

PERCUSSIVE NOTES

ATTEND THE
P.A.S.I.C. -
DETAILS ON
PAGE 7

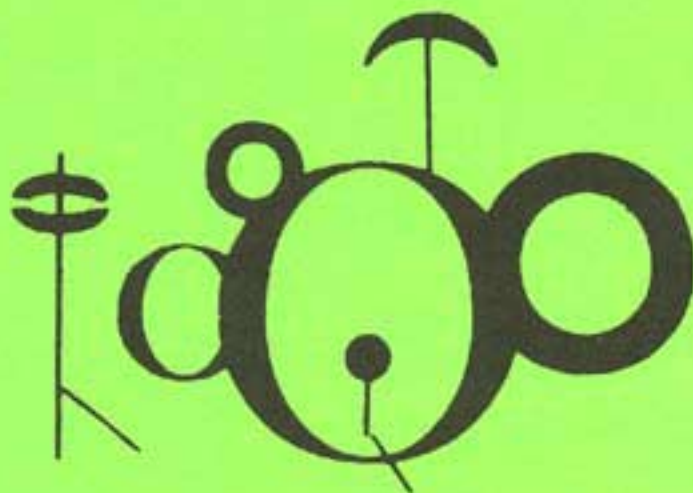


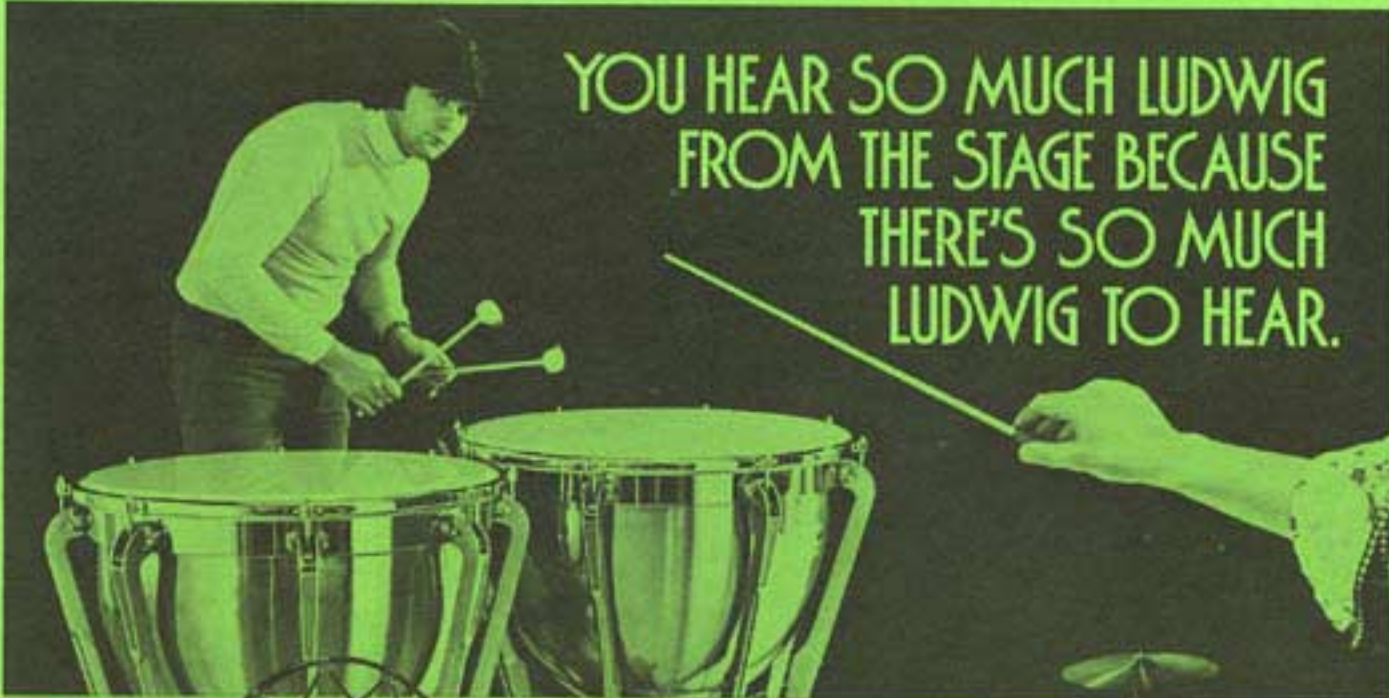
VOLUME 14
NUMBER 3
SPRING/SUMMER 1976

An Official Publication of the
PERCUSSIVE ARTS SOCIETY

FEATURED
IN THIS ISSUE -

*focus on DRUM
SET*





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PERCUSSIVE NOTES

In This Issue

An Official Publication Of The
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The deadlines for submitting material for publication consideration in PERCUSSIVE NOTES are Fall Issue - August 20th; Winter Issues - November 10th; and Spring Issue - February 10th. Let us hear from you, but do send your material early.

Material you wish to submit for publication consideration in PERCUSSIVE NOTES MAGAZINE should be sent to: Editor, Percussive Notes Magazine, c/o 4433 Summit View Rd., Dublin, Ohio 43017.

All matters pertaining to membership dues, address changes, etc. should be sent to: PERCUSSIVE ARTS SOCIETY, 130 Carol Dr., Terre Haute, Indiana 47805.

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COMMENTS ON THIS ISSUE

This issue is called "Spring/Summer" 1976. We printed it later than usual so that as many details as possible concerning the important P.A.S.I.C. - Percussive Arts Society International Conference - could be included as they became finalized. This significant event to be held October 16-17, 1976 at the Eastman School of Music in Rochester, New York will be one of the most important percussion gatherings ever held. Details are found on Page 7 of this magazine and on the inserted materials. Make your plans now to be in attendance!

The "FOCUS IS ON DRUM SET" in this issue of PERCUSSIVE NOTES MAGAZINE. We have compiled material received on this vital aspect of percussion playing, and present it here as a source for your study and practice. A variety of topics are covered including how to prepare a drum set for recording; characteristics of a successful drum set player; recording and show sessions pointers, drum chart reading tips, rock tambourine playing techniques, fill-in techniques, and a transcription of one of Billy Cobham's exciting solos. This feature topic is presented in keeping with the PAS goal of covering thoroughly all phases of the percussion field. It represents what you the membership have submitted on this topic for sharing with your colleagues. Only by continuing to receive material on all aspects of percussion can your society serve all of your needs. We look forward to hearing from you.

The Editors

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) - 5,000
TOTAL READERSHIP CIRCULATION - 20,000

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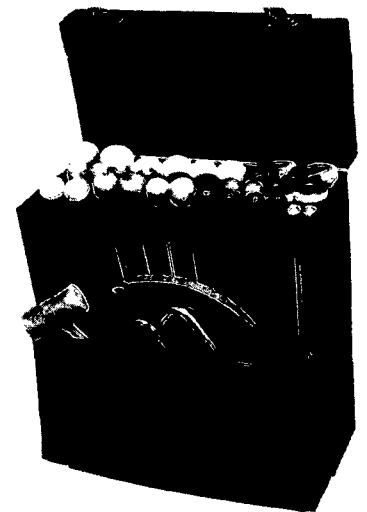
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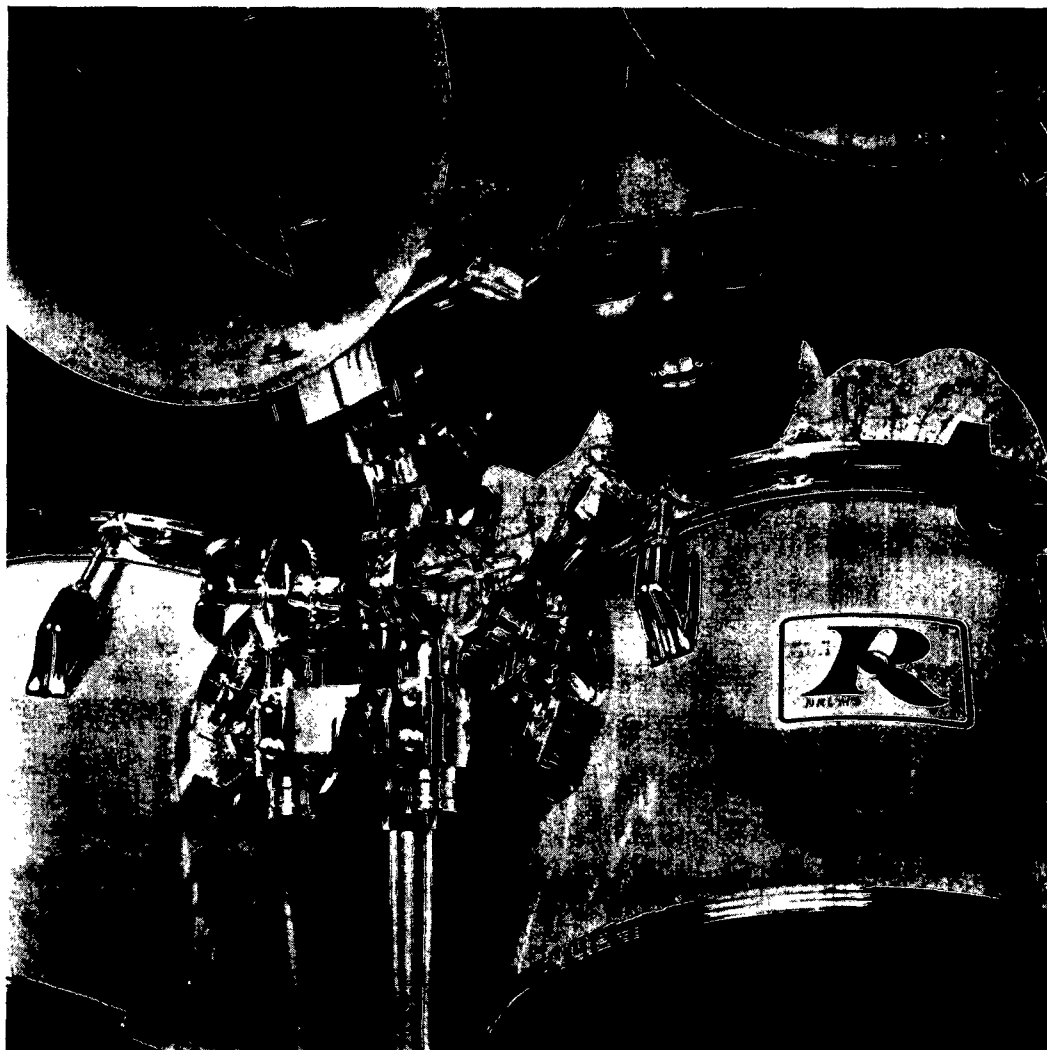
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Coming Events

PLAN NOW TO ATTEND:

1976 PERCUSSIVE ARTS SOCIETY
INTERNATIONAL CONFERENCE
October 16-17, 1976 at the
Eastman School of Music,
Rochester, New York

Details on page 7 of this issue.

The UW-Whitewater Music Department is cooperating with MARCHING BANDS OF AMERICA, INC. to present a concentrated three days of marching band competition and educational clinics. A spokesman for Marching Bands of America says, "We plan to execute the largest marching band workshop and competition in the world, with an anticipated 10,000 band members representing over 100 high schools in competition for the coveted title "International Marching Band Champion". Also attending will be approximately 500 band directors to take advantage of the marching band happening of the year."

Besides daily competitions and music industry exhibits, there will be numerous clinics in all phases of marching band for students, and highly specialized workshops for band directors. These latter may be taken for college credit or for Continuing Education Units. Topics such as "Marching Show Band Designing", "Arranging for That Big Outdoor Sound", "Modern-Day Marching Percussion", and many more will be presented by some of the country's most knowledgeable experts.

Dates for this event are June 10-11-12 & 13.

Further information may be obtained from: Marching Bands of America, P.O. Box 97, Elk Grove Village, Illinois 60007.

The Indian Head Center at Shell Lake, Wisconsin will be the site of the University of Wisconsin Extension STAGE BAND CLINIC. Three individual one week sessions will be held from June 20th through July 10th. Further information may be obtained from Indianhead Center, Shell Lake, Wisconsin 54871 (Telephone 715-468-2414).

Summer camp session 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

Outstanding staff - clinician include: Dr. Gary Olmstead, Linda L. Pimentel, Leigh Stevens, and other artists. For details contact: Dr. James L. Moore, Director, Marimba & Percussion Camps, School of Music, The Ohio State University, Columbus, Ohio 43210 (614) 422-9522.

THE UNIVERSITY OF WISCONSIN - RIVER FALLS will present a Percussion Workshop, August 1 - 6, 1976 at the University of Wisconsin-River Falls. The Workshop is part of the UW-RF Summer Music Camp for 1976 and will offer experience in Marimba Ensemble Performance, Percussion Ensemble Performance, Jazz Vibes, Jazz Set, Marching Band Percussion Techniques, Mallet Re-Covering, and Private Lessons on Technique and Solo Literature. In addition, students will receive first-hand experience at building some unusual percussion instruments. For more information contact: Terry Smith, Instructor of Percussion, Music Department, University of Wisconsin-River Falls, River Falls, Wisconsin 54022.

A Percussion Seminar for Music educators and drummers of all levels of playing proficiency will be held on the Florham-Madison Campus of Fairleigh Dickinson University in Madison, New Jersey, on July 30 - August 1, 1976.

The three-day event designated THE PLZ SEMINAR to indicate cosponsorship by Premier Drums, Latin Percussion Inc., and A. Zildjian Company will be conducted by a staff of fifteen nationally known percussion clinicians and topflight performers from the New York-New Jersey-Pennsylvania area.

For further information and applications contact Glenn Weber, Coordinator, PLZ Seminar, 14 Northfield Avenue, West Orange, New Jersey 07052.

A COMPREHENSIVE PERCUSSION WORKSHOP will be directed by Anthony J. Cirone and Joe Sinai at San Jose State University, July 5th to July 30th. For more information contact Anthony Cirone, Music Department, San Jose State University, San Jose, CA 95192, 415-323-6216.

HOFSTRA UNIVERSITY is presenting a Jazz Drumming Workshop conducted by Charlie Perry, with Jack DeJohette and Bob Moses, July 19-August 5, 1976. The principles, elements & techniques of contemporary Jazz Drumming will be thoroughly covered. For further information contact: Division of Continuing Education, Hofstra University, Hempstead, New York 11550.



REPERTOIRE FOR "MOCK AUDITIONS" OCTOBER 1976

compiled by Alan Abel
Philadelphia Orchestra

The following are the most commonly asked for pieces on symphony orchestra percussion auditions. You should be prepared to play them either alone or along with a phonograph recording.

TAMBOURINE

The Roman Carnival Overture - Berlioz
Scheherazade (mvts. III, IV) -
Rimsky-Korsakov
Carneval Overture - Dvorak

TRIANGLE

Piano Concerto No. 1 - Liszt
Symphony No. 4 - Brahms

CASTANETS

Piano Concerto No. 3 - Prokofieff
Tannhauser: Der Venusberg Music - Wagner

CYMBALS

Romeo and Juliet - Tchaikovsky
Piano Concerto No. 2 - Rachmaninoff
Symphony No. 4 - Tchaikovsky

BASS DRUM

The Rite of Spring - Stravinsky
Symphony No. 3 - Mahler

SNARE DRUM

Capriccio Espagnole - Rimsky-Korsakoff
Bollero-Ravel
Scheherazade (mvts. III, IV)- Rimsky-Korsakoff
Concerto for Orchestra - Bartok

XYLOPHONE

Porgy and Bess - Gershwin
Colas Breugnon Overture - Kabalevsky
Polka from The Golden Age Ballet - Shostakovich
Appalachian Spring - Copeland

GLOCKENSPIEL

La Mer - Debussy
The Sorcerer's Apprentice - Dukas
Petroushka - Stravinsky (1919 version)
The Pines of Rome - Respighi

(In addition to the above repertoire, other words may possibly be asked in each category to test reading ability and general knowledge of repertoire.)

Plan Now To Attend:

1976 PERCUSSIVE ARTS SOCIETY INTERNATIONAL 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.

PRE-REGISTRATION INFORMATION

PAS Member registration fee - \$4.00 *(until Oct. 1st)
Non-member registration fee - \$9.00 *(until Oct. 1st)
Banquet ticket - \$8.30
Rochester Philharmonic Concert Ticket - \$4.00

*After Oct. 1st and at door, Member - \$5.00, Non-member \$10.00

PRE-REGISTRATIONS MUST BE POSTMARKED NO LATER THAN OCT. 1st. Make checks payable to
"P.A.S.I.C. - 1976"

Send to: Ernest Muzquiz - PASIC
112 Dollin St.
Liverpool, NY 13088

FOR HOUSING INFORMATION - Contact: East Avenue Hotel, Att. S. Potter, Manager, 111 East Avenue,
Rochester, NY 14604 (716-232-1700)

PROGRAM PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION — 1976

Friday, October 15, 1976 - Pre-registration at 111 East Avenue Hotel

Saturday, October 16, 1976

8:00 - Registration (to continue through the day)
9:30 - 10:30 Alan Dawson and the Eastman School of Music Jazz Ensemble
10:30 - 11:00 Exhibits
11:00 - 12:00 Panel Discussion - Warren Benson, Moderator, Syd Hodkinson, Ted Frazeur, Michael Colgrass
12:00 - 1:30 Lunch & Exhibits
1:30 - 2:30 Jan Williams, Donald Knaack Contemporary Percussion Program
2:30 - 3:00 Exhibits
3:00 - 4:00 Gordon Stout, Leigh Stevens - Marimba Concert
4:00 - 5:30 Exhibits
6:00 - 7:30 Banquet - 111 East Avenue Hotel
8:30 - 10:30 Rochester Philharmonic Orchestra Concert Featuring "Two Pictures for Solo Percussionist and Orchestra" by Phillip Lambro - John Beck, Soloist
10:30 - Open House at 111 East Avenue Hotel

Sunday, October 17, 1976

9:30 - 10:30 Orff Demonstration - sponsored by Magnamusic-Baton, Inc.
10:30 - 11:00 Exhibits
11:00 - 12:00 Drum Corps Percussion Demonstration - Phoenix Senior Corps and Squires Junior Corps, Alfred Fabrizio & Fred Sanford
12:00 - 1:00 Lunch & Exhibits
1:00 - 2:30 Fred D. Hinger - Timpani Clinic and performance of the Winning Timpani work from the P.A.S. 3rd Percussion Composition Contest
3:00 - 4:00 Eastman Percussion Ensemble, Eastman Marimba Band and Eastman Musica Nova
4:00 - 5:00 Exhibits
4:00 - 5:00 Meetings - Curriculum Committee, PAS State Chapter

"Mock" Symphony Audition
10:30-12:00 — 1:00-3:00 Sunday Oct. 17, 1976

Judged by: Alan Abel, Philadelphia Orchestra
William Cahn, Rochester Philharmonic Orchestra
John Soroka, Baltimore Symphony Orchestra

(See page 6 of this issue for listing of literature to be prepared)

Audition registration deadline is Oct. 4th. Those interested in auditioning should send name to: Ernest Muzquiz
112 Dollin St.
Liverpool, N.Y. 13088

(There will be limited time available, so the auditions will be on a first come basis.)

Percussion Discussion



REPERTOIRE: TODAY'S PERCUSSIONIST OR TOMORROW'S UNEMPLOYMENT?

The definition of repertoire in any dictionary will go like this, "a list of pieces, that a person is prepared to perform; a supply of skills used in a particular field or profession," etc. I believe this to mean that all of the percussion literature is repertoire, or at least has the right to become a person's repertoire. Unfortunately, many music schools and professional teachers limit the idea of repertoire, to that of orchestra repertoire. It is unfortunate because much of the traditional orchestral repertoire is seldom performed, also day after day we read about the poor financial shape of the larger orchestras. This limitation of repertoire is sad because many young musicians spend valuable time sitting next to the record player, getting tense because the record might skip and throw them off, or perhaps the record player will change speed and then their drums would be out of tune. Then, after never seeing a conductor, or experiencing the chorus effect of the strings, they smile looking for approval, while they fork over twenty or more dollars.

The previous setting happens every day. Percussionists study with top people hoping to get a break at a major orchestra, not realizing the orchestras are growing bankrupt, and that there are twenty other people ahead of them in the politics of orchestras. They never learn to play music, only the excerpts of the Goldenbergs, et al that they have memorized. It is as if, these musicians do not feel secure in their knowledge of music and are compelled to ask someone else how to play the music.

I believe that student percussionists should play through the literature, but all of the percussion literature. I feel that it is the percussion ensemble which gives the student this experience of a conductor, of the other percussion instruments, and some knowledge of the history of percussion literature, and performance experience of different styles in percussion writing. Much technical knowledge is supplied through percussion ensemble literature. I think one of the nicest tambourine parts ever written is in the ensemble RONDEAU FOR PERCUSSION by Benriccutto published by MFP, and this is only one example of literature that can be used in the teaching of playing the tambourine, and the other instruments.

It is about time that percussionists began to realize that percussion music is the only music that is truly their own. It seems totally useless to perform publicly works on the mallet instruments composed by Bach, Handel, Schubert, etc., when their music was not written for mallet percussion. These musics are of benefit, for reading material, not for performance.

It is only through performing music written for percussion, that a student develops the ability to perform multiple percussion music, with the security and confidence that is required of a professional percussionist. Let's face it, no one can afford to hire three drummers to do the work that one multiple percussionist can do. In all kinds of music it is the multiple percussionist, who is finding the work, not the cat who is still sitting next to the record player gathering dust. It is time that percussionists raised themselves from the level rudimental drummers found themselves on, when they asked. "2B or not 2B"

The following is a partial list of ensembles that I personally feel to be of outstanding quality. Ensembles are listed by number of players.

Solo:
 Solo: Contrast for Vibraphone by DeBeradinis Seesaw
 Drifts for Vibraphone by Kastuck PPP
 5 Etudes for Marimba Stout PPP
 Suite No. 1 Ulrich MFP
 Four Pieces for Timpani Bergamo MFP
 Variations for Solo Kettledrums Jan Williams MFP
 Zyklus No. 9 Stockhausen Universal editions

2 Players:
 Diversions for Flute and Marimba Tanner MFP
 Loga Rhythms Sebesky Manu
 Duets for Two Percussionists, Lockwood PPP

3 Players: Trio for Percussion Benson MFP
 4 Players: Percussion Suite Russell MFP

4 Players:
 Three Studies in Fours Finney C. F. Peters
 Metal Concert DREW Paul Price Publications
 Tres Estudos para percussao Lacerda PPP

5 Players:
 Concerto for Trumpet and Percussion Rovics Manu.
 Chamber Piece for Percussion Quintet Colgrass MFP

6 Players:
 Three Dithramboi Shectman Paul Price Publications

By Steven Kastuck who holds the BM Degree, State University College, Potsdam, N.Y., further graduate studies at Manhattan School of Music, Member Paul Price Percussion Ensemble, Artistic Director of Henry K. Stevens Multi-media Productions, Multi-Media soloist, Clinician for Westhill HS, Stamford Conn., and Principal percussionist, Stamford Symphony Orchestra.

PERCUSSION JOB OPTIONS NEEDED

As job opportunities become fewer and more competitive in the percussive field, students must be made increasingly aware of alternatives within the field.

Often musicians may find themselves unable to enter a ready-made position such as teaching or employment within a symphony. But this doesn't mean that there are no other options open to them on a more self-initiative basis. Two such options might be 1) composition, copywriting, publishing and distribution of one's original material or 2) the formation of a musical group, whether it be a jazz, night club, rock or show band. Since percussionist are being increasingly looked upon as the mainstay and organizers of such groups, since the advent of such biggies as Buddy Rich and Louie Bellson, they should therefore have exposure to the type of information that will aid in making wise decisions.

Information regarding how to develop style and personality in your playing or the groups sound as a whole, how to understand and work with contracts, management companies or more simply a union, these are all very essential concerns to the working musician, of which the Percussionist and Percussive Notes should be ideal sounding boards, so that in teaching students "total percussion" you are not neglecting to make them "total percussionists."

Thomas Wilhelm

P.A.S.

MORE ON THE MILHAUD MARIMBA/VIBE CONCERTO

I have read with great interest your article on the Creston and Milhaud concerti in Percussion Notes (Vol. 14 #1, Fall 1975) and thought I might be able to shed some light on the origins of the Milhaud concerto.

In 1949, fresh out of Juilliard, I joined the St. Louis Symphony Orchestra as a percussionist. I entered upon this job with great fear and trembling, because after I signed my contract, I discovered that my predecessor had been a soloist in the previous season, performing the world premiere of the Milhaud Concerto for Marimba and Vibraphone, which he had commissioned.

The gentleman referred to was Jack Conners, and he played only the one season with St. Louis, namely, 1948-49. Basically he was a jazz player, and a very fine one. He had done much playing in that area, and during my first season with St. Louis he had a fifteen minute radio show with a jazz trio which I never missed. While we met briefly, I never had the opportunity to see him play in person.

You could verify this by checking with the program annotator of the St. Louis Symphony, since this information must be in the program notes for that particular concert. It is also possible that Jack Conners eventually returned to St. Louis, since I left there after the 51-52 season for my present job..

