruments. Do you remember what led you to make that decision?

P.: I've had this gift about knowing for myself, what was right and where to move. I just went to Dean Dixon's as I said before, with no background. It was Chutzpah on my part. However, I worked hard, came back the year after, and got into the American Youth Orchestra. I played there straight through high school and up into my first year of college.

S.: Did you go to college?

P.: Yes, I went to the Juilliard School. I was very fortunate; I got a scholarship there and studied with Morris Goldenberg and Saul Goodman...

S.: Before we get into your study with Morris and Saul, you've mentioned your first teacher, was he your teacher throughout high school and up through the days of Juilliard?

P.: No, after studying with Sam Gershak for about a year, Sam had to go on the road and he suggested that I study with Al Howard. I took some lessons with Al. Al then had to go on the road and he said why don't you study with Morris Goldenberg. So my last year of study in high school was privately at the Juilliard School, with Goldenberg.

S.: We hear a lot about Morris Goldenberg and we know various things he's published; can you give us a brief rundown on Goldenberg? How did he end up in this business?

P.: Well Moe, I guess was originally from Springfield, Massachusetts. If I'm not mistaken he played a few seasons with the Pittsburgh Orchestra. I'm not exactly certain there. Then he came to New York and was on the staff of WOR Mutual and did some freelance recordings and transcriptions and was also a teacher at the Juilliard.

S.: When did you enter Juilliard?

P.: I graduated from high school in January and I spent six months in an extension division of the Juilliard School and then I entered the Juilliard School in September of '49.

S.: In September of '49. At this time Goodman was in the New York Philharmonic, and the NBC Symphony was still in existence right?

P.: Oh yeah, it certainly was with a marvelous timpani player, Karl Glassman.

S.: I'm curious, during this time when you were playing, as far as instruments in this country, what were considered the leading manufacturers of timpani either from this country or abroad during this period, do you recall?

P.: Oh, I don't know, Leedy, Ludwig, those are the instruments we certainly had at school. Saul Goodman had manufactured some instruments, and I guess we had a pair of his instruments at Juilliard. Instruments certainly in 1948, '49 and early '50's were not as well made and didn't have the refinements of today's instruments.

S.: During that period, Goodman and Glassman were considered two of the greatest timpanists; were there other

- timpanists of that period that come to your mind as models or people you would like to go to a concert and listen and watch?
- P.: Well I didn't—I'm sorry to say—get around that much. There was a timpani player in Philadelphia, Schwar, who was supposed to be a marvelous timpani player. Roman Szulc was a great timpani player, the predecessor of Vic Firth in the Boston Symphony—a giant player—different from Saul Goodman of course. I think Saul was the innovator of the "American School of Timpani Playing" if such a thing is possible.
- S.: Can you explain a bit about what you mean by the "American School of Timpani Playing"?
- P.: Well, I think that the overriding concept in the "American School" is the great technical facility that was brought to timpani playing. After all, Saul Goodman was certainly a rudimentally oriented player, and this facility and great technique was always Saul's forte'. This is not to say that he didn't play in tune, this is not to say that he didn't play with a great deal of musicianship, but it was always with great technical polish. Every difficult sticking passage, or hard technical passage was handled with such pristine quality. You know he had become at a very early age the timpani player of the New York Philharmonic and under the exactitude of Toscanini he perfected a variety of techniques, i.e. the instant muffle—you'd have to study with him to know specifically what I'm talking about. (The subito piano in the scherzo of the Beethoven 7th Symphony,) if there's a nuance, Saul has got the trick to do it and the where-with-all. And of course he's given this to his students, he is a wonderful teacher; very dynamic teacher,—alive. My studies are always remembered with a great deal of nostalgia and pleasure.
- S.: You studied with him at Juilliard, how many years did that cover?
- P.: I was a private student of Saul Goodman's at the Juilliard School, in addition to studying with Moe. I studied with Saul Goodman about 1½ to 2 years. I consider myself principally a Goodman student.
- S.: In this same period were there any great snare drummers, any great people on the xylophone or the marimba that come to mind that really stood out?
- P.: Well in my own peer group we had wonderful percussionists—Elden Bailey, Morris Lang, George Matson, Mickey Bookspan, Abe Marcus, and Fred Begren.
- S.: During this period, you've talked of the timpani made by Leedy, Ludwig and timpani made by Goodman, were there other timpani coming into this country—other drums being made—that the professional percussionist and the professional timpanist looked for and tried to buy and perform on?
- P.: Not that I know of really. World War II was just over and there was very little industry certainly in Germany. I don't know whether or not the French made any instruments.
- S.: During this entire time that you were studying—from the time of your first getting interested in the timpani til now—has the construction or the variety of sticks changed much?
- P.: Oh yes.
- S.: In what way?
- P.: Well I use almost exclusively the Vic Firth model sticks. They are very very well made. It's a one piece stick, a ball stick that I fashion myself. Although I do use cartwheel sticks for some things. The quality of this stick is fine as far as I am concerned; in as far as the quality control, there's little or no warpage at all. I like the ball type stick because you can get a variety of densities when fashioning the stick and still not get a cumbersome sound. I find that the one piece shank, (without the fiber washer,) makes for a more solid feeling stick. I also enjoy the fact that I don't have to worry about playing on seams. In so far as instruments are concerned, the timpani we use in the Boston Symphony Orchestra are Ringer timpani, a truly marvelous set of instruments! I love the way the pedals tension—it's not a toe, foot pressure; instead you use the whole leg and heel. Of course, they're Dresden type drums.
- S.: When you say it's a Dresden type drum, what do you mean by a Dresden type drum?
- P.: Dresden type timpani are timpani where the bowl is suspended on four forks and all the tensioning rods are outside the bowl. The bowl is suspended on those forks by a lip around the timpani. The counter hoop has the rods coming down to the base mechanism of the timpani. It's a completely external tensioning-type instrument.
- S.: How does that result in an improved sound, or why this method suspended. There is nothing touching that bowl so of course, the sound is not going to be muffled by any stands or legs that are going to be sticking out of the bowl. Certainly the rods outside the drum can be carefully adjusted so that there are few if any rattles; usually we can find a rattle if there is one. Rods inside the drum are really a pain—there's always some little squeak or some kind of metal to metal situation that you're really struggling with.
- S.: Arthur, after you graduated from Juilliard, what was the first serious playing you did? In other words, what was your first playing jobs?
- P.: The first serious playing I did was with Tom Scherman—oh excuse me, I did a lot of serious playing with Dean Dixon's Orchestra and then I did some serious playing with some small chamber groups around New York. I did some back stage playing for some dance companies and then I spent the season with Tom Scherman and his orchestra.
- S.: How did you get your position as Timpanist of the Boston Pops?
- P.: I was at the Music Hall from 1950-56. In 1956 I auditioned for the Boston Symphony and came here as the low man on the totem pole, the Bass Drummer and of course percussion. After Eric Leinsdorf had become the conductor and Harold Farberman left, (Harold was the snare drummer and assistant timpani player), I auditioned for the job. Leinsdorf was kind enough to appoint me to the post of assistant timpani and principal snare drummer in the Boston Symphony. At that time Vic Firth who is the timpanist in the Boston Symphony and I might repeat a magnificent timpani player...
- S.: Why do you say Vic Firth is a magnificent timpani player? Why and how is one timpanist better than another?
- P.: Why is one timpanist better than another? Well, Vic Firth was a very talented, gifted young man who worked very hard, practiced a great deal and developed a tremendous facility. He spent many long, all-night bus rides, going to New York to study with Saul Goodman. He studied here at the New England Conservatory with Roman Szulc. He got the best training, Roman's approach and Saul's approach, put it together and finally got the job as the timpanist with the Boston Symphony. His innate, native talent stopped being talent—you know when you're a timpani player after years with a major orchestra, you're not talented anymore, you become an artist. He became his own man; he is probably one of the foremost timpani players in the world today. Now your question shan't go begging. He's great because he has this wonderful facility; he's got this marvelous reserve to be able to play so that he is heard. He can really come out and carry the orchestra. He has a fine dynamic control. That is very important for a timpani player. He plays in tune; he knows the repertoire, he's been through it with a variety of conductors and he's his own man today. There are times when, instinctively, he takes over. It's a pleasure to sit on the same stage with him; I've learned a tremendous amount from him. I'm certainly proud to say that.
- S.: Certainly it's an old controversy, but do you have any new insights to bring to the argument whether a calfskin head or a plastic head is better for timpani.

P.: Well of course there is nothing like good old calfskin. If you want to see how calfskin really behaves, seat yourself eye level to the head and look at the skin undulate and move with the symmetry that only nature can provide as opposed to the uneven kind of vibration that plastic gives. Plastic is a god-send in so far as you are not struggling to keep in tune on nights when you wouldn't stand a snowballs chance of staying in tune. So if you get a plastic head and you fiddle with it and you work very hard and you've got good drums, you're going to get optimally the best sound you can which is all that you can expect to get. But without question when the choice comes down, the calfskin is certainly far superior.

S.: How do you rate Arthur Fiedler as a conductor?

P.: Arthur Fiedler does his kind of thing, which of course is the light concert—the pop repertoire—very well. Arthur Fiedler is a fine conductor for a timpanist to work for. A timpani player could learn a tremendous amount from Arthur because he hears timpani intonation and he can adjust you as you're playing. He has an ear. That, I think is his big forte'. So I really can't say how I rate one versus another one. We're talking about a pops, light concert repertoire conductor who occasionally gets a chance to perform some of the heavy pieces.

S.: You're one of the fine timpanists today; are there others performing that you think are quite outstanding?

P.: First, thanks for the compliment. Yes, Cloyd Duff, Fred Begren, Roland Koloff are outstanding. Morris Lang, a good friend of mine is a wonderful timpani player. There are some young fellows playing now. I hope I didn't leave anybody out. There certainly are very fine timpani players—Saul Goodman has produced a lot of great timpani players. Vic Firth has many students out now and they are playing very well.

S.: Thank you so much Arthur Press. We've talked with Arthur Press here in the basement of Boston Symphony Hall and Arthur, you've got to get back up for the last third of tonight's Boston Pops program. Thank you so much Arthur Press, Timpanist, Boston Pops Orchestra.

#### THE AUTHOR

Dr. D. Richard Smith is Assistant to the Provost and Professor of General Studies at Purdue University, Lafayette, Indiana. A student of Tom Akins, he recently was named Timpanist of the Indianapolis Philharmonic. He also performs with the Lafayette and Purdue Symphony Orchestras.

#### INTRODUCING ! THE NEW SYMPHONIC CASTANET !

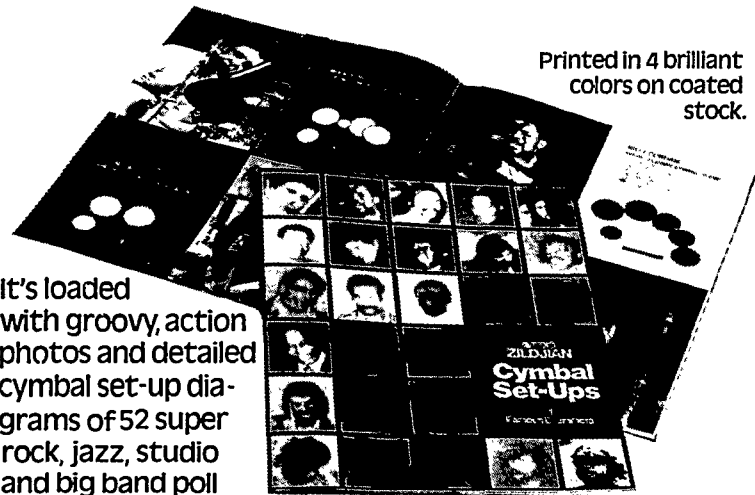
Castanets are hand made from imported grenadilla wood, mounted on a new and improved handle, and available in three different sizes: small, medium, and large. The small (#5) castanets produce a high, bright, and cutting sound; the medium (#6), somewhat lower in pitch, produce a more mellow sound; the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

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

## Drummers will dig this new...

### AVEDIS ZILDJIAN

# CYMBAL SET-UPS OF FAMOUS DRUMMERS



Printed in 4 brilliant colors on coated stock.

It's loaded with groovy action photos and detailed cymbal set-up diagrams of 52 super rock, jazz, studio and big band poll winners.

...Buddy Rich, Billy Cobham, Louie Bellson, Danny Seraphine, Bobby Colomby, Alan Dawson, Ginger Baker, Alphonse Mouzon and others plus handy glossary.

FREE at Avedis Zildjian music dealers in the U.S. or by third class mail. If you prefer a copy by air-mail, enclose \$1.00 with coupon to cover cost of handling and postage.

- I play drums. AVEDIS ZILDJIAN COMPANY PO Box 198, Accord, Mass. 02018
- Send my copy of "Avedis Zildjian Cymbal Set-Ups of Famous Drummers" third class mail.
- Air-mail my copy. My dollar is enclosed.



Name \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ H



# MARCHING BANDS OF AMERICA



## contemporary marching percussion



*Editor Note: (With this issue we welcome a new regular feature column in PERCUSSIVE NOTES Magazine.)*

### CONTEMPORARY MARCHING PERCUSSION

By Gary Beckner

The percussion sections of marching bands have far surpassed the "beat-keeper" role in today's contemporary approach to marching band performance.

Many new voices have been added with the inception of the melodic timp-toms, field timpani and marching keyboards. The arrival of these instruments, however, preceded instructional method books, and arrangements scored for their use.

Drum Corps have shown that with the proper instruction and time available, the percussion section of a marching unit can become a finely tuned ensemble performing extremely intricate patterns while maintaining the high degree of excellence and uniformity necessary in the overall effectiveness of the marching band's performance.

There are many "percussion major" band directors who are familiar with the latest trends in marching percussion and have kept abreast with the many innovative products now available. Due to a lack of informative material, however, many directors have been unable to achieve the exciting effects which today's percussion section can offer.

We will, in future articles, present ideas that are practical and readily useable for the directors who can't spend a great deal of time with their percussion sections as ensembles.

We invite your comments and suggestions on this column, and welcome your questions dealing with your marching percussion sections.

