

PERCUSSIVE NOTES

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VOLUME 15
NUMBER 2
WINTER, 1977

An Official Publication of the
PERCUSSIVE ARTS SOCIETY



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PERCUSSIVE NOTES

Vol. 15, No. 2, WINTER 1977



An Official Publication Of The
PERCUSSIVE ARTS SOCIETY

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COVER

Is there a TIMPANIST in the house (in Camp)? It would appear so at the NATIONAL MUSIC CAMP, INTERLOCHEN, MICHIGAN this past summer where instructor F. Michael Combs readies his charges for a performance of Berlioz's Requiem or some similar extravaganza!!

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The Percussive Arts Society, Inc. (PAS), has been in existence since 1960 and is an international organization of close to 5000 members. Membership is open to anyone and is comprised of all segments of the percussive arts from students, to professional performers, to teachers, to manufacturers, dealers and publishers, etc.

PAS has much to offer anyone interested in percussion, including numerous publications, committee projects, conferences and conventions, an active State Chapter structure in the United States, and a number of members in foreign countries.

To become a member of P.A.S. and receive all its periodical publications write for membership application information; PERCUSSIVE ARTS SOCIETY, 130 Carol Drive, Terre Haute, Indiana 47805.

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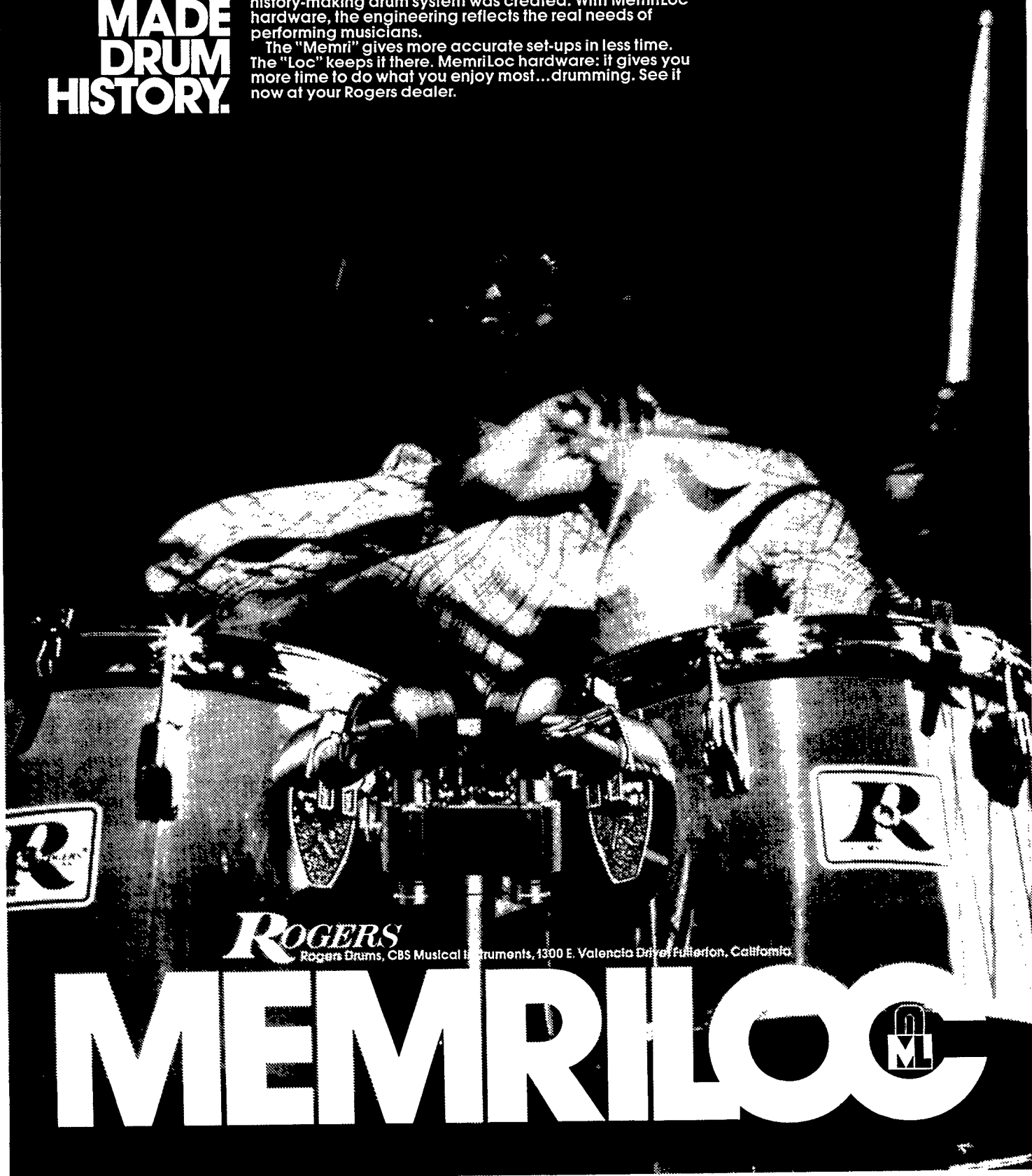


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Coming Events

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONFERENCE '77 SET FOR FALL

After the success of the 1976 International Conference at the Eastman School of Music, the PAS Board of Directors has designated the site for the 1977 PASIC to be on the campus of the University of Tennessee in Knoxville. The dates are October 29-30, 1977, and the planning committee is already working to make the conference a successful event. F. Michael Combs, percussion instructor at the University of Tennessee, Department of Music, Knoxville, TN 37916 will be host for the conference and anyone with specific comments or suggestions should correspond directly with him.

PAS TRIP TO AFRICA

The Percussive Arts Society will sponsor a ten day trip to West Africa in June. Arrangements are being made so that the tour will include drum and xylophone lessons from master drummers, tours of African villages and cities, and special concerts by African musicians. The total cost of the trip including flight, room, board, lessons, tours, and concerts will be under \$1,000. Those interested in going on the tour should contact the tour director - F. Michael Combs, Department of Music, University of Tennessee, Knoxville, TN 37916, for additional information.

SIXTH INTERNATIONAL PERCUSSION SYMPOSIUM JULY, 1977

Ludwig Industries is pleased to announce the Sixth International Percussion Symposium at The University of Wisconsin, Eau Claire, July 24-30, 1977. An outstanding faculty of twelve internationally known artists and educators will participate in a full week of workshops, comprehensive instruction and concerts in all areas of percussion. Faculty includes: Carmine Appice, Gary Burton, Bobby Christian, Marv Dahlgren, Ron Falter, David Friedman, George Gaber, Roy Haynes, Mitch Markovich, Joe Morello, Al Payson and Fred Sanford. This Percussion Symposium offers a unique opportunity for students and educators to study with and learn from some of the finest professionals in percussion. For further information or application processing, please contact: University of Wisconsin, Arts Development - U.W. Extension, 610 Langdon Street - Room 714, Madison, Wisconsin 53706, Telephone: (608) 263-2954.

The **BLACKEARTH PERCUSSION GROUP** will be a featured guest for the Sixth Ludwig International Percussion Symposium.

The world premiere of **THREE PIECES FOR PERCUSSION AND ORCHESTRA** by Cincinnati composer, Frank Proto will take place April 29 & 30, 1977 at Cincinnati Music Hall. It will be performed by the Percussion section of the COS. Timpanist Eugene Espino, an active PAS member, invites all PAS members who can, to attend this event.

The 6th Annual **MARIMBA CAMP** will be held July 10 to 15, 1977 on the campus of The Ohio State University. Sponsored by the O.S.U. School of Music, the camp is open to students in categories including: junior high school, high school, college, and professional. This intensive one week session includes marimba ensemble performance, recitals, clinics, and private lessons. For further information write to Dr. James L. Moore, Marimba Camp Director c/o School of Music, Ohio State University, Columbus, Ohio 43210.

JUDGES ANNOUNCED FOR 4TH PERCUSSIVE ARTS SOCIETY COMPOSITION CONTEST

The following eminent composers and percussionists will serve as judges for the 1976-77 Percussive Arts Society Composition Contest --- **WARREN BENSON**, Composer, Eastman School of Music, and percussionist; **KAREL HUSA**, Composer, Cornell University; **H. OWEN REED**, Composer, Michigan State University, retired; **CHARLES OWEN**, University of Michigan, formerly percussionist Philadelphia Orchestra; **ROBERT WASHBURN**, Composer, New York State, University at Potsdam. Details for this years competition were printed in the Fall 1976 issue of **PERCUSSIVE NOTES** (Vol. 15, #1, p.6). For further information on this years competition write to: P.A.S composition contest c/o Percussive Arts Society, 130 Carol Dr., Terre Haute, IND. 47805.

"CALIFORNIA PAS CHAPTER ANNOUNCES NATIONAL PERCUSSION COMPOSITION CONTEST"

The Sixth Annual 1977 Percussion Composition Contest, sponsored by the California Chapter of PAS, will be held in conjunction with the Western States Percussion Festival. Contestants may submit original compositions, arrangements, or transcriptions for soloist, small group or percussion ensemble which best utilizes **ROTOTOMS** (no duration (time) limits). All entries must be non-commissioned and unpublished as well as designed for effective performance by professional, university, or high school level soloists and ensembles.

The winning entrant will receive a cash award in the amount of \$250 and the winning selection will be performed at the 1978 Western States Percussion Festival. The top three entrants are guaranteed publication of their winning entries. In addition, the next twenty-five entries are guaranteed review for possible publication. All rights (including copyright) remain with the composer.

Composers should submit a full score and parts. A tape recording may accompany the work, but is not mandatory. It is essential that the score be properly edited as well as legible and neat. The entrant's name and permanent return address should be attached loosely to the score so that the materials may be returned to the composer. All entries must be received by the contest chairman no later than April 3, 1977. The scores and manuscripts will be returned to the entrants at the conclusion of the contest. Judges for the competition will be selected from prominent composers & percussionists.

The entry fee for each composition is \$10.00 with check made payable to "California Chapter, Percussive Arts Society. The entry fee must accompany the application and score. To obtain an official entry form, information on the use of **ROTOTOMS**, and additional details concerning the contest please contact: California Chapter PAS, P.O. Box 34, Northridge, Ca. 91328 (213) 349-0356.

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P.A.S. NEWS...

EDITORIAL

On behalf of the Percussive Arts Society, I would like to extend a hearty "BRAVO" and "Thanks for a job well done" to the many who made the Percussive Arts Society International Convention-76 the spectacular success it was. Although it would be impossible to name the many people who contributed, certainly the PASIC-76 Committee (John Beck, Ernest Muzquiz, Eugene Attleson, Jim Petersak, and Neal Fluegel); the Eastman School of Music; especially the Convention host, John Beck and the Convention participants must be singled out for special "Thanks."

Our first independent Convention was certainly a big step for the Society and its unqualified success must go down as a significant PAS milestone. We are already planning for the next several PAS Conventions so that dates and locations will be set several years in advance, hopefully making it easier for everyone to plan to participate and attend. PASIC-77 will be held October 29-30, 1977 at the University of Tennessee, Knoxville, Tennessee, Michael Combs, Host.

Anyone attending PASIC-76 in Rochester is encouraged to return suggestions to the PAS office. These will be used to assist in the planning of future conventions. Again, a sincere "Thank You" to all who participated in or supported through attendance the Percussive Arts Society International Convention-76.

Gary J. Olmstead
President, PAS

The report and recommendations for ALL-STATE AUDITIONS compiled by the PAS Committee headed by Harold Jones (printed in Percussive Notes, Vol. 15, #1, Fall 1976) has been sent to all PAS State Chapter Presidents. It is hoped that these guidelines will be of value to percussion instructors, band, orchestra, and music education organizations, and to students as they prepare for events of this nature. The more widely PAS can assist in disseminating this information, the more benefit it will be to all concerned in improving the standards for this type of activity.

The PERCUSSION RESEARCH COLLECTION headed by Dr. Sherman Hong for the PAS has a minor change of address. All material and inquiries should be addressed c/o P.O. Box 5148, Univ. of Southern Mississippi, Hattiesburg, MS. 39401, not the old box number #53.

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.

WHAT THEY'RE SAYING ABOUT PASIC '76.....

I was just sitting here thinking about the terrific time I had last week in Rochester at the PASIC. "So many great things happened in two short days!"

I met great people. "I was entertained and I was instructed."
"The woodshed is being revisited with vigor and I feel great!"

"P.A.S. is to be heartily commended for the incredible smoothness with which everything worked at this event. Bravo.

David Carey
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Members wishing to be considered for participation on a P.A.S. committee should write to James Petersak, 1st Vice President in charge of committees or to the committee chairman of a specific committee.

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It was truly gratifying to see what a wonderful job all the PAS people are doing. I was glad that I was able to be part of the activity.

Yours sincerely,
Fred Hinger

From everyone here - and on behalf of all our percussive colleagues throughout the world - congratulations on holding this First International Meeting of the Society. Such an exciting event, organized by THE leading and already-distinguished body, must be a success.

Clifford Della-Porta, Chairman
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Chapters

STATE CHAPTER NEWS
compiled by Don R. Baker

IDAHO

The IDAHO CHAPTER has started a state wide newsletter under the auspices of the new President, Larry Snider. The newsletter, with its impressive new letterhead contained programs and happenings around the state. A special article on, "Transition Time to the Great Indoors," by Don Hachmeister was included in the November issue. Two state university ensembles have been selected to perform at the Northwest Regional MENC meeting in Seattle, from Idaho, in April; Boise State University Percussion Ensemble under John Baldwin and the Idaho State University Percussion Ensemble directed by Larry Snider.

INDIANA

Appointed President Paul Berns, called the meeting to order on October 24, 1976 for the INDIANA CHAPTER. A special clinic featuring Jack Gilfoy and Steven Hanna was held at the Tapemasters Recording Studio in Indianapolis and everyone found the clinic most informative. New officers were elected at the meeting for this academic year; Pres., Gary M. Bolinger; First V-Pres., Jeffrey L. Nearpass; Second V-Pres., Jim Thistle; and Sec./Tres., Cynthia E. Soames. Several new projects, committees and discussions promoted a new enthusiasm in the chapter. A special ex officio advisory committee was appointed and a Student Board of Directors was formed. The Student Board will include one representative from each college in Indiana and clinics presented by this board will be given free of charge to public schools if the music educator and three of his students join the PAS. Also passed at the meeting, was a suggestion to keep the state chapter flexible financially by charging fifty cents admission to all clinics at state meetings. The next meeting will be on Sunday, December 5, 1976 at Indiana University at 2:00 P.M. featuring clinician, Jim Coffin.



McGill (Montreal) University Percussion Ensemble - Pierre Beluse, Director.

PENNSYLVANIA

The "Day of Percussion" on April 24, 1976 for the PENNSYLVANIA CHAPTER was well attended and was enjoyed by everyone at Clarion State College. The day long event included a timpani clinic by Stanley Leonard and a marching percussion clinic by Willis Rapp. Performances by the Carnegie Mellon University Percussion Ensemble, conducted by Stanley Leonard and the Clarion State College Percussion Ensemble, conducted by John M. Floyd also rounded out the day with the state meeting. New officers were elected and they include; Pres., John M. Floyd; V-Pres., Willis Rapp, and Sec., Rod Booker. A special committee chaired by Stanley Leonard is planning to form a percussion ensemble of students selected from various universities and colleges to present a concert at the Mid-East Instrumental Music Conference at Pittsburgh in March. The next state meeting will be held in the spring at West Chester State College. Those wishing to submit announcements and articles for the PMEA News should send their material to Sec. Rod Booker and those announcements for the newsletter should go to the editor, Jack Schmidt.

SOUTH DAKOTA

The October issue of the SOUTH DAKOTA CHAPTER Newsletter included a membership list and various news items of interest to PAS members. The Black Earth Percussion Group spent a day and a half in residence at the SDSU campus. The evening performance was well attended and received. A special article entitled, "Drum Humor" was included in the latest issue. Encouragement to join PAS to help raise the membership in the state was headed by the new President, James McKinney. Also, included are the new officers of V-Pres., Courtland Swenson and Sec./Tres. Sandy Fauth.

WISCONSIN

Guest artist Bobby Christian and Scott Presbys served as clinicians and adjudicators for the UW-Oshkosh Percussion Ensemble Festival which invited high school percussion ensembles to an open competition in September. The adjudicators offered on the spot suggestions and advice on techniques to help improve each ensembles performance. The top honor went to Grafton High School with Appleton and Portage tied for second place. Each winning ensemble received a trophy and percussion ensemble music. Bobby Christian's total percussion clinic was considered truly inspirational by a wide variety of spectators.

On October 28th the WISCONSIN CHAPTER held its annual meeting at the University of Wisconsin. Performing at the State Music Conference were ensembles from DeForest Middle School, Dick Fellenz, conductor; Sun Prairie High School, Dave Udell, conductor; and Lawrence University, Scott Presbys, conductor. The meeting included discussion of the Sixth International Percussion Symposium and nominations for offices. The newly elected officers are; Pres., Paul Mazzacano; V-Pres./Tres., James Latimer; and Sec./Newsletter, David Udell. Also, included in the recent issues were programs and a short review of vibraphone repertoire.



Clarion (Pa.) State College Percussion Ensemble - John M. Floyd, Director.

STATE CHAPTER FINANCIAL REPORT
Larry Vanlandingham

The following list shows the name and address of each state president and the amount of dues reimbursement sent to each state by the national office between November, 1975 and December, 1976. Each state president receives \$1.75 reimbursement for each new or renewed membership from their state. This money* may be used at the discretion of the state President and/or the state officers and membership. An asterisk indicates recently elected or appointed presidents. No amount shown indicates that the reimbursement was not requested by the state president. *\$7,074.75 total reimbursed 11/75-12/76.