Robert Matson
Assistant Timpanist and Percussionist,
Cleveland Orchestra

Peter Tanner, Head of the Percussion Department at the University of Massachusetts and a leading authority on the marimba, also supplied the following reprints of reviews concerning the Milhaud Concerto:

The eminent French composer, Darius Milhaud, being so impressed on hearing a Conner performance, was inspired to compose a Concerto for these instruments which he dedicated to Conner. This great work with its three movements, replete with inordinate technical hazards, was given its World Premiere with the St. Louis Symphony Orchestra, Vladimir Golschmann conducting. A seldom equalled ovation followed the performance, with Conner and Golschmann acknowledging numerous recalls.

He performed this concerto again in Japan in 1961 with the Nippon Philharmonic Orchestra under the direction of Akeo Watanabe.

EXCERPTS FROM ITALIAN NEWSPAPER ARTICLES—

Festivali Di Musica Contemporanea (At Venezia.)

The concerto for Marimba and Vibrafono was given its European Premiere last evening. John Chellis Conner, the soloist an American specialist on these instruments was accompanied by the Rome Radio Symphony under the able direction of Fernando Previtali. Mr. Conner's superb artistry and virtuosity were apparent through out the entire performance. This time it was not Milhaud's music that drew the lion's share of the applause and brought the entire audience to their feet, but the credit goes to the excellent soloist who had to give two encores and could have responded with many more.

Venezian Daily

Suoni escotici di "Marimba" al Festival Musicale di Venezia. . The star attraction of the festival was a young American, John Chellis Conner, who played the Concerto for Marimba and Vibrafono, written especially for him by Darius Milhaud, well known French composer. He was splendidly supported by the Rome Radio Symphony Orchestra under the direction of Fernando Previtali. Mr. Conner's virtuosity and artistry were outstanding. At the close of his performance he was given a standing ovation and graciously responded to many curtain calls and two encores.

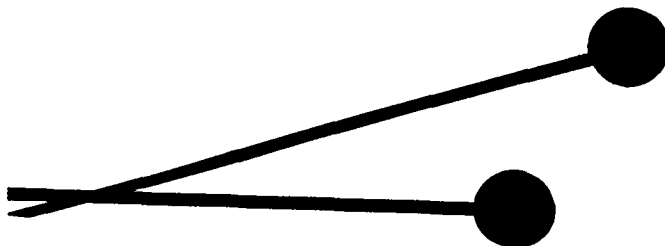
Il Tempo, Venice, Italy

Al Payson's interesting experiment (Percussive Notes, Winter 1976, pp. 32-33) comparing the rosewood and kelon xylophone bar could have been improved if the order of presentation of the two instruments had been randomly varied.

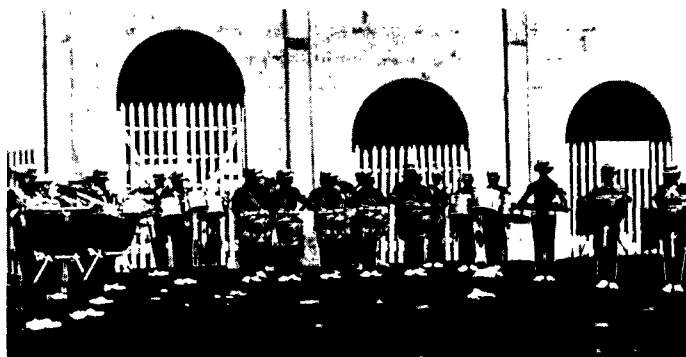
There are at least two reasons for not presenting each musical example always first on the kelon bar instrument and then on the rosewood xylophone. First of all order by itself is an important psychological variable. Secondly, given his finding that virtually all of the judges (11 out of 13) suspected which xylophone had the kelon bars, there is a good possibility that responses were prejudiced by that knowledge.

Nevertheless, again let me say I found the experiment interesting though my own prejudices lie in a direction away from synthetic drum heads, sticks, and now xylophone bars.

Sincerely,
Dr. Louis Wildman
Lester, Washington



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Chapters



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

A clinic entitled "The Contemporary Percussion Section" was presented by the California Percussion Ensemble (David Levine, John Magnussen, Scott Higgins, and Terry Schonig substituting for Rob Courtney). The event took place at the SMEA Southern Section Mid-Winter Conference at Orange, California on January 17, 1976. The ensemble performed as well as discussed instrument substitution, percussion ensemble repertoire, and foreign percussion terms. During the Southern California Preliminaries at Northridge, Louie Bellson was featured soloist with the California State University - Northridge Jazz Band, Joel Leach - director. The clinic and concert was sponsored by the CALIFORNIA CHAPTER of P.A.S. On January 21-25, the chapter hosted the P.A.S. exhibit booth at the National Association of Jazz Educators Conference which was held at C.S.U. at Northridge. Much interest was shown in P.A.S. and its activities.

The COLORADO CHAPTER recently held a state percussion contest. 35 soloists and 6 ensembles competed. From the money collected, funds were obtained to send two winners Tony Stevens from the University of Denver and Gina Zarlengo from the University of Colorado to the Western States Festival. Judges were: Allan Brown - Western State University, Gunnison; Walter Light - Denver Symphony Orchestra; Jerry Light - Air Force Academy Band and Orchestra; Ted Small - Denver Symphony and University of Denver; Richard Markus - Free lance studio musician and teacher; Tim Pfannensteil - Former Miami Philharmonic Member; Sandy Schaefer - Univ. of Wyoming; John Galm - University of Colorado. Metro State was the host for the event and Bill Roberts of that institution was in charge of the arrangements. Ted Small was in charge of the judges and prizes and John Galm was general chairman and secretary/treasurer.

The LOUISIANA STATE CHAPTER president's chair has been transferred to Gary Barrier, Percussion Instructor at Louisiana Tech. University.

The Day of Percussion for the MICHIGAN CHAPTER was held in conjunction with Dort Music and the Mott Community College in Flint on March 21, 1976. Guest clinician for this fine event was Michael Rosen and the Oberlin College Percussion Ensemble on tour through Canada, New York, Ohio and Michigan. Mr. Rosen gave a clinic on "The Marimba: New Music, New Techniques." The day also included a learning session on mallet-recovering coordinated by Charles Owen, University of Michigan. The afternoon performances were by the University of Michigan Percussion Ensemble and special solo selections by students at the University of Michigan.

The First annual St. Louis Percussion Ensemble Festival was held Sunday, March 21, 1976 at the Webster Groves High School. This MISSOURI CHAPTER P.A.S. and Webster Groves High School Music Department sponsored an adjudication of local percussion ensembles plus a clinic by the Southeast Missouri State University. The Festival closed with a concert by the S.E.M. Percussion Ensemble and later augmented by high school musicians.

Mr. Gary M. Bolinger has been appointed chairperson of the NEW HAMPSHIRE and MAINE STATE CHAPTERS. If you have any questions or suggestions regarding these state chapters please write to him in care of: Department of Music, Keene State College, Keene, New Hampshire 03431. This First Annual All-New England Day of Percussion was held on Saturday, March 6, at Keene State College. Alan Dawson was featured artist/clinician. Noted percussion personalities, Peter Tanner and Howard Zwickler gave additional clinics on mallet-keyboard percussion, percussion education, and general percussion. Included in the many percussion concerts of the day were the Berklee College of Music, University of Bridgeport, University of Massachusetts, and Keene State College percussion ensembles. To culminate the Day of Percussion, Alan Dawson, was presented in concert with his quartet.

The meeting of the NEW YORK CHAPTER which followed the John Beck Clinic at the NYSSMA Convention in December fostered an attitude of new birth in the chapter. This was not just another session but a full P.A.S. percussion session with a well attended membership. It was the feeling of many that the NEW YORK CHAPTER will soon be among the more active chapters of P.A.S.

The New York "Day of Percussion" was held on April 24, 1976 at the S.U.N.Y. College at Fredonia. Registration fee for participants (except performing participants) was \$3.00. This day and evening event explored percussion writing for ensembles, soloist, and mixed chamber groups. Paul Price presented a panel discussion and a lecture illustrated with aural and visual materials plus conducted several major works. Participating performance organizations included groups from The Center for the Performing and Creative Arts - University of Buffalo, Fredonia College, The Eastman School of Music, Ithaca College and The State University College at Potsdam.

The results of the New York Chapter elections were: John Beck, President; Ernest Muzquiz, Vice-President; and Eugene Atleson, Secretary-Treasurer.

The February meeting was held following a clinic on "Repair and Maintenance of Percussion Instruments" sponsored by the OHIO P.A.S. at the OMEA Convention in Columbus. Val Vore, George Kitely, James Moore, and Paul Zubrod gave the successful clinic to an estimated 150 music educators.

Ohio University held the 1976 Day of Percussion with Guest Clinician/Performer Phil Faini and the West Virginia African Percussion Ensemble. Also performing that afternoon were several college and university percussion ensembles from all parts of Ohio. The African Percussion Clinic closed the afternoon session with presentations by Phil Faini who has studied in Uganda, Tanzania, and Ghana.

There was a proposal to expand the number of officers and to include the appointed offices of Newsletter Editor, Conference, Chairman, Convention Chairman, and Board of Directors. Also there was a request for suggestions for additions or deletions from the OMEA Solo and Ensemble contest list. These lists are to be revised by George Kitely and Guy Remonko.

The OKLAHOMA STATE CHAPTER of P.A.S. held its first "Day of Percussion" at the University of Oklahoma campus in Norman on January 17, 1976. After an opening address by Dr. Gene Braught, Associate Dean of the O.U. School of Music, performances were given by the O.U. Percussion Ensemble (Michael Jameson, dir.), Cameron University Percussion Ensemble (Eugenie Burkett, director), Phillips University Percussion Ensemble (Eddie Lockhart, dir.) and the Southwestern State University Percussion Ensemble (David L. Ameele, dir.). Dr. Larry Vanlandingham of Baylor University in Texas was the guest clinician and artist, sponsored by Ludwig Drum Co. During his "Solo Percussionist" clinic he gave a performance of the multi-media piece, "Dream Fantasy" by Ellis, assisted by the clarinet teacher from Baylor University. His second clinic was a most informative one, encompassing information on where to find good mallets and beaters for percussion, the

access to percussion specialty shops and publishers, and the use of nonstandard percussion instruments. An additional duo performance was given by Dr. David Etheridge, clarinet instructor at O.U., and Michael Jameson, of "Sources III" by Burge.

The first state chapter business meeting was held at the O.M.E.A. conference in Oklahoma City on January 30. State P.A.S. president Eugenie Burkett discussed organization of the state chapter as a functioning unit and outlined future goals of the chapter in being of service to Oklahoma Music Educators' Association. A clinic for public school instrumental teachers on "Effective Concert Techniques for the Percussion Section" was given by David L. Ameele preceding the business meeting.

The VIRGINIA NEWSLETTER will be published three times per year according to Garwood Whaley, President. The latest issue contained advertisements, professional, university news, and school news, a teacher directory and a calendar of events. The Third Annual Day of Percussion was held at the Robinson Secondary School on March 20, and was hosted by the Fairfax High School Marimba Band, Matt Hynes, Conductor. Special guest performances by leading ensembles and clinicians of our country were on hand for this exciting and rewarding event. Several were in attendance to hear The Independence Fife and Drum Corps; the Indiana University of Penn. Percussion Ensemble, Gary Olmstead, Cond; and clinicians John Bosworth, Jim Coffin, Dr. Edmund Bowles, and Friedman/Samuel Duo with topics of Modern Corps Drumming, Stage Band Drumming, 17th & 18th Century Tympani Performance Techniques, and Jazz Marimba/Vibraphone Improvisation respectively.

Record reviews, programs, clinics and the P.A.S. National Conference were the main subjects in the WISCONSIN CHAPTER NEWSLETTER. A record review of Chick Corea and Gary Burton's "Crystal Silence," was discussed in this issue. In December the Goodrich High School performed with David Friedman and David Smauels in preparation for the National Conference. Also active in the state was the University of Wisconsin - Oshkosh with a High School/College Percussion Ensemble competition on March 27, 1976. Joe Morello was the featured clinician at this event.

IN MEMORIAM

FRED WILLIAM NOAK

Fred William Noak, recognized as one of the world's leading tympanists and a member of the Cincinnati Symphony Orchestra for thirty years, died on September 13 at the age of eighty. He was a member of Local 1, Cincinnati.

Mr. Noak, a native of Dresden, Germany, began his musical career as violinist and pianist, studying at the Dresden Conservatory. A friend persuaded him to study kettle drums and percussion with the result that some years later he made his professional debut in that capacity and was immediately appointed to the Karlsbad Orchestra (in which city he also made his debut as a composer). He later joined the Dresden Opera Orchestra, the Vienna State Opera and Philharmonic Orchestra, playing with the latter at the great Salzburg festivals and on tour in South America with Weingartner.

In 1923 he came to the United States at the request of conductor Fritz Reiner to join the Cincinnati Symphony Orchestra. He remained with that ensemble until 1952 at which time he moved to New York City to become principal tympanist for the Metropolitan Opera Orchestra. Retiring from the Met in 1962, he returned to Cincinnati to teach and compose.

Mr. Noak also became well known as a composer and music educator and was a member of the artist faculty of both the Cincinnati Conservatory and College of Music now known as the Cincinnati College-Conservatory of Music.

(reprinted from International Musician - February, 1976)

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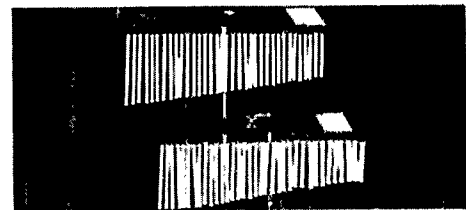
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edited by Dr. John Baldwin
Boise State University

NOTED COMPOSER RETIRES



H. OWEN REED

The Michigan State University's Symphonic Band and Wind Ensemble presented a concert in tribute to H. Owen Reed, composer and professor of music.

The program included some of Reed's most important compositions for band.

Reed, who will retire from MSU this year after a 37-year career as a teacher, author and composer has written numerous works for band and orchestra as well as chamber operas and a large-scale opera involving soloists, chorus, orchestra and ballet. His books on the subjects of music fundamentals, harmony, counterpoint, and scoring for percussion are held in high esteem by academicians throughout the country.

Born in Odessa, Missouri and educated at the University of Missouri, Louisiana State University, and the Eastman School of Music, Dr. Reed joined the faculty at MSU in 1939. His impressive list of teachers includes Helen Gunderson, Roy Harris, Bohuslav Martinu, Aaron Copland, Howard Hanson, Bernard Rogers, and Leonard Bernstein. Professor Reed has been the recipient of numerous commissions and awards. Particularly notable are a Guggenheim Fellowship, Composers Press Award, Neil Kjos Award, MSU Distinguished Professor Award, and the Great Michigan Citation for Distinguished Contributions in the Arts.

Dr. Reed retires summa cum laude from his teaching duties in 1976. He is presently writing a series of books entitled *The Materials of Music Composition* and looks forward to the free and uninterrupted time during which he can continue to work on a long list of commissions.

KARL BERGER (vibes) and ED BLACKWELL (percussion) participated in a concert series at the Washington Square Church in New York City in March. The concert was one of a series sponsored by the Creative Music Studio of Woodstock, New York.

CYNTHIA SOAMES and TRUDY MUEGEL performed the world premiere of "Quiet Movement Kanon Fantasy" by SCOTT HUSTON in Cincinnati in March. The work was written for two marimbas and was dedicated to the performers.

The Boise State University Percussion Ensemble and Keyboard Percussion Ensemble, under the direction of DR. JOHN BALDWIN, presented a series of school concerts in several southwestern Idaho elementary and high schools in April.

DUANE THAMM, percussion instructor at Elmhurst College in Elmhurst, Illinois, appeared as clinician and guest soloist with the University of Wisconsin Band in Platteville in February and also at the Morris Harvey College in Charleston, West Virginia, in March. He and his 14-year-old drummer son also appeared on Bozo's T.V. Circus in Chicago in March.

The American Music Center has announced the availability of "The Contemporary Music Performance Directory." This publication lists performing ensembles, funding resources, and performing hall engaged in the presentation of contemporary music. The directory will be more valuable than ever in this Bicentennial Year. Inquiries should be addressed to American Music Center, 250 W. 57th St., New York, New York, 10019, 212-247-3121.

A brochure describing the activities of the Percussion Academy is available from directors ARTHUR PRESS and GENE ROMA. In addition to teaching percussion instruments, other aspects of musical awareness and sophistication are emphasized—ensemble playing, stylistic correctness, pulse and meter comprehension, musical terminology, and the proper use of the various dynamics. Inquiries should be addressed to The Percussion Academy, 41 Placid Rd., Newton Centre, Mass., 02159.

PAUL MAZZACANO, Percussion Instructor at the University of Wisconsin-Oshkosh, coordinated the First Annual Percussion Ensemble Competitive Festival in cooperation with Nu Tau Sinfonia and the UW-O Music Department. The day's activities included competition, clinics by JOE MORELLO, and concerts by the winning ensembles, and the UW-O Percussion and Jazz ensembles with Joe Morello as soloist.

Each year Capital University sponsors a Contemporary Workshop. In the past such noted composers and clinicians as Samuel Adler, Earl Brown, and Michael Colgrass have appeared. This year Barney Childs, a former student of Leonard Ratner, Carloz Charez and Arron Copland was the guest composer.

Mr. Childs most recent work *Lanterns and Candlelight* for solo marimba and soprano accompaniment was premiered. The work is now in print and is available through Smith Publishing, Baltimore Maryland.



Capital University (Columbus, Ohio) Contemporary Workshop. (Philip Shipley left; composer Barney Childs right.)

Latin Percussion, Inc., sponsored a Latin clinic/concert at the Indian Hills Jazz Workshop in Oakland, New Jersey, which featured JOSE MADERA, JOSE MANGUAL JR., and MILTON CARDONA. Requests for information about clinics are welcomed by MARTIN COHEN of Latin Percussion.

The Creative Music Studio in Woodstock has announced its Spring 1976 session of workshops, concerts, recordings and talks from March through May. Inquiries should be addressed to Creative Music Studio, PO Box 671, Woodstock, New York, 12498, 914-679-9245.

ROGER FAULMANN, graduate of Baldwin-Wallace and the University of Michigan, presented a series of clinics dealing with the beginning, intermediate, and advanced levels of percussion education. The main focus of the clinics was the "total percussion" concept.

FRANK DERRICK III, author of "Jazz/Rock Drumming" and a noted Chicago drummer and percussionist, has been playing percussion and drums with "Bubbling Brown Sugar" during its stay in Chicago. The show played at the Blackstone Theatre through December of last year. Frank is also serving as supervisor of music for the Illinois Department of Corrections, and is currently working on new ensembles to be published in 1976.

The Paul Price Percussion Ensemble, a professional percussion group from Metropolitan New York, has just completed a tour to Virginia, where they played at Washington and Lee University. The ensemble is comprised of JAMES PREISS, JUSTIN DiCIOCIO, THOMAS BEYER, ALAN SILVERMAN, and STEVE KASTUCK, and is conducted by PAUL PRICE. The ensemble recently performed a concert of Contemporary Music From Japan at the Alice Tully Hall in Lincoln Center.

Jazz drummers BOBBY DURHAM (Ella Fitzgerald), BUTCH MILES (Count Basie), and LOUIE BELLSON, joined forces at a combined concert in Hamburg, Germany, last October.

The University of Tennessee Percussion Ensemble, under the direction of F. MICHAEL COMBS, recently undertook a concert tour to Russia and England. They were the first American percussion ensemble to perform in Russia.

CHARLES WILKINSON, percussion student of RICHARD WEINER at the Cleveland Institute of Music, performed the Hovhaness "Fantasy on Japanese Woodprints for Xylophone and Orchestra" with the CIM orchestra as one of the winners of the CIM Concerto Competition.

CHARLES DOWD, Professor of Percussion at the University of Oregon, has announced the dates of admission auditions for 1976: June 25 and Sept. 20. Percussion performances this semester included student recitals, faculty recitals, percussion ensemble concerts, and guest artist DAVID FRIEDMAN.

PAUL PRICE has recently conducted percussion concerts at the Manhattan School of Music, Washington and Lee University, Kean College, Montclair Museum, and the University of Buffalo. He also gave the first performance of a new composition at Carnegie Recital Hall—"Concerto for Trumpet and Percussion" by Howard Rovics.

While on a recent visit to the United States, JERZY ZGODZINSKI presented a series of clinics in New York at Ithaca, Potsdam, and Rochester. He is timpanist with the Poznan, Poland, Symphony and conducts the Poznan Percussion Ensemble.



AFRICAN MUSICIAN PERFORMS IN TENNESSEE

KAKRABA LOBI, a most exciting musician from Ghana, West Africa, spent 6 weeks in East Tennessee during April and May. Although Lobi cannot read or write, he does speak enough English to communicate his ideas to both adults and children. His visits included churches, schools, community organizations and college campuses. The program was sponsored by the Tennessee Arts Commission and the University of Tennessee. In the photograph, Lobi is demonstrating techniques of playing native music on his African xylophone to a group of music students at the University of Tennessee at Knoxville. The instrument has 14 keys and gourds as resonators.

The Applied Music School has announced its First Annual Composition/Arranging Contest, to promote the composition and arranging of contemporary music. The contest is open to any person currently enrolled in a college or university in North America. There are two categories: 1) an original composition in the jazz, jazz/rock, or Latin jazz idioms arranged for stage band, and 2) an original composition in the jazz, jazz/rock, or Latin jazz idioms, arranged for show or full chorus and rhythm section. Prizes to be awarded in each category include scholarships, a set of music writing pens and accessories, plus several books of particular interest to writers. Winning compositions will be considered for publication by one of the nation's leading stage band and choral music publishers. Deadline is June 15, 1976. Complete details may be obtained from Applied Music School, Contest, PO Drawer 7698, Tampa, Florida 33673.

The Creative Arts Program has awarded \$4000.00 to WARREN BENSON for a work for the innovative international percussion ensemble, Nexus. Mr. Benson will base his work on poems by Witter Bynner and, in the words of the composer, "will explore and exploit the special talents of each of the six virtuosi who make up the Toronto and Rochester-based ensemble, as well as the numerous eastern and western instruments, sophisticated, primitive, and some of their own invention, on which they perform." The work is expected to last 50 minutes and will be a "theatre piece" with speaking, singing, movement, posters, and slides. Mr. Benson is especially well-known for his music for percussion, and is a virtuoso percussionist himself, having been a member of the Detroit Symphony Orchestra, and a founder of the Ithaca College Percussion Ensemble. He has often performed with Nexus himself.

GARY BURTON was the featured clinic/soloist at the 2nd Annual Percussion Symposium sponsored by Northwestern University and Ludwig Industries. Other performers included the New Trier East High School Percussion Ensemble, JAKE JERGER conductor, and the Northwestern University Percussion Ensemble, TERRY APPLEBAUM conductor.

KAREL HUSA guest-conducted a performance of his "Concerto for Percussion and Wind Ensemble" with the Syracuse University Wind Ensemble last November.

PATRICK HANLEY has been very busy this past year with many percussion students, ensembles, classes, and other percussion education activities in the Webster Groves, Missouri, area.

PAT FLAHERTY appeared with the Boise State University orchestra in a performance of Milhaud's "Concerto for Percussion and Small Orchestra." He was chosen to perform with the orchestra during additions last fall. He has been a student of Dr. JOHN BALDWIN for several years.

The Oberlin Percussion Group presented a series of college concerts in New York, including appearances at Eastman, Ithaca, Crane, Syracuse, Onadoga, Suny at Binghamton, and Nazareth College. All the music performed was written by Oberlin composers.

On Feb. 14, the University of Wisconsin-Eau Claire presented a Percussion Repair Workshop under the direction of RON KEEZER. The workshop centered on preventive maintenance, storage, repair techniques, and the actual repair of participants' instruments.

Drums Unlimited in Chicago recently sponsored several "clinics" and rap sessions with REMO BELLI, ROBERT PAISTE, and ROY BURNS.

DONALD KNAACK, Percussion Instructor at State University of New York at Buffalo, will be teaching percussion and contemporary music techniques this summer at the American Institute for Music Studies in Graz, Austria.

The roster of percussion instructors at North Texas State University this year has included RON FINK, CHARLES HAMMOND, JIM VAUGHN, KAL CHERRY, TOM MAGUIRE, CLIFFORD WHITELEGG, DEBORAH MASHBURN, JOHN RILEY, and DOUG WALTER.

MARTA PTASZYNSKA, Percussionist on the faculty at Bennington College, recently composed and performed (along with ELIZABETH SIKORA) a work entitled "Stress" for percussion and tape.

"Paunetto's Point," the recently-released album by Berklee graduate and vibist BOBBY PAUNETTO, has been honored with a Grammy Award nomination as the year's best "Latin Category" LP.

ON THE MOVE
edited by Dr. John Baldwin,
Boise State University

CLIFFORD WHITELEGG, former Instructor of Percussion at Idaho State University (Pocatello), is a Ph.D. candidate in Music Education at North Texas State University and is working there on a teaching fellowship. His prior experience includes the 81st U.S. Army Band and high school teaching in New Jersey.

CHARLES HAMMOND, a graduate of the University of Texas at Arlington, has a part-time teaching position at North Texas State University. He is also continuing his professional career in the Dallas area.