Gary Beckner  
Executive Director  
March Bands of America Inc.  
P.O. Box 97  
Elk Grove Bldg. Ill. 60007

## TECHNIQUE FOR THE VIRTUOSO TYMPANIST

A Text by Fred D. Hinger

Typanist of the Metropolitan Opera Orchestra and former tympanist of the Philadelphia Orchestra, Mr. Hinger is also on the staff of Yale University and The Manhattan School of Music.

This text is designed to solve many of the problems encountered by the orchestral tympanist. It includes sections on physical technique, ideas of color and phrasing, and many tunings and meters in the two, three and four drum exercises and etudes. The text also includes a repertoire list that the tympanist is expected to know.

Price per copy: \$15.00 Plus \$ .25 postage.  
N.J. residents add 5% sales tax.

Also Available:

Solos for the Virtuoso Tympanist. \$5.00 Plus \$ .25 postage. N.J. residents add 5% sales tax.

Address orders to: Fred D. Hinger  
Box 232  
Leonia, New Jersey 07605



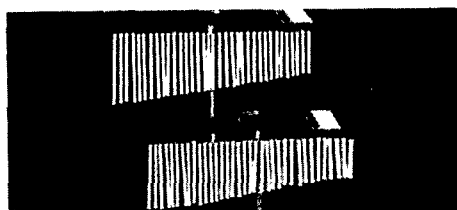
### Professional Drum Shop

Proudly Introduces a New Percussion Instrument-  
The

## Hollywood Mark Tree

custom manufactured by California Percussion Products  
from special micro-tuned brass tubes.

Until Now Heard Only on Movie and TV Soundtracks



Send check or money order to:  
Professional Drum Shop / 854 Vine St. / Hollywood, CA 90038

Please send me:  DELICATE - LIGHT TONE. . . . \$50.00  
 MEDIUM - DARK TONE. . . . . \$50.00

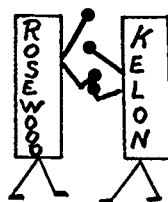
Mounts on any cymbal stand (cymbal stand not included).

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Calif. residents add 6% sales tax. Special discounts to dealers.

**A COMPARISON TEST OF  
THE ROSEWOOD BAR VS.  
THE KELON BAR XYLOPHONE**

by Al Payson



The percussion department of De Paul University recently decided to purchase a new xylophone. There was a discussion among the faculty and some of the students as to the merits (or lack of same) of the relatively new Kelon (man-made synthetic) bar xylophone. Some felt the instrument was roughly comparable to a rosewood instrument, others thought it was definitely inferior, and others felt it was somewhat superior.

We decided that it would be an interesting experiment, as well as a valuable educational experience for the entire percussion department, to involve all the percussion majors, as well as some professional percussionists, in a comparison test of the Kelon bar vs. the Rosewood bar xylophone. This experiment to be set up so as to make the evaluations as objective and comprehensive as possible.

In a rather lengthy meeting of a select committee, we decided upon the following points:

1. In the interest of objectivity, the test would be conducted with the two instruments (Kelon and Rosewood) behind a screen, so that the participants could not see which instrument was being played.

2. To be comprehensive, the music performed would include a) passages in the lower, middle, and upper registers; b) dynamic levels ranging from pianissimo to fortissimo; and c) use of a variety of mallets. To that end, the following literature was selected:

- A. Excerpt from *The Galoping Comedians*, by Dmitri Kabalevsky (high and middle register, ff dynamic level, hard mallets).
- B. Excerpt from *Dance of the Rose Maidens* from Gayne Ballet, by Aram Khachaturian (middle register, p - mf dynamic level, hard mallets).
- C. Excerpt from the second movement of the *Scythian Suite*, by Serge Prokofieff (lower register, pp - f dynamic level, hard mallets).
- D. Excerpt from the third movement of the *Mother Goose Suite*, by Maurice Ravel (middle register, pp - ff dynamic level, wood head mallets).
- E. Excerpt from an *Etude* by E. Kayser (high, middle, and lower register, p - f dynamic level, semi-hard mallets).

3. The following differences between the two instruments would be omitted from the test as being obvious or irrelevant:

A. **DURABILITY.** Since one can strike a Kelon bar forcefully with a brass-headed mallet without denting it, it is obvious that it is superior in durability to rosewood.

B. **RESONANCE.** It is obvious that a Kelon bar resonates longer than a rosewood bar of the same size (and pitch). Some percussionists felt this was a negative factor; however, it was pointed out that actually this was irrelevant since a Kelon keyboard could easily be damped down to resonate the same length of time as a rosewood keyboard by taping it underneath, or by wedging a strip of felt between the two rows of bars where they overlap.

It was also pointed out that while resonance is often associated with tone quality, they are not the same, and it is possible to have superior resonance with inferior tone quality. To avoid confusion in this regard, it was decided to damp down the Kelon xylophone to the same resonance as the rosewood instrument for the test.

C. **CONSISTENCY OF RESONANCE** throughout the entire keyboard, or "evenness". It was granted that experience showed that even on the most expensive rosewood xylophones, some bars resonate slightly less than others, due to the inherent problems of wood (presumably the differences in density).

Some rosewood keyboards are, of course, more "even" than others. But it was agreed that the Kelon instrument has a consistency of resonance which could not be matched by wood.

D. The comparisons of **TONE QUALITY** should be the important over-riding factor of the test. It was unanimously agreed that despite some advantages of the synthetic keyboard (durability, evenness, etc.) unless the tone compared favorably with rosewood the instrument could not be used for artistic performance, but rather could be employed only in "functional" situations (grade school/high school; as a practice instrument, etc.).

\* \* \*

In accordance with the above points, the following questionnaire was composed. Included are the results, along with some of the comments. The Kelon instrument used was model #50 (exactly the same instrument as the Kelon only with a wooden keyboard). Both instruments were new, and were provided courtesy of Franks Drum Shop. Thirteen professional and student percussionists participated. They could not see the xylophones. Each excerpt was played on one instrument, then the other. The Kelon instrument #1, and the Rosewood instrument was #2.



◀ Marshall Thomas Productions ▶  
Gongs and Tam tams from Mainland China

Peking Opera Gong

Small \$39<sup>00</sup>  
Med. 68<sup>00</sup>

Wind Gong (Feng gong) \$135<sup>00</sup>

Chau Gongs (tam tams)

44 cm. \$143<sup>00</sup>  
66 cm. 395<sup>00</sup>  
75 cm. 795<sup>00</sup>  
85 cm. 850<sup>00</sup>  
100 cm. 1,250<sup>00</sup>

Tam tam - Gong Mallets

Hard rubber core, yarn wound, aluminum shaft  
Small \$6<sup>00</sup>  
Med. (general purpose) 7<sup>00</sup>  
Large (low impact) 7<sup>50</sup>

Log Drums (slit-drums)

All Redwood, hand crafted, resonant, drums  
30-inch lengths - total of 4 pitches  
Pair \$49<sup>00</sup> Individual drums 30<sup>00</sup>

Custom-made, redwood tam tam stands made to order.  
Write for details.

Marshall Thomas Productions  
P.O. Box 2673 Sta. A  
Champaign, IL 61820

## QUESTIONNAIRE SHEET

### I. MUSIC

Excerpt	register	dynamic range	mallets	circle preference	Comments
A. Galoping Comedians	high & middle	ff	hard M-4	#1: 5 #2: 7 no diff. 1	#1 brighter - #1 brilliant - #1 sounds livier - #2 has mellower sound, not so biting.
B. Gayne Ballet	middle	p-mf	hard M-4	#1: 7 #2: 5 no diff. 1	#1 has a good clear sound - #2 has too much mallet sound - #2 mellower.
C. Scythian Suite	low	pp-f	hard M-4	#1: 9 #2: 4	#2 sounds muddled in spots - #2 has too much mallet impact sound - #2 has gutsier sound.
D. Mother Goose Suite	middle	pp-ff	wood head	#1: 7 #2: 5 no diff. 1	Very similar but #1 clearer - #2 sounds rather dead - At pp #1 projects better.
E. Kayser Etude	middle & low	pp-f	semi-hard M-3	#1: 4 #2: 8 no diff. 1	#2 seems to have a fuller sound - Didn't hear the plastic sound so much on #2 - #2 has richer tone.

Totals - #1: 32; #2: 29; no diff: 4.

### II. As a whole, which instrument do you prefer?

#1: 6  
#2: 7

### III. Which xylophone do you think has the Kelon keyboard?

#1: 11  
#2: 1

no answer: 1

### IV. Do you feel the difference in sound to be very little, moderate, or very much?

very little: 3  
moderate: 7  
very much: 1

(one said little in higher register, moderate in middle, much in low)

### V. Do you feel that both instruments sound good (although different,) or that one sounds inferior?

both sound good: 10  
#1 inferior: 1  
#2 inferior: 2

### VI. In your own words, how would you characterize the difference in the quality of sound? (Also, include any other comments you wish to make).

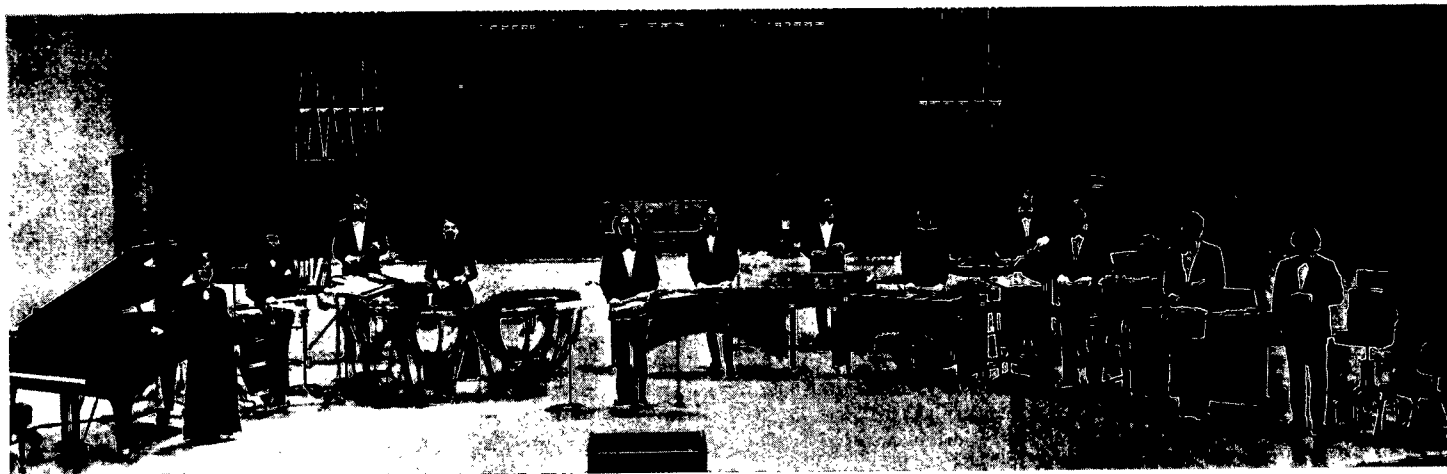
#1 was cleaner, clearer, and more articulate in all registers - #1 was brighter, more articulate - #1 sounds very biting at times, while #2 has a much mellower sound - #1 carries its sound a lot farther - I think that sounds are very similar, hard to tell apart - Instrument #1 has a sharper pinch to its sound - #2 seemed to have more richness of tone - #2 is not so sharp under hard mallets and ff, and both sound good for low and middle register, but I prefer #2 - I feel that #2 is inferior due to noticeable mallet noise predominating over the actual tone being struck.

\* \* \*

The results show that the preference was almost equally divided between the two instruments. Also, the comments indicate that those who prefer a bright, brilliant, penetrating sound liked the Kelon instrument best, while those who prefer a mellow, full-bodied sound chose the Rosewood keyboard.

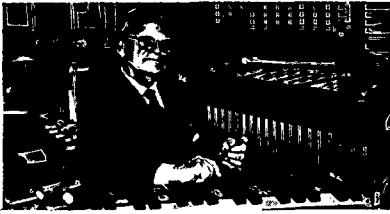
### THE AUTHOR

AL PAYSON is percussionist with the Chicago Symphony Orchestra and a member of the percussion faculty of DePaul University. As an author of percussion texts and solos, the maker of timpani mallets and percussion accessories, and a leading clinician, Al ranks as one of the most versatile persons in the percussion field.



University of Oregon Percussion Ensemble - Charles Dowd, Conductor

## THE JOE BERRYMAN STORY



By Betty Steadman  
University of Southern Mississippi

Joe Berryman's "Drum Room" is written up in the Journal of the Library of Congress in Washington, D.C.; and, "believe it or not," Berryman himself has been written up by Robert Ripley.

Besides collecting over 200 instruments from distant places and times, Berryman, guided by a love for music, has had such diversified occupations as composer, performer, director, writer, promoter, and inventor. His life would make a better TV series than article—to condense his story is to lose some of the zeal, warmth, love of life, and genius housed in his 5 foot 5 inch frame which shares its Hattiesburg home with one of the nation's most interesting collection of percussion instruments.

According to Berryman, the collection, at first, "just happened." Around twelve years ago, he realized that some of the instruments he had stashed around the house—including a cymbal from his early childhood—were growing in number and should be displayed together. About that time, he made his first trip to Europe where he found a number of items to add to the collection. Since that time, it has continued to grow with trips to Africa, the Orient and Central America.

Drums of all sizes range from bongoes, snare drums, bass drums, Scotch bass drums, tenor drums, timbales, and saddle-mounted cavalry drums, made from a range of materials including calfskin, kangaroo hide, sheepskin, mule hide, and plastic.

Their origins span the globe from Korea to Syria, from England to Cuba, Germany to Kenya, Formosa to Scotland, and from Japan to Haiti. Nearly as exciting are his drumsticks made from hickory, oak, rosewood, ebony, bamboo, and even ivory-tipped snakewood.

But that's just for starters.

Berryman's bell collection ranges from the humble bovine variety to the Pakistani ceremonial bell tree and includes others from Pompeii, Switzerland, Greece, and Turkey. Few people can boast a Hong Kong gong displayed beside Korean temple blocks and a German-made Chinese gong.

Slap sticks, cencerros, chocillos, claves, quijadas, cabazas, quiros, quijas (donkey's jawbone), and maracas are more collector's items—in addition to the outstanding xylophone and marimba collection.