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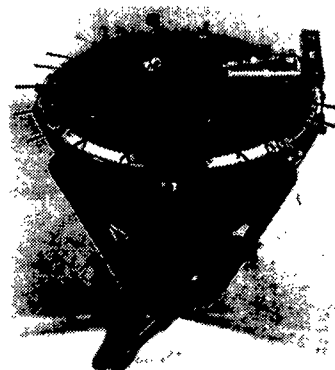
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Percussion Discussion



THE PERCUSSION ENSEMBLE DEVELOPING THE COMPLETE MUSICIAN

The percussion ensemble affords the player an opportunity to fully develop his capacities.

Percussion ensemble music is chamber music. The player must develop the capacity to watch and listen. To perform chamber music well, one must: 1) know with whom he is playing; 2) know the rhythmic figures others have to result in really accurate unison playing; 3) be aware of the dynamics others have in order to develop proper balance; 4) investigate stick, mallet, beater, etc. possibilities so that consistent color and shading can be created throughout the ensemble; 5) know what pitches the mallet instrument is playing, for example, so that the timpani are well in tune.

Many ensemble pieces require no conductor. This is even more demanding on the players' sensitivities. Through use of head cues, eye contact, the pencil, etc. the percussionist is behooved to make the music work.

In the percussion ensemble the player is afforded the opportunity to play extended parts on all the percussion instruments. A healthy respect and a positive attitude for the accessory instruments is the result. No longer is a triangle, woodblock, tambourine, etc. looked upon as a "second-class" instrument when the player is presented with a part that requires advanced techniques and special sensitivities. Many percussionists are very weak in playing accessory instruments. The percussion ensemble literature will surely convince the player that he must turn this weakness into a strength and may lead him to further investigate techniques on the other percussion instruments. The player becomes a "total percussionist" - not only a snare drummer, or a mallet player - one who is only content to play the so-called "good parts".

A result of this respect for the intricacies of all the instruments is a percussionist who cares for and maintains his equipment so that it will be in good condition when it is time to play. The player becomes concerned with putting things away safely, locked in their proper places, and covered to insure their being available for the next rehearsal or performance.

If time permits, the director may give the player a chance to conduct. Now a whole new world is open to the percussionist. He is called upon to put the piece together, so to speak. What could be a better way to develop ones' capacities in a hurry?

All this will help the player develop a sense of pride in the percussion section. There will be positive carry-over to other performing organizations, too, such as the orchestra, the concert band, the jazz ensemble, and the marching band. The percussion section will play more musically, listen, watch, care for equipment, and be on time. It is well-agreed that this sort of section will enhance the performing group.

In conclusion, it is well to point out that the ensemble director be a capable, sensitive, caring musician himself - one who can make these points and have his players really absorb them.

The Author

Murray Houllif received a B.S. in Music Education from the Sate University College at Potsdam and a Master of Music in Percussion from the Sate University at Stony Brook New York. In addition to performing in the New York Metropolitan Area he has percussion solo and ensemble music soon to be published by Music for Percussion, Inc. in N.Y. and Paul Price Publications in Teaneck, New Jersey. Currently, he is teaching at North Texas State University.

He was honored to be awarded first prize in this years PAS Composition Contest for his timpani piece FOUR VERSES FOR TIMPANI.

MILS OR MILLIMETERS: A COMMENT ON METRICS AND THE DRUMMER

I smiled as I read William Olive's contribution to "On the Technical side" in Percussive Notes entitled, "Metrics and the Drummer." He states that batter heads normally come in .5mm, .75mm and 1.0mm thickness. I believe standard drumhead thicknesses are rather 5 mil, 7.5 mil and 10 mil (1 mil = .001 inch), which translates to metric as 0.13 mm, 0.19 mm and 0.25 mm, respectively. I'm afraid a sheet of mylar 1 mm (39 mils) thick would be a bit too stiff to play well on a drum.

Mr. Olive shouldn't feel too bad, however. Ludwig's catalog incorrectly lists these head thicknesses as .005 mil, .0075 mil and .010 mil (rather than 5 mil or .005"). I guess the terms "thin" and "thick" are more meaningful to most drummers than precise dimensions!

I might offer a comment on Mr. Olive's "metric paper clip". On our secretary's desk I found 3 sizes of "standard" paper clips which measured 1.24 cm, 0.72 cm and 0.60 cm, all rather non-metric. Wire diameters were 0.79 mm, 0.88 mm and 1.31 mm. I have no doubt that metric paper clips will become more common, however, as perhaps will metric drumheads in the future.

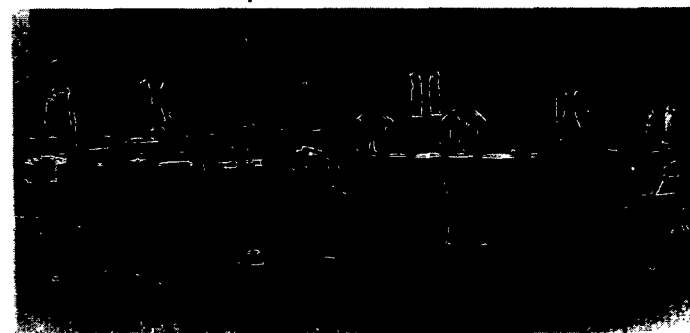
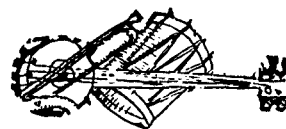
Thomas D. Rossing

(Thomas D. Rossing is a professor of Physics at Northern Illinois University, where he formerly served as Chairman of the Physics Department for 15 years. He has prepared material on Musical Acoustics for the American Society of Physics Teachers and has published several research papers. He has also published articles in The Percussionist.)

Your Volume 14 #13 Spring/Summer 1976 issue on show drumming tips was excellent, however it would be most helpful if in a future issue you could recommend a drum book that covers typical and difficult show mallet excerpts. I think this could be well appreciated by serious drummers interested in this aspect of professional drumming. Thank you.

James E. Weaver (PAS member)
Berklee College of Music, Boston, MA.

(Editors Note - see p-39 of this issue)



The MOLALLA PERCUSSION ENSEMBLE from Molalla, Oregon, Delane R. Guild, Director, consists of students ranging in age from 5th grade through 8th grade. This groups performs regularly at grade schools, high schools and Colleges and competes annually in local contest. They have been featured the past two years at the Oregon Percussive Arts Society's State Solo and Ensemble Contest where, last year, they scored 99.9% out of 100%. This year the ensemble has been selected to travel to Seattle, Wash. in April to play at the All-Northwest Music convention for Educators from the 6 Northwestern states.



edited by Dr. John Baldwin
Boise State University

The Paul Price Percussion Ensemble premiered a work by Heskell Brisman entitled "Concerted Music for Piano and Percussion" at Kean College, Union, New Jersey. The ensemble was conducted by PAUL PRICE with ELIZABETH MARSHALL appearing as the piano soloist.

Last summer, JIM WARRICK presented his graduate recital at Ohio University in Athens, Ohio. Included in his presentation were Milhaud's "Marimba Concerto" and Gerber's "Celebration Suite for Timpani and Piano".

JAMES LATIMER, Professor of Music and Percussion at the University of Wisconsin, was the featured performer at a clinic and recital at Alabama State University. Presently music director and conductor of the Wisconsin Youth Symphony Orchestra, Mr. Latimer is a former member of the Boston Pops, Boston Symphony Orchestra, and the American National Ballet. VAN TONY FREE, the Percussion Instructor at Alabama State University, served as host for the clinic and recital.

Drummer DAVID LOGEMAN can be heard on his first album with the band Mingo led by veteran Latin percussionist JAMES MINGO LEWIS. David, born and raised in Lincoln, Illinois, has been playing since he was three. He spent his school years in and out of bands and workshops at the University of Illinois. His professional training includes classes at the Interlochen Arts Academy and the Berklee College of Music. David now resides in San Francisco where the CBS album was recorded.

STEVEN KASTUCK, Business Manager of the Paul Price Percussion Ensemble, recently was percussion clinician at Fairfield University for the Musical Arts and Marching Band Workshop. Steven has also had a work published by Paul Price Publications—"Drifts for Vibraphone".



The MID-WEST MARIMBA ENSEMBLE is a unique group made up of university and college percussion instructors plus symphony players from four states in the Mid-West. The first concert of this ensemble was given Sept. 12, 1976 in Performing Arts Hall on the Drake University Campus in Des Moines, Iowa.

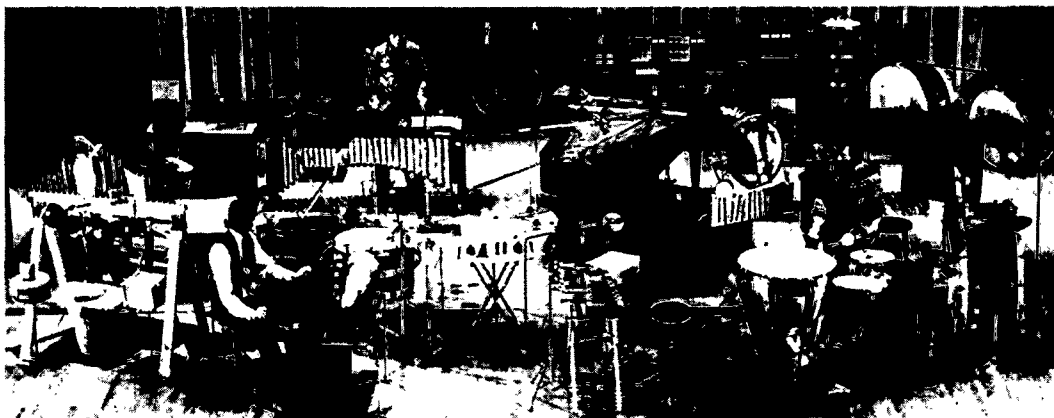
Personnel included: James B. Campbell—graduate assistant, Northern Illinois University, DeKalb, IL; Morris Alan Brand—free lance percussionist and college inst. Minneapolis area; Laurence D. Kaptain—Instructor of Percussion, Drake University and Principal Perc. Des Moines Symphony Orch.; Don Keipp—Doctoral student, Univ. of Iowa formerly Instructor of Percussion SW Louisiana State University; Kim Nyght—tympanist, Des Moines Symphony; Terry Smith—Instructor of Percussion, University of Wisconsin-River Falls.

The program of the concert included arrangements by Vincent, Musser, Peters and a new work by James Campbell.

The percussion instructors at the International Music Camp this past summer were ROGER JAMISON and LAURENCE D. KAPTAIN. Jamison is presently teaching at Southwestern Oklahoma State University and Kaptain is on the faculty of Drake University. Percussion faculty for the Jazz Camp were MIKE HYMAN and ED SOPH. Located at the International Peace Gardens on the border of Manitoba and North Dakota, more than 2,000 students performed in band, orchestra, choir, and other fine arts activities. More than 100 percussion students attended the 5-week term of instrumental organizations.

BUDDY RICH and his band, Killer Force, appeared at Triton College in River Grove, Illinois, in October. The concert was sponsored by the Triton College Jazz Band.

The 2nd Annual Weekend of Percussion, organized by AL BROWN, Instructor of Percussion, was recently held on the campus of Western State College, Gunnison, Colorado. Features of the weekend included concerts by the Western State Percussion Ensemble, Jazz Quintet, and Stage Band. Guest artist for the event was DAVID FRIEDMAN, who presented clinics on mallet percussion and jazz improvisation, and appeared as soloist with the stage band.



The BLACKEARTH PERCUSSION GROUP, artists-in-residence at Northern Illinois University, is currently planning its teaching and performance schedule for the summer of 1977. The group has successfully toured the United States, Canada, and Europe, and has been helpful in developing an interest in contemporary music and related programs at university and college music departments. The context in which the ensemble could be

utilized in a summer music program is very flexible: ranging from a single concert and workshop, to a short-term residency including additional performances, workshops, private coaching or teaching, and master classes. For further information contact Stacey Bowers, Blackearth Percussion Group, Department of Music, Northern Illinois University, DeKalb, Illinois, 60115.

SHIRLEY HIXSON, marimbist and teacher, presented the world premier of "Three Miniatures for Marimba" by Paul Sifler at Muskingum College in New Concord, Ohio. This most recent work by Sifler consists of "Homage to Debussy, Blues and Acrobatics" and was written and dedicated to her by Sifler. Also included on the program was the premier performance of a work for six mallets, "Two Scenes - Flaming Dawn and Portrait of Twilight".

KAREN ERVIN, outstanding solo percussionist, appeared at Crane University in a mini-residency this fall to present clinics, solo recitals, master classes, and lessons. JIM PETERCSAK, Instructor of Percussion, organized the event and served as host.

Noted clinician and performer, BOBBY CHRISTIAN appeared at the Alberta Chapter of the Canadian Band Directors' Association this fall. Topics covered included mallet instruments and drum set.

The Boise State University Keyboard Percussion Ensemble, directed by Dr. John Baldwin, has been invited to perform at the Northwest MENC Convention in Seattle, Washington next spring. The large repertoire of the group includes both original works and arrangements as diverse as Corelli and Leroy Anderson. Instrumentation includes bells, vibes, xylophones, chimes, piano/celeste, eight marimbas, and bass marimba.

Nov. 7, 1976, was the date of SAM ULANO'S "Drum Sunday," featuring product and publication displays, clinics, and concerts. Among the percussionists appearing were WILLIAM "SONNY" GREER, JO JONES, FREDDIE WAITS, JOHN SARRACCO, RUSS MOY, BILL ROTELLA, and SAM ULANO.

Drummer, ED SHAUGHNESSY, was featured with the Idaho State University Marching Band on November 13 for a half-time show. Also while at I.S.U., Ed put on an excellent drum set clinic for Idaho percussionists and music educators.

ON THE MOVE

edited by Dr. John Baldwin
Boise State University

Ludwig Industries recently announced that JAKE JERGER has joined the Ludwig Clinic Staff, and will be available to educational institutions, music retail dealers and music associations for guest clinic appearances. His clinics specialize in high school and junior high percussion ensembles, reading for the drum set, and problem-solving sessions for the percussion section. He has taught privately, is an active free-lance performer in and around Chicago, has taught junior high, high school, and junior college levels, and is a studio percussionist for RCA and Universal studios.

ROGER JAMISON is the new Percussion Instructor and Assistant Marching Band Director at Southwestern Oklahoma State University, Weatherford, Oklahoma. Roger holds a BM Degree from the University of Idaho and an MM Degree in Percussion from the Ohio State University where he was a teaching assistant in percussion and a member of the OSU Marching Band Staff.

VICKI PETERSON JENKS, formerly the graduate teaching assistant at Baylor University in Waco, Texas, is now on the faculty at the University of Texas-El Paso. She will serve as private percussion instructor in the El Paso Public Schools, the Ysleta Public Schools, and at the Institute of the Arts. In addition, Ms. Jenks will be principal percussionist of the El Paso Symphony Orchestra. Ms. Jenks holds a BM Degree from the University of Wisconsin-Stevens Point and an MM Degree from Baylor University. Vicki has also served as percussion clinician and adjudicator in North Dakota, Wisconsin, Pennsylvania, New York, Texas and Canada.

STEVEN KASTUCK was recently appointed to the music faculty of C.W. Post Center, a branch of Long Island University. Steve will teach percussion and conduct the Percussion Ensemble.

LINDA L. PIMENTEL is presently teaching percussion part time at Denison University, Capital University, and the Ohio State University, the latter school where she is completing the requirements for a Ph.D. degree in music education.

TIMOTHY ROGERS, formerly Instructor of Percussion at Alabama State University, Graduate Assistant in Percussion at Southern Illinois University at Carbondale, and actively composing for the past year, has been appointed percussionist with the Saginaw Symphony Orchestra in Saginaw, Michigan.

NEIL DE PONTE has been appointed to the Position of Visiting Assistant Professor at the University of Massachusetts at Amherst. He has recently completed a two-year tenure as the Graduate Assistant in Percussion at the Eastman School of Music. A recipient of the Performer's Certificate, Mr. DePonte has performed with the Rochester Philharmonic Orchestra and has conducted the Eastman Percussion Ensemble and the Eastman Wind Ensemble. His compositions are published by Music for Percussion. He is a member of the faculty of the National Music Camp at Interlochen, Michigan. His latest article appears in the 1976 Vacation Issue of *Woodwind World Brass and Percussion Magazine*.

DAVID RINGENBACH has been appointed Director of Percussion and Jazz Activities at Mary College, Bismarck, North Dakota. Mr. Ringenbach holds a BM Degree from the Eastman School of Music and an MA Degree from Indiana University of Pennsylvania, Indiana, Pa.

LARRY R. LINKIN, associated with the National Association of Music Merchants since 1970, has been named President of Slingerland Drum Co. In 1973, he advanced to Staff Vice-President of NAMM, with primary responsibility for regional markets, the annual International Music Expo and manufacturer liaison. As President of Slingerland, he will have his offices at the company's Niles, Illinois, headquarters.

IAN TURNBULL, former Percussion Instructor to the Faculty of Music at the University of Western Ontario, has recently retired from the Central Band of the Canadian Forces in Ottawa and has returned to London, Ontario where he intends to free lance and do some writing.

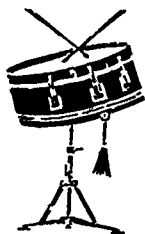
KEN HODGES, a graduate from Brigham Young University, Provo, Utah has accepted a position as Special Instructor in Percussion at Brigham Young University. He is continuing his professional career as a performer in the Salt Lake-Provo area, and as owner of Dayman Music Reproduction Company in Orem, Utah.



Students and Staff of the 5th Annual Marimba Camp held at the Ohio State University - July 1976.



AND GATHER TOGETHER THEY DID, OVER 600 STRONG FOR THE FIRST PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION!



