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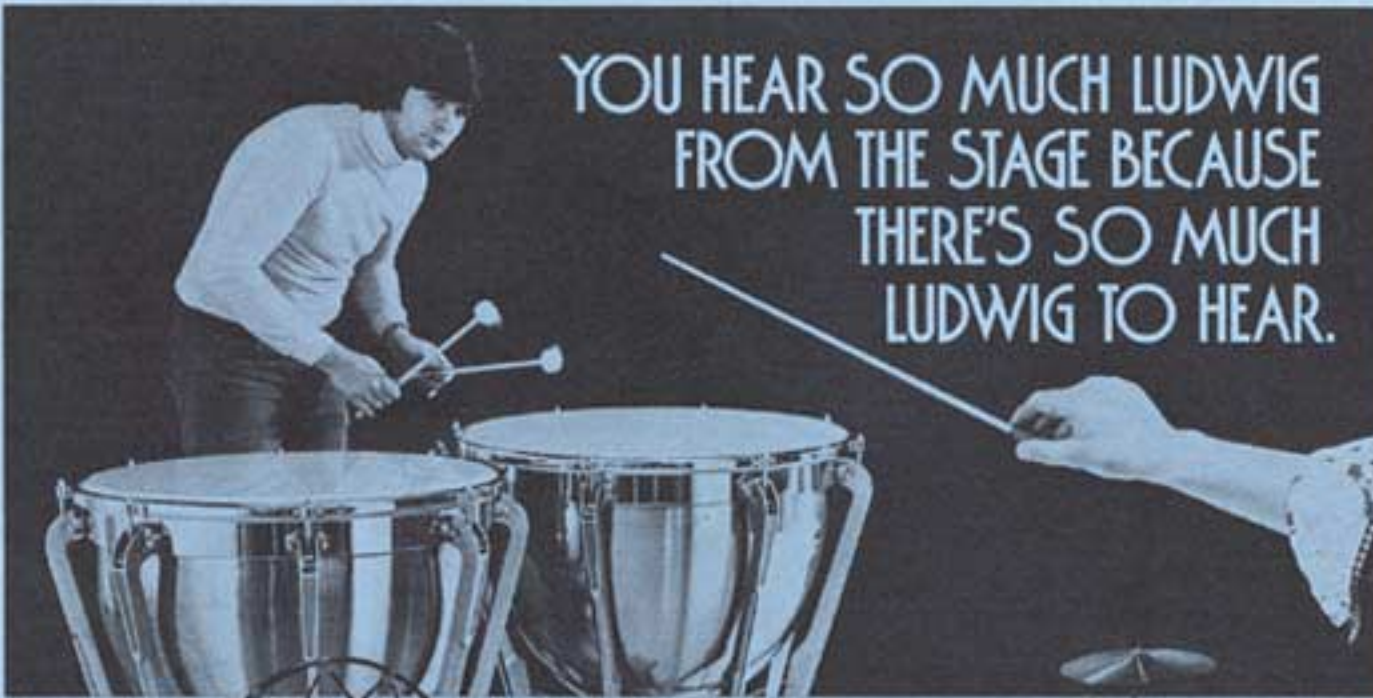
VOLUME 15
NUMBER 1
FALL 1976

An Official Publication of the
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In This Issue



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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.

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.

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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PLAN TO ATTEND THE P.A.S.I.C.

The PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION will take place on October 16 & 17 at the Eastman School of Music in Rochester, N.Y. All P.A.S. members and non-members are invited to attend the concerts, clinics and exhibits taking place during the convention.

The scheduled program will cover all areas of the percussive arts, i.e. solo percussion drum-set playing, timpani playing, mallet playing, percussion ensemble, composition/notation, marching percussion, orchestral playing and auditions, as well as P.A.S. meetings and the exchange of ideas. Outstanding performers and clinicians will include students in addition to many professionals. There will be a P.A.S. banquet with guest speaker GORDON PETERS who served as the first President of PAS during its difficult early years. All in all it plans to be a great percussion event that will provide the opportunity to see, hear and talk to musicians, manufacturers, dealers and distributors, educators, composers, etc. from all areas of the U.S., Canada and other foreign countries.

It is the policy of the P.A.S. to hold its conventions at different locations throughout the country. This years convention in Rochester, N.Y. provides an excellent opportunity to see first-hand what our organization is all about. All students, educators, professionals and P.A.S. members at large are encouraged to make plans to attend the 1976 PASIC. Bring a friend!

Editorial by Jim Petersak, 1st V. P. - P.A.S.

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
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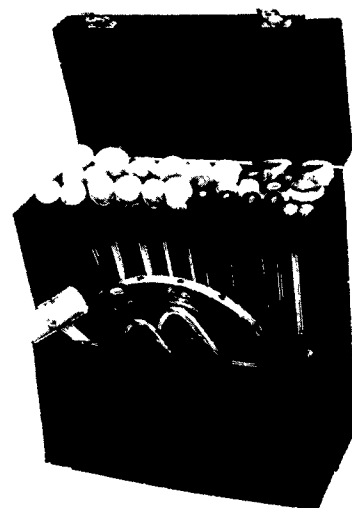
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Coming Events

PLAN NOW TO ATTEND:

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

FEATURE STORY ON THIS EVENT IN THIS ISSUE - SEE
PAGES 20-24

ANNOUNCING: The ILLINOIS Day of Percussion
Saturday, December 18, 1976
(in conjunction with the Midwest Band Clinic)
at

Roosevelt University, Chicago

All percussionists and music educators are encourage to attend.

Events already planned include clinics by: Carmine Appice (schedule permitting), Al Payson, Don Koss, and other members of the Chicago Symphony percussion section (CSO schedule permitting), Bobby Christian, Terry Sanford (drum corps), Rick Boutel (latin), and Mike Balter (mallet and timpani wrapping). For further information contact: Kathy Kastner, c/o Conservatory of Music, Wheaton College, Wheaton, Illinois, 60187.

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A faculty of leading percussion artists and educators will conduct a full week of instruction at the 6th International Percussion Symposium, July 24 through 30, 1977.

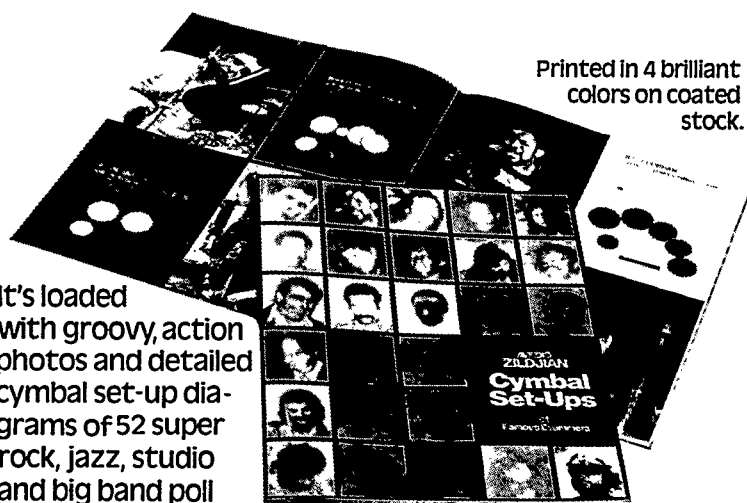
The beautiful campus of the University of Wisconsin in Eau Claire will be the site for the symposium, which will feature specialists tracks in drum set, mallet keyboard, marching percussion, performance in total percussion and a generalist track for music educators and non-percussionists.

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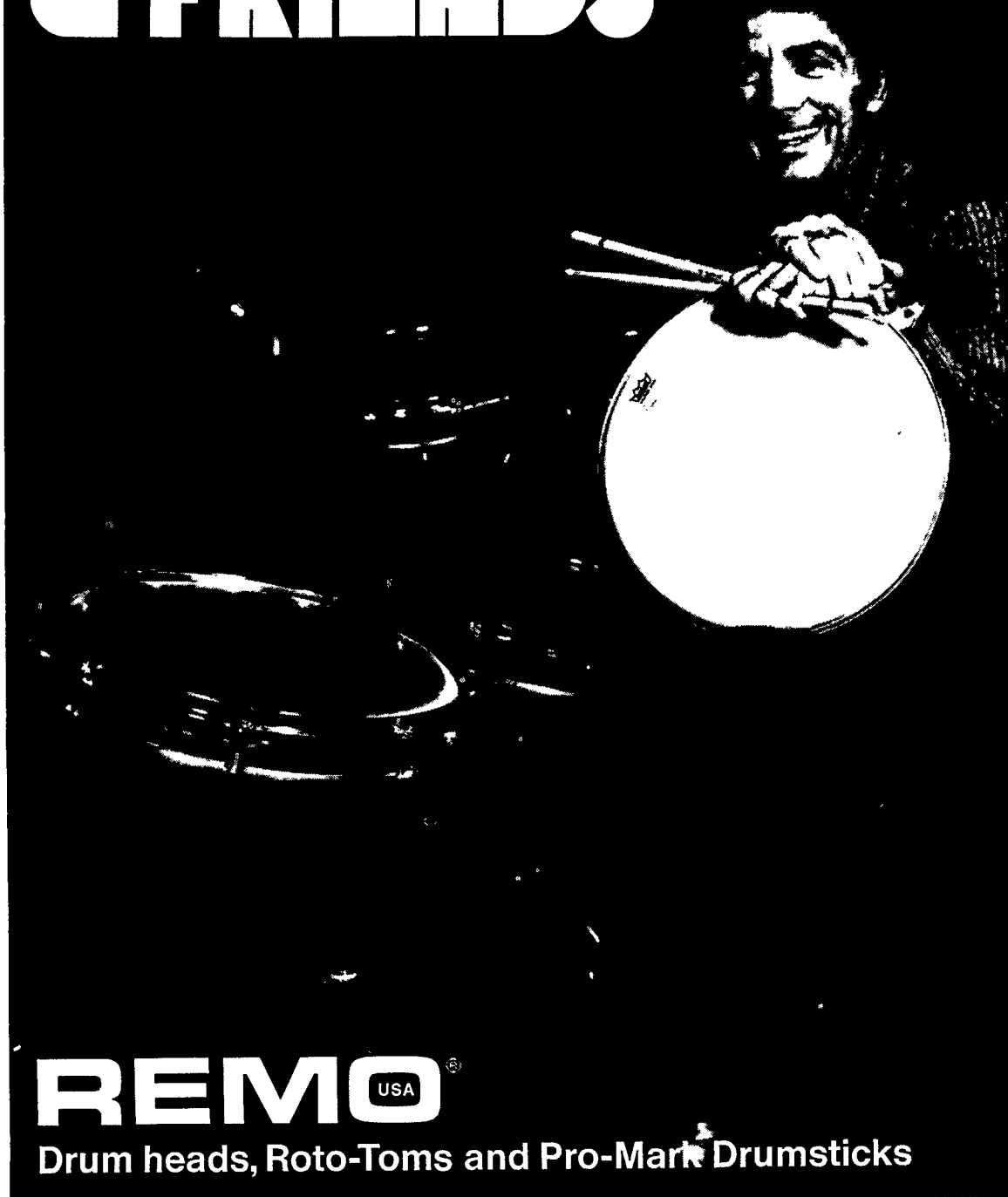
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PERCUSSION COMPOSITION CONTEST

1976 - 77

PURPOSE OF COMPETITION

In keeping with its stated purpose, the PERCUSSIVE ARTS SOCIETY recognizes the need for high quality literature as a most important element in its efforts to "raise the level of musical percussion performance." In order to further this goal, PAS has established these competitions to stimulate, encourage, and reward the best musically creative minds to select the percussion instruments as a medium of composition.

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Second Place - \$100

Third Place - \$50

COMPETITION DETAILS

- Medium** - This years competition is for PERCUSSION DUO - any instrumentation.
- Difficulty Level** Difficulty, form, and style of the work is left to the discretion of the composer. Potential for widespread performance should be balanced with the potential for new artistic heights.
- Restrictions** Previously published or commissioned works may not be entered.
- Required Material** - Full Score, clean, neat manuscript. (Composers name may appear, but will be deleted for judging purposes.) Composer of the winning composition will be consulted regarding details of the performance at a PAS National Event.
- Entry Fee** - \$10 per composition (non-refundable), to be sent with entry. Checks payable to PERCUSSIVE ARTS SOCIETY.
- Deadline** - All entries must be received on or before June 1, 1977.
Send to:
4th Annual Percussion Composition Contest
PERCUSSIVE ARTS SOCIETY
130 Carol Drive
Terre Haute, Indiana 47805
- Return of Entries** - All scores will be returned to composers following judging.
- Adjudicators** A panel of internationally known percussionists and composers will serve as judges for this important competition. Names of these judges will be announced in a coming issue of PERCUSSIVE NOTES MAGAZINE, an Official Publication of the PERCUSSIVE ARTS SOCIETY.

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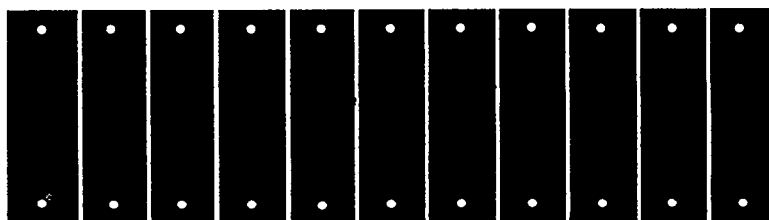
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Percussion Discussion



WRITE FOR THE PERCUSSION ENSEMBLE!

The percussion ensemble is a relatively new, but vital medium which should be examined by all serious writers of music. There are hundreds of such groups eager to play new literature. The "novelty act" stereotype is gradually being overcome by some brilliant writers, but more new works are needed to utilize the virtually unlimited colors and sonorities possible with this family of instruments.

The following suggestions are directed primarily to composers and arrangers from the viewpoint of a percussionist.

There are four practical divisions in a percussion ensemble:

1. Keyboards (including piano),
2. Timpani,
3. Drum set,
4. Accessory traps.

To discuss every available percussion instrument would be an encyclopedic task, so these comments are necessarily general within each of the four categories.

Keyboards are the source for most melodic and harmonic content in any composition or arrangement for percussion ensemble. The most common problem with these is volume. Amplification is often a must if they are to be heard above a cacophony of drums, cymbals, and gongs. Sound amplification can solve these balance problems and writers should include such instructions in the score. One player can often play several keyboards in succession to minimize the number of persons on stage. Avoid neutralizing combinations such as bells with celeste. Specify mallets. Composers should also become aware of the amazing advances in technique on keyboards, especially marimba and vibraphone. Many fine players are looking for challenging parts.

Timpani have no volume problem but some other things need to be considered. The choice of mallets is important because a very different sound is produced by each. Rapid tuning changes are possible, but some time must be allowed for accurate pitch. Different areas of the head produce various timbres. Timpani can carry a fairly active bass line and sometimes even a melody!

Use of one drum set player can eliminate the need for a separate snare drummer, bass drummer, cymbal player, and tom-tom player in many cases. Other instruments can be arranged around the set for doubling capabilities. This single player can provide the full rhythmic foundation of a composition. Parts should be written out completely, otherwise each player will do it a little differently. Be careful to match the bass drum with the bass line. Indicate every piece in the set and its position on the staff. Remember that this is a very exciting solo vehicle too!

The accessory traps present an endless array of effects with which fascinating textures can be created, however it is easy to get cluttered chaos as well. One well-written tambourine part is usually more musically meaningful than piling latin traps together in a pseudo "mambo-samba". The traps player can also do extensive doubling on instruments such as keyboards, since he will most likely be standing.

These ideas are offered to stimulate interest among composers in experimenting with this growing performance medium, and to emphasize that careful consideration of many factors is essential if percussion is to be used to its best musical advantage and fullest potential.

With this, we percussionists challenge you, the composers, to challenge us with new percussion ensemble literature.

Steve Dodge, Columbus, Ohio

LESBINES STRIKING AS QUINTET'S GUEST

by Jay Joslyn

A percussionist is a much more congenial participant in a chamber recital than would be imagined at first glance.

Milwaukee Symphony Orchestra timpanist Tele Lesbines worked beautifully into the sound of the Woodwind Arts Quintet at its recital Wednesday night at the University of Wisconsin — Milwaukee Fine Arts Recital Hall.

The concert was marked by two world premieres featuring Lesbines, with the marimba as the percussion instrument.

"Shadows" by Edward Diemente of the University of Hartford added the percussionist to the quintet to make a sextet that distributed percussive-like patterns through all of the instruments, while making interesting matches of color and timbre between the wind and percussive members of the ensemble.

Jeffrey Prater of the UW Center in Marinette County continued this exploration of matching sounds in his "Hexalogues." This premiere contained much greater texture than Diemente's and provided a greater display of technical finesse.

Using a wider collection of percussive instruments, Richard Willis in his "Colloquy" gave Lesbines the more traditional role of providing dramatic punctuation to exciting flashes of musical brilliance and impressive harmonies.

Reprinted from MILWAUKEE SENTINEL, Thursday, March 25, 1976.

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ALL-STATE PERCUSSION AUDITIONS

by Harold A. Jones

For the past several years, All-State Band and Orchestra Auditions have been a frequently discussed topic at Percussive Arts Society meetings. These discussions have led to the formation of a PAS committee charged with the study of All-State Auditions. After soliciting information from nearly every section of the United States, the committee found that most people feel that their own area is backward concerning percussion instruments in general and audition procedures in particular. To be sure, many people are too critical of their own surroundings but the general attitude of every person contacted seems to indicate a desire for improvement.

The main problems occur in the use of rudimental snare drum material for auditioning concert organization performers. Reports indicate that the student who seems most proficient at the audition frequently has little experience with concert style techniques - a situation which creates difficulties and misunderstandings at the All-State event - often leading to a conductor's negative attitude about a student's intellect. As well, the problem of too few keyboard percussion candidates was often cited as most students seem to center their performance area around the snare drum. After hearing these and other similar problems from all over the nation, the committee has attempted to develop an audition format to help determine the most proficient concert organization performers, and to act as an aid in developing "total percussion students" who can feel comfortable in a variety of performance experiences.

The committee hopes that the format will be of help to those indicating problems in audition procedures. However, it is only with the efforts of people throughout the country who encourage the use of this format, or something similar that fits individual needs (perhaps some will wish to include cymbals, traps, etc.), that the level of concert performance will be elevated to the standards needed for contemporary music.

PROPOSED ALL-STATE AUDITION FORMAT

Purpose

The audition should 1) select students for all-state organizations and 2) provide a learning experience for the student that improves their musical and technical abilities as a total percussion performer.

As a means of promoting the purpose, the following scoring form will assist in selection, while not rejecting the student with little KPI or timpani experience. In addition, a correlation of total score and student instrument preference may also assist in the assignment of positions.

Instrument	Prepared Material	Sight Reading
Snare Drum	Selection - 20%	25%
50%	Tech. Mat. - 5%	
K. P. I.	Selection - 10%	12%
25%	Tech. Mat. - 3%	
Timpani	Selection - 8%	12%
25%	Tech. Mat. - 5%	

As a means of promoting musical qualities in the performers, utilize some of the following in regard to technical and selected materials:

Snare Drum

Technique: roll - orchestral, closed form; pp-crescendo-ff-diminuendo-pp; embellished figures - flams, drags, ruffs; prepared material: concert style selection, not rudimental solo.

Keyboard Percussion Instruments

Technique: scales. prepared material: excerpt from literature, not transcription of violin solo, etc.

Timpani

Technique: tuning, roll. prepared material: emphasis on orchestral performance (tone quality, pitch, etc.) not excessive tempo, cross malletry, etc.

In general, the prepared material should be of a nature that will develop musical as well as technical performance. The sight reading should be typical of the parts to be performed in the organization.



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NEWS from the
PAS COLLEGE CURRICULUM COMMITTEE
Thomas Siwe, Chairman

This past year the PAS Curriculum Committee sent questionnaires to over one thousand music departments. One of the questions solicited comments about the future of percussion. The overwhelming positive response was illuminating and encouraging. Here are some samplings to the question:

1. WHAT ARE YOUR FEELINGS ABOUT PERCUSSION IN THE LAST QUARTER OF THE TWENTIETH CENTURY?

The last five years have provided our field with many competent composers and academicians! The Percussion area has expanded within itself to a great degree - many composers will soon discover and write for compositional elements within our field that will be revolutionary to the "listening" audience of today.

It is the "Age of Percussion". Great advancement is being made in all areas of percussion. Composers and arrangers are using the percussion instruments more to their advantage and are bringing new and greater concepts into the total scene of musical performance.

I'm excited about several books (method, duet, solo, etc.) that have been released in recent years, and feel that more writers of band literature seem to know something about percussion than was true in the past - both good signs for improved status for percussion.

Many high schools I visit have better equipment than major universities a few years ago, possibly indicating an awareness that you must have full tuned and untuned sections to perform the newer band literature, another good sign. I see growth and progress ahead if the economy allows us to continue to expand.

The role of percussion will greatly change in the last quarter - not sure in what direction - but as the scope and quality of percussionists and percussion playing has moved this past quarter, I believe this will continue as well as making new and vital contributions to the overall field of music.

I feel the art of percussion has changed most from the "typical drummer" to the "percussionist as an artist". It is exciting to think ahead to the future based on recent developments.

I hope to see unprecedented progress in every conceivable area of the percussive arts.

Percussion will become increasingly important and popular in all styles and idioms of music. The number of virtuoso percussionists will drastically increase. The quality of equipment will finally begin to improve again, hopefully. The standards of performance will continue to improve and percussion will become one of the most important if not the most important 20th century media.

Fantastic progress - Possibly the "salvation" for wind bands - creating a distinct timbre.

Earlier I alluded to a major problem I see. We percussionists all have certain areas of interest and our skills are limited by these interests. At the same time we must deal with a variety of students with widely differing skills and interests. We pretend to be able to deal with all these areas and I think this is grossly dishonest. We should admit our shortcomings and quit pretending that we are "all around" either in our skills or our interests. We are spreading ourselves too thin and students are better taught by teachers with stronger areas of specialty and areas of greater enthusiasm.

I look forward to a time when we will hire more than one

percussion instructor at a college and that we will look to people with different areas of interest.

Percussion may very well step into the spotlight of most art music during the last quarter of this century. Already, percussion has assumed a role of importance in contemporary chamber music and some orchestral works and this seems to signal a trend. It is my hope that composers take more of an interest in writing for solo percussion; an area where our repertoire has been lacking.

It has manifested itself as the last instrumental frontier being emancipated by Stravinsky and progenated by the composers of tomorrow. It has its own music (not transcribed) and has played a most important role in the development of new, contemporary and the avant garde music. The percussion player is a member of the new virtuosity in performance ability.

The last quarter of a century has shown increasing demand for percussion players and teachers of higher and higher caliber. Any institution of higher learning offering any type of music program should have a percussion specialist on their staff just as they have teachers representing all of the other families in instrument and vocal.

It's coming along. New exciting literature, etc.

We are experiencing our renaissance, baroque, classical, and revolution of musical expression simultaneously! The trends, improvements and directions of the art have changed rapidly enough to legitimize the area beyond traditional secondary roles in musical performance. The literature alone justifies its place in DMA programs across the country, and the "new musics", both popular, mainstream and experimental are a constant stimulation to this growth, with more percussionists, writing and teaching and performing.

The importance of percussion in itself is heartwarming - we are still far from the development of percussion orchestras which will have wide audience appeal - our marching band features percussion at its shows - and people love it - the concert hall is the next frontier.

Percussion has become a major area of applied music instruction in major institutions. Smaller schools however need to keep abreast of trends and to do so need to provide minimal instruction and equipment in all areas of percussion in order to adequately prepare Music Ed. Majors to cope with contemporary scores in band, orchestra and ensemble literature. To do this adjunct faculty need to be recognized as a vital necessity (in percussion).

There is little doubt that the importance of percussion has grown, and will continue to grow even stronger throughout the 20th century. One has only to look at the works of such great composers as Penderecki, Crumb, Ligeti, and Husa, to name only a few, who are continually expanding the use of percussion.

If composers of this stature can be used as indicators of the increasing importance of percussion, and I certainly believe they can, then this area of performance is certainly standing at the threshold of an expanded and diversified future.

The growth in use of percussion in Western Music has been phenomenal. Besides electronic media it probably is the most important area, compositionally and for orchestration, in contemporary art music.

In addition, Western listeners and artists have become more aware of the worth of ethnic percussion both in its own context and as a resource for new music.

It is getting louder and louder.

What can I say? We all have jobs. People have stopped calling us dumb drummers. Manufacturers are getting rich and Symphony Orchestras are folding.

While the development within the field has been the most of any previous period in music history, the problem of other musicians' prejudices and even some percussionists' lack of an open mind to different ideas seems to be the highest obstacle for further development and acceptance.

Definitely an exciting area. We are growing out of our childhood stage and good composers have taken note. Many youngsters are receiving excellent training. Now, if we can only improve the quality of the instruments produced by the major manufacturers.

Diversity and variety will best describe what should and probably will happen during this last quarter of the century, but a continual sifting of quality from the quantity of music being written for percussion will be most necessary.

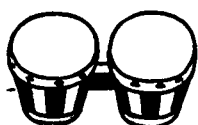
Attitudes among percussionists and ensemble directors seem to vary widely as regards musical standards - some seem very dedicated to performance of high quality literature and exacting standards of individual musicianship, others seem merely to regard percussion ensembles as some sort of spare-time club and perform godawful music very badly with them. Obviously, the increasing attention paid to percussive music needs to be focused on the former, but one doesn't know which will attract the most public notice.