Then there are the Persian and Italian tambourines, wood blocks from Africa, castanets from Madrid and Barcelona, as well as other instruments from India and Pakistan.

He even has a percussion piano and organ, never bestsellers on the open market, but now a rarity and joy to own.

IN addition to the percussion instruments, Berryman has collected a number of antique horns from Bohemia, France, and Italy, as well as an Irish bugle, an English hunting horn, and a circular race track horn from Scotland.

Drums of historical significance include a Civil War parade drum dated April 5, 1863, which was used by the Second Regimental Band of Chicago; a Spanish-American War drum mounted on bayonet scabbards; a World War I German drum; a Scotch drum from Edinburgh used in a Pipe Corps during WW I; an American WW I field and concert drum; and drums from WW II. Then there is the WW II drum designed by Berryman himself when he was sales manager for the Ludwig drum factory. Constructed to meet specifications of not more than 10 per cent metal by weight, the Berryman shell is wooden covered with pearl.

Now back to the collector. Joe Berryman, born in 1904 in a

little coal-mining town in the midwest—Spadra, Arkansas, was first exposed to the music world when he took clandestine piano lessons with the money he earned selling magazine subscriptions (his parents already had been through the ordeal of trying to get his older brother to practice and had decided, "Never again!") Anyway, when they heard him play in recital, they more than made amends by sending him off to the Kansas City Conservatory of Music where, at age 16, he studied with Victor Herbert.

Only a year later he made his first Chautauqua tour—with illustrious orator William Jennings Bryan. Since then, he has performed not only with Chautauqua but also with the Lyceum circuit, on the vaudeville stage, in theatre pits, in tent shows, circuses, minstrels, and with carnivals, to name a few.

When he was educational director for C. G. Conn Ltd., he performed in a four-man band which also demonstrated band instruments with the help of girls in uniforms who displayed the instruments on red velvet pillows.

It was during these touring days that Berryman became friends with countless "biggies" whose photos now hang in the "Drum Room." The illustrious group includes Gene Krupa, Edwin Franko Goldman and William D. Revelli (famous band directors), Jack Benny, Phil Harris, Pete Fountain, Sid Catlett (drummer for Louis Armstrong), the Korn Kobbler, and a host of others, such as A. A. Harding of the University of Illinois whom Berryman credits with being "granddaddy" of college band music in the United States, and of William F. Ludwig, Sr., one of the founders of Ludwig and Ludwig Drum Co. for which Berryman worked, and Mississippian Louis Pullo of the famous Central High School Bands.

Described by Billy Skelton of the Jackson (Mississippi) Clarion Ledger as a one-time "circuit-riding bandmaster, spending one day each in Asdown, DeQueen, Nashville, Prescott, Hope and Texarkana, Ark.," Berryman was a band movement pioneer. Thanks to the Texarkana PTA, Berryman became affiliated with the city school system—soon afterwards his band won the state high school band championship in competition at Waxahatchie, Tex. Berryman also directed the American Legion Band in Texarkana and later in New Orleans. He formerly owned a half-interest in Frank's Drum Shop (Chicago), selling out to Frank Gault in 1948.

He taught band in Edinburg (Texas) High School and Junior College until he decided to move to Washington, D.C. as operator of a band instrument studio for the Homer L. Kitt Music Co. And while we are still thinking about Texas, Berryman wrote music for and conducted a band at the Texas Centennial in 1936.

Later, in New York City, he worked for Carl Fischer music publishing firm.

Still later, Berryman decided to continue his education and earned the Bachelor's and Master's degrees from the University of Southern Mississippi School of Fine Arts. They say he was a good student and never missed class, except for the one using a textbook he had authored a few years before.

Since 1969 he has directed the Lions Mississippi All-State Band, winner of first prize for five of the last six years.

Winning is one of the Berryman habits. Recent honors include the Citation of Excellence from the National Band Association in 1971; the Lion's International President's Award (from President Uplinger of Syracuse, N.Y.) in 1972; the Outstanding Mississippian Award from Governor Waller in 1973; Charter Member, Mississippi Band Directors' Who's Who in 1975; Outstanding Mississippian Award by the Mississippi Broadcasters Association in 1975; named in International Who's Who (London) in 1975.

Carrying on the Berryman tradition are all of those former students who went on to play with such prestigious organizations as Benny Goodman's, Harry James', Glen Gray's Casa Loma Orchestra, Gene Krupa's, and the Minneapolis and Houston Symphony Orchestras.

If you visit Hattiesburg, Mississippi, be sure to see Joe Berryman's famous "Drum Room." But do yourself a favor and be sure to visit it when the owner is there!



## CYMBAL VIBRATIONS

By Leonard A. DiMuzio  
Avedis Zildjian Company

Q. I RECENTLY SAW DRUMMER BILLY COBHAM IN CONCERT AND NOTICED THAT HE WAS PLAYING A RATHER "ODD" LOOKING CYMBAL WHICH PRODUCED A VERY UNUSUAL SOUND. I AM VERY INTERESTED IN OBTAINING MORE INFORMATION ON THIS PARTICULAR CYMBAL, AS WELL AS ON HIS ENTIRE CYMBAL SET UP, AND WOULD APPRECIATE ANY INFORMATION YOU COULD GIVE ME.

A. Billy Cobham is one of the finest and most recent young drummers to break through with his own unique style and a dynamic approach to music. With all of his creative talents. Billy has been a very strong influence in bringing one of our old model cymbals, our Swish Cymbal, back to today's music. This is the cymbal you noticed in his set up and I would like to report further that Billy plays his Swish Cymbal upside-down which, although unusual, is quite effective.

In the 1930's and 1940's, Swish Cymbals were very popular among the Big Band and Dixieland drummers like Dave Tough, Big Sid Catlett, George Settling and the great Gene Krupa.

Then, of course, as music changed, so did the demands of drummers - they wanted a different type of cymbal with more definition. As a result, the Swish Cymbal dwindled in popularity, however, today it is making a "come back" so-to-speak.

Swish Cymbals are designed with turned up edges, have a very "funky" sound and can be loud with a "Chinese" effect. These cymbals sound much lower than a regular Avedis Zildjian Cymbal and have a lot of spread. Available in three sizes - 18", 20" and 22" - our Swish Cymbals, as a rule, range in weight from thin to medium. Thin Swish Cymbals have a tendency to "open up" with a little more volume than a heavier model and will also have more spread. A heavier Swish Cymbal, on the other hand, will have a more concentrated stick sound with fewer crash qualities.

Billy Cobham, for example, uses a Medium Thin Swish Cymbal because he likes a lot of roar and spread, whereas Louie Bellson, one of the all time great drummers, prefers a slightly heavier Swish Cymbal for a more definite stick sound.

Billy's complete Avedis Zildjian Cymbals from left to right, are as follows:

- 2 - 14" New Beat Hi Hats matched
- 1 - 22" Swish
- 1 - 20" Crash
- 1 - 22" Ride
- 1 - 18" Crash
- 1 - 28" Gong

Q. I HAVE HEARD THAT THE HISTORY OF ZILDJIAN CYMBALS GOES BACK MANY YEARS. COULD YOU TELL ME SOMETHING ABOUT THEIR HISTORY?

A. Zildjian Cymbals have been produced for more than 350 years by descendants of a Turkish alchemist. Avedis, the alchemist who lived in what was then Constantinople, discovered a secret process for treating metal alloys in 1623. The flat, circular metal shapes he formed had a brilliant sound and, before long, local guildsmen and patrons were calling him, "Zildjian," meaning "cymbal smith."

Cymbals, used at that time primarily for effect, began gaining popularity and by the late 17th century, were being incorporated in musical works. The increase in popularity created a demand for more of Zildjian's cymbals, and by 1700 Zildjian cymbals were shipped all over the world.

As was, and still is the custom, the secret Zildjian formula was inherited by the senior male member of each generation. In 1865, when the second Avedis Zildjian died, leaving two sons too young to inherit his business, the secret was passed to his younger brother, Kerope.

Years later, Kerope, having no sons of his own, passed the family secret on to one of Avedis's now mature sons. The elder son, Haroutian, was a prominent lawyer in Turkey and did not want to forego his profession. The nearly 300-year old business was then inherited by his younger brother, Aram.

Bachelor Aram was forced to retire in 1927 due to poor health. He contacted his nephew, Avedis Zildjian, owner of a U.S. candy factory. Reluctant to leave the states, but realizing the large market for cymbals, Avedis convinced his uncle Aram to come to America and teach him again the age-old craft he had studied as a young apprentice.

By 1929, Avedis began producing cymbals in an old converted garage near his home. He and his uncle Aram decided that the foundry should be located near salt water, as in Turkey, and should be modeled after its Turkish predecessor, complete with coal used for smelting and a layout designed around a dirt floor. Only when the factory was nearly destroyed by fire some years later did Avedis build a new, updated plant at the same site in North Quincy, Massachusetts.

The effects of the great depression and the advent of sound motion pictures temporarily lessened the demand for the performance of live music. Jazz was attracting new audiences, however, and for it the Avedis Zildjian Company was developing more and different cymbals.

Avedis began training his two sons, Armand and Robert, in the centuries old art of cymbal-making toward the end of the 1930's. Today there are three Zildjian grandsons to carry on the family tradition.

In 1972, the Avedis Zildjian Company built a new factory in Norwell, Massachusetts, with 30,000 square feet of production space for their instruments.

The secret process in producing Zildjian cymbals involves the mixing of certain metals, including copper, pure silver and tin, in exact proportions "by the master hand." Once this mixture is combined, it is melted and poured into molds. At this point, the cymbal resembles the size and shape of a bulkie roll.

The metal is reheated, rolled up, "cupped," dipped in a secret solution, tempered, shaped and hammered. The cymbal assumes many forms in the interim, none of which resemble the finished product, one having been described as "an old, multi-colored panama hat...sat on by the family... and trampled by a herd of cattle."

In the final "shaving" or lathing process, the instrument is made thinner by a tool which leaves ridges, or "sound tracks," on the cymbal. "Sound travels on these tracks," Avedis Zildjian says, and percussionists are cautioned to use care in polishing or cleaning to preserve them. When all mechanical processes are finished, each cymbal is stored in the factory to be aged, some as long as 15 years, and before any cymbal is ready for selection and shipment it must be approved by the critical eyes, ears and hands of the Zildjians.

### 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

Material should be sent to Larry Vanlandingham, School of Music, Baylor University, Waco, Texas 76703.

## PERCUSSION ENSEMBLES

### Large Ensembles

The following group of compositions are published by Berklee Press Publications 1140 Boylston Street, Boston, Mass 02215. With some variations, they use the stage band rhythm section with up to 6 bar instrument combinations. Additional percussion instruments may include timpani and common stylistic hand instruments. The difficulty ratings are those of the publisher.

Family Joy, Mike Gibbs-Burton \$12 D; Throb; Gibbs, Burton \$12 ME; Triple Portrait, Gibbs-Burton \$12 D; Liturgy, Gibbs-Burton \$12 M; Some Echoes, Gibbs-Burton \$12 M; Nowhere, Gibbs-Burton \$12 ME; Some Shadows, Gibbs-Burton \$12 M; Base Ball, William Leavitt-Delp \$8 ME; Don't Fret, Leavitt-Delp \$8 ME; Wake Up, Leavitt-Delp \$12 ME; Don't Push, Leavitt-Delp \$8 ME; Pretty Ditty, Leavitt-Delp \$8 ME; Beguine Scene, Leavitt-Delp \$8 ME; What's Up?, Leavitt-Delp \$8 ME; Baile de Tres Piernas, Ron Delp \$8 D.

The following compositions are published by Kendor Music, Inc.; Delevan, New York 14042. They are Jazz/Rock percussion ensembles similar to those listed above and also include a Sound Sheet recording.

Conflict of Interest, Ron Delp \$4.50 Grade 5; Morning... Glory, Ron Delp \$6 Grade 5.

### Quartet

Teamwork, David Vose \$2 grade 4 Kendor Music, Inc. 2 snares toms bass drum

### Quintet

Synchronisms No. 5 for Five Percussion Players and Tape, Mario Davidovsky complete \$35 D Edward B. Marks Music Corporation/Belwin Mills.

This is an outstanding composition for university or professional ensembles. The tape sounds take on the characteristics of percussion while the percussion instruments do like wise for the electronic sounds. Notation is easy to interpret even though the actual performance is difficult. It is a quality composition with strong audience interest.

## SEXTETS

Sounds in the night, Jesep Soler, \$4.50; Ed schott (Associated) (M) standard university percussion instruments with possible exception of water gong.

Moon step for percussion, Marc Bleuse, \$5; Elkan-Vogel, Inc. (Theodore Presser) (M) 2 vibes tri sup cym 5 temple blks 3 timp.

A Flight of virtuosity for six hand clappers, Greg Steinke, \$3.50, HaMaR Percussion Publications (M)

## LARGE ENSEMBLES

Swords of Moda Ling, Gordon Peters, \$?; Franks Drum Shop (M) piano plus 8 percussion including bells xylo chimes 4 timp temple blks snare drum tam tam susp cym wd blk

Musica battuta, Harold Schiffman, \$4 Associated Music Publishers (E) 7 players with chimes, orch bells vibe xylo 4 timp 5 temple blks 2 tam tams susp cym tri bongos 3 toms whip

Three things for Dr. Seuss, Jere Hutcheson, \$12.95, HaMaR Percussion Publications (D) harp 4 timp xylo marimba vibe orch bells chimes drums blocks

Autumn thoughts, Tony de Nicola, \$6, Innovative Projects, Box 520, Trenton, N.J. (E)

marimba celeste vibe xylo bells chime timp bass drum small instruments nine players

## MALLET ENSEMBLES

Greensleeves, arr. Gordon Peters \$12; Franks Drum Shop (E) 5 marimbas, xylo or bells

Comedians gallop, Kabalevsky-Peters, \$/ Franks Drum Shop (E) 5 marimbas, xylo

Scherzo from symphony #4, Tschikowsky-Peters, \$12; Franks Drum Shop (M) 5 marimbas

Polka from the Golden Age, Shostakovich-Peters \$?; Franks Drum shop 5 marimba, xylo

## TEXTS, METHODS, RECORDINGS

Fourteen Miniature Etudes, Charles Mink. Benjamine Thomas Pub. 4928 St. Elmo Ave., Bethesda, Maryland 20014. \$2.00

These mallet instrument etudes prove to be moderate to extremely difficult in nature. Some techniques, particularly etudes three and five, are reminiscent of snare drum exercises, but prove to be extremely interesting as accompaniment figures. Harmonies and melodies are unusual in character but help to achieve new ideas in extending the present resources for mallet instruments. Very appropriate for a serious mallet student as technical studies and, in some cases, recital material.