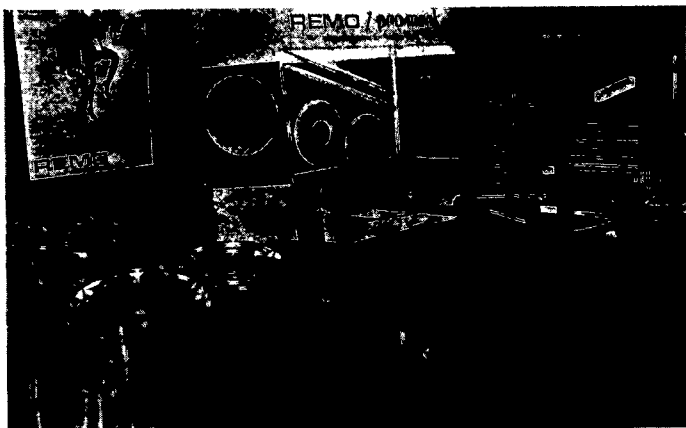
Traffic was heavy in the exhibit area!



Some of the best timpanists in the business gather at the PASIC (L. to R.) Fred Hinger, timpanist Metropolitan Opera Orchestra, formerly Philadelphia Orchestra; John Beck, timpanist Rochester Philharmonic; Vic Firth, timpanist Boston Symphony; Saul Goodman recently retired timpanist New York Philharmonic Orchestra. Henry L. Carey, Jr., timpanist Syracuse Symphony; and Tele Lesbines, timpanist Milwaukee Symphony.



Gordon Peters, principal percussionist Chicago Symphony Orchestra and the 1st president of the Percussive Arts Society tells how it was back in those "early days" and how he sees the present and future of PAS as he delivers the banquet address.



Virtually all of the major manufacturers of percussion instruments, many publishers, and smaller percussion firms exhibited

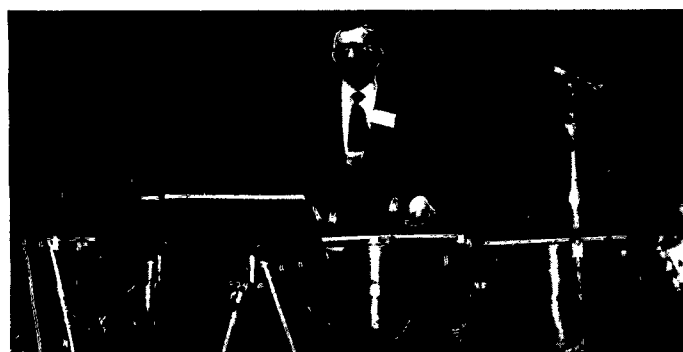


at the First PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION.

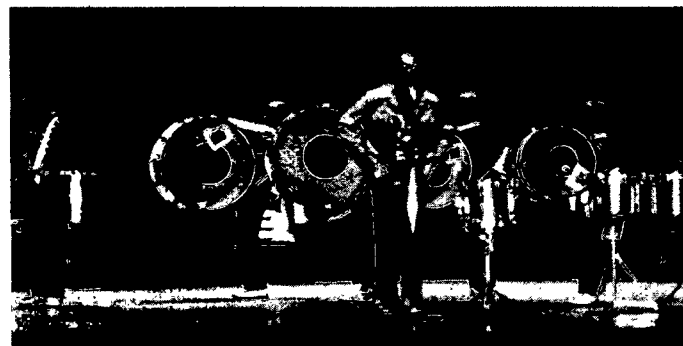
FOR CLINCS AND CONCERTS.



What a great start to a day of PASIC clinic events to hear Alan Dawson perform and lecture.



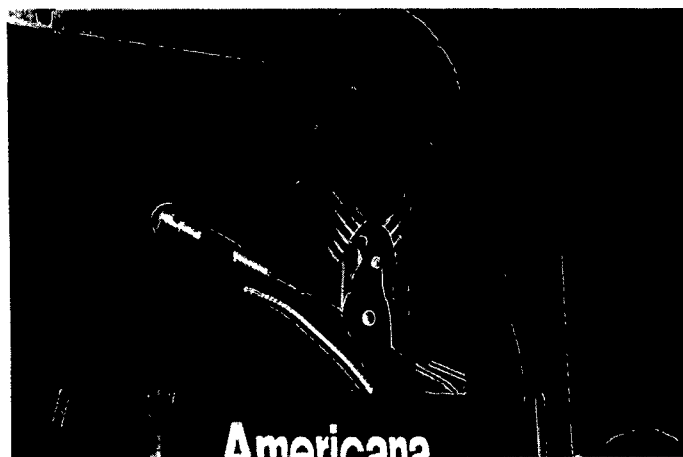
A thorough, artistic approach to performance on timpani described and demonstrated by one the the greatest - Fred Hinger.



Fred Sanfords' marching percussion clinic with the West Genesee High School percussion section was informative to all



Leigh Howard Stevens (left) and Gordon Stout (right) relax and discuss marimba techniques following an outstanding clinic performance.



What thanks must go to convention host John Beck of the Eastman School of Music for a job well done.

Rochester Philharmonic Orchestra
David Zinman, Music Director

54th Season
1976-1977

Thursday evening, October 14, 1976 at 8:00
Saturday evening, October 16, 1976 at 8:30

DAVID ZINMAN, conductor
MALCOLM FRAGER, piano
JOHN BECK, timpani

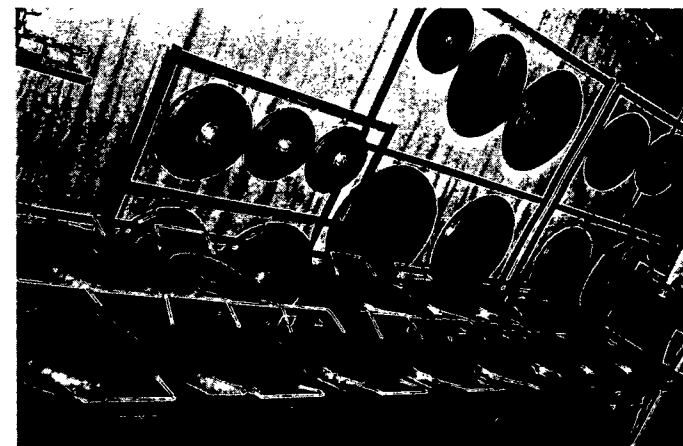
Pre-concert concert: the RPO Files and Drums (see page 60)

Ives	Variations on "America"
Philip Lambro	Two Pictures for Solo Percussionist and Orchestra (world premiere)
	Number One
	Autumn Rhythm
	John Beck
Schumann	Concerto for Piano and Orchestra, A minor, Opus 54
	Allegro affettuoso
	Intermezzo: Adagio
	Allegro non troppo
	Malcolm Frager
Intermission	
Ravel	Valses nobles et sentimentales
	Modéré
	Assez lent
	Modéré
	Assez animé
	Presque lent
	Assez vif
	Moins vif
	Epilogue: Vif
Richard Strauss	Rosenkavalier Suite

For the Saturday evening performance, the Rochester Philharmonic Orchestra extends a warm welcome to members of the Percussive Arts Society, which is holding its international convention in Rochester October 16-17

The use of recording devices or flash cameras is prohibited.
Steinway is the official piano of the Rochester Philharmonic Orchestra.

Where but at a PASIC event could you find this display of gongs?



FOR PERCUSSION DISCUSSION.



Maurie Lishon, owner of Franks Drum Shop (far right), and Neal Fluegel, executive secretary of PAS ponder issues of the day.



What a contribution to percussion these two men have made - Saul Goodman (left) and Paul Price (right).



PAS President Gary Olmstead (L) and board member Joel Leach compare notes.



Donald Canedy, (left) 1st executive secretary of PAS in its early years, now with the Rogers Drum Company and Peter Tanner (right) noted marimba authority and composer talk in the exhibit area.

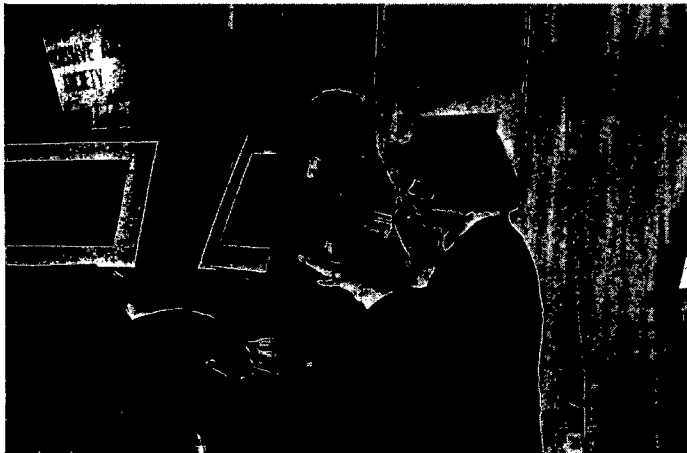


Bill Hinger describes features of the line of mallets produced by their firm.



Vic Firth (center) has a most attentive audience as he describes details of his line of sticks.

AND PUBLICATIONS AND PASIC '77!



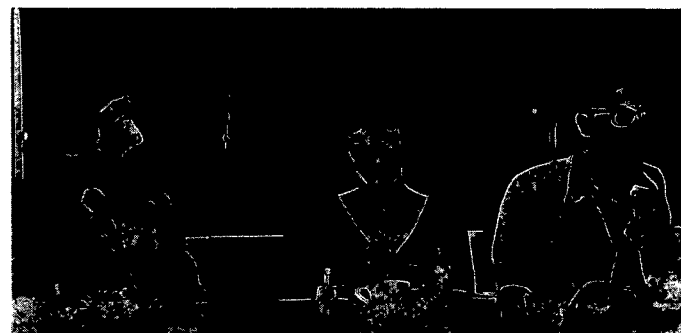
Linda Pimentel and Marta Ptszynska look over part of the collection of prize winning percussion compositions from all of the PAS Percussion Composition Contests that were on display at the convention.



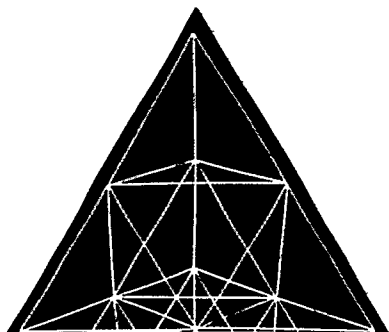
Merv Britton discusses the topic of percussion literature.



Prolific percussionist/composer Ted Frazeur (right) holds forth with an interested PAS member.



Mike Combs, (L.) chairman for the upcoming PASIC '77 to be held in Knoxville, Tennessee October 28-30, 1977 - Are you sure your discussion with Jackie Meyer, recording secretary of PAS is only about plans for an even bigger and better PASIC '77?!!



The winner of the \$200.00 first prize in the PAS Mock Symphony Audition held at the PASIC in Rochester this past October was NEIL DE PONTE. Congratulations, Neil! Adjudicators for this event included William Cahn, Rochester Philharmonic, John Soroka, Baltimore Symphony, and audition chairman Alan Able, Philadelphia Orchestra. Plans are under way to make next years competition an even more extensive event for a larger number of participants on percussion and timpani.

P.A.S.

PLAN NOW TO ATTEND:

1977 PERCUSSIVE ARTS SOCIETY
INTERNATIONAL CONVENTION

OCTOBER 28-30, 1977

at
University of Tennessee
Knoxville, Tennessee
Mike Combs, Host

details in forthcoming issues.

WILLIAM G. STREET INDUCTED INTO P.A.S. HALL OF FAME



WILLIAM G. STREET was professor of percussion at the Eastman School of Music for 40 years (1927-1967). On the occasion of his retirement, Mr. Street was honored by a concert dedicated to him because, as was then said, "scores of students' lives have been enriched by (his) patience, talent and devotion." He was also cited the night of the concert (April 20, 1967) as being "a remarkable example of that generation of music educators who did not go to music schools; they made them instead." The citation from the University of Rochester's Alumni Association concluded: "...you have employed the same dedication in shaping your students' careers as you have in beating your own drum."

William Street began his professional performing career at the age of fifteen, playing after school in motion picture theaters. When the Eastman Theatre was opened in 1922, his friend Emory Remington, a fellow member of the old Piccadilly Theatre Orchestra, persuaded him to transfer with him to the new theatre. He was subsequently recruited for the Eastman School faculty by Howard Hanson in 1927.

In addition to his career as a teacher, Mr. Street has remained active as a performer. He was a charter member of the Rochester Philharmonic Orchestra, in which he performed under every conductor from Albert Coates through Erich Leinsdorf. Early in his RPO affiliation, the late Fritz Reiner, appearing as a guest conductor, asked him to move up from percussionist to timpanist. The final Leinsdorf concert in 1956 was also Mr. Street's farewell to the orchestra, but he continued to play in the Rochester Civic Orchestra for another two years. He also took part in all of Dr. Hanson's annual spring festivals of American Music, from their inception through 1958.

Through the years, Mr. Street had the satisfaction of seeing his pupils active in the Rochester orchestra and after graduation, assume positions in major orchestras around the country. He was particularly pleased to have a few talented young women in his classes, dispelling the old notion about percussion being strictly a man's world. John Beck, his associate in the Eastman percussion department and conductor of the Eastman Percussion Ensemble, was one of his pupils and succeeded him as timpanist in the Rochester Philharmonic Orchestra. "It was a great honor for me to follow Bill Street at the Eastman School for he was a dear friend and wonderful inspiration for my musical career--both for my teaching and playing," said Mr. Beck. "He was more than a teacher; I always admired him for his talent and for the good friend that he was. Bill Street will long be remembered as one of a handful of persons who pioneered the art of percussion to the high level that it has reached today."

Thomas Morris, manager of the Boston Symphony Orchestra, was a pupil of Mr. Street's for eight years in the Eastman Preparatory Department. Morris, a native Rochesterian, said: "I remember best his joy in playing music. His love for making music greatly influenced me. A lot of my lessons with Mr. Street were spent in discussing not only percussion music but also musicians and orchestras--which has proved of value to my career in orchestra management."

Robert Freeman, present director of the Eastman School of Music and a native of Rochester, said "I remember Mr. Street's marvelous playing from my boyhood when he was an active and important figure, both to the Eastman School of Music and the Rochester Philharmonic."

Dr. Howard Hanson, who recruited Mr. Street for the school's faculty in 1927, said: "Bill Street, became a legend in his own time. Not only was he a wonderful player, but he also was a wonderful teacher who had a great impact on the technique of playing percussion instruments."

Like all great teachers, William Street's influence lives on in the ever widening circle of his students who further develop the art of percussion. The Percussive Arts Society was indeed honored to induct this great man of percussion - WILLIAM G. STREET into the PAS Hall of Fame.



John Street accepts the posthumus award given his brother, and thanks the PAS for bestowing this honor on him.

NOMINATIONS FOR P.A.S. HALL OF FAME REQUESTED

Nomination

Nominations may be made by any member of PAS. No stipulation is made as to whether the person nominated is living or deceased. All nominations are to be received by the secretary of P.A.S. no later than March 1 of each year. Mail to: HALL OF FAME NOMINATIONS, PERCUSSIVE ARTS SOCIETY, 130 Terre Haute, Indiana 47805.

Criteria

The P.A.S. Hall of Fame Award is given to a person who has influenced the percussion world as evidenced by his contributions in any of these categories:

- Performing Excellence
- Writing and Composing
- Teaching Excellence
- Inventions and/or Discoveries

A biography or vitae of the individuals background and contributions to percussion should be submitted at the time of nomination.

Inclusion into the P.A.S. Hall of Fame

The award and inclusion into the Hall of Fame will be presented at a P.A.S. International Convention. The recipient will be invited to attend the presentation or be represented by a person of his/her choice.

PAS HALL OF FAME RECIPIENTS TO DATE

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

Inducted March 1974
Gene Krupa
Harry Partch
Morris Goldenberg
James Salmon

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

Inducted October 1976
William G. Street

FRED HINGER

An interview by Dr. D. Richard Smith



Editors note - FRED HINGER recently presented an outstanding timpani clinic and performance of the winning composition in the PAS composition contest at the PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION held at the Eastman School of Music on October 16-17, 1976. His book TECHNIQUES FOR THE VIRTUOSO TIMPANIST has rapidly become one of the leading sources for artistic timpani playing.

This interview is one in a series of interviews done over the past few years by Dr. D. Richard Smith, assistant Director of International Education and Research at Purdue University, in which he talks with many of the worlds leading timpanists. In future issues we will publish interviews he has done with other leading timpanists.

Smith: We're talking with Fred Hinger, timpanist with the Metropolitan Opera, former solo timpanist with the Philadelphia Orchestra, and the man who currently is making what many timpanists claim are the finest kettle drums ever designed. Fred, to get a frame of reference, when and where were you born?

Hinger: I was born in Cleveland, Ohio in 1920. After graduation from high school there, I went to the Eastman School of Music. While I was at the Eastman School of Music, I played in the Rochester Philharmonic. After graduation from Eastman, I went to the United States Navy Band.

S: The timpani is an interesting instrument and not one that the majority of musicians rush out to learn. Can you tell us how you happened to first get interested in the whole area of percussion and then especially in timpani. Were you in grade school, high school, or college when you decided that this was an area that you really wanted to study?

H: When I was about five years old, my grandmother bought me a toy drum set. My mother played the piano, so I'd play along with her without reading music. I really didn't have much early training. I thought I was a "hotshot" little drummer until I got to junior high school and I took my juvenile set to junior high school with me and found out that it was a toy! I was embarrassed into starting to study percussion and drums at that time! So I started the study of drums and became a pretty decent rudimental drummer.

S: Who was your first teacher?

H: When I was in the 7th grade, my first teacher was Frank Tichy, who is still living in Cleveland, Ohio. He's also a teacher at Interlochen Music Camp in Michigan.

S: As far as your first lessons, were they on snare drum or were you already interested in timpani, how did you start?

H: Well, actually, the very first instrument I was ever introduced to was the harmonica! But the first percussion instrument was snare drum, which it should be. Nobody should learn to play the timpani first. I must have had pretty decent hands because I did win a few contests in junior & senior high schools.