The changes taking place in percussion are so vast it is impossible to keep up. If the trend continues I feel in time we will have to become specialists on 1 - 2 instruments and the idea of a percussionist will become a thing of the past?? It is an exciting field to be involved with due to the rapid advancement.

I suspect percussion will continue to receive the attention of composers as a unique voicing in band literature. If more of the major composers could be enticed to write for our media (solos with accompaniment, percussion ensemble etc.) growth and interest should boom. The only negative would be concern with the economy. Institutions of learning supported by tax dollars would pull back in our area very quickly. Opportunities for work in the area could, likewise, be affected. But as long as composers, conductors, teachers and administrators attach significance to the area the Golden Age of Percussion should continue.

Great studies have been made with the percussion family as witnessed in not only ensemble (orchestra, band, etc.) literature, but also solo literature. With the increasing "popularity" of percussion, I think it is now time for the solo percussionist to assume his place among other artist/soloists and be afforded the opportunity to perform with orchestras, etc.

Judging by the last 25 years and the advancements therein, the next 25 years should progress by leaps and bounds. I am impressed greatly by the advancement of marching percussion and I am glad to see the effort taken by Drum and Bugle Corps, and some marching bands, to obtain a more musical percussion section. I also see great advancements in percussion literature and possibly a major controversy involving electronic music.

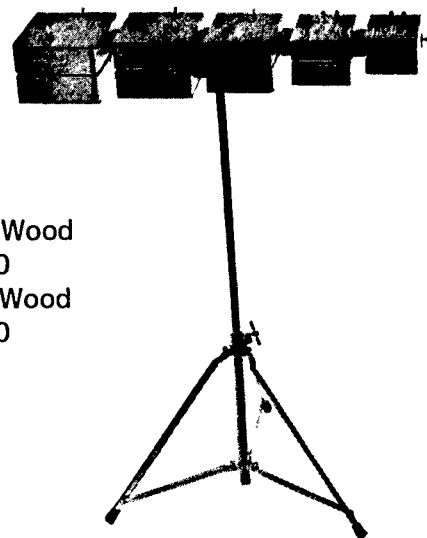


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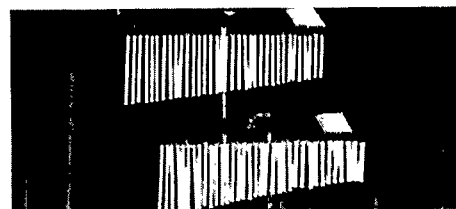
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Chapters



STATE CHAPTER NEWS compiled by Don R. Baker

The CALIFORNIA CHAPTER of the Percussive Arts Society hosted its annual Western States Percussion Festival on Saturday, April 10, 1976 at California State University, Northridge. The day's activities included competition in the various areas of percussion: drum set, mallets, timpani, orchestral snare drum, rudimental snare drum, percussion ensemble, and multiple percussion. Professionals were on hand to judge the entrants and to provide helpful comments and evaluations for the students. Numerous companies and institutions supplied product prizes and scholarships for the winners.

Clinics during the afternoon were presented by Vera Daehlin on the topic of "Keyboard-Mallets, Literature, and Techniques," and by Bob Zimmitti on "Demonstration of Techniques on Common Accessory Instruments." A special feature included a performance by the Cal Arts African Music Ensemble directed by Kobla and Alfred Ladzekpo. The evening concert and awards ceremony featured performances by the Montebello Percussion Ensemble directed by Steve Traugh; the California Repercussion Unit, directed by John Bergamo and Larry Stein; and the California Percussion Ensemble who performed a new work by William Kraft. Attendance at the festival was well over 500 people. It was a day of percussion which was an exciting event for all who attended.

Also, during that same time period the CMEA held its convention and the chapter sponsored five clinics on percussion topics. Besides the ensembles of Traugh and Bergamo/Stein as mentioned above, Emil Richards gave a clinic on "Making Musical Instruments from objects found around the Home and Yard," Don Porter, Jr. directed a session on "Contemporary Field Percussion," and Bob Zimmitti discussed "The Accessory Percussionist in the Jazz Band."

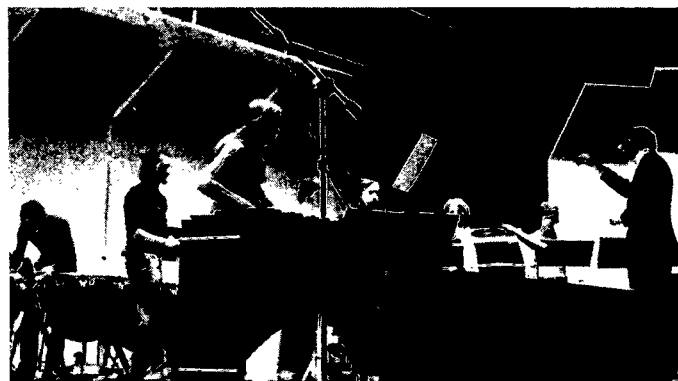
The 1976 Western States Percussion Composition Contest awarded Steve Traugh the first place for his work entitled, "Concerto for Timpani." Steve received a \$25 cash award and a review by several publishers.

During August the chapter will co-sponsor clinics for the Annual Western States Music Clinic. Joel Leach will present a clinic on "Training the School Percussionist," and Lloyd McCausland and William Carpenter will give a clinic entitled, "New Concepts of Field Percussion."

The NEW JERSEY CHAPTER of P.A.S. held its second annual PERCUSSION BASH at Kean College of New Jersey in Union on June 5th, 1976. Featured were many outstanding soloists and performers such as Gordon Stout, marimba, who performed his own marimba etudes; James Preiss and Justin DiCioccio performed a multiple percussion duet; George Mardinly performed his Sonata for Timpani; the Tenafly Middle School Percussion Ensemble performed two ensemble compositions. The BASH program concluded with two percussion ensemble compositions performed by the NJPAS Percussion Ensemble conducted by Paul Price. In addition to the concert, percussionists and guests enjoyed meeting and rapping with each other while viewing the displays presented by various percussion industries.



PHIL FAINI assisted by his West Virginia University African Percussion Ensemble presented a clinic/demonstration for the 1976 OHIO CHAPTER DAY OF PERCUSSION held at Ohio University last April.



LINDA PIMENTEL performs the Toccata for Marimba and Percussion Ensemble by Robert Kelly with the Ohio State University Percussion Ensemble at the 1976 Ohio Chapter Day of Percussion.

The VIRGINIA CHAPTER now boasts a new membership of 130 members, an increase of 100 members from a year and half ago, according to President, Garwood Whaley. The 'teacher directory' just started this year, will continue and will be up-dated annually. The state newsletter will be published three times a year; October, February, and June. Information for the newsletter should be received at least three weeks prior to the month of publication.

The chapter sponsored its second statewide Performance Forum on February 14, 1976. The Forum took place simultaneously in two locations-Bishop Ireton High School in Alexandria, and the Armed Forces School of Music in Norfolk. Although no competition or ratings were involved, several judges at each location provided written critique sheets as well as verbal commentary to each performer. Many thanks go to the numerous percussionists who performed.

On Saturday, March 20 the Third Annual Day of Percussion was held at Robinson Secondary School in Fairfax, Va. The clinic has grown to include participants from six states and the District of Columbia, dealers, manufacturers, and this year it hosted over 400 people. Much thanks was given to those participating, performing, and/or sponsoring this exciting day.

Several clinics and concerts were actively taking place in the WISCONSIN CHAPTER area. Terry Smith, UWRF, presented a percussion workshop for high students on Aug. 1-6. Ed Soph was one of the judges/clinician at the Eau Claire Jazz Festival in April. Ron Keezer gave a percussion repair clinic in February and Dave Friedman and Dave Samuels performed and presented clinics at the UW-Green Bay in April. The newsletter also contained programs and a review on Scott Huston's, "Quiet Movement, Kanon, and Fantasy for Two Marimbas," and Alain Weber's, "Prelude, Fuge, et Final pour instruments a' percussion et piano."

Bill Crowden, announced the new officers at the ILLINOIS CHAPTER meeting in February at Triton College. The new officers are as follows: Jake Jerger, 1st Vice-Pres.; Kathy Kastner, 2nd Vice-Pres.; and Jim Holton, Sec/Tres. Discussion centered around committee appointments for the 1976 "Un-Contest", Illinois 'Day of Percussion,' and funding of the State newsletter. Legendary teacher and percussionist, Roy Knapp, gave a series of closing remarks to round out the meeting. The newsletter also contained several educational articles, an interview with the late Gene Krupa and a very extensive list of performers and activities around the state.

FLORIDA CHAPTER President, Robert G. Finger, while hospitalized in February helped with the Bicentennial ceremonies and the music therapy program on the post which he was located. The occupational therapy program is open to all patients and staff. Bob wishes to express this thanks to all the state officers and professional drummers who sent "Get Well" cards. Jan Seaver, V-Pres., has her own band/combo and she is very interested in composition for voice and combo. Charles Blue, Student Percussion Chairman, is an outstanding young drummer with a fine leadership in P.A.S. in the Sarasota area. Blue and his students were recently publicized in the first issue of Drum World.

Plans for a state newsletter were formulated and drafted. Florida members are requested to submit materials to Robert Finger for state publication: 1509 17th Ave. West, Bradenton, Florida 33505. The chairman requests: "With each of you and your co-operation and dedication to your organization, we can have the best state chapter in the U.S. in '76-'77!"

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edited by Dr. John Baldwin
Boise State University

The STRASBOURG PERCUSSION, world-renown professional percussion ensemble from Europe, is planning a North-American tour for October of 1977. Anyone desiring further information about this group or about sponsoring a residency or concert should write to Mariëdi Anders Artistic Management, Inc., 535 El Camino Del Mar, San Francisco, California, 94121, Telephone 415-752-4404.

NEXUS, one of the few professional percussion ensembles in existence today, performed the musical score for the Academy-Award winning feature-length documentary film, "The Man Who Skied Down Everest." The exquisite score called for gongs, xylophones, bottles, gourds, plus other traditional and non-traditional percussion instruments.

COURTLAND SWENSON, Professor of Percussion at the University of South Dakota in Vermillion, is pursuing further percussion study while on a sabbatical leave of absence during the 1976-77 academic year. He plans to study with SIEGFRIED FINK in Germany and FERNANDO HERNANDEZ in Guatemala City. Other related plans include visits with RICHARD HOCHRAINER, the Ringer timpani factory, and summer theatre stock in the Midwest and on both coasts.

DON MOREHEAD, principal percussionist with the Indianapolis Symphony, and WAYNE CHURCH were among the participating artists at the 1976 Grand Teton Music Festival in Wyoming.

The LIVE OAK EMERALD REGIME, from Morgan Hill, California, won the Open Class division in the first annual Marching Bands of America High School Championship held last summer in Whitewater, Wisconsin.

LARRY FORD, a graduate in percussion from Indiana State University at Terre Haute, was declared the national college winner in percussion performance in the Music Teachers National Association's national auditions in Dallas. He received a cash award and an invitation to perform at the White House. He has studied with NEAL FLUEGEL, JACQUELINE MEYER, and KEN JORDAN.

The west Kentucky University Percussion Ensemble, directed by EMERY ALFORD, has produced a 30-minute television show which was aired on the educational network in Kentucky.

Last spring, JOHNNY LANE and the Eastern Illinois University Percussion Department presented a percussion clinic which covered snare drum, keyboard percussion, timpani, multi-percussion, drum set, field percussion, and percussion ensemble.

LARRY VANLANDINGHAM, Professor of Percussion at Baylor University, recently performed "Colloquy" (for woodwind quintet and percussion) and "Colloquy II" (for violin and percussion) at Baylor, Samford University, Texas Composers Festival, MENC Convention in Atlantic City, and the University of Wisconsin - Milwaukee.

JOHN BECK, Asst. Prof. of Percussion at Eastman, DAVID MANCINI, and NIEL De POINTE joined four pianists for a concert performance of Bartok's "Sonata for Two Pianos and Percussion" and George Crumb's "Music for a Summer Evening (Makrokosmos III)."

DR. JOHN BALDWIN, Assoc. Prof. of Percussion at Boise State University, served on the faculty of the 1976 Rocky Ridge Music Center in Estes Park, Colorado. He and his students performed in several solo, ensemble, and orchestral concerts, including a commissioned work by Randall Thompson.

JIM PIEKARCZYK is an outstanding drum set player-teacher, as well as a proficient musician and percussion teacher. He has studied at De Paul University in Chicago and at the Indiana University Music School in Bloomington. His teachers and coaches have included ROY KNAPP, BOB TILLES, PHIL STANGER, GEORGE GABER, DAVID BAKER, and JOE ZAWADA. Jim's performance credits include Army Band and stage band, road drummer with many name performers, and the Northwest Indiana Symphony Orchestra. He is currently heading the Percussion Department at Governors State University as well as playing jobbing dates and preparing clinics for public performance. He has written a drum set book and a percussion ensemble.

The National Association of College Wind and Percussion Instructors (NACWPI) has announced its 1976-77 Composition Competition. An award for \$200.00 will be given for the winning composition, which in this year's contest must be written for voice, one wind instrument, and piano or harpsichord. A premiere of the winning work is planned for a regional NACWPI meeting in Spring, 1977. Entries must be submitted before January 1, 1977. For contest regulations, write to George K. Mellott, NACWPI Composition Project Chairman, Department of Music, Southern Illinois University, Edwardsville, Illinois, 62026.

PAT FLAHERTY, a senior percussion student at Boise State University under Dr. John Baldwin, spent a busy summer performing with various ensembles and organizations. Following a concert tour of the Northwest with the 25th Army Band, he served as timpanist and principal percussionist with the Sun Valley Music Festival Orchestra. The remainder of the summer was spent at Aspen, where he studied with CHARLES OWEN.

Ludwig Industries, the University of Wisconsin-Eau Claire, and the University of Wisconsin Extension-Music will sponsor the 6TH INTERNATIONAL PERCUSSION SYMPOSIUM In July of 1977 at Eau Claire. Further information may be obtained by writing Percussion Symposium, Room 714, 610 Langdon St., Madison, Wisconsin, 53706, Telephone 608-262-2027.

JAMES LATIMER, Professor of Percussion at the University of Wisconsin - Madison, presented a clinic and concert last spring at Alabama State University in Montgomery.

CHARLES DOWD, Instructor of Percussion at the University of Oregon, presented a series of percussion chamber music concerts in Eugene, Corvallis, and Portland in May. He performed works by John Cage, William Kraft, Andre Jolivet, and others.

DAVID FRIEDMAN, outstanding contemporary vibist from New York, appeared as guest soloist with the University of Oregon Jazz Ensemble. The Mt. Hood College Jazz Ensemble and the University of Oregon faculty jazz trio also performed.

BOBBY CHRISTIAN, renowned percussion virtuoso, appeared in concert with the University of Wisconsin-Oshkosh jazz ensemble to climax a long day of percussion ensemble clinics and performances during the University's Percussion Ensemble Festival. Bobby and SCOTT PRESYBS, Percussion Instructor at Lawrence University, served as adjudicators for the festival. The UW-O Percussion Ensemble, directed by PAUL MAZZACANO, also performed on the evening concert.

JAMES DUTTON, SHELLY ELIAS, MARTY MUNZ, and KAL HAZELRIGG were the faculty at two summer workshops for percussionists at Birch Creek Farm in Door County, Wisconsin, in August. The first week was devoted to a Mallet Master Workshop, and the second week featured a Percussion Combo Workshop.

The York Community High School Percussion Ensemble and Symphonic Marimba Ensemble, directed by CHICK EVANS, featured guest conductors JIM SEWREY and SHELLY ELIAS in their annual spring concert.

SCOTT ROBINSON, a 9-year old Missouri percussionist, has been busy playing professional engagements and appearing on television shows in Lee's Summit and Kansas City. He has appeared with Connie Haines, Roy Searcy, and other touring professional musicians. Scott's father, GLENN ROBINSON, was principal percussionist with the Cincinnati Symphony for 19 years.

ROY BURNS and ROBERT PAISTE were the feature attractions at a percussion clinic last spring at Drums Unlimited.

KAREN ERWIN, percussion soloist and recording artist, and MARJ HOLMGREN, Professor of Percussion at Northern Arizona University, were the main faculty at NAU's summer percussion workshop. The five-week workshop included master classes, percussion ensemble, and private lessons.

Boise State University percussionists DAVE BOOTH and GREG NEU are members of the percussion section of the Casper Troopers, one of the top drum corps of Drum Corps Inter-

national. Dave is solo xylophonist, and Greg is one of the timptom players.

Maurie Lishon, President of FRANKS DRUM SHOP, 226 S. Wabash Ave., Chicago, Illinois has announced a 38th anniversary celebration. This shop is Chicago's first exclusive Drum Shop, and now America's oldest and largest exclusive percussion center... Also on August 6, 1976 Franks Drum Shop sponsored a clinic by LOUIE BELLSON, Pearl Drum artist-clinician.

Otterbein (Ohio) College held its 6th Annual Marching Band Workshop this past July. PAUL ZUBROD of the Otterbein staff was in charge of percussion instruction. Guest Clinicians included JAMES MOORE and GARY HODGES.

A Drum Clinic presented by Bill Rotella featuring SAM ULANO will be given October 10, 1976 in Waterbury, Connecticut.

A Percussion Seminar was presented July 30-August 1, 1976 at Fairleigh Dickenson University in New Jersey. The Premier, Latin Percussion, and Zildjian companies were involved in the sponsorship of this event.

HAROLD HOWLAND is in the process of completing a Masters thesis at the Catholic University of America entitled, "The Vibraphone: A Summary of Historical Observations, with a Catalog of Selected Solo and Small Ensemble Literature". This thesis will be available this fall through the Percussion Research Collection of PAS.

PAVEL BURDA recently performed Milhaud's "Concertino for Percussion and Orchestra" with the Puerto Rico Symphony Orchestra in San Juan.

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ON THE MOVE

edited by Dr. John Baldwin
Boise State University

JIM ATWOOD has accepted a position as Percussion Instructor at Western Carolina University in Cullowhee, North Carolina. Jim has been a percussionist in the New Orleans area for several years performing with the New Orleans Percussion Trio, the New Orleans Symphony, and recording and touring with the famous "Dukes of Dixieland". In addition to his work as Percussion Instructor at W.C.U., he is preparing a timpani method and repertoire book dealing with tuning and intonation problems found in the modern orchestral and wind ensemble literature.

DON R. BAKER, formerly percussion instructor at Western Michigan University, is currently pursuing studies toward a DMA degree in percussion performance and literature at the University of Illinois. Don edits the Chapters column for PERCUSSIVE NOTES, and serves as percussion clinic column editor for THE INSTRUMENTALIST magazine. He will continue in these capacities while at the University of Illinois, and may be contacted at: 1101 East Scovill, Urbana, IL 61801.

JAMES BECKHAM has been appointed Part-time Assistant Professor at West Texas State University in Canyon, Texas. He moves from Weber State College in Ogden, Utah, where he has been active as an adjudicator, clinician, and President of the Utah Chapter of PAS. Mr. Beckham moves to Texas to enter private business, but remains active as a teacher and performer and arranger for numerous college and university bands.

RON DELP will be teaching percussion and stage band at the University of Tampa, beginning this Fall. This will be in addition to his duties as director of the Applied Music School in Tampa.

MURRAY HOULLIF has been appointed to the Faculty at North Texas State University at Denton, Texas as an Assistant Professor. From upstate New York, he is a former student of James Petercsak at the State University of New York at Potsdam.

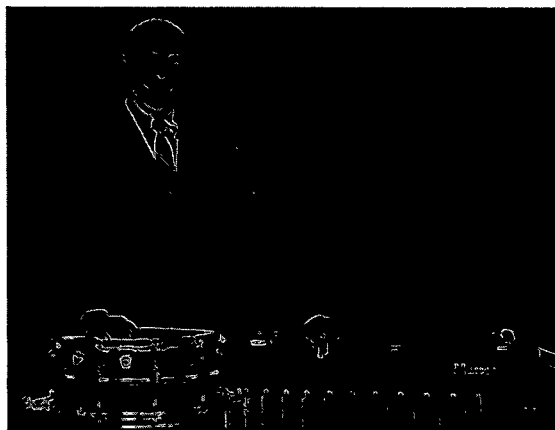
LARRY JONES is now Director of Percussion at Prairie View A. & M. University, Prairie View, Texas. He will be teaching applied percussion, percussion ensemble, working with the marching percussion, and stage band work. Jones received the B.S. degree from Tennessee State University and his Masters degree from Eastern Illinois University where he studied percussion with Johnny Lane at both schools.

CLIFFORD WHITELEGG is a new faculty member in the School of Music, University of Tulsa. As a professor of Jazz Studies and Percussion his duties will include teaching Jazz Ensembles, Jazz Arranging/Composition, Jazz Improvisation, Jazz History, Vocal Jazz Ensemble, Percussion Ensemble, Percussion Methods and Studio Percussion.

"The PERCUSSIVE ARTS SOCIETY recently assisted me in obtaining some material on Disco Beats from John Ruka. I want to thank John Ruka and the PAS for this assistance. It makes one feel genuinely good knowing that there is a reliable organization like PAS to turn to when such assistance is requested. Also I'm enjoying the recent edition of PERCUSSIVE NOTES, especially Ken Babals' article "Seven Drum Instructional Books and How to Use Them." I find advice of this type percussively helpful. Please maintain such excellence".

Sincerely, Chet Kurowski

BOB TILLES — A MEMORIAL TRIBUTE



Bob Tilles was Professor of Music and Head of the Percussion Department at De Paul University, Chicago, Illinois. His many years of teaching experience at De Paul led to his recognition by Down Beat Magazine as "One of America's Foremost College Percussion Instructors and Clinicians."

"HI, SWINGER"

An open letter to Bob Tilles from Maurie Lishon

"Hi, Swinger"

The first time I heard that greeting from YOU must have been thousands of percussion years ago, if we measure the progress which has taken place in "Percussion" during my lifetime and yours, Sadly, for all of us, the good Lord wrote the Fine ending on your part, and the optional Dal Segno on mine.

During the 35 years or more we had known each other, including the dozen years you were my colleague on staff at CBS-WBBM here in Chicago, and 2 years in the Armed Forces during World War II, I think I must have heard you greet hundreds of your fellow musicians and students with a verve that literally made them feel the "Tilles Touch" had just projected them up to another performance plateau with your enthusiastic "Hi, Swinger"....

How proudly your students would talk to me about the delight in studying with YOU, and about the new worlds opening up to them as YOU guided them to where their percussion dreams feared to emerge from the sub-conscious clouds of doubt that YOU were able to disperse.

"Atta Boy, Swinger"

That line probably got more of "your kids" over the many mental blocks than one could imagine; and all because YOU were there to impart the knowledge and encouragement they needed at that point in time.

It must be a great accomplishment to leave the scene here and know that for many years to come, players of all ages will remember YOU for your contributions to percussion at all levels of performance, teaching, clinics, published method books and solos, articles in periodicals, and an endless dedication to indoctrinating the youth of America to the real pride and quality that exists in our art - the wonderful world of percussion.

In closing from all of us in that "Wonderful World of Percussion"

"Bye, Swinger....."

Peace.....

Maurie Lishon

IN MEMORIAM

KLAUS BECKER-EHMCK, founder and chief executive of STUDIO 49, in Grafelfing, a suburb of Munich, Germany, died suddenly on Monday, June 21, 1976, at his home in Lochham, a part of Grafelfing.

At the close of World War II Becker-Ehmck became an apprentice to Karl Maendler, an instrument builder of note and of exceptional skill, and remained with him until 1949, when he founded his own workshop and named it Studio 49.

During his period of apprenticeship, Carl Orff, was developing his theories governing the Orff Schulwerk method of teaching music to children, and he requested Karl Maendler to build some of the basic Orff Schulwerk bar instruments, and Klaus Becker-Ehmck was an enthusiastic helper and student builder in these efforts. On Karl Maendler's death, shortly thereafter, Carl Orff requested Klaus Becker-Ehmck to build bar instruments for his Orff Schulwerk, being impressed by his ability and workmanship. Studio 49 began as a consequence of this. The Orff Institute, in Salzburg, Austria, supported by the Austrian government but also funded and assisted by other individuals and firms in other countries, uses only Studio 49 instruments for Orff Institute teaching, practice, demonstrations and performance.

BEN STRAUSS RETIRES AFTER 40 YEARS IN MUSIC BUSINESS

Way back in 1973 a young ambitious kid was hired as a retail salesman at the Schubert Music House in Cleveland. Ben Strauss worked his way up at the Schubert Music House and soon became the Store Manager. He stayed there 13 years before joining the Grossman Music Company in 1950, where he took charge of its Order Department. In 1955 he was assigned to a product which was to become his "life's work"...Rogers Drums. The young Ben Strauss was involved in every aspect of the Rogers operation—from Sales to Marketing to Research & Development. Then in 1959 Grossman made him Vice President of Rogers Company. But perhaps the real tribute to the talent of Ben Strauss came with the purchase of Rogers Drums by CBS in 1966. Even though Ben wanted to retain his home in Cleveland and could not move out to the Rogers California headquarters, CBS created a key marketing role for Strauss. For the past 11 years Ben has been in charge of the Field Sales Operations for Rogers and has visited nearly every major music dealer in the United States, promoting the advantages of Rogers Drums. Even though he has officially "retired", CBS retains Strauss as a Consultant.