Twenty-one Etudes for Timpani, Fred Begun. Benjamine Thomas Pub. 4928 St. Elmo Ave., Bethesda, Maryland 20014. \$4.00.

Fred Begun has compiled some challenging etude material for timpani. The exercises, as he indicates, require detailed study in order to achieve the desired effects. Although not intended for sight-reading, the etudes could be used as such in addition to technique studies. Each etude is provided with detailed instructions, consisting of stickings, mallet choices, playing positions, and difficulties that may be encountered with each etude. These etudes are well-graduated in difficulty and provide enough musicality to make the practice enjoyable.

Cinellen, grosse trommel und anderes (triangle, tambourine, Castanets), Richard Hochrainer \$? Verlag Doblinger. This 26 page book presents minimum explanation about how to play the instruments and primarily presents rhythmic exercises.

Four Mallet Technical Studies, Garwood Whaley, 26P \$3; J R Publications, Exercises cover both harmonic and melodic independence of 4 mallet work; Four-way Independence for Rock Drumming, Joel Rothman 16p \$3; J R Publications; Four-Way Independence for Jazz Drumming, Joel Rothman 16p \$3; J R Publications.

Concert etudes for snare drum, Payson-Lane; \$3.50 Payson Products

Handbook of outdoor percussion Mark A. Petty, \$5; Mark Petty 2696 English; Troy Mich.

The Orchestra snare drummer, Anthony J. Cirone; \$3.50; Cirone Publications

Recipes with singles around the drums, Joel Rothman, \$3 J.R. Publications

Recipes with doubles around the drums, ibid

Coordination patterns with a dotted 8th note cymbal beat, ibid

Paukenschule, Heinrich Knauer, \$5 Hofmeister (Associated) Bk II orchestral excerpts

Realistic double feet, Carmine Appice, \$4.95; Alfred Publishers

Big band and beautiful record and book Grove-Burns; First Place Music Publications, Inc. 12754 Bentura Boulevard, Studio City, California

Creative approach to the snare drum Bk II, Britton, \$3; Award Music Company



## RECORDINGS

Hotel Hello. Gary Burton (vibraphone, marimba, organ); Steve Swallow (piano, bass). Vashkar; Inside In; Domino Biscuit; Sweeping Up; Sweet Henry; and four others. ECM ECM-1055 \$6.98.

The standards of excellence that have been established by both CMB and the performers here are met by this duet album of very personal dialogues. The work of Gary Burton and Steve Swallow is distinguished by lyrical beauty, and each duet takes on a character of its own as the two men switch among the five instruments used. I would be hard put to come up with a preference—the album is simply exquisite and unquestionably Burton's finest effort to date. (Reprinted from: Stereo Review January 1976)

### Timpani Solos

Seven Solo Dances For the Advanced Timpanist, George Frock \$3.75 Southern Music Co.; Variations, D'Arce McMillan \$1 Grade 4; 2 drums; Kendor Music, Inc.

### CORRECTION

In "Percussive Notes" Volume 14, number 1, Fall 75 on page 47 in the section "More new publications" "Four preludes for vibraphone and piano" published by PWM - edition 02-487 had the wrong address for the publisher. The address of PWM should be: PWM Edition, KRAKOW, Al. Krasinskiego Ma. Poland Also PWM publishes my "Scherzo" for xylophone and piano, "Little mexican fantasy" for percussion ensemble, "Little mosaic" for children percussion ensemble, and is preparing "Siderals" for 2 percussion ensembles. Also Edition Alphonse Leduc, Paris, rue St. Honore 175 - publishes my "Suite Variee" for children percussion quartet and piano.

If you would like to have the copies please - everybody, write to PWM Edition, they are glad to send you! Marte Ptszynska



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!

NEW FOR MARIMBA from-----

## PERMUS PUBLICATIONS

THE SOLO MARIMBIST Vol.1 - Linda Lorren Pimentel & James L. Moore \$4.00 32 pp.

*Uses latest marimba techniques. Music from all periods.*

SUITE MODERNE FOR MARIMBA (Action-Reverence-Blues-Joy) - Sharon Smith \$3.00

*Contemporary sounds and moderately difficult four mallet writing. Excellent for recital, contest,....*

*Postage Paid On All Orders With Remittance Enclosed.*

PERMUS PUBLICATIONS (formerly  
P.O. Box 4733-Columbus, Ohio 43202 Dublin Music)

Dealer inquiries are welcome.

*We Specialize In Music for PERCUSSION INSTRUMENTS*

## TO ALL DRUMMERS

A new book by Pete Magadini - retail \$6.00  
A new album by Pete Magadini - retail \$6.98

The book is titled "Poly-Cymbal Time" and deals with the mental and physical phenomenon of learning to improvise and execute polyrhythms at the drum set (recommended for advanced students and professionals).

### Endorsed by:

- Gary Kvistad - "Your book is a gas Pete, and I was convinced even more when I heard you play some exercises".
- Roy Burns - "This is the best book of this type I have seen. For any drummer interested in exploring poly-time signatures, it is a must".
- Ed Shaughnessy - "A marvelously TODAY book with influences of Indian rhythmic devices... A real bonus for us all".
- Victor Feldman - "This is a stimulating book.....".
- Louie Belson - "It is a fresh approach to an area that is seldom conquered in drumming".

The album is called "Polyrhythm" and features George Duke-keyboards and synthesizers; Don Menza-saxes and flute; Dave Young-bass and Pete Magadini-drums and percussion.

The record deals with all the polymeters found in "Poly-Cymbal Time". '....the music is intense and innovative, one of the hottest jazz releases of the year.' Sounds Magazine, November, 1975

Book and Record is a \$12.98 retail value.  
Discount for P.A.S. readers. The book - \$5.00. The record - \$5.98  
Book and Record - \$9.00  
Briko, Box 15075, Phoenix, Ariz. 85060  
outside U.S. add \$1.00



# PUBLICATIONS and PRODUCTS



Material Compiled  
by  
John J. Papastefan, University of South Alabama

## NEW PUBLICATIONS

Affiliate Artists, Inc., 155 West 68th Street, New York, N.Y. 10023 publishes a quarterly news magazine about the performing arts; it is available free-of-charge from the address above.

The American Guild of Organists, 630 Fifth Avenue, New York, N.Y. 10020 has available for \$2.00 a publication by Leslie P. Spelman entitled *Organ Plus*. Part III has three listings of interest to percussionists: brass, timpani and organ; brass, percussion and organ; and percussion and organ.

Belwin-Mills Publishing Corp., Melville, N.Y. 11746 has a new catalog of music for percussion. The catalog presents a complete listing of music for percussion instruments published by Belwin-Mills Publishing Corp., Edward B. Marks Music Corp. and MCA Music. Also included are many publications of foreign publishers represented in the United States and Canada by Belwin-Mills.

James F. Chapin, 50 Morningside Drive, New York N.Y. 10025 has two books available directly and four records produced by Music Minus One. Write the address above for brochures.

Cirone Publications, P.O. Box 162, Menlo Park, CA. 94025 has published a detailed list of books and solo and ensemble compositions by Anthony J. Cirone. For a copy write Cirone Publications.

HaMaR Percussion Publications, Inc. 333 Spring Road, Huntington, N.Y. 11743 has a catalog listing their percussion texts, solos and ensembles.

Lang Percussion Company, 139 West 87th Street, New York N.Y. 10024 has a brochure listing their works for percussion ensemble, solo percussion and chamber music.

M.M. Cole Publishing Co., 251 East Grand Avenue, Chicago, Ill. 60611 has a new series of pieces in their Contemporary Percussion Library Series III for percussion ensemble and percussion solos with band.

John Sarraco, 187 Locust Avenue, New Dorp, S.I. N.Y. 10306 has published a work for timpani and piano. Write for further information.

S & S School of Music, N. Keim & Buchert Road, Pottstown, PA. 19464 has available a list of keyboard mallet ensembles by William Schinstine.

TRE Music Company, 1402 East Kleindale Road, Tucson, Arizona 85719 has available for \$1.00 an extensive catalog of percussion publications. They are also looking for small works featuring percussion instruments to publish as they expand their offerings. Composers and arrangers should contact them direct at the above address.

## NEW PRODUCTS

Briko Publishing, P.O. Box 15075, Phoenix, Arizona 85060 has released an album in conjunction with their books on poly-rhythms.

Columbia Records, 51 West 52nd Street New York, N.Y. 10019 has produced a recording featuring a century of American marches. Several well-known percussionists perform on the recording.

J.C. Deagan, Inc., 1770 West Berteau Avenue, Chicago, Ill. 60613 has produced a film about mallet instrument history and manufacturing. Details concerning the film are available from Deagan.

Harlan Drums, Inc. 9421 Stansberry Avenue, St. Louis, Mo. 63134 specializes in instruments and accessories for the serious percussionist. A catalog is available from them.

Remo, Inc. 12804 Raymer Street, North Hollywood, CA. 91605 has available special bicentennial drum heads. Additional information can be obtained by writing to Remo.

Rogers Drums Division of CBS Musical Instruments, 1300 Valencia, Fullerton, CA. 92631 has an external tone control for use with tom-toms and snare drums.

The new 1976 Catalogue of REMO AND PROMARK products is now available. Products include, the new FiberSkin and CS drum heads, complete line of heads, pads and accessories, and all Pro-Mark hickory and rosewood drum sticks and accessories. For a copy write to: Remo, Inc. Dept. PN, 12804 Raymer St., North Hollywood, CA 91605.

AYOUB PERCUSSION ENTERPRISES has a new address: 1424 Carlos Drive NE, Roanoke, Virginia 24019. For full information on their timpani, gong, bass drum, tenor, and marimba, contact them at their new address.



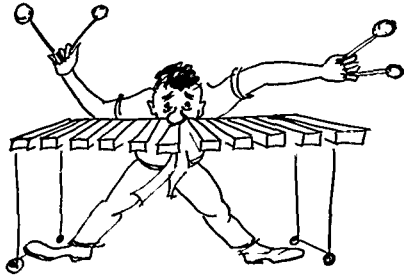
*Picture of Eastern Music Festival Percussion Ensemble  
Ernest Muzquiz, Director*



*S and S School of Music (Pottstown, Pa.) 1975 Summer Percussion Ensemble - William J. Schinstine, Director; William Richards, Co-Director.*



# 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

**Q. I RECENTLY SAW ONE OF YOUR PUPILS PERFORM MILHAUD'S CONCERTO FROM MARIMBA AND VIBRA-PHONE. HE USED SOME MOST UNUSUAL STICKING COMBINATIONS. DID YOU AND HE DEVELOP THESE AND WHY?**

**A.** I personally use, in the Milhaud, a malleting system that other marimbists find unusual. I have taught the work to two students. Each took my original malleting concepts and initiated changes that suited their individual technics.

Before explaining some of my malleting, let me stress that I **DO NOT CHANGE A SINGLE NOTE** of the Milhaud score. My changes fall predominately in two areas. In chordal passages the notes are often blocked off in a manner that works well on the piano or that looks nice on manuscript, but does not flow smoothly on the marimba. In melodic and arpeggiated sections, using four instead of two mallets facilitates certain leaps and skips, and results in a more error-free performance. Each of my examples is taken from an early part of the work so that you may initiate such procedures immediately.

In example A, m21, a triad is initiated between 2, 3, and 4, while mallet 1 fills in when the sixth arrives. I find that keeping the same malleting on a given pattern is generally a good rule to follow. On the third count the right hand abruptly moves to the upper bars (sharps and flats) while the left hand fills in on the lower (natural) bars. Keeping one hand on the upper bars and another on the lower bars is a technic that is often useful. Example B is a "juxtapositioned" chord. After practicing Example B until comfortable, the malleting in Example C, m22 should be clear. In m25 (Example D) many marimbists employ one mallet in each hand and use both hands simultaneously to play the thirds. It is far simpler to have the right hand, using two mallets, play the upper thirds while the left hand takes care of the lower ones. Example E, m32 is a passage that could be played with just two mallets, using an alternate left-right malleting. My malleting employs some alternating between the hands, but is primarily based on using the handiest mallet for the job. Note that all sharped notes are to be played by the right hand, with the right hand also filling in on nearby notes. Leaps of any size are taken care of in the left hand, between mallets 3 and 4. Example F, m39, is similar to Example D. The hands alternate comfortably. As written, Example G, m69, was quite contortionistic to perform. Here I employ Celse Hurtade's "double-octave" technic, and I get a smoother performance. If you have not previously tried the "double-octave" technic, you may find it more difficult to perform than the parallel thirds. Give it a few days try before you discard it; you just may change your mind.

Do I always use four mallets on the runs in this piece? No! When a run moves predominantly step-wise, as in a scale passage, I use just two mallets. However, I use four mallets to: 1) get rid of unnecessary body motion, 2) facilitate a more error-free performance, and 3) promote a smoother, more flowing sound.

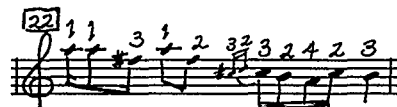
Example A



Example B



Example C



Example D



Example E



Example F



Example G



# FIX IT — BUILD IT CORNER

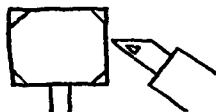
## THE BASIC CONSTRUCTION OF A BASS DRUM MALLET

By Michael W. Udow

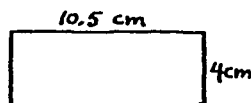
I contend that there is not one style of mallet, beater, or stick that is best for all percussionists. The individual technique, sound concept, instrument, and excerpt to be performed should help determine what mallet to select in context of the size and style of the musical ensemble. The percussionist who is aware of the diversity of timbral possibilities which may be achieved from one instrument must have an extremely wide variety of mallets at his disposal. A student who has access to a variety of actuators and sound sources has the opportunity to become acutely aware and thus highly selective of the sounds that he chooses to produce. It may seem that I am deviating from the subject at hand, but I am concerned that no one take these basic instructions as a universal truth. After all, the following ideas are not new or revolutionary, but rather the synthesis and selection of information passed down to this author by experts in our field such as, Alan Abel, Russ Hartenberger, Jack McKenzie, G. Allan O'Connor, Michael Ranta, and Thomas Siwe. I consider the following information nothing more or less than another piece of practical advise which will save percussionists money, and inform students of the concept: "build your own for less price and better quality!"