S: Were there any timpanists of that era that you admired and respected that were professionals in the field that might have somehow pointed the direction for you?

H: None at all. In fact, at that time, students in high school or junior high school weren't too aware of symphony orchestras as they are now. First of all, nobody was affluent enough to go to the symphony concerts. My first lessons were 50 cents apiece and I would have to walk three miles to go to the lesson. But to get to the timpani, probably I started playing

timpani because I was one of the few drummers who could actually hear or was talented enough to play the timpani. Years ago, band directors would take maybe the worst talented people and put them in the percussion sections. Nowadays, they've seen the value of taking a talented person and making a percussionist of them.

S: Do you think your ability to hear pitches was due to your early work on the harmonica and the fact that you could read music and notes?

H: No, I think that everybody has an inherent talent. Either you've got it or you haven't; that's about the size of it. If you have it and you have the sense to go with it, then you develop that to a great degree. You don't have to be a genius, however you do have to have the talent.

S: In high school, did you keep the same teacher or did you have a different teacher?

H: I had the same teacher until the 11th grade. Then I studied with a man named Ned Albright. His brother, Fred Albright, was also a very fine percussion player who has been in New York until just recently. He's retired now. But Ned Albright changed my style of drumming into a more rudimental style, which was great because I use this system of drumming right now on timpani.

S: Can you tell us what you mean by a "more rudimental style?"

H: Yes, I think rudimental playing means the training of the hands. Just the same as a violinist must train his fingers to play scales and arpeggios, the drummer must learn how to control every sound that he makes. And when I say every sound that he makes, even the nuances within a roll.

S: What does this have to do with the term rudiment or rudimental?

H: Rudimental means beginning, doesn't it? I mean, it's the very foundation of what we're trying to do. The different rudiments in drumming are combinations of different note patterns played either with doublings or singlings. Doublings are very important on the drum because the rudimental roll is made with doublings, and orchestra roll is made with the bounce of triplets.

S: So you'd say to any young person that wants to study the timpani someday, at least wants to be a good drummer, get in there and study those rudiments?

H: Absolutely.

S: Who was your teacher in college and was there any one timpanist or percussionist you used as your model or any one individual that inspired you or whose work you greatly admired?



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H: Well, of course, William "Billy" Street was a great player and wonderful person. And there was a person who I never heard perform nor studied with - Oscar Schwar. He became almost a legend and I have the greatest respect for this legend, and all that I heard of his timpani playing. I tried to fill the post that he left and to develop my own style which is a most important thing in playing. All my students might use my system, but I certainly want them to be themselves.

S: You mentioned "Billy" Street. What should we know about Billy Street?

H: Billy Street, the teacher at Eastman School of Music, I consider to be one of the finest teachers I have ever known. He and his brother Stan played in the Rochester Philharmonic for many years. Stan played percussion and Billy played timpani. They were just great natural drummers and had a lot of talent. They didn't hold back on any of their talents. Billy was one of the most revered teachers in the country.

S: At Eastman, did you major in percussion?

H: I took a double major in percussion and public school teaching. I thought if I'm not successful in the professional field, I'll teach school, which was almost a mistake, because you should have one objective.

S: Did you go directly from Eastman into an orchestra?

H: No, I went from Eastman into the Navy band, which had a symphony orchestra and then from the Navy Band into the Philadelphia Orchestra. I was very fortunate. In 1951, I became timpanist for the Philadelphia Orchestra and stayed timpanist until I retired in 1967.

S: And during this time, Ormandy was conductor;

H: Yes. All the time that I was there, he was the conductor.

S: While you were timpanist with the Philadelphia Orchestra, was there any kind of tone or any special technique that Ormandy, as the primary conductor was seeking from the timpani?

H: No, I think that I was seeking a primary sound. I finally devised a system that is all inclusive. It gives the dark sounds along with the bright sounds, uses every muscle of the body, and I try to get a sound from the timpani, not from the timpani sticks. It's as simple as that.

S: Your timpani are certainly known as some of the finest

instruments in the world. What is it that makes them so fine? What is it that produces this exciting tone?

H: I think it's my experience more than anything else and all the experiments that my son and I have done. We've tried to improve what has been an existing good model, the Dresden type timpani, (which is accepted as the best model.) We've put improvements in that have never been included before this time, such as the revolving bowl. In order to change the beating spot, you can revolve the whole kettle. The master key is next to the player instead of being across from him, which makes it very easy to adjust. The master key also is very easy to work. Every half turn of the key is a half step in pitch.

S: Some of our readers may not be familiar with the term "Dresden" drum. How does this differ from the type of timpani used in most American high schools and junior high schools?

H: The Dresden drum is basically a suspended model with all the mechanism on the outside. It's operated by a foot pedal that activates a cam arrangement wheel, that in turn, brings the entire head down in tightness. Also, it's a much firmer model. The mechanism does not "give" in a Dresden model, as is the tendency for the lighter mechanisms that are used in this country—which, by the way, are not really bad; I wouldn't condemn them. They're very useful in the schools, but I hope to introduce my Dresden models in schools, I think we ought to introduce quality into the schools so students get used to hearing quality sounds.

S: You mean young players will only be as good as the tone they hear produced and if they hear a fine tone, or have an instrument that produces a fine tone, then they may be able to match this tone and produce an equally fine tone as they become musicians?

H: Right!

S: We've been talking with Fred Hinger, world renowned as one of the finest timpanists playing in the country and the man who currently is building some of the finest timpani found in this country and around the world. From the basement of the Metropolitan Opera House in New York City where Fred is performing in Tosca, this is Dick Smith saying, "Thanks a lot, Fred."

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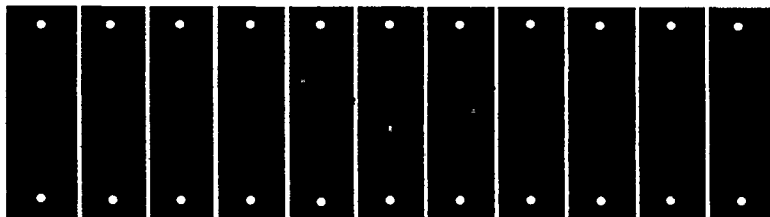
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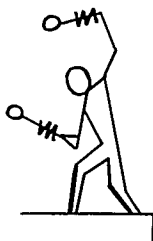
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PEOPLE in PERCUSSION

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!



JAKE JERGER, an active educator in the Chicago area for over twenty-five years, has taught at junior high, high school and college level. His students have received outstanding recognition through percussion ensembles, jazz festivals and special performance invitations. As an active free-lance performer, Jerger backs many name acts appearing in Chicago. Jake has recently affiliated with Ludwig Industries as a clinician.



JAY "UTAH" LAWRENCE, has backed on percussion such stars as Liza Minelli, Tom Jones, Rich Little, Juliet Prowse and Charlie Rich. He is currently on the road playing drums with the Liberace Show."

STUDENT PROFILES

JUNE MELICHAR a junior at Hempfield Area Senior High School, Pittsburgh, Pennsylvania was a winner of the Pittsburgh Symphony auditions. She has won an opportunity to perform with the symphony. At the audition she played Paul Creston's "Concertina for Marimba". June is a student of Eugene Fabrizi of Pittsburgh.



LEIGH HOWARD STEVENS is one of America's foremost young concert marimbists. He has studied with the renown Vida Chenoweth and his mastery of mallet independence has greatly expanded the composition and musical possibilities for the marimba. Lee has recently signed on as a Ludwig/Musser clinician.



PAUL ROBSON, one of Canada's best known drummer-percussionists, is the principal of the Ontario College of Percussion, which is a unique percussion school in Toronto, Canada. Robson has accompanied numerous name artists during his career, and currently leads his own orchestra. Paul plays and endorses Premier drums.

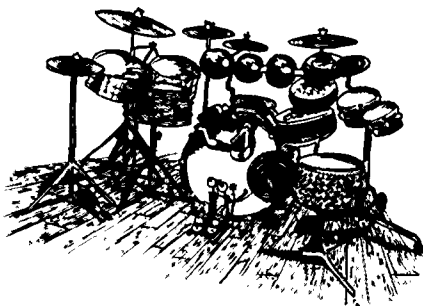
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BACKGROUNDS IN PERCUSSION JOHN CHELLIS CONNER

by
John C. Bircher, Jr.

(Courtesy of Roy C. Knapp)

In the fall of '75, Percussive Notes published Shirley Hixson's article on Ruth Stuber Jeanne and the origin of Creston's Concertino for Marimba Opus 21. Also mentioned, was Milhaud's Concerto for Marimba and Vibes. I would like to shed some light on the background of Mr. John Chellis Conner, for whom the Milhaud work was composed.

John Chellis Conner was born in Kahoka, Missouri, U.S.A., his father was a dentist and the mother a concert singer. At the age of six he began studying both piano and percussion instruments, and at the age of twelve he began his professional career playing with a radio orchestra.

He was a member of the International Marimba Symphony Orchestra, in the 1930's which toured Europe, he performed with the United State Navy Band and was a student at the Navy School of Music, he performed with the Municipal Opera Orchestra, and has played on NBC, CBS and Mutual Networks, both radio and television. He has also served overseas with the U.S.O. in the European Theatre; toured the South American Countries with the Xavier Cugat Orchestra and was the featured instrumentalist at the International Festival of Music of Venice, Italy, accompanied by the Rome Symphony Orchestra under the direction of Fernando Previtali. Perhaps his biggest musical accomplishment came when he made his New York debut at Town Hall, receiving unanimous praise from the New York critics.

After Mr. Conner's Town Hall debut he received ecstatic acclaim:

NEW YORK TIMES

"Mr. Conner is an outstanding Marimba virtuoso. It takes much control and practice to do the things he did in his Town Hall recital last night."

NEW YORK HERALD-TRIBUNE

"The Marimba and the related Vibraphone which are not usually associated with the concert stage were played by John Chellis Conner in his Town Hall recital last night. Devoting the greater part of the evening to the Marimba, Mr. Conner played his mallets with notable agility and gave a remarkable idea of the resources and varieties of sonorities of both instruments."

In 1961, he went to Japan where he gave numerous recitals both in Tokyo and in all the major cities and also played as soloist with one of Japans leading orchestras. He was recently featured with the Honolulu Symphony, George Barati conducting, and toured the islands in recital. At the conclusion of this tour he was commended by Lt. Governor and received a citation from the State of Hawaii.

Mr. Conner played a busy concert schedule which included programs such as:

Sonata in C Major	Mozart
Swan	Saint-Saens
Malaguena	Albeniz
Rondo Capriccioso	Mendelssohn
Stars & Strips for Ever	Sousa
Star-Dust	Carmichael
Tales from Vienna Woods	Strauss
Flight of the Bumble-Bee	Rimsky-Korsakov
Concerto for Marimba & Vibraphone	

(Written especially for Mr. Conner)

Mr. Conner has been for many years a giant in the percussion field, and I would hope we will continue to hear more about his recent percussion activities.

JOHN C. BIRCHER, JR.
Assistant Professor of Music

University of South Carolina, Columbia, S.C. 29208

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LAS VEGAS:

PERCUSSIONISTS PARADISE

by William J. Schinstine



During August of 1976 my wife and I took our first real vacation in many years. It included a three day stop in the fabulous city of Las Vegas, Nevada. What a drummers paradise! Take in any of the shows in the hotels and you are sure to hear some of the finest percussion playing anywhere. The percussionists who play in these orchestras are super-players. It seems they must be able to do just about any percussion chore possible and quite a few that seem impossible. Being the artists they are, they constantly produce the impossible. In the course of covering the gambit of percussion parts with a minimum number of players, they have discovered that much of their equipment needed alterations.

All of this came to my attention when I met Roger Rampton at Moe Mahoney's Drum Shop. Roger is not only one of the finest percussionists in that town, but he is a very inventive fellow. In his off hours he has created the most accurate new timpani tuning gauge I have ever seen.

Moe had the gauges set up on a set of Rogers timpani and Mr. Rampton kindly demonstrated them for me. He explained that their show work often calls for rapid pitch changes on timpani while playing other percussion instruments. Thus there is no time for the normal tuning process by ear. Further, arrangers and composers are writing more melodic type passages for timpani which require some sort of accurate tuning aid.

So, Roger invented a system for himself. Others saw how accurate they were and persuaded him to make them a set until all of the timpani players now use them. He became friendly with Leo Camera, another fine percussionist who plays the Las Vegas Hilton Hotel, and Howard Agster of the Louis Elias orchestra. Together they formed a company, Planet Percussion, Inc. to manufacture these exciting new timpani gauges called EXACTONE. They make them in such a way that they are easy

to install without the need to drill holes. These are also available in an economy model with a high impact styrene back as opposed to the chrome finished deluxe model.

Once set, using plastic heads, these gauges are extremely accurate and fast. Further, they are virtually maintenance free over years of extremely tough use in the Las Vegas hotels.

I talked to other percussionists who used them and all agree to their value. Richard Bernstein who plays the MGM Grand Hotel Hallelujah Hollywood show says, "The EXACTONE gauge is without question the most accurate, dependable and trouble-free gauge I have ever seen or used." We saw that show and from what we heard it was obvious he had to use gauges to play this difficult score. Don't miss this show when you are in Las Vegas, it is really super.

As an educator, I believe that this type of gauge would be an excellent aid to tuning the timpani in thousands of school music programs. The gauge itself is arranged in keyboard fashion and students can easily relate the scales to the keyboard.

For the solo timpanist and multi-percussionists, these gauges make possible playing all sorts of music, even atonal and quarter tone tunings.

Roger has told me he even has been able to take jazz choruses on a set of three timpani with these gauges. What will they dream up next?

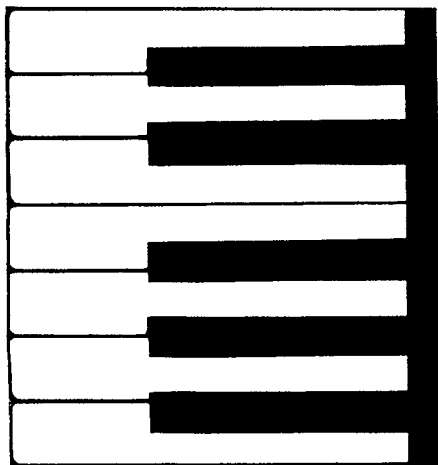
Well, these talented fellows even spend a considerable amount of time playing with a percussion ensemble quartet in the schools of the Las Vegas area.

Not enough? Well they also are now developing a complete line of new keyboard percussion mallets with some very unique types of handles. Some of these are multi-purpose mallets for timpani and bells/xylophone.

If any of you fellow percussionists get near Las Vegas, be sure to drop in at Moe Mahoney's Drum Shop and you are likely to meet some of the finest percussionist in the world. You might even get a free invitation to lunch as I did. If it is percussion talk you want, these fine fellows will give you an ear full. With luck they may even invite you to view a show from the percussion side of the orchestra. That is if you don't break an arm on the one-arm-bandits while waiting to get tickets for a show.

One of the shows we caught was the Carpenters at the Rivera Hotel. If Karen Carpenter is not a member of PAS, we should certainly encourage her to join. She is a very fine percussion player. Not only on the drum set, but as a snare drummer and multi-percussion player as well. Her technique is in our best tradition and her ideas clean and fresh. Often her excellent percussion playing is overshadowed by her lovely voice and pleasant personality. No gimmicks, just a very good musician.

Well, when are you going to take that trip to Las Vegas you always wanted to take?



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I LOVE TO PLAY . . .
P.A.S. INTERVIEW WITH KAREN ERVIN,
SOLO/PERCUSSIONIST
by Jim Petercsak done expressly for P.A.S.



Karen Ervin is one of the best-known solo percussionists in the United States. She has twice been a prize-winner in international competitions and is the featured artist on two solo recordings. Ms. Ervin is currently on the faculty of California State University, Northridge and is extremely active as a recitalist and Ludwig/Musser clinician.

Jim: Whendidyou begin to study music and why did you pick the percussion instruments?

Karen: I played piano as an elementary and junior high school student. I began by playing bass drum in the junior high orchestra and band. I really enjoyed it and wanted to study percussion seriously; but my parents objected very strongly to the idea of a girl playing percussion. They talked me out of it for a number of year. I played cello for a while, and I was terrible at it. Finally, when I became a senior in high school they permitted me to study percussion. I finally won out. That's how I got into it!

J: Terrific. How did you chose to become a percussion soloist. You just mentioned that being a gal percussionist didn't sound very exciting to your parents. Why did you go the whole route and become a solo percussion player rather than a marimbist?

K: I like playing all the percussion instruments. I also enjoy practicing and getting into the studio, woodshedding and learning the piece; then taking it out and playing it for people. At one time I considered becoming primarily a marimbist, but I always got too much of a kick out of playing all of the other percussion instruments. I worked on all the instruments for so very long.

J: You were disappointed in playing only one?

K: Yeah. I think so, for me.

J: How about primary influences? Do you have any primary influences and instructors?

K: Absolutely, William Kraft, to be honest without a shadow of doubt. His influence on me was primarily as my timpani instructor. However, our lessons were much more involved and dealt with life and the arts and what music means. How to play musically, how to live well, and all kinds of esoteric matters rather than just timpani techniques.

J: How to enjoy?

K: How to enjoy, exactly! He's absolutely a major influence and a great friend.

J: That's great. How about your playing background? Many people know of Karen Ervin the percussion solo player, but how about your professional playing background?

K: I played in the Norfolk, Virginia Symphony and also in a number of small orchestras. I free-lanced in L.A. for a number of years...you name it, I played it...(opera, ballet, shows, recordings, percussion ensembles), the whole bit. I'm beginning to do some of that again as a matter of fact. A lot of orchestra playing.

J: Your recent recordings are well accepted and are present in many of the libraries of music schools throughout the country. Do you have any new recording ventures coming up in the future?