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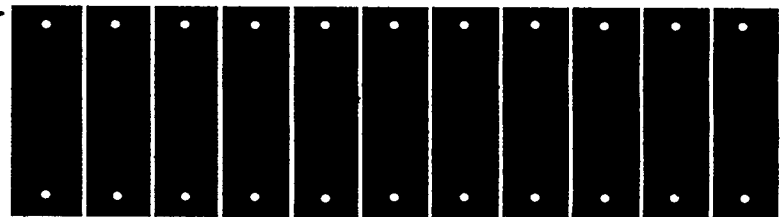
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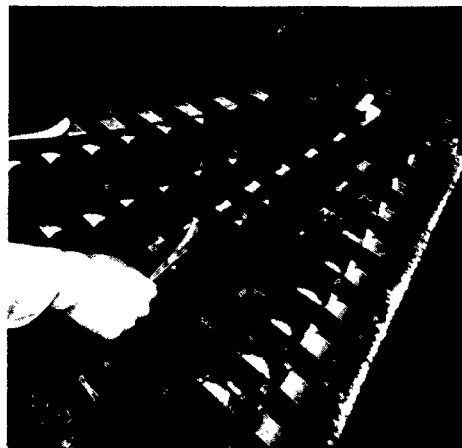
Compiled by
Gene J. Pollart
California State University-Fresno

"RUSSIAN PERCUSSION"
An American Percussion Ensemble in the Soviet Union

by Michael Kurek

What happens when a group of percussion students decide to immerse themselves in the music and culture of the Soviet Union? The University of Tennessee Percussion Ensemble under the direction of F. Michael Combs found out in March of 1976 when they visited Russia and England on a concert tour. Like the other ensemble members, I was not only excited at the prospect of a vacation in these two beautiful countries, but hoped as well to learn something about percussion in the Soviet Union. Through the initiative of Mr. Combs, the ensemble and various friends and relatives made the seven-day trip to the cities of Moscow and Leningrad, where they enjoyed successful concerts and a fulfilling vacation, despite March temperatures as low as five degrees Fahrenheit. The audiences treated the U.T. ensemble to a very enthusiastic applause, gifts, and a chance to chat informally both at Moscow's "Friendship House" auditorium and at the Leningrad Conservatory of Music. The concert repertoire consisted of a wide variety of styles, for example: "Three Brothers" (Colgrass), a marimba choir transcription of Bach's "Fantasy with Imitation," "Divertimento for Piano and Percussion" (Flagello), and various pop arrangements. These lighter selections were especially well-received by the full-house audiences. In fact, a medley of tunes from "Hello Dolly" and the Khachaturian "Sabre Dance" were commonly repeated as encores.

The privilege of meeting Leningrad Conservatory's percussion students and teachers, visiting their studio, and attending a great variety of Russian concerts enabled us to grasp an idea of the percussion scene in Russia. The most striking thing for us was the lack of percussion instruments available to the players there. Apparently there are no percussion instruments at all manufactured in the Soviet Union, and the bare minimum of equipment needed is imported (mostly from England). Anything more exotic than the most basic percussion instruments seem to be virtually unknown in Russia. The percussion students we met seemed awed at their first look at a marimba, not to mention roto-toms! When they offered to buy some of our equipment from us, we learned some of the exorbitant prices they had to pay for the few instruments they did possess — as much as three hundred rubles (four hundred dollars) for a standard snare drum and the unbelievable price of fifteen hundred rubles (two hundred dollars) for a single American-made cymbal. Consequently the only cymbals we heard or saw were those of very poor quality. One ballet company orchestra made use of a concert bass drum that has been sawed in half vertically (one head). No doubt the other half of this drum was in use elsewhere! The only instruments in the college level percussion studio of the Leningrad Conservatory (perhaps the largest and most prestigious music school in the Soviet Union) were: one xylophone, one vibraharp, and a drum set, all of European origin. The machine tympani pictured were in use on the stage. Also pictured (in the studio) is a curious old German xylophone that was demonstrated to us by a student who played "The Marriage of Figaro" overture. This instrument consists of a diatonic G major scale two and a half octaves up



Old German Xylophone at Leningrad Conservatory



Leningrad Conservatory Timpani

the center two rows of bars, with a duplicate row of accidentals on either side (to accommodate sticking problems). It is played with two wooden "spoons", French grip.

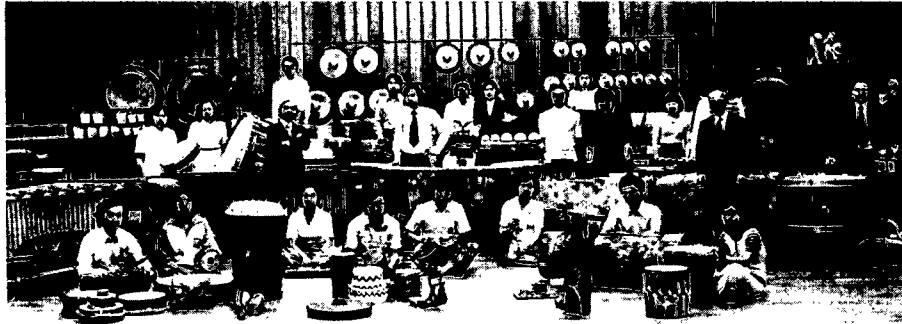
As you might have guessed by now, there are no percussion ensembles whatsoever in the U.S.S.R., and our concerts were the first of their kind in that country. The sole training of Russian percussionists consists of symphonic and pop techniques. They were ignorant of some techniques, such as the Musser grip, and did not recognize the names of leading percussion composers, though they had heard of Wm. F. Ludwig, Sr. and knew some rudiments.

Among the fascinating tours that our group experienced was the tour of the Leningrad Conservatory, whose graduates include Tchaikovsky, Rimsky-Korsakov, Shostakovich, and Prokofiev. The headmaster there explained to us the Russian music education process, which is very much like that of the U.S., with two exceptions; prospective musicians begin their first grade schooling with a special emphasis on musical training, the musicians who eventually go on to receive a degree are assured by the government a job either teaching or playing.

We were not sure how much of a shock the vastly different world of American percussion was for our gracious hosts, but they seemed somehow convinced that our "percussion orchestra" was a very rare occurrence, even in the United States. Perhaps when those ornate, historical auditorium walls stop shaking, something will have been accomplished from our friendly visit and musical exchange with the people of the Soviet Union.

The Author

MICHAEL KUREK is a junior at the University of Tennessee majoring in music theory and a member of the UT Percussion Ensemble that toured to Russia.



KUNITACHI PERCUSSION ENSEMBLE

KEISUKE AJIRO



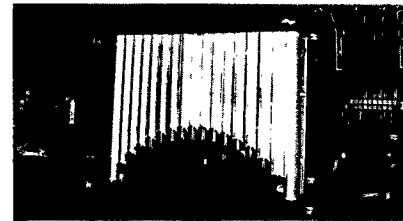
TOMOYUKI OKADA



Keisuke Ajiro and Tomoyuki Okada of Tokyo, Japan have recently co-authored newly published Timpani and Snare Drum Method Books. Mr. Ajiro is Assistant Professor of KUNITACHI MUSIC COLLEGE, and Mr. Okada is conductor of the KUNITACHI PERCUSSION ENSEMBLE and Timpanist of the NHK Symphony Orchestra in Tokyo.



5½ OCTAVE SUPER-GRAND MARIMBA MADE BY S. MIZUNO. PERFORMING IS MRS. MATSUKO TANEYA. PHOTOS PROVIDED BY MIKIO ITO, KOBE, JAPAN.



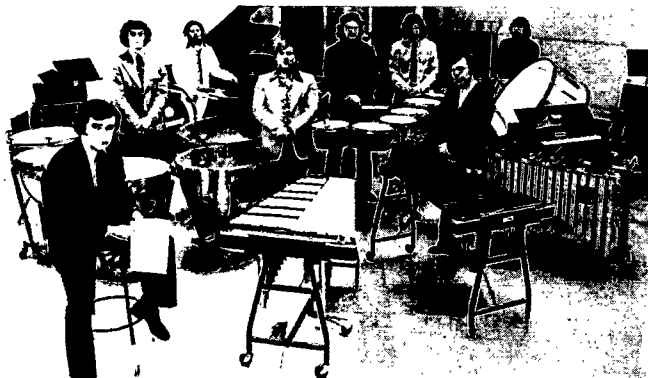
2½ OCTAVE BASS MARIMBA MADE BY S. MIZUNO, OUTSTANDING JAPANESE MARIMBA MAKER.



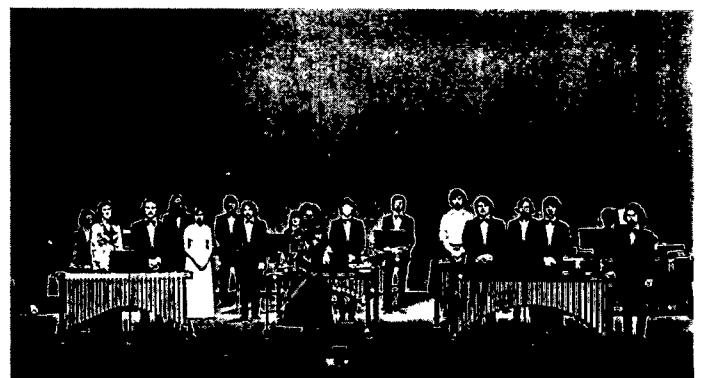
LOUISIANA STATE UNIVERSITY PERCUSSION ENSEMBLE, DONALD K. GILBERT, DIRECTOR.



BOISE STATE UNIVERSITY PERCUSSION AND KEYBOARD ENSEMBLE, JOHN BALDWIN, DIRECTOR.

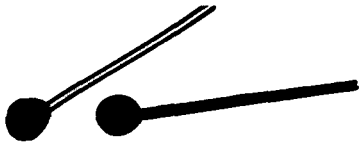


SYRACUSE UNIVERSITY PERCUSSION ENSEMBLE, ERNEST MUZQUIZ, DIRECTOR



LOUISIANA TECH UNIVERSITY PERCUSSION ENSEMBLE, GRAY BARRIER, DIRECTOR.

PEOPLE in PERCUSSION

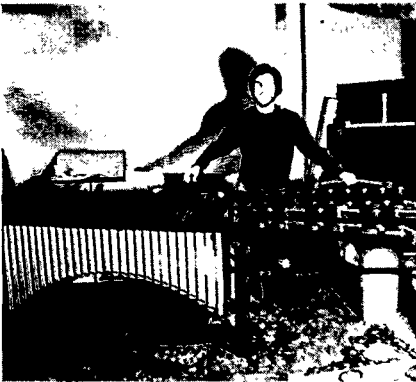


Editors Note

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.



MICKEY ROKER, renowned jazz artist, is currently playing with Dizzy Gillespie. Mickey plays and endorses Avedis Zildjian Cymbals exclusively.



JIM "BIRD" LOVELESS of the Diga Rhythm Band and his 5 2/3 octave Electric/Acoustic Contra Bass Grande Marimba.



DAVE HANLON is one of the leading drummers in the Syracuse, New York area. He has appeared in Pearl Drum Company clinics with Louie Bellson, in addition to numerous professional engagements.

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!



PETER ERSKINE, formerly with the Stan Kenton Orchestra recently returned to school to further his music education. Peter plays Avedis Zildjian Cymbals and Slingerland Drums.



BOB GRAUSO has performed with many of the greats of show business. He now is Vice President of Fibes Drum Division of the C. F. Martin Organization.



WILL RAPP is a leading young authority on marching percussion. He is a clinician for the Selmer/premier Company.

... MUSICALLY SPEAKING ...

A Candid Interview with DAVID SAMUELS and DAVID FRIEDMAN at the Crane School of Music, State University, Potsdam, New York by JAMES PETERCSAK.



JP: Together you have created a new concept in mallet percussion playing. How and why did you begin to perform as a Duo?

DF: Well, we began as sort of an experiment, to try playing music for vibes and marimba. We didn't have any serious intentions at that time. However, we felt the sound was so unique that we thought we should get together and try playing on a more serious basis. At first, we played jazz standards and didn't have any definite ideas on arranging our materials for these instruments. I wrote one tune specifically for the Duo. It sounded so good, that we decided to make it a serious endeavor.

DS: We originally began by working with two vibraphones in Boston. They really did not afford the opportunity for the type of blend we get with marimba and vibraphones. It was a completely new experience using the two instruments. We subsequently found a lot of sound combinations that are unique for both instruments and extremely musical and sensitive.

JP: Can you tell us a little bit about your individual backgrounds. Where you are from, and people you've been associated with musically?

DF: I'm from New York City and studied at Julliard School of Music. I didn't begin to play jazz until I was about 22. I was primarily a marimba player that played classical music for marimba. I was primarily interested in becoming a concert marimbist playing Bach, Renaissance Chamber Music, etc. I basically restricted myself to the marimba. I became interested in the vibraphone when I heard Gary Burton play. I completely gave up the marimba for a while. I made a drastic change. I sold my marimba instantly and started working with the vibraphone and devoted myself completely to jazz.

DS: I began my playing and studying the drum set until graduation from high school. I went to school in Chicago (where I am originally from) then transferred to Boston University. I received a degree in Psychology. I studied vibes off and on with Gary Burton and took a few lessons with David (Friedman) while I also studied piano. I ended up teaching at Berklee for 2½ years after graduation. I then moved to New York City two years later and that time started the Duo. We've been working on it ever since.

JP: Do you play music written especially for your Duo, and do you perform your own arrangements?

DF: We do some of each. Both David and myself have written music specifically for the Duo. We have played other composers music, as well as, arranging it for our Duo. We performed a concert in New York City last summer of music written especially for us. It was basically a recital where we did contemporary music. We did a work by Thomas Morley which Dave and I arranged for vibes and marimba. It came off quite well. On the second half of the recital we did some of our own jazz arrangement with improvisation.

DS: The nice thing about our arrangements is that they are playable. We have a tendency to adapt them for the concept of marimba and vibraphone. We have no format to really follow outside of our own creative efforts. Thus, the end result is a constantly changing approach to each piece that we play.

JP: Do you play professionally in addition to doing clinics for Musser?

DS: Yes! We do work in New York. Last April we did a TV show in Amsterdam; we were in Switzerland last January for two weeks. It was something we did on our own. We recorded an album last April on Eastwind as well as, David's album. We are doing another recording next month. Individually I primarily work with Jerry Mulligan, Hubert Laws, Jackie and Roy, etc., in addition to my own personal efforts with my own group.

DF: When I first got out of school I played with a folk singer named Tim Buckley for about two years. It was actually one of the nicest musical experiences I ever had. It was the first time I actually went out with a group on the road, did some recording, and extensive traveling. Afterwards, I started working with Hubert Laws and performed with various contemporary ensembles. I have worked with Hubert, also with Jackie and Roy, recorded an album with Wayne Shorter, etc. Horace Silver and I did an album. Presently, I do a lot of studio work in New York, especially, in the CTI label. I have a new recording called Futures Passed on Enja Records, to be released in May of '76.

JP: Do you enjoy doing clinics and visiting different music schools around the country? If so, why?

DF: Okay, I personally love doing them. I think it's a learning experience not only for the students with whom you come in contact with, but it's also a tremendous learning experience for myself. I think David feels the same way. I know that I learned an incredible amount from teaching in general. Let me talk about teaching. From teaching, many ideas generate.....kind of crystalize in my mind. Students ask certain questions about things that I have always considered natural and never really thought about. When I stop to think about them, I'm able to apply them a little more definitely into my playing. It really helps a great deal. I feel the same way about clinics, we come in contact with many people of different educational backgrounds, and different percussion backgrounds. It is a fantastic interaction and a tremendous learning experience.

DS: I agree completely. I also feel that by doing clinics and by seeing first hand the kind of situations that exist in the colleges we are in a unique position to offer information. Information that is not readily available. I feel that we help mallet instrument playing. It benefits us all musically; teachers, students, and professional. There seems to be a great disparity of information from school to school. It is a pleasure and an honor to be in a position to have and offer information to others. Sharing what we know.

JP: Let's be specific, so I'll ask this question to DS. How do you feel about the percussion student and the mallet players of today?

DS: I have a mixed feeling. I think that the percussion instructor has suffered over the years, in that the emphasis has primarily been on the technical approach to musical concerns. The end result has been a proliferation of technical studies and a technique mentality that often doesn't relate to music. I don't think that is the fault of any one person, it has basically been the tradition of the instrument up to this point. It is obviously changing and I think the emphasis is good and in the right direction. Younger percussion instructors realize the job ahead of them and the emphasis is now turning towards the music.

JP: I have a specific question for DF. What about studying jazz vibes as a major area in the college percussion program?

DF: I don't feel that the emphasis should be on jazz vibes. I

would like to see an emphasis on playing the vibraphone in all types of music. Not just jazz vibes but every possible aspect of the instrument, i.e. playing transcriptions of Baroque and Renaissance pieces, playing contemporary pieces, and also covering the jazz aspect of the instrument. I think it would be ideal if the percussion department would consider the vibraphone and marimba as major instruments and not to consider them as a small part of the percussion family. All too often students play Hora Staccato on the xylophone for a jury examination and that is the end of it. I think there is so much to be applied to the instrument i.e. sight reading, literature, improvisation, sound production, everything that could easily be incorporated in a specialization for college students. In fact, we are pursuing this idea at Manhattan School of Music. I teach in a program where in the junior year, a student can make a decision to either continue with his normal percussion curriculum or specialize in mallet playing. "When I say mallets", I include xylophone and bells because I think these are also important to learn. Many players don't know how to play them properly.

JP: Tell me a little about this new recording that you mentioned early in the interview?

DS: The recording is Dave's debut album under his own name on Eastwind. Eighty percent of the album is with the two of us playing. We are accompanied on a couple of tracks by Harvy Schwartz on bass and one with Hubert Laws. Our next effort which will be recorded next month will be exclusively a Duo album. We will utilize new electric instruments that we recently acquired.

JP: Great! What is the new album going to be called?

DS: We have a few ideas...most likely...Zol. That is a tentative title.

JP: What about organizations like the Percussive Arts Society. You recently did a clinic in Chicago at their National Convention, do you feel that organizations like this help the Percussion cause?

DF: Definitely! I honestly think they help the percussion cause and it's about time the percussionist have and support their own organization. There have been Brass Conferences and String Conferences all over the world. Now the percussionist have joined together to create a working and valuable society. The Percussive Arts Society is definitely an important organization.

DS: That is true. It is a positive sign that there is a Percussive Arts Society. I feel the thing that is lacking in the organization is professional in-put. It is basically run by educators that don't always have the reality training of working and being professionally employed for a living. I hope that as they expand more and more they will bring in outside influence. Professional percussionist will help to broaden the horizon to encompass not only education but playing as well.

JP: What do you envision happening in percussion? What will be demanded of mallet players?

DS: First of all, as the multiple mallet technique starts to filter down through the school system and to the younger players, it will eventually have its effect on writers, composers and arrangers. Composers will start writing for the capabilities of the instrument and not just for the special effects that they have used in the past. The second thing would be the expanded uses of the instruments. Hopefully, there would be more demand for players. At present there are only three or four steady vibraphone jobs in the whole country. It is hard to believe if you compare that with any other jazz instrument, or any other instrument period. That will change as the players become more capable. And, third will be the advent of electronics in which mallet instruments can be utilized. One of the problems up to this point has been the inability to project the instrument sound even with microphones. Bill Dreiman of Good Vibes Mallet Works is now installing Barcus-Berry

pick-ups, and both David and I have electric vibraphones. We are in the process of getting an electric marimba. It's a completely new sound never before used. I think that it could cause a revolution in the mallet instrument application.

JP: Future generations of players, what will be expected of them?

DF: I personally would like to see younger mallet players writing more for the instruments. I think very few players have tried to, or even explored their individual compositional talents in terms of writing for the instruments. Both David and I have been writing for the instruments themselves, and I think it would be a tremendous advantage for young players if they would take to writing for the instruments.

JP: Not be afraid!

DF: Definitely not! It is extremely important that they do. Actually they are the most qualified to do so. We found that with composers who have written for us specifically, often have a kind of art concept of what it is to compose for a mallet instrument. They write in terms of what they have heard in the past. Even though they have listened to us play. Some have written pieces for us and still haven't accomplished or incorporated all the possibilities musically speaking.

JP: What advice would you give to the mallet students today?

DS: I would say to study music. What I mean is that most mallet players, a great majority of them, are coming from strictly a percussion background. From what I have seen throughout colleges in the country, is that their musical understanding is not nearly as great as their technical understanding. The bridge to be gapped is a musical one, not a technical one where mallet playing is involved. That is, I feel, the hardest and most difficult to overcome.

DF: I really think students have to become aware of the fact that the music they play will actually inspire their technical development, rather than the other way around. I think that most mallet players, even most musicians, tend to think that they have to develop a technique first then attack the music, play the music and then find out exactly what kind of technical considerations are inspired by the music itself. Basically, this may sound a little bit extreme, but practice less and think more! There is so much practicing time that is wasted, doing mechanical exercises.

JP: What is new on the horizon for Dave Friedman and Dave Samuals individually?

DF: Since both of us are primarily involved with the Duo, and we are spending most of our time in it, let's talk collectively. We are going to record an album next month. We are working on a book which is going to be a combination of duo pieces that we have been playing, so that more mallet students can get together in this kind of mallet approach, talk over the possibilities, and perhaps even go a step further than we have gone. This book is going to be published by Arnold Lang Publishing Company of New York City. We should finish it in a month or two.

DS: I would say, that as David mentioned, both of our interests are primarily directed towards the Duo. We have other clinics coming up at Eastman School of Music, another Percussive Arts Society convention in Fairfax, Virginia, etc. We are planning on going to Europe in the summer to record an album in Italy and basically to expose this concept to the public, not to isolate it. Both of our creative energies are being directed towards this musical project.

JP: Thank you for candid answers and for your time. It is greatly appreciated.



focus on DRUM SET



HOW TO PREPARE A DRUM SET FOR RECORDING

by Clyde Brooks

Editor's Note: The material in the following informative article is from the text of the authors book: THE RECORDING DRUMMER, soon to be released by Award Music, New York City.

In general, most drum sets have too many overtones or too much "ring" for a rock recording sound. It is therefore necessary to muffle the heads to reduce some of these overtones. There are various techniques used to muffle the drum heads, and those the drummer will use generally will depend upon: (a) the type of sound desired from the set; (b) the type of drum sound which best compliments the artist and style of music being recorded; (c) the studio in which you are working.

Most drummers have a drum sound which they personally prefer. If the session you are working affords you the opportunity, you should be able to muffle and tune the drums to project your own favorite sound. However, in many recording situations, you will be required to muffle and tune your drums in order to get a sound that a producer has in mind, or a sound that fits the artist or style of music you are recording. Experience, and listening to current recordings will help you become familiar with various playing styles and recorded drum sounds. You may want to experiment with muffling and tuning your drums to duplicate a particular recording sound you like.

You will find that each studio has its own sound characteristics, and this must be kept in mind when considering which type of muffling or tuning to use. A well-tuned drum set in one studio may sound completely different in another studio. Always tune your drums to the room in which you are working.

MUFFLING THE SNARE DRUM BATTER HEAD

NOTE: GENERALLY, ANY ONE OF THE FOLLOWING WILL SUFFICE. IN SOME INSTANCES, HOWEVER, IT MAY BE DESIRABLE TO EMPLOY TWO OR MORE SIMULTANEOUSLY.

1. Adjust the internal tone control so it is pressing against the head.
2. Tape pieces of foam rubber, terry cloth or linen cloth toweling to the top of the batter head (outside the drum).
Usually these pieces of damping will be between 1½"x2½" to 2"x4". (See photo #1) When using this technique the drummer should be aware of two things: 1) increasing the size of the damping pieces will result in fewer overtones and a flatter sound, and 2) too much muffling will impede the response of the drum heads and make ordinary playing more difficult.
3. Place pieces of tape (electricians' tape is excellent) across the drum head. (See photos #2 & 3)
4. Attach a piece of cloth to the far side of the drum head and let it extend over the side of the drum. (See photo #4)
5. In a situation where none of the above materials are available, lay a wallet on the drum head. This simple technique works exceedingly well.

TOM-TOMS

It should be noted that there are two types of tom-toms being used today - two-headed tom-toms and single-headed tom-toms (bottom head removed). It is important for the studio drummer to know how to get a good sound in both situations.

Two-Headed Tom-Toms

In general, a two-headed tom-tom sounds best and allows the drummer to use both heads for tuning. He can tune one head tighter than the other or both heads the same. Tuning the top head tighter will help to produce a "boing" sound when the drum is hit. This is a popular effect with some people.

Any of the suggestions mentioned on the previous page for muffling the snare drum batter head will work equally as well on a two-headed tom-tom, although occasionally you may wish to use the tom-toms with no muffling if that particular sound is appealing to you.

Single-Headed Tom-Toms

Single-headed tom-toms (standard tom-toms with bottom head removed) offer the drummer the opportunity to tune his drums to a particular pitch, while concerning himself with the tension of only one head. This is essential when attempting to duplicate the sound of drums which were originally recorded with the bottom heads removed, as the two-headed drum cannot be made to duplicate that particular sound.