**MATERIAL:** Aluminum tube - thickness: 1 cm., outside diameter: 2½ cm., length: 30 cm.; metal file; masking tape - width: 4 cm.; piano damper felt - width: 1 2/10 cm.; a curved needle - length: 3 cm.; scissors; carpet thread or, preferably, dental floss; exacto knife; hack-saw; vice; magic marker (a bright color); pencil; ruler; moleskin; pointed tool such as a drawing compass.

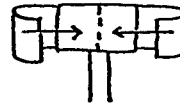
1. With hack-saw, cut tubing to proper length (approx. 30 cm. - this allows extra pipe length for trimming after mallet head is completed.
2. File both ends so that there are no sharp edges.
3. Begin wrapping tape tightly around one end of pipe leaving 1 cm. of tape extended over the end of the pipe.
4. Build up tape to a thickness of 4 cm.
5. Take exacto knife and trim tape edges (top and bottom) to round off the sharp edges. (see diagram:



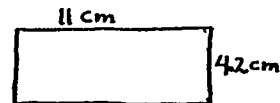
6. File rounded tape edges to remove any unevenness incurred while trimming with the knife.
7. With scissors, cut moleskin to the following approximate dimensions: (leave plastic backing on moleskin until ready to wrap around tape).



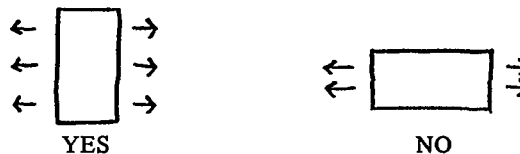
8. Remove plastic backing from the sticky side of the moleskin. Wrap moleskin around tape circumference so that the ends meet but do not overlap. Trim away excess.



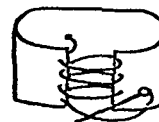
9. Split felt in half. This yields two halves, each with one matted and one fluffed surface. If a pair of matched mallets is desired, always use the felt from the same half of the split material so that thickness and weight of each mallet is matched.
10. With a pencil, draw a rectangle on one of the felt pieces (matted side) with the following dimensions:



- 11: With scissors, cut out rectangle.
12. Hold the width of the felt rectangle between thumb and forefinger of each hand and pull from both sides to loosen up and slightly stretch felt fibers. Do not pull felt lengthwise, as this will tend to make the ends wider and the middle area shorter and thinner.

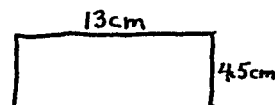


13. Wrap felt around moleskin with fluffy side up and this time pull ends tightly until they almost, but not quite, meet. If there is any overlap, cut excess felt off with scissors. Important: make sure that ends do not meet until sewing takes place. This is to insure a very tightly constructed mallet so that once the mallet is put in constant use, it will not excessively loosen up and become mush in texture and sound quality.
14. Cut off approx. 60 cm. of dental floss, and thread needle, tying a small knot at one end of the thread.
15. Again, wrap the trimmed felt around the mallet, and this time, sew tightly, pulling the thread snugly every few loops in the following manner (approx. 16 stitches): (do not invert felt after sewing to put seam on inside as is normally done in the construction of cartwheel or parachute style).



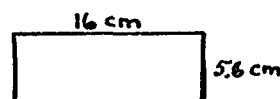
pull loops tightly

16. To tie off thread, pull needle through loop as shown in the diagram above. Repeat tying off knot to prevent any chance of slippage.
17. With scissors, cut thread just above knot.
18. With a pencil, draw a rectangle on one of the felt pieces (matted side) with the following dimensions.



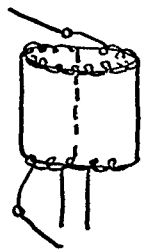
\*\*\* Repeat steps #11-17. (Note: Make sure that the new seam is directly over the previous seam.)

19. With a pencil, draw a rectangle on one of the felt pieces (matted side) with the following dimensions. This piece of felt will be the outside striking surface.



\*\*\* Repeat steps #11-17. (Note: Make sure that the new seam is directly over the previous seam.)

20. Sew the top of the outside felt layer once around in the following manner continually pulling the floss so that the felt begins to gather at the top.\*



**Pull loops**

21. Tie off and cut above the knot as before.
22. Sew the bottom of the outside felt layer once around as in #20.
23. Tie off and knot as before, but do not cut thread.
24. Sew around the bottom edge in a circle, continually pulling thread which will draw up felt, snugly, around metal shaft. When completed, tie off and cut above knot. (This step requires a second needle and thread.)
25. Return to the top of the mallet and sew around top edge in a circular manner as in #24. Continue to pull and sew until the felt closes the hole; tie off and cut above the knot as before.
26. Take compass and lightly prick and lift felt slightly to fluff up the knap. Continually turn mallet to obtain an even fluff.
27. With magic marker, draw a 5 cm. line on the metal shaft just below the mallet head. Make sure that this marking lines up with the seam on the mallet head. (This will enable the performer to make sure that the seam will not come in contact with the membrane.)
28. Beads of felt will form on the outside surface when the mallet is used. When this occurs, take curved cuticle scissors and carefully remove the beads. Do not pull the beads off of the mallet with your hands as it unevenly takes off too much of the felt.

Note: white piano damper felt may be purchased at any of the piano supply companies listed in a metropolitan telephone directory.

\* One method of tying off the top and bottom surfaces is to prepare the outside piece of felt by cutting small wedges out of the felt which will leave small triangles which are then sewn together.

Copyright, 1975, by Michael W. Udow; this article may not be reproduced or otherwise utilized, except for the construction of mallets, without the expressed consent of the author.  
604 South Race, Urbana, Illinois 61801.

**THE AUTHOR**

Michael Udow is a percussionist, composer, instrument designer who is concerned with the contemporary-arts-dwindling-audience-syndrome. Through performances and discussions he stresses the responsibility of the audience as creative listening participants. Through extended workshops he invites the audience to further understand what the creative process is by having them design and construct new instruments, compose for these instruments, and perform these new works for other audiences. Summers he is employed as principal percussionist with the Santa Fe Opera, and is Artist in Residence at Unit One - the University of Illinois where he is also a doctoral candidate in percussion performance in the School of Music.

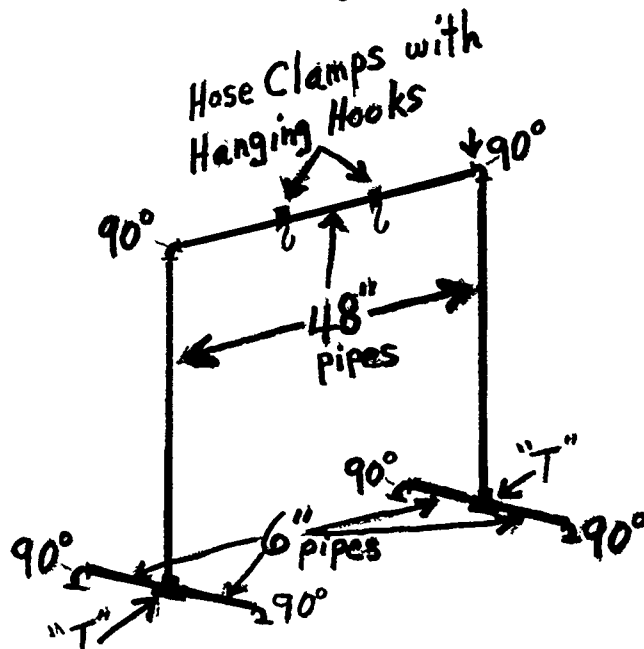
**GONG OR TAM-TAM STAND**

by Dennis Lester

**Materials Needed:**

Quantity	Description
3	1 inch galvanized steel pipe, 48 inches long with threaded ends.
4	Same as above but 6" long.
6	90 degree elbows to accept the pipes.
2	Pipe "T"s.
2	One inch hose clamps.
2	Metal hanging hooks.
1	20" piece of heavy gut or nylon cord, for suspending the instrument.

The diagram will show you the assembly of parts, but before you begin, consider size. The three 48" pipes accommodate a 36" instrument, leaving 6" clearance all the way around. Keep this 6" interval in mind if you enlarge the stand, but also increase the length of the legs for greater stability. A brace may be needed between the "T"s for larger stands.



He: I don't think the neighbors appreciate junior's musical abilities.

She: Why do you say that?

He: They gave him a knife and asked him if he knew what was inside his drum.

**DRUM BOOKS**

- ( ) Rock Socks ..... \$2.00
- ( ) Drum Machine ..... \$2.00
- ( ) Rock Power Exerciser  
Book One ..... \$3.50
- ( ) Rock Power Exerciser  
Book Two ..... \$3.50
- ( ) All Four Books ..... \$10.00

Send check or money order with this ad to:

DENNY KINNE, Dept. P

202 Auburn Avenue, Staten Island, New York 10314



# Programs



PROGRAMS compiled by  
WILBER T. ENGLAND

Indiana University, Bloomington, Indiana

ATTENTION - if you sent a program for publication in PERCUSSIVE NOTES before the deadline for this issue and it doesn't appear in this issue it is likely because you did not include the publisher information! ONLY THOSE PROGRAMS THAT GIVE PUBLISHER INFORMATION ARE PRINTED IN PERCUSSIVE NOTES. PLEASE RE-SUBMIT YOUR PROGRAM OR REQUEST THAT IT BE RETURNED TO YOU SO THAT YOU CAN ADD THIS IMPORTANT INFORMATION. Always write this information in on your programs before sending them. By doing so it will make the Programs listing much more valuable as a resource for locating and ordering literature by all of our readers.

## CALIFORNIA

### SAN MATEO COUNTY ARTS COUNCIL

Sylvia E. Pimentel, Marimba  
Linda L. Pimentel, Marimba  
8/12/75

The Little Windmills - Couperin&Pimentel (manu.)  
Sonata, Op. 18 #6 - J.C. Bach/Pimentel (manu.)  
Suite - Sifler (WIM)  
Allegro in D Minor - Carulli/Pimentel (Manu.)  
Duet #17 - Carulli/Pimentel (Manu.)  
Duo Miniature - Tanner (MFP)  
Etude in A Minor, Op. 4 #3 - Mendelssohn/Pimentel (manu.)  
Danza - R. Pimentel (manu.)  
Scratch My Bach - Nero-Appleman (manu.)

## COLORADO

### WESTERN STATE COLLEGE OF COLORADO

Percussion Ensemble 11/14/75  
Allen Brown, Director

Three African Dances - Allen Brown, (Selmer)  
Polyphonies for Percussion Quartet - Michael Cunningham (Media Press)  
March for Two Pairs of Kettledrums - Andre & Jacques Philidor (McGinnis & Marx)  
Toccata - Robert Kelly - (American Composers Alliance)  
Colloquy - Paul Steg (M.M. Cole)  
Minor Time - Bob Tilles (Downbeat)  
18 for Baker - Bob Tilles (Downbeat)  
Big Jinks - Bob Tilles (Downbeat)

## FLORIDA

### UNIVERSITY OF MIAMI

Graduate Recital - Laurence D. Kaptain  
Percussion 5/2/75

Concerto for Five Kettledrums - Robert Parris (Peters)  
Aria No. Five for Oboe and Bells - Elliot Schwartz (Fischer)  
Prelude in G - Musser/G. Peters (manu.)  
Octave Etude - Lorraine Goodrich Irvin/D. Vincent (manu.)  
Duo for Woodwind and Drumset - Arthur Frackenpohl (Rochester)  
Concerto for Marimba - Robert Kurka (Wien- traub)

## ILLINOIS

### EASTERN ILLINOIS UNIVERSITY

Instrumental Recital - William Bryant  
Percussion 10/21/75

Wach auf, Mein Herz - J.S. Bach/William Bryant (manu.)

General Recital - Greg Koets, Larry Jones,  
Percussion 10/28/75

Five Timbres - Morris Goldenberg (Chappell)  
Conversation - Akira Miyoshi (Japan Federa- tion)

Phi Mu Alpha Recital - Greg Koats, James Lane,  
Greg Bruns  
Percussion

Parade - Morton Gould (G & C Music)  
Four Sonic Plateaus - Morris Goldenberg (Chap- pell)  
Fireworks - John O'Reilly (G. Schirmer)

Faculty Recital - Burton E. Hardin  
Percussion 11/2/75

Night Watch - Ellis B. Kohs (manu.)

## NORTHWESTERN UNIVERSITY

Percussion Ensemble 11/5/75  
Terry L. Applebaum, Conductor

Canticle No. 1 - Lou Harrison (MFP)  
Interactions - John Bergamo (MFP)  
Non-Ticking Tenuous Tintinnabule Time - Wil- liam Duckworth (manu.)  
Dakar for Percussion Ensemble and Electronic Tape - Michael Barolsky (manu.)  
Toccata for Percussion Instruments - Carlos Chavez (Belwin-Mills)

## INDIANA

### INDIANA STATE UNIVERSITY

Faculty Ensemble  
Percussion 4/9/75

Chorale and Dance - Ronald Lo Presti (manu.)  
Three Formalites for 4 Percussionists and Piano - Cardon Burnham (manu.)  
Three Dance Movements - William Russell (Presser)  
Quadra - Grant Fletcher (manu.)  
Music for Piano and Percussion Quartet - William Maloof (manu.)

Percussion Ensemble 11/4/75  
Neal Fluegel, conductor

Toccata for Percussion - Carlos Chavez (Mills Music)  
Tambuco - Carlos Chavez (Mills Music)

## INDIANA UNIVERSITY

Student Recital - Michael J. Mierzykowski  
Percussion 12/7/75

Romance No. 1 in G Major - Beethoven/  
Mierzykowski (manu.)  
From 24 Caprices for Violin Solo - Niccolo Paganini/Mierzykowski (manu.)  
Sonata in D Major, Op. 115 - Sergei Prokofiev/  
Mierzykowski (manu.)  
Nigun from Baal Shem - Ernest Bloch/  
Mierzykowski (manu.)  
Tzigane - Maurice Ravel/Mierzykowski (manu.)