K: I almost hate to answer that because there is a recording project that I have been working on for the last year and a half. I keep telling people that I think it's going to happen and then something gets in the way. Let's put it this

way"...I'm working on it, I'm hoping but I can't give any definite guarantees..."

J: What about the young players you hear today? You played a recital last night, you presented a clinic yesterday, you are coaching a couple of the students today...how do you feel about the young player?

K: For one thing they are much more advanced for their level and years than we were at their age. They are playing music as freshman that scared the heck out of me as a senior. There are high school students playing pieces that we wouldn't have thought of playing as juniors and seniors.

J: What do you think has brought that about?

K: I think that there has been a great revolution in percussion playing in the last ten to fifteen years. I mean more music being written, techniques being expanded; and I think, we have seen the influence of teachers. My teachers didn't think of having me do things at such an early age as the students do today. As a teacher I am expecting more of my students too. As in athletics, people do things better, faster and stronger at an earlier age.

J: There are a lot of percussion players and soloists today. At the Percussive Arts Society's International Convention held at the Eastman School of Music you heard some of these young players. Is there going to be room for them and a professional outlet in the future?

K: That is a good question and difficult to answer because the statistics tell us the answer is no. There really isn't a professional outlet for all the fine players today. We are teaching more students in the State of California who have outstanding professional potential than there are jobs for them. Yet I still have the idealistic belief that if you're really good and really care enough you are going to make it. It may be hard, and it may take a long time, and you are going to have to be better than you had to be ten years ago; but I sure wouldn't discourage a really talented student from trying. That's what it's all about. I might tell him what it's like out there, but I would never tell him not to play if that is what he or she wants to do.

J: Do you have any special or favorite players?

K: In what area?

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J: Percussion in general.

K: I don't have any particular favorites. There are many fine players whom I admire and respect tremendously. In the keyboard area, of course, the jazz vibist Gary Burton, Dave Freidman, Dave Samuels...its absolutely great what they are doing. I was knocked out by what Leigh Stevens and Gordon Stout did at the P.A.S. Convention. Incredible playing! Orchestral percussion players...there are a lot; I don't even want to begin to name names because there are just so many great percussion players and timpanists in the world.

J: Do you have any advice for the young students of today? Any special advice that might help them?

K: No. Not really. The only comment is that I like to see and hear students playing the music. I still think we tend to get a little too involved in technical problems and forget that the music is the important thing.

J: You don't agree with the practice of editing music, do you?

K: No, not in changing music but in really thinking about speaking through the music and letting the composer speak through his music.

J: In your clinic you addressed yourself to the subject of rehearsal and practice techniques for the students. Do you have any advice that you would like to pass along to the readers of this interview regarding practice techniques?

K: Well, I have many ideas that I crusade for. To boil it down: I would say I believe 100% in careful, slow practice habits. I don't think you learn anything practicing faster than you can play correctly. Also, practice as you are going to play in terms of dynamics, in terms of using the kinds of motions that you will eventually use. It's a big subject but I think that boils it down, Jim.

J: What about organizations like the Percussive Arts Society. Are they really helpful? If so, in what way?

K: I'm strongly in favor of P.A.S. For one thing the publications are getting information out to areas where they are needed. Most areas of the country are made up of small towns, main

streets, etc. At least students are able to get an inkling of what is going on with a more national scale and I feel that is great. I also investigate the magazines all the time to look for literature from various programs. A great way to find out what is available and where. Also, I believe something like the convention (P.A.S.) that just happened in Rochester is so important and so fantastic. Just to get people together, to be able to hear what is going on firsthand to learn what other people are doing and plan to do. I came away from it terrifically inspired. I wish more than anything that every single one of my students could have flown out from California to hear and see the events. You tend to get into your own little rut; you think your way of doing things is the only way; and then suddenly, you hear that there are twenty new ways of doing things. It's an expanding horizon for you. For me it is anyway.

J: You do a lot of traveling, do you enjoy going to different schools, presenting clinics and playing recitals?

K: I love it! I have been working on this particular tour for three weeks, going to a number of different states. I am being helped by Ludwig/Musser. I play the Musser marimba. I love to play, that's why I do it. I love to get out on stage and play the pieces that I like, and show them off to people. I don't mean show me off, but show the pieces off. Also, I learn something every place I go. Either by hearing a student play well, and being "gassed" by the playing or finding out some information I didn't know before. Also, sometimes by hearing a student playing poorly and by the questions that are asked. People often ask me questions I never thought about; this also helps to stimulate the thinking process. I like to work with the students and faculty members at different locations throughout the country. It is great.

J: It was a joy to have you here and we hope you will come back again in the future. Thank you for this interview.

K: I loved it! Thank you, Jim.

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Reviewers in this issue (WS-William J. Schinstine, LP-Linda L. Pimentel, AP-Al Payson, JB-John Beck, JM-James L. Moore, KE-Karen Ervin)

PERCUSSION METHOD BOOKS

PAUL ROBSON PERCUSSION SERIES Pub. by Paul Robson, 27 Park Road, Toronto, Ontario, Canada, Volume 1 68p, Volume 2 68p, Volume 3 71p, Volume 4 84p, Teaching and Learning Guide 54p.

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DRUM SET BOOKS

DIFFERENT DRUMMERS — Billy Mintz, AMSCO Music Publishing Company, Music Sales Corp., 33 West 60 St., New York N.Y. 10023 - \$4.95, 96p.

The author feels that transcribing drum solos of others can be of great help in eventually developing ones own style of drumming.

Billy Mintz has created exercises in the style of Max Roach, Bernard Berdier, Elvin Jones, Tony Williams, Roy Hanes, Many O Quendo, Buddy Miles, Bobby Columby, Billy Cobham and others. Further, he has transcribed solos of these drummers.

There is a very interesting Ebatone plastic record included on which the author demonstrates the styles of many of the drummers included. It is unfortunate that this record does not follow the book very closely.

The book includes pictures of many of the current drummers along with historical backgrounds and a lengthy discography of some of the included artists.

This book is recommended for study by all interested in drum set playing. It is not for the beginner since it assumes the player can read the very complex notation. (WS)

MARIMBA SOLOS

TWO ETUDES FOR MARIMBA — Lorraine Goodrich Irvin - Permus Publications, P.O. Box 4733, Columbus, Ohio - \$2.50

Octave Etude - A difficult 2 mallet study, excellent for the advanced student.

Etude in Thirds Moderately difficult, for four mallets.

Both etudes are suitable for performance in addition to being excellent for technical development. The printing is clear and easy to read. Phrasing and dynamics are clearly marked. Definitely valuable addition to the etude repertoire. (KE)

PRELUDE AND NOEL — Eugene J. Ulrich - Permus Publications, P.O. Box 4733, Columbus, Ohio - \$2.00

Prelude is a slow sustained movement for 4 mallets, rolled throughout. Good phrase and dynamic markings. A few large intervals will be difficult for non-Musser grip players.

Noel may be played with 2 or 4 mallets, but 4 seems more suitable. Nice lines, rapid alternation of hands.

Suitable for an intermediate player; good recital or contest material. (KE)

THREE BIG MARIMBA TUNES - arr. Linda Lorren Pimentel - Permus Publications, P.O. Box 4733, Columbus, Ohio - \$2.00.

Pop-Hot Time; Sacred-Largo from Xerxes (Handel); Folk-The House of the Rising Sun.

These are the first pieces arranged for the new 4½ octave symphonic grand marimba. All three are medium in difficulty (with some trickier spots in House of the Rising Sun) and all require 4 mallets. Different technical problems in each could provide an introduction to the expanded-range marimba. Suitable as encores or on a light concert. (KE)

FRECKLES AND FLOWERS — Thomas Brown - Kendor Music, Inc., \$1.75.

A solo for vibes or marimba with piano accompaniment, **FRECKLES AND FLOWERS** is listed as being grade 4 level and has a playing time of 4:00. The piece is in a bossa nova style, its composition is traditional. A smooth, legato roll is necessary for a good marimba performance. The texture consists of octaves, thirds, stepwise runs, and arpeggiated passages. Treble clef is employed throughout. All instructions are clear; interpretive markings are well thought out. The piano accompaniment is within the facility of the junior high school or high school accompanist and enhances the solo material. **FRECKLES AND FLOWERS** will make a good "easy-listening" solo for the average bar percussion student of any age. (LP)

MARIMBA ENSEMBLES

QUIET MOVEMENT, KANON, AND FANTASY FOR TWO MARIMBAS — Scott Huston - Dr. Scott Huston, Conservatory of Music, University of Cincinnati, Cincinnati, Ohio 45221.

This work was composed for and premiered by Trudy Muegel and Cynthia Soames. It is in manuscript form, but is highly legible. Interpretive instructions are clear. The work is suited to mature performers, technical difficulties are minimal however. The work contains a number of contemporary devices such as controlled improvisation, hocketus-type interlocking of parts, and unusual harmonic implications. The composition demands exacting cooperation between the two performers. The three movements vary considerably in style. This work appears to be an exciting addition to the duo repertoire of the university and professional percussionists and audiences. (LP)

EVENING PRAYER — E. Humperdinck-Moore - Permus Publications, P.O. Box 4733, Columbus, Ohio 43202 - price \$2.00.

ENTERTAINER RAG — S. Joplin-Moore - Permus Publications, P.O. Box 4733, Columbus, Ohio 43202 - price \$2.00
BOURREE — G. F. Handel-Moore - Permus Publications, P.O. Box 4733, Columbus, Ohio 43202 - price \$2.00
AGNUS DEI — G. Palestrina-Moore - Permus Publications, P.O. Box 4733, Columbus, Ohio 43202 - price \$2.00.

All four of these mallet quartets, arranged Dr. James L. Moore are accurately arranged for marimbas and playable on any group of four mallet percussion instruments. All except the Entertainer Rag are printed in score form for each player. The Entertainer Rag is available in individual parts without a score. In addition, these may be played with a bass doubling the fourth part. All parts 1, 2, and 3 are written on the treble staff, The 4th parts are in the bass clef.

Since there are so few suitable keyboard mallet arrangements available, these should be in the library of every ensemble. They are well within the ability levels of first and second year players, yet will be effective when played by more mature players. All are familiar works that will gain audience approval. (WS)

MIXED ENSEMBLES WITH PERCUSSION

COLLAGE, A Tribute to American Indians, - Richard Kashanski - HaMar Percussion Publications, Inc., 333 Spring Road, Huntington, N.Y. 11743 - \$25.00.

COLLAGE is 13:00 minutes long and is written for solo timpanist, sculptured bust of an American Indian (Optional), baritone singer with a good falsetto, American Indian chanters: one singer, one tom-tom player, two C trumpets and one solo C trumpet, four french horns, two tenor trombones and one bass trombone, solo tuba and two percussionists—lighting and staging may be added for dramatic effect.

(cont.)

The percussion requirements are: solo timpanist-four timpani 30", 29", 26", 23"--the 30" drum must be capable of playing a high C# and the 29" drum must be capable of playing a high E (these are notes not normally in the range of the 30" and 29" drums, which would require readjusting the tuning range of the drums or selecting smaller drums for the part), vibes, four tuned tom-toms or four roto-toms, whip and suspended cymbal; Percussion II, vibes, indian shaker and large bass drum. The solo timpani part is quite demanding and requires the performer to play on several parts of the timpani, clap hands, stomp feet and yell the word "hey."

COLLAGE is a difficult work for all involved and would be best performed in a college or professional situation. The additional requirements of the Indian chanters and the American Indian bust, place demands on a college performer not normally in their realm of recital preparation. The work could be performed as a recital-piece on a percussion recital, on a chamber music program, or as a featured work on a symphony orchestra concert; however, the work is a tribute to American Indians and in the context of an American Indian celebration it would realize its full potential. (JB)

FIVE FOR ORGAN AND MARIMBA - Myron J. Roberts - Carl Fischer - \$7.50.

"Five" meaning 5 movements entitled - "Diffraction, Diaphone, Diagram, Digression, and Dialogue". Very effective writing for this pair of instruments and only of moderate difficulty. Should not be hard to rehearse for performance, but yet be most effective. The five movement are in contrasting textures and achieve a good balance between the organ and the marimba. Only 2 mallet writing is employed in the marimba part, and suggested mallet types are given for each movement. (JM)

FOUR DIALOGUES FOR ORGAN AND PERCUSSION - Ray Luke - Carl Fischer - \$6.00.

Movements include "Fanfare-Celebration-Dirge-Toccata". Percussion instruments played by one multiple percussionist are glockenspiel, xylophone, snare drum, 4 tom-tom, finger cymbals, antique cymbal, suspended cymbals (2) and timpani (2)

Organ score with percussion included and a separate percussion part comprise the performance set. Conventional metric notation is employed throughout, with very interesting textures and dialogue between the organ and the percussion. The organ part contains some rather rapid passage work, requires a skilled performer. A rewarding set of pieces that should have many possible performance applications. (JM)

AFFIRMATION FOR ORGAN, PERCUSSION AND NARRATOR - Composed by Lloyd Pfausch, poem by Emily Bronte - Carl Fischer - \$5.00 performance set.

Three copies of the score comprise the performance set for this work. Percussion instruments used include - tam-tam, 2 timpani, 3 drums, bongos, suspended cymbal, wood block, and snare drum played from a multiple setup by one percussionist. Traditional metric notation used. The scoring offers an interesting opportunity to coordinate the organ and percussion parts with the spoken dialogue of the narrator, in a text setting suitable for church or concert performance. (JM)

DIALOGUES FOR ORGAN AND PERCUSSION - Alvin Epstein - Carl Fischer - \$4.00

Scored for organ and a multiple percussionist playing timpani bongos, tom-tom, bass drum cymbal, gong, triangle, wind chimes, and xylophone. Some changing meter used, but not particularly complex. Considerable use of "answering" texture between organist and percussionist. Should be well received as a concert or church prelude work. (JM)

TEXT AND REFERENCE BOOKS

MAKING EARLY PERCUSSION INSTRUMENTS - Jeremy Montagu - Oxford University Press, 49 pages (octave) \$9.95

This is a companion book to *Early Percussion Instruments*, by James Blades and Jeremy Montagu, which was reviewed in a previous issue of *Percussive Notes*. (Vol. 15, #1 - Fall 1976).

The purpose of this book is to help provide greater authenticity in the performance of early Western music (Middle Ages through Baroque). Since no one manufactures the percussion instruments used in that period, the performer must resort to making his own or enlisting a craftsman to do same.

The book gives detailed instructions for making a host of instruments, including: taber and side drum (including shell and counter hoops), nakers, timbrel, tong cymbals, tambourin de Bearn, rommelpot, scabellum, xylophone, dulcimer, etc. Many photos and illustrations are included.

While some of the instruments are rather simple and quick to make (some are modifications of modern implements), some are very difficult and time-consuming to construct, and require considerable hand-crafting skills and tools. (AP)

INSTRUMENTS OF THE MIDDLE AGES AND RENAISSANCE. — David Munrow - Oxford University Press. 97 pages.

This volume, a delight for those who love to collect elegant books, contains six pages of information about the percussion instruments of the middle ages and renaissance. A variety of examples include excellent photographs, reprints of appropriate works of art, drawings, and one example of a dance rhythm. The written information is useful and appropriate without being exhaustive. The book is appropriate for the amateur or professional musician who seek a generalized overview of the development of European instruments at this point in history. (LP).

MARIMBA ENSEMBLE LIST BEING COMPILED

In order to avoid unnecessary duplicative arranging projects and to expedite availability of many manuscript works for keyboard mallet ensembles that may presently be unknown one to another, I am attempting to collect for a permanent file names of pieces, and hopefully the music itself, that can be shared with all those who have an interest in this area. Therefore I urge all P.A.S. Members to provide me with the following information regarding those works which they have available for dissemination, or, if they will, all those works that they may know about: **COMPOSER/ARRANGER, TITLE, PUBLISHER (or "AVAILABLE FROM"-ADDRESS), COST, NO. OF PLAYERS, NO. OF SPECIFIC INSTRUMENTS (e.g. XYL-4 MAR.-STRING BASS), SCORE/PARTS or PARTS ONLY, COPYRIGHT SECURED, DIFFICULTY OF PERFORMANCE.** I would request such information for duets through large marimba ensembles. Much of this information will be included in the forthcoming new edition of *Solo and Ensemble Literature for Percussion*. While they may be omitted from the listing, I would further ask everyone to include (1) those works for other combinations (e.g. string orchestra or vocal music) which they have used for performance without actually "arranging" the music on paper and (2) arrangements for which copyright approval may not yet be obtained. It is my hope that P.A.S. may be able to expedite such approval through the stature of the organization itself and the good relations it has with the rest of the music world. Please address all correspondence to Dr. Peter H. Tanner, January Hills, Rt. 3, Amherst, MA. 01002.

The increased interest in, and emphasis on the performance of mallet solos, multiple percussion solos, and to some extent timpani solos, as opposed to snare drum solos is illustrated well by these statistics drawn from the "Wisconsin School Musician Magazine (Oct. 1975)-

Instrument	No. of participants		Percentage Increase
	1966	1975	
Mallet Solos	13	112	738%
Multiple Perc. Solos	19	143	653%
Timpani Solos	51	110	111%
Snare Drum Solos	608	923	52%

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

Band and Orchestra Music Review

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

CONCERTINO FÜR VIBRAPHON UND STREICH-ORCHESTER - Siegfried Fink - Otto Wrede

The developer of the Vibraharp, Henry Schluter of J. C. Deagan, Inc., said that his conception of the vib sound was to be in combination with strings. This number would have delighted Mr. Schluter. It is a composition any fine vibist will enjoy playing. The harmony is contemporary and rhythmically there are few problems. The vib part is for two mallets except in the second movement (lento) where three are required for four measures before the recitative. The third movement (rondo allegro) is in 4/4 time at 152. Along with the soloists running 16th notes, the violins and cellos have a unison melody. There are some interesting pyramid effects beginning in vibes and continuing through the string section. Close to the end of the movement there are two vib cadenzas that will be a challenge to the soloist.