Single-headed tom-toms may be muffled in the same manner as mentioned earlier for the snare drum batter head. In addition, the following ideas should be considered, especially when called upon to muffle melodic or concert tom-toms which are often used to augment the standard drum set:

1. Stretch a thin piece of plastic material with elastic around it over the entire head. (Example: shower cap.)
2. Attach a piece of thin cloth to the center of the drum head and strike directly on the cloth rather than the drum head.
3. Place a small piece of felt on the drum head (held in place by elastic band circling drum). Do not tape to head so that it is free to vibrate when the head is struck.

Occasionally, of course, you will want to use the tom-toms without any kind of muffling device.

BASS DRUM

As with the tom-toms, the bass drum is currently being used with either both heads on or with the front head removed. Again, as with the tom-toms, when both heads are left on, the tone quality is better and both heads may be used for tuning. However, in most recording situations a greater amount of time and skill are necessary to properly "damp" and tune the bass drum with both heads on. In contrast, the bass drum with the front head removed makes the bass drum easier to tune, muffle and mike. In most situations, the singleheaded bass drum allows you to get the desired sound in the least amount of time.

Bass Drum - Heads On

1. Place felt strips on the open shell before installing the bass drum heads. Be sure they are stretched tightly for maximum contact with the heads. Either one or two strips may be placed against each head, depending upon the amount of muffling desired. (Some bass drums are sold with these installed as standard equipment.)
2. Place some type of absorbent material (shredded paper or sheet fiberglass) inside the shell of the bass drum before installing the head. Obviously, larger amounts of such materials will increase the muffling effect.
3. Attach an external tone control (available from most drum manufacturers) against one or both heads.



Photo #1

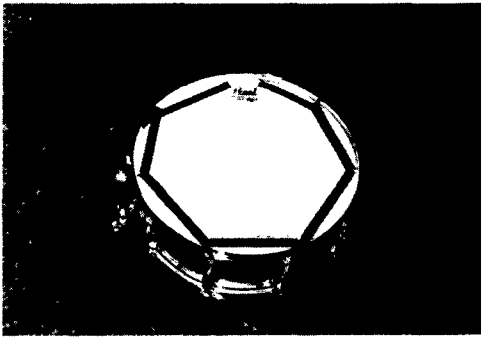


Photo #2

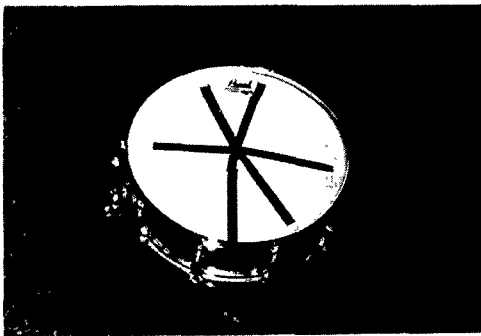


Photo #3

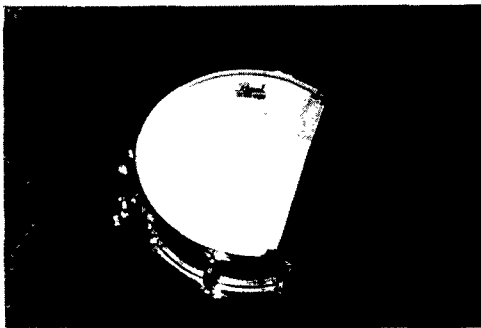


Photo #4



Photo #5

Bass Drum — Front Head Removed

First of all, you will probably want to add some type of cloth to the inside and outside of the batter head where the beater ball strikes. (Examples: Foot Pads, cloth-backed tape, or small pieces of cloth taped to the head.)

Place some type of absorbent material in the shell of the drum. (See photo #5).

It is a good idea to pick a material with some weight to it. Suggested materials for such use would be: canvas piano cover (see photo #9), pillow, large telephone books, cement block, foam rubber, rugs or sandbags. By experimenting with the type and amount of material to be used, the drummer should be able to produce a sound that suits his needs and those of the studio.

CYMBALS

Many cymbals have too many overtones for recording. Therefore you may want to muffle your cymbals in some way.

1. Attach pieces of tape to the top or underside of the cymbal until the desired sound is achieved.
2. Attach a clothespin to the edge of the cymbal.

(Usually only the ride cymbal will need to be muffled.)

In conclusion, one more important thing should be mentioned concerning muffling.

If time permits, it is usually to your advantage to become acquainted with the engineer who will be recording the session. This is especially important when working in a particular studio for the first time. In most instances, the engineer will know the room you are working in and be able to offer helpful suggestions as to what works best in that particular room. A few minutes spent before the session discussing the desired drum sound may save a lot of time during the session. When the drummer and engineer work together to obtain a desired sound, the result is usually quite good.

About the Author



CLYDE BOOKS is currently living in Nashville, where he is very active in the recording studios. A native of Milwaukee, Wisconsin, he started playing drums at the age of 13 and following graduation from high school, he commuted to Chicago to study mallet instruments with Bob Tilles through whom he later met nationally known New York drum teacher, Henry Adler. Clyde later moved to New York where he studied with Adler and with Lou Gatti. He has also attended the Berklee College of Music in Boston where he continued his studies with Fred Buda, Alan Dawson, and Lou Magnano.

Clyde has extensive experience in all phases of recording, including Radio and TV commercials, records, films, and educational materials. A partial listing of his Radio and TV commercials would include McDonald's, United Airlines, Kraft Foods, Kellogg's, Standard Oil, Alberto Culver, Maybelline, Helene Curtis, Mattel, Quaker Cereals, Nestles, Kentucky Fried Chicken, Mogan David Wine, Sears, Harley Davidson, Schlitz Beer, Blue Cross, Frigidaire, Gimbels, Macy's, Pillsbury, Johnson's Wax, Aunt Jemima, Jolly Green Giant, Toyota and many others.

Clyde has also worked with Leslie Uggams, Lana Cantrell, Melba Moore, Jimmy Rodgers, Jane Powell, Four Lads, Karen Morrow, and Gretchen Wyler, to name a few. Clyde Brooks uses Pearl Drums exclusively.

**CHARACTERISTICS
OF A SUCCESSFUL
DANCE BAND DRUMMER**

by Robert B. Clayton



Today, with the rise in popularity of high school and college stage/dance bands, the drummer in a dance band has an increasing responsibility and importance. Here are what I feel are some basic characteristics of a successful dance band drummer:

- (1) It is certainly not an obsolete idea that the primary responsibility of the drummer is to provide a steady, solid "beat" or pulse which will enable the musical group to function effectively - playing together and developing its musical ideas. Today, the electric bass has taken over some of the responsibility for providing this steady, rhythmic, pulse for the dance band. Therefore, the dance drummer along with the bass player, must be able to create and maintain a solid, rhythmic, swinging feeling for the dance band.
- (2) The dance drummer must be able to play all of the rhythmic patterns for the standard styles of music. This includes the Waltz, Dixieland, Polka, Rock, Blues, Jazz, Mo-town, Boogaloo, Pop, and the Shuffle. Also he needs to know the basic rhythmic patterns common to the standard Latin American dances - Samba, Beguine, Conga, Rhumba, Merengue, Tango, Cha-Cha, Calypso, Mamba, Bossa-Nova, and the Bolero.
- (3) One of the dance band drummers' most important jobs is to accurately read and interpret a dance band drum part so that it fits the musical idea of the arrangement. Some musicians feel that the drummer must always read and play the drum part exactly as written. I feel that this approach is valid only in certain situations. For instance, the music should be read exactly as written (if specified) in a recording situation. Otherwise, I feel that the drum part should be used by the dance drummer as a "cue" sheet. It serves to tell him: the tempo; time signature; dynamic markings; meter changes; when sections or individual soloists are to take their ride; where and when to fill in and kick the band; when to take his solo and for how long; it might serve to give him ideas if he draws a blank; and more or less when to "stop" and "go" throughout the composition. The drum part does not and should not tell him exactly what to play. This should be determined by the individual drummer. The drummer should add to this cue sheet his own musical taste and feel, which either strengthens or weakens the band's performance of the composition. He should be creative and not afraid to experiment with new ideas, but not at the expense of the group!
- (4) The dance drummer should be able to improvise an interesting solo when it is called for. The solo could be for four measures keeping the tempo steady or for 5 minutes, varying the tempo and bringing the band back in a tempo (at the original rate of speed). When playing a drum solo, the dance drummer should take advantage of all the sounds (timbres) available to him via the drum set.
- (5) The dance band drummer must develop the ability and skill to follow a conductor when necessary.
- (6) He must practice regularly in order to gain and maintain sufficient "chops" (wrists, arms, legs, hands, and feet). This certainly includes proper technique and coordination. All this is essential if the dance drummer is to:
 - (a) cut various types of gigs;
 - (b) be able to effectively express his musical ideas;
 - (c) play and maintain a ride beat at various tempos;
 - (d) gain overall command and control of his instrument.
- (7) The dance drummer must possess the ability to produce a smooth, clean, tasty brush beat at various tempos.

- (8) He must be able to perform and read charts which contain uncommon time signatures.
- (9) One of the most critical and vital responsibilities of the dance band drummer must always be to listen while he is playing and try to blend and contribute to the musical idea of the group. The drummer must blend with the rhythm section and the rhythm section must blend with the band. The "pro" drummer supports and pushes the band with his good musical taste and feel.
- (10) And finally, I feel that there are five "musts" for not only the student but also the professional dance band drummers:
 - (a) Always keep an open mind for learning new ideas and innovations;
 - (b) Practice regularly;
 - (c) Listen constantly to other performers;
 - (d) Attend all musical functions that are germane to dance drumming (clinics, festivals, concerts, conferences, etc.);
 - (e) Read, when possible, current literature which has information related to dance drumming.

The Author

ROBERT B. CLAYTON earned his Bachelor of Applied Music from the University of Florida. At present he is working on his Masters degree in music education. He is a member of the National Association of Rudimental Drummers, Percussive Arts Society, and the American Federation of Musicians.

Mr. Clayton has had a wide range of experience in the musical field ranging from playing throughout the South with various show bands and combos including Warren Covington's and Johnny Long's bands to accompanying Junior Cook, Frank Rosolino, Bobby Christian, and Duane Thamm. He has recently completed a manuscript entitled "The Art of Dance Band Drumming."



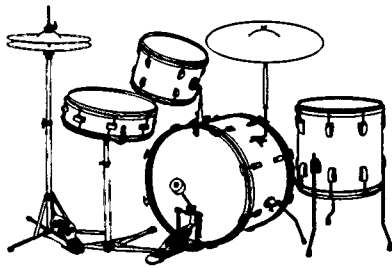
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FOR RECORDING SESSION AND SHOW DRUMMERS ONLY!
by Shelly Elias

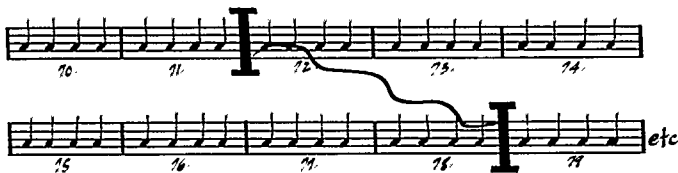
This article may appear to be very simply written but is by far the most important thing that a musician needs to know for playing arrangements. There is an unwritten code on how to mark charts (arrangements), that only experienced show drummers know. It cannot be found in any drum method book or learned from some drum teachers who have never played shows. Unfortunately, when a person has to play a show for the first time; he usually is in the state of confusion about how to interpret the music placed in front of him.

The secret to being an "in demand" show drummer/percussionist, which includes musical comedies, industrial shows, nite club acts, and recording sessions, is to be not only an excellent musician, but to know how to take directions from the conductor and feel secure with the music. Unfortunately, at these sessions and rehearsals, there is generally not enough time to learn the music thoroughly. At recording sessions the music is played thru once or twice and then recorded. For live shows the music is either played thru only once or in some cases, there is only a 'talk over' rehearsal. A "talk over" means that there's not enough time to play the song so the conductor explains the different tempo changes and repeats, and that's all. It is expected that when the show starts even though the music is being played for the first time, it will sound as though the band has played the charts for years!

For the drummers who play charts all the time a certain code or system has been developed over the years to make this task much easier. The following information is very valuable to the person interested in playing shows or recording sessions.

The first thing to remember is to bring a pencil to all rehearsals and jobs. I have a supply in my trap case at all times so that I will be prepared to write down any information I need to know. There are always changes being made in this kind of music, this is the rule not the exception. The following are comments that the conductor/leader might tell the drummer and/or other members of the band at a recording session or show rehearsal.

Leader: "Please go from measure 71 to 79." In other words cut from measure 71 to 79." This means that the music is marked with a large letter (I) as seen in the example below:



Leader: "Circle out measure 5." This means that measure 5 is not played. (skip over meas. 5) The measure should be circled with pencil.



Leader: "Do not play repeats." The repeat signs should be circled.



Leader: "Do not play in measure 103." Write TACET over that measure. When a measure is circled it means that it does not exist anymore, but when Tacet is written the measure exists but is not played.



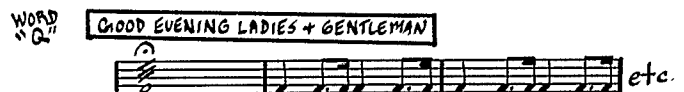
Leader: "Watch me for the holds in measure 36." I always put eyeglasses over that measure to remind me to look at the conductor.



Leader: "Make sure you play the repeats at measure 76." Always make two slash lines extending from the repeat signs. When reading fast, repeats are easy to miss. I try to extend all repeat signs.

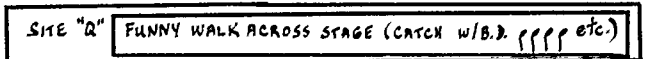


Leader: "There will be a word cue said by the actor on the stage ("Good evening ladies and gentlemen") then I will give you the downbeat."



Always write "word 'Q'" then put the line in a box.

Leader: "Drummer, watch the actor on stage do a funny walk and catch his footsteps with the bass drum."



Always write site "Q" then put information in a box.

The biggest downfall of show drummers is that they forget what the tempo of the different sections is going to be. This often happens if there are twenty songs to be played and only a "talk over" rehearsal.

Always use slash marks over measures to indicate to yourself what the pulse is going to be.





It is always important to know how the conductor is going to start a song. If the band is confused about this point, the first few measures could be a disaster, if not worse. Always mark the top left hand corner of the music with the proper information.

COUNT-OFF
1 2 3 4 / COUNT-OFF
1 2 / COUNT-OFF
5 BEATS / etc.

I hope this coding system will help you, as it has many successful musicians, who do this very specialized and rewarding type of work.

About the Author

Shelly Elias is a many-faceted musician. Playing both drum set and percussion, and serving as the percussion instructor at Triton College keeps him very busy. He has played with many well-known performers such as Barry Manilow, Peggy Lee, Tony Bennett and others. Active in recording studios, playing commercials, and doing Broadway shows, he is involved with what's happening today. Shelly has also composed several pieces for the drumset and has two records out on how to play the vibes published by Music Minus One Record Company.

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Tom and Karen Ervin

DRUM CHART READING TIPS

By

Bob Tilles

Associate Professor of Music
DePaul University, Chicago, Illinois



We were saddened to learn of the death of BOB TILLES between the writing of this article and its publication. An outstanding member of the percussion profession, Bob will be missed by all of us. The next issue of PERCUSSIVE NOTES will contain information on a Memorial Scholarship in his name.

After basic counting studies have been worked out in the various time signatures, the typical problems that drummers encounter in ensemble playing are:

(1) Keeping time, (2) phrasing with other instruments, (3) keeping the place in an arrangement, and, (4) reading the drum part itself.

I have had success with students by playing duets with them after the fundamental reading studies have been mastered. This gives the player the "feel" of playing with a band or combo and develops an awareness of the ensemble responsibilities of a drummer.

While playing duets, typical rhythmic figures as used in "charts", are emphasized at various metronomic markings.



Duet playing also helps a player maintain a steady flow of rhythm while practicing and encourages phrasing with the other part.

To avoid any dependency on the teacher to read the drum part, it is advisable to record one of the duet lines and then play the other part along with the tape or cassette recorder.

This practice, possibly along with a metronome, also gives the advantage of an extended practice session and is a fun method of working out reading problems.

Throughout our playing careers we are constantly reminded that our essential job is keeping good time, holding the rest of the group together, and playing the many styles of music, with the appropriate "feel", of the music. The drummer's heritage is still, TEMPO!

Phrasing with other sections or players involves listening while playing, being aware of dynamics, stressing accents, playing fills to rhythmic figures, maintaining a steady flowing pulse, and playing legato or staccato passages in unison with the ensemble.

Other problems involve the playing of cues and time signature or tempo changes within the "chart." (Examples [A] and [B])

A cue is a rhythmic figure or figures added to the drum part which enables the drummer to play unison rhythms with other instruments.



With the ever changing trends, time signature changes are now the norm and no longer the exception in today's modern music. L'istesso (same) is the most common change and suggest the time signature's introduction as follows:

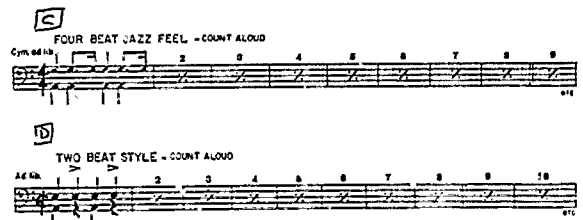
The typical change of tempo or time signature is where the quarter note is L'istesso (same).



To help keep one's place in the drum part, it is advisable to remember the form of the tune, i.e. a 32 bar phrase structure, a 12 bar blues progression, any unusual sections or melodies, any specific instrumental passage, or anything unique to the drum part.

In a sight reading situation, the safest thing is counting measures and always being aware of one's place in the arrangement.

Examples [C] and [D]



After the music has been played many times, memorizing the part should come easily to the drummer, but again, counting or mentally ticking off the measures, lends a secure feeling to the drummer.

Some typical drum duets that are useful in chart reading are examples [E], [F], [G] & [H].



(Reprints by special permission of HaMaR Publications, Inc.)
"Drum arrangement Duets" by Bob Tilles, 1975.

In addition to reading, counting, phrasing, and keeping time, a last word is, have FUN and please remember - music is an enjoyable art form.

THE DOUBLING DRUMMER

By David Levine
Currently with Ed Shaughnessy's
"Energy Force"



An Introduction

With the increasing use of percussion in pop music it is necessary for both the percussionist and the drum set specialist to become familiar with the playing techniques and practical applications of the accessory instruments. In school situations while 5 or 6 percussionists are needed in concert band, usually only one or two play in the jazz band. The purpose of this column is to 1) inform the drummer of the different possibilities that are available through the use of auxiliary percussion, and 2) to show the younger player the proper techniques and usage of the accessories. If one or two additional percussionists are used in the jazz band those students can enrich their early musical development while at the same time adding rhythm and color to the band.

If the role of the drummer in the jazz band is to keep the beat, or, as I like to put it, play enough basic time so that the band can play together without rushing or dragging and still swing; then the role of the percussionist is to help the drummer do his job by adding seasoning, in the form of color and rhythm, to the music. Though opinions vary, my basic philosophy towards percussion playing is to play underneath the drummer, to blend with him, allowing him the freedom to do his job, while adding to the overall feeling by using the various percussion instruments to supply more rhythmic drive. Some charts call for latin flavoring; some, rock. Good taste should govern how much and what kind of seasoning to add. The percussionist should be felt, not necessarily heard; that is he shouldn't stick out, but, rather, blend. His absence, more than his presence, would be noticed, however. Too much spice makes the composition (be it musical or edible) distasteful.

Playing Rock Tambourine Illustrations by Jean Higgins

Although there are many different types of tambourines they can be basically broken down into two groups, 1) those with heads and, 2) those without. The most widely used tambourine in the pop field is the headless, or rock, tambourine. Commercially available rock tambourines range from 6 to 12 inches in diameter and have either single or double rows of jingles.

In choosing a tambourine pick one that is balanced; feels right, and sounds good. It should have a clean, relatively high-pitched sound, and some after ring. I like an eight to ten inch double row tambourine: it provides enough volume to cut through a big band while being light enough to handle. Try out a few instruments, each will be a little different. I also suggest that you put tape over the heads of the nails which will prevent them from falling out, leaving you with a jingle-less, headless tambourine.

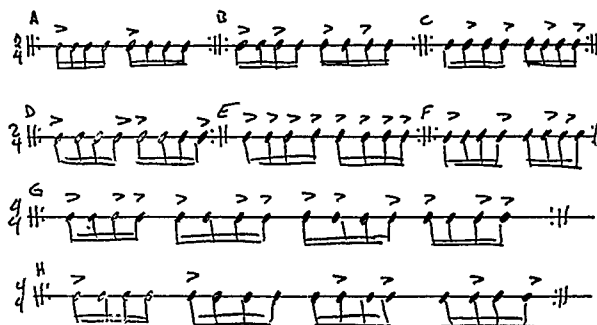
The main purpose of the rock tambourine is to reinforce the 8th or 16th note pattern that the drummer plays on the ride cymbal or hi-hat, and to accent the pattern the way the drummer uses his snare and/or bass drums (for example on 2 and 4.), repeating the basic pattern to free the drummer from his time keeping role and at the same time adding the characteristic color and maintaining the groove.

The rock tambourine can be used in almost any type of rock music, though it fits some styles better than others. If a percussion part is not provided the percussionist should use his ears to decide whether tambourine, another instrument, or, perhaps nothing, will add most to a particular piece.

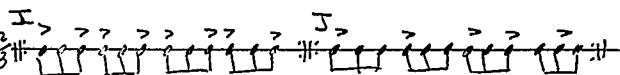
There are two basic techniques that are used in playing rock tambourine. The first produces the 8th or 16th notes (depending on the tempo) by holding the tambourine in the right hand and moving it back and forth. (See illustration 1-a.) By making this motion the beats 1,+2,+3,+4,+ will be played when the left side of the tambourine comes in contact with the left hand. To produce accents on the off-beat 16th is a bit more difficult. Cup your left hand and hold it in such a position that the fingers will hit the right side of the tambourine at the top. By moving the hand across the top of the tambourine the heel of the hand will hit the left side. (See illus. 1-b.) The idea is to keep the tambourine moving from side to side while the left hand crosses over the top to play the accents. To do this fast and accurately requires practice.

The second way of playing produces much the same results, though the technique is quite different. In the method of playing the left hand will play all the accents on the left side of the tambourine while the right hand moves the tambourine in a rotating motion, like opening a door knob. (see illus. 2-a.) In this way the 1,+ etc. will occur when the left palm intercepts the arc of the tambourine at the top, and the e's and ah's will be accented when the heel of the hand hits the bottom. (See illus. 2-b.) The basic idea here is to move the left hand to hit the top or bottom of the tambourine while the right hand keeps the pulse going. This technique is harder to master but is more showy and allows the rhythms to be played at faster tempos.

The following examples will help develop the techniques I've discussed. Practice at various speeds using both playing methods.



Using either technique figure out how to play these patterns:



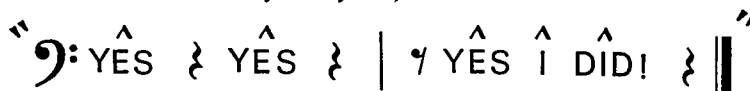
All of the above may be used in actual playing situations. One particularly effective pattern is to play 16th notes, accenting all the +s while drummer is playing straight rock time (accenting 2 and 4.) This gives a double-time feel. Other patterns that I frequently use are:



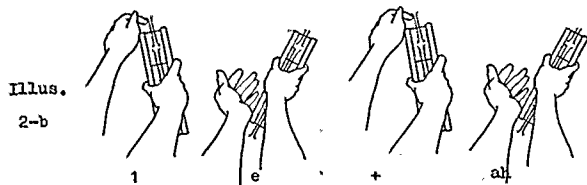
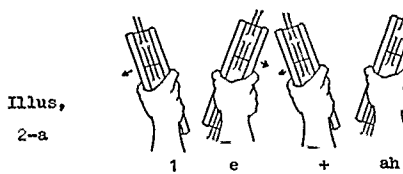
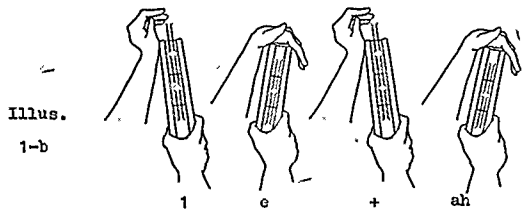
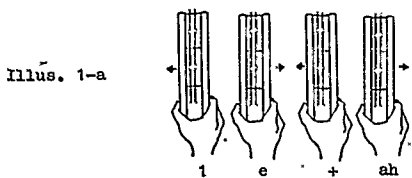
Try playing pattern L using the first technique and hitting the tambourine lightly on your chest to accent the down-beats.

Always remember to play under the drummer, to reinforce his beat, and to help keep the beat and groove going at the same time.

My good man, I understand you played drums with the Guy Lombardo Orchestra for 49 years, is that correct?



Illustrations by Jean Higgins



**TRANSCRIPTION AND ANALYSIS
OF A SOLO BY BILLY COBHAM**

by Charles E. Kerrigan

Billy Cobham, one of the best jazz-rock drummers today deserves attention and respect from anyone serious about drumming. Inspired by a performance of his with the Mahavishnu Orchestra, I decided to sit down and figure out just what this man was doing. The following is my transcription of a solo which Cobham did on a tune called "One Word," from the album "Birds of Fire" by the Mahavishnu Orchestra.