"I wish to thank you very much for the very relevant information I found in the Spring/Summer 76 issue of "Percussive Notes". I am a trap set percussionist part time and an engineer the rest of the time, so with articles such as Clyde Brooks; "Preparing the Trap Set", Bob Tilles' "Chart Reading", David Levine "Rock Tamborine" & Charles Kerrigans' Cobham transcription, you can see why I went wild! It made my several years subscription to PERCUSSIVE NOTES very worth while."

James Weyeneth, Xandor Studios, Orinda, CA.

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.

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Donald K. Gilbert, Percussion Department
School of Music
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Baton Rouge, Louisiana 70803
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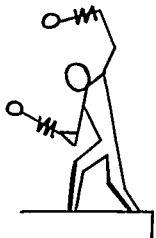


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PEOPLE in PERCUSSION

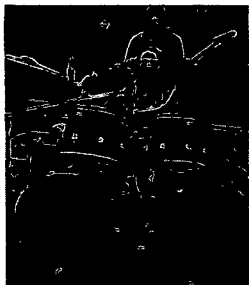
We welcome your photos and brief publicity data sheets so that this column can adequately recognize the many percussionists who are fulfilling vital roles in this exciting field!



VIC FIRTH is the renowned timpanist with the Boston Symphony Orchestra, and the author of numerous percussion solos, ensembles, and method books. His line of sticks and mallets are widely used by leading professionals and students. He's pictured here with a "friend" of his, the Remo Drum Head.



THE DAVID FRIEDMAN-DAVID SAMUELS MALLET DUO, is a most unique musical duo blending vibraphone and marimba. Samuels is currently active with Gerry Mulligan, while Friedman is engaged in New York doing studio work and teaching at the Manhattan School of Music. They are Ludwig clinicians.



JIMMIE FOX is the big man behind the drums with the James Gang. He hails from Ohio and plays Slingerland Drums.



FRED SANFORD, a newly elected PAS Board Member, is currently Program Director for the 1975 DCI Champions, Madison Scouts. Sanford was formerly associated with the Casper Troopers; Santa Clara Vanguard; and the Alberta All-Girl Corps. He is considered one of the country's leading authorities in marching percussion, and is a Ludwig clinician.



CARMINE APPICE, rock drummer with "KGB" plays the Ludwig Octa-Plus double bass outfit. Formerly with Vanilla Fudge; Cactus; Beck, Bogert and Apprice; he is the author of two independence method books: "Realistic Rock" and "Realistic Double Feet." A third new book, "Realistic High Hat" is due to be released soon.



AL PAYSON, a leader in concert percussion throughout the world is percussionist with the Chicago Symphony Orchestra, Payson is widely known as an author and inventor. His performing background includes the Louisville Orchestra, England's famed Royal Ballet, and the Lyric Opera Company of Chicago. He is a Ludwig clinician.



DAVE BAKER recently graduated from Plattsburg State University in New York State with a music degree and concentration in jazz and big band drumming.



SAM ULANO, one of New York City's leading drummers, is into virtually all aspects of percussion - teaching, performing, publishing, and clinics! A firm believer in staying in top physical condition, Sam's clinics for TAMA Drums include show and rudimental drumming.

Percussion

AROUND THE WORLD



HEINZ VON MOISY is drum instructor at teacher's college three music schools and at the Studio for Jazz in Berlin. Besides he is a staffmember, working on a model for a new conception of teaching music in high schools.

His musical experience include:

Studies with Alan Dawson at Berklee School of Music in Boston, Mass., TV- and radioproductions, concerts and performances in Sweden, Denmark, Austria, Switzerland, France, Brazil and the USA. Currently he is a member of the Werner Heider chambermusic and jazz program, the Frankfurt quartett for improvisation and leader of his own Percussion Trio.



LUIGI TORREBRUNO is one of the outstanding Italian timpanists, authors, and teachers of percussion instruments. He recently presented to high critical acclaim a recital of solo timpani works with piano accompaniment.



The birth of the **MALMO PERCUSSION ENSEMBLE** in Denmark took place towards the end of 1973 - a youthful ensemble consisting of eight musicians. They devote themselves to contemporary music for percussion. Their purpose is to stimulate interest in percussion music, not only among music



The teaching staff of the 5th Annual **OHIO STATE UNIVERSITY MARIMBA CAMP** admire the first four and one half octave (F-C) Kelon Bar Marimba manufactured by the Musser Division of Ludwig Industries to be put into use. Staff members are (left to right) Warren Hyer, Jack Jenny, Linda Pimentel, Shirley Hixson, Ruth Jeanne, and Dr. James Moore, Camp Director. Guest artist marimbist Leigh Stevens also performed at the camp during the week of July 11-16, 1976. Further information about next summers camp may be obtained by contacting: Dr. James Moore, School of Music, Ohio State University, Columbus, Ohio 43210!



LARRY LAWLESS and **MATTHEW McINTURF** while students at North Texas State University were exposed to a unique atmosphere of musicianship and experimentation in the percussion department. Here they are trying their hand(S) at the technique of sight reading from the full score of Brahms Symphony No. 3! Four hand xylophone or marimba technique such as this may seem to pose insurmountable problems, according to Lawless, but as you can see from the photo it is quite possible and with a little practice can be very rewarding. Larry Lawless is presently assistant band director at North Garland High School in Texas.

lovers but also among practising musicians and composers. The man behind MPE is Bent Lyloff, well-known, renowned as a teacher and composer, and also as a guest lecturer at many universities and colleges of music.

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-REGISTRATION 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, N.Y. 13088

FOR HOUSING INFORMATION - Contact: The Americana of Rochester, Att. Robert R. Marx, Director of Sales, 70 State Street, Rochester, N.Y. 14614 (716-546-3300)

RESERVATIONS MUST BE SENT BY OCT. 4th

ALL PREVIOUSLY SCHEDULED RATES FROM THE 111 EAST AVE. HOTEL APPLY TO THE AMERICANA OF ROCHESTER (there are no small suites) THE TEAR OFF SECTION OF PREVIOUS RESERATION REQUEST FORM MAY BE USED FOR CONVENIENCE

PROGRAM

Friday, October 15, 1976 - Pre-registration at The Americana of Rochester (6:00-8:00)

6:00- 8:00 Board of Directors Meeting - PAS
8:30-10:00 Reception for: PAS Administration, ESM Administration, Exhibitors & Press

Saturday, October 16, 1976

8:00 Registration Eastman School of Music (to continue through day)
9:30-10:30 Alan Dawson Drum Set Clinic - Assisted by William Dobbins, piano - Alex Brinkman, bass and Ramon Ricker, tenor sax
10:30-11:00 Exhibits
11:00-12:00 Panel Discussion - Warren Benson, Moderator, Sydney Hodkinson, Theodore Frazeur, Michael Colgrass
12:00- 1:30 Lunch & Exhibits
1:00- 1:30 New York State Chapter - PAS Meeting
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 Clinic
4:00- 5:00 Exhibits
5:00- 7:30 Banquet - The Americana of Rochester - Gordon

8:30-10:30 Peters, Keynote Speaker (First President of PAS)
Rochester Philharmonic Orchestra Concert Featuring "TWO PICTURES FOR SOLO PERCUSSIONIST AND ORCHESTRA" by Phillip Lam-bro - John Beck, soloist
10:30 Open House at The Americana of Rochester

Sunday, October 17, 1976

9:00-12:00 Registration - Eastman School of Music
9:30-10:30 Suzanne Clayton - Orff Schulwerk Demonstration
10:30-12:30 Curriculum Committee Meeting - Tom Siwe, Presiding
10:30-11:00 Exhibits
11:00-12:00 Fred Sanford Drum Corps Percussion Demonstration assisted by Bruce Burritt and the West Genesee Senior High School Drumline
12:00- 1:00 Lunch & Exhibits
1:00- 2:30 Fred D. Hinger - Timpani Clinic and performance of the Winning Timpani Composition from the 3rd PAS Percussion Composition Contest
2:30- 3:00 Exhibits
3:00- 4:00 Eastman Percussion Ensemble, Eastman Musica Nova and Eastman Marimba Band - announcement of the winner of the "MOCK" symphony Audition
4:00- 5:00 Exhibits

"MOCK" SYMPHONY AUDITION

Sunday, October 17, 1976

10:30-12:00 and 1:00-2:30 Auditions
2:30-3:00 Judges compile their notes
3:00-4:00 Winner will be announced
4:00-5:00 Judges will give a short critiques to individuals who auditioned

Judges: Alan Abel, percussionist Philadelphia Orchestra, Percussion Instructor at Temple University
William Cahn, percussionist Rochester Philharmonic Orchestra, member Nexus Percussion Group
John Soroka, percussionist Baltimore Symphony Orchestra, Percussion Instructor Peabody Conservatory

AUDITION REGISTRATION DEADLINE IS OCTOBER 4th. THOSE INTERESTED IN AUDITIONING SHOULD SEND THEIR NAME TO:

Ernest Muzquiz
112 Dollin St.
Liverpool, N.Y. 13088

9:30-10:30 A.M., Saturday, October 16, 1976 - Eastman Theatre - **ALAN DAWSON DRUM SET CLINIC** - assisted by William Dobbins, piano - Alex Brinkman, bass and Ramon Ricker, tenor sax.



ALAN DAWSON

Alan Dawson started playing the drum set at age 12. He had played his first professional job by the age of 14. Some of the outstanding organizations he has performed with have been Lionel Hampton, Herb Pomeroy, Dave Brubeck and he was the guest performer at the Berlin Jazz Festival. His clinics are noted for their emphasis on the musical approach to the drum set. He has written a book "A MANUAL for the MODERN DRUMMER". His students are currently working with some of the top jazz groups playing today.

DMA from Michigan. He has written extensively for percussion instruments and is currently involved with percussion through the medium of the Eastman Musica Nova.

Michael Colgrass - is known not only as a composer of percussion music but a performer as well. He has performed with the New York Philharmonic, Modern Jazz Quartet and Bolshoi Ballet to name a few. His **THREE BROTHERS** and **VARIATIONS FOR FOUR DRUMS** and **VIOLA** have become percussion classics. Currently he is a free lance composer in Toronto.



WARREN BENSON



TED FRAZEUR



SYDNEY HODKINSON



MICHAEL COLGRASS

11:00-12:00 A.M., Saturday, October 16, 1976 - Kilbourn Hall - **PANEL DISCUSSION — THE IDUDU EGU SYNDROME** - Problems in the proliferation of percussion exotica: what and how of all these instruments.

PANEL

Warren Benson - Moderator
Theodore Frazeur
Sydney Hodkinson
Michael Colgrass

1:30-2:30 P.M., Saturday, October 16, 1976 - Eastman Theatre - **JAN WILLIAMS, DONALD KNAACK CONTEMPORARY PERCUSSION PROGRAM** The University of Buffalo Percussion Ensemble - Donald Knaack, Jan Williams Co-Directors.

Warren Benson - Active as a performer and educator as well as a composer, Benson, born in Detroit in 1924, was, at one time, timpanist with the Detroit Symphony Orchestra. Self-taught in composition, he is a graduate in theory from the University of Michigan. Following his tenure as Professor of Music and Composer-In-Residence at Ithaca College, Benson joined the faculty of the University of Rochester, Eastman School of Music, as Professor of Composition.

PROGRAM
MUSIC FOR PIECES OF WOOD (1973) Steve Reich
PSAPPHA (1976) Iannis Xenakis
Donald Knaack, soloist
THIRD CONSTRUCTION (1941) John Cage
PERSAPHASA (1969) Iannis Xenakis
Jan Williams, Conductor

Theodore Frazeur - is the Professor of percussion SUNY at Fredonia. He has composed extensively for percussion instruments as well as other mediums. He has served on the board of directors for PAS, has served as Percussion Chairman for NYSSMA and is now in charge of the percussion section of the NYSSMA Manual. He has made several recordings both as solo performer and as conductor of the Fredonia Percussion Ensemble. He received both his Bachelor's and Master's Degree from the Eastman School of Music.

PERSONNEL

John Boulder
David Kayne
Donald Knaack
Timothy Leaphart
Robert Mahoney
Will Rogers
Jan Williams

Sydney Hodkinson - is an Associate Professor of conducting and ensembles and chairman of the Ensemble Department at the Eastman School of Music. He received both his Bachelor's and Master's Degree from the Eastman School of Music and his



JAN WILLIAMS



DONALD KNAACK

Jan Williams - is the Musical Director of the Center of the Creative and Performing Arts and also the conductor of the Buffalo Percussion Ensemble. Both the Center of the Creative and Performing Arts and the Buffalo Percussion Ensemble collaborate to perform contemporary music in the Buffalo area as well as throughout the world.

Donald Knaack - is a percussionist with the Center of the Creative and Performing Arts at the State University of New York at Buffalo and is an instructor of percussion at the University. He is also on the faculty of the American Institute of Musical Studies in Graz, Austria. His performances include numerous premiers and recordings of contemporary music. He has just recorded an album of solo percussion music to be released in January, 1977 for Finnadar Records.

3:30-4:30 P.M., Saturday, October 16, 1976 - Kilbourn Hall - **GORDON STOUT, LEIGH STEVENS MARIMBA CONCERT**

PROGRAM

Gordon Stout - A short lecture-demonstration on the marimba, including discussion of the concepts of traditional and/or contemporary techniques for two and four mallets. Among the works to be performed are those by George Hamilton Green, Buster Bailey, Claire Omar Musser and Gordon Stout.

Leigh Stevens - performing works for solo marimba. Discussion: New Expressive Marimba Techniques



GORDON STOUT



LEIGH STEVENS

Gordon Stout - is a graduate of the Eastman School of Music in percussion and composition, where he studied with John Beck, Samuel Adler and Warren Benson. While at Eastman, Gordon performed extensively with many performing groups including the Rochester Philharmonic Orchestra, the Eastman Musica Nova and the Eastman Percussion Ensemble. Much of his activity, however, has been centered around writing and performing new works for the marimba in solo and chamber music situations, both his own compositions and others. He is published by Paul Price Publications and is presently on the faculty of St. Mary's College of Maryland.

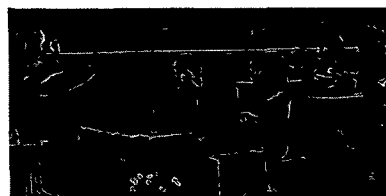
Leigh Stevens - at the age of 23 is one of America's foremost marimba virtuosi. The techniques developed by Mr. Stevens have greatly expanded the contrapuntal possibilities of the marimba. His repertoire ranges from the Preludes and Fugues of J.S. Bach to the avant-garde.

Mr. Stevens studied with Vida Chenoweth in Auckland, New Zealand and received a B.M. and Performers Certificate from the Eastman School of Music. In addition to solo recitals, Mr. Stevens appears as guest lecturer in colleges, universities and schools of music throughout the United States. Mr. Stevens will be featured as marimba soloist on an album to be released by CRI this Fall.

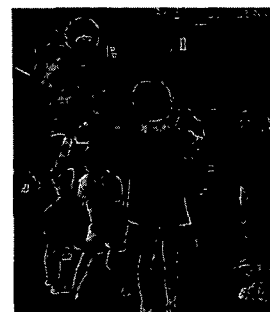
9:30-10:30 A.M., Sunday, October 17, 1976 - Kilbourn Hall - **SUZANNE CLAYTON - ORFF SCHULWERK DEMONSTRATION**

PROGRAM

Basic concepts of music, mime and movement using percussions performed by pre-school children from Pittsford Recreation and primary school children from East Rochester, N.Y. from the classes of Suzanne Clayton. There will also be audience participation in the Orff process of creation.



*PITTSFORD RECREATION ORFF CLASS
SUZANNE CLAYTON, DIRECTOR*



Suzanne Clayton - is the Orff specialist for the Pittsford Recreation, East Rochester Recreation pre-school, elementary and adult classes. She also conducts Orff and Kodaly workshops for adults at Nazareth College. She is currently a primary music teacher for the East Rochester Schools and St. Louis Parochial School. She holds a B.A. Degree from The College at St. Catherine, St. Paul, Minnesota. She has done graduate work in speech and music at the University of Minnesota, University of Toronto, Nazareth College, Texco, Mexico and The Eastman School of Music. Her articles appear in *KEEPING UP WITH ORFF-SCHULWERK IN THE CLASSROOM*.

11:00-12:00 A.M., Sunday, October 17, 1976 - Eastman Theatre - **FRED SANFORD DRUM CORPS DEMONSTRATION** - assisted by Bruce Burritt and the West Genesee Senior High School Drumline.



FRED SANFORD

Fred Sanford is a leading authority throughout the United States and Canada in the contemporary use of percussion on the march in today's drum and bugle corps.

Currently the program coordinator for the 1975 D.C.I. Champions, the Madison Scouts, Fred has also instructed The

Alberta (Canada) All-Girl Drum and Bugle Corps and the Santa Clara Vanguards drum line.

Fred has gained wide recognition and prominence for his unique scoring and arranging for field percussion. His vast experience in marching percussion began in 1959, as a performer with the famed Troopers Drum and Bugle Corps of Casper, Wyoming where he later became an instructor.

Fred received his B.A. Degree from California State University at San Jose. He also taught at the Bergenfield High School in New Jersey.

A clinic by Fred Sanford is truly an enlightening experience for percussion instructors and all level band directors. "New Developments for Contemporary Marching Percussion" more than adequately describes the content of Fred's informative percussion clinic. Scoring, instrument selection and application as well as rehearsal techniques and player development will be discussed.



WEST GENESEE HIGH SCHOOL DRUMLINE

West Genesee Senior High School Drumline - With the conception of a marching band at West Genesee High School in 1964, the West Genesee "Drumline" was born. At the outset, the instrumentation in the section included six snares, 4 snare-tenors, two scotch bass drums and two pairs of cymbals; the standard instrumentation for most marching bands.

Being impressed by the military style presented by drum corps, Bruce Burritt, the director of music at West Genesee, decided to emulate and develop that style with the marching band. Many changes occurred, particularly in the percussion section. Following the innovations made by drum corps in the field of marching percussion, additions were made to the section. The tenor drums were omitted and cymbals were added. Machine tympani, mallet instruments, tunable bass drums, and double-tenors were soon encompassed into the section to create a "total percussion concept." Use of various stickings and mallets, twirls with the sticks and cymbals, and motion by the percussionists themselves were incorporated into the percussion line to make it an exciting display visually as well as musically. To monitor these changes, an instructor was designated specifically for the drumline. The current instructors of the percussion section are Nicholas Baratta and Richard Mercurio.

The goal of the "total percussion concept" is to develop the musicality of the percussion section, coordinated with discipline and visual displays, in an effort to enhance the music and drill patterns on the field to the fullest degree.

1:00-2:30 P.M., Sunday, October 17, 1976 - Kilbourn Hall -
**FRED D. HINGER TIMPANI CLINIC AND PERFORMANCE
OF WINNING TIMPANI COMPOSITION FROM PAS 3rd
PERCUSSION COMPOSITION CONTEST**



FRED HINGER

Fred D. Hinger started his professional career with the Rochester Philharmonic Orchestra. He was a student of William Street at the Eastman School of Music and graduated from that institution with a Bachelor of Music degree. His majors were Music Education and percussion. From 1942 to 1948 he was xylophone soloist and percussionist with the U.S. Navy Band in Washington, D.C. in 1948 he joined the Philadelphia Orchestra as Principal Percussionist. He was asked to be Principal Timpanist of the Philadelphia Orchestra in 1951 and remained there in that capacity until 1967. During the Philadelphia period he was on the faculty of the Curtis Institute of Music. Presently he is the Principal Timpanist of the Metropolitan Opera Orchestra and is on the faculties of Yale University and the Manhattan School of Music. Mr. Hinger is also President of the Hinger Touch-tone Corp., manufacturers of custom percussion equipment.

3:00-4:00 P.M., Sunday, October 17, 1976 - Eastman Theatre -
**EASTMAN PERCUSSION ENSEMBLE, JOHN BECK, CONDUCTOR;
EASTMAN MUSICA NOVA, SYDNEY HODKINSON, CONDUCTOR;
EASTMAN MARIMBA BAND, DAVID MANCINI, DIRECTOR.**

PROGRAM

PROPULSIONS Irwin Bazelon
Eastman Percussion Ensemble
IMPROVISATION sur MALLARME Pierre Boulez
Eastman Musica Nova
Pamela Myers, Soprano soloist
Marimba Band - PROGRAM TO BE ANNOUNCED
LIFT OFF Russell Peck
Eastman Percussion Ensemble



EASTMAN PERCUSSION ENSEMBLE

EASTMAN PERCUSSION ENSEMBLE was organized during the 1963-64 school year. It was organized to fulfill the requirements of the percussion students. Previous to this time the ensemble existed; however, it was not part of the school curriculum. All percussion students of the school are members of the ensemble. The ensemble meets once a week for two hours. The repertoire of the ensemble includes a variety of musical styles ranging from contemporary avant-garde to jazz. Its library contains almost every published percussion composition and several compositions in manuscript. The ensemble plays two concerts a year - one each semester. It has appeared on the New York Educational T.V. Network and has played for an Intercollegiate Composers' Symposium and at the Newark State Home. It has also appeared at the Regional and National M.E.N.C. Conventions, toured for the University of Rochester Alumni and given several concerts in the greater Rochester area.



EASTMAN MUSICA NOVA

THE **EASTMAN MUSICA NOVA**, under the direction of Sydney Hodkins, is a group formed to play significant and unconventional contemporary music calling for new means of expression and concepts of tonal relationships, tone colors, space, interweaving of live and electronically treated sounds.



PAMELA MYERS

Pamela Myers of Cherokee Indian descent, is beginning to make a name for herself at the relatively young age of 26, in New York. Robert Sherman of the New York Times had this to say about her performance of *IMPROVISATION sur MALLARME* on February 9, 1976: "Miss Myers projected the difficult solo line with remarkable security and grace...gained most of its impetus from the firm, accurate singing of Pamela Myers, her warm-toned sporano countering the aggressive instrumental punctuations."



EASTMAN MARIMBA BAND

EASTMAN MARIMBA BAND is dedicated to music composed for the various mallet percussion instruments. The ragtime solo music of the 1920's and 1930's, written by such virtuosos as George Hamilton Green, Joe Green, Red Norvo and Harry Breuer has been rearranged for the marimba ensemble. The band also encompasses its own special history by performing traditional songs of the Gratemalan marimba bands, as well as venturing into areas new to the marimba though familiar through other mediums.

10:30-12:00 A.M. - 1:00-2:30 P.M., Sunday, October 17, 1976 - Howard Hanson Recital Hall - **"MOCK" SYMPHONY AUDITION....**Winner will receive a prize of \$200.00.

2:30-3:00 - judges compile their notes

3:00-4:00 - winner will be announced at Eastman Percussion Ensemble Concert

4:00-5:00 - each person that auditioned will be given a 5 minute critique of their audition

JUDGES:

William Cahn, percussionist with the Rochester Philharmonic Orchestra and a member of the Nexus Percussion Group

John Soroka, percussionist with the Baltimore Symphony Orchestra and Instructor of Percussion at Peabody Conservatory

Alan Abel, percussionist with the Philadelphia Orchestra and Instructor of Percussion at Temple University



WILLIAM CAHN and Members of the Rochester Philharmonic Percussion Section "Warmup" for Judging Duties



JOHN SOROKA

MARCHING BANDS OF AMERICA



contemporary marching percussion

1976 MBA WORKSHOP/COMPETITION FESTIVAL

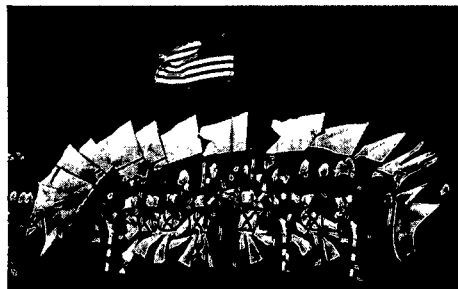
The First annual MARCHING BANDS OF AMERICA Workshop and Competition Festival was held at the University of Wisconsin-Whitewater campus, June 10th through the 13th. In attendance were over 4,500 high school and college musicians, and 110 band directors from all parts of the country. It attracted 20 bands from nine states in competition for the coveted "Grand National Championship". An additional 6,000 band directors, students, and general public viewed the 20 bands in two days of prelims, followed by an evening of the top 12 bands in final competition.

Clinics and workshops dealing with all aspects of the marching band were presented by some of the nation's leading music educators and marching band authorities including William D. Revelli, Director of Bands Emeritus, University of Michigan; John P. Paynter, Director of Bands, Northwestern University; Frank Crisafulli, trombonist with the Chicago Symphony Orchestra; Mike Leckrone, Director of Bands, University of Wisconsin-Madison; Mark Thomas, Educational Director, Armstrong Instrument Co.; and many other nationally recognized professional musicians and educators. Some of the topics covered were: Scoring For Today's Percussion Section, Corps Style Marching Techniques, The Show Style Marching Band, Rifle and Flag Techniques, Brass and Woodwind Techniques, and Drum Major Techniques. Special sessions for "directors only" dealt with Judging and Scoresheets, Scoring and Rearranging for the Marching Band, Audio-Visual Filming of your Band, Building Image and Public Relations, Fund Raising Concepts, and Show Design. For both the student and the director there were working workshops on the drill field as well as seminar sessions in the classroom.

The six top-scoring bands in both Open Division (school enrollment of 1201 or more) and A Division (school enrollment of 1200 or less) met in final competition. The band receiving the highest number of points in its division was declared the division winner and received a First Place Trophy and prize money. The band scoring the highest number of total points in final competition, whether A Division or Open Division was crowned the "Grand National Champion" and received all prizes and awards associated with the title. The Grand National Champion Band was the Live Oak Emerald Regime Marching Band from Morgan Hill, California. Along with trophies and \$1,000.00 in prize money, the Emerald Regime appeared before 50,000 spectators on June 13th in Soldier Field as feature band.