This is a rare opportunity to hear this combination of vibes and strings. University and professional. Playing time 10 minutes.

PERPETUAL COMMOTION - Thomas Brown - Kendor

Perpetual commotion is a two mallet solo for marimba, vibes or xylophone with band. Throughout it is Latin and it moves at 176 to 208. This would be a very welcome change after a serious number. The word serious is used only to differentiate the mood of the very happy sound of the Commotion. The band scoring is well done and with any care will not over balance the soloist. The mallet part has indications for sticking which will save a great amount of time in practice. The accents are important and will fall naturally with the indicated sticking. This will be fun for any mallet soloist and a worthwhile challenge for the average and above student.

Percussion instruments: Besides the soloist, Snare Drum, Maracas, Claves, Chocallo, Timpani (2). High School or University. 2 minutes 30 seconds.

BUNKER HILL BRIGADE - Robert Doyle - Kendor

You'll have to send a snare drummer and a flute player off stage for this one because this is the way it begins. The snare drum begins off stage in a bagpipe cadence very softy. An open measured roll is necessary. After 8 measures the flute joins in. Since the first flute note is a low F and only goes up one octave it is imperative that the snare drum be soft. It is a very effective sound. After 16 measures all flutes and all snare drums enter. Gradually the other instruments are added. This is an excellent program number needing to be played with clean articulation. The tempo is mm 80. As in the usual patrol the composition dies away back to the flute and snare drum off stage.

Percussion instruments; Snare drum, bass drum, cymbals. Junior High or High School. 3 minutes 40 seconds.

NONET for Brass and Percussion - William Kraft - WIM

Here is a truly fine composition for brass quintet and four percussion. The brass consists of two trumpets in C, Horn in F, Trombone and Tuba. This is not for the inexperienced. The ranges for brass are not extreme but it is technically and rhythmically demanding. There are six movements the first of which is Presto. There are lots of half note triplets in brass and has excellent percussion that includes xylophone, 4 drums with snares off, tam-tam, bass drum, chimes and timpani.

The second movement begins with muted brass and vibes, lots of expression.

The third movement is fast using only trombone, tuba and timpani.

Movement four is scherzando beginning with sustained chords changing to an interesting conversation with changing time signatures.

Movement five is all percussion. It begins with a strange sound made by different size triangle beaters mounted on a box and struck with a thin triangle beater.

The sixth movement is a full sound beginning rubato and finishing allegro. NONET is an excellent addition to any college music library.

Percussion instruments; Xylophone, bells, suspended cymbal (20" or 22") triangle beaters (4 to 6), snare drum (high pitch), snare drum (low pitch), field drum, tenor drum, vibes, large tam tam, chimes, F, G, B antique cymbals, F# and A Gong, very large tam tam, large bass drum, 4 graduated suspended cymbals, sizzle cymbal, timpani (5), medium suspended cymbal, triangle. University level. 25 minutes.

CONCERTINO FOR SOLO TIMPANI, WINDS AND PERCUSSION - Donald White - Shawnee Press

This composition was written for and performed by Thomas Adkins and the DePauw University Wind Ensemble. The timpani part is very difficult and the band parts as an accompaniment not too difficult. Although the style is contemporary it is not written for shock value. The timpanist may be shocked to see what is expected of professional timpanists such as glissando on two timpani simultaneously, using during the number 15 pitches covering an octave and a minor third, and 32nd notes in Allegro con Brio. The time varies from 2/4 to 3/8 with the eight notes being constant. The entire number is a fast rhythmic composition broken by a recitative and chorale in 3/4 and 4/4. Indications are given as to choice of timpani mallets.

Percussion instruments; Timpani (solo), Xylophone, Suspended cymbal, snare drum, crash cymbals, 3 triangles (sizes indicated), bells, vibes, bongos, tam tam, bass drum, antique cymbal, tenor drum, suspended brake drum. University and professional. 11 minutes 15 sec.

CAPRICCIO CONCERTANTE - W. Francis McBeth - Southern Music Company

Opening with a measure of unison Brass, chimes, snare and bass drum followed by woodwinds and xylophone in a sweeping run. This dialogue continues until the melody is picked up by lower woodwinds rhythmically reinforced by percussion. Dynamic levels must be faithfully adhered to in order to get the most from the composition. Much of it is marked ff or having a crescendo to ff but a piano passage offers the contrast that is needed. About midway a short andante section replaces the allegro and is marked ppp. This is by the lower brass and timpani. Quickly it is followed by percussion then brass using bell tones. Very nice horn parts in two and three part harmony. The number returns to the opening theme and builds to a lively climax. Although fortissimo is the loudest marking care must be taken for the tendency is to keep building in volume.

Percussion instruments: chimes, xylophone, bells, snare drum, bass drum, timpani, crash cymbals, suspended cymbal, triangle, guiro, sleigh bells, tambourine. High school or university. 10 min. 50 sec.

TRANSFORMATIONS - Ian Polster - Robbins (Big 3)

Commissioned by the Ohio Music Educators Association in 1976. Con Spirito beginning in a combination of 2/4 and 3/4. After a roll on the drums the entire brass section opens rhythmically in unison supported by percussion. The brass continues adding upper woodwinds in a different rhythm pattern. The brass melody is then taken by lower woodwinds. A short slow section primarily by woodwinds is followed by an interesting 6/8 melody seemingly tossed back and forth by the woodwinds. The 5/8 is written very well and makes an excellent addition to transformations. Only in the last six measures is there a recapitulation of the opening theme.

Percussion Instruments; xylophone, snare drum, field drum, bass drum, concert cymbals, marching cymbals, 3 timpani (could be done with 2). High school or university. 5 min. 30 sec.

CREDO - Fisher Tull - Boosey and Hawkes

A single timpani 3 stroke roll introduces a brass pyramid spilling over into woodwinds for a short introduction. Careful attention to dynamic as they are written brings out short counter melodic parts well. The percussion parts are particularly well done. Several measures present a dialogue between snare drum and tenor drum. After a chorale by woodwinds and horns the percussion again takes over beginning with snare and tenor

drum punctuated with timpani. This expands to include cymbals and bass drum. Two mallets are required by the chime player. The composition ends with a development of the first section in a fugal setting.

Percussion instruments: chimes, timpani (3), snare drum, tenor drum, bass drum, suspended cymbal, crash cymbals, tam tam. High school or university. 5 min. 30 sec.

"FACE THE MUSIC" Selections -- Jeff Lynne, arr. Leonard Moss - Unart-Jet (Big 3)

If a rock ensemble is to be presented Face the Music should be considered. An optional group of soprano voices may be used. Listening to the L.P. recording the 'Electric Light Orchestra' Face the Music, LA 546-G will aid in getting the music feel and tempos. There could be some problems of over lapping cymbal crashes when both crash cymbals and cymbals on the rock drums are used together. On the whole the arrangement is well done. The rock group will need to be experienced in listening to balance between their ensemble and the full band.

Percussion Instruments: vibes, bells, chimes, xylophone, snare drum, tambourine, crash cymbals, timpani (2) temple bells (or cymbal)

Rock Group: Keyboard, piano, organ or synthesizer, electric bass, guitar, rock drums. High school or above. 10 min.

STUDIO ORCHESTRA STYLINGS - Kendor Music

Kendor Music is to be commended for publishing a series for orchestra arranged by studio arrangers playable by high school orchestras. These arrangements are interesting and an addition to

an orchestra program that will be approved by most of the audience. They utilize drum set and vibes.

Some of the numbers in the series are: Blueberry Hill - arr. Joe Reisman - Using drum set, vibes, timpani, bells, suspended cymbal. Old Devil Moon - arr. Joe Reisman - percussion: drum set, vibes, conga drums, cabasa, bongos. A Child Is Born - Thad Jones, arr. Rayburn Wright - Percussion: drum set, vibes, bells, timpani, cymbal. Where or When: Richard Rodgers, arr. Joe Reisman - Percussion: drum set, vibes, bells, xylophone, triangle, suspended cymbal, timpani. Quiet Times - Richard Decker - Percussion: drum set, bells. High school or college. Between 3 and 5 min. each.

TOCCATA FOR BAND - Robert Washburn - Oxford

Allegro vivo beginning with soft percussion. First snare drum, then small cymbal, large cymbal small tom tom, large tom tom, timpani leading into the first statement in fifths. Keeping this statement it adds trombones and upper woodwinds. Lower woodwinds pick this up in unison as the trumpets play a melodic section using all major triads. There is a constant movement for 130 measures where the woodwinds have a soft legato that contrasts well with the first and last parts of the number. All instruments need precise staccato technic and a capability of reading accidentals at mm-140 in sixteenth notes. A fine number.

Percussion instruments: bells, xylophone, timpani (2), snare drum, large and small suspended cymbals, large and small tom tom, woodblock, bass drum and crash cymbals. (The timpani has 6 different pitches but there is tuning time).



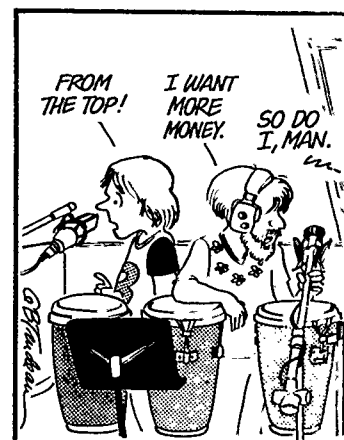
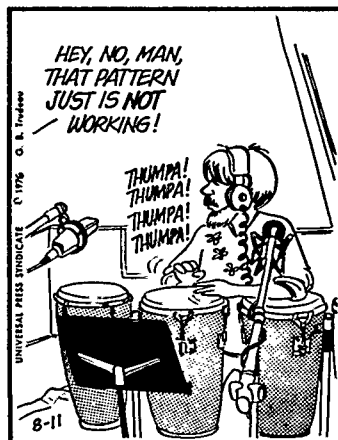
Muskingum (Ohio) College Marimba Ensemble - Shirley Hixson, Director.



Aeolian (1906) Whole-tone Scale 5 octave Instrument - photo submitted by Lawrence Finley, Santa Barbara, CA.

DOONESBURY

by Garry Trudeau



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PUBLICATIONS and PRODUCTS



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

NEW PUBLICATIONS

Cirone Publications, P.O. Box 612, Menlo Park, CA. 94025 has available a detailed brochure listing method books, textbooks, solos and ensemble literature for percussion.

Dialogue in Instrumental Music Education is a new journal directed toward the special needs of the college and university faculty who assist in preparing the instrumental music educator. For additional information write Gerald B. Olson, Editor, 5557 Humanities Building, University of Wisconsin, Madison, WI 53706.

Drums Unlimited News is an informative publication produced periodically by Drums Unlimited, Inc., 4928 St. Elmo Avenue, Bethesda, MD. 20014.

Drumworld, is a new quarterly publication by Sam Ulano, P.O.Box 1126, Radio City Station, New York, N.Y. 10019.

Kendor Music, Inc., Delevan, New York, 14042 has published a method for jazz improvisation which includes a text and set of recordings. For a free descriptive brochure, write to Kendor.

Faber and Faber, Ltd., 3 Queen Square, London, WC1 England, has published a newly revised edition of "Percussion Instruments and their History" by James Blades, in paperback (at a considerable savings over the original hard back issue).

Modern Drummer is a new quarterly publication. For further information contact Modern Drummer Publications, Inc., 47 Harrison, Nutley, New Jersey 07110.

Kemper-Peters Publications, 1337 Ashland Avenue, Wilmette, Illinois 60091 is the publisher of a treatise on percussion by Gordon B. Peters, principal percussionist for the Chicago Symphony Orchestra.

Payson Percussion Products, 2130 Glenview Avenue, Park Ridge, Illinois 60068 has available a descriptive brochure of their publications.

Paul Robson Publications, 1656 Bayview Avenue, Toronto, Ontario Canada M4G 3C2 has available a four volume percussion series and a teaching and learning guide for use with the series.

David Vincent, 3 Perry Circle, Apt. 3, Johnson City, TN 37601 has transcribed a number of works for marimbas. Write to him directly for details.

Ruth S. Wylie, 1251 Country Club Dr., Long's Peak Rte., Estes Park, Co. 80517 is the person to contact for information regarding a new composition entitled 'Nova', for percussion.

NEW PRODUCTS

J. D. Calato Mfg. Co., Inc., 4501 Hyde Park Blvd., Niagara Falls, N.Y. 14305 are the makers of Regal tip sticks and mallets, Saul Goodman timpani mallets and a number of other percussion items. Write for their descriptive brochure.

Decatur Instruments, Inc., 1014 E. Olive Street, Decatur, Illinois 62526 markets a complete line of keyboard mallet percussion instruments formerly manufactured by Jenco.

Drums Unlimited, Inc. 4928 St. Elmo Avenue, Bethesda, MD. 20014 has a 1976 update to their percussion catalog.

New products from FRANKS DRUM SHOP, 226 S. Wabash Ave., Chicago, IL 60604 include the Metal Rute ("claw") for cymbal effects, the Bethancourt marimba mallets, the Vito "Trouble Shooter" mallet used for fast dynamic changes, and the FDS Mark Chimes. Prices and details on these items from above address.

An extensive new line of bar percussion mallets are being produced by MIKE BALTER MALLETS, 6515 N. Seeley Av., Chicago, IL. 60645. A descriptive brochure is available.

Friendly Independent Record Makers has a new percussion release available from JCOA/NMDS, 6 W. 95th Street, New York, N.Y. 10025.

Grand Bazaar Co., Box 10324, Bainbridge Island, WA. 98110 has available the tamba, a unique drum patterned after the ancient Peruvian civilizations.

Musser Division of Ludwig Industries, 1728 N. Damen Avenue, Chicago, Illinois 60647 now makes a 4 1/4 octave symphonic grand marimba; write for specifications.

Percussion World, Inc., 798 N. Woodward Avenue, Birmingham, MI. 48011 is a new firm offering complete facilities and services exclusively in the field of percussion.

Lawrence Peska Associates, Inc., 500 Fifth Avenue, New York, N.Y. 10036 invites inquiries from those interested in a device which allows drum heads to be changed in a matter of seconds.

Planet Percussion, Inc., 21 West Imperial #3, Las Vegas, Nevada 89102 makes a new type of timpani tuning indicator, marimba, bell and xylophone mallets and a line of mallets specifically designed for use with Orff instruments.

Remo, Inc., 12804 Raymer Street, North Hollywood, CA. 91605 has introduced a number of new and/or improved products for the percussionist, including several from Pro-Mark, a division of Remo. For detailed brochures contact Remo, Inc.

Rogers Drums, CBS Musical Instruments, a division of CBS, Inc., 1300 E. Valencia Drive, Fullerton, CA. 92631 has released their 1976-77 catalog with specifications on the Rogers line including Memriloc Hardware.

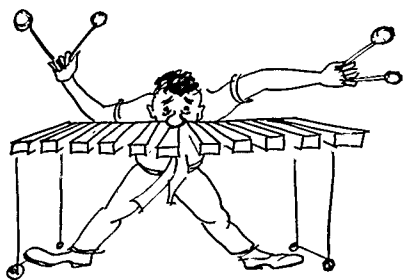
The Selmer Company, Box 310, Elkhart, Indiana 46514 has announced the availability of a new Premier bass drum foot pedal. For further information write the Selmer percussion products manager.

Hyer Marimba Products, 354 N. Franklin, Delaware, Ohio 43015, features a new hardness (#3 Medium Grey) of the unique design Hyer Mallet. Also available is a used marimba resale service. Write for more details and a new four page catalog.



Would you like to go to Africa and learn how to play these drums? Flip back to page 6 and read about the PAS study tour to Africa planned for this summer.

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. This question is a repeat of one I answered in the last issue; there was an omission of some words that made the answer unclear. Let's try again:

"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 only when intervals do not exceed a fourth or fifth. The writer finds the 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 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.

Q. One of my marimba students, a girl in her early teens, has difficulty understanding the importance of learning to read music. She plays well by ear, and quickly gets the "hang" of her assigned pieces so she doesn't have to read notes. I try to have her read a bit at each lesson. Can you suggest techniques and music for her to use?

A. Your question is one of several similar ones that I have recently received. Those of us who have taught for some time are all too aware of this problem. The frustration is compounded because students with this problem are often among the most talented that enter our studio. The problem rarely occurs in situations where the child has a good model of a note reading adult at an early age.

Your student may benefit from contact with students her own age who fluently read music. If you cannot get her in a reading ensemble, put her lesson time before or after that of a good reader. Pair them off on duets.

Vary the literature you have her read. Have her play duets with you from piano literature, she on the bass clef, you on the treble clef. Choose music that will sound unusual to her: music from the Middle Ages and Renaissance, Bartok's *Microcosmos*, etc. Write out music that skips all over the marimba, moving middle C up one octave so as to employ the full range of both clefs. Try choosing music that contains many accidentals.

Be sure to teach her to read by intervals. Thus she can make use of her ability to hear and play at the same time as she learns to read. The ability to read intervals also enhances four mallet chord reading.

Suggest to your student that she attend a summer marimba or percussion camp. The comparisons and exchange between students of like ages are a tremendous growth and improvement stimuli.

Q. I am presently a college percussion major. Eventually I would like to be a professional performer in the area of pop vibes. The things I am studying in college don't seem to have much to do with what I eventually would like to do. Shall I drop out of college and go to work now?

A. Trying to relate music theory, history, and other courses to your goals is difficult to do for someone with little on-the-job experience. But being able to have perspective and being adaptable are two things your education should prepare you for that may be important to your future success.

Perhaps you could try mixing work with studies. One of my best students plays vibes in a major hotel lounge from five until seven in the evenings. She tells me that planning her program and arranging varied styles of music has made her perception more acute in all areas of her music study. The opportunity to participate in the varied experiences of the college music program and to be part of that cultural mileau is one I feel the thoughtful performer would not want to miss.