## IOWA

### DRAKE UNIVERSITY

Faculty Recital - Laurence Kaptain  
Percussion 10/12/75

March - Elliot Carter (Schirmer)  
Rock Duet - Richard Kashanski (manu.)  
Song and Dance 0 David Van Vector (manu.)  
Computer Music for Percussion and Tape - G. Allan O'Connor, Lelearn Hiller (Presser)  
Concerto for Marimba and Orchestra - Robert Kurka (Wiertraub)

## UNIVERSITY OF NORTHERN IOWA

Percussion Ensemble 3/6/74  
Randy Hogancamp, Director

Statements for Percussion - Muczynski (Schirmer)  
October Mountain - Hovhaness (Peters)  
African Sketches - Williams (Ludwig Music)  
Chamber Piece - Colgrass (MFP)  
African Welcome Piece - Udow (Fox)

Night Music - Starer (Belwin-Mills)  
Ballet of the Unhatched Chicks - Moussorgsky/  
Peters (FDS)  
MacArthur Park - Webb/Hogancamp (manu.)  
Carpenters Medley - Bacharach/Hogancamp (manu.)

Seminar recital - Chris Young  
Percussion 3/19/74

Rondo - Merve Britton (Byron-Douglas)

Senior Recital - Glen Sedlacek  
Percussion 4/3/74

Partita No. 2 in D minor - Bach/Sedlacek (manu.)  
Four Bagatelles - Gitta Steiner (Seesaw)

Seminar Recital - John Graham  
Percussion 4/11/74

March - Hinger (Hinger)

Junior Recital - Dan Hummel  
Percussion 4/15/74

Four Pieces for Timpani - John Bergamo (MFP)  
Ballade (Night Song) - James Stabile (WIM)  
Suite for 3 Drum Sets - Shelly Elias (Educa- tional Ideas)

Faculty Recital - Randy Hogancamp  
Percussion 5/2/74

Sources III - David Burge (Broude)

Percussion Ensemble 5/2/74  
Randy Hogancamp, Director

Percussion Music - Gerald Strang (New Music)  
The Song of Zueztecoatl - Lou Harrison (MFP)  
Canticle No. 1 - Lou Harrison (MFP)  
Graphic Mobile - M. William Karlins (Media)  
Ionisation - Edgar Varese (Ricordi)

Seminar Recital - Jo Ann Larsen  
Percussion 5/7/74

Violin Concerto (a minor) - J.S. Bach (Chap- pell)

Faculty Recital - Randy Hogancamp  
Percussion 10/1/74

Three Pieces for Vibraphone - Gitta Steiner (Seesaw)  
Duo for Trumpet and Percussion - William Sydeman (Seesaw)  
Sonata-Allegro - Mitchell Peters (Peters)  
Duo for Percussion, 1971 - William Sydeman (Seesaw)  
Le Grand Jeu - P.M. Dubois (LeDuc)

Seminar Recital - Allen Jacobson, Bob Haack  
Percussion 10/15/74

Suite in A Major - A. Vivaldi/Jacobson (manu.)  
Three Designs for Three Timpani - Robert Muczynski (Schirmer)

Percussion Quintet 11/8/74  
Randy Hogancamp, conductor

Re: Percussion - Frederick Karlin (Fox)  
Inventions on a Motive - Michael Colgrass (MFP)

Three Dance Movements - William Russell (Presser)

Sonatina - Fischer Tull (B & H)  
Prelude XXII - Bach/Peters (FDS)  
Symphony No. 1 - Beethoven/Hogancamp (manu.)

When I Fall in Love - arr. Sedlacek (manu.)  
Days of Wine and Roses - Mancini/Schinstine (S & S)  
Comedians Gallop - Kabalevsky/Peters (FDS)

Percussion Ensemble 11/20/74  
Randy Hogancamp, Director

Three Brothers - M. Colgrass (MFP)  
Dance of the Black-Haired Mountain Storm - A. Hovhaness (CF Peters)

Rondino - W. Benson (Marks)  
Dance Barbaro - P. Lambro (MFP)  
Di - D. Hummel (manu.)  
Five Dream Sequences - W. Ross (B & H)  
Sketch - R. Lo Presti (MFP)  
Sonatina - F. Tull (B & H)  
Symphony No. 1 - Beethoven/Hogancamp (manu.)  
Superstar Medley - arr. J. Kennedy (manu.)

Seminar Recital - William P. LeMay  
Percussion 11/21/74  
Adventures for One - Robert Stern (MFP)

Senior Recital - Robert Haack  
Percussion 11/22/74

Two Songs on Tanka Poems - de Gastyne  
(Fereol)  
Rondel - de Gastyne (Fereol)

Senior Recital - Allen Kent Jacobson  
Percussion 2/24/75

Suite in A Major - Antonio Vivaldi/Jacobson  
(manu.)  
Drumstec II, III - Jacques Delecluse (LeDuc)  
Four Pieces for Timpani - John Bergamo (MFP)

Symphonic Band - Randy Hogancamp  
Percussion 2/25/75

Concerto for Percussion - Darius Milhaud-J.N.  
Smith (Presser)

Percussion Ensemble 2/26/75  
Randy Hogancamp, Director

Sixty-five Years from Tomorrow - S. Elias  
(Opus)  
Suite for the Victims of Ap Dong Gi - R.  
Hampton (Southern)  
Ritmo Jondo - C. Surinach (AMP)  
Spectrum No. 1 Green - A. Lauer (Opus)  
Parody - D. Hummel (manu.)  
Suite for Tambourine and Percussion Ensemble  
- S. Elias (Opus)  
Triptych - A. Cirone (Cirone)  
Saturday Morning Medley - arr. by W.P. LeMay  
(manu.)

Senior Recital - Allan Nott  
Percussion 4/14/75

Sonata for Marimba and Piano - Peter Tanner  
(Cole)  
Six Unaccompanied Solos - Michael Colgrass  
(Schirmer)  
Elegy for Solo Percussion - Jerome Rosen  
(MFP)  
Sonata No. 1 - Anthony J. Cirone (Cirone)

Percussion Ensemble 5/7/75  
Randy Hogancamp, Director

Drawings: Set No. 1 - S. Hodgkinson (MFP)  
Basho Songs - E. J. Miller (MFP)  
The Old Woman - W. Johnson/L. Kihnel  
(Southern)  
A La Samba - M. Peters (Peters)  
Homoculus C.F. - J. Perry (CMP)  
Fugue for Percussion - L. Harrison (MFP)  
Scope - B. Seawell (Try)  
Jazz Variants - J. Beck (Frank)

Seminar Recital - Robert Haack, Dan Hummel  
Percussion 5/8/75

Canaries - Elliot Carter (AMP)  
Six Little Pieces for the Marimba - Christopher  
Kuzell (Peters)

### KENTUCKY

#### WESTERN KENTUCKY UNIVERSITY

Percussion Ensemble 11/24/75  
Emery E. Alford, Director

Percussion Movement - Alexander Tcherepnin  
(Presser)  
Bacchanale - Alan Hovhaness (Peters)  
Introduction and Fugue - Robert Buggert  
(Music for Percussion)  
And Four and One - W. Bruce Maples (manu.)  
Three Brothers - Michael Colgrass (MFP)  
Comedian's Galop - Dmitri Kabalevsky (Drums  
Unlimited)  
Ceremonial - Paul Creston (Schirmer)  
Chrom #1 - Emery E. Alford (manu.)  
18 for Baker - Bob Tilles (manu.)

### MARYLAND

#### UNIVERSITY OF MARYLAND

Faculty Recital - Stuart Smith  
Percussion 11/10/75

The Wonderful Widow of Eighteen Springs -  
John Cage (Peters)  
Four Bagatelles - Gitta Steiner (Seesaw)  
Here and There - Stuart Smith (Smith)

OBOS - Harold Budd (Composers/performers  
edition)  
One for Syl - Stuart Smith (Media Press)  
Two Estampies - Anonymous/Smith (manu.)  
Cryptesthesia - Felix Powell and William Tudor/  
Stuart Smith (manu.)

### MICHIGAN

#### NATIONAL MUSIC CAMP

Faculty Recital - F. Michael Combs  
Percussion 6/14/75

French Suite for Solo Percussion - William  
Kraft (WIM)

Percussion Ensemble 7/29/75  
Michael Combs, Director

Introduction and Allegro - Dick Schozy (Crea-  
tive)

Ceremonial for Percussion Ensemble - Paul  
Creston (Schirmer)

Chaconne for Percussion Ensemble - Jesse  
Ayers (manu.)

Laura Soave - Fabrizio Caroso-Fink (Associ-  
ated)

Liberty Bell for Ten Percussionists and Tape -  
Otto Henry (Media Press)

Percussion on the Prowl - Walter Anslinger (Pro  
Art)

Alegre Muchacho - Alan Able (Ludwig)

Percussion Ensemble 12/3/75  
F. Michael Combs, Conductor

Greensleeves - Arr. by Gordon Peters (Frank's  
Drumshop)

Student Recital - Jeffrey Sachs, Stephen Mohr,  
William Hudgins  
Percussion 12/5/75

Three Designs for Three Timpani, Op. 11 No. 2  
- Robert Muczynski (Schirmer)

Rondo for Four Tom-Toms - Mitchell Peters  
(Peters)

Csardas - V. Monti (Schirmer)

Percussion Ensemble 12/15/75  
Michael Combs, Conductor

Ionization - Edgar Varese (Ricordi)

#### WAYNE STATE UNIVERSITY

Percussion Ensemble 3/24/75  
Salvatore Rabbio, Director

African Welcome Piece - Michael Udow (Fox)  
Connecticut Halftime - Traditional (MFL)

Fantasia in C Minor - J.S. Bach/Schminstine  
(Southern Music)

Interactions for Vibraphone and Perc - John  
Bergamo (MFPO)

Rondeau for Percussion - Frank Benciscutto  
(MFP)

Four Studies for Percussion Ensemble - George  
Burt (M.M. Cole)

Two Moods for Percussion - Rex Hall (manu.)  
Suites for 3 Drum Sets - Shelly Elias (Franks)

Encore in Jazz - Vic Firth (Fischer)

Senior Recital - Paul G. Sikorski  
Percussion 3/12/75

Cinq Pieces Breves - Jacques Delecluse (LeDuc)  
Duettino Concertante - Ingolf Dahl (Broude)

Marimba Suite - Paul Sifler (Bright Star Pub.)  
Sonata #2 for Percussion and Trumpet -  
Anthony J. Cirone (Cirone)

Four Textures - Sidney James Blair (manu.)  
Sonata for Timpani - John Beck (Boston Music  
Co.)

Rock-Samba - Steve Marston (manu.)

#### WESTERN MICHIGAN UNIVERSITY

Percussion Ensemble 11/23/75  
Don Baker, Conductor

Triptych - Anthony Cirone (Cirone)  
Two for Four - Stuart Smith (Seesaw)

Ritmo Jondo - Carlos Surinach (Associated  
Music)

Streams - Warren Benson (MCA)  
Clocks - Frank McCarty (media Press)

Antiphonies - Stanley Leonard (Leaonrd)

### NEW HAMPSHIRE

#### KEENE STATE COLLEGE

Percussion Ensemble 11/12/75  
Gary Bolinger, Director

Japanese Impressions - Anthony J. Cirone  
(Cirone)  
Toccata Without Instruments - Ramon Meyer  
(Kendor Music)  
Threy Pieces - Warren Benson (Schirmer)  
Bravura - Philip Faini (Acra Music)

### NEW YORK

#### CRANE SCHOOL OF MUSIC-Potsdam

Percussion Ensemble 11/11/75  
James Petercsak, Conductor  
Peter DeSalvo, Leonard Tobler, Guest Conduc-  
tors

Blue Rhythm Quintet - Anthony Korf (MFP)  
Tribunal - Peter DeSalvo (manu.)

Canticle, No. 1 - Lou Harrison (MFP)

Traces for Ten Percussion - Randall Shinn  
(manu.)

Undercurrents - Murray Houllif (manu.)

#### EASTMAN SCHOOL OF MUSIC

Percussion Ensemble 10/28/75  
John Beck, Conductor  
Niel DePonte, guest conductor

Welcome to Wipperfingy - Barney Childs (MFP)  
Plaisanterie - Siegfried Fink (Otto Wrede,  
Regina Verlag, Wiesbaden)

Interactions for Vibraphone & Percussion -  
John Bergamo (MFP)

La Bamba - Traditional/William Cahn (manu.)  
Instrumental Canzona - Florentino Maschera  
(manu.)

Chromatic Fox Trot - G.H. Green (manu.)  
Symphony for Six, Opus 34 - Robert Russell  
(Paul Price)

Take That - William Albright (Jobert-Paris)  
A Family Joy (Oh Boy) - Mike Gibbs/Gary  
Burton (Berklee Press)

ITHACA COLLEGE

Percussion Ensemble 10/9/75  
William Youhass, Director

Traces - Randall Shinn (University of Illinois)  
Trio for the Slowest of Days - Thomas Miller  
(Univ. of California-San Diego)

Canticle No. 3 - Lou Harrison (MFP)

Junior Recital - Charles Calhoun  
Percussion 4/3/75

Parson's Piece - William Hibbard (U of Northern  
Iowa)

Concertino for Marimba and Piano - Paul  
Creston (Schirmer)

Sources III - David Burge (Tetra)

Intermezzo in A Major Op. 118, No. 2 - J.  
Brahms (Fischer)

Junior Recital - J. Stephen Groth  
Percussion 4/4/74

Gambit for Percussion and tape - William  
Duckworth (Media Press)

The King of Denmark - Morton Feldman  
(Peters)

One for Syl - Stuart Smith (Smith)  
The Floatboat Review - Frank Sacci (manu.)

#### SYRACUSE UNIVERSITY

Percussion Ensemble 2/23/75  
Ernest Muzquiz, Director  
John Beck, guest conductor

Ceremonial Op. 108 - Paul Creston (Schirmer)  
Quaternion - Ron Delp (Southern Music)

Toccata - Carlos Chavez (Belwin Mills)

Uhuru - Theodore Frazeur (Kendor)

Streams - Warren Benson (MCA Music)  
Rondeau - Frank Benciscutto (MFP)

African Welcome Piece - Michael Udow (Univ.  
of Miami Music Pub.)