With the tremendous success of this year's MBA festival, plans are under way to make next year's program even bigger and better. Because several colleges are interested in hosting the next MBA festival, a final decision on location and dates has not been made. Complete information will be available by mid-September by contacting Dr. Nicholas J. Valenziano, Educational Director, Marching Bands of America Inc., P.O. Box 97, Elk Grove Village, Ill. 60007.

Photos courtesy of Marching Bands of America Inc. by MBA Staff Photographer - Jane Boulin.



The First Annual MARCHING BANDS OF AMERICA National Competition brought together some of the leading high school marching bands from the entire country in Whitewater, Wisconsin this past June 1976. Pictured is the Flag Presentation by the Rock Falls Illinois Band.



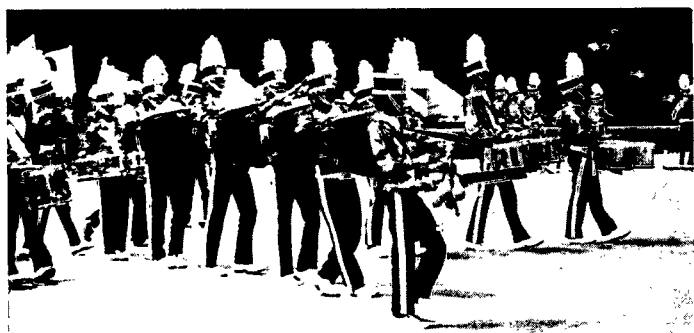
TWO PRESIDENTS CONFER – and seems to be in agreement over topics of mutual interest in the world of percussion! Pictured at the Marching Bands of America Workshop and Competition held this past June 1976 in Whitewater, Wisconsin are left, GARY OLMSTEAD, President of the PERCUSSIVE ARTS SOCIETY (PAS), and right, MITCH MARKOVICH, new President of the National Association of Rudimental Drummers (NARD).



MARCHING BANDS OF AMERICA Board of Advisors (left to right) Dr. William D. Revelli (University of Michigan), Gene Thrallkill (University of Oklahoma) and Mike Davis (University of Wisconsin-Whitewater) confer on the field prior to the 1st Annual MBA Grand National Championship. Dr. Revelli conducted the massed bands in the grand finale performance following the competition by the individual bands.



MARCHING BANDS OF AMERICA staff clinician MARTY HURLEY working with the Phantom Regiment Drum and Bugle percussion section at the MBA workshop in Whitewater, Wisconsin.



MARCHING PERCUSSION: A PERCUSSIONIST PERSPECTIVE

by Jay A. Wanamaker

Field Presentation and Visual Effects are some of the exciting new concepts which are being used in contemporary marching percussion today. These methods are not as intricate as they seem, but are never the less effective. A percussion arranger should attempt to authentically reproduce an idiom in which the composition is written. By using different sound textures, tonal colors and volume extremes, variety can be achieved in creating total show continuity. Arrangements should vary in meter, rhythm, and musical styles to help to produce a unique and innovative program. If the final element is achieved then it should set the mood of the song and convey emotion to the audience without being overly repetitious.

Contemporary percussion arrangements are written in inter-segment patterns. (Ex. Segment-Snare Drum Line) If these segments are divided or separated it will become an impossible task to execute intricate patterns. The percussion section should not be distributed around a football field or on a street like wind instruments. If the section is kept close to the fifty yard line, then it will limit a large excess of movement. Simple movement of just up and down the fifty yard line will help visual and tonal projection.

All of the percussionists should be placed so they are optimally positioned and can deliver all of the percussion composition relative to each of the other sections of the musical unit. 1

In a parade formation the percussion section should be placed either in the front, middle or rear of the organization. No matter where the section is placed, it should always be kept together.

It is difficult to march while carrying percussion instruments. In order to reduce excessive movement it is sometimes wise to have the section march backwards in a half-step manner. If the section turns completely around with their backs to the audience then a large percentage of sound will be lost. Marching backwards will enhance visual presentation and total sound projection.

These are just a few ideas to improve sound projection of individual instruments. Marching Timpani should be kept close as possible to the audience. If the timpani are set down on the ground during the course of the show, then the head should be tilted at a 15 degree angle to the audience. By shortening the front leg a few inches, it will put the drum on a tilt and allow the sound to project into the audience instead of straight up into the air. The timp-toms should be tilted at a 15 degree angle in the reverse direction to insure proper sound projection.

Turning the bass drums on their sides (Ex. same position as a bass drum on a drum set) will increase the sound three times the amount as compared to the drum shell facing the audience. The bass drummers should learn to march in this manner to increase the sound of the instrument.

If the color guard is placed behind the percussion section in a straight line in a curtain like manner, it will act like a wall and stop some of the sound from escaping from the rear of the ensemble.

Correct field presentation of the marching percussion section will allow proper marching maneuverability, musical execution, and total project of sound.

Visual effects also add to the total general effect of the performance. The following ideas should help to enhance your total program and add a little 'spice' to the show.

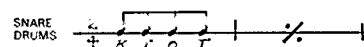
Stick Clicks - Strike the front of the snare drum rim using the right hand stick. Then click both sticks together in front of the performers chest. Using the right hand stick, strike the person's left hand stick who is immediately on the person's right hand side. At the same time, follow the same procedure with your left hand stick with the person on your left, using of course his right hand stick. Then click the sticks back together in front of the performers chest. Performing stick clicks with a constant eighth note feel works well. (See Ex. #1)

Ex. #1

R-Rim

T-Together

O-Out

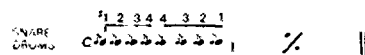


Coordinated Inter-Segment Patterns - are rhythmic actions within a segment which are produced at certain times. These patterns are very effective and are easily learned. Playing running flams up and down the snareline works well. (See Ex. #2)

Ex. #2

Snare Drumline - 1 2 3 4

Player Number - 1 2 3 4



A large number of patterns can be easily produced by going in different directions and starting on different counts and with different performers. Twirling drum sticks using coordinated inter-segment patterns can be effective by twirling first the right hand and then the left hand down the line. (See Ex. #3)

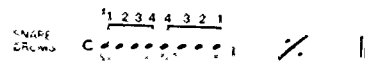
T-Twirl

B-Both

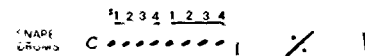
R-Right Hand

L-Left Hand

Ex. #3



Ex. #4



Another simple effect to use, is to play on the person's drum next to you. The drummer would reach to the person's drum on his right hand side and play a rhythmic pattern all at the same time.

At the end of a percussion solo a bowing effect can be achieved by bending from the waist up. This will help to create applause and enhance the show. Visual effects should be used in proper places and in good taste. If they aren't, it is possible for them to detract from the performance.

Finally and most important of all is overall musicianship. The musicians should perform with enthusiasm and thereby communicate with their audience. Good field presentation and visual effects will always help, but only true musicianship will ultimately triumph over all.

1-Drum Corps Rules Congress Regulations and Interpretations, page 32.

THE AUTHOR

JAY A WANAMAKER is currently completing a Bachelor of Music Degree at The Crane School of Music at The State University College at Potsdam, where he is a Percussion Major and student of James Petercsak. He instructs a number of drum corps and marching bands in upstate and northern New York. Jay is a member of the New York Federation of Contest Judges.



PERCUSSION IN CHURCH

by Ed Duling

It is undeniable that there is a certain mystique surrounding percussion instruments that goes back to the dawn of history. Even though percussion instruments were probably the first true instruments (after the voice), modern people still listen and look in fascination when they hear the percussion instruments played, whether it is in a street parade or in a rock band. These two statements, I believe, are the reason for my recent success with a percussive venture in a Sunday church service. The mystique, held forth for the listeners and players alike, was a combination of hearing new things and hearing familiar ones in a new place.

As suggestions for summer music came in at church, a more daring member suggested to the Worship Committee that since several youth of the church had played in a percussion ensemble in school, an ensemble would be in order for church, too. The committee chairman contacted me, asking me if I would like to lead the group; I jumped at the chance! To make the proverbial long story short, I rounded up eight young men of high school age in the church—not necessarily all percussionists, but good players, to man the instruments. We rehearsed weekly and played in a Sunday service to overwhelming acclaim from those present! The percussion mystique had won us the eyes and ears of the congregation.

I would like to here advocate this type of activity for all churches; it would afford the percussive cause some valuable exposure, while presenting new and fresh sounds to congregations. My task, even in a country church, was rendered easy by co-operation and a general broadmindedness pervading that particular church. To those of you with whom I have struck a responsive note, the following paragraphs contain several items to consider in setting up a "Liturgical" Percussion Ensemble.

First, be sure of your congregation's outlook on such activities in your church or as a part of a service. While the use of percussion has many scriptural backings (e.g. Psalm 150), you may have to do some convincing. Typical arguments used in defense of public school music will serve well here: It involves the youth, gives them sense of worth, teaches group and individual discipline and so on.

Having seen this through the proper channels and having received the "go ahead", finding players should be relatively easy. According to your situation, there should be plenty of good high school or mature junior high musicians in the church. I must stress that they need not be percussionists, but have a musical background from school band, orchestra, or choir. This would, of course, include the ability to read some music, and especially rhythms. It would be nice, but not vital, to have a "real" percussionist in the group who has developed his wrists toward playing rolls and other rudiments. I may point out that the self-consciousness felt by playing "strange" instruments will have to be overcome, as well as any inhibitions about playing in front of people. All of this is valuable experience, touched with a fascination that will carry them through their performances well.

If you can't lead the group, check out the background of your choir director or organist. If he is a public school music teacher, chances are that he has had some percussion method classes, especially if he is an instrumental teacher. Should the powers that be decide they want an ensemble and there is no one, check out a college percussionist or music education major — they may be glad to do your ensemble for the experience.

Procuring instruments may or may not be hard for you, if you know the right people. Check with your local high school band director — he just might lend you some of the older ones. You might also be able to buy some used ones (or new ones, of your congregations include a percussive philanthropist). Scrounge around, fix old instruments, create new ones; scout the want ads for them. Would the local music dealer loan you some for a bit of "P.R." or mention in the service? At any rate, don't give up. Don't be afraid to start small—it is a start, and things have a way of growing.

Music is the real problem, especially if the membership of the church isn't likely to accept anything out of the ordinary. Easy or medium-easy music is the best as far as difficulty is concerned. It is better to have the music a little easier and do better than to waste time on unsurmountable problems. Because pianos or organs or both are usually available in most churches, you may build your music selection around these two keyboard percussion. Watch, though, the several *avante garde* pieces which require keyboard. They are, more often than not, very difficult for the pianist/organist, not to mention the percussionists, so as to render them unplayable for amateurs. (Keep in mind that *avante garde* pieces may be hard to understand, even for a liberated congregation. This does not exclude their use, if they are playable by your group). If your ensemble does not include a youth who can play the keyboard instruments (organ and piano), and you cannot play them, you must consider drawing your organist/pianist into the group. Then his thoughts, as well, are another factor in some of your decisions. One way to gain good pieces is to score percussion parts upon an existing selection for piano/organ. Consider setting a prayer, Psalm, or poem for a singer or narrator with percussion accompaniment. Set a traditional piece for choir with percussion accompanying. (This is a good place to "break in" the listeners — there are many adult and junior choir anthems out with this feature added). Remember, too, that tympani are always good foundations for congregational hymn singing.

Rehearsal and performance schedules will vary. Your ensemble can be a summer one, like ours, for six weeks. If a Sunday morning service is out of the question, start by playing at an informal fellowship dinner or program. Get your foot in the door.

In the right conditions, i.e. right attitudes, right players, right leader, etc., I am thoroughly convinced that liturgical percussion groups could be as commonplace as a junior choir or handbell choir. In churches with no choirs at all, the percussion ensemble is a definite possibility to keep kids involved in their church's musical program. There could be several ensembles, using the same instruments, just as handbell sets are used.

And who says percussion is limited to youth? How about a senior citizens' ensemble, a young adult ensemble? All ages are curious and eager to hear and even to play percussion. This was clearly brought home to me when our seventy-five year old janitor asked me if I was going to leave the sticks in the same storage room with the instruments at the church. Realizing that he may be concerned about children "banging around" on the instruments, I offered to remove the sticks at my earliest opportunity. He laughed, admitting that since HE had already tried out the stored instruments, it wasn't children he was concerned about!

My good experience certainly leads me to suggest the percussion ensemble to all of you who think it would be a valuable and viable musical experience for your church. It will certainly be suggested to our Worship Committee at the Canal Lewisville United Methodist Church for next summer. Keep in mind the mentioned "obstacles", but don't fail to make that joyful noise!

The Author

ED DULING is a senior music major at Capital University in Columbus, Ohio. He is not a percussion major, but rather a trombone major with an interest in percussion. Ed is a member of PAS, and also serves as Student State Editor for the OMEA Triad Magazine.

New Publications

As a service to all publishers, composers, and arrangers PERCUSSIVE NOTES MAGAZINE regularly reviews new materials. Send all material for review consideration to: PERCUSSIVE NOTES MAGAZINE, c/o Editor, 4433 Summit View Rd., Dublin, Ohio 43017.

SNARE DRUM SOLOS

SWISS TRIPLET Keith Reichelt - Studio P R, 224 S. Lebanon, INd. 46052 - \$1.50

Snare drum solo on heavy bond paper, stickings included for ease of understanding, only the tempo indications cause it to be moderately difficult. Rudimental style. (WS)

LIGHTLY MARCH - Keith Reichelt - Studio P R ibid - \$1.50

Moderate snare drum solo in 2/4, 6/8, 4/4 & 2/4. On heavy bond paper, this straight forward solo offers few surprises. Good study or solo material. Rudimental style. (WS)

FIVE/FOUR - Keith Reichelt - Studio P R ibid - \$1.50

Alternating 5/4 and 4/4 measures throughout this snare drum solo bring about its title. Clearly printed on heavy bond paper, this is another moderately difficult piece in the rudimental style. (WS)

LARGO - Keith Reichelt - Studio P R ibid - \$1.50

Single page solo for snare drum in 2/4, 6/8, 2/4 at a tempo of 48-60 to the quarter note. This is an interesting upper intermediate level solo which leaves the stickings up to the performer. Printed clearly on heavy bond paper. (WS)

FIVE SNARE DRUM SOLOS Keith Reichelt - Kendor Music, Inc., Delevan, N.Y. - \$1.50

Stix in Six (Grade 3½) Time 1:43

Three on a March (Grade 4) Time 1:40 - 2:09

The Syncopated Schlock (Grade 4½) Time 2:04

Variations on an Irish Folk Melody (Grade 5) Time 1:52

Adagio (Grade 5½) Time 2:41 - 3:45

These five solos come in one package. Grading is somewhat higher than this reviewer would give. The Variations and Syncopated Schlock are the most interesting of the lot. All are worthy of study by intermediate level or above students. Clearly written and marked. (WS)

TIMPANI BOOKS

PORTRAITS FOR TIMPANI (50 Studies for Timpani) - Anthony Cirone - Belwin/Mills - 50 pages, \$3.50

Mr. Cirone has adapted his very fine snare drum etude book, *Portraits in Rhythm*, to the timpani by employing exactly the same rhythms, but spreading them over 2, 3, and 4 timpani. The result is a technically-oriented ("Chops-building") collection of studies.

Readers who are familiar with Mr. Cirone's snare drum etude book will correctly conclude that this sequel is definitely advanced-level material. (AP)

MARIMBA SOLOS

SUITE MODERNE FOR MARIMBA - Sharon Smith - Permus Publications, P.O. Box 4733, Columbus, Ohio 43202 - \$3.00. This suite is in four movements: "Action, Reverence, Blues, & Joy." Using contemporary sounds and moderately difficult four mallet writing, it should prove to be an effective work for recitals, contests, and private study.

RHAPSODY FOR MARIMBA, by Neal Fluegel, Kendor Music Inc., \$1.00.

This work is a most useful addition to the basic repertoire of the marimba. The intermediate through advanced marimbist can employ it in recital, informal settings, church, and contest. It lies within the capabilities of the mature high school and junior high school student. A standard 4-mallet block chord technic is employed, to which a variety of rolls could appropriately be adapted. The composition is in traditional notation. The printing quality is rather poor with some printing errors when compared with the composers original manuscript. The exaggerated dynamic markings lack in subtlety and the phrase markings lack originality. (LP)

THE SOLO MARIMBIST VOL. I - Linda Pimentel & James Moore - Permus Publications, P.O. Box 4733, Columbus, Ohio 43202 - \$4.00, 31pp. The solos in this collection span periods from pre-Baroque to 20th century, affording the opportunity to become familiar with musical styles as well as providing technical development. The material progresses from easy to moderately difficult, employing "the latest in contemporary two, three, and four mallet techniques". An introduction gives instructions on contrapuntal mallet technique and types of marimba rolls. Most of the material would also be applicable for vib study. A Vol. II is said to be planned to take the player through intermediate to advanced material.

drum set involving tambourine gong, cow bells, temple blocks exercises of review of Book I. He introduces the Hi Hat as a This is the pattern of the book, exercises followed by etudes

DRUM SET BOOKS

SOUNDS & FILLS FOR THE DRUM SET - Heinz von Moisy - Percussion Studio Ed. Seigfried Fink - Pub. by N. Smirock - Hamburg - London - 23 p. - no price given.

A most unusual book involving a variety of techniques at the drum set which have not been previously explored. For example, rim shots on various drums, stick on stick beats on various drums, stick on stick press rolls, stick across rims on various drums, and hoop playing on various drums. Further, there are numerous reading exercises and etudes using all of these techniques. He further explores some uses of an expanded drum set involving tambourine, gong, cow bells, temple bells and maracas with a five piece set. The book comes complete with English translations (somewhat carelessly prepared) of all instructions. von Moisy has studied at Berklee School of Music with Alan Dawson. (WS)

THE ART OF ROCK DRUMMING BOOK 2 - Keith Reichelt - G.I.A. Publications, 7404 S. Mason Ave., Chicago, Ill. 60638 - \$3.50 - 53p.

A very clearly notated book beginning with several extended exercises of review of book 1. He introduces the Hi Hat as a principle time keeper with assortments of rock beats on the snare drum, tom toms and bass drum. A section of 16th note kickers is followed by an extended etude using the new beats. This is the pattern of the book. Exercises followed by etudes using the new material in a practical way. There are sections on shuffle, latin rock, 12/8 blues, 3/4 rock and odd time signatures.

Careful work with such a book could provide a student with a thorough grounding in the physical techniques of performing all forms of rock music. (WS)

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MARCHING PERCUSSION

CONTEMPORARY CANDENCES - James L. Moore - Permuis Publications, P.O. Box 4733, Columbus, Ohio 43202 - \$3.00. Written by the percussion instructor at the Ohio State University, these cadences are printed on heavy, durable card stock. The writing incorporates instrumentation concepts being used by corps and marching bands - timp-tom trios, pitched bass drums (2), along with solid snare drum parts. The difficulty level is intermediate, thus high school percussion sections of even modest ability will sound solid and full.

CADENCES IN COLOR - Paul Zubrod II - Permuis Publications, P.O. Box 4733, Columbus, Ohio 43202 - \$3.00. This unique new collection of cadences printed on heavy, durable cards are color coded for ease of recognition. Instrumentation is based on the concepts of modern corps percussion writing, utilizing timp-tom trios, pitched bass drums (2) and pitched cymbals (2) along with challenging snare drum parts. Slightly more difficult than the Moore cadences mentioned above, they are well within the ability of high school marching percussion sections, who should find the material challenging and rewarding.

PERCUSSION ENSEMBLES

DUET FOR EIGHT DRUMS - Charles Steele - Kendor Music - \$1.25

Score and parts. Player 1 - 2 bongos, 2 timbales, Player 2 - snare drum, 3 tom-toms. Meter 5/8. Includes some ad lib sections in each part. A grade 4 challenge. Should prove very effective at most any level above intermediate. Playing time 2:05. (WS)

DUET FOR TOM TOMS - Charles Steele - Kendor Music ibid - \$1.50

Score and parts. Player 1 - 2 high tom-toms; player 2 - 2 Low tom-toms. Meter changes 2/4, 5/8, 6/8, 4/4, 3/4. Grade 2-3. Rhythmically interesting with good interplay between parts. Recommended for Jr-Sr. High students. Playing time 2:05. (WS)

CADE by Gary M. Bolinger, Kendor Music Inc., \$5.00.

Percussion Octet: chimes, marimba, xylophone, vibes, bells, anvil, bass drum, temple blocks, triangle, suspended cymbal, tam-tam, snare drum, four timpani, the smallest of which must reach up to an A. Playing time 4:00. This percussion ensemble, in standard notation, is a good "middle-of-the-road" addition to the repertoire. It employs a distinctive melodic line, some meter changes, and overlapping of rhythmic values. It can be performed by more experienced high school ensembles, but is more attuned to college ensemble situations. All players must be secure because of the exposed and fragmented lines. Clear instructions are given for unusual technics and for mallet-stick choices. The score and all parts are of good quality printing. (LP)

INTRODUCTION AND MARCH, by Garwood Whaley, Kendor Music Inc., \$3.50.

Percussion Septet: Chimes, xylophone, bells, gong, timpani (4), triangle, tom toms, snare drum, cymbals, bass drum. Within the difficulty range of the high school percussion ensemble, this composition is also suitable for reading or for quick performance by a college ensemble. The melodic line has a somewhat modal flavor. The work has a good sectional and tempi contrasts. It involves simple meter changes and some overlay of note values. Performer security is insured through doubling and the lack of difficult exposed lines. The work calls for standard technics. The printing and layout are good in both score and parts. (LP)

MIXED ENSEMBLES WITH PERCUSSION

CEREMONY AFTER A FIRE RAID, by William Mathias, Op. 63, (poem by Dylan Thomas), Oxford University Press, \$7.20. Chamber choir, solo percussionist, pianist. Parts can be rented.

This well-conceived composition appears to maintain a three-way balance between choir, percussionist, and pianist. In style it falls within the mainstream of present-day choral composition. The percussion part, along with the other performing blocks, enhances the poetic setting. In difficulty the work is within the range of a college or professional choir, and perhaps could be used by a sophisticated high school group. The percussionist needs to have college to professional level competence. The work is in traditional notation. All instructions are clear. No unusual technics are employed. The percussion solo part requires a full array of standard percussion instruments. The printed score is of good quality. (LP)

TEXT AND REFERENCE BOOKS

THE DRUMMER: MAN, A TREATISE ON PERCUSSION - Gordon B. Peters - Kemper-Peters Publication, 1337 Ashland Ave., Wilmette, Ill. 60091 - 356 pp. - \$29.50

The breadth, the scope, the comprehensiveness of this "treatise" on percussion could well overwhelm the casual reader. One is tempted to say that to know the man, is to know the vastness of this book. Gordon Peters is a vast and complex person in the percussion and music world - he performs as principal percussionist with the Chicago Symphony Orchestra, he is conductor-administrator of the Symphony's training orchestra, the Chicago Civic. He has taught at Northwestern University and at the Eastman School of Music where he was largely responsible for forming their first percussion and marimba ensembles. He was the first president of the Percussive Arts Society, guiding this important organization through its formative years.

Whether one uses this book as a compact reference library on percussion to locate specific information, or one attempts the imposing and immense task of a cover to cover reading, this is more than a textbook, more than a music history book, more than a guide or reference book, it is all of these combined, with an abundance of references to other sources on percussion. The main portion of the book is an ordered narrative that tells the story of the development of percussion music. Later chapters give much practical information on percussion education, the organization of percussion performance groups, and the development of a percussion curriculum. The Appendix alone contains eleven sections with a variety of material, followed by Supplementary References, an extensive bibliography, and a detailed index.

The basis for this present work, Mr. Peters' earlier "Treatise on Percussion", has been a central reference work influencing percussion education for a decade and a half. Now excellently printed, in soft bound form, the percussion world has one of the most significant documents written on the art of percussion. Libraries, educators, percussionists, scholars, interested amateurs, all - This is a volume for everyone. (JM)

HANDBOOK OF PERCUSSION INSTRUMENTS - Karl Peinkofer & Fritz Tannigel - Schott (U.S. rep. Belwin-Mills) trans. Kurt & Else Stone, 257 pp, \$12.95.

A "Handbook of percussion instruments; their characteristics and playing techniques, with illustrations and musical examples from the literature". This text is a MUST item for every serious percussionist's reference collection and a text that should be in the collection of every library that purports to have a well stocked musical instrument reference section.

The authors, both members of professional Bavarian orchestras in Munich, have obviously dedicated themselves with much scholarly discipline to providing a reference work on percussion instruments that is one of the most thorough, and importantly applicable works available to the percussion performer and the scholar. Copyrighted in 1969 this text neglects virtually no

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ethnic area of percussion, describing and picturing common and exotic percussion instruments from all parts of the world. Range information, commonly used mallets, and appropriate playing techniques for each instrument are given making this text a most valuable resource for the composer and arranger, as well as the percussionist.

The Appendix section contains one hundred and eleven excerpts from orchestral and chamber music literature, a wealth of 20th century musical examples of percussion writing. A thorough index should enable quick location of desired information. (JM)

PERCUSSION IN THE SCHOOL MUSIC PROGRAM - A1
Payson & Jack McKenzie - Payson Percussion Products, 2130 Glenview Ave., Park Ridge, Ill. 60068 - 115 pp., \$10.00.