The solo starts after a very intense solo exchange between McLaughlin, Hammer and Goodman. The first part of the solo is mainly composed of snare drum syncopations, with occasional bass drum fills. This flows into the second part of the solo which is based on a figure which Cobham plays on his two bass drums.

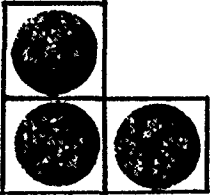
In the middle of this section, Cobham provides contrast and diversion from this repetitious figure by interjecting a four bar phrase based on a quarter-note triplets, and then proceeds back to the same figure for a while. The second part descends in volume and intensity to the third section of the solo which is similar to the first part, but much softer. Gradually, the volume increases and the introduction of cymbals hints that some sort of finale is coming. This is the fourth and last part of the solo, which is based on a constant sixteenth-note figure on the bass drums; another common feature of the whole solo is Cobham's ingenious use of thirty-second notes within sixteenth note figures. I hope you will find my transcription helpful.

(solo on pp. 28-29)

THE AUTHOR

CHARLES KERRIGAN has been studying drum set since his early years. Among his private teachers have been Alan Dawson. He has worked in the Boston area with a group named "Zap" and has transcribed a number of drum solos from records for study purposes.

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DRUM SOLO: from ONE WORD - Billy Cobham with Mahavishnu Orchestra

(1) Cymbal, (2) Large Floor Tom, (3) Small Floor Tom, (4) Large Shell Tom, (5) Middle Shell Tom, (6) Snare Drum, (7) Small Shell Tom, (8) Right Bass, (9) Left Bass.

(A circle above a cymbal indicates upside-down cymbal, an accent above a cymbal indicates a crash cymbal)

The musical score consists of ten staves of notation, each representing a different drum part. The notation includes various rhythmic patterns, accents, and dynamics. The first staff is marked with a Roman numeral 'I' and a dynamic of *f*. The second staff is marked with a Roman numeral 'II' and a dynamic of *mf*. The third staff is marked with a Roman numeral 'III' and a dynamic of *mp*. The fourth staff is marked with a Roman numeral 'IV' and a dynamic of *mp*. The fifth staff is marked with a Roman numeral 'V' and a dynamic of *mp*. The sixth staff is marked with a Roman numeral 'VI' and a dynamic of *mp*. The seventh staff is marked with a Roman numeral 'VII' and a dynamic of *mp*. The eighth staff is marked with a Roman numeral 'VIII' and a dynamic of *mp*. The ninth staff is marked with a Roman numeral 'IX' and a dynamic of *mp*. The tenth staff is marked with a Roman numeral 'X' and a dynamic of *mp*. The score includes various rhythmic patterns, accents, and dynamics, and is written in a style typical of a drum solo score.



CYMBAL VIBRATIONS

By Leonard A. DiMuzio
Avedis Zildjian Company

- Q. A good friend of mine, a percussion director, recently purchased a set of Avedis Zildjian Cymbals from you. He was very pleased with the selection of cymbals and I would like to know how I can obtain something similar.
- Q. At a recent rock concert, I noticed a "special selection" stamp on the bottom of the drummers Avedis Zildjian Cymbals. These cymbals sounded fantastic and I would like you to explain the "special selection" – is this only available to famous drummers?
- A. In view of the many sizes, weights and types of cymbals now available, one of the biggest problems a drummer faces is the procurement of just the right sounding cymbals for his drum outfit. In this article, I hope to be able to shed a little light on this problem...that of a "special selection"...and to answer the two questions noted above...two frequently asked to us. It would be very difficult – in fact, it would be almost impossible – for any one drum shop to carry a selection of cymbals which would include each and every cymbal available. Although many of the large drum shops located throughout the United States do, indeed, carry an excellent variety of cymbals, drummers oftentimes simply cannot find exactly what they are looking for...this is where our "special selection" service is of great importance.

Cymbals are one medium through which an individual expresses his artistic talent and, in order to best express oneself and to reach a certain dynamic level, a good selection of cymbals is of absolute importance. Each cymbal has its own dimension and individuality – no two cymbals are alike.

Company policy restricts our dealing directly with individuals – Avedis Zildjian Cymbals must be purchased through an authorized music dealer – however, if a drummer is looking for a particular cymbal and is unable to locate it at the local music shop, he can simply ask his dealer to "special order" the cymbal directly from the factory. Our staff of professional drummers, with many years of experience in the field, are always very happy to make a "special selection" of cymbals according to a drummer's individual size, weight and sound specifications. A "special selection" is, therefore, available to any interested drummer.

In conclusion, I would like to say that we are well aware of the problems drummers are faced with insofar as securing the proper equipment is concerned and we are more than willing to work with drummers on this problem. Since the selection of a cymbal has become more and more complex due to the vast choice of cymbals available, we try to be of assistance in alleviating this problem through our "special selection" program.

- Q. I have seen your advertisement for Brilliant Cymbals and would like you to send me all the information you have available on them.
- A. I would like to begin by saying that Avedis Zildjian Brilliant Cymbals are regular cymbals which have been buffed to an extremely high, reflective gloss by an exclusive patented

process. When this line of cymbals was originally introduced, they were directed to the Marching Bands and Drum Corps, however, we find that many jazz and rock drummers, as well as Concert Bands and Orchestras, are now purchasing Brilliant Cymbals for their spectacular visual effects and for their unique texture of sound.

"Brilliants" are available in all Avedis Zildjian types and sizes at an additional \$8.00 per cymbal, \$12.00 per gong, however, due to the extremely high temperance of Zildjian metal, this finish is only available on brand new Avedis Zildjian Cymbals – we cannot burnish old and/or used cymbals.

Brilliant Cymbals sound no differently from regular Zildjian Cymbals, however, drummers should remember that no two cymbals are alike – each and every cymbal has its own tonal characteristics regardless of their finish.

Insofar, as cleaning and caring for Brilliant Cymbals is concerned, although it is true that stick marks and fingerprints are more noticeable on this type of cymbal, if it is cleaned properly and periodically, dirt, tarnish and fingerprints can be easily removed and, in the case of a Brilliant Cymbal, this special finish will last the life of the cymbal.

Our "Brilliants" are now available from your local music dealer. If you wish to purchase this type of cymbal, may I suggest that you place your order well in advance – since Brilliant Cymbals are "made to order" so-to-speak, there is usually a three to four week waiting period for them.

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. Board of Directors.

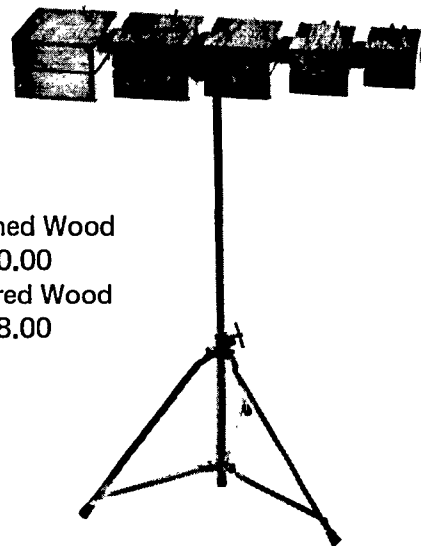
*** Mr. DiMuzio will be more than happy to answer any questions you may have on the above topics or others relating to cymbals. If you would like to have any questions answered please write to him in care of Avedis Zildjian Company, Post Office Box 198, Accord, Massachusetts 02018.

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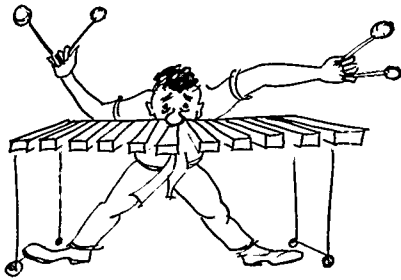
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THE MARIMBA BAR



by Linda Pimentel

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

Q. I have difficulty, rapidly, recalling and playing simple major and minor triads when improvising on the vibes or marimba. Can you give me some practice materials that will help?

A. Using two mallets in the left hand, play the interval of a fifth moving up chromatically (Example A.). Drill this exercise until you can play fifths with fluency. Next, with one mallet in the right hand, play a simple "boogie-beat", as in (Example B.). Note that the right hand has to reach over or under the left hand. At first this may appear awkward. Later you may find it to be a most useful position, particularly in vibe performance. After you can fluently play the "boogie beat" in all twelve chromatic positions, drill as block chords. (Example C) naming the chord aloud: "E^b/E - C minor/C major". Now change the mallet order of the chord (Example D) to normal mallet voicing, that is left hand playing the lower two notes and right hand playing the upper note. Using this approach, you should soon be able to think and play triads quickly and accurately.

Q. I HAVE BEEN HAVING SOME DIFFICULTIES IN FINDING A GOOD PERCUSSION CONCERTO. I HAVE BEEN LOOKING OVER SEVERAL PIECES BUT MOST DO NOT MEET THE STANDARDS AND QUALIFICATIONS OF THE PROGRAM HERE FOR VARIOUS REASONS. I PREFER TO PLAY A TIMPANI OR MULTIPLE PIECE, HOWEVER A MARIMBA PIECE HAS CERTAINLY NOT BEEN RULED OUT. CAN YOU MAKE SUGGESTIONS FOR A GOOD CONCERTO FOR A COLLEGE-LEVEL PERCUSSIONIST TO PERFORM?

A. For everyone's benefit I wish that you had listed the special qualifications that your judges are considering. So often these small, local technicalities seem designed to drive away the interested percussionist. If we can make a list of the primary problems our percussionists are encountering perhaps we could do some specific things to help out.

From your letter I gather that you are not aware of some excellent tools that P. A. S. publishes. A number of concertos, for various combinations of percussion, involving one to several percussionists, are listed in SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION and SUPPLEMENT TO SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION. These two resource books were compiled by F. Michael Combs of the University of Tennessee, and can be obtained by writing P. A. S., 130 Carol Drive, Terre Haute, Indiana 47805.

As you are looking over the listings in the above publications, note that many works for percussion soloist with orchestra are not concertos. Although I am not personally familiar with this work, I keep eyeing RHAPSODIC FANTASY FOR 15 DRUMS AND ORCHESTRA, by Colgrass. Unfortunately Mr. Combs does not indicate if this is for solo performer or for a percussion ensemble with orchestra. This brings us to another point: some percussion concertos have obviously been written with the percussion section of a certain symphony orchestra in mind. The initial performance of these works often was for a young peoples' concert. As you appear to be interested only in solo works, these others will have to be eliminated.

You mentioned choosing a work of college-level capability. That is unmeasurable. I am a bar percussion specialist, and I have high school and even junior high school students performing the concertos by Creston, Milhaud, and Basta, and competently too. What you must consider first is your own capabilities, and then those of the orchestra with which you hope to perform.

In making your final choice, consider the situation under which the orchestra plans to present its winners. Your list of concerti choices ranges from the popular genre to light sophistication to deep, intellectual works. Most orchestras are as interested in enhancing their programming as in splitting hairs over who is the most competent soloist. Thus matching the concerto to the occasion increases your chances of winning.

MORE NEW PRODUCTS

J. C. DEAGAN, INC., Chicago, Illinois, has introduced an amplified four-octave "Innovator 4" Vibraharp. For a copy of Deagan's new Catalog 97, which includes a description of the four-octave Innovator 4 Vibraharp, contact J. C. Deagan, Inc., 1770 W. Berteau Avenue, Chicago, Illinois 60613.

The SELMER COMPANY has introduced the "K-4)) line of educational percussion instruments for youngsters in kindergarten through the fourth grade. For more information, contact your local dealer or write: The Selmer Company, P. O. Box 310, Elkhart, Indiana 46514.

New Publications

NEW PUBLICATIONS REVIEW LIST (May 76)

RUDIMENTAL SNARE DRUM SOLOS

Lightly March, Keith Reichelt; \$1.50; "E" Studio P/R, Inc.
 Swiss Triplet, *ibid*
 Largo, *ibid*
 Five Snare Drum Solos, Keith Reichelt; \$1.50 "E-M."; Kendor Music, Inc.
 Colonial Drummer, John Beck; \$1 "E"; Kendor Music, Inc.
 1 Up for Snare Drum, Pat Brown; \$.75 "E" Season Experience, Box 2068; Praire View, Texas

TIMPANI SOLOS

The Chameleon, Thomas Akins; \$1.; "M"; Kendor Music, Inc.
 Sonata for 4 Timpani, David Loeb; \$2; "M" Lang Percussion Company; 139 West 87 St., New York 10024

BAR SOLOS

Siciliano for Solo Vibraphone, Larry Spivack; \$2; "M"; Lang Percussion Company
 Toccata and Fugue in D minor, Bach-Kasica; \$3; "D"; *ibid*
 Fugue in G minor, Bach-Weiner; \$3; "D"; *ibid*

SOLO PERCUSSION

Concerto for Solo Percussionist and Orchestra, Heuwell Tircuit; Score \$9 "D"; Associated Music Publishers
 Dance for Solo Percussion and Orchestra, William Steinhort; "Rental?"; Lang Percussion Co.
 Triangulation for Timpani and Tape, Robert Cucinotta; \$6; "M"; *ibid*
 Space model for Solo and Tape, Marta Ptaszynska; \$4; "M"; *ibid*

PERCUSSION DUETS

Reflections, Donald Knaack; \$6; "M" Lang Percussion Co.
 Mulperette, Gary Bolinger; \$1.75 "E" Kendor Music, Inc.
 "Cadenza for Flute and Percussion, Marta Ptaszynska; \$4; "M"; Lang Percussion Co.
 Antiphony for Marimba and Violin, David Loeb \$4; "M"; *ibid*
 Notturmo e Due Scherzi for Bb Clarinet and Percussion, David Loeb; \$4; "M"; *ibid*

PERCUSSION TRIO

Percussion Quartet No. 1, Morris Alan Brand; \$8; "E"; Bramora, P.O. Box 71, Saint Cloud, Minnesota 56301
 Six Reflections for Percussion Quartet, Marcel G. Frank; \$8; "M"; Boosey & Hawkes

QUINTETS

Entrapment or One Percussion and Four Other Instruments, Patrick Castle; \$?; "D"; Smith Publications; 1014 Wilmington Ave., Baltimore, Md. 21223
 March for Percussion, Morris Alan Brand, \$4; "E" Bramora Publications

PERCUSSION SEPTETS

Septet No. 2, Dennis Griffin, \$5; "E"; HaMaR Percussion Publications, Inc.

OCTETS

Cade, Gary Bolinger; \$5 "E"; Kendor Music, Inc.
 Russian Percussion; Laura Stotesbery; \$5; "E" Bramora Publications
 Concerto for Percussion Ensemble (8+piano), Morris Alan Brand; \$10 "E"; Bramora Publications

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PUBLICATIONS and PRODUCTS



Material Compiled
by

John J. Papastefan, University of South Alabama

NEW PUBLICATIONS

Alfred Publishing Co., Inc., 75 Channel Drive, Port Washington, N.Y. 10050 announces the release of a new kind of band method designed to teach jazz concepts to both the stage band and concert band.

Allyn and Bacon, Inc., Link Drive, Rockleigh, N.J. 07647 has published a handbook for maintenance and repair of wind and percussion instruments.

The American Music Conference, 3505 Kilgore Road, Kalamazoo, MI 49002 has available a report on the growth of the music industry.

Boosey and Hawkes Inc., Oceanside, N.Y. 11572 has released a number of new works for bands and for choral groups utilizing percussion instruments.

Bramoro, P.O. Box 71, St. Cloud, Minnesota 56031 has published several new works for percussion ensemble.

Congeros Publications of California, WRG Enterprises, 3706 Ohls Avenue, Chattanooga, TN 37410 has published a book detailed conga drum techniques.

Derrick III Enterprises, P.O. Box 285, Harvey, Illinois 60426 will release this spring a new edition of jazz/rock drumming.

The Drum World, P.O. Box 1126, Radio City Station, New York 10019 is a quarterly newspaper containing a wealth of percussion information.

Fredonia Press, 3947 Fredonia Drive, Hollywood, CA 90068 has three new works for marimba by Paul J. Sifler.

Hinger Custom Drum Products, Box 232, Leonia, N.J. 07605 has just released a new timpani text by Fred Hinger.

Joy-Bill Enterprises, P.O. Box 78673, Los Angeles, CA 90016 has published a book for use by arrangers, drummers and directors about writing, teaching and performing.

Kendor Music, Inc. Delevan, New York 14042 has two new series for stage band and studio orchestra.

NACWPI (National Association of College Wind and Percussion Instructors) has a descriptive brochure of their membership services. Write: Richard K. Weerts, Department of Music, Northeast Missouri State University, Kirksville, Missouri 63501.

Paiste Cymbals and Gongs, CH-6207 Nottwil, Switzerland has a book containing profiles of drummers and percussionists internationally.

Permus Publications (formerly Dublin Music), P.O. Box 4733, Columbus, Ohio 43202 has a new volume of solos for marimba and also a suite for marimba now available.

Gordon B. Peters, principal percussionist of the Chicago Symphony Orchestra has written a treatise on percussion. For further information contact Kemper-Peters Publications, 1337 Ashland Avenue, Wilmette, Illinois 60091.

Paul Price Publications, 470 Kipp Street, Teaneck, N.J. 07666 has several new percussion releases including solos and ensembles.

Mike Varner, 957 Mulberry Street, Perrysburg, Ohio 43551 has made available several graded snare drum solos.

NEW PRODUCTS

The American Music Conference, 3505 East Kilgore Road, Kalamazoo, MI 49002 has compiled a free music education film list for in-class and in-service use.

Andromeda Enterprises, 707 South Gregory Place, Champaign, Illinois 61820 is now offering hand-made percussion instruments on a custom-order basis.

Bill Crowden's Drums Unlimited, 218 South Wabash Avenue, Chicago, Illinois 60604 offers an array of products and services.

Detroit Concert Band, Inc., 20962 Mack Avenue, Grosse Pointe Woods, MI 48236 announced the second recording in the Sousa American Bicentennial Collection.

Eames Drum Company, 6 Drummers Lane, Wakefield, Massachusetts 01880 specializes in colonial rope tension drums and accessories.

The Exclusive Percussion Shop, 46 East Crafton Avenue, Pittsburgh, PA. 15205 offers a wide array of services at school, college and university percussion programs.

Vic Firth Enterprises, Symphony Hall, Boston, Massachusetts 02115 offers a custom line of sticks, mallets, accessories and percussion literature by Vic Firth, solo timpanist of the Boston Symphony Orchestra.

Harlan Drums, Inc., 9421 Stansberry Avenue, St. Louis, MO. 63134 offers a wide selection of percussion instruments, accessories and specialty items for the percussionists.

Latin Percussion, Inc., P.O. Box 88, Palisades Park, N.J. 07650 now has available a special cowbell bracket for timbales and a conga stand stiffener kit.

Ludwig Industries, 1728 N. Damen Avenue, Chicago, Illinois 60647 offers a folder of brochures describing their many and innovative products for all facets of percussion.

Paiste Cymbals and Gongs, CH-6207 Nottwil, Switzerland has informative brochure available about their gongs, including historical aspects.

Trumpet and Drum 1976, 14859 Jadestone Drive, Sherman Oaks, CA. 91403 has a new record album of bicentennial commemorative music.

Hyer Marimba Products, 354 N. Franklin, Delaware, Ohio, 43015, announces a new design of mallet for the Marimbist. The extra length of the handle allows for easier and more accurate playing of the new works being written for Marimba.

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.

ARIZONA

FLAGSTAFF SYMPHONY ORCHESTRA

Recital 12/1/75
Thomas Kirshbaum, Conductor

Ionisation - Edgar Varese (G. Schirmer)

NORTHERN ARIZONA UNIVERSITY

Student Recital - Sharon Lynn Kramer
Percussion 12/14/75

Machine Drums - S. Fink (Schott)
Singing Song - G. Burton (Creative Music)
Duetino Concertante - Ingolf Dahl (Broude)
Three Pieces for Four Timpani - E. Carter
(Assoc. Music Pub., Inc.)
Concertino - P. Creston (G. Schirmer)

Junior Recital - Joan Taylor
Percussion 5/10/75

Drumstec III - Jacques Delecluse (Le duc)
Solos No. 2, 3 and 4 for Unaccompanied Snare
Drum - Michael Colgrass (G. Schirmer)
Rhythmic, Op. 70 - Eugene Bozza (Le duc)
Pas de Deux - Armand Russell (MFP)

Percussion Ensemble 9/25/75
Mark Austill, Alan Lewis, Conductors

Contrapunctus II - Emery E. Alford (Southern)
Quintet for Mallet Percussion - Serge de Gastyne
(Fereol)
Three Pieces for Percussion - H. Farberman
(Adler)

Three Concert Pieces - Earl Hatch (Hatch)
Particles - Thomas Brown (Southern)

Sigma Alpha Iota and Phi Mu Alpha Recital
Percussion - Lynn Kramer 10/17/75

Etude No. 25 - David Friedman (Berkeley)

General Recital - Joan Taylor
Percussion 10/22/75

Prelude No. 1 for Vibraphone - DeGastyne
(Fereol)

Faculty Recital - Mari Holmgren
Percussion 10/23/75

Preludio - E. Hatch (Hatch)
English Suite - W. Kraft (Award Music)
Two Preludes - Scriabin-DeGastyne (Fereol)
Fantasy - David Maves (manu.)

Percussion Ensemble 10/23/75
Pat Curry, Conductor

Toccata - R. Kelly (American Composer's
Alliance)

Percussion Ensemble 11/20/75
Pat Curry, Conductor

Etude for Four Tom-Toms - Peters (KSM)
Sonatina for Timpani - Tcherpnin (Boosey-
Hawkes)
French Suite - Wm. Kraft (Wolf-Mills)
Four Pieces for Timpani - Bergamo (MFP)
A Singing Song - G. Burton (Creative)
Minuet and Presto - J. Haydn (PWM)
Montemalaga - C. Delancey (Mitch Peters)

CALIFORNIA

CALIFORNIA STATE COLLEGE

Faculty Recital - Bruce Anderson
Percussion 4/21/74

Variations for Four Drums and Viola - Michael
Colgrass (MFP)
Out Back of the Drum Shop - Barney Childs
(manu.)
Encounters III - William Kraft (WIN)
Sonata for Two Pianos and Percussion - Bela
Bartok (Boosey & Hawkes)

CALIFORNIA STATE UNIVERSITY

Percussion Ensemble 11/24/75
Alana Joos, director

Antiphon - F. Michael Combs (Southern)
Two Rituals for Percussion - Malloy Miller
(MFP)
Encore in Jazz - Vic Firth (Fischer)
The Swords of Moda-Ling - Gordon Peters
(Franks Drum Shop)
African Welcome Piece - Michael Udow (Univ.
of Miami)

Chamber Percussion Ensemble 11/17/75
Joel Leach, Conductor

Toccata - Carlos Chavez (Mills)
A Stroll on the Bottom of the Sea - James Baird
(Media)
Chamber Sonata - Richard Fitz (MFP)
Symphony for Percussion - Gen Parchman
(Elkan-Vogel)
Concerto Breve: ((Omnis Terra" - Reginald
Smith Brindle (Belwin Mills, in process)
Malaguena - Lecuona (manu.)

UNIVERSITY OF REDLANDS

Guest Recital - Bruce Anderson
Percussion 4/28/74

Variations for Four Drums and Viola - Michael
Colgrass (MFP)
Out Back of the Drum Shop - Barney Childs
(manu.)
Encounters III - William Kraft (WIN)
Sonata for Two Pianos and Percussion - Bela
Bartok (Boosey & Hawkes)

COLORADO

UNIVERSITY OF DENVER

Percussion Ensemble 11/18/75
Edward P. Small, Conductor

Ceremonial, Op. 103 - Paul Creston (Schirmer)
Danza Al Greco - Gar Whaley (Raldor)
Patterns for Percussion, Op. 44 - Robert Keys
Clark (CARA)
Two Movements from "Plaisanterie" - Siegfried
Fink (Otto Wrede)

Junior Recital - Donald H. Fortner
Percussion 9/30/75

Hectic Hickorys - Schinstine (Southern)
French Suite - William Kraft (Wolf-Mills)
Sonata for Marimba and Piano - Tanner (manu.)