### NORTH DAKOTA

#### MINOT STATE COLLEGE

Percussion Ensemble 3/12/75  
James Croonquist, Advisor

Three Asiatic Dance - George Frock (Southern)  
Circus - Stanley Leonard (Volkwein Bros.)

Percussion Suite - Armand Russell (MFP)  
Toccata - Carlos Chavez (Belwin-Mills)

A La Nanigo - Mitchell Peters (KSM)

Senior Recital - Delwyn Hagen  
Percussion 5/5/75

Sonata-Allegro - Mitchell Peters (Peters)  
French Suite - William Kraft (WIM)  
Recital Suite for Marimba - Walter Watson  
(MFP)  
Scherzo - Ron Delp (Southern)  
El Nath - Avis Rhoads (manu.)  
Sonata for Timpani - John Beck (Boston Music  
Co.)  
Sea Refractions - Mitchell Peters (Peters)

### OHIO

#### MUSKINGUM

Faculty Recital - Shirley Hixson  
Percussion 10/21/75

Octave Etude in D minor - Lorraine Goodrich  
(manu.)  
Chorale: Komm Susser Tod - Bach-Ulrich  
(manu.)  
Chorale: O Sacred Head - Bach-Ulrich (manu.)  
Noel - Ulrich (manu.)  
Prelude - Ulrich (manu.)  
Etude op. 6 no. 2 - C.O. Musser (Gamble)  
Etude op. 6 no. 8 - C.O. Musser (FDS)  
Etude op. 6 no. 9 - C.O. Musser (FDS)  
Etude op. 6 no. 10 - C.O. Musser (Gamble)  
Prelude op. 11 no. 3 - C.O. Musser (Gamble)  
Concerto - Darius Milhaud (Enoch)  
Three Miniatures - Paul Sifler (manu.)  
Night Scenes - Hindall (manu.)

#### OSHER COLLEGE

Senior Recital - Erik Wettstein  
Percussion 11/8/75

Mosaic - Nich Hubbell (manu.)  
XL Plus One - Alvin Etlar (Southern)  
Cauchy's Law of the Mean - Frances Mann  
(manu.)  
Avalokita III - Masayoshi Sugiura (Ongaka)  
Trio - Herbert Brun (Univ. of Illinois)

#### OHIO STATE UNIVERSITY

Percussion Ensemble 10/29/75  
James Moore, Director

Fanfare for Percussion - Alyn Heim (MFP)  
Fantasy for Percussion Orchestra - Fred Noak  
(manu.)  
Mysterious Horse Before the Gate - Alan  
Hovhaness (Peter)  
Toccata for Marimba and Percussion Ensemble -  
Robert Kelly (ACA)  
Selections from Carmen - Bizet/Musser  
(Gamble)  
Toccata and Fugue in d minor - Bach/Moore  
(manu.)  
The Choo Choo Train - arr. Ruth Jeanne  
(Jeanne)  
Variations for Percussion and Piano - Harold  
Farberman (Broude)  
They're Off - Mancini/Tillapaugh (manu.)  
Panda Pause - Thomas Davis (Creative)  
Get It On! - Chase-Tatgenhorst-Jenny (manu.)

Marimba Ensemble 10/18/75  
James Moore, Director

Amparito Roco - Texidor (Boosey & Hawkes)  
O' Sacred Head - Bach/Moore (Permus)  
Bourre - Handel/Moore (Permus)  
Evening Prayer - Humperdinck/Moore (Permus)  
Eine Kleine Nachtmusik - Mozart (Fischer)  
Etude in A minor Op. 104 0 Mendelssohn/  
Pimentel (manu.)  
Danza Gitana - Almeida/Pimentel (manu.)  
Dance of the Flutes - Tschaiikovsky/Luscumb  
(Rubank)  
The Choo Choo Train - Mexican Melody/Jeanne  
(manu.)  
Españi Cani - Marquina/Jeanne (manu.)  
Brasilía - Wechter/Moore (manu.)

Percussion Division Recital 10/28/75  
Sharon Taborac, William Lutz, Louis Best,  
Frank Fracz, Warren Hyer

Etude in B Major - C.O. Musser (FDS)  
Etude in C Major - C.O. Musser (Gamble)  
Unaccompanied Snare Drum Solos #2 & #5 -  
Michael Colgrass (Schirmer)  
Rudimental Rossini: Variations on William Tell  
- Mike Warner (manu.)  
All Set - Charles Morey (Kendor)  
Mexican Dance - Stout (Stout)

Percussion Division Recital 10/30/75  
Jany Sabins, Joel Downing, Brad Grunewald,  
Steve Dodge, Sharon Smith, Craig Lilly

Oriental Dance, Melody & Song At Evening -  
Aran Khachaturian (Dublin)  
Chorale-Kom Susser Tod - J.S. Bach/Moore  
(Kendor)  
Marimba Suite-Prelude-Ostinato, Toccata - Paul  
Sifler (WIM)  
Etude #35 - Anthony Cirone (Belwin)  
Unaccompanied Snare Drum Solo #1 - Michael  
Colgrass (Schirmer)  
Jewels Suite-Indian Turquoise, African Onyx -  
Early Hatch (Hatch)  
Allegro Moderato - Kuffner (manu.)  
Romanza - Milino (manu.)

Percussion Division Recital 11/4/75  
Freshman Marimba Ensemble  
Jack Jenny, Director

Fuga I from Art of the Fugue - J.S. Bach/Jenny  
(manu.)  
From the Diary of a Fly - Bela Bartok/Jenny  
(manu.)

Percussion Division Recital 11/4/75  
Upper Class Marimba Ensemble  
Linda Pimentel, Director

Sonatina - M. Clementi/Pimentel (manu.)

Percussion Division Recital 11/4/75  
Jerilyn Pfaffman, John Dickenson, Mike  
Smithyman, Randy Young

Le Tombeau de Couperin - Maurice Ravel/  
Pfaffman (manu.)  
Etude #10 - Anthony Cirone (Belwin)  
Four Systems - Ear Brown (Assoc.)  
Concerto in A Minor - J.S. Bach/Randy Young  
(manu.)

### PENNSYLVANIA

#### INDIANA UNIVERSITY OF PENNSYLVANIA

Senior Recital - Jack Stamp  
Percussion 10/27/75

Suite for Marimba - Alfred Fissinger (Percussive  
Arts)  
Diversion for Two Other than Sex - Donald Erb  
(Merion Music)  
Partita for Solo Unaccompanied Percussion -  
William L. Cahn (manu.)  
Toccata for Marimba - Emma Lou Diemer  
(MFP)  
The Recital Piece - William L. Cahn (manu.)

#### S & S SCHOOL OF MUSIC

Percussion Ensemble 12/20/75  
William J. Schinstine  
William Richards, Directors

Introduction and Allegro - Dick Schory (Crea-  
tive)  
El Races de la Campwton - Thomas L. Davis  
(Creative)  
Boss Nova Without Instruments - W.J. Schin-  
stine (manu.)  
Drum-A-Round - W.J. Schinstine (Southern)  
Keystone Kids - W.J. Schinstine (Southern)  
Bourree - J.S. Bach/Schinstine (manu.)  
Andante from 5th Symphony - Tschaiikovsky/  
Musser (Forester)  
Bolero - Rosales-Musser (Forester)  
Particles - Thomas A. Brown (Southern)  
Scherzoid II - James L. Moore (Ludwig)  
Turn-A-Round - W.J. Schinstine (Southern)  
Centralization - W.J. Schinstine (Southern)  
Roto-Waltz - W.J. Schinstine (Pro Drum Shop)  
Tippy Timpanist - W.J. Schinstine (Southern  
Music)  
A Blast of Class - W.J. Schinstine (Southern)  
Pizzicato Polka - Strauss-Schinstine (manu.)  
Rat Race - W.J. Schinstine (manu.)  
Variations on a Four Note Theme - Sandy  
Feldstein (Belwin-Mills)  
I Got Rhythm - Gershwin-Moss (MPH)

### VIRGINIA

#### SWEETBRIAR COLLEGE

Faculty Recital 12/2/74  
John Floyd, Marimba

Panels for Marimba - Carson (Manu.)

### VIRGINIA COMMONWEALTH UNIVERSITY

Percussion Ensemble 4/20/75  
Donald Bick and John Floyd, Conductor

Patterns for Percussion - Clark (Cara)  
Basho Songs - Miller (MFP)  
Streams - Warren Benson (MFP)  
African Sketches - Williams (Ludwig)  
Prelude for Percussion - Malloy Miller (MFP)  
Entrance and Exit - Floyd (Manu.)  
Toccata for Percussion Instruments - Chavez  
(Belwin)  
Alegre Muchacho - Alan Abel (Belwin)

Percussion Ensemble 5/4/75  
John Floyd, Conductor

October Mountain - Hovhaness (Peters)  
Sonata for Three Unaccompanied Timpani -  
Ramey (MFP)  
Trio for Percussion - William Kraft (MFP)  
Duo I, Op. 8, No. 2 for Two Violins - Pleyel  
(Schirmer)  
Percussion Music - Colgrass (MFP)  
Sonata for Timpani - Beck (Boston Music)  
Three Asiatic Dances - Frock (Southern)

Percussion Recital 5/8/75  
John Floyd, Percussionist

Eight Pieces for Four Timpani - Carter (Assoc-  
iated Music)  
Panels for Marimba - Carson (Manu.)  
Inspirations Diabolique - Tagawa (Western In-  
ternational)  
Theme and Variations for Four Timpani -  
Floyd (Manu.)

### WASHINGTON

#### WASHINGTON STATE UNIVERSITY

Graduate Percussion Recital 4/29/75  
Ron Farbman, Percussion

Nonet for Brass and Percussion - Kraft (WIM)  
Concerto for Marimba and Orchestra - Kurka  
(Weintraub Music Co.)  
Concertino for Marimba and Orchestra -  
Creaton (Schirmer)  
Sonata for Two Pianos and Percussion - Bartok  
(Boosey and Hawkes)

### WISCONSIN

#### WISCONSIN COLLEGE-CONSERVATORY

Pro Musica Nova 5/8/75  
Vincent McDermott and Tele Lesbines, Direc-  
tors

Jeu-Parti - Marta Ptaszynska  
(Manu.) (for harp and vibraphone)

#### UNIVERSITY OF WISCONSIN-EAU CLAIRE

Student Recital - Denise Lisee Demet  
Percussion 11/24/75

Sonata in G Major, Op. 30, No. 3 - Beethoven  
(International)  
Suite in A minor - Telemann/Demet (manu.)  
Solo Impression for Four Timpani - Vic Firth  
(Fischer)  
Night Soliloquy - Kent Kennan (manu.)  
Hyfalutin Frolics - Demet (manu.)  
Trio Sonata in F Major - Handel (Schirmer)

Contemporary Music Symposium 4/24/75  
Percussion Ensemble - Ronald Keezer, Conduc-  
tor

Film Music - Ronald Keezer (Manu.)

University Marimba Ensemble 4/26/75  
Ronald Keezer, Director

Overture to The Marriage of Figaro - Mozart/  
Musser (Forster)  
Concerto Grosso in F Major - (Op. 6 No. 6) -  
Corelli (Peters)  
Sabre Dance - Khachaturian/Cirkl (Manu.)  
Ballet of the Unhatched Chicks - Moussorgsky/  
Peters (Manu.)  
Eso Es - Tillapaugh (Manu.)

Graduate Recital - Ronald G. Gard  
5/4/75

Aria Detta La Frescobalda - Fresobaldi (Ludwig)  
Earl of Essex Galliard - Dowland (Ludwig)  
Inventions No. X and XIV - J.S. Bach (Adler)  
Divisions for Flute and Marimba - Yanner (Manu.)  
Yellow After the Rain - Mitchell Peters (Peters)  
Theme and Variations on Japanese Children's Songs - Hatch (Marimba's Unlimited)  
Singing Song - Gary Burton (Creative Music)  
Elite Syncopations - Joplin (New York Public Library)

UNIVERSITY OF WISCONSIN-STEVENS POINT

Point Music Camp Faculty and Small Ensemble  
Recital 6/26/75

Eight Pieces for Four Timpani - Carter (Associated Music)  
Pitfield Sonate - T. Pitfield (Peters)  
Suite for Percussion - Kraft (Mills)

BRITISH COLUMBIA

VANCOUVER COMMUNITY COLLEGE

Three Brothers - Colgrass (MFP)  
Motif for Percussion - Latiner (M.M. Cole)  
Pastoral for Flute and Percussion - McKenzie (MFP)  
Dance of the Black Haired Mountain Storm - Hovhaness (Peters)  
King of Denmark - Feldman (Peters)  
Fanfare, Aria and Echo - Pinkham (Peters)  
Inventions on a Motive - Colgrass (MFP)  
Encore in Jazz - Vic Firth (Fischer)

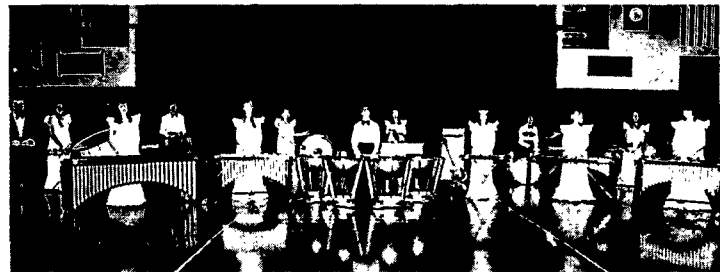
UNIVERSITY OF VICTORIA

Percussion Ensemble 3/25/75  
John Smith, Director

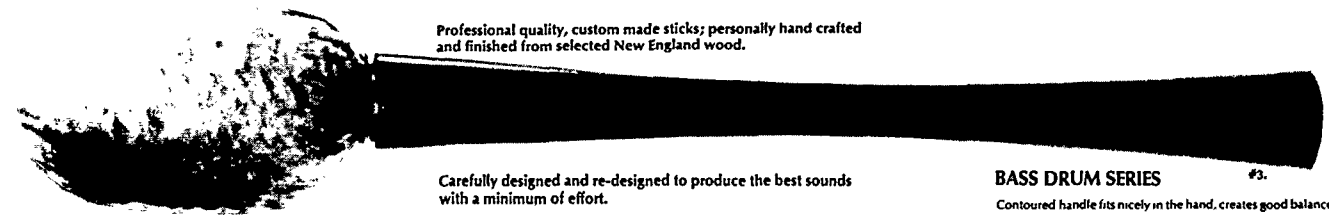
Percussion for 5 Players - Michelsen (Music for Percussion)  
Calls - Morris Knight (Ball State University Music Department)



Drake University Percussion - Marimba Ensemble - Laurence Kaptain, Director



The HOXIE HIGH SCHOOL (KANSAS) PERCUSSION ENSEMBLE, CHARLES BUECHMAN, DIRECTOR performed this past spring at the MENC North Central/Southwestern Divisions Convention in Omaha, Nebraska in addition to presenting concerts at area high schools.