This is an excellent new spiral bound book designed primarily to be used as a textbook for the college percussion methods course. Over the past decade a number of books of this type have been written, and one might ask why the need for another one. However in this new work, the authors- Payson of the Chicago Symphony and author of numerous fine percussion pieces and method books, and McKenzie- now Dean of the College of Arts at the University of Illinois and a leading figure in the development of the college percussion program, have constructed a book that provides the best balance between factual information, photos and diagrams, and playing exercises of any of the many of this type available today.

The authors are aware that the average percussion methods class is allotted too little classroom time to adequately cover the subject. With this fact in mind, they chose a format and organization for this book which they felt would be most successful for covering a great amount of material in a limited time. The text is in quasi-outline form where possible, with pictures and diagrams replace words as much as practicable.

Anyone just developing a college percussion methods course or anyone with an established course would do well to give this new text full consideration for use in their teaching of this most vital offering to the future music educator. (JM)

EARLY PERCUSSION INSTRUMENTS FROM THE MIDDLE AGES TO THE BAROQUE - James Blades and Jeremy Montagu - Oxford University Press, Music Dept., 44 Conduit St., London, England W1R 0DE - 77 pages, no price given.

This book is divided in two parts. In Part I the authors describe all the known percussion instruments from the Middle Ages to the Baroque and trace their historical development.

In Part II the authors discuss the tuning and performance techniques of those instruments. Evidence regarding the use of early percussion instruments is slight, because little written music exists (no music at all from the Middle Ages). However, paintings, reliefs, carvings, artifacts, etc. from the eras provide a great deal of information on how the instruments were constructed, and the context in which they were used. The authors have, through their research and their own playing experience in this area, established percussion techniques and rhythms which are probably as historically accurate as one could hope for.

This is a scholarly, authoritative work, and contains a wealth of fine-quality illustrations. Every serious percussionist will want to have a copy of this book, and it is a must for school libraries. (AP)

Reviewers (WS-William J. Schinstine, LP-Linda L. Pimentel, AP-Al Payson, JM-James L. Moore)

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION - \$1.75 - 2nd edition (1972), 66 page booklet. This is the most complete listing of percussion music available today and should be of great value to all percussionists, libraries, and music dealers.

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

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

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

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

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

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



PUBLICATIONS and PRODUCTS



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

NEW PUBLICATIONS

Belwin-Mills Publishing Corporation Melville, N.Y. 11746 has an extensive catalog of music for percussion, listing music from domestic as well as foreign companies.

M.M. Cole Publishing Co., 251 East Grand Avenue, Chicago, Illinois 60611 is the producer of Contemporary Percussion Library, Series III featuring percussion solo and ensemble literature and selections for the concert band.

Downbeat, the contemporary music magazine, 222 West Adams Street, Chicago, Illinois 60606 contains articles about the rock and jazz scenes.

Siegfried Fink, and others have written a number of new works for percussion combinations; write C. F. Peters Corp., 373 Park Avenue South, New York, N.Y. 10016.

Karel Husa has written two new works. For further information contact: Music Department, Room 200 Lincoln Hall, Cornell University, Ithaca, New York 14853.

Kastuck Percussion Studio, 25 Brookside Road, Ridgefield, Conn. 06877 has a discount catalog of percussion methods, solos and ensembles.

Kendor Music, Inc., Delevan, New York 14042 has recently published a new march and a book on modern melodic technique; request free reference scores and descriptive brochures from Kendor.

Ludwig Drum Co., Division of Ludwig Industries, 1728 N. Damen Avenue, Chicago, Illinois 60647 has an interesting and informative booklet about the life and work of the late William F. Ludwig Sr.; also available are a number of scoring examples for contemporary marching percussion.

A new listing of Keyboard Mallet Ensemble arrangements is available from the S. & S. School of Music, N. Keim & Burchert Rds., Pottstown, PA 19464. This series of arrangements is by William Schinstine, owner of the school.

Marching Musician, a new monthly magazine made its debut in May of this year. For more information write P.O. Box 165, Delaware, Ohio 43015.

Music for Percussion, Inc., 17 West 60th Street, New York, N.Y. 10023 has available a number of new releases for various solo and ensemble combinations.

Oxford University Press, Inc. 200 Madison Avenue, New York, N.Y. 10016 has a catalog of orchestral music selected and graded for schools. OUP has recently published three new books, two of which deal with early percussion instruments.

Paul Price Publications, 470 Kipp Street, Teaneck, New Jersey 07666 has recently added several new percussion works to their catalog.

Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605 has an informative brochure about new developments in marching percussion.

G. Schirmer/Associated Music Publishers, Inc., 609 Fifth Avenue, New York, N.Y. 10017 has introduced a concerto for percussion and wind ensemble by Karel Husa; examination scores and information available from AMP Performance Department.

Schott, represented in the USA by Belwin-Mills Publishing Corp., Melville, New York 11746 has a catalog of works for percussion.

Wm. J. Smith Music Co., Inc. P.O. Box 217, Deer Park New York 11729 has a brochure describing their method books and folios.

Permus Publications P.O. Box 4733, Columbus, Ohio 43202 newest releases include Etudes for Marimba by Lorraine Goodrich Irvin and several marimba quartet arrangements.

M.M. Cole Publishing Co. has released the "Tyro" Band Series which utilize and exploit the percussion section. Details from: M.M. Cole, 251 East Grand Avenue, Chicago, Illinois.

Payson Percussion Products, 2130 Glenview Ave., Park Ridge, Ill. 60068 are now the publishers of a series of Jazz/Rock/Pop Percussion Ensembles written by Bob Tilles. Titles include: 18 for Baker, Minor Time, and Big Jinks.

The MODERN DRUMMER is a new quarterly publication. For subscription information, write: MDP, 47 Harrison St., Nutley, NJ 07110.

Gordon Peters, composer of the widely performed percussion ensemble composition, THE SWORDS OF MODA-LING has recently indicated that he has made some 32 alterations in this work that will enhance its quality and playability. If you would like to obtain a copy of this helpful list of alterations, write to: Gordon Peters, 1337 Ashland Ave., Wilmette, IL 60091.

NEW PRODUCTS

Ludwig Industries, 1728 N. Damen Ave., Chicago, IL. 60647 has available a 1976 "New Product Pack" which includes brochures on all items announced at the recent NAMM Music Show in Chicago. These items include: Ludwig Ghost Pedal, Caroline Pedal, new fibre cases, three lines of stands, Symphonic Grand 4½ octave Marimba, Good Vibes mallets, Electronic Ampli-Pickup, Payson Timpani Mallets and Stick Caddy, new Sure-Grip Cymbal Holders, and a complete series of Bicentennial Rope-Rod Drums.

J.D. Calato Mfg. Co., Inc. 4501 Hyde Park Blvd., Niagara Falls, New York 14305, makers of Regal Tip products also make Goodman timpani mallets; write for descriptive brochure.

Joe Garry Music, 132 Pleasant Avenue, Englewood, New Jersey 07631 is manufacturing a unique drum practice pad. An illustrated flyer will be sent on request.

Grand Bazaar Co., P.O. Box 10324, Bainbridge Island, WA 98110 has recreated and marketed the tamba, a unique drum design from the ancient civilizations of Peru.

H. P. R. Manufacturing Co., Simi Valley, CA 93065 makes a multi-boom dial for cymbal and accessory versatility.

Rick Kvistad, 160 Adler, General Delivery, Bolinas, CA 94924 has contacts to obtain Indonesian gongs.

Pro-Mark Corp., 10710 Graighead, Houston, Texas 77025 has available a variety of sticks, mallets and accessories.

Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605 has several brochures descriptive of their heads, rototoms and many other accessories.

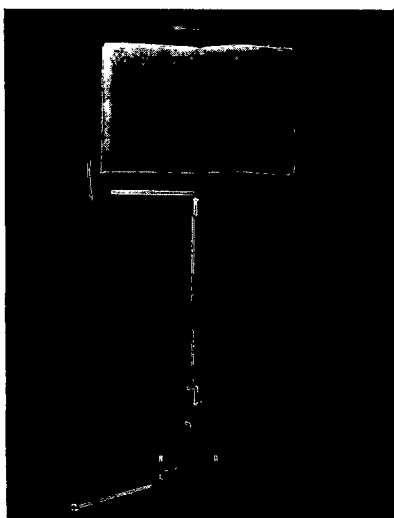
Tama Imperial Star Drums, Box 469; Cornwells Hts., Pa. 19020 offers a new line of drums, and related accessories primarily for the drum set.

Ethno Music, 2314 Frey Avenue, Venice, CA 90291 makes the African Drumming Kit which consists of musical instruments and educational material.

Hyer Marimba Products, 354 N. Franklin, Delaware, Ohio, 43015, announces a recovering service for keyboard mallets. Also available are new design Hyer mallets. Write for details.

Payson Percussion Products, 2130 Glenview Ave., Park Ridge, Ill. 60068 now have their popular line of Timpani Mallets available with wood shafts.

Planet Percussion, Inc. 5128 Sugarfoot Avenue, Las Vegas, Nevada 89107 has developed a new timpani tuning indicator.



ACCURATE GRINDING COMPANY, 27 Somerset Place, Clifton, N.J. 07012 has developed a new page turning device which they feel may be useful to musicians. It is not on the market yet as they are still evaluating its possible uses.

The present model is designed to turn pages in sequence both from right to left, or left to right by stepping on either of two floor pedals. The unit will accept various size books, but the present model is limited to the turning of 12 pages or less, exposing 24 page faces per setup. One may, at any time, reverse the direction of the page turning by switching from one foot pedal to the other. It takes about two minutes to change books or switch from one group of pages to another. The present unit is designed to be placed either on a music stand or piano music rack.

They would appreciate PAS members opinion of this unit as to its applicable usefulness in the music profession. Contact Aldo Bombardi at the above address.



JOIN the Percussive Arts Society



Membership Applications
available from:
PERCUSSIVE ARTS SOCIETY
130 Carol Dr.,
Terre Haute, Indiana 47805

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

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

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

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

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

Order a supply of the new PAS LOGOS to stick on your books, cases, bumpers, etc.



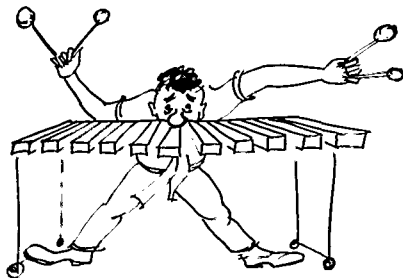
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To begin with each member will receive One Free Logo with his or her renewal or new membership. And an unlimited supply of logos are now available for purchase - 5 Logos for \$1.00 from: P.A.S., 130 Carol Drive, Terre Haute, Indiana 47805. Get yours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

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

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 begun performing some of the new marimba literature. However I have difficulty bringing the interpretation into focus for the listeners. How can I perform more avant grade material in such a way as to be expressive to the average audience?

A: The audience needs to have familiar concepts structured into new works. Listeners venture forth from the framework of each individuals' previous experience. It is from this body of past history that the interpreter must build his venture into the unknown. Because you did not write about a specific work, I will illustrate in a generalized way. Two important areas of contemporary performance are dynamics and tempi. Both are old friends to each of us. Because most percussion instruments do not have a lengthy after-ring, both dynamics and tempi contribute to a third area of continuity which is phrasing. Careful construction of these three elements will result in a clearer statement of new materials.

The area of technical competency can not be neglected in performing new music. If unusual interval relationships are going to be understood by the listeners, an accurate reading is necessary. Obviously, until the notation and technics are mastered, it is virtually impossible to project performance ideas.

Although care must be maintained so as not to make an over-statement, the performer should exaggerate and emphasize his projected concepts. He also must remember that public performance incorporates a degree of acting. When new music is being performed it is particularly essential that body and notes coincide in drama.

Q: With multiple percussion coming so strongly to the fore in recent years, do you anticipate a marriage of bar percussion instruments in the solo capacity?

A: The marimba, the vibes, and possibly the xylophone, have enjoyed a degree of success in a solo, concertizing capacity. I do not expect a decline in individualized performance. Both the marimba and the vibes have recently been used in a wider variety and a better quality of performance situations. However for the individual performer who is highly interested in varying timbres, the multiple bar percussion set-up is the best vehicle of expression. Well conceived and developed works are on the market for multiple bar percussion set-ups. The instruments generally included are the marimba, vibes, xylophone, orchestra bells, chimes, crotales, and sometimes the celeste. Other instruments are sometimes included, often to emphasize a natural timbre relationship such as triangles and cymbals with vibes and timpani with the marimba. I also am employing switches from rosewood marimba to kelon marimba, primarily to emphasize the variance in after-ring.

Q: I have recently found out about the "ripple" roll. With some experimentation I have developed a fairly regular "ripple" roll. How may I further improve the roll and how is it best employed?

A: The "ripple", or "Musser mixed" roll is generally employed in slower, more relaxed passages in which the individual strokes of the roll become more apparent. However it is just as beautiful when performed at varying speeds including the very fast speed just after which it becomes necessary to break into a normal, alternating roll. Most performers prefer to maintain a ripple roll to be even more effective in passages containing more open positioned chords and larger interval reaches. Employing the ripple roll through rapidly changing intervals is more difficult, but well worth the extra effort. Contrasting rolls offer as many potentials as any other area of contrast in music. The mature performer should strive to vary roll textures. The ripple roll should be just one of the roll textures employed. To improve the evenness of your roll, try practicing on a counter top, listening for evenness both in touch and in tempo. The ripple roll can be performed with three mallets with a perfect triplet rhythm. It can also be sustained between two mallets in one hand. When using six mallets the roll can be maintained between any two, three or four mallets. The two outer mallets strike first, with the center mallet following when all six mallets are employed.



University of South Dakota Percussion Ensemble, Courtland Swenson, Director.

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We also sell used Marimbas, and will help sell your old one.

For orders or more details write:

HYER MARIMBA PRODUCTS 354 N. Franklin
Delaware, Ohio 43015 U.S.A.

TERMS USED IN PERCUSSION

by Michael Rosen



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

Q: We are playing *Quadrivium* by Bruno Maderna in the Philharmonic and the part calls for "Baskettrommel." Do you have any ideas about what instrument this could be? Morris Lang, N.Y. Philharmonic.

A: This is another example of poor editing on the part of the publishers. On the page in the score describing the instruments they list three languages: Italian, English and German. As you know a Trommel from Basque would be a tambourine, as in the French term Tambour de Basque. This is where the confusion arises. The copyist put Tambour de Basque at one place in the score and for some reason translated it into German for another spot calling it Baskettrommel when actually a tambourine is the instrument to be used at both places. Somehow this got on the page describing the instruments. Note that the composition was written by an Italian, composed in Germany at Darmstadt and published in Italy! The directions in the score are in German, Italian, English and only at the above mentioned tambourine entrance is French used.....And we wonder why there is so much confusion about percussion terms!!

Here are some terms used in that same composition:

Bambu, Naruko - These are listed together, but the English is never given. Naruko is a Japanese word for bamboo windchimes (often used by Italian composers for some

reason unknown to me). Bambu is simply the Italian word for Bamboo but conotes bamboo wind chimes.

paio de Piatti, da percuotere uno contro l'altro (I) - pair of cymbals, one struck against the other

Reco-reco, Guiro-sometimes these terms are used interchangeably by composers but actually a reco-reco is a bamboo scraper and a guiro is usually a type of gourd scraper.

Nacchere (I) - The sound of castanets

Sonagli inciana (I), Indianischo Schellen (G) - another ambiguous term. It is translated on the part as Indian Chimes but probably means very small bells, either the small Sarna type or possibly the type worn by American Indians around their ankles for dancing.

Glasstabchen (G) - glass wind chimes

Ruhrtrommel (G) - this is translated in the part as Military drum and conotes with snares

While we're on the subject of the Ruhrtrommel, I would like to try and clear up some of the questions concerning this instrument:

When I was researching the term in Europe, I asked several of the German percussionists what Ruhrtrommel was to them. They all responded similarly...a deep drum of the Military type with snares. I also noticed in many German catalogs of percussion instruments that the Ruhrtrommel always had snares. HOWEVER.....I have discussed the matter with several percussionists in American Orchestras and the opinion is quite different. Charlie Owen says that in the Philadelphia Orchestra they used to use a very large drum similar to a small bass drum or a large tenor drum and without snares. Richard Weiner of the Cleveland Orchestra told me they use a deep drum also without snares. The Metropolitan Opera uses military drums without snares also because Al Payson translates it as such in his book *The Snare Drum in the Concert Hall*. They all agreed that the most important consideration was the music and that they choose what their taste dictates. Speaking of dictators, there is another consideration...the conductor. Most often the conductor leaves it up to the percussionist to make the choice but he/she will sometimes ask for a specific drum, in which case we are obliged to use what he/she asks. I would be glad to hear from percussionists in other orchestras about what instruments they use in specific compositions and in general, i.e. *Ein Heldenleben*, *Symphonic Metamorphosis*, etc. Please write to me at Oberlin Conservatory, Oberlin, Ohio 44074.



The PERCUSSIVE ARTS SOCIETY Executive Board strikes an "informal" pose at the organizations display booth at the recent Marching Bands of America Workshop. Front left to right are Jackie Meyer, recording secretary; Neal Fluegel, executive secretary; and back left to right, Jim Petercsak, 1st vice president; Gary Olmstead, president; and Jim Moore, editor of Percussive Notes. Missing from picture is Larry Vanlandingham, 2nd vice president.

FIX IT — BUILD IT CORNER



POINTERS ON BAR PERCUSSION INSTRUMENT CARE

Great care should be exercised when removing rails. Pins on end piece lock these rails in place. Therefore, when instrument is disassembled, the rails must be equally disengaged from each end in order to avoid harmful leverage. Lifting one end at a time too severely invariably springs the end piece and results in breakage and harmful damage.

Bars and frame of instrument should be periodically polished with a fine grade of paste wax such as used on fine furniture. Under no circumstances use metal polish, harmful chemical cleaners, or abrasives of any kind.

Programs



PROGRAMS compiled by
WILBERT T. ENGLAND
Indiana University, Bloomington, Indiana

ATTENTION - ONLY THOSE PROGRAMS THAT GIVE PUBLISHER INFORMATION ARE PRINTED IN PERCUSSIVE NOTES. 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.

ALABAMA

ALABAMA STATE UNIVERSITY

Percussion Ensemble 2/11/76
Van Tony Free, Director

Prelude and Allegro - Edward W. Volz (Bourne)
Contrathymic Ostinato - Cole Iverson (MFP)
Percussionality - Anthony J. Cirone (Cirone)
Impressionist - Judy M. Mathis (MFP)
Oriental Mambo - Thomas L. Davis (Creative)
Fugue and Chorale - James Hanna (MFP)
Piece for Percussion - Mitchell Peters (M. Peters)
A La Samba - Mitchell Peters (M. Peters)
Encore in Jazz - Vic Firth (Fischer)

UNIVERSITY OF SOUTH ALABAMA

Percussion Ensemble 5/13/76
John J. Papastefan, Director

Alegre Muchacho - Alan Abel (Ludwig)
Nipponese Miniatures for Percussion - Charles White (White)
The Swords of Moda-Ling - Gordon Peters (Franks Drum Shop)
Percussion Movement from Symphony - Alexander Tcherepnin (Theodore Presser)
Malaquena - Ernesto Lecuona/Saul Feldstein (E.B. Marks)
Say "Si Si" - Lecuona/Feldstein (Marks)
Andalucia - Lecuona/Feldstein (Marks)
Jungle Drums - Lecuona/Feldstein (Marks)
A La Samba - Mitchell Peters (Peters)
Parties for Percussion - Thomas Brown (Southern Music)
Big Jinks - Bob Tilles (Downbeat/Music Workshop Publ.)
Jazz Variants - John Beck (Boston Music)

COLORADO

UNIVERSITY OF DENVER

Student Recital - Tony Stevens
Percussion 4/20/76

Stamina - Mitch Markovich (Creative)
Rondo No. 1 Op. 37, No. 1 - Serge de Gastyne (Fereol)
Rondo for Marimba and Piano - Theodore Frazer (MFP)
Adventures for One - Robert Stern (MFP)
I'm So Sorry Love - Eugene Rush, Edward Schroeder (manu.)
Au Privave - Charlie Parker (Edward Dornain)

WESTERN STATE COLLEGE OF COLORADO

Percussion Ensemble 5/14/76
Allen Brown, Director

Ritmica No. 5 - Amadeo Roldan (Southern)
Japanese Impressions - Anthony Cirone (Cirone)
Morning...Gloria! - Ron Delp (Southern Music)
Quaternion - Ron Delp (Southern Music)
Toccata - Carlos Chavez (Milla Music)

Junior Recital - Ken Carriere
Percussion, and Brass Choir 5/2/76
John Kincaid, Conductor

Five Words - Warren Johnson (Southern Music)
R. D. II. - Richard Gipson (Southern Music)
Send in the Clowns - Stephen Sondheim (Revelation Music)
Concertino for Timpani - Michael Colgrass (MFP)

IDAHO

BOISE STATE UNIVERSITY

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

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

Symphonic Wind Ensemble - on tour
Melvin L. Shelton, Conductor

Sonata for Marimba and Band - P. Tanner (M.M. Cole)

Percussion Ensemble 3/5/76
Dr. John Baldwin, Director

Danerye - T. Susato/David Vincent (Vincent)
Diverimento III - L. Mozart/John Baldwin (manu.)
Peer Gynt Suite #1 - F. Grieg/David Vincent (Vincent)

Aragonesa - J. Massenet/John Baldwin (manu.)
Danse Macabre - Saint-Saens/David Vincent (Vincent)
Otel for Keyboard Percussion - K.M. Snoeck (MFP)
Parties - T. Brown (Southern)
Blast of Class - W. Schinstine (Schinstine)

Faculty Recital - Dr. John Baldwin
Percussion 2/20/76

Variations for Flute and Percussion - D. L. Lambert (MFP)
Rhapsody for Vibraphone - J. DeBeradinis (Seesaw)
Meditation - P. Creston (G. Schirmer)
Sonata for Bass Drum - G. Larrick (manu.)

Percussion Ensemble
Dr. John Baldwin, Director

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

Percussion Ensemble Concert Tour
Dr. John Baldwin, Director

Symphony in D Major - Georg Monn/Baldwin (manu.)
Diverimento III - Mozart/Baldwin (manu.)
Octet for Keyboard Percussion - Kenneth Snoeck (MFP)
Parties - Thomas Brown (Southern)
Danse Macabre - Saint-Saens/Vincent (Vincent)
Aragonesa - J. Massenet/Baldwin (manu.)
Stars and Stripes Forever - Sousa/Baldwin (manu.)
Hoe-Down! - Joshua Massal (Kuzel)
Three Asiatic Dances - G. Frock (Southern)
Poem for Percussion - B. Christian (Creative)
Rex Percussion - F. Karlin (Sam Fox)
Morning...Gloria! - R. Delp (Kendor)
Conflict of Interest - R. Delp (Kendor)

IDAHO STATE UNIVERSITY

Senior Recital - Gary Case
Percussion 4/15/76

Time - Minuro Miki (manu.)
March, Saeta, Improvisation - Elliot Carter (Associated Music)
Pas de Deux - Armand Russell (MFP)
Links - Stuart Smith (Smith)
Gambit - William Duckworth (Media Press)

Percussion Ensemble 4/12/76
Larry Snider, Director

October Mountain - Hovhannes (C.F. Peters)
Three Songs of Mad Coyote - Peter Garland (manu.)
4 for Percussion - Donald Erb (MFP)
African Welcome Piece - Michael Udow (U. of Miami Press)

Studio Recitals

Suite for Three Drumsets - Shelly Elias (Educational Ideas)
Conversations - Miki (manu.)
Sonata for Marimba and Piano - Peter Tanner (manu.)
French Suite - William Kraft (WIM)
Ritmo Jondo - Carlos Surinach (Associated)
Two Archaic Dances - Armand Russell (Bourne)
Etude for Latin Instruments - William Schinstine (Creative Music)
Eight Pieces for Four Timpani - Elliot Carter (Associated Music)
Six Unaccompanied Solos for Snare Drum - Colgrass (Schirmer)
Rudimental Etude - Don Hachmeister (manu.)
Sea Refractions - Mitchell Peters (Peters)

ILLINOIS

THE AMERICAN CONSERVATORY OF MUSIC

Master's Recital - Janet E. Thomas
Percussion 6/8/76

Woodwork - Jan Bach (Jan Bach)
Two Songs on Tanka Poems - DeGastyne (Fereol)
Konzert Fur Pauken und Orchester, Op. 34 - Werner Tharichen (Bote & Bock)
Trio for Two Marimbas and Pianos - Robert Kreutz (Robert Kreutz)
Concerto for Marimba and Orchestra, Op. 34 - Robert Kurka (Weintraub Music)

Senior Recital - Robert Berg
Percussion 6/8/76

Variations - Jan Williams (MFP)
Woodwork - Jan Bach (Jan Bach)
Duo - William Sydeeman (C.F. Peters)
Concertino - Siegfried Fink (Otto Wrede)
Inspiration Diabolique - Rickey Tagawa (Try Publications)

Senior Recital - Richard Rita
Percussion 6/20/76

Sonata for Marimba and Piano - Peter Tanner (M.M. Cole)
Concerto pour Batterie et Petit Orchestre - Darius Milhaud (Universal)
Concerto for Timpani and Brass Instruments - Peter Tanner (manu.)