Perhaps you should explore continuing your studies at a different school. Each university and school of music has its own style and character. A school with a well-organized jazz program might better fulfill your needs. If you can afford to, spend two weeks in a different locale studying with a fine vibe teacher. This may give you more perspective in accessing your own goals and talents.

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.

DRUMMING — The duration drumming record is 228 hours by Frans Verbelen of Londerzeel, Belgium, from February 28 to March 10, 1975, with 5-minute breaks per hour.



Western State College of Colorado Percussion Ensemble - Allen Brown, Director



MUSIC FOR MARCHING PERCUSSION

Compiled by John J. Papastefan, Percussion Instructor
The University of South Alabama

Title	Composer	Publisher
Antiphonal Drum Section	Casavant	Southern
Antiphonal Street Beats	Casavant	Southern
Back Sticking	McCormick	Percussion Ent. Inc.
Cadence Carnival	Schinstine/Hoey	Southern
Cadence Carnival	Schinstine/Bennett	Southern
Cadences in Color	Zubrod	Permus Publications
Cadences and Solos	McCormick	Percussion Ent. Inc.
Casavant Cadences (Vols. 1-4)	Casavant	Southern
Contemporary Cadences	Moore	Permus Publications
Cosmic Cadences	Schinstine	Southern
Double F Cadence	Feldstein/Foster	Alfred
Drums Aflame	Lecroy	Pro-Art
Drum Cadences for all Occasions	Schinstine/Hoey	Southern
Drummers Heritage	Fennell	Fisher
Drum March to March By	Peters	KSM Publ.
Drummer on Parade	Wilcoxon	Wilcoxon
Easy Street Beats	Berryman	Band Shed
Favorite Cadences of Leading Colleges and Universities		Gretsch
Fine and Dandy	Erickson	EJE
Forty New Street Cadences	Schinstine	Southern
Jazz-Rock Cadences	Feldstein/Boberg	Alfred
Let's March on the Field	Hoey	Southern
Ludwig Drum & Bugle Manual	Ludwig	Ludwig
Marching Drums	Firth	Fisher
McCormick's Cadences	McCormick	Percussion Ent. Inc.
Military Drum Beats	Stone	Stone
Modern Marching Cadences	Schory	Creative
Multiple-Option Cadences	Feldstein/Boberg	Alfred
Multiple Drum Cadences (Vols. I-II)	Schinstine	Southern
Multi-Percussion Cadences (Vols. I-V)	Rapp	Charter
New Directions in Marching Perc.	Markovich/Sewrey	Ludwig
101 Easy Street Beats	Casavant	Southern
128 Rudimental Street Beats	Pratt	Belwin-Mills
Outdoor-Indoor Percussion (Vols. 1-2)	McMahon	
Percussion on the March	O'Reilly	Alfred
Power and Glory	Erickson	EJE
Precision Drumming	McCormick	Percussion Ent. Inc.
Ride Rhythm No. 16	Erickson	EJE
Rock Beats for Marching Drums	Sommer	
Rudimental Street Beats	Berryman	Band Shed
Scoring Examples for Contemporary Marching Percussion		Ludwig
Street Beats	Erickson	EJE
Swingin' Drum Cadences	Schinstine	Southern
Swing Cadences for	Tagenhorst	Slingerland
Tenor Drums Front	Hoey	Southern
Tenor Drum Method	McCormick	Percussion Ent. Inc.
Trumpet and Drum	Sousa	Ludwig
W.F.L. Drum Corps Manual	Ludwig	Ludwig

PUBLISHERS

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Port Washington, N.Y. 11050

Band Shed
Petal, Mississippi 39465

Belwin-Mills Publishing Corp.
25 Deshon Drive
Melville, N.Y. 11746

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Valley Forge, PA 19482

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Glenview, Illinois 60025

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62 Cooper Square
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Brooklyn, N.Y. 11211

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Dallas, Texas 75208

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Columbus, Ohio 43202

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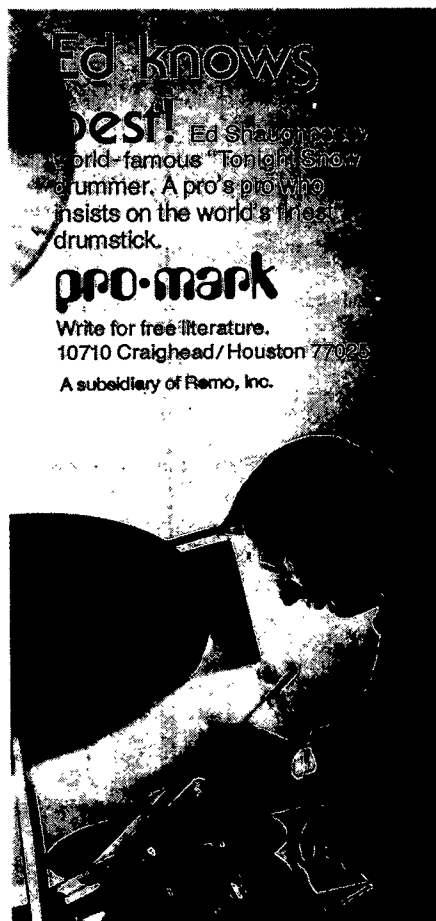
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A LISTING OF TIMPANISTS AND PERCUSSIONISTS PERFORMING IN THE MAJOR SYMPHONY ORCHESTRAS OF THE UNITED STATES (*)

Compiled by Robert Matson, Cleveland Orchestra Member
PAS Board of Directors

The Fall 76 issue of Percussive Notes contained a listing of timpanists and percussionists performing in the major symphony orchestras of the United States. These listings, current as of the 75-76 season, were obtained from the personnel directors of the respective orchestras as part of a PAS project to contact professional percussionists. Unfortunately, several orchestras had not responded by the time the listing was initially printed. Therefore, the listing is herein printed again with the addition of those orchestras which have since responded. (The additional listings are current as of the 76-77 season.)

(Timpanist listed first for each orchestra.)

Atlanta Symphony
Paul Yancich
Jack Bell
William Wilder
Eugene Rehm

Baltimore Symphony
Dennis Kain
John G. Soroka
Robert C. Kennick
Leo LePage

Boston Symphony
Everett Firth
Charles Smith
Arthur Press
Thomas Gauger
Frank Epstein

Buffalo Philharmonic
Jesse Kregal
Lynn Harbold
John Rowland

Chicago Symphony
Donald Koss
Gordon Peters
Sam Denov
Al Payson
James Lane

Chicago Lyric Opera
Edward Poremba
James Kieran
Lawrence White
Benedict Sedivy

Cincinnati Symphony
Eugene Espino
William Platt
Edward Wuebold
Richard Jensen

Cleveland Orchestra
Cloyd Duff
Richard Weiner
Joseph Adato
Robert Matson
Donald Miller

Dallas Symphony
Kalman Cherry
Douglas Howard
Vernon Ewan
Ronald Snider

Denver Symphony
Walter Light
William Roberts
Ted Small
Paul Dolby

Detroit Symphony
Salvatore Rabbio
Robert Pangborn
Norman Fickett
Raymond Makowski
Sam Tundo

Honolulu Symphony
Richard Kashanski
Lois Russell
Robert DeMello
Wayne Yabiku

Houston Symphony
David Suberger
James Simon
Fraya Fineberg
Richard Brown

Indianapolis Symphony
Tom Akins
Don Morehead
Art Schildbach
Paul Berns

Kansas City Philharmonic
Ben Udell
Vince Bilardo
Gaylon Umbarger
Tom Plaster

Los Angeles Philharmonic
William Kraft
Mitchell Peters
Walter Goodwin
Charles DeLancey

Metropolitan Opera Orchestra
Fred Hinger
Richard Horowitz
Abraham Marcus
Morris Filkin
Herbert Baker

Milwaukee Symphony
Tele Lesbines
Tom Wetzel
Linda Raymond
Joe Conti

Montreal Symphony
Louis Charbonneau
Guy Lachapelle
Tom Cavanagh
Pierre Beluse

Minnesota Symphony
Jack Moore
Marvin Dahlgren
Paula Culp
Elliott Fine

National (D.C.) Symphony
Fred Begun
Tony Ames
Frank Sinatra
John Kane

New Jersey Symphony
Joseph Kuhn
Marcia Geary
Philip Kaplan

New Orleans Symphony
Doug Cade
Lee Beach
David DeGroot

New York Philharmonic
Roland Kohloff
Walter Rosenberger
Elden Bailey
Morris Lang

New York City Opera
Leonard Schulman
Howard Van Hyning
Paul Fein
Robert Bush
Henry Kavetsky

North Carolina Symphony
Lynn Bernhardt
John Feddersen
Richard Motylinski
Kenneth Whitlow

Philadelphia Orchestra
Gerald Carlyss
Michael Bookspan
Alan Abel
Anthony Orlando
William Saputelli

Pittsburgh Symphony
Stanley Leonard
Peter Kogan
Gerald Unger
William Schneiderman
Edward Myers

Rochester Philharmonic
John Beck
William Cahn
John McNeil
David Mancini
Gordon Stout
Neil DePonte

San Francisco Symphony
Barry Jekowsky
Thomas Hemphill
Anthony Cirone
Lloyd Davis
Margaret Lucchesi

Seattle Symphony
Meyer Slivka
Randy Baunton
Howard Gilbert
Ron Johnson

St. Louis Symphony
Richard Holmes
Richard O'Donnell
John Kasica
Tom Stubbs

Syracuse Symphony
Henry L. Carey, Jr.
Herbert J. Flower
Ernest Muzquiz
Douglas Igelsrud
Raymond Elwood



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ALABAMA

Alabama State University

Faculty Recital - Van Tony Free, Percussion
David Bowman, Piano 4/26/76

Interlude I - William Kraft (Western Intl. Music, Inc.)
Antiphony - David Loeb (Lang Percussion)
Movements - George Delerue (Leduc)
Sources III - David Burge (Tetra Music Corp.)
Concerto for Marimba - P. Creston (G. Schirmer)

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

Prelude & Allegro - Edward Volz (Bourne)
Contrarhythmic Ostinato - Cole Iverson (MFP)
Impressionist - Judy Mathis (MFP)
Oriental Mambo - Thomas Davis (Creative Music)
Tugue & Chorale - James Hanna (MFP)
Piece for Percussion - M. Peters (Mitchell Peters Pub.)
A La Samba - M. Peters (M. Peters Pub.)
Encore in Jazz - Vic Firth (C. Fischer)

ARKANSAS

University of Arkansas - Little Rock

Faculty Recital, Allen Kelly, Percussion
10/12/76

Concerto for Marimba, Op. 21 - P. Creston (G. Schirmer)
English Suite for Percussion Solo - W. Kraft (Award Music Co.)
Passacaglia per Timpani e Organo - Henk Badings (Donemus-C.F. Peters)

CALIFORNIA

University of Southern California

Senior Recital - Martin Jabara
12/16/76

Time for Marimba - Miki (unknown)
Urban Suburban - Jabara (manu)
Chega De Saudade (No More Blues) - A. C. Jobim (manu)
Falling Grace - Swallow (manu)
Marimba Stucke II - Barrow (manu)
Sonata for Two Pianos & Percussion - Bartok (Boosey-Hawkes)

California State University, Los Angeles

Percussion Ensemble 5/24/76
Mitchell Peters, Conductor

Ionisation - Varese (Franco Colombo)
Toccata - Carlos Chavez (Mills)
Momentum - William Kraft (Southern Music)
Rock Concertino - Richard Sumner (manu)
Greenleaves - arr. T. Davis (Creative Music)
Rondo Barock - Frederic Dutton (Mitchell Peters)
Mambo Jambo - A. Jose Bethencourt (manu)
Jazz Variants - John Beck (Boston Music)

California State U. - Northridge

Chamber Percussion Ensemble 5/5/76
Joel Leach, Conductor

Rota - Robert Capanna (G. Schirmer)
Nocturnes & Meditations - David Loeb (Lang Percussion)
Toccata for Marimba & Percussion Ensemble - R. Kelly (American Composers Alliance)
What's Up? - Ron Delp (Berkeley Press)
Music for Mallets & Percussion - John Bovicchi (Oxford Univ. Press)
Moonstep - Marc Bleuse (Eikan-Vogel)
Quartet for Paper Bags - Larry Spivak (Lang Percussion)

Laboratory Percussion Ensemble 5/3/76
Alana Joos, Director

Three Asiatic Dances - G. Frock (Southern Music)
Piece for Percussion - M. Peters (M. Peters Pub.)
Rhythm & Colors, Op. 19A - Marcel Fatago (M.M. Cole)
Quaternion - Ron Delp (Southern Music)
Inventions on a Motive - Michael Colgrass (MFP)
Fanfare - G. Frock (Southern Music)
African Sketches - J. Kent Williams (Ludwig Pub)

University of Redlands - Redlands

New Music Ensemble 5/7/76

Quiet Exchange - Stephen Chatman (manu)
Aberations - Robert Jager (manu)
Dream and Dance - William Albright (manu)
Octet '61 for Jasper Johns - Cornelius Cardew (Universal Edition)
Any Five - Barney Childs (Composers/Performer Edition)

COLORADO

Adams State College

Senior Percussion Recital - Vicki Eaklor
9/28/75

Introduction & Rondo - John O'Reilly (G. Schirmer)
Sonata in A Minor - Telemann (Southern Music Co.)
Solunumbrone - Vicki Eaklor (unpub)
Scherzo a Due - William Kraft (TRY Publ)
Two Songs on Tanka Poems - Serge de Gastyne (Fereol Publ)
Perpetual Motion - M. Peters (M. Peters)
"Allegro vivace" from William Tell Overture - Rossini/Gardner (C. Fischer)
Percussionist - Donald Gilbert (Kendor Music)
Prelude II - Gershwin/Eaklor
The "Green Machine" - Larry McCormick (Percussion Enterprises)

Western State College of Colorado

Faculty Recital - Allen Brown
9/29/76

Trio for Percussion - Warren Benson (MFP)
Time for Marimba - Minoru Miki (Ongaku No Tomo Corp)
Moonchild/In Your Quiet Place - Keith Jarrett (manu)
Variation for Solo Kettledrums - Jan Williams (MFP)
Two Mexican Dances - Gordon Stout (Gordon Stout)
Varmeland - Swedish Folk Song, arr. Bill Lawrence (manu)

University of Southern Colorado

Guest Recital - Allen Brown (Western State College)
7/27/76

Turn out the Stars - Bill Evans (Ludlow Music Co.)
Time for Marimba - Minoru Miki (Ongaku No Tomo Corp)
The Falling Rains of Life - Jaki Byard (Downbeat Pub.)
Three Pieces for Vibraphone Solo - Gitta Steiner (See Saw)
Three Canons for Marimba - Neely Bruce (Media Press)
Childhood - Michael Gibbs & G. Burton (Creative Music)
Orion M. 42, for solo percussion - Reginald Smith Brindle (C.F. Peters)

CONNECTICUT

Kastuck Percussion Studio - Musical Arts and Marching Band Workshop - Percussion Ensembles 8/20/76 - Steve Kastuck, Cond.

Nonet - McKenzie (MFP)
Sextet - Siwe (MFP)
Percussion on the Prowl - Anslinger (Pro Art)
Fanfare for Percussion - Heim (MFP)
First Quartet - Britton (MFP)
Little Suite - Krause (MFP)
Two Rituals for Percussion - Miller (MFP)
Introduction and Samba - Smith (MFP)
Crab Canon for Three Percussion - Songer (MFP)

IDAHO

Idaho State University

Faculty Recital - Larry Snuder
Percussion 10/14/76

Two Movements for Marimba - Toshimitsu Tanaka (Ongaku No Tomo Sha Corp)
The King of Denmark - Morton Feldman (C.F. Peters)
Three Poems for Five Brake Drums and Narrator - Stuart Smith (Media Press)
Asymptotes for flute & vibraphone - Henri Lazarof (Associated Music)
Throng for solo percussion and dancer - Larry Snider (manu)
Four Pieces for Timpani - John Bergamo (MFP)

ILLINOIS

Eastern Illinois University

Instrumental Area Recital 9/28/76

Courante (from French Suite) - William Kraft (W.I.M.)
Preludio - Ludovico Roncalli (G. Schirmer)

General Recital 10/5/76

Sonata for Timpani - John Beck (Boston Music)
Two Archaic Dances (1970) - Armand Russell (Bourne)

General Recital 9/17/76

Rondino for Timpani - M. Peters (M. Peters)

Senior Recital - Greg Koets, Percussion
10/25/76

Theme & Variations for Marimba & Piano - Mitchell Peters (M. Peters)

Theme & Variations for Three Tom Toms - Richard Bernard (M. Peters)
French Suite - William Kraft (W.I.M.)
Sonata for Three Unaccompanied Tympani - Phillip Ramey (MFP)

General Recital 11/2/76

Etude No. 1 for Timpani - Vic Firth (Fischer)
Drum Corps on Parade - John S. Pratt (Belwin)
March Opus I - R. Kashanski (MFP)

Faculty Soiree 11/4/76

Passacaglia for Timpani & Organ - Henk Badings (A.A.)