Percussion Ensemble 2/24/75
Edward P. Small, Conductor

Prelude and Allegro - Edward Volz (Bourne)
Rondeau - Frank Beniciscutto (MFP)
Symphony for Percussion - Leonard (Stanley
Leonard)
Quintet for Mallet Percussion - Serge de
Gastyne (Fereol)
No Two Crystals Alike - Arthur Lauer (Opus)

WESTERN STATE COLLEGE OF COLO- RADO

Faculty Recital - Allen Brown
Percussion 9/29/75

Four Bagatelles - Gitta Steiner (SeeSaw)
Very Early/Turn Out the Stars - Bill Evans
(Acorn & Ludlow Music)
Stalks and Trees and Drops and Clouds -
Herbert Brun (Smith)
Piece - David Shrader (manu.)
Fantasy on Japanese Woodprints - Alan Hov-
haness (C.F. Peters)
Gambit - William Duckworth (Media)

CONNECTICUT

YALE UNIVERSITY

Student Recital - M. Susan Brown
Percussion 11/21/75

Inspirations - Rickey Tagawa (WIM)
Suite III in C - J.S. Bach (International)
Four Pieces for Timpani - Bergamo (MFP)
Ballade: A Night Song - James Stabile (WIM-
HONOUR)
Set of Five - Henry Cowell (Peters)

FLORIDA

UNIVERSITY OF MIAMI

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

Concerto for Five Kettledrums and Orchestra -
Robert Parris (Peters)
Aria No. Five for Oboe and Bells - Elliott
Schwartz (Fischer)

Prelude in G - Musser/G. Peters (Fischer)
Octave Etude - Goodrich/D. Vincent (manu.)
Duo for Woodwind and Drumset - Arthur
Frackenpohl (Rochester Photocopy)
Concerto for Marimba and Orchestra - Kurka
(Weintraub)

Percussion Ensemble 10/10/75
Fred Wickstrom, Director
David Vincent, Jeff Gerson, Conductors

Miles East - Richard Eivstad (manu.)
Four for Percussion - Donald Erb (MFP)
Symphony No. 40 - W.A. Mozart/Vincent
(manu.)
Pentatonic Rock - Richard Kashanski (manu.)
Ritmica No. 6 - Amadeo Roldan (Southern)
Ritmica No. 5 - Amadeo Roldan (Southern)
Three Dithyramboi - Robert Schechtman (Paul
Price)

Graduate Recital - Michael A. Ravesloot
Percussion 10/24/75

Sonata in D for Flute - S. Prokofiev (MCA)
Machine Music - L. Hiller (Presser)
Concertino for Timpani and Tape - J. Hanus
(Joshua Music)
Theater Piece for Commuting Trap Drummer -
J. Ross, Jr. (manu.)

Marimba Recital - David Vincent
10/31/75

Intrada - David Vincent (manu.)
Sonata in D - Georg Friedrich Handel (Schott)
Seven Short Pieces for Solo Vibraphone - Scott
Meister (manu.)
Etude in C, Op. 6, No. 10 - Clair Omar Musser
(Gamble Hinged)
Divisions for Flute and Marimba - Tanner
(MFP)

Marimba Ensemble 10/31/75
David Vincent, Conductor

Dance Macabre - Saint-Saens/Vincent (manu.)
Danserye - Teilmann Susato/Vincent (manu.)
Music for the Royal Fireworks - Handel/
Vincent (manu.)
Symphony No. 40 - Mozart/Vincent (manu.)
Peer Gynt Suite No. 1 - Grieg/Vincent (manu.)
Children's Corner Suite - Debussy/Vincent
(manu.)
Cavalleria rusticana - Mascagni/Vincent (manu.)
Rodeo - Aaron Copland/Vincent (manu.)
Promises, Promises - Bacharach/Vincent
(manu.)

Marimba Ensemble 2/23/75
David Vincent, Director

Comedians Gallop - Kabalevsky/Peters (FDS)
The Danserye - Susato/Vincent (Vincent)
Little Song in Canon Form - Schumann/
Vincent (Vincent)
La Bernardina - Josquin/Vincent (Vincent)
Londonderry Air - Irish Folk Song/Tanner
(manu.)
Ragtime Dance - Joplin/Vincent (Vincent)
Come Saturday Morning - Previn/Vincent
(Vincent)
Up, Up and Away - Webb/Vincent (Vincent)
Prelude #20 - Shostakovich/Baldwin (Baldwin)
Symphony #88 - Haydn/Baldwin (Baldwin)
Unsquare Dance - Brubeck/Vincent (Vincent)
Grandmother's Minuet - Grieg/Vincent (Vincent)
Chorale for Marimba Quintet - Resseger (FDS)
Mass - Bernstein/Vincent (Vincent)
Walt Disney Medley - arr. Vincent (Vincent)

UNIVERSITY OF SOUTH FLORIDA

Student Recital - John Bannon, Barry Zimmerman, Robert Carson
Percussion 9/22/75

Percussion Suite of Brazilian Folk-Songs - Russell Hartenberger (manu.)
Sonata I = J.S. Bach (Peters)
Prelude - Villa-Lobos/Zimmerman (manu.)
Piece for Trombone & Percussive Dancer - Gary Schmidt (manu.)
Conquest - Robert Carson (manu.)
Lover - arr. Chas. Owen (manu.)

Percussion Ensemble 11/12/75
Robert M. McCormick, Conductor

Toccata for Percussion - Carlos Chavez (Belwin)
Partita No. 3 - J.S. Bach (Peters)
Homage to Harry Partch - McCormick (Kendor)
Sonata in A Minor - Cesar Franck (Unk.)
Symphony No. 1 - Cirone (Cirone)

Percussion Ensemble 11/23/75
Robert McCormick, Conductor

Concerto in D Major - Telemann (Peters)
Concerto in C Major - Telemann (Peters)
The Maze - Larry Austin (Composer Facsimile Ed.)
Telly - Elliot Schwartz (Bowdoin Press)
Conquest - Robert Carson (Mast)
Peresphassa - Iannis Xenakis (Edition Salabert)

Student Recital - Jeff Harper, Robert Carson, William Johnson, Robert Hansbrough, Steve Brown, Michael Rogers, Gary Farr, Dan Adams, Jody Welp
Percussion 12/1/75
Duet No. 7 - F. Mazas (Schirmer)
Sonata Movement - Haydn/McMillan (Pro Art)
Stamina - Mitch Markovich (Ludwig)
Sonatina - Heinrich Lichner (Rothman)
Corned Beefery - Michael Rogers (manu.)
Valse Bleue - A. Margis (Rubank)
Preludio - J.S. Bach (Schirmer)

Percussion Ensemble 1/11/76
Dale Rose, director
Tom Siwe, Guest Conductor

Poebells - Edwin London (manu.) elly - Elliott Schwartz (Bodwin College Press)
In Memory, Harry Partch - Ben Johnston (manu.)

Solo Percussion - Robert McCormick
1/11/76

Quadrants: Event/Complex No. 9 - Larry Austin (Broude)

Faculty Recital - Robert McCormick
Percussion 2/19/76

Fanfare, Aria and Echo - Daniel Pinkham (Peters)
French Suite for Percussion Solo - William Kraft (WIM)
Quadrants: Events/Complex No. 9 - Larry Austin (Broude)
Etude in F Minor, Opus 25, No. 2 - Chopin/Musser (Forster)
Sonata for Two Pianos and Percussion - Bartok (B & H)
Seven Steps to Heaven - Vic Feldman (manu.)
So What - Miles Davis (manu.)

Percussion Ensemble 3/9/76
Robert McCormick, Conductor

Concert for Percussion - George Andrix (CAP)
For Harp and Percussion - Gary Schmidt (manu.)
Integrales - Edgar Varese (Ricordi-Schirmer)

Studio Recital 3/10/76
Percussion

Violin Concerto in A Minor - Bach (Chappell)
Sonata in G Minor - Bach (Pro Art)
Extension Variation - Daniel Adams (manu.)
Ave Maria - Bach/Hatch (Hatch)
Sonatina for Violin - Telemann/McMillan (Pro Art)
Tarantelle - Heller/McMillan (Pro Art)
Prelude in B Minor - Chopin/LeVan (manu.)
4'33" - J. cage (Peters)
Etude #2 - Earl Hatch (Hatch)
Facets - Armand Russell (Schirmer)

Senior Recital - Jody Welp
Percussion 3/15/76

Partita III - Bach (Peters)
The Everglades - Earl Hatch (Hatch)
Sonata #1 to Saul Goodman - Anthony Cirone (Cirone)
For Harp and Percussion - Gary Schmidt (manu.)

IDAHO

BOISE STATE UNIVERSITY

Percussion Ensemble
Dr. John Baldwin, Director

Phonetiks - R. Delp (Kendor)
Prelude and Fugue - Wuorinen (MFP)
Sixty-five Years from Tomorrow - Elias (Opus)
Perpetual Motion - W. DePue (manu.)
Suite for Percussion - P. Faini (Accura)

Percussion Ensemble 1/23/76
Dr. John Baldwin, Director

Sixty-five years from Tomorrow - Elias (Opus)
Prelude and Fugue - Wuorinen (MFP)
Bravura - P. Faini (Accura)

Percussion Ensemble 11/14/75
Dr. John Baldwin, Director

Sinfonia avanti l'opera La Griselda - Scarlatti/Baldwin (manu.)
Plunkin' Peter - J. Barnard (manu.)
The Stars and Stripes Forever - Sousa/Baldwin (manu.)
Sketch for Percussion - LoPresti (MFP)
Toccata for Marimba and Percussion Ensemble - R. Kelley (CFE)
Geometrics - Bendrick (manu.)
Encore in Jazz - V. Firth (Fischer)

Faculty Recital - Dr. John Baldwin
Percussion 9/12/75

Sonata for Bass Drum - Geary Larrick (manu.)

Percussion Ensemble 10/3/77
Dr. John Baldwin, Director

Sonata for Timpani - J. Beck (Boston)
Etude in C Major - C. Musser (manu.)
Internary - D. Spalding (manu.)

Percussion Ensemble 10/31/75
Dr. John Baldwin, Director

Japanese Impressions - A Cirone (Cirone)
Encore in Jazz - V. Firth (Fischer)

Percussion Ensemble 12/12/75
Dr. John Baldwin, Director

Jingle Bells, What child is This, Sleigh Ride - arr. by J. Baldwin (manu.)

IDAHO STATE UNIVERSITY

Senior Recital - Jay Ronk
Percussion 4/1/76

Conversations - Akira Miyoshi (manu.)
Morris Dance - William Kraft (Win)
Divisions for Flute & Marimba - Peter Tanner (manu.)
Four Bagatelles - Gitta Steiner (See Saw)
Xoe - Paul Zonn (Media Press)

Percussion Ensemble 3/26/76
Larry Snider, Director

October Mountain - Hovhaness (Peters)
Suite for Three Drumsets - Shelly Elias (Educational Ideas)
African Welcome Piece - Michael Udow (University of Miami)

Percussion Ensemble 12/4/75
Larry Snider, Conductor

Ceremonial, Op. 103 - Paul Creston (Schirmer)
a whispering - William Duckworth (Smith)
Four Movements for Percussion Quartet - Michael Udow (manu.)
Ritmo Jondo - Carlos Suringeh (Associated)

ILLINOIS

EASTERN ILLINOIS UNIVERSITY

Percussion Ensemble 12/5/75
Johnny L. Lane, Conductor

Introduction and Allegro - Dick Shory (Creative)
A Whispering - Duckworth (Smith)
Introduction and Fugue - Robert Buggert (MFP)
Ceremonial for Percussion Ensemble - Paul Creston (Schirmer)
Encore in Jazz - Vic Firth (Fischer)
Evil Ways - Sonny Henry/Johnny Lane (manu.)
You are the Sunshine of my Life - Stevie Wonder/Johnny Lane (manu.)
Chico and the Man - Jose Feliciano/Johnny Lane (manu.)
For the Love of Money - Kenny Gamble, Leon Huff and Anthony Jackson/Johnny Lane (manu.)
Love Train - Kenny Gamble and Leon Huff/Johnny Lane (manu.)

General Recital - William Bryant, Jeff Pellaton
Percussion 2/24/76

Sea Refractions - Mitchell Peters (Peters)
Cymbalism - Roy Burns - Saul Feldstein (Belwin Mills)

Senior Recital - Keith Bouslog
Percussion 3/4/76

Toccata for Marimba - Emma Lou Diemer (MFP)
Tribal Serenade - Peters (Peters)
Die Zwitschermaschine - Albert Payson (Creative Music)
Rosewood Blues - Charles DeLancey (Peters)
Variations on the Westminster Clock Theme - James Latimer (Perc. Press)
Amazing Grace - American Folk Melody/Keith Bouslog (manu.)
Stars and Stripes Forever - Sousa/Hatch (Hatch)

Junior Recital - Greg Koats
Percussion 3/5/76

Recital Suite for Marimba - Walter Watson (MFP)
Three Designs for Three Timpani - Muczynski (Schirmer)

Percussion Ensemble 3/15/76
Johnny Lee Lane, Director

Love Train - Kenny Gamble & Leon Huff/Lane (manu.)
Evil Ways - Sonny Henry/Lane (manu.)
You Are the Sunshine of my Life - Stevie Wonder/Lane (manu.)
For the Love of Money - Kenny Gamble, Leon Huff, and Anthony Jackson/Lane (manu.)
Love Won't Let me Wait - Bobby Eli & Vinni Barret/Lane (manu.)
Don't You Worry 'Bout a Thing - Stevie Wonder/Lane (manu.)
Are you Man Enough? - Dennis Lambert & Brian Potter/Lane (manu.)
Chico and the Man - Jose Feliciano/Lane (manu.)
Super Fly - Curtis Mayfield/Lane (manu.)

Performance Class Recital 12/10/75
Percussion

Gingersnap - John S. Pratt (Belwin)
Etude for Timpani - Saul Goodman (Belwin)
Solos No. 3 & 8 - Charles Wilcoxon (Wilcoxon)

INDIANA

INDIANA STATE UNIVERSITY

Percussion Ensemble 11/22/75
Neal Fluegel, Conductor
Jacqueline Meyer, Assistant Conductor

Morning...Glory! - Ron Delp (Kendor)
The Morning of the World - William Maloof
(Berklee Press)
Six Dances in Bulgarian Rhythm - Bartok/
Tarvin (manu.)
Tambuco - Chavez (Belwin Mills)
Stick-Games for Nine Players - James Riley
(manu.)
Symphony No. 1 for Percussion - Gary Bolinger
(manu.)
Suite for Marimba - Paul Sifler (WIM)
Impetus - Ron Keezer (manu.)

IOWA

DRAKE UNIVERSITY

Faculty Recital - Laurence Kaptain
Percussion 10/12/75

March - Elliot Carter (AMP)
Rock Duet - Richard Kashanski (manu.)
Song and Dance - David VanVactor (manu.)
Computer Music for Percussion and Tape - G.
Allan O'Connor and Lejean Hiller (Presser)
Concerto for Marimba and Orchestra - Robert
Kurka (Weintraub)

Percussion Ensemble 12/11/75
Laurence Kaptain, Conductor

Intrada - David Vincent (manu.)
Streams - Warren Benson (MCA)
Cuban Christmas - Harry Bartlett (MFP)
Little Song in Canon Form - Schumann/
Vincent (manu.)
Grandmother's Minuet - Grieg/Vincent (manu.)
Unsquare Dance - Brubeck/Vincent (manu.)
A Stroll on the Bottom of the Sea - James Baird
(media Press)
Toccata - Carlos Chavez (Mills)

KANSAS

UNIVERSITY OF KANSAS

Percussion Ensemble 11/12/75
George Boberg, Conductor

Aus den Psalmen Davids - Penderecki (Belwin-
Mills)
Autumn Land - Bruce Penner (manu.)
The Fire of Gehenna - Robert Schechtman
(manu.)
Cantata Para America Magica - Ginastera
(Boosey & Hawkes)

KENTUCKY

EASTERN KENTUCKY UNIVERSITY

Percussion Ensemble 11/19/75
Donald A. Cooper, Conductor

Intro '75 - Donald Cooper (manu.)
3 Episodes - John O'Reilly (Schirmer)
Concerto for Cabinet - Nard Norris (manu.)
Ballet of the Unhatched Chicks - Moussorgsky/
Peters (Peters)
Tryptich - Cirone (Cirone)
Dance Barbaro - Phillip Lambro (MFP)
Polka from the Golden Age - Shostakovich/
Peters (Peters)
Word Games - Stanley Leonard (Leonard)
Big Jinks - Bob Tilles (MWP)

Percussion Ensemble 3/20/75
Donald A. Cooper, Conductor

Intro '75 - Donald Cooper (manu.)
Night Music for Percussion - Robert Starer
(Mills)
Rondino - Warren Benson (Marks)
4 for Percussion - Donald Erb (MFP)
Monte Alban - Donald Cooper (manu.)
Laura Soave - Fabrizio Caroso (N. Simrock)
Sextet for Percussion - Zita Carno (MFP)
Jazzman - Carole King/Michael Gerace (manu.)
Percussion Suite No. 1 - Louis Bellson (Western
International)

Percussion Ensemble 11/18/74
Donald A. Cooper, Conductor

Introduction - Donald Cooper (manu.)
Suite for Jazz Drums - Michael Udow (Music
Masters)
Interactions for Vibraphone and Percussion -
John Bergamo (MFP)
Patterns for Percussion - Robert K. Clark (Cara
Pub-Presser)
Soldier in the Rain - Henry Mancini/Mike
Gerace (manu.)
Spectrum No. 1, Green - Arthur Lauer (Opus)
Mercado - Donald Cooper (manu.)
Trio No. 2 - Nard Norris (manu.) Carlsbad - Earl
Hatch (Hatch)
Fantasy - Michael Colgrass (MFP)
Ceremonial Op. 103 - Creston (Schirmer)

MASSACHUSETTS

BERKLEE COLLEGE OF MUSIC

Percussion Ensemble 12/2/75
Dean Anderson, Director

Music for Percussion - Peter Phillips (Associ-
ated)
Musica Battuta - Harold Schiffman (Associated)
Sextet for Percussion - Zita Carno (MFP)
Suite for Percussion - William Kraft (Belwin
Mills)
Exercise No. 6 - Pat Metheny (manu.)
Bright Size Life - Pat Metheny (manu.)
Japanese Impressions - Anthony Cirone
(Cirone)
Canticle No. I - Lou Harrison (MFP)
Pulse - Henry Cowell (MFP)

Percussion Ensemble 12/9/75
Dean Anderson, Director

Uhuru - Theodore Frazeur (Kendor)
Andante from Concerto in E - Mendelssohn
(manu.)
Storyline - Bill Evans (manu.)
Tocatta for Marimba and Percussion Ensemble -
Robert Kelly (American Composers Alli-
ance)
Jeux 6 - Roman Haubenstock, Ramati (Uni-
versal)
Auriga - Reginald Smith Brindle (Peters)
Imaginary Landscape No. 3 - John Cage (Peters)
Roll - Edwin London (Boonin)

UNIVERSITY OF MASSACHUSETTS

General Recital - Peter Tanner
Percussion 10/24/75

Sonata for Marimba - Peter Tanner/John Boyd
(M.M. Cole)

Percussion Ensemble 10/24/75
Peter Tanner, Conductor

Bolero - Rosales (Gamble)
Huizilopochtli: Dios de la Guerra - Gardner
Read (M.M. Cole)

Percussion Ensemble 11/19/75
Peter Tanner, Conductor

Los Dioses Aztecas - Gardner Read (M.M. Cole)

Student Recital - David Wiener, Thomas Briggs
Percussion 10/7/75

Etude No. 25 - David Friedman (manu.)
Textures - Thomas Briggs (manu.)

NEW ENGLAND CONSERVATORY

Percussion Ensemble 1/12/76
Frank Epstein, Conductor

Suite for percussion - William Kraft (Mills)
Moon Step - Marc Bluse (Elkan Vogel)
Two Pieces for Four Trombones Percussion and
String Bass - Fred Lesemann (manu, Uni-
versity of Southern California)
Tambuco - Carlos Chavez (Mills)

MICHIGAN

WESTERN MICHIGAN UNIVERSITY

Studio Recital 11/12/75
Percussion

Sonata for Marimba - Thomas Pitfield (Peters)
Recital Suite for Marimba - Walter Watson
(MFP)

Pentad - Feldstein & Burns (Belwin)
Etude in B Major - Musser (Franks Drum Shop)
Cymbalism - Feldstein & Burns (Belwin)
Four Pieces for Timpani - John Bergamo (MFP)
Bourree I - William Kraft (Award)
Three Designs for Three Timpani - Robert
Muczynski (Schirmer)
Etude for Membranophones - William J. Schin-
stine (Creative)

WHEATON COLLEGE CONSERVATORY OF MUSIC

Junior Recital - Susan E. Neely
Percussion 10/27/75

Partita No. II in C Minor - Bach (Schirmer)
Four Pieces for Timpani - Bergamo (MFP)
Three Studies - Stephen Heller (Fereol)
Concerto for Percussion - Milhaud (Universal)
Concertino for Marimba - Creston (Schirmer)

Junior Recital - William L. Priebe
Percussion 11/11/74

Sonata for Marimba and Piano - Tanner (manu.)
Duetto Concertante - Ingolf Dahl (Broude)
Eight Pieces for Four Timpani - Elliot Carter
(Associated Music) Duo for Percussion and
Piano - Boris Pillin (Western International)
Blues for Alice - Charles B. Parker (jazz piece)

Percussion Ensemble 11/14/75
Kathleen Kastner, conductor Howard Whitaker,
conductor

Three Episodes for Percussion - John O'Reilly
(Schirmer)
Nonet for Brass and Percussion - William Kraft
(WIM)
Suite for Three Drumsets - Shelly Elias (Educa-
tional Ideas)
Concertino for Clarinet - Etler (Associated)
Spectrum No. 1 Green - Arthur Lauer (Opus)

Percussion Ensemble 1/31/75
Kathleen Kastner, conductor
Craig Wahlgren, student conductor

Statement for Percussion - Matthew Hopkins
(Elkan-Vogel)
Japanese Impressions - Cirone (Cirone)
Ritmo Jondo - Surinach (Associated Music)
Milo's March - Elliot Fine (Schmidt, Hall,
McCreary)
Ceremonial - Paul Creston (Schirmer)
Clocks - Frank McCarty (Media Press)
Jazz Variants - John Beck (Bostn Music)

Faculty Recital - Kathleen Kastner
Percussion 1/23/76

O Sacred Head Now Wounded - Bach (James
Dutton)
Sonata for Two Pianos and Percussion - Bartok
(Boosey / Hawkes)
Divisions for Two Vibes and Piano - Howard
Whitaker (manu.)

Senior Recital - Craig Wahlgren
Percussion 2/2/76

The Ash Grove - Welsh Folk Song (C.L.
Barnhouse)
Spiritoso - Clementi (Schirmer)
Concertino for Tympani with Brass & Percus-
sion - Colgrass (MFP)
Suite for Marimba - Alfred Fissinger (Percussion
Arts)
Inspirations Diabolique - Rickey Tagawa
(Western International)
Serenade - Franz Schubert (C.L. Barnhouse)
Spinning Song - Elmreich (Schirmer)
Marimba Ensemble 3/7/75
Kathleen Kastner, director

Concerto Grosso, Op. 3, No. 6 - Vivaldi/
England (Pro Art)
Dance of the Comedians - Smetana/Musser
(Forster)
Canon - Pachelbel *Kistner & Siegel)
Bacchanale - Hovhaness (Peters)
Summer Mood - Jon Dutton (James Dutton)
Suite for Jazz Drums and Handclappers -
Michael Udow (manu.)
Anitra's Dance - Grieg/Tom Kochan (Kochan)
Serenade in Four Movements - Mozart (Fischer)
Coedians Gallop - Kabalevsky/Peters (Gordon
Peters)

Green Machine - Larry McCormick (McCormick)
Etude Opus 6, No. 9 - Clair Omar Musser (Franks Drum Shop)
Furioso and Valtz in D Minor - Earl Hatch (Try)
Echo March - Morris Goldenberg (Chappell)
Toccata for Marimba - Deimer (MFP)
Corrente II - William Kraft (Chappell)
Diversions for Flute and Marimba - Peter Tanner (MFP)
Three Dances - Warren Benson (Chappell)

MINNESOTA

COLLEGE OF SAINT BENEDICT

Percussion Ensemble 11/10/75
Morris Alan Brand, Conductor

Hungarian Dance #5 - Brahms (Bramora)
Musica Battuta - Schiffman (AMP)
October Mountain - Hovhaness (Peters)
Burning House Overture - Hovhaness (Peters)
Chamber Piece - Colgrass (MFP)
Experience for Brass and Percussion - M. Brand (Bramora)

Faculty Recital - Morris Alan Brand
Percussion 9/21/75

Partita No. 3 in E Minor - Bach (International)
Concerto for Marimba - James Basta (Basta)
Duo for Piano and Percussion - Borris Pillin (WIN)
Sonata for Marimba and Piano - Tanner (Tanner)

MACALESTER COLLEGE

Percussion Ensemble 12/14/75
Morris Brand, Director

Turkish March - Beethoven (Bramora)
October Mountain - Hovhaness (Peters)
Sonatina for Tympani - Tcherpnin (Boosey & Hawkes)
Dance Suite - M. Brand (Bramora)

ST. OLAF COLLEGE

Percussion Ensemble 11/17/75
Morris Alan Brand, Conductor

Marche Militaire - Schubert (Bramora)
Sonatina for Tympani - Tcherpnin (Boosey & Hawkes)
Inventions on a Motive - Colgrass (MFP)
October Mountain - Hovhaness (Peters)
Concerto for Percussion Ensemble - Grand (Bramora)

MISSOURI

CENTRAL MISSOURI STATE UNIVERSITY

Senior Recital - Russ Schupp
Percussion 1/27/76

Concertino, Op. 21 "Calm" - Creston (Schirmer)
French Suite for Solo Percussion - William Kraft (WIM)
Entertainer - Scott Joplin/Russ Schupp (manu.)