Senior Recital - James Fiore
Percussion 6/16/76

Introduction and Rondo Capriccioso - Saint-Saens (G. Schirmer)
Concert Asiatic for Percussion Instruments - Henri Tomasi (Leduc)
Concertino for Vibraphone - Siegfried Fink (Otto Wrede)
Sonata for Three Unaccompanied Kettledrums - Daniel Jones (Hinrichsen Edition Ltd.)
Concertino for Marimba - Paul Creston (G. Schirmer)

COLLINSVILLE HIGH SCHOOL

Band Concert - Johnny L. Lane
Percussion 3/25/76

Concerto for Percussion - Darius Milhaud/Jerry N. Smith (Manu.)

EASTERN ILLINOIS UNIVERSITY

Percussion and Marimba Ensemble 4/27/76
Johnny L. Lane, Director

Oriental Mambo - Thomas L. Davis (Creative)
Nonet - Jack H. McKenzie (MFP)
Percussion on the Prowl - Walter Andlinger (Pro Art)
Two Ritmicas - Amadeo Roldan (Southern)
Summer Mood for Marimba Ensemble - Jon Dutton (Percussive Arts)
Sweet and Low - arr. Clair O. Musser (Forster)
The Stars and Stripes Forever - Sousa/Earl Hatch (Earl Hatch)
Spectrum No. 1 Green - Arthur Lauer (Opus Music)
Prelude for Percussion Ensemble - Philip Faini (Accura Music)
Streams - Warren Benson (MCA)
Two Rituals for Percussion - Malloy Miller (MFP)
Percussion Suite Number One - Louis Bellson (WIM)

Graduate Recital - Larry Jones
Percussion 4/12/76

Mood Piece - Ted Frazer (MFP)
Six Little Pieces for the Marimba - Christopher Kuzel (Peters)
Four Pieces off Timpani - John Bergamo (MFP)
Five Words - Warren Johnson (Southern)
Two Pieces for Four Timpani - Elliott Carter (AMP)
Conversation for Solo Marimba - Akira Miyoshi (Japan Federation)

UNIVERSITY OF ILLINOIS-Urbana

Senior Recital - Raymond Castrey
Percussion 5/2/76

Woodwork - Jan Bach (Jan Bach)
Links No. 3 - Stuart S. Smith (Smith)
Two Movements for Marimba - Toshimitsu Tanaka (manu.)
Tracks - Michael Kowalski (Smith)
Links No. 2 - Stuart S. Smith (Smith)
Constellation - Yoshio Hachimura (manu.)
Links - Stuart S. Smith (Smith)

Percussion Ensemble 7/30/75
Frederick Fairchild, Conductor

Parade - Morton Gould (Chappell)
Streams - Warren Benson (MCA)
Chamber Piece for Percussion Quintet - Michael Colgrass (MFP)
Three Songs of Mad Coyote - Peter Garland (Source Magazine)
Ritmo Jondo - Carlos Surinach (Associated)

Percussion Ensemble 9/26/75
Thomas Siwe, Conductor

African Welcome Piece - Michael Udow (U. of Miami Press)
Lento - John Schlenker (G. Peters)
Fugue - Lou Harrison (MFP)
Toccata - Carlos Chavez (Belwin Mills)
Four Movements for Percussion Quartet - Michael Udow (American Composer's Alliance)
Auto Accident - Harold Davidson (manu.)

Percussion Ensemble 11/7/75
Thomas Siwe, Conductor

Five Dream Sequences - Walter Ross (Boosey & Hawkes)
Ritmica No. 6, Ritmica No. 5 - Amadeo Roldan (Southern Music)
Chorale - Robert E. Resseger (manu.)
Metal Concert - James Dye (Paul Price)
Tres Etudes - Ovaaldo Lacerda (manu.)
Pullover - Cheryl Wolfarth (manu.)
Continuum - Hazimierz Serocki (PWM)

Percussion Ensemble 4/9/76
Pauline Soderholm, Michael Udow, Dennis Wizecki, Frederick Fairchild, Conductors

Still Counting - Nathan Shimabuku (manu.)
Woodwork - Jan Bach (manu.)
Mystery for Alto Flute and Percussion - Valentin Silvestrov (manu.)
Poems - Minh Ha Trinh (manu.)
Tracks - Michael John Kowalski (manu.)
Canticle No. 3 - Lou Harrison (MFP)

Junior Recital - Mark Swanson
Percussion 10/16/75

Concertino - Paul Creston (G. Schirmer)
Touch and Go - Herbert Brun (Smith)
Torse III - Akira Miyoshi (manu.)

Junior Recital - Raymond Castrey
Percussion 10/17/75

Morris Dance - William Kraft (WIM)
Concertino - Paul Creston (G. Schirmer)
Four Pieces for Timpani - John Bergamo (MFP)
Links - Stuart S. Smith (Smith Publications)

Senior Recital - Cheryl Wolfarth
Percussion 10/25/75

Eight Pieces for Four Timpani - Elliot Carter (Associated Music)
Two Movements for Marimba - Toshimitsu Tanaka (Ongaku No Tomo Sha)
E'n - Lucinda Lawrence (manu.)
Pullover - Cheryl Wolfarth (manu.)
Diverimento for Marimba and Alto Saxophone - Akira Yuyama (Japan Federation)
Sunset Bell - Garry Burton (Creative Music)

Graduate Recital - Dennis M. Wizecki
Percussion 12/1/75

Nr. 9 Zyklus - Karlheinz Stockhausen (Universal)
Set of Five - Henry Cowell (American Composer's Alliance)
Zoo - Paul Zonn (media Press)
Trio - Thomas Fredrickson (manu.)
Abacus in Trio - Serge DeGastyne (DeGastyne)

Student Recital - Michael Blair
Percussion 12/3/75 and 12/4/75

Projections - John Fonville (manu.)
Conversations - Akira Miyoshi (manu.)
Fantasmagoria - Kaimierz Serocki (Moeck)
Filler - Michael Blair (manu.)
Patterns and Processes - James Fulkerson (manu.)

Junior Recital - George Womack
Percussion 4/23/76

Conversation - Akira Miyoshi (manu.)
Eight Pieces for Four Timpani - Elliot Carter (Associated)
machine music - Lejaren Hiller (Freser)
Etude, Opus 6, No. 9 - Clair Omar Musser (Franks Drum Shop)

WESTERN ILLINOIS UNIVERSITY

University Concert Band - Percussion
Dan Spalding, Assistant Director

Concerto for Percussion and Band - Clifton Williams (Carl Fischer)

Chamber Music Concert - Daniel Spalding
Percussion 4/11/76

Variations for Four Drums and Viola - Michael Colgrass (MFP)

Percussion Ensemble 2/16/76
Dan Spalding, Director

Ionisation - Edgar Varese (Ricordi)
Hontechoshi - Traditional Buddhist/Jerry Hartweg (manu.)
Time Out! - Ross Reid (manu.)
African Welcome Piece - Michael Udow (MFP)
Nugues from Nocturnes - Debussy/J.D. Morsch (manu.)
Comedians Gallop - Kabelevsky/Gordon Peters (Franks Drum Shop)
Matona, Mia Cara - Orlando Lasus/John Boyd (FDS)
Greensleeves - arr. Gordon Peters (FDS)
Jesus Christ Superstar Medley - Andrew Lloyd Weber/Izy Kennedy (manu.)

Percussion Ensemble 11/11/75
Dan Spalding, Director

Ritmica No. 5 and No. 6 - Amadeo Roldan (Southern)
The Swords of Moda-Ling - Gordon Peters (Franks Drum Shop)
Bacchanale - Alan Hovhannes (Peters)
Bali - David Gordon (MFP)
Nite of the Bocor - Owen Clark (Owen Clark)

Solo Percussion Recital 5/18/76
Dan Spalding, Instructor

Theme et Variations - Yvonne Desportes (Alphonse Leduc)
Sonata for Marimba - Peter Tanner (Cole)
VII - Darius Milhaud (Universal Edition)
Allegro from Concerto in A minor - A. Vivakli (Summy-Bichard)
Adventures for One - Robert Stern (MFP)
Etude in B major - Clair Omar Musser (Franks Drum Shop)
18 West 40th - J.W. McMahan (Stuido Publ.)
Concert Etude - Morris Goldenberg (Chappell)
Movement I, from Suite for Timpani - Gary Donnelly (manu.)

Etude in C major - Clair Omar Musser (Franks Drum Shop)
Snare Piece #5 - Michael Colgrass (Lawson-Gould)
French Suite - William Kraft (Western International)
Allegro, from Sonata for Flute and Piano - Jean Baptiste Loeillet/John O'Reilly (Schirmer)
Snare Drum Solo - George Tuthill (MFP)
Serenade - Schubert/Tom Davis (Barnhouse)
The All-Time Drummer - William Schinstine (Southern)
Jazz like, from Sonata for Timpani - John Beck (Boston)
Fantasia Impromptu - Chopin/Musser (Foster)

Phi Mu Alpha Sinfonia
All American Music Concert 5/3/76

Sonata for Marimba - Peter Tanner (Cole)
Snare Drum Piece #3 - Michael Colgrass (Lawson-Gould)
Three Dances for Solo Snare Drum - Warren Benson (Chappell)
Chamber Piece for Percussion Quintet - Michael Colgrass (MFP)

Percussion Ensemble 5/14/76
Dan Spalding, Director

Ceremonial March for Brass and Percussion - Louis Calabro (Elkan-Vogel)
Three Brothers - Michael Colgrass (MFP)
Pentatonic Clock - Willis Charkovsky (Creative)
Prelude for Percussion - Malloy Miller (MFP)
The World is Too Much With Us - Dan Spalding (manu.)
Dance of the Comedians - Smetana/Clair O. Musser (Foster)

WHEATON COLLEGE

Marimba Ensemble 4/13/76
Kathleen Kastner, director
Susan Nicolai, guest conductor

Matona Mia Cara - Orlando di Lasus/John Boyd (Peters)
Fugue in C - Dietrich Buxtehude (manu.)
Marriage of Figaro - Mozart/Musser (Foster)
Sinfonia - Bach/Tom Kochan (manu.)
Quartet for Paper Bags - Larry Spivack (Lang Publications)

Quintet for Mallet Percussion - deGastyne (Feroel)
Greensleeves - arr. Gordon Peters (manu.)
Polka from the Golden Age - Shostakovich/Gordon Peters (Peters)
Ragtime Medley - Scott Joplin/Sue Neely (manu.)
Cowboys - Larry Spivack (Lang Publications)
Stomping Down Broadway - arr. Dennis Piles (manu.)

INDIANA

INDIANA STATE UNIVERSITY

Percussion Ensemble 4/29/76
Neal Fluegel, Conductor

Antiphon - F. Michael Combs (Southern)
For Whom the Bell Tolls - Robert Anthony Briggs (manu.)
Prelude and Allegro - Edward Volz (Bourne)
Octet for Keyboard Percussion - Kenneth M. Snoeck (MFP)
Two Miniatures - Joshua Missal (Creative)
Rite of Spring - Stravinsky/Gilbert Webster (manu.)
Tryplich - Anthony Cirone (Creative)
Fuga Five - Bach/Philip J. Faini (Creative)

Senior Recital - Larry Ford
Percussion 3/21/76

Sonata - Thomas B. Pitfield (C.F. Peters)
Concerto in A major - Antonio Vivaldi (Editio Musica Budapest)
Prelude vi - Serge deGastyne (Feroel)
The King of Denmark - Morton Friedman (Edition Peters)
Tympanum Musices - D. Jenni (Associated)
Concertino - Toshiro Mayuzumi (Edition Peters)

Junior Recital - Bekke Touns, Sam Withrow
Percussion 2/24/76

Air and Dance - G. David Peters (Southern)
Rhapsody for Marimba - Larry Vanlandingham (manu.)

Aria - Ronald LoPresti (manu.)
The Love of L'Histoire - Charles DeLancey (Mitchell Peters)

Sonata for Marimba and Piano - Peter Tanner (M.M. Cole)
Sonata Number One for Timpani and Piano - Anthony J. Cirone (Cirone)
Facets - Armand Russell (G. Schirmer)
Scherzo - Ron Delp (Southern)

Percussion Ensemble 12/3/75
Neal Fluegel, conductor
Jacqueline Meyer, assistant conductor

Morning Glory - Ron Delp (Kendor)
Six Dances in Bulgarian Rhythm - Bela Bartok/Ann Tarvin (manu.)
Symphony for Percussion - Gen Parchman (Seesaw)
Trio for Percussion - Warren Benson (MFP)
The Morning of the World - William Maloof (Berklee Press)
Three Play - Karen Ervin (Peters)
Fourth Symphony for Percussion - Gen Parchman (Seesaw)
Stick Games - James Riley (manu.)

Senior Recital - Deborah L. Schwomeyer
Percussion 2/10/76

Solos for the Virtuoso Tympanist - Fred D. Hinger (Hinger)
Sonata - Thomas B. Pitfield (Peters)
Serenade - Schubert/Thomas L. Davis (Barnhouse)
Inspirations Diabolique - Rickey Tagawa (Try Publications)
Dancing Song - Bela Bartok (Boosey & Hawkes)
Allegro con fuoco - Michael Colgrass (G. Schirmer)
Concertino for Marimba - Paul Creston (G. Schirmer)

Graduate Recital - Larry Vaught
Percussion 2/15/76

For Miles and Miles - Edward Diemante (Seesaw)
Eight Pieces for Four Timpani - Elliott Carter (Associated)
Suite for Marimba - Alfred Fissinger (manu.)
Brigg Fair - arr. Thomas L. Davis (Barnhouse)
Perpetual Motion for Vibes - DeGastyne (Feroel)
Allegro furioso - Michael Colgrass (G. Schirmer)
The Bag Pipe - Bela Bartok (G. Schirmer)
Marimba Suite - Paul Sifter (WIM)

Graduate Recital - John Shaffer
Percussion 4/8/76

VII Canaries - Elliot Carter (Associated)
Rhapsody - Holloway (manu.)
A Child is Born - A. & M. Bergman/John Shaffer (manu.)
English Suite - William Kraft (Award Music)
La Fille aux Cheveux de Lin - Debussy/Thomas L. Davis (Barnhouse)
Recital Suite for Marimba - Walter Watson (MFP)

Graduate Recital - Herbert T. Hardt
Percussion 4/4/76

Sonatas for Timpani - Alan Ridout (Boosey & Hawkes)
Zen Wanderer for Marimba - Mitchell Peters (Peters)
One for Syl-vibraphone solo - Stuart Smith (Media Press)
Three's a Crowd-triangle solo - Herbert T. Hardt (manu.)
Dawn of a New Era - Herbert T. Hardt (manu.)
Ballade for Vibraphone - James Stable (WIM)
Toccata for Marimba - Emma Lou Diemer (MFP)

INDIANA UNIVERSITY

Percussion Ensemble 10/13/75
George Gaber, Director - First in a Presentation of Works by Indiana University Composer and Arrangers

Prelude and Allegro - Edward W. Volz (Bourne)
Concerto - Altenburg/George Gaber (manu.)
"Skeletons in the Closet" - Dennis Meckler (manu.)
Concertino - Byong-Kon Kim (manu.)
Discussion - Dale Rauschenberg (Try)
Kvadritsilli - Olav Anton Thommesen (manu.)
African Sketches - J. Kent Williams (Ludwig)
4 for Percussion - Donald Erb (Presser)

Percussion Ensemble 11/24/75
George Gaber, Director - Second in a Presentation of Works by Indiana University Composers and Arrangers

Mambo 4-10 - George Gaber (manu.)
Theme and Variations - Paul Culp (manu.)
Prelude and Fugue in G Minor - Buxtehude/Dale Rauschenberg (manu.)
Dance Pieces - Donald Erb (Presser)
Shanty - Don Winkelman (manu.)
Polyphonies, Op. 32 - Michael Cunningham (manu.)
Spectra II - Priscilla McLean (manu.)
"We Seven" - George Roach (manu.)

Percussion Ensemble 2/22/76
George Gaber, Director - Third in a Presentation of Works by Indiana University Composers and Arrangers

Scenario, Op. 53 - Michael Cunningham (manu.)
Movement - Ron George (manu.)
Musical Fashions-Twentieth Century - Paula Culp (manu.)
Prelude and Fughetta - Donald Winkelman (manu.)
Movement II from Sonata for Organ - Leo Sowerby/Dale Rauschenberg (manu.)
Etude - Joseph Peiphrey (manu.)
From Galaxy II - Henry Brant/George Gaber (manu.)
Ziz - David Bernstein (manu.)

Percussion Ensemble 4/25/76
George Gaber, Director

What? Dale Rauschenberg (Try)
"My Man's Gone Now" from Porgy and Bess - Gershwin/Dale Rauschenberg (manu.)
Piece B - Kenneth Timm (manu.)
The Congo - Jack Jarrett (manu.)
Invention Fantasy - Leonard Klein (manu.)
Beater's Suite - Newell H. Long (manu.)
Quintets - Bruno Amato (manu.)
Rhythmic Development of a Theme by Bela Bartok - Richard Kvistad (manu.)

KENTUCKY

WESTERN KENTUCKY UNIVERSITY

Recital - Percussion, Emery Alford 4/2/76

Dance Suite for Tuba and Triangle - Bennie Beach (manu.)

Percussion Ensemble 4/12/76
Emery E. Alford, Conductor

Fanfare for Double Percussion Trio - George Frock (Southern)
Mau Mau Suite - Thomas L. Davis (Creative Music)
Mesozoic Fantasy - Robert L. Bauernschmidt (MFP)
Pentatonic Clock - Willis Charkovsky (Creative)
Contrapunctus III for Marimba Trio - Emery E. Alford (Southern)
Comedian's Gallop - Kabalevsky/Gordon Peters (Drums Unlimited)
Suite for Percussion - William Kraft (Belwin-Mills)
Gainsborough - Thomas Gauger (Southern)
A Time for Jazz - Jared Spears (Southern)
Encore in Jazz - Vic Firth (Carl Fischer)

Student Recital 3/26/76
Percussion

The Galloping Comedians - Kabalevsky/Morris Goldenberg (MCA)

Student Recital 4/23/76
Percussion

Concerto in A Minor-allegro Assai - J.S. Bach (N. Shimrock)

Student Recital 4/9/76
Percussion

Ternary - Sandy Feldstein (Henry Adler)

LOUISIANA

LOUISIANA STATE UNIVERSITY

Percussion Ensemble 4/2/76
Donald K. Gilbert, Director

Mysterious Horse Before the Gate - Alan Hovhanes (C.F. Peters)
Ceremonial - Paul Creston (G. Schirmer)
Chaconne for Eight Percussion Instruments - David Ellis (manu.)
Piece for Percussion - Mitchell Peters (Peters)
Swords of Moda-Ling - Gordon Peters (manu.)
Lament for Freedom - Donald K. Gilbert (manu.)
Encore in Jazz - Vic Firth (Carl Fischer)

MARYLAND

UNIVERSITY OF MARYLAND

New Music Ensemble, Percussion
Felix Powell, Stuart Smith, Directors

Towers - David Cope (Media Press)
Astro Labe for Tape and Two Performers - William Tudor (manu.)
Nothingness Suite - Dennis Towns (manu.)
Sapporo - Tochi Ichiyonagi (C.F. Peters)

MICHIGAN

UNIVERSITY OF MICHIGAN

Graduate Recital - Chris Williams
Percussion 3/15/76

Encounters III - William Kraft (WIM)
Concerto pour Marimba et Vibraphone - Darius Milhaud (Enoch et Cie, editors)
Eight Pieces for Four Timpani - Elliott Carter (Associated)
Music of the Wind Road for solo percussion and magnetic tape - Andrew Thomas (manu.)

WESTERN MICHIGAN UNIVERSITY

Percussion Ensemble 4/14/76
Don Baker, Conductor

Three Episodes - John O'Reilly (G. Schirmer)
Percussion Music - Michael Colgrass (Edwin Morris & Co.)
Quaternion - Ron Delp (Southern)
Toccata par Instrumentos de Percusion - Carlos Chavez (Milla)
Parade - Morton Gould (G. & C. Music)
a whispering - William Duckworth (Media)
Suite - Lou Harrison (MFP)
African Sketches - J. Kent Williams (Ludwig)

Chamber Music Recital 10/24/75
Percussion

Divertimento Number 1 - Paul Zonn (American Composer's Alliance)
The Kraken - Harold Oliver (Tomorrow Brass Series)
Dark Upon the Harp - Jacob Druckman (Presser)

Chamber Music Recital 3/26/76
Percussion

Abacus en Trio Opus 60 - DeGastyne (Feroel)
Suite from L'Histoire du Soldat - Igor Stravinsky (Kalmus)

MINNESOTA

BEMIDJI STATE UNIVERSITY

Senior Recital - Randy Highland
Percussion 5/8/76

Etude for Wooden Idiophones - William J. Schinstine (Cole)
Sonata (F Major) - George Handel (Pro Art)
Unaccompanied Solos for Snare Drum - Michael Colgrass (Schirmer)
Suite for Tympani - Richard Peterson (MFP)
French Suite - William Kraft (WIM)
Choral-Kom Suser Tod - Bach (Kendor)
African Sketches - J. Kent Williams (Ludwig)

MISSOURI

CENTRAL MISSOURI STATE UNIVERSITY

Percussion Recital 4/26/76

Konzert A moll - Bach (Schirmer)
Seven Solo Dances - George Frock (Southern)
Three by Five - John Swain (manu.)
Mustaa Ja Volkoista (Black and White) - A. Hytinkoski (Seesaw)
Amores - John Cage (C. F. Peters)
Duo for Euphonium and Percussion - Clarence E. Barber (Ludwig)

Percussion Ensemble 4/21/76
Thomas Horst, Conductor

Greensleeves - arr. Thomas L. Davis (Creative)
Fanfare for Double Percussion Trio - George Frock (Southern)
Piece for Percussion - Mitchell Peters (Peters)
Gainsborough - Thomas Gauger (Southern)
Rondino - Warren Benson (Mark's Music)
Inventions on a Motive - Michael Colgrass (MFP)
The Swords of Moda Ling - Gordon Peters (Franks Drum Shop)

SOUTHWEST MISSOURI STATE UNIVERSITY

Percussion Ensemble 5/7/76
Roy Smith, Conductor

Prelude and Allegro - Edward Volz (Broude)
October Mountain - Hovhanes (Peters)
Contrasty rhythmic Ostenato - Cole Iverson (MFP)
Musica Battuta - Harold Schiffman (AMP)
Scherzo from Symphony No. 4 - Tchaikovsky (FDS)
Toccata for Percussion Instruments - Carlos Chavez (Milla)
Sabre Dance - Khachaturian/Ron Delp (Southern)

UNIVERSITY OF MISSOURI-KANSAS CITY

Senior Recital - Carol Pelker
Percussion 3/20/76

Abmir Ampere Koutions - Karen Fremar (manu.)
L'Histoire du Soldat - Stravinsky (Kalmus)
Four Pieces for Timpani - John Bergamo (MFP)
Concerto pour Marimba - Darius Milhaud (Enoch)

NEW YORK

CRANE SCHOOL OF MUSIC-State University

Annual Concerto Program - Beth G. Layne
Percussion 3/14/76

Concerto for Timpani & Orchestra, Op. 34 - Werner Tharichen (Bote and Bock)

Junior Recital - Jay Wanamaker
Percussion 3/26/76

5 Etudes for Marimba - Stout (Paul Price)
On the Woodpile - Breuer (Schirmer)

Senior Recital - Kevin Laird
Percussion 4/30/76

Scorgsday - William Nicholson (manu.)

Senior Recital - Peter Van Patten
Percussion 4/30/76

4 Pieces for Timpani - Bergamo (MFP)
Suite for Xylophone & Orchestra - Carey (Galaxy)
Seven Steps to Heaven - Davis (manu.)

Senior Recital - Beth G. Layne
Percussion 5/6/76

Sonata for Marimba - Tanner (M.M. Cole)
Etude for Five Timpani - Firth (Fischer)
Knock on Wood - Blank (MFP)
Rhapsody for Vibes & Violin - DeBernadine (Seesaw)
Witch Doctors' Lullaby - Hynterroski (Seesaw)
Log Cabin Blues - Green (Green)
Music for Timpani & Brass - Yasui (HaMar)

Percussion Ensemble 4/5/76
James Peterscak, conductor

Gitanjali - Josef Alexander (manu.)

EASTMAN SCHOOL OF MUSIC-University of Rochester

Senior Recital - Steve A. Rehbein
Percussion 4/22/76

Concert Etude for Five Timpani - Raymond Heible (manu.)
Studies for Solo Vibraphone - Raymond Heible (manu.)
Duet for Percussion and Keyboards - John Serry, Jr. (manu.)
S.A.R.tori - Steve A. Rehbein (manu.)
My Funny Valentine - Rodgers and Hart (Ad Lib)
Asleep: With Still Hands - Steve A. Rehbein (manu.)

Twentieth Century Music Recital 5/12/76
Percussion

Sonata for Two Pianos and Percussion - Bela Bartok (Boosey & Hawkes)
Music for a Summer Evening - George Crumb (C. F. Peters)

MANHATTAN SCHOOL OF MUSIC

Percussion Ensemble 5/11/76
Paul Price, Director

Fanfare - Eugene Parciasepe (manu.)
Two Rhythmic - Amadeo Roldan (C. F. Peters)
Rhythmetron - Marius Nobre (Tonos)
Blue Rhythm Quintet - Anthony Korf (PPP)
Cheerful Impressions - Kevin Twigg (manu.)
Inventions on a Motive - Michael Colgrass (MFP)
Traces - Randall Shinn (manu.)

Percussion Ensemble 11/17/75
Paul Price, Conductor

Blue Rhythm Quintet - Anthony Korf (PPP)
Metal Concert - James Drew (PPP)
Duets - Larry P. Lockwood (manu.)
Images II - Elias Tanenbaum (manu.)