University of Illinois

Michael Blair, Percussion 12/3/75

Projections - John Fonville (manu)
Conversations - Akira Miyoshi (manu)
Fantasmagoria - Kazimierz Serocki (Edition Moeck)
Filler - Michael Blair (manu)
Patterns & Processes - James Fulkerson (possibly available from composer)

Illinois State University

Contemporary Percussion Ensemble
Concert Percussion Ensemble - Roger R. Faulmann, Conductor 11/14/76

Fanfare - George Frock (Southern Music)
Ceremonies of Old Men - Arthur Laner (Opus Mus. Publ)
Pulse - Henry Cowell (MFP)
Suite for the Victims of Ap Dong Gi - Ralph Hampton (Southern Music)
Wait for the Paraclete - Michael LaRosa (Seesaw Mus. Corp)

Honors Recital 11/5/76

Flashes - A. Beney (Leduc)

Honors Recital 11/19/76

For Bagatelles - Gitta Steiner (Seesaw)

Northwestern University

Percussion Recital 3/10/76
Terry Applebaum, Director

Sonata Allegro for Marimba & Piano - M. Peters (KSM)
Salmigondis, for Percussion & Piano - Pierre Petit (Leduc)
Fantasy on Japanese Wood Prints - Alan Hovhaness (C.F. Peters)
Die Zwitschermaschine - Al Payson (Creative)
Fission - Morris Lang (Alden/Belwin)
Movements for Percussion Duo - William Youhass (manu)

University Percussion Ensemble 4/16/76
Terry Applebaum, Conductor

Woodwork for Four Percussionists - Jan Bach (manu)
Concerto for Violin with Percussion Orchestra - Lou Harrison (C.F. Peters)
Percussion Suite - Armand Russell (MFP)
Gainsborough - Thomas Guager (Southern)
Geometrics - Jonathan Bendrick (manu)

University Percussion & Mallet Ensemble 2 7/76
Terry Applebaum, conductor

Re: Percussion - Frederick Karlin (Chamber Music Library)
Concerto Grosso, Op. 6, No. 3 - Arcangelo Corelli (C.F. Peters)
from Bachianas Brasileiras No. 1 - Heitor Villa-Lobos/arr. Peterson (manu)
Holiday for Percussion, Op. 51 - George Heussenstamm (composer)

Time's Lie - Chick Corea/arr. G. Burton (manu)
I'm Your Pal - Steve Swallow (improvised)
Hello Bolinas - Steve Swallow (improvised)
Desert Air - Chick Corea (improvised)
Timewyths - arr. G. Burton (manu)

Student Recital - Jeffrey Dire
Percussion 6/26/76
Concerto for Percussion & Piano - Darius Milhaud (Presser)
Sonata for Marimba & Piano - Peter Tanner (M.M. Cole)
Speedtrack - Edward Zajda (manu)
Concerto in D minor, No. 3 - J.S. Bach (Fischer Edition)

Governors State University

Faculty Recital - Jim Piekarczyk, Percussion 5/2/76

Sketches from the Far East - James J. Piekarczyk (J.P. Publ)
French Suite for Solo Percussion - William Kraft (WIN)
Air & Gavotte from Partita in E. Minor - J.S. Bach/arr. DeGastyne (Fereol Publ)
Groovin High - Dizzy Gillespie (ASCAP)
Seven Steps to Heaven - Miles Davis/Jim Piekarczyk (BMI)
St. Thomas - Sonny Rollins/arr. Jim Piekarczyk (BMI)

INDIANA

Indiana University

Percussion Ensemble 11/15/76 - George Gaber, Director

From The Love for Three Oranges - Prokofiev (manu)
From Lt. Kije

Divertimento - Eugene Glickman (manu)
Double Trouble in Quadruple - Carole James (manu)
Illuminations - Dennis Meckler (manu)
Concerto in D - Telemann (manu)
Mission Impossible - Lalo Schiffrin (manu)
MacArthur Park - Jimmy Webb (manu)
Bicentennial Farewell - arr. George Gaber (manu)

Indiana Music Teachers Association State Convention

College Audition Winners' Program - Larry Ford, Percussion 7/10/76

Concerto in A Major - A. Vivaldi (Editio Musica Budapest)
Etude in C Major, Op. 6, No. 10 - Clair O. Musser (Gamble Hinged Music)
The Love of L'Histoire - Charles DeLancey (Mitchell Peters)
Sonata - Peter Tanner (M.M. Cole)
Concertino - Toshio Mayuzumi (Edition Peters)

Indiana State University

Senior Recital - Dedee Schwomeyer, Percussion 10/22/76

March - Elliott Carter (Associated Music Publishers)
Concertino for Marimba - Creston (G. Schirmer)
Ballade (Night Song) - James Stabile (W.M.)
French Suite - William Kraft (W.M.)
Concert in G Moll - A. Vivaldi/arr. Galemian (International Music Co.)
Marimba Suite - Paul Sifler (Brightstar Music Pub. Western Intl. Music, Inc.)

University of Notre Dame

Graduate Student Recital - James Catalano, Percussion 4/25/76

Rondo for Marimba & Piano - Frazee (MFP)
Sonata for Timpani - John Beck (Boston Music)
"Pittfield" Sonata - Pittfield (C.F. Peters)
Synthesis for Solo Snare Drum - James Catalano (manu.)
Aria - Ronald LoPresti (manu)

KANSAS

The University of Kansas

Percussion Ensemble, George Boberg, Conductor - 4/28/76
Five Drum Sequences - Walter Rosa (Boosey & Hawkes)
Invention for Percussion Quintet - Charles Wuorinen (MFP)
Blue Rhythm Quintet - Anthony Kork (Paul Price Publication)
Terrains - Bruce Penner (manu)
Interactions for Vibraphone & Percussion - John Bergamo (MFP)

MASSACHUSETTS

University of Massachusetts

Multiband Pops an Old-Time Band Concert - 10/22/76
U. Mass Marimbas & Percussion Ensemble, Niel DePonte, Conductor

Rainbow Ripples - George Hamilton Green (manu)
Celebration and Chorale - Niel DePonte (manu)
Encore in Jazz - Vic Firth (C. Fischer)

7th Annual Concert of Music for Percussion Instruments - U. of Mass. Percussion Ensemble, Peter H. Tanner, director - 5/7/76

Toccata - Carlos Chavez (Belwin)
Ceremonies of Old Men - Arthur Lauer (Opus)
Scaramouch: Symphony No. 3 - Kenneth Sneeck (Shawnee)
The Spirit of '76 - Peter Tanner (manu)

MICHIGAN

Blue Lake Fine Arts Camp

Junior High Percussion Ensemble, Fred A. Weingarten, Conductor

Centralization for Percussion Quintet - William Schinstine (Southern Music)
Swing Bolero Percussion Quartet - W. Schinstine (Southern Music Co.)
Tarentella - Harold Farberman (Belwin)
Teen-Tam-Tum for Percussion Quintet - Bobby Christian (Creative Music)

Faculty Recital - Fred Weingarten, Percussion - 7/22/76

Sonatina for Three Timpani and Piano - Alexander Tcherpnin (Boosey & Hawkes)
Concertino for Marimba & Piano - George Frock (Southern Music)
Sonata No. 1 for Percussion Soloist - James Moore (Ludwig Music Pub.)
Snare Drum Solo No. 1 - James Peterscak (MFP)
Hora-Staccato - Diwicu/Heifetz (Carl Fisher)
Sonata for Timpani - John Beck (Boston Music)

Senior High Percussion Ensemble - Fred Weingarten, Conductor

Announcement - Ron Delp (Kendor Music)
Antiphon for Double Percussion Choir - F. Michael Combe (Southern Music)
Baja for Percussion Quintet - Dick Schory (Creative Music)

FilmLandia for Percussion Septet - Bobby Christian (Creative Music)
 Nonet - Jack McKenzie (MFP)
 Oriental Mambo - Thomas Davis (Creative Music)
 Prelude and Allegro for Percussion Ensemble - Edward Volz (Bourne)
 Swing Bolero Percussion Quartet - W. Schinstine (Southern Music)
 Three Brothers - Michael Colgrass (MFP)

National Music Camp - Interlochen

Faculty Concert, 7/20/76

Three Movements for Timpani - Raymond Heible (manu)

Faculty Concert - 8/4/76

Concertino for Marimba and Wind Ensemble - Niel DePonte (manu)

High School Percussion Ensemble - F. Michael Combs, Director

Yobel (Jubilee) - Jesse Ayers (MS)
 Antiphon for Double Percussion Choir - F. Michael Combs (Southern)
 Symphony No. 1 for Percussion - Anthony Cirone (Cirone)
 Bournee J.S. Bach/Schinstine (S.S. School of Music)
 People - Arr/Michael Combs (MS)
 Charade - Henry Mancini/Schinstine (S.S. School of Music)

Percussion on the Prowl - Walter Anstlinger (Pro Art)
 Jazz Variants - John Beck (Boston)

Faculty Concert, 6/29/76

Meditation - Paul Creston (Schirmer)
 March & Polonaise - Julius Tausch (Peters)

Student Recital - 7/24/76

Zigeunerweisen - Pablo de Sarasate - Owen (Schirmer)

Student Recital - 8/11/76

Adagio - A. Corelli/Fink
 Prelude - J.S. Bach/Schinstine (S.S. School of Music)

MINNESOTA

Lake Harriet Park Board Pops Orchestra
 7/10/76

Concerto for Marimba - Creston (Schirmer)

NORTH CAROLINA

Elon College

Senior Recital - Dennis Landstedt, Percussion - 5/1/76

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

East Carolina University

Symphonic Wind Ensemble - Herbert Carter, Conductor;
 Symphony Orchestra - Robert Hause, Conductor - 5/2/76

Concerto for Percussion & Wind Ensemble - Karel Husa (AMP)

South Stokes Senior High School

Spring Concert - Percussion Ensemble - Steven D. Shelton, Conductor, 5/22/76

Mau Mau Suite - Thoms L. Davis (Creative Music)
 Encore in Jazz - Vic Firth (C. Fischer)

Western Carolina University

Faculty Recital - James Atwood, Percussion - 2/12/76

Diversions for Flute & Marimba - Peter Tanner (MFP)
 Computer Music for Percussion & Tape - Lejaren Hiller (Peters)
 Three Pieces for Vibraphone Solo - Gitta Steiner (See Saw)
 Variations for Multiple Percussion & Flute - George Frock (Southern)

Impression No. 1, for Flute & Vibraphone - Siegfried Fink (Simrock)

Concertino for Timpani with Brass and Percussion - M. Colgrass (MFP)

March & Polonaise, for Six Timpani & Brass - Julius Tausch/Atwood (Manu)

Percussion Ensemble - Jim Atwood, Conductor - 5/8/76

Three Episodes - John O'Reilly (Schirmer)
 Bacchante - Alan Hovhaness (Peters)
 Prelude and Allegro - Edward W. Volz (Bourne)
 Two Allegro Duets - Michael Colgrass (Schirmer)
 Gavotte, from French Suite No. 5 - J.S. Bach (Southern)
 Allegro, from Grand Trio, Op. 87 - Beethoven (Southern)
 Sabre Dance, from Gayane Ballet - Khachaturian/Atwood (manu)
 Allegro, from Eine Kelline Nachtmusik - Mozart (Kalmus)
 The Entertainer - Scott Joplin/Atwood (manu)

Student Recital - Hilary Derickson - 5/18/76

Pastorale for Flute and Percussion - McKenzie, (MFP)
 Concerto in A min. - Bach/Goldenberg (Chappell)
 Sonata No. 1 for Timpani - Cirone (Cirone)

Cullowhee Music Fest, UNC-PBS TV Videotaping - 6/21/76

Set of Five - Henry Cowell (Peters)

NEW HAMPSHIRE

University of New Hampshire

Northeast Instrumental Music Conference - University of New Hampshire Wind Ensemble - 2/28/76

Concerto for Percussion & Wind Ensemble - Karel Husa (AMP)

Keene State College

Senior Recital - Michael Martin, Percussion - 4/20/76

Sonata for Marimba - Peter Tanner (M.M. Cole)
 Gesture for Solo Percussionist - F. Michael Combs (M.M. Cole)
 Sonatina for Timpani - Alan Ridout (Boosey & Hawkes)
 Misty - Eroll Garner/Martin (Manu)

KSC Percussion Ensemble - Gary Bollinger, Conductor - 5/19/76

Particles - Thomas Brown (Southern)
 CADE - Gary M. Bolinger (Kendor)
 Three Puerto Rican Songs - Morris Lang (Lang Perc. Co.)
 Mau Mau Suite - Thomas L. Davis (Creative)
 Quartet for Paper Bag - Larry Spivack (Lang Perc. Co.)
 Malaguena - Ernesto Lecuona/Jacobson (manu)
 Streams - Warren Benson
 Blue Percussion - Bob Tilles (Creative)
 Three Episodes - John O'Reilly (Schirmer)

NEW JERSEY

Trinity University

Masters Percussion Recital - William Gowen - 4/22/76
 Morris Dance - William Kraft (Western International Music Inc.)

Three Pieces for Four Timpani - Elliott Carter (Associated Music Pub.)
 Fantasia & Fugue for Drum Set - William Gowen (manu)
 Fantasy on Japanese Wood Prints, Op. 211 - Alan Hovhaness (C.F. Peters)
 Concertino for Timpani with Brass & Percussion - Michael Colgrass (MFP)

Tenafly Middle School

Percussion Ensemble - Walter Schneider, Conductor, 5/13/76 and 5/20/76

Prelude and Allegro - Edward W. Volz (Bourne)
 Little Suite - Kenneth Krause (MFP)
 Acoustic Suite - William Schinstine (Southern)
 Waltz for Swingers - Thomas Davis (Creative)

Kean College of New Jersey

New Jersey Percussion Bash - Eugene G. Wilkins, Percussion & Percussion Ensemble

Duets in Five Movements - Larry Lockwood (Paul Price Publications)
 5 Etudes for Marimba Book 1 - Gordon Stout (PPP)
 Sonata for Solo Timpani - George Mardinly (PPP)

Tenafly Middle School Percussion Ensemble - Walter C. Schneider, Conductor

Little Suite - Kenneth Krause (MFP)
 Acoustic Suite - William Schinstine (Southern)
 NJPAS Percussion Ensemble, Paul Price, Conductor

Airs and Cadenzas for Percussion and Tape, Blocks, Bells, Bongos (PPP)
 Rhythetron - Marlos Nobre (Tonos)

NEW YORK

Rochester Philharmonic Orchestra

David Zimman, Music Director - 10/14/76 and 10/16/76

Two Pictures for Solo Percussionist & Orchestra - Phillip Lambro (manu)

Eastman School of Music

Graduate Recital - John M. Floyd, Percussion, 7/10/76

Panels for Marimba - Virginia Carson (manu)
 Drawings: Set No. 3 for B-flat Soprano Clarinet & Drums - Hodkinson (MFP)
 Episode for Vibraphone - Bonnie Garnet (manu)
 Selections from Eight Pieces for Four Timpani - Elliott Carter (Associated Music)
 Inspirations Diabolique - Rickey Tagawa (TRY Publishing Co.)

Ithaca College

Bicentennial Concert - Ithaca College Composers - 6/21/76

Concerto for Percussion & Wind Ensemble - Karel Husa (AMP)

Syracuse University

University Wind Ensemble - Norbert J. Buskey, Conductor - 11/9/75

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

Graduate Recital - Gary Hodges, Percussion - 2/21/76

Sonata for Percussion & Piano - Armand Russell (MS)
 Diversions for Flute & Marimba - Peter Tanner (MS)
 Solo Impression for Three Timpani - Vic Firth (C. Fischer)
 Illegible Canons - William Bergama (Associated)
 Recital Suite for Marimba - Walter Watson (MFP)
 Movement for Multiple Percussion - Gary Hodges (MS)

Graduate Recital - William S. Quick, Percussion - 4/21/76

Prelude VI - Serge de Gastyne (Fereol Pub.)
 Etude - William Cahn (MS)
 Suite for Marimba - Alfred Fisinger (Percussion Arts)
 Sunset Bell - Gary Burton (Creative)
 On the Willows - Stephen Schwartz/Quick
 Introduction and Rondo Capriccioso - Saint-Saens (trans)
 Reverie - Gordon Stout - (MS)
 Solo Flight - Ted Moore - (MS)
 A Look To My Heart - Fred Lipsius/Quick

Percussion Ensemble - Ernest Muzquiz, Director, 2/29/76

Three Brothers - Colgrass (MFP)
 Two Pictures - Sutcliffe (MFP)
 Celebration & Chorale - Niel DePonte (MS)
 Gainsborough - Gauger (Southern)
 A Walk in the Garden of Earthly Delights - Bill Cahn (MS)
 Extremes - David Mancini (MS)
 Works for Marimba Solo:
 Preludes 1-4 - William Pen (Seesaw)
 Prelude and Fugue in B-flat no. 21 - J.S. Bach
 Grand Fantasy in C Major - Ray Heibe (MS)
 Overture for Organ & Percussion - Franklin Morris (MS)

Senior Recital - Leonard Rothbart, Percussion - 4/28/76

Sonata for Marimba & Piano - Tanner (Associated)
 Etude, Op. No. 9 B Major - Musser (Frank's Drum Shop)
 Four Timpani Solos - Carter (Schirmer)
 Four preludes for Vibraphone & Piano-Marta Piaszynska (MS)

Junior Recital - Michael Bull, Percussion - 5/2/76

Solo Impression for Timpani - Vic Firth (C. Fisher)
 Sonata - Thomas Pittfield (C.F. Peters)
 Six Allegro Duets for Percussion - Colgrass (Lawson-Gould Music Pub.)
 Morris Dance - William Kraft (Western Int. Music)
 Fantasy on Japanese Woodprints - Hovhaness/Michael Bull (C.F. Peters)

Graduate Recital - Charles Spuches, Percussion - 4/16/76

Sonatina for Timpani - Ridout (Schirmer)
 Inspiration Diabolique - Tagawa (Western International Music)
 Illegible Canons - Bergama (Galaxy Music)
 Concertino for Marimba, Op. 21 - Creston (Schirmer)
 Percussion Suite - Russell (MFP)

Joint Recital - Scott Myers, Percussion; William McGee, Percussion, 4/26/76

Rondo for Marimba & Piano - Frazeur (MFP)
 French Suite - Kraft (WIM Pub.)
 Three Designs for Timpani - Muczynski (Schirmer)
 Snare Drum Duet #3 from The Solo Snare Drummer - Firth (Fischer)
 "Allegro di Bravura" from Six Allegro Duets for Percussion - Colgrass (Fischer)
 Sonata for Timpani - Beck (Boston)