Senior Recital - Charlotte Pryor
Percussion 2/2/76

R.D.H. - Richard Gipson (Southern)
Paths I - Jack McKenzie (Media)
Eight Pieces for Four Timpani "Canaries" - Elliott Carter (Associated)
Deux Chansons Francaises - Serge deGastyne (Fereol)
Le Coucou - Claude Daquin/deGastyne (Fereol)

Percussion Ensemble 2/3/76
Thomas Horst, Director

Los Dioses Aztecas - Gardner Read (M. Cole)

Percussion Ensemble 11/11/75
Thomas Horst, Director

Nonet - Jack McKenzie (MFP)
Three Asiatic Dances - George Frock (Southern)
Motif for Percussion - James Latimer (M. Cole)
Rhythm and Colors, Opus 19A - Marcel Farago (M. Cole)

NEW JERSEY

TENAFLY MIDDLE SCHOOL

Percussion Ensemble 1/15/76 and 1/22/76
Walter C. Schneider, Director

Tom-Tom Foolery - Alan Abel (Fischer)
Little Suite - Kenneth Krause (MFP)
Acoustic Suite - Schinstine (Southern)
Three-Four-All - Thomas L. Davis (C.L. Barnhouse)

NEW YORK

BROOKLYN COLLEGE

Percussion Ensemble 11/9/75
Morris Lang, Director

Marginal Sounds - Ernst Krenek (Broude)
Divertimento for Marimba and Alto Saxophone - Akira Yuyama (Japan Federation of Composers)
Suite for Percussion - William Kraft (Mills)
Percussive Period - Karl-Heinz Koper (Koper-Germany)
Gainsborough - Thomas Gauger (Southern)

EASTMAN SCHOOL OF MUSIC

Senior Recital - Ronald Wagner
Percussion 2/19/76

Raga Number One - Bill Cahn (manu.)
Mexican Dance Number One - Gordon Stout (manu.)
Time - Minoru Miki (Japan Company)
Morning of the World - Ron Wagner (manu.)
Agdabza and Husago - music from Africa Eve tribe, Ghana (manu.)

Percussion Ensemble 2/23/76
John Beck, Conductor
Niel DePonte, Guest Conductor

Concertino for Percussion - Bevan Manson (manu.)
Chamber Sonata - Richard Fitz (MFP)
Three Dithyramboi - Robert Schechtman (Paul Price)
Poet and Peasant Overture - Franz von Suppe (manu.)
Dance of the Octopus - Red Norvo (manu.)
Triplets - George Hamilton Green (manu.)
Forest Rain - Neil DePointe (MFP)
Ringing Changes - Charles Wuorinen (Peters)
Two Pictures - James H. Sutcliffe (MFP)

Student Recital - Niel DePonte
Percussion 12/9/75

Toccata for Marimba - Diemer (MFP)
Three Interludes for Voice and Vibraphone - Gitta Steiner (Seesaw)
Three Movements for Timpani - Raymond Helble (manu.)
Etudes for Marimba - Gordon Stout (Paul Price)
Konzert fur Schlagzeug - Armin Schibler (Ohn & Simrock-Musikverlag, Berlin)

MANHATTAN SCHOOL OF MUSIC

Percussion Ensemble 11/23/75
Paul Price, Conductor

Blue Rhythm Quintet - Anthony Korf (Paul Price)
Three Studies in Fours - Ross Lee Finney (C.F. Peters)
Images II for percussion and tape - Elias Tanenbaum (manu.)
Divertimento for Piano and Percussion - Nicolas Flagello (MFP)

Percussion Ensemble 11/14/75
Paul Price, Conductor

Three Studies in Fours - Ross Lee Finney (C.F. Peters)
Gitanjali - Josef Alexander (manu.)

Percussion Ensemble 3/26/76
Paul Price, Conductor

Ei Qui Tympanum Pulsat In Memoriam - Glenn Lieberman (manu.)
Prometheus - Meyer Kupferman (manu.)
Concerto for Trumpet - Howard Rovics (manu.)

Percussion Ensemble 2/20/76
Paul Price, conductor

Undercurrents - Murray Houllif (manu.)
Variations - Malloy Miller (manu.)
Relation - Michio Kitazume (manu.)

NEW REPERTORY ENSEMBLE OF NEW YORK

Percussion Ensemble 3/22/76
Dinu Ghezzo, Conductor

Piece for 7 Players - Yen Lu (Seesaw)
Kanones 2 - Dinu Ghezzo (Seesaw)
Integrales - Edgard Varese (Belwin Mills)

STATE UNIVERSITY COLLEGE

Percussion Ensemble 2/25/76
James Petercsak, Director

Antiphonies for Percussion - David Saperstein (manu.)
Concerto for Violin - Lou Harrison (Peters)
Synchronisms No. 5 - Mario Davidovsky (Belwin/Marks)
Rhythmtron for Percussion Ensemble - Marlos Nobre (Tonos, Germany)

SYRACUSE UNIVERSITY

Senior Recital - Charles M. Spuches
Percussion 4/6/75

Concerto for Marimba - D. Milhaud (Enoch and Cie)
Toccata - K. Kroeger (Broude)
Etude in A flat, Op. 6, No. 2 - Musser (Gamble)

Junior Recital - Walter J. Toporzycki Jr.
Percussion 12/5/74

Concerto for Percussion with Piano - Milhaud (Universal)
Sonata for Timpani - John Beck (Boston)
Concerto for Marimba and Vibraphone with Piano - Milhaud (Enoch and Cie)

Graduate Recital - Gary C. Hodges
Percussion 4/11/75

Pas de Deux - Armand Russell (MFP)
Sonata for Three Unaccompanied Kettledrums - Daniel Jones (Edition Peters)
The King of Denmark - Morton Feldman (Edition Peters)
Sonata for Marimba and Piano - Peter Tanner (M.M. Cole)

NEW YORK STATE MUSIC EDUCATORS CONFERENCE

Percussion Ensemble 12/8/75
Justin DiCioccio, Conductor

Tres Estudos para percussao - Osvaldo Lacerda (manu.)
Toccata for Marimba and Percussion Ensemble - Robert Kelly (American Composers Alliance)
Images II - Elias Tanenbaum (Paul Price)
Blue Rhythm Quintet - Anthony Korf (Paul Price)

NORTH CAROLINA

ELON COLLEGE

Senior Recital - Eric Hall Smith, Fred Oltarzewski
Percussion 2/26/76

March for Two Pairs of Kettledrums - Philidor (McGinnis and Marx)
Tornado - Mitch Markovich (Creative Music)
Three Dances for Solo Snare Drum - Warren Benson (Chappell)
Two Pieces for Four Timpani - Elliott Carter (Associated Music)
Sonata No. 3 in F Major - Handel/Musser, Cambell, Feldstein (Henry Adler)
The Galloping Comedians - Kabalevsky/Goldenberg, Oltarzewski (MCA)

Senior Recital - Eric Hall Smith, Fred Oltarzewski
Percussion 3/7/76

Sonata for Two Pianos and Percussion - Bartok (Boosey & Hawkes)

OHIO

UNIVERSITY OF CINCINNATI

Percussion Ensemble 3/2/76
R. Robert Hronyak, Conductor

Quiet Movement, Canon, and Fantasy for Two
Marimbas - Scott Huston (manu.)
Forever and Sunsmell - John Cage (Peters)

Sigma Alpha Iota Recital - Trudy Muegel
Percussion 2/15/76

Suite Moderne for Marimba - Shraon Smith
(Permus)
Night Piece - Norman Lloyd (manu.)

MOUNT UNION COLLEGE

Senior Recital - Larry Kelley
Percussion 3/7/76

Sonata for Marimba and Piano - Peter Tanner
(M.M. Cole)
Sonata for Tympani - John Beck (Boston)
Theme et Variations - Yvonne Desportes
(Alphonse Leduc)
Briggs Fair - English Folk Song/Thomas L.
Davis (Barnhouse)
Flight of the Bumblebee - Korsakov/John B.
Quick (Rubank)
Plunk, Plank, Plunk - Leroy Anderson/Larry
Kelley (manu.)

OSBERLIN COLLEGE

Percussion Ensemble 3/2/76
Michael Rosen, Conductor

Canticle No. 1 - Lou Harrison (MFP)
Around - Edward J. Miller (manu.)
Alchemies I - Erik Wettstein (manu.)
Areas of Concern - Brent Dutton (manu.)
Four Movements for Percussion Quartet -
Michael Udow (manu.)
Six Invocations to the Svava Mandala - Walter
Mays (manu.)

OHIO STATE UNIVERSITY

Staff Recital - Linda Pimentel
Percussion 1/7/76

Suite Number One for Marimba - Eugene Ulrich
(MFP)
Gigue - Bach/Pimentel (manu.)
Invention in a minor - Bach/Pimentel (manu.)
Invention in Bb Major - Bach/Pimentel (manu.)
Toccata in d minor - Bach (Kendor)
Three Moods for Marimba - Jack Jenny (manu.)
Sonata in G Major, K. 283 - Mozart/Pimentel
Five Etudes for Marimba - Gordon Stout (Paul
Price)
Regrets - Prokofiev/Pimentel (manu.)
Etude in a minor - Mendelssohn/Pimentel
(manu.)
Two Movements for Marimba - Toshimitsu
Tonaka (Ongaku No Tomo Sha)
A Bunch of Roses - R. Chapi/Pimentel (manu.)

Graduate Recital - Shirley Hixson
Percussion 1/26/76

Octave Etude in d minor - Lorraine Goodrich
(manu.)
Chorale: Komm Susser Rod - Bach/Ulrich
(manu.)
Chorale: O Sacred Head - Bach/Ulrich (manu.)
Noel - Ulrich (manu.)
Prelude - Ulrich (manu.)
Etude in A, Op. 6, No. 2 - Musser (Out of Print)
Etude, Op. 6, No. 8 - Musser (Out of Print)
Etude in C, Op. 6, No. 10 - Musser (Out of
Print)
Prelude in G, Op. 11, No. 3 - Musser (Out of
Print)
Diversions for Flute and Marimba - Peter
Tanner (Tanner)
Jewels - Earl Hatch (Hatch)
Three Miniatures - Paul Sifler (manu.)
Night Scenes - Hindall (manu.)

Student Recital - Craig R. Morey
Percussion 2/27/76

Sabre Dance - A. Khachaturian-Goldenberg
(Leedy-MCA)
Rhapsody for Marimba - Neal Fluegel (manu.)
Sonata for Timpani - John Beck (Boston)
Hughes Hall Renovation - C. Morey (manu.)

Student Recital - Jack Rees
Percussion 3/12/76

Yellow After The Rain - Mitchell Peters (Peters)
Duet for Snare Drum and Tympani - Thomas
Siwe (MFP)
Prelude VI for Vibraphone - De Gastyne
(Fereol)
Adventures for One - Robert Stern (MFP)

Student Recital - Warren W. Hyer
Percussion 3/3/76

Two Mexican Dances - Gordon Stout (Stout)
Movement for Marimba and Harpsichord -
Raymond Helble (Stevens)
First Partita in Bb Major - Bach/Hyer (manu.)
Prelude No. 3 - Raymond Helble (Stevens)
Dreams of a Modern Mariner - S. Smith/W.
Hyer (manu.)
Sonata No. 1 for Timpani and Piano - Cirone
(Cirone)

Studio Recital - Steve Dodge, Lou Best,
Richard Clary, Warren Hyer
Percussion 2/10/76

Wachet Auf - Nicolai (Permus)
Wholetone Etude - Musser (FDS)
The Quiet Place - Frazier (Kendor)
Prelude #1 - Helble (Stevens)
Minuet and Gigue from 1st Partita - Bach
(Schirmer)
Prelude #3 - Helble (Stevens)

Studio Recital - Linda Pimentel, Sylvia
Pimentel
Percussion 2/17/76

Rondo - Bach/Pimentel (manu.)
Duo Miniature - Tanner (FDS)
The Little Windmills - Couperin/Pimentel
(manu.)
Allegretto - Carulli/Pimentel (manu.)
Suite Moderne - S. Smith (Permus)
Danza - R. Pimentel (manu.)

Marimba Ensemble 2/17/76

Dance of the Comedians - Smetana (Gamble)
Jazz Legato - Leroy Anderson (Milk)
La Cumparsita - Rodriguez/Jeanne (Jeanne)

Studio Recital 2/24/76

The Gift to be Simple - Shaker Melody/
Pimentel (Permus)
Black is the Color of my True Love's Hair - de
Gastyne (Fereol)
Leather Breatches - Fiddle Tune/Pimentel (Per-
mus)
Prelude No. VI for Vibraphone - de Gastyne
(Fereol)
Concertino for Marimba - Creston (Schirmer)
Sabre Dance - Khatchaturian (Chappell)
Rhapsody for Marimba - Gluegel (manu.)
Etude #1 - Peters (Peters)
Scherzo for a Skinflint - Schinstine (Southern)
Concerto for Two Violins - Bach (manu.)
Theme and Variations - Peters (Peters)

Studio Recital 3/2/76

Etude-Allegro for Marimba - Peters (Peters)
Time for Marimba - Miki Ongaku (Ongaku-
Presser)
Four Sonic Plateaus - Goldenberg (Chappell)
Sonata for Xylophone - Pitfield (Peters)
Theme and Variation for Marimba - Peters
(Peters)
Chorale - Schumann (manu.)
Dialogue for Timpani and Snare Drum - Whaley
(Raldor)

Percussion Ensemble 2/6/76
Jim Moore, Conductor

2001 Fanfare - Strauss Rumberger (manu.)
Sabre Dance - Khachaturian/Moore (manu.)
Requiem for Percussion - Berriman (manu.)
French Connection - arr. Pfaffman (manu.)
Suite for Claves - McKenzie (manu.)
Tom-Tom Foolery - Abel (Fillmore)
Introduction and Allegro - Schory (Creative)
Allegre Muchacho - Abel (Ludwig)

Honors Recital - Jany Sabins
Percussion 3/4/76

Concertina for Marimba and Orchestra - Paul
Creston (Schirmer)

Composition Recital - Jack Jenny 2/24/76
Selections with solo percussion or accompanied
percussion

November, 1974 - Jack Jenny (manu.)
Particles of Wind on the Desert - Jenny (manu.)
Echoes Beyond the Forever - Jenny (manu.)

PENNSYLVANIA

CARNEGIE-MELLON UNIVERSITY

Percussion Ensemble 2/23/76
Stanely Leonard, Director

Rhythm and Colors - Farago (M.M. Cole)
Fuga IX - Well Tempered Clavier - Bach
(Leonard)
Quartet for Snare Drums - Leonard (Leonard)
October Mountain - Hovhaness (Peters)
Scherzo and Cadenza - Delancy (Mitchell
Peters)
Obelisk - Cope (Media)
Waltz - Leonard (Leonard)
Three Asiatic Dances - Frock (Southern)

Percussion Ensemble 4/20/75
Stanley Leonard, Director

Patterns for Percussion - Clark (Presser)
Bouree - Bach/Olmstead (Olmstead)
Three-Four-All - Davis (Creative)
Closing Piece - Leonard (Leonard)
Streams - Benson (MCA)
Raspberries - Boone (Salabert)
Waltz - Leonard (Leonard)
Xylem - Leonard (Leonard)

Percussion Ensemble 12/10/75
Stanley Leonard, Director

Five Miniatures for Six Percussionists - William
McCauley (MCA)
Prelude XXII - Bach/Peters (Peters)
Formlets - Armand Russell (Seesaw)
A La Nanigo - Mitchell Peters (Peters)
Quaternion - Ron Delp (Southern)
Bachiana for Percussion - Stanley Leonard
(Simrock)
Three Episodes for Percussion Ensemble - John
O'Reilly (Schirmer)

CLARION STATE COLLEGE

Student Recital - Doug Young
Percussion 12/9/75

Chant for Marimba - Mitchell Peters (Peters)

Faculty Recital - John Floyd
Percussion 10/20/75

Pas de Deux - Armand Russell (MFP)
Aria No. 2 - Elliott Schwartz (manu.)

Percussion Ensemble 11/21/75
John Floyd, Conductor

Bravura - Philip Faini (Accura)
Piece for Percussion - Mitchell Peters (Peters)
African Sketches - J. Kent Williams (Ludwig)
Three Asiatic Dances - Frock (Southern)
Jazz Variants - John Beck (Boston)

Percussion Ensemble 12/10/75
John Floyd, Conductor

Nonet - Jack McKenzie (MFP)
Three Asiatic Dances - Frock (Southern)
African Sketches - J. Kent Williams (Ludwig)
Piece for Percussion - Mitchell Peters (Peters)
Bravura - Philip Faini (Accura)
Variations on an Indian Tala - David Shrade
(Media)
Jazz Variants - John Beck (Boston)

INDIANA UNIVERSITY OF PENNSYL-
VANIA

Master's Recital - David J. Ringenbach
Percussion 12/11/75

Suite for Solo Timpanist - Scott Huston (Schir-
mer)
Etude for Taperecorder and Percussion - Wil-
liam Cahn (Cahn)
Concerto for Marimba - James A. Basta (Basta)
Elegy - Jerome Rosen (MFP)
Moment's Notice - John Coltrane (manu.)
Here's That Rainy Day - Jimmy VanHeusen
(manu.)

TENNESSEE

UNIVERSITY OF TENNESSEE

Percussion Ensemble 3/2/76
F. Michael Combs, Conductor

Symphony No. 1 for Percussion Ensemble -
Thomas Canning (Composers Facsimile Ed.)
Fantasia with Imitation - Bach/Fink (Ron Fink)
The Soldier's Tale - Stravinsky (Kalmus)
Divertimento for Piano and Percussion - Nicolas
Flagello (MFP)
Toccata for Marimba and Percussion Ensemble -
Robert Kelly (Composers Facsimile Ed.)

Percussion Ensemble 12/2/75
F. Michael Combs, Conductor

Cataphonics - Lawrence Weiner (Sam Fox)
Prelude in C Major - Bach/Fink (Fink)
Jazz Variants - John Beck (Boston)
Suite for Percussion - William Kraft (Mills)
Symphony for Percussion - Gen Parchman
(Elkan-Vogel)
Adagio - Corelli/Fink (Ron Fink)
Dance Barbaro - Phillip Lambro (MFP)

VIRGINIA

VIRGINIA COMMONWEALTH UNIVERSITY

Percussion Ensemble 12/8/75
Thomas Jones, Conductor

Bravura for Percussion Ensemble - Philip Faini
(Accura)
Ceremonies of Old Men - Arthur Lauer (Opus)
Cycle for Percussion - Stanley Leonard
(Leonard)
Inventions on a Motive - Michael Colgrass
(MFP)
Mysterious Horse Before the Gate - Hovhanes
(C.F. Peters)
Dance Barbaro - Phillip Lambro (MFP)

General Recital
Percussion 2/1/76

Recorder Sonata No. 1 in Bb Major - Handel
(Peters)
Sonata-Allegro for Marimba and Piano - Mit-
chell Peters (Mitchell Peters)
Violin Concerto No. 1 in A Minor - Bach
(Schirmer)
Violin Sonata No. 3 in F Major - Handel
(Schirmer)
Suite for Marimba - Alfred Fissinger (Percussion
Arts)
Sonata for Marimba and Piano - Peter Tanner
(M.M. Cole)

Percussion Ensemble 11/24/75
Donald Bick, Conductor

Musica Battuta - Harold Schiffman (Associated)
Two Rituals for Percussion - Mally Miller (MFP)
Four Times Three - Harold Brown (Kendor)
Japanese Impressions - Cirone (Cirone)
Sketch for Percussion - Ronald LoPresti (MFP)
Music for Percussion - Peter Phillips (Asso-
ciated)

Percussion Ensemble - Studio
Donald Bick, Conductor

Musica Battuta - Harold Schiffman (Associated)
Japanese Impressions - Cirone (Cirone)
Piece for Percussion - Mitchell Peters (Mitchell
Peters)

Diversions for Flute and Marimba - Peter
Tanner (MFP)
A La Samba - Mitchell Peters (Mitchell Peters)
Four Times Three - Harold Brown (Kendor)
Jazz Variants - John Beck (Boston)

WASHINGTON

EASTERN WASHINGTON STATE COLLEGE

Contemporary Music Concert 12/7/75
Percussion

Variations for Four Drums and Viola - Colgrass
(MFP)
Tre danze fur Oboe und Schlagzeug - Killmayer
(Schott)

Area Recital 11/19/75
Percussion

Violin Concerto in A Minor - Bach/Goldenberg
(Chappell)
Rhythms of Carlos Chavez & Charles Ives -
McMillan (Creative)

Percussion Ensemble 12/2/75
Martin Zyskowski, Conductor

What's Up? - Leavitt/Delp (Berklee)
Spectrum No. 1, Green - Lauer (Opus)
Toccata Without Instruments - Meyer (Kendor)
Four Stories - Bellson (TRY)
If - David Gates/Zyskowski (manu.)
Day by Day - Schinstine (manu.)

Joy to the World - Traditional/Zyskowski
(manu.)
We Three Kings - Traditional/Zyskowski
(manu.)
Silent Night - Traditional/Zyskowski (manu.)
Jingle Bells - Traditional/Zyskowski (manu.)

Percussion & Mallet Keyboard Ensemble 2/8/76
Martin Zyskowski, Conductor

The Swords of Moda-Ling - Peters (Frank's
Drum Shop)
Acoustic Suite - Schinstine (Southern)
Octet for Keyboard Percussion - Snoeck (MFP)
A Pretty Ditty - Leavitt/Delp (Berklee)
Manhattan Rag - Brownold/Schinstine (manu.)

WISCONSIN

LAWRENCE UNIVERSITY

Percussion/Marimba Ensemble 1/15/76
Scott J. Prebys, Director

African Welcome Piece - Udow (U. of Miami)
Quaternion - Ron Delp (Southern)
Nuages - Debussy/Prebys (manu.)
Scherzo - Debussy/Christiansen (manu.)
Sonidos De La Noche - Josep Soler (Schott)
Toccata Without Instruments - Ramon Meyer
(Kendor)
Suite for 3 Drum Sets - Sheldon Elias (Educa-
tional Ideas)

UNIVERSITY OF WISCONSIN - EAU
CLAIRE

Performance Class Recital 3/30/76
Percussion - Toni Durbin, Kevin Korschgen

Duo Miniature - Peter Tanner (MFP)

Performance Class Recital 2/25/76
Percussion - Dennis Lester

Four Miniatures for Flute & Vibes - John
DeBeradinis (Seesaw)

Percussion Ensemble 2/23/76
Ronald Keezer, Director

Organ Point - Nelhybel/Keezer (manu.)
The Aztec Gods - Gardner Read (Cole)
Simple Samba - Thomas Brown (Southern)
African Welcome Piece - Michael Udow (manu.)

UNIVERSITY OF WISCONSIN - GREEN BAY

Senior Recital - Kevin Koch, James Bannow
Percussion 12/15/75

Duetino Concertante - Ingolf Dahl (Broude)
Pas de Deux for Clarinet and Percussion -
Armand Russell (ACA)
Sonata for Two Pianos and Percussion - Bartok
(Boosey & Hawkes)

Junior Recital - Kevin Crocker, Kevin Koch
Percussion 5/19/75

Scherzo-Tarentelle - Wieniawski (Fischer)
Sonata for Percussion and Piano - Armand
Russell (MFP)
Fantasie Impromptu - Chopin (Belwin Mills)
Fanfare, Aria, and Echo - Pinkham (Peters)
French Suite - William Kraft (WIM)
Quintessence - Kevin Koch (Koch)

Junior Recital - James Bannow
Percussion Spring Semester 1975

Four Pieces for Tympani - John Bergamo
(MFP)
Third Handel Unaccompanied Sonata - Musser,
Campbell, Feldstein, Adler (Marimba)
Concertino for Tympani and Brass - Colgrass
(MFP)

Percussion & Marimba Ensemble 11/24/75
Linda Raymond, Conductor

Introduction and Samba - Warren Smith (MFP)
Streams - Warren Benson (MCA)
Contrarhythmic Ostinato - Cole Iverson (MFP)
Nine Lives - Jeffrey Hunter (Hunter)
Chamber Sonata - Richard Fitz (MFP)
Allegro Muchacho - Alan Abel (Ludwig)
Toccata - Carlos Chavez (Belwin Mills)
Finlandia - Sibelius/Musser (Forster)
Prelude XXII for Well Tempered Clavier - Bach
(FDS)

Scherzo from Symphony #4 - Tchaikovsky/
Peters (FDS)
Comedians Gallop - Kabalevsky/Peters (FDS)

UNIVERSITY OF WISCONSIN - RIVER
FALLS

Percussion and Marimba Ensemble 2/18/76
Terry Smith, Director

Scherzo from Eight Inventions for Percussion
Ensemble, Op. 45 - Miloslav Kabelac/Frank
Kramer (manu.)
Song for Trombone and Percussion - Jack
McKenzie (MFP)
Matona, Mia Cara - Orlando di Lasso (manu.)
I Hear a Voice A'Prayin' - Houston Bright/
George Kiteley (manu.)
Summertime - George Gershwin/John Radd
(manu.)

Concertino for Marimba, Movement III - Paul
Creston (Schirmer)
Amores, Movement III - John Cage (Peters)
Dam Break - Thomas Nehls (manu.)

Student Recital 1/15/76
Percussion

Gingersnap - John S. Pratt (Belwin)
Tornado - Mitch Markovich (Creative)
Etude for Four Tom-Toms - Mitchell Peters
(Peters)
Sonata-allegro for Marimba and Piano - Mitchell
Peters (KSM)
Song for Trombone and Percussion - Jack
McKenzie (MFP)

Raspberries - Charles Boone (Editions Salabert)
Theme and Variations for Marimba and Piano -
Mitchell Peters (KSM)

Percussion and Marimba Ensemble 2/19/76
Terry Smith, Director
Linda Becker, Conductor

Scherzo from Eight Inventions for Percussion
Ensemble, Op. 45 - Miloslav Kabelac/Frank
Kramer (manu.)
Raspberries - Charles Boone (Editions Salabert)
Song for Trombone and Percussion - Jack
McKenzie (MFP)
Crystal Canon for Edgard Varese - James
Tenney (manu.)

Matona, Mia Cara - Orlando di Lasso (manu.)
I Hear a Voice A'Prayin' - Houston Bright/
George Kiteley (manu.)
Summertime - George Gershwin/John Radd
(manu.)

Concertino for Marimba, Movement III - Paul
Creston (Schirmer)
Amores - John Cage (Peters)
Dam Break - Thomas Nehls (manu.)

Percussion Ensemble 10/26/75
Terry Smith, Director

Three Asiatic Dances - George Frock
(Southern)
Piece for Percussion - Mitchell Peters (Peters)
Three Pieces for Percussion Quartet - Warren
Benson (Schirmer)
Three Designs for Three Timpani, Op. 11, No. 2
- Robert Muczynski (Schirmer)
Toccata for Percussion Instruments - Carlos
Chavez (Belwin-Mills)

Recital - Cynthia Soames, Trudy Muegel
Percussion 3/2/76

Quiet Movement Kanon Fantasy - Scott Huston
(manu.)

MILWAUKEE SYMPHONY ORCHESTRA

Recital - Linda Raymond
Percussion 2/15/76

Concerto for Marimba and Orchestra - Robert
Kurka (Weintraub)
Variations for Two Percussionists - Robert
Lombardo (Palle D'Oro Press)
Diversion for Two - Donald Erb (Merion)
Illegible Canons - William Bergsma (Galaxy)

TURKEY

INTERNATIONAL FESTIVAL

Percussion Ensemble 7/7/75
Siegfried Fink, Conductor

- Les Echanges - Rolf Libermann (Simrock-Hamburg)
- Lauro Soave - Fabricio Caroso (Simrock-Hamburg)
- Miniatures - Jeff Beer (manu.)
- Vibracussion - Siegfried Fink (Wrede-wiesbaden)
- Great Rotation - Ilhan Usmanbas (Simrock-Hamburg)
- Edition B - Werner Heider (Peters-Frankfurt)
- Sonidos de la Noche - Josef Soler (Schott-Mainz)
- Mobile Scenes - Klaus Hashagen (Peters-Frankfurt)
- Plaisanterie - Siegfried Fink (Wrede-Wiesbaden)

GERMANY

Percussion Ensemble 7/19/75
Siegfried Fink, Conductor

- Les Echanges - Rolf Liebermann (Simrock-Hamburg)
- Inventio XIII - Bach (Simrock-Hamburg)
- Inventio VIII - Bach (Simrock-Hamburg)
- Praeludium c-moll - Bach (Simrock-Hamburg)
- Ritmo - Siegfried Fink (Simrock-Hamburg)
- Beat the Beat - Siegfried Fink (Schott-Mainz)
- Sonidos de la Noche - Josep Soler (Schott-Mainz)
- Vibracussion - Siegfried Fink (Wrede-Wiesbaden)
- Plaisanterie - Siegfried Fink (Wrede-Wiesbaden)



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David Smith, Conductor



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BAND MUSIC

SONATA FOR MARIMBA — P. Tanner
Scored for band by John Boyd

Tanner's three-movement work is set here in a colorful scoring by the talented young band writer, John Boyd. This excellent and much performed solo offers an opportunity to spotlight a talented mallet percussionist with a high school or college band. The harmonic vocabulary is somewhat modal, and the composer has provided a good deal of rhythmic interest. Overall time of the performance is about nine and one-half minutes. \$30

SYMPHONY #2 — James F. Hopkins

This entire opus is highly colorful in its orchestration, using very untraditional playing techniques and ways of combining instrumental timbres. Consisting of three movements alternating in tempo from fast to slow to fast, ranging from the traditional sonata to a very free three part section in the second and third parts. The net result is 16 minutes of delightful, stimulating band music for performers and audience alike. \$50

CHRONICA — Jared Spears

Chronica is a one movement piece which exploits the colors of three chairs of the band: Woodwind, Brass and Percussion. This piece could be considered what the band directors call "a barn burner". The work was conceived as a symphonic movement for the high school band or college wind ensemble. \$30.

ORDER FORM

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- SYMPHONY #2
- CHRONICA

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ON THE TECHNICAL SIDE



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METRICS AND THE DRUMMER (*) by William D. Olive

First as a drummer let's use our head...drum that is! Generally there are three types of batter heads; thin, medium, and heavy. The thin sensitive head is .5mm thick. This type of head is for the concert drummer or those doing a lot of brush or light stick work. The medium head is .75mm and is used by most drummers except those mentioned previously. The heavy head is 1.0mm and is used by drum corps or rock drummers who play in large groups of eight or more to cut through the complete group sound.

The next percussion equipment to consider is the cymbal. Classification is done by gauges as shown in the metric system here. The figures in the following chart are millimeters.

16"	18"	20"	
30/1000=.762	35/1000-.889	40/1000-1.016	Thin
		Will Vary Slightly	Med. Thin
35/1000=.889	40/1000=1.016	45/1000=1.143	Medium
40/1000=1.016	45/1000=1.143	50/1000=1.270	Medium Heavy
45/1000=1.143	50/1000=1.270	55/1000=1.397	Heavy

The foreign manufacturers have used standardized heads on drums for several years now (the American market demanded it), yet all their accessories - nuts, bolts, screws, washers and threads on parts are metric in gauge. Do you have Orange, Premier, Sonor, Pearl or Hayman drums? They have excellent equipment, but if you need parts, make sure your dealer has a good supply of repair parts in stock too. Nothing in American parts will fit these drums (except heads).

Next, using Ludwig drumsticks as an example, because they have the dimensions listed in their catalog, let's compare a few of the equivalents in metrics.

MODEL	PRESENT MEASUREMENTS	METRIC
1A	16 1/4" x 9/16"	42.5 x 1.5 cm
5A	16" x 9/16"	41.2 x 1.5 cm
7A	15 1/4" x 1/2"	38.7 x 1.3 cm
11A	15 5/8" x 3/4"	39.5 x 1.3 cm
2B	15 7/8" x 5/8"	40.1 x 1.6 cm
5B	16" x 9/16"	40.4 x 1.5 cm
1S	16 7/8" x 5/8"	42.7 x 1.6 cm
3S	16 7/8" x 3/4"	42.7 x 1.9 cm

Even though other companies sticks are not the exact size, this will give you some practice for our next exercises.

Some little clues to help you measure in metric is first and ordinary paper clip. The paper clip wire itself is 1 mm thick and the width of the entire paper clip is 1 cm. The meter is almost 3" longer than our yard. Now try to estimate the American sizes from the Metric measurements.

Typical 5 piece drum set:

35.56 cm x 50.8 cm = _____	Timpani 66.04 cm = _____
12.7 cm x 35.56 cm = _____	73.66 cm = _____
22.86 cm x 33.02 cm = _____	
40.64 cm x 40.64 cm = _____	Concert B.D. 45.72 x 101.6 = _____
20.32 cm x 30.48 cm = _____	Marimba (bars) 5.7 cm to 4.1 cm = _____

Typical parade drums:

	Vibes (length) 133.958 cm = _____
	(height) 86.36 cm = _____
30.48 cm x 38.1 cm = _____	Mallets (yarn) 3.175 cm = _____
25.4 cm x 71.12 cm = _____	(head) (rubber) 2.54 cm = _____
	(cord) 2.665 cm = _____
	(brass) 1.5875 cm = _____

Remember even though it seemed so hard, you didn't have to use fractions. It's all on scale. Once everything has been converted to the metric system there won't be the problem of converting for the customer. This probably is a good reason to show why our country should go metric. American drum manufacturers have the same problem with their drums overseas. This doubles the headaches of the travelling drummer when trouble occurs. When metric standardization becomes reality, this problem naturally will disappear. The big problem is the cost for manufacturers to re-tool. This will cost millions, so don't look for any fast change, but it's gradually coming.

*(Reprinted from the Illinois P.A.S. Newsletter)

A REQUEST

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



The painting "The Spirit of '76" was originally a humorous cartoon, drawn by Archibald M. Willard in the 1870s. He later made a serious painting from the sketch. Henry Kelsey Devereux, son of an early railroad executive, posed as the boy drummer. The white-haired drummer was the painter's 75-year-old father and a friend of Willard's named Hugh Mosher posed for the fife player. One of the paintings now hangs in the town hall of Marblehead, Mass., and the cartoon is in Willard's home town of Wellington, Ohio.

ONCE UPON A TIME by John P. Noonan

Once upon a time there was a percussionist who was - 1) A top flight all around drummer, playing fine snare drum and all accessories - castanets, tambourine, cymbals, etc., and on the drum outfit, a driving dance band man. 2) An outstanding mallet man, playing almost all xylophone parts at sight, Concertos for Marimba, and great jazz vibes. 3) An artist timpanist with a fine ear and a bravura style. THIS WAS ONCE UPON A TIME.

The above is a situation devoutly to be wished, but seldom, if ever, encountered. In over a half century "in the business" I have known many fine percussionists, but very few, if indeed, any, who would meet the first paragraph description. There is nothing strange about this, for our hero of paragraph one has perfected three related skills, but each one specialized, difficult, and a lifetime study. Of all the fine players I've known, every one of them has told me of a weakness in one area of the three.

Self Analysis

At drum clinics I have mentioned all this, and asked those present to analyse their own ability against high professional standards. As an example, I have rated myself as fairly as I can. It comes out like this:

1. Drums - Average to considerably above
2. Mallet Instruments - Fair to lousy
3. Timpani - Lousy to Fair

Note that this is against high standards. I am not talking about the fellow who says, "I play good timpani, if I could only tune them well!"

I would wager that many, many drummers, including a great number of professionals, would come out with my rating. And, believe me, I am "laughing with 'em" and not "at 'em", for I know how difficult it is to become highly adept in all three areas of percussion.

What Is A Percussionist?

Of late there has been a great deal of talk about a student becoming a percussionist instead of a mere drummer. They say a percussionist is one who plays ALL the percussion instruments as opposed to the lowly (I assume) drummer, whom, I again assume, plays just a drum. Not so, fellows. A percussionist is one who plays a percussion instrument, so young Johnny, the triangle player in the kindergarten rhythm band is a percussionist, as he bravely whacks this silvery instrument. A better term, to borrow the slogan of a major drum maker, is Total Percussionist, or, if one wants to be a bit dated, a fine All-Around Drummer.

Be Reasonable

All of this leads to the matter of teaching the young drummer. Rudiments seems to be an unspeakable word these days, but again let's define the word. Rudiments means first principles, NOT military. Usually the young drum student is started by the school band leader, who over the years has, in my opinion, done a remarkable job. Now, some of these people are a little confused over this matter of training a Percussionist rather than a Drummer.

While I certainly agree that a student finally should become acquainted with all three areas of percussion, he can't do it all from scratch, at the same time.

I don't know any brass teachers who start students on cornet, trombone and tube at the same time, or woodwind students started simultaneously on flute, clarinet and oboe. In college method classes the fundamentals of all instruments of a given family, including percussion are taught, but what actually happens is that a clarinet major, for instance, is a clarinetist DOUBLING on flute and oboe.

So it is with drummers. They usually play drums and DOUBLE on mallet instruments and timpani, and, as stated earlier, some become very proficient on all.

Various Approaches

If, for example, a teacher believes an approach different than the one followed for years is best, he can, if time permits, give two lessons a week, either private or group, one on snare drum fundamentals, the other on theory and keyboard. Sometimes this works and sometimes it doesn't, as it is very difficult, in my experience, to interest beginning drum students in mallet instruments and/or theory. If the student shows an interest in the latter, a private teacher should be recommended, and if so, be sure the TEACHER is competent in these subjects.

The usual way a drum student is started is by the bandleader, who teaches the fundamentals of music and the drum rudiments. There is certainly nothing wrong with this, for if the interest is high, the student finally goes to a private teacher. If this private teacher is a conscientious man, he will direct the student to other specialized teachers, as indicated.

During high school years, the student can be exposed to all of the percussion and will realize his deficiencies, and should try to devote time and study to improvement. If the student desires to become a percussion major in college, then is when he really must put in long and hard study if he wishes to become an all-around percussion player.

I know of one band leader who always has a set of bells and marimba handy when giving drum lessons. He makes no mention of them, but notices when a student continually goes to them. Most will, once or twice, but some will persist, and these are the ones earmarked for a little earlier start on mallet instruments.

Different Methods

It is a natural, and I feel a healthy thing, for teachers to differ on methods. It is an occupational disease for all instrumentalists reaching a certain plateau in development to make amazing discoveries, only to find that such startling information has been long available. I was fortunate enough to finally have fine teachers, although I was not started in school, as at that time there were no school music programs. I recall vividly spending hours at the Daddy-Mammy roll played on the seating surface of a wooden chair, while the rest of the kids in my gang, to my envy, were out playing ball. Then I had to learn the rudiments, and I certainly do not regret having done this. I hasten to say, however, I could have learned more about MUSIC had there been good teachers available. I am sure many young drum students know more about MUSIC at age sixteen than I did at thirty. I know this because I have instructed them.

These more knowledgeable young students are due, obviously, to better teaching and participation in school bands at all levels, with the best concert bands in the history of music presently in our colleges.

Keep At It

This in conclusion, a word to all percussion teachers. 1. Don't rush it. Start with the fundamentals of music and the rudiments of drumming. 2. Start mallet instruments when you feel the student is ready for them. 3. Follow with timpani.

I don't see how anyone can go far wrong following the above pattern. The individual METHODS are a matter of opinion, but never apologize for starting at the beginning.

THE AUTHOR

JOHN P. NOONAN is a member of the P.A.S. Hall of Fame and for many years one of the leading teachers of percussion in this country. He lives in Normal, Illinois where he continues to be an active teacher of percussion and a staunch supporter of the Percussive Arts Society.



**SEVEN DRUM INSTRUCTIONAL BOOKS
And How to Use Them**

By Ken Babal

With the great number of drum books on the market and the current influx of new publications, I feel there is a need to acknowledge some important books. Most reputable teachers include one or more in their teaching. A few of these books have withstood the test of time and have been around for as much as forty years. Others mentioned are quite new and with these I tend to make more of a personal judgment. There is a wealth of material to choose from since everyone, it seems, is coming out with a drum book of some kind especially in the rock field.

Rock is an ever-broadening style of music, but Carmen Appice's Realistic Rock gives a good sampling of what is happening today. It is just what the title implies: a "realistic" sampling of a particular style, musically conceived. I believe this is what we want, rather than a dictionary of beats with all possible combinations that might just as well have been printed out by a computer! Most of my students enjoy the Appice book. It is practical in design and the beats, although not necessarily simple, are familiar to the ear.

Rudimental drumming can be fun, especially when played with a "swing" feel as intended in Modern Rudimental Swing Solos by Charles S. Wilcoxon. Rudimental playing, of course, should not be confined to marching band music. It should be done to a certain degree on the drum set as well. Actually, much of rock has a "martial music" flair to it. When the swing lilt is applied, rudiments often offer ease in playing jazz.

Some books are multi-purpose in structure. In Syncopation by Ted Reed, he suggests the exercises be played with both hands on the snare drum. If we play them on the left hand in the jazz interpretation while playing time on the ride cymbal on the right, we find that they make excellent practice for reading figures on big band charts (see "Percussionist", Vol. XI, No. 2). If practice at independence is desired, try playing the exercises on the bass drum while playing straight 8's or 16's in alternate strokes on the snare drum. Another fine book that can be used in conjunction with "Syncopation" is Drum Set Reading by Ron Fink. It gives good examples of big band charts and offers tips on their interpretation.

Odd Time Reading Text by Louis Bellson and Gil Breines is an ambitious work for the serious student who wishes to strengthen his sight reading ability. The so-called "odd time" signatures are quite common nowadays and drummers are often expected to be as proficient at them as duple meter. The book works it's way through triplets, ties, and the dotted note in quarter, eighth, and sixteenth note meters. Also included are mixed and changing meters. When playing the exercises, the metronome should be used to assure correct note value.

There have been many books dealing with snare drum dexterity, but George Lawrence Stone's Stick Control seems to be the most thorough. When practiced diligently (preferably with the metronome) it improves accuracy and helps "even" the pressures in both hands. In addition, his book serves a two-fold

purpose in that the first few pages can be applied to the drum set: L - left hand on snare drum, R - right foot on bass drum. The right hand plays time on the ride cymbal while the left foot plays the hi-hat on 2 and 4. Players of double bass drums can apply the exercises solely to their feet on the left and right drums. For those who wish to work further with Stone's ideas, there is his Accents and Rebounds which also comes highly recommended.

There are many fine books that could be added to this list. It is advisable, certainly, that one use discretion in selecting books. One's daily practice routine should include several reputable books and those mentioned above are a good place to start.

THE AUTHOR

KEN BABAL is a professional drum teacher and player in Los Angeles where he attends Los Angeles City College. He has studied with several drum teachers, most notably Murray Spivack. Babal is the author of Manual of Rock Drumming (Try Pub.).



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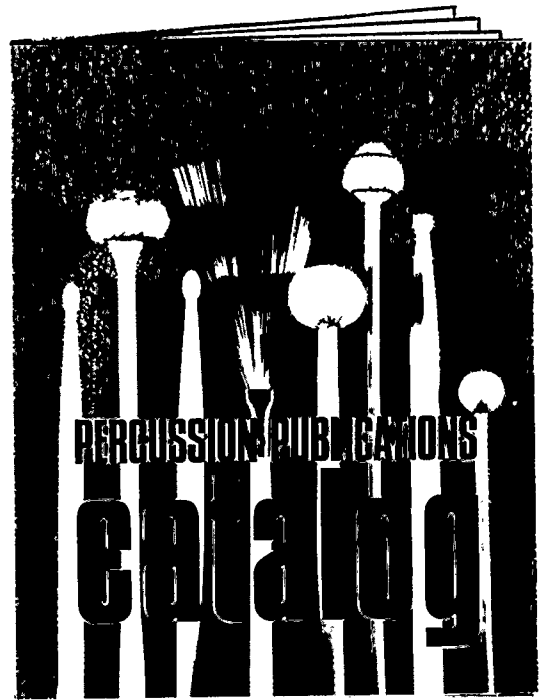
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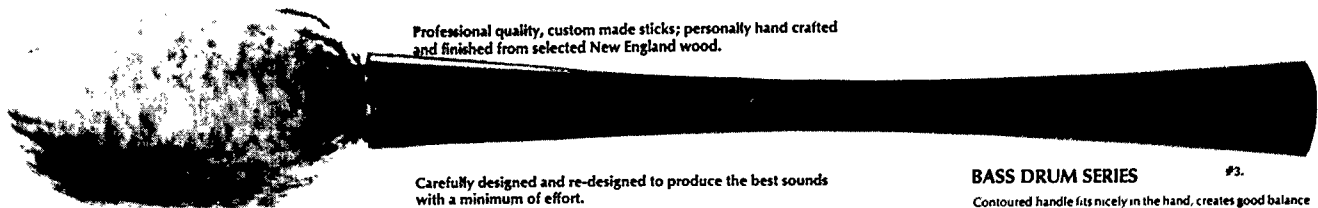
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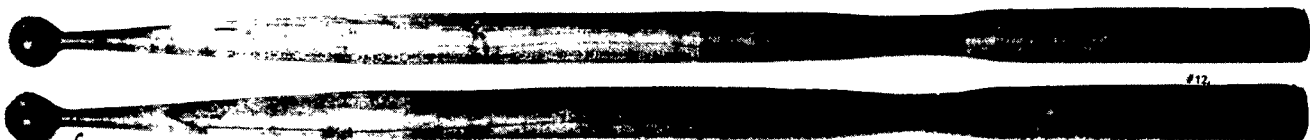
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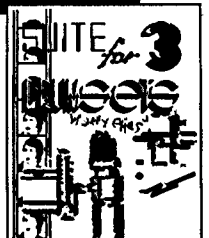
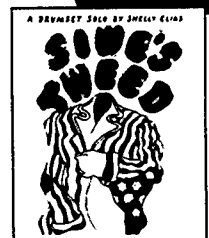
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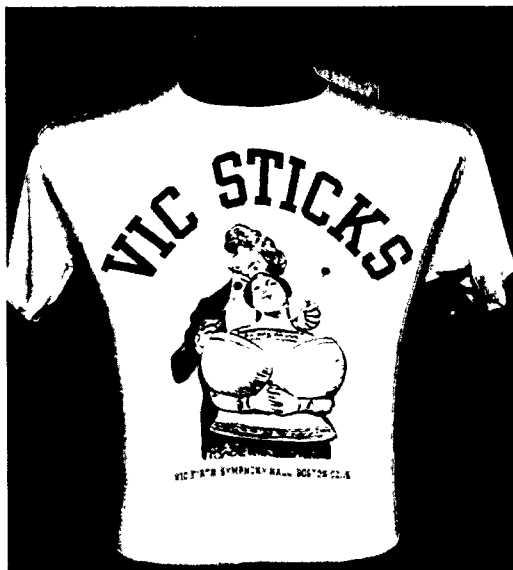
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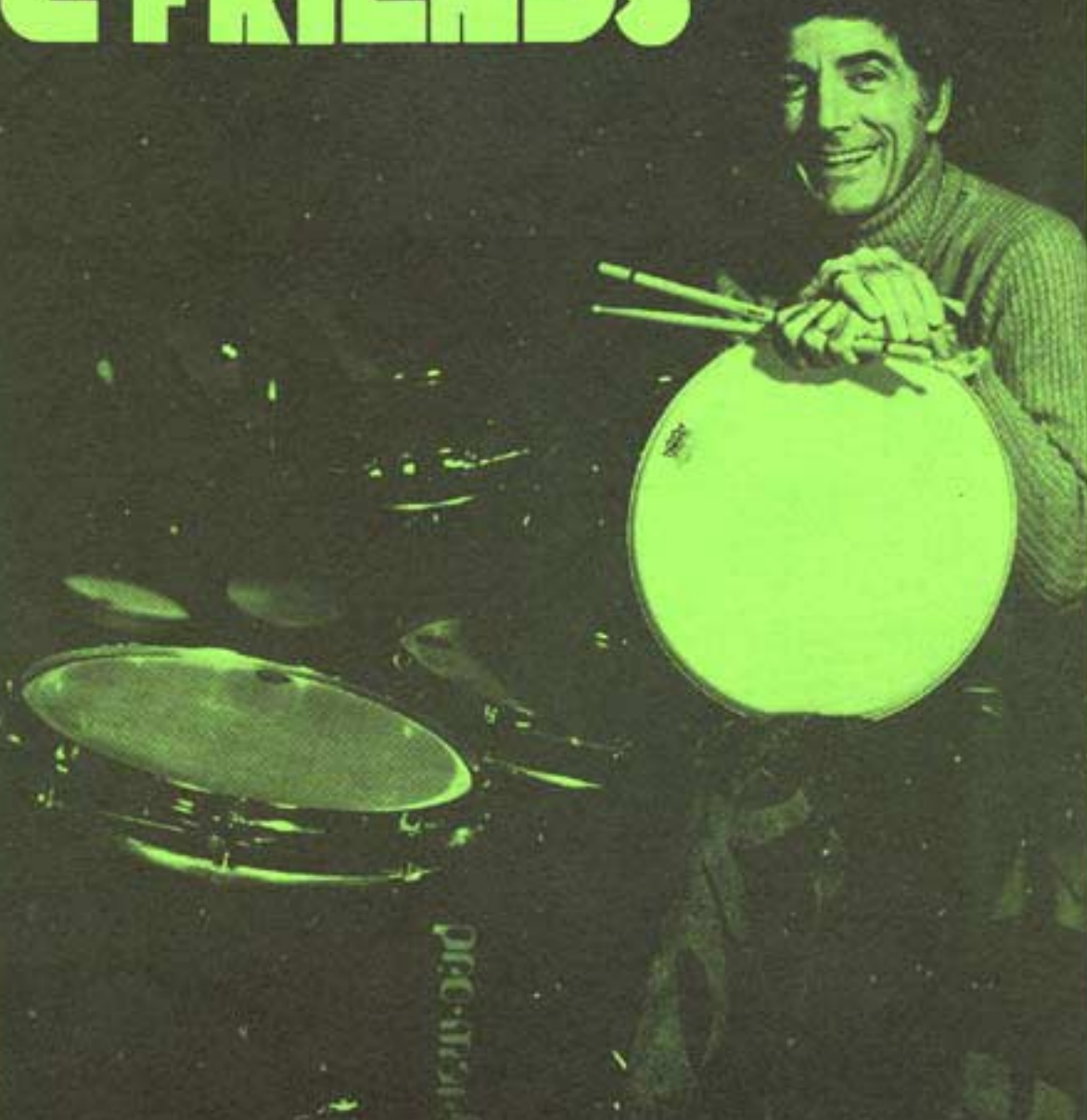
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