SODUS CENTRAL SCHOOL DISTRICT

All High Percussion Ensemble 5/26/76
Fred A. Weingarten, Conductor

Prologue and Fight - Jared Spears (Southern)
Three Episodes for Percussion Ensemble - John O'Reilly (G. Schirmer)
Baja - Dick Schory (Creative Music)

All High Percussion Ensemble 6/17/76
Fred A. Weingarten, Conductor

Tarentella - Harold Farberman (Henry Adler)
Prologue and Fight - Jared Spears (Southern)
Pas de Quatre - Philip A. Gruppaso (manu.)
Alegre Muchach - Alan Abel (Ludwig)
Introduction and Samba - Warren Smith (MFP)
Three Episodes for Percussion Ensemble - John O'Reilly (G. Schirmer)
Baja - Dick Schory (Creative)

NORTH CAROLINA

EAST CAROLINA UNIVERSITY

Symphonic Wind Ensemble 5/2/76
Karel Husa, Guest Conductor

Concerto for Percussion and Wind Ensemble - Karel Husa (Associated)

Symphony Orchestra - Rick Latham
Percussion 2/22/76

Concerto for Percussion and Small Orchestra - Darius Milhaud (Associated)

Graduate Recital - Frank Oddis
Percussion 5/5/76

The Journey - William Duckworth (M.M. Cole)
Marimba Suite - Paul Sifter (WIM)
Konzert fur Pauken und Orchester - Werner Tharichen (Associated)

Marimba Piece with Two Percussionists - Maki Ishi (manu.)
What's Going On? - Gaye-Cleveland-Benson (manu.)
One for Oddis (Otis) - Don Menza (manu.)

Senior Recital - Carlton Frederick Hirschi, Jr.
Percussion 3/22/76

Laila pour Ondes Marienot et Percussion - Jacques Charpentier (Leduc)
Sonata No. 1 for Timpani and Piano - Anthony Cirone (Cirone)

Sonata for Marimba and Piano - Peter Tanner (M.M. Cole)
Theme et Variations pour Timbales, Batterie, et Piano - Yvonne Desportes (Associated)
Variations for Solo Kettledrums - Jan Williams (MFP)
Recital Suite for Marimba - Walter Watson (MFP)
Duet No. 2 for Two Timpanists - Stanley Leonard (Leonard)

Senior Recital - Michael R. Carney
Percussion 3/11/76

Conversation - Akira Miyoshi (manu.)
I Had a Dream - John Sebastian/Michael Carney (manu.)

An Irish Child's Slumber - Traditional/Michael Carney (manu.)
Machine Music - Lejaren Hiller (Presser)
Variations for Solo Kettle Drums - Jan Williams (MFP)
Crystal Silence - Chick Corea (manu.)
Twenty Small Cigars - Frank Zappa/Larry Dowdy (manu.)
Wood'n You - Dizzy Gillespie/Michael R. Carney (manu.)

Percussion Ensemble 3/24/76
Harold A. Jones, Director

Sextet for Percussion - Zita Carno (MFP)
Bourée - Bach/Oddis (manu.)
Triptych - Anthony Cirone (Cirone)
A Time for Jazz - Jared Spears (Southern)
Summer of '42 - LeGrande/Shietroma (manu.)
The Days of Wine and Roses - Mancini/Naff (manu.)
Lift Off - Russell Peck (manu.)

ELON COLLEGE

Senior Recital - Dennis Landstedt
Percussion 5/1/76

Sonata-Allegro - Mitchell Peters (Peters)
Concerto in A Minor - Bach/Morris Goldenberg (Chappell)
Sonata - Peter Tanner (Cole)
Daybreak - Clifford Chapman (MFP)
Improvisation - Elliott Carter (Associated)
Resonances - Morris Goldenberg (Chappell)
Festival Capers - Sidney Berg (Bourne)
Time Machine - Bill Rotella (PAR)
Inclusion - Bill Rotella (PAR)
Rhumballade - Tom Brown (Kendor)

NORTH CAROLINA SCHOOL OF THE ARTS

Senior Recital - Ernest Stuart
Percussion 5/23/76

Nocturne, Op. 27, No. 2 - Chopin/Musser (Forster)
Three Pieces for Vibraphone - Gitta Steiner (Seesaw)
Sonata for Timpani - John Beck (Boston)
Sonata for 2 Pianos - Bela Bartok (Boosey & Hawkes)

Percussion Ensemble 5/12/76
J. Massie Johnson, Conductor

Colloquy for Woodwind Quintet and Percussion - Richard Willis (manu.)
Polyphonies for Percussion Quartet - Michael Cunningham (Media)
Sextet for Percussion - Zita Carno (MFP)

NORTH DAKOTA

MINOT STATE COLLEGE

Senior Recital - Delwyn Hagen
Percussion 5/18/76

Poetics for Timpani - Dennis Veikley (manu.)
Lentamente - M. Colgrass (Lawson-Gould)
Suite for Marimba - E. Ulrich (MFP)
Jazz Study - E. Bailey (Henry Adler)
Two Sticks in Search of a Waltz - E. Bailey (Henry Adler)

Percussion Recital - Avid Rhoads
4/28/76

Sonata - Peter Tanner (M.M. Cole)
Four Pieces for Timpani - John Bergamo (MFP)
Fantasy on Japanese Wood Prints - Alan Hovhaness (C.F. Peters)

Senior Recital - Catherine M. Tofteland
Percussion 2/23/76

Introduction and Romp - Arthur Frackenpohl (G. Schirmer)
Two Pieces - Elliott Carter (Associated)
Pitfield Sonata - Thomas B. Pitfield (C. F. Peters)
Ballade - James Stabile (WIM)
Duo Miniature - Peter Tanner (MFP)
Trinote - John O'Reilly (G. Schirmer)
Sonata - Peter Tanner (M.M. Cole)

OHIO

BOWLING GREEN STATE UNIVERSITY

Student Recital Percussion 6/7/76

Rhapsodic Fantasia - Liszt/Edwards (Rubank)
Concerto in A Minor - Bach/Goldenberg (Schirmer)
Hora Staccato - Diniclu/Heifetz (Fischer)
The Galloping Comedians - Kabalevsky/Goldenberg (MCA)
Sonata - Thomas Pitfield (C. F. Peters)
Two Dances for Snare Drum - Warren Benson (WIM)
Ballade - James Stabile (WIM)
Flight of the Bumblebee - Korsakow/Quick (Rubank)
Concertino for Marimba - Paul Creston (Schirmer)

Percussion Ensemble 5/26/76
Wendell Jones, Director

Symphony for Percussion - Gen Parchman (Elkan Vogel)
Tambuco - Carlos Chavez (Belwin Mills)
Antiphon - F. Michael Combs (Southern)
Concerto Grosso, Opus 3 #6 - A. Vivaldi (Pro Art)
Toccata and Fugue in D Minor - Bach/Earl Hatch (Earl Hatch)

William Tell Overture - G. Rossini/Earl Hatch (Earl Hatch)
El Rocio de la Campyoun - arr. Thomas L. Davis (Creative)

Stompin Thru the Rye - arr. Thomas L. Davis (Creative)

Recital - Wendell Jones
Percussion 1/25/76

Morris Dance - William Kraft (WIM)
Fantasia-Improvisation - Chopin/Charlotte Sifert (Belwin Mills)
Dance of the Hours - Amicare Ponchielli/David Oliver (manu.)
Figments for Flute and Marimba - Elizabeth Gould (manu.)
Inspirations Diabolique - Rickey Tagawa (WIM)
Spring la Here - Richard Rogers (manu.)

Blooze - Al Waslon (manu.)
Cameo - Al Waslon (manu.)
Deep Purple - arr. Peter Derose (manu.)
Peanuts - Al Waslon (manu.)
Air Mail Special - Benny Goodman (manu.)

Percussion Ensemble 2/19/76
Wendell Jones, Director

Symphony #1 for Percussion - Anthony Cirone (Cirone)
Rondeau for Percussion - Frank Benciscuto (MFP)
The Swords of Moda-Ling - Gordon Peters (Franks Drum Shop)
Spectrum #1, Green - Arthur Lauer (Opus)
Quartet in D Major - Fr. Kuhler (Kalmus)
The Morning of the World (Homage to Bal) - William Maloof (Berklee Press)
Three Things for Dr. Seuss - Jere Hutcheson (Hamar)
Quartet for Paper Bags - Larry Spivack (Lang Percussion)

An Evening of Percussion 3/1/76

Tambourin Chinois - Kreisler/Green (Foley)
Morris Dance - William Kraft (WIM)
Concertino for Marimba - Paul Creston (Schirmer)
Concert Etude - Morris Goldenberg (Chappell)
Dance of the Hours - A. Ponchielli/David Oliver (manu.)
The Worried Drummer - A. Schreiner (Mills)
Concerto in A Minor - J.S. Bach (Schirmer)
Rhapsodic Fantasia - Liszt/Edwards (Rubank)
Fantasy on Japanese Woodprints - A. Hovhaness (C.F. Peters)

Student Recital - David Oliver
Percussion 5/13/76

From Uncles Remus - MacDowell/Oliver (manu.)
Three Short Pieces - Shostakovich/Maganini, Oliver (manu.)
Dance of the Hours - Ponchielli/Oliver (manu.)
Three Short Pieces - Shostakovich/Maganini, Oliver (manu.)
Dance of the Hours - Ponchielli/Oliver (manu.)

Junior Recital - David Oliver
Percussion 6/8/76

Hora Staccato - Dinicu-Heifetz/Goldenberg (Carl Fischer)
Sonata Primitif - Wallace Depue (MFP)
Polka from the Age of Gold - Shostakovich/Quinto Maganini (Edition Musica)
Three Fantastic Dances Op. 1 - Shostakovich/David Oliver (manu.)
Duet - Paul Hindemith/David Oliver (manu.)
Rhapsodic Fantasia - Liszt/Edwards (Rubank)
Fantasy on Japanese Woodprints - A. Hovhaness (C.F. Peters)

Junior Recital - Robert Breithaupt
Percussion 5/23/76

Synx - Debussy (Jobert)
My Friend Norman - John S. Pratt (Belwin)
Inspirations Diabolique - Rickey Tagawa (WIM)
Duet - Paul Hindemith/David Oliver (manu.)
Sonata for Timpani - John Beck (Boston Music)
Sonata for Two Pianos and Percussion - Bela Bartok (Boosey & Hawkes)
Edda - Wayne Shorter (manu.)
Opus de Funk - Horace Silver (manu.)

Senior Recital - Michael Vamer
Percussion 5/15/76

La Folia - Corelli/Kreisler (Chas. Foley)
Batterie-Sketch - Pierre Dervaux (Leduc)
Symphony #1, for Percussion - Anthony Cirone (Cirone)
Ave Maria - Schubert/M. Edward (Rubank)
Fantasia Improvisation, Op. 66 - Chopin/C. Sifert (Belwin)
Translucence - Mike Vamer (manu.)

CAPITAL UNIVERSITY

Senior Recital - Kevin Willmering
Percussion 5/3/76

Concerto for Marimba & Vibraphones - Milhaud (Enoch)
Eight Pieces for Timpani - Elliott Carter (Associated)
I. Sacta
Match - Mauricio Kagel (Universal)
Toccata for Marimba - Robert Kelly (American Composers Alliance)
3 Sets for Timpani - Paul Zubrod (manu.)
What Are You Doing the Rest of Your Life - arr. Kevin Willmering (manu.)
The Party's Over - arr. Kevin Willmering (manu.)

MOUNT UNION COLLEGE

Percussion Ensemble 5/23/76
William Currier, Conductor

Oriental Mambo - Thomas Davis (Creative)
What? - Dale Rauschenberg (Try)
Three Asiatic Dances - George Frock (Southern)
March Humoreque - Rex T. Hill (Fischer)
Suite for Moderne Marimba - Sharon Smith (Carl Fischer)
Crab Canon for Three Percussion - Lewis Songer (MFP)
Conflict - Larry Kelley (manu.)
Alegre Muchacho - Alan Able (Ludwig)

BERLIN COLLEGE

Percussion Ensemble - Tour Program
Michael Rosen, Conductor

Canticle No. 1 - Lou Harrison (MFP)
Areas of Concern - Brent Dutton (manu.)
Avalokita III - Masayoshi Sugura (Onyaku)
4 Movements for Percussion Quartet - Michael Udow (manu.)
Percussion Quintet - Ed Miller (Schirmer)
Mosaics - Nick Hubbell (manu.)
Alchemies 1 - Erik Wettstein (manu.)

OHIO STATE UNIVERSITY

New Music: American Composers (III)
Percussion 4/30/76

Movement for Marimba and Harpsichord - Raymond Heblie (Stevens)
Senior Recital - J. Craig Lilly, Randal C. Young
Percussion 4/9/76

Prelude in G Major, op. 11, No. 3 - Clair Omar Musser (Gamble)
Etude in C Major, op. 6 no. 10 - Clair Omar Musser (Gamble)
Rhapsody for Marimba - Neal Fluegel (Kendor)
Etude in B Major, op. 6, No. 9 - Clair Omar Musser (FDS)
Sonata No. 1 - James L. Moore (Ludwig)
Sonata for Timpani - John Beck/Lilly (Boston)
Chorale - Robert Schumann (Schirmer)
Ballade - James Stabile (WIM)
Die Zwitschermaschine - Al Payson/Lilly (Creative)
Concerto in a minor - Bach (Schirmer)
Psych! - J. Craig Lilly (manu.)
Sonatina - Tcherepnin (Boosey & Hawkes)
Concerto in d minor - Bach (Schirmer)

Senior Recital - H. Richard Clary II, Stephen Wayne Dodge
Percussion 5/14/76

My Friend Norman - John S. Pratt (Belwin)
Morning Song - Beethoven/Sopp (Permus)
Ballade - James Stabile (WIM)
Fugue in a minor - Bach/Moore (Kendor)
Variations on a Famous Motif - Stephen W. Dodge (manu.)
Prelude for Marimba - R. Heblie (Stevens)
Time for Marimba - M. Miki (Ongaku)
Concerto pour batterie et piano - Milhaud (Universal)
Chega de Saudade (No More Blues) - G. Burton (manu.)
The Party's Over - Stephen W. Dodge (manu.)

New Music: American Composers (IV)
Percussion 5/16/76

Variations on a Thematic - Mary Beth Nelson (manu.)

Percussion and Marimba Ensemble 5/24/76
James L. Moore, Director
Linda Pimentel, Jack D. Jenny, Graduate Associate Directors

Hoedown - Joshua Missal (MFP)
From the Steeples and the Mountains - Charles Ives (Peer-Southern)
Credo in US - John Cage (C.F. Peters)
Japanese Impressions - Anthony Cirone (Cirone)
Gainsborough for Percussion Quintet - Thomas Gauger (Southern)
Western Sketches - R. Kreutz (manu.)
Lento, for Marimba Ensemble - John Schlenker (FDS)
Stained Glass Windows - Linda Pimentel (manu.)
Goliwog's Cakewalk - Debussy/Vincent (Vincent)
"The Drummers Heritage" - Traditional fife and drum music (manu.)
Motif Patchwork for Percussion Ensemble - Sharon Smith (manu.)
Theme from S.W.A.T. - Barry DeVorzon/Robert Rumberger (manu.)

Studio Recital 5/11/76
Percussion

Suite Moderne - Action, Blues - Smith (Permus)
Amber Dreams - Neal (manu.)
His Eye is on the Sparrow - Benton/Brimhall (Hansen)
Souvenir de Cinqe Renz - Peter (Peter)
French Suite - Kraft (WIM)
Dresden Dance - Schintine (Southern)
Allegro Marcia - Tcherepnin (Boosey & Hawkes)
Chega de Saudade - G. Burton (manu.)

Studio Recital 5/18/76
Percussion

Etude #7 - Friedman (Berklee)
R.D.H. - R. Gipson (Southern)
Sea Reflection - Peters (Peters)
Night Song - Stabile (WIM)
Concertino for Marimba-III - Creston (Schirmer)
Bartok Suite - Bartok (Permus)
Themes from Carmen - Bizet (Permus)

OHIO UNIVERSITY

Ohio PAS Day of Percussion 4/3/76

Miami University Percussion Ensemble
Bill Albin, Director

Quintet for Mallet Percussion - DeGastyne (Fereol)
Legend of the One-Eyed Sailor - Chuck Mangione/Bill Albin (manu.)

Capital University/Otterbein College Percussion Ensemble, Paul Zubrod, Director

The Swords of Moda-Ling - Gordon Peters (FDS)
Lanterns and Candlelight - Barney Childs (manu.)
Six Reflections - Marcel G. Frank (Boosey & Hawkes)
MacArthur Park - Jimm Webb/Jack Jenny (manu.)

Ohio State University Percussion Ensemble
James L. Moore, Director
Linda Pimentel, Jack Jenny, Associate Directors

2001 Fanfare - Strause/Rumberger (manu.)
Canticle No. 3 - Harrison (MFP)
Toccata for Marimba and Percussion Ensemble - Kelly (ACA)
Suite for Things - McKenzie (manu.)
Jazz Variants - Beck (Boston)

Ohio University Percussion Ensemble
Guy Remonko, Director
James Warrick, Associate Director

Ritmica No. 5 - Amadeo Roldan (Southern)

Hyperprism for Nine Winds and Percussion - Varese (Colfranc)
Momentum - William Kraft (Southern)
Floating - Gerry Niewood/G. Remonko (manu.)
Spain - Chick Corea/A. Jarvinen (manu.)

OTTERBEIN COLLEGE

Studio Recital Spring Term
Percussion

Six Unaccompanied Solos for Snare Drum - Michael Colgrass (Lawson Gould)
Sonata for Timpani - John Beck (Boston)
Pitfield Sonata - Thomas B. Pitfield (Edition Peters)
The Solo Timpanist 26 Etudes - Vic Firth (Carl Fischer)

OKLAHOMA

SOUTHWESTERN STATE UNIVERSITY

Faculty Recital - David L. Ameele
Percussion 3/17/76

Suite for Marimba - David L. Ameele (manu.)
Cadenza for Timpani - David L. Ameele (manu.)
Inspirations Diabolique - Rickey Tagawa (WIM)
No Mystery - Chick Corea/Ameele (manu.)

Percussion Ensemble 4/14/76
David L. Ameele, Director

Toccata - Chavez (Belwin)
Scherzino - Benson (G. Schirmer)
Musica Batuta - Schiffman (AMP)
Fautenbeulbous - Russell Hanks (manu.)
Prelude and Allegro - Volz (Bourne)

Day of Percussion-at University of Oklahoma
Percussion Trio 1/17/76
David L. Ameele, Director

Divertimento - Planchart (MFP)
Percussion Music - Strang (Presser)
Suite for Percussion - Russell (MFP)

PENNSYLVANIA

CARNEGIE-MELLON UNIVERSITY

Percussion Ensemble 5/4/76
Stanley Leonard, Director

Prelude - Stanley Leonard (Volkweins)
Clocks - Frank McCarthy (Media)
Fugue - Lou Harrison (MFP)
Inventions on a Motive - Michael Colgrass (MFP)
Six Reflections - Marcel Frank (Boosey & Hawkes)
Fugue - Bach (manu.)
Suite for Percussion Ensemble and Handbells - Stanley Leonard (Leonard)

INDIANA UNIVERSITY OF PENNSYLVANIA

Senior Recital - Gail Waltz
Percussion 2/21/76

Four Dialogues for Euphonium and Marimba - Samuel Adler (manu.)

Percussion Ensemble 11/17/75
Gary Olmstead, Conductor

Three Episodes for Percussion Ensemble - John O'Reilly (G. Schirmer)
The Final Voyage - Dan Knippel (manu.)
Symphony for Percussion - Stanley Leonard (Leonard)
Crystals - Allen Molieux (Hansen)
Poem - Jack Stamp (manu.)
Scherzo from Symphony No. 4 - Tchaikovsky/Gordon Peters (Franks Drum Shop)
España Rhapsody - Chabrier/E. Hatch (Hatch)

Percussion Ensemble 4/8/76
Gary Olmstead, Conductor

Ritmica No. 5 - Amadeo Roldan (Southern)
Suite for Tambourine and Percussion Ensemble - Shelly Elias (Opus)
Toccata for Marimba and Percussion Ensemble, Op. 35 (American Composers Alliance)
Concerto for Tuba and Percussion Orchestra - Walter S. Hartley (manu.)
Symphony for Six, Op. 34 - Robert Russell (Paul Price)

Master's Recital - Evan E. Fisher
Percussion 4/26/76

Eight Pieces for Four Timpani - Elliott Carter (Associated)
Duo for Percussion and Piano - Boris Pillin (WIM)
Octave Etude in D Minor - Lorraine Goodrich Irvin (Permus)
"Herzliebster Jesu" - Bach (371 Chorales)
Etude in A-Flat Major, op. 6, No. 2 - Clair Omar Musser (Gamble)
Concerto for Marimba, Op. 34 - Robert Kurka (Weintraub)

SOUTH CAROLINA

UNIVERSITY OF SOUTH CAROLINA

Senior Recital - Bruce Carver
Percussion 6/29/76

Sources III - David Burge (Broude)
Pieces for Timpani - Elliott Carter (AMP)
Preludes for Vibraphone - DeGastyne (Fereol)
Concertino for Marimba - Paul Creston (Schirmer)
Inspirations Diabolique - Rickey Tagawa (WIM)
Senior Mouse - Chick Corea (Litha)

SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA

Graduate Recital - Orval Severson
Percussion 4/22/76

Air and Gavotte - Bach (Feretol)
Yellow After the Rain - Mitchell Peters (Mitchell Peters)
Sonata for Marimba and Piano - Peter Tanner (M.M. Cole)
Sonata for three unaccompanied Kettledrums - Daniel Jones (C.F. Peters)
Cinq Pieces Breves - Jacques Delecluse (Leduc)
Deux Chansons Françaises - DeGastyne (Feretol)
Sunset Bell - Gary Burton (Creative)

Percussion Ensemble 12/4/75
Courtland Swenson, Lawrence Mitchell, conductors

Bolero - Rosales/Musser (Forster)
Chamber Sonata - Richard Fliz (MFP)
Nonet - Jack McKenzie (MFP)
Jazz Variants - John Beck (Boston)

Percussion and Marimba Ensembles 4/7/76

The Marriage of Figaro - Mozart/Musser (Forster)
Ceremonial, Op. 103 - Paul Creston (G. Schirmer)
October Mountain - A. Hovhannes (C.F. Peters)
Brandenburg Concerto No. 3 - Bach/Harold Farberman (Adler/Belwin)
Scherzo for Snare Drum and Timpani - Gary Whaley (Ralford Music)
Dance of the Comedians - Smetana/Musser (Forster)
Pastorale - Jack McKenzie (MFP)
Los Dioses Aztecas - Gardner Read (M.M. Cole)
Taste of Brahms - arr. Thomas Davis (Creative)

Percussion Ensemble 4/15/76

The Galloping Comedians - Kabalevsky/C. Swenson (manu.)
Nonet - Jack McKenzie (MFP)
Brandenburg Concerto No. 3 - Bach/Harold Farberman (Adler/Belwin)
Encore in Jazz - Vic Firth (Carl Fischer)
A Taste of Brahms - arr. Thomas Davis (Creative)

TENNESSEE

MIDDLE TENNESSEE STATE UNIVERSITY

Recital - Larry Yaught
Percussion 4/4/76

Night Ballade - James Stabile (WIM)
Marimba Suite - Alfred Fisinger (manu.)
Brigg Fair - arr. Thomas L. Davis (Barnhouse)
Perpetual Motion for Vibes - DeGastyne (Feretol)
Chamberpiece for Bearded Percussionist and Tape - James Cuomo (Media)
Marimba Suite - Paul Sifter (WIM)
Concerto for Marimba and Orchestra - Paul Creston (G. Schirmer)

UNIVERSITY OF TENNESSEE

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

Symphony No. 1 for Percussion Ensemble - Thomas Canning (CFE)
Fantasia with Imitation - J.S. Bach (Ron Fink)
The Soldier's Tale - Stravinsky (Kalmus)
Divertimento for Piano and Percussion - Nicolas Flagello (MFP)
Tocatta for Marimba and Percussion Ensemble - Robert Kelly (CFE)
Selections from "Hello Dotly" - arranged (manu.)

Percussion Ensemble 5/10/76
F. Michael Combs, Conductor

Entrata I - Jesse Ayers (manu.)
Maple Leaf Rag - Scott Joplin/Kurek (manu.)
Music for Percussion and Dancers - Henry Dempsey (manu.)
Nonet - Jack McKenzie (MFP)

TEXAS

STEPHEN F. AUSTIN STATE UNIVERSITY

Senior Recital - Michael Ammons
Percussion 4/20/76

Concerto for Marimba and Piano - Paul Creston (G. Schirmer)
Duetino Concertante for Flute and Percussion - Ingolf Dahl (Tetra Music)
The Sunset Bell - Gary Burton (Creative)
Sonata for Timpani - John Beck (Boston Music)
Chamberpiece for Bearded Percussionist and Tape - James Cuomo (Media) Press

TEXAS A & I UNIVERSITY

Faculty Recital - Sanford Siegel
Percussion 5/2/76

Concerto for Marimba and Orchestra - Basta (manu.)
Pas de Deux - Russell (MFP)

Senior Recital - Robert Garza
Percussion 5/3/76

Pastorale for Flute and Percussion - Jack H. McKenzie (MFP)
Fantasy on Japanese Wood Prints, Opus 211 - A. Hovhannes (C.F. Peters)
Sonata for Timpani - John Beck (Boston)
The Search - Dan Haerle (Barnhouse)

UNIVERSITY OF TEXAS - Arlington

Percussion Ensemble 4/20/76
Students of William F. Postlethwaite

Sonatina for Percussion Ensemble - Fisher Tull (Boosey & Hawkes)
Pastorale - G.F. McKenzie (MFP)
Inventions on a Motive - Michael Colgrass (MFP)
5/8 Etude 7/8 - Morris Goldenberg (Chappell)
Quatemon - Ron Delp (Southern)
Beethoven's 1/2 Pint - Dan Wynn (manu.)
Sonata No. 4 - Handel (International)
Soliloquy and Scherzo - James L. Moore (Ludwig)

VIRGINIA

NORTHERN VIRGINIA COMMUNITY COLLEGE

Percussion Ensemble 5/14/76
Paul Edgar, director

Dance of Black-Haired Mountain Storm - Hovhannes (Peters)
Triple Threat - Nick Ceroli (Try)
Three Dances - Jack McKenzie (MFP)
Untitled Piece No. 1 for Percussion Quartet - Paul Edgar (manu.)

WASHINGTON

EASTERN WASHINGTON STATE COLLEGE

Percussion Ensemble 5/27/76
Martin Zyskowski, Conductor

Pulse - Henry Cowell (MFP)
Antithesis with Interval - Steve Kass (manu.)
Concertino for Solo Timpani, Brass and Percussion - Michael Colgrass (MFP)
Five Dream Sequences - Walter Ross (Boosey & Hawkes)
Particles - Thomas Brown (Southern)

Junior Recital - Mark Ivester
Percussion 6/6/76

Sonata No. 2 for trumpet and percussion - Anthony J. Cironne (Cironne)
Lento e solenne - Daniel Jones (Peters)
Scherzo - Richard T. Peterson (MFP)
Kanonische Sonatine Opus 21, Nr. 3 - Paul Hindemith (Schott)
French Suite - William Kraft (Try)
Koke No. Niwa - Alan Hovhannes (Peters)

Contemporary Music Ensemble 5/25/76
Martin Zyskowski, Conductor

Sonata for Vibraphone and Percussion - Jim Riggs (manu.)

Junior Recital - Peggy Edwards
Percussion 5/20/76

Pastorale - McKenzie (MFP)
Themes and Variations on Japanese Children's Songs - Hatch (Hatch)

WEST VIRGINIA

MARSHALL UNIVERSITY

Percussion Ensemble 5/4/76
James Warrick, Director

Brayura - Philip Faini (Accura)
Three Pieces for Percussion Quintet - Warren Benson (G. Schirmer)
Myshe - Larry Thead (MFP)
Suite for the Victims of Ap Dong Gi - Ralph Hampton (Southern)
October Mountain, Op. 135 - Alan Hovhannes (C.F. Peters)
Could it Be Magic - Chopin/Barry Manilow/arr. Warrick (manu.)
Ceremonial, Op. 103 - Paul Creston (Schirmer)

WISCONSIN

UNIVERSITY OF WISCONSIN - Eau Claire

Marimba Ensemble 5/2/76
Ronald Keezer, Director

Titus Overture - Mozart/Duesterbeck (manu.)
Air in G - Bach/Baldwin (manu.)
Minuet - Mozart/Vincent (manu.)
Octet for Keyboard Percussion - Kenneth M. Snoeck (MFP)
Gulliver's March of a Marionette - Gounod/Vincent (manu.)
Gottlieb's Cakewalk - Debussy/Vincent (manu.)
Salute to Truckers - arr. J.C. Combs (manu.)

Performance Class - Mike Klingbeil
Percussion 5/12/76

Rondo for Marimba - Fraquer (MFP)

UNIVERSITY OF WISCONSIN - Milwaukee

Woodwind Quintet Concert Series
Guest Artist - Tele Lesbines
Percussion 3/24/76

Shadows - Edward Diente (manu.)
Hexalogues - Jeffrey Prater (manu.)
Colloquy - Richard Willis (manu.)

UNIVERSITY OF WISCONSIN - River Falls

Student Recital - David R. Llewellyn, Davis J. Olsen
Percussion 5/14/76

Andantino-Melody - A. Khachaturian (International)
Sonata - P. Tanner (Tanner)
Divisions for Two - Erb (Erb)
Pastorale - J. McKenzie (MFP)
Blue Herons - D. J. Olsen (Manu.)

Student Recital - Christine Iverson
Percussion 4/27/76

Tientos - Carlos Surinach (AMP)
Koke No. Niwa - Alan Hovhannes (Peters)

Student Recital - Thomas Nehls
Percussion 5/3/76

Introduction: Within Everyday - Thomas Nehl (manu.)
Backwood Blues - Victor Feldman (Gwyn)
Sonata for Three Unaccompanied Kettledrums - Daniel Jones (Hinrichsen)
Sonata No. 1 - James Moore (Ludwig)
Andante - Peter Tanner (Tanner)
Sonata Allegro - Mitchell Peters (Mitchell Peters)
Searchin' for the Trane - Dixon/Nehls (manu.)
Hodge Podge & Gingersnap - John S. Pratt (Belwin Mills)
Tornado - Mitch Markovich (Creative Music)
Thinning Atmosphere High Up in the I-de-as Building - Thomas Nehls (manu.)

Words Can't Explain - Thomas Nehls (manu.)
Fall in River Falls - Thomas Nehls (manu.)
Primal Forest & Out Steps This Marching Band? - Thomas Nehls (manu.)

Guest Recital 4/22/76
Percussion

In the Garden of Gethsemane - Russell Peck (manu.)
Dream - William Albright (manu.)

Percussion & Marimba Ensembles 5/13/76
Terry Smith, Director

A La Nanigo - Mitchell Peters (KSM)
Crystal Canon for Edgard Varese - James Tenney (manu.)
Primal Forest and Out Steps This Marching Band? - Thomas Nehls (manu.)
Prelude to Le Tombeau de Couperin - Maurice Ravel/
Gary Burton, trans. by Terry Smith (manu.)
Senor Mouse - Chick Corea/Gary Burton, trans. by Terry Smith (manu.)
Bolero - Rosales/Musser (Forster)
"Intermezzo" from Cavalleria Rusticana - Pietro Mascagni/Terry Smith (manu.)
Black and White Rag - George Botford/Terry Smith (manu.)
Credo in Us - John Cage (Edition Peters)

Faculty Recital - Terry Smith
Percussion 5/20/76

Duetino Concertante - Ingolf Dahl (Broude)
Prelude to Le Tombeau de Couperin - Maurice Ravel/
Gary Burton, trans. by Terry Smith (manu.)
Senor Mouse - Chick Corea/Gary Burton, trans. by Terry Smith (manu.)
Illegible Canons - William Bergsma (Galaxy)
Concertino for Marimba and Orchestra, Op. 21 - Paul Creston (G. Schirmer)

FINLAND

MUSIC INSTITUTE OF TURKU, TURKU, FINLAND

Student Recital - Jari Tuomi
Percussion 4/13/75

Toita kahdelle (Tasks for Two) - Antero Hytinkoski (A. Hytinkoski Publ.)

Student Recital - Tapio Vainisto
Percussion 4/14/75

Suikkilan Erikoinen (Suikkila Special) - Antero Hytinkoski (A. Hytinkoski Publ.)

Student Recital - Juhani Leppanen
Percussion 4/15/75

Toita kahdelle (Tasks for Two) - Antero Hytinkoski (A. Hytinkoski Publ.)

Student Recital - Raimo Kakela
Percussion 4/15/75

"R.K." - Antero Hytinkoski (manu.)

JAPAN

TOKYO MUSIC COLLEGE

Percussion Ensemble, Annual Concerto
Makoto Argua, director

Music for Percussion for Eight Players - Kan Ishii (Japan Federation Music)
Two Blue O's - Hanns Jelinek (Edition Modern)
KAGERO (Mayfly) - Soichi Konagaya (manu.)
Perspessassa - Iannis Xenakis (Salabert)



RESULTS OF THE 3RD ANNUAL COMPOSITION CONTEST sponsored by the PERCUSSIVE ARTS SOCIETY

Winning Composition - FOUR VERSES FOR TIMPANI - Murray Houllif, 500-47B Peconic St., Ronkonkone, NY 11779

\$300.00 prize and performance by Fred Hinger at the Percussive Arts Society International Convention in Rochester, NY, October 17, 1976.

Tied for 2nd Place - THEME & VARIATIONS FOR FOUR TIMPANI - John Floyd, 121 S. Fifth Ave., Clarion, PA 16214 AND CLASSICAL VARIATIONS IN SEVERAL STYLES FOR FOUR TIMPANI - Marta Ptaszynska, 1621 Vallejo St., Apt. #6, San Francisco, CA 94123

(The total of \$150.00 prize money for 2nd & 3rd prizes will be divided equally between the above two composers)

Other Compositions Receiving Votes (ranked in order): Concerto for Timpani & Wind Ensemble, David Berriman, Box 1634, Cottonwood, AZ. 86326; Divertimento for Timpani and Orchestra, Karl-Heing Koper, 3001 Isernhagen, NBI Hanover, Schneekoppenweg 12, Telefon (0511) 73-34-03, West Germany; Sonata for Unaccompanied Timpani, David W. Maves, Duke Univ., Music Dept., Box 6695, College Station, Durham, NC 27708; Timpanorama, Karl-Heing Koper, 3001 Isernhagen, NBI Hanover, Schneekoppenweg 12, Telefon (0511) 73-34-03, West Germany; Recitative and Dance, Dave Udell, 135 Kohler St., Sun Prairie, WI 53590; Aggressions, John Serry Jr., 130 Bregman Ave., New Hyde Pk., NY 11040; Ba-Reump! J. C. Oliverio, 324 S. Main St., Winterville, GA 30683; Four Movements for Timpani, Lynn Glasscock, 1923 Ephesus Church Rd., Chapel Hill, NC 27514; Theme and Variations for Timpani, Ron Fink, 910 Eagle Dr., Denton, TX 76201; S.O.S.P., Scott Page, 1674 Fallen Leaf Lane, Los Altos, CA 94022.

For details concerning the 4th Annual Composition Contest sponsored by the Percussive Arts Society - See page 6 of this magazine.

ON THE TECHNICAL SIDE

PLAYING ALONG

By William J. Schinstine
S & S School of Music
Pottstown, Pa. 19464



One of the best teaching tools in percussion is the Play Along Record. This is especially true when dealing with the drum set player. Seldom do all of your students have the opportunity to perform in the school or college stage band. Obviously, the live performance of music is the best in terms of experience. However, to help the inexperienced get their act together, playing with a variety of records is a very helpful experience.

In order to acquaint drum set players with the art of following and interpreting drum charts, records with the charts included are a great help.

Here then are a selected list of some of the better records available for that purpose:

"DRUM SET ARTISTRY" Alfred Music Co. Inc. \$6.95
A Profile of Roy Burns in Concert

Written in collaboration with Saul Feldstein, it includes an L.P. and book of charts with analysis by Roy Burns. The eleven pieces included are in a variety of styles. Students identify with this album immediately. They can tackle them at their own rate of speed. This has been an immensely popular album.

"BIG, BAD & BEAUTIFUL" First Place Music Pub., Inc.
Roy Burns with Dick Grove 12754 Ventura Blvd.
Big Band Studio City, Ca. 91604

Record - \$5.95 Cassette - \$6.95 Book of Charts - \$4.00
The eight charts of grade 4 to 6 by Dick Grove are considerably more difficult than Roy's first album. The accompanying book of charts includes Roy's viewpoint and an analysis by Jim Petercsak of each chart and how it was played. There is considerable information and pictures about how the recording was made. Highly recommended for the more experienced player.

"STUDIO CITY" Music Minus One \$7.98
Cal State, Northridge 43 West 61st. St.
Jazz Ensemble, Joel New York, N.Y. 10023
Leach, Director

This is the first of a new series from MMO and includes sixteen charts by some excellent professional composers. These albums were recorded in such a way that in addition to the complete version, copies are available minus drums or any other lead part. Records include a booklet of the drum parts. These are wonderfully selected and professionally played arrangements in a variety of styles. Plenty of interesting material for the aspiring drum set player to tackle. Further, all charts are available individually if the band director wishes to use them.

"TAKE ONE" Music Minus One \$7.98
Jersey City Jazz Ens. ibid
Dick Lowenthal, Director

The eight excellent arrangements include, A Child is Born - Thad Jones, She Cries - Richard DeRoss, Dancing Men - John Labarbera, Snake Meets the Wizard - John Hardin, Blues for Ross - Doug Walter, Nice 'N Juicy - Jeff Steinberg. The album available without drums, complete or without lead players. Drum Charts included. A variety of styles including a 7/4 Rock Chart. This album is from easy to moderately difficult.

"NORTHERN LIGHTS"

Canadian All Stars
Paul Miner, Director

Music Minus One \$7.98
ibid

This somewhat more difficult than the previous two albums, contains eleven charts by R.G. Wadsworth, Phil Nimmons, Gordon Fleming, Tony Mergel, Ron Collier, Pete Coulman and Rob McConnell. It includes a funky double-time rock tune, jazz samba, soul, ballads and swing pieces. These are much closer related to the sounds of today with ample use of electronics. For the drummer there is a wonderful bass player on all tracks. He makes it easier to follow along. Mostly straight ahead charts with lots of solo spots.

"2 + 2 = 5"

Towson State College
Jazz Ensemble

Music Minus One \$7.98
ibid

Hank Levy, Director

All unusual charts by the famous Hank Levy. Hank's charts have been played by the Stan Kenton and Don Ellis Orchestras. These are masterful charts in unusual time signatures. The album comes minus the drum part or complete as noted in previous MMO reviews. Drum parts are included. This one is not for the faint hearted. A great way for the competent drummer to get with performing jazz in these odd time signatures. Towson States' players really do a relaxed swinging job which can instill confidence into a student not yet initiated into this type of playing. Includes "Pete is a Four-Letter Word" written for Pete Ersline when he was with the Kenton Orchestra.

Of course there are many other things of this nature around but at this writing these are the best known. They should be in every drum studio and teachers would do well to suggest that their students have copies at home. By the way, a good set of earphones allow the student to play along without blasting the neighbors and parents into the funny farm! They also help relations with the teacher and students in the next studio. Happy Drumming Along - Bill!

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THE DOUBLING DRUMMER

By David Levine

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THE DOUBLING DRUMMER: BEING THERE FIRST

If the drummer in a band is to rhythmically lead the group, he must have knowledge of what's coming next far enough in advance so that he can prepare the band for it. Whether by reading the music or learning the chart, he knows when to fill, when to kick the figures the band has, and when to rest. A great deal of drum set playing is based on this approach; if the drummer knows what's coming he can get there first and show the rest of the band the way.

On a larger scale if the drummer, or percussionist, knows the overall construction, or form, of the piece he can highlight the different sections by changing what he is doing to compliment the changes in the music itself. This gives the music contrasts and rather than remaining at one level, the music will have highs and lows. This keeps the listener attentive.

Some major terms that the percussionist should be familiar with are:

Phrase	— A short musical idea; often 4 bars in length.
Section	— A group of phrases; a large part, or division, in the form of a piece.
Verse	— The melody, or theme. Often called the "A" section.
Bridge	— The "B" section with a contrasting melody and harmony.
Head (or Line)	— The main melodic and harmonic material of a piece.
Introduction	— A short section before the verse which introduces it.
Coda	— The ending of the piece following the final statement of the Head.
Chorus	— Disregarding the introduction and coda, the — Line (Verses and Bridge) played one time through.

A typical chart might be as follows:

Intro Head Solos Head Coda

Common construction of the Head or Line may follow one of these forms:

AABA-EX:	I've Got Rhythm, Sunshine of My Life
12 Bar Blues - EX:	Opus de Funk, Some Other Blues
Free Form - EX:	All The Things You Are, Blusette
ABAB - EX:	Green Dolphin Street
AABB - EX:	Mood Indigo

The drummer and percussionist should use whatever means available to them to ascertain the form of the piece. The written part may be laid out in such a way that the form is obvious, or at times the part may be inadequate, forcing the player to rely on his ears to figure out the major sections of the chart. Analytical listening is just as important as reading.

Once he knows where the major divisions occur, the player must do his best to point them out to the band and the listener. The drummer might change cymbals, for example, when there is a change in soloists. Switching from cowbell to tambourine is one way the percussionist can change the color. Both can use other devices such as varying the pattern they are playing, perhaps going from a half time to a double time feel; making use of sudden dynamic changes; switching from sticks to mallets or brushes; or perhaps just laying out for a chorus will provide a contrast which will make the piece interesting rather than repetitious.

A few words should be mentioned about too much changing, however. The "Groove", the playing of which is still the primary goal of both drummer and auxiliary percussionist, can

be easily damaged by too much switching. It is better to play a whole chorus without any changes than to play something different every 2 bars. When something in the music changes get there first and point it out; if the music stays constant so should you - don't keep changing gears when you've got it in high!

Using the tune "You Are the Sunshine of My Life", by Stevie Wonder, and constructing a chart like the one I sketched out before, here are a couple of ways it might be played, first by a drummer and then a percussionist.

Drums:

INTRO: Play a light rock pattern on closed HiHats; build.

HEAD: Continue the pattern and continue to build. Since the form of the Head is verse-verse-bridge-verse (AABA) highlight that form by switching to the ride cymbal at the bridge to contrast it to the two verses preceding it. Reach a peak at the end of the bridge and then return to a lighter beat for the last verse.

SOLOS: Each solo should build. A chorus is AABA, and the trumpet will take two, followed by the guitar. Follow a similar pattern of playing during the solos as you did during the head. Start light, get heavier, reach a peak, and come back down. Use some of the ideas discussed above.

HEAD: A repeat of the line, the same as the first time it was played. To show that this restatement is related to the original statement play the same, with some variations.

CODA: A faded repeat of the last phrase of the line. Play lightly and get softer.

Perc.:

INTRO: Play a light 8th note pattern on the shaker.

HEAD: Play shaker until the bridge, then change to tambourine and remain on that until the solos start.

SOLOS: Play cowbell for the trumpet's choruses then lay out for the first guitar chorus, coming in on the second one with tambourine.

HEAD: Repeat what you did during the head the first time but after the bridge go back to the shaker.

CODA: Play lightly and fade.

Summing Up

I can only suggest two things to help develop skill in recognizing the formal construction of music. 1) THINK, while you're practicing and playing, in terms of phrases, choruses, sections, etc.; play with records or sing to yourself and use the ideas I've given as well as your own to change when the music does. 2) and most importantly, LISTEN! Listen to both pop and jazz tunes and analyze their forms. Listen when you play, for major sections and contrasting material in the music you are performing. Don't glue your eyes to the music, listen to what's going on around you.

In order to be there first you've got to get there first. By knowing the formal construction of the piece, and reflecting that knowledge in your playing, you can lead the band to where the music is taking them. Both drummers and percussionists have the ability of their instruments to easily change color, and the power to make the rest of the band notice it and, hopefully, follow. Musical playing requires an organized approach. Just as form organizes the music, knowing the form helps you organize your playing of that music.



by David R. Vose and Daniel Pitts

A simple line drawing of a drum. It has a cylindrical body with three vertical lines representing the drumhead's structure. A drumstick is positioned diagonally across the top of the drum.

① 
RRL RRL LRL RRL RRL RRL RRL RRL RRL RRL
STICKING REVERSES ON REPEAT

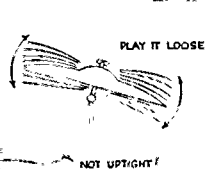

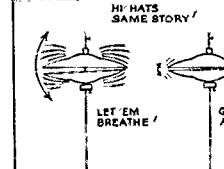
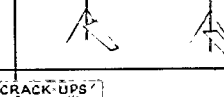
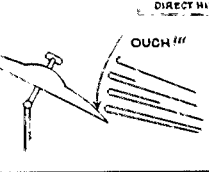
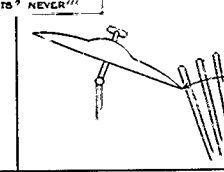

② 
RLRLRL (etc....)
LRLRLR (etc....)

③ 
RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

④ 
RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL
(Reverse on repeat)

(sketches courtesy of AVEDIS ZILDJIAN COMPANY)

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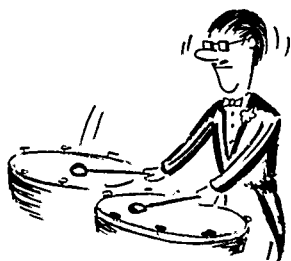


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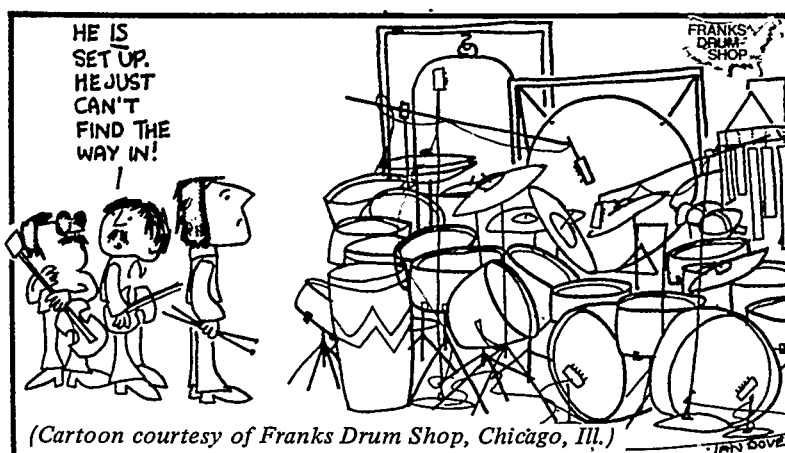
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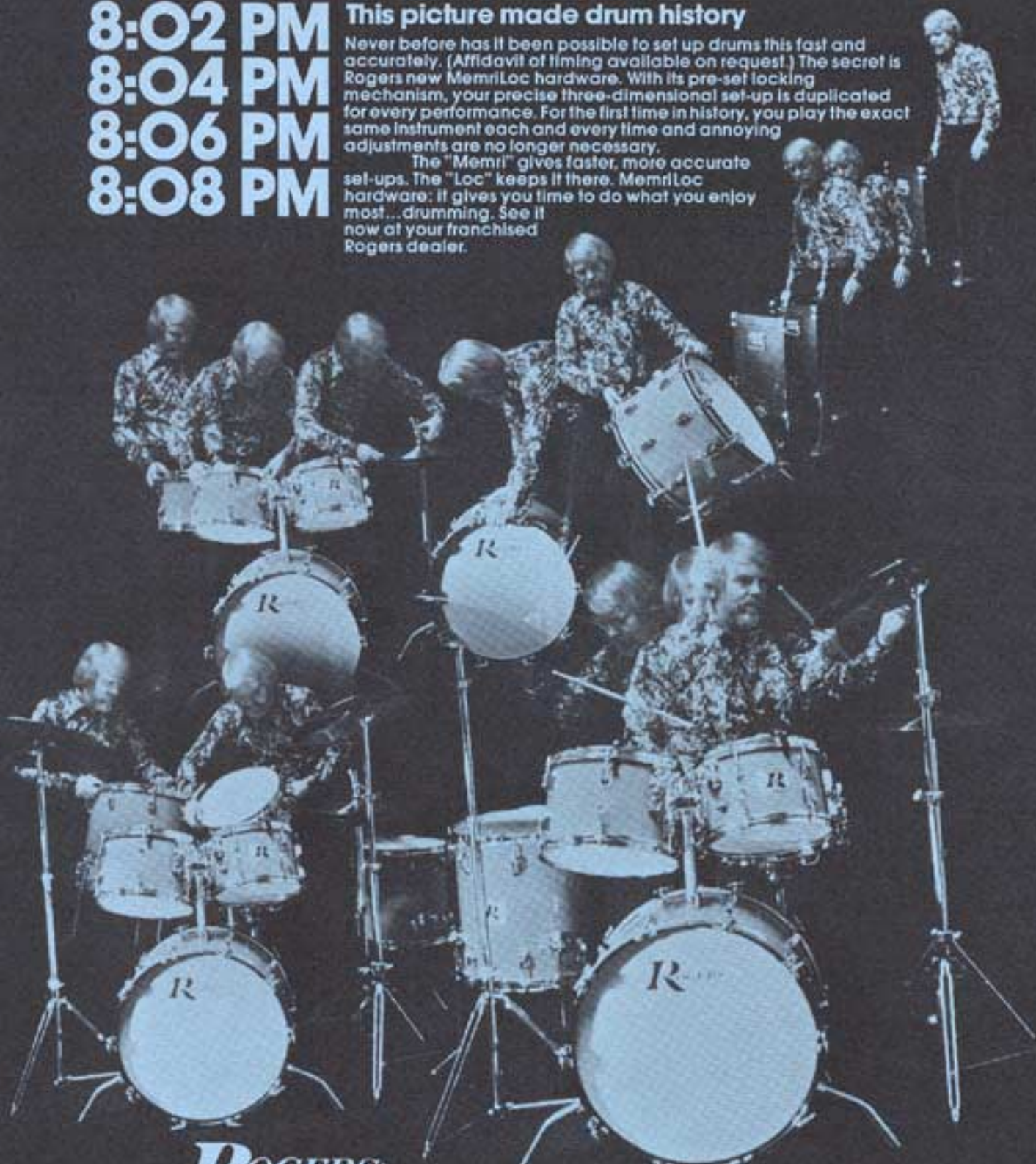
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