Professional quality, custom made sticks; personally hand crafted and finished from selected New England wood.

Carefully designed and re-designed to produce the best sounds with a minimum of effort.

**BASS DRUM SERIES #3.**

Contoured handle fits nicely in the hand, creates good balance.



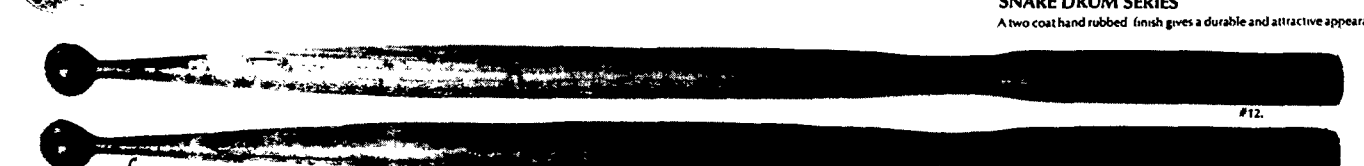
**COMBINATION SERIES— FOR QUICK CHANGES #20.**

These sticks have been a great help in solving many stick change problems.



**SNARE DRUM SERIES**

A two coat hand rubbed finish gives a durable and attractive appearance



#12.

from  
**Tom Gauger/Percussionist Boston Symphony Orchestra**

For further information write: Thomas Gauger, Boston Symphony Orchestra, Symphony Hall, Boston, Mass. 02115 / or contact your local dealer

# SOLO

# LIKE

# THE

Max Roach

Tony Williams

Harold Jones

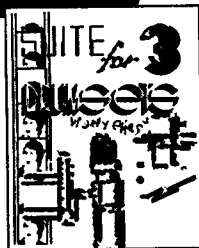
# PROS

Buddy Rich

## AT CONTESTS & RECITALS



**SIWE'S TWEED**, a drumset solo in 3/4. The first page has a main theme, written in **MAX ROACH** style. Three variations, written by Shelly Elias, follow, which make it an exciting drumset solo that can be used for recitals and contests (**HAROLD JONES**, formerly with **COUNT BASIE**, taught his students this style of waltz solo).



**SUITE FOR THREE DRUMSETS**. Three players perform this number, with each one having a four-piece drumset. Each of the twelve drums are graduated in pitch until a "Twelve Note" scale is produced. This work is melodically interesting and rhythmically exciting.

Drum Set Compositions can be purchased at any Drum Shop. If not available in your area, cut out and send to: Music Ideas, 4912 N. Kruger, Chicago, Ill. 60630. Make Check or Money Order to Music Ideas.

Please send me \_\_\_\_\_ copies of "SUITE FOR THREE DRUMSETS" (score and parts) \$5.00 per copy.

Please send me \_\_\_\_\_ copies of "SIWE'S TWEED" \$2.50 per copy.

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

**DRUMMERS**  
**"THE SOUNDS OF ROCK AND ROLL"**  
 BY RALPH C. PACE

VOL. I The Truth about Rock and Roll Drumming ..... \$3.  
 II What Every Drummer Should Know about Rock and Roll ..... \$3.  
 II-C International Rock and Roll for the Drummer ..... \$3.  
 III Rock and Roll Coordination for the Drummer ..... \$3.


**DRUM BOOK MUSIC**  
 Box 63, Rear, N. White Plains, N.Y. 10603

**DRUMMERS**  
**OTHER BOOKS BY RALPH C. PACE**

	Price List
Variations of Drumming .....	\$3.50
Cymbal Coordination .....	2.50
Supplementary Drum Study for the Beg. ....	1.25
New Variations and Drum Solos Vol. I .....	2.00
New Variations and Drum Solos Vol. II .....	2.50
New Variations and Drum Solos Vol. III .....	2.50
"3 Camps" Concert-March-Band Arr. Vol. IV ...	4.50

**JOEL ROTHMAN SAYS:**  
**"TRY IT, YOU'LL LIKE IT"**

24 MODELS AVAILABLE



SEND FOR FREE BROCHURES

**"PRO" MODEL #4P**  
**"Set-the-Pace" PEDAL PRACTICE PADS**  
 Box 63, Rear, N. White Plains, N.Y. 10603

## Now Published!

Important addition to the repertoire of every University and professional percussion ensemble

# SYNCHRONISMS No. 5

for 5 PERCUSSION PLAYERS and TAPE

by

## MARIO DAVIDOVSKY

Complete — Score, parts and tape (7½" stereo) . . . . \$35.00

Recorded on Turnabout Records album TV-S34487

Duration c2. 9 minutes

**M** EDWARD B. MARK MUSIC CORPORATION  
 Exclusive distributor of all printed products:  
**Belwin Mills**  
 Publishing Corp. MELVILLE, N.Y. 11746

# Classified Ads

CLASSIFIED ADS - 10¢ per word. Please enclose check with classified ads made out to: PERCUSSIVE ARTS SOCIETY, INC. Mail to Classified Ads, PERCUSSIVE NOTES, 4433 Summit View Rd., Dublin, Ohio 43017

## NOW AVAILABLE \*\*\* 100% VIRGIN WOOL FELT

for timpany stick covering. For information and price list, write: b&j enterprises, Box 2804, Sepulveda, Ca. 91343

WANTED TO BUY - 3 or 4 used mallet instruments (marimba, vibes, xylophone) for my students. Win Winfree, 406 S. Armistead Ave., Hampton, Va. 23669 - 804-722-8456

Hand Crafted Percussion Products now has a complete supply of professional bamboo tympani sticks. Many jointless handles. Write or call for complete information: Andrew Feldman, Hand Crafted Percussion Products, 82 Fairmount Ave., Clifton, N.J. 07011, (201) 722-3875

FOR SALE: Musser Concert Grand Marimba (4 and 1/3 octave), with rosewood bars. Two years old, never been used. For information write: Sonny Corroero, 611 Melba Avenue, Hattiesburg, MS 39401

WANTED TO BUY, used concert marimba, any make, must be at least 4 octaves. Ronny Heine, 1710 West Ave. C, Elk City, Oklahoma, 73644.

FOR SALE - Musser Brentwood Marimba (#M030) with cover. 4 octaves. Rosewood bars. New condition. \$950. Tom Morse, 140 Riverview 6W, Great Falls, Mt. 59404, (406) 453-5585.

TEMPLE BLOCKS, Hand tuned, authentic tone, used by professional percussionists, Univ. music departments, high school bands, and Orff music programs. Adjustable stand, mallets not included. Satisfaction guaranteed. Demo tape available. Unfinished wood - \$60.00, Woodstain finish - \$68.00 (price includes shipping) Write to: BLOCKS, 1330 North Drive, Memphis, TN 38109

HYER MARIMBA MALLETS - Longer handles (16½ inches), Exactly the same diameter (8.5 cm.), All handles the same stiffness (firm) and treated to prevent warping. Solid rubber balls, 100% wool yarn or cotton cord coverings, All mallets handmade, Available in medium soft rubber, yarn, and cord. (Other hardnesses soon to follow). \$5.95 per pair. Hyer Marimba Products, 354 North Franklin Street, Delaware, Ohio 43015.

FOR SALE: "King George Model" 4 octave Deagan Marimba. Exactly as the one pictured in winter 1975 issue of Percussive Notes. Wide bars, full resonant sound, well-in-tune. Antique - in superb condition \$2100.00 or best offer. Jim Ratliff, 3500 Petty Road, Muncie, Ind. 47306, (312) 282-2087.

Amigo Mallets	Insert
Belwin-Mills	47
Briko Publishing Co.	37
Carroll Sound, Inc.	8
Drums, Ltd.	23
Drum Book Music	47
Epstein Castanets	30
Fereol Publications	27
Franks Drum Shop	4
Joe Garry Music	15
Gauger Mallets	46
Hinger Custom Percussion Products	31
Jeff's Drum Shop	10
Kemper-Peters Publications	10
Kendor Music	26
W. D. Kinne Publications	42
Latin Percussion, Inc.	OBC
Ludwig Industries	IFC

We would like to express our appreciation to these outstanding organizations in the music industry for their support of Percussive Arts Society.

## MANUFACTURERS

Ludwig Drum Co., Chicago, Ill.  
Musser-Kitching Div.  
of Ludwig, LaGrange, Ill.  
M. M. Paiste & Sohn K. G.  
Notwill, Switzerland

Premier Percussion, Elkhart, Inc.  
Remo Inc., North Hollywood, Calif.  
Rogers Drums, Fullerton, Calif.  
Slingerland Drum Co., Miles, Ill.  
Avedis Zildjian Co.  
Accord, Mass.

## DISTRIBUTOR/WHOLESALE

Magnamusic Baton, Inc., St. Louis, Mo.

## INSTRUMENT SPECIALISTS/DEALER

Aavi Products, Cleveland, Ohio  
B & S Percussion Center, Dallas, Texas  
Carroll Musical Instrument Service, Inc., New York, NY  
Coyle Music Centers, Inc., Columbus, Ohio  
Danmar Percussion Products, Studio City, Cal.  
Dodge Music Co., Columbus, Ohio  
Drums, Pittsburgh, Pa.  
Drums Limited, Inc., Chicago, Ill.  
Drums Only, Vancouver, B.C.  
Drums Unlimited, Inc., Bethesda, Md.  
Fabrizi Drum Shop & Studio, Pittsburgh, Pa.  
Franks Drum Shop, Inc., Chicago, Ill.  
Joe Vida's Drum City, Omaha, Neb.  
John Hartwig, Copenhagen, Denmark  
Latin Percussion, Palisades Park, NJ  
Luchetti Drum & Guitar, Inc., Albuquerque, N.M.  
May & Duncan Music Co., Midland, Texas  
McCormick's Enterprises, Inc., Elk Grove, Ill.  
Music Men of Canada, LTD., Edmonston, Alberta  
Old Avon Music Shop, Hartford, Conn.  
Professional Drum Shop, Hollywood, Cal.  
Professional Percussion Center, Inc., New York, N.Y.  
Pro-Mark Drum Sticks, Houston, Texas  
S & S School of Music, Pottstown, Pa.  
The Drum Shop, Dearborn Hgts, Mich.  
The Drum Shop, Las Vegas, Nev.  
The Percussion Center, Ft. Wayne, Ind.  
Don Worth Drum Shop, Portland, Ore.

## PUBLISHERS

Alfred Music Co., Inc.  
Port Washington, N.Y.

C. L. Barnhouse Co.,  
Oskaloosa, Iowa

Boosey & Hawkes, Inc.  
Oceanside, N.Y.

M. M. Cole Pub. Co.,  
Chicago, Ill.

Earl Hatch Publications  
North Hollywood, Calif.

Editions, Salabert, Inc.,  
New York City

Frank Music Corp./Boston  
Music Co., Boston, Mass.

HaMaR Percussion Pubs., Inc.  
Huntington, N.Y.

The Instrumentalist Co.  
Evanston, Ill.

Kendor Music, Inc., Delevan, N.Y.

Gerald C. Kent Co., Denver, Colo.

Ludwig Publishing Co.  
Cleveland, Ohio

Music for Percussion  
New York City

Music Minus One,  
New York City

C. F. Peters Corp.,  
New York City

Theodore Presser Co.,  
Bryn Mawr, Pa.

Seesaw/Okra Music Corporations  
New York City

Southern Music Co.,  
San Antonio, Tex.

TRE Music Company,  
Tucson, Ariz.

## ADVERTISERS IN THIS ISSUE

Marching Bands of America	5
McCormick's Percussion Enterprises	7
Music Ideas	18,47
Permus Publications	37
Premier Percussion	2,IBC
Paul Price Publications	10
Professional Drum Shop	31
Pro-Mark Corp.	16
Remo, Inc.	3
Rogers Drums	6
S. & S. School of Music	9
Season Experience	26
Set the Pace Pedal Practice Pads	47
Slingerland Drum Co.	Insert
Marshall Thomas Production	32
TRE Music Co.	9
Youhass Marimbas	15
Avedis Zildjian Co.	30



# Now you can get the sound you want from Premier.



Premier now offers a complete line of marching drums to give you a complete range of contemporary percussion sounds. The famous Projector 15 gives a clean and powerful gut-snare sound. The PD-40 is a snare with a soprano voice. And each of these drums has a tenor companion...the PD-50 and the PD-6084. You have two bass drums to choose from...a 26" and a 28". And the Premier bongo/timbale cluster gives you an important tonal versatility. You get a set of bongos with a 13" timbale on one side, a 14" on the other.

In total, considering all the sizes and finishes available among these models, you have over 22 Premier marching drums to choose from. Each of these drums meets all U.S. school standards and specifications. Each is built to take the punishment that goes along with marching.

Premier is distributed in the U.S. exclusively by Selmer...the people who understand what music education is all about. And the Selmer budget-saving lease plan applies to all Premier drums. So whether you need one drum or an entire section, your Premier dealer can make it easy.

*Premier*

**Selmer**

Box 310, Elkhart, Indiana 46514





DIZZY  
KNOWS  
HIS  
CONGAS!

He should. No jazz man today has a longer association with the Conga Drum. Sure, Dizzy's known as trumpet man *supreme*, but try and keep him from his congas. It's

part of his musical experience, and he's seldom without them. Why not do as this leader does and Trust The Leader, LP, when it comes to *your* Conga Drums.

**Trust the leader.® LP**

Write for free catalog.  
**LATIN PERCUSSION** INC.  
P.O. BOX 88 • DEPT. PA. • PALISADES PARK • N.J. 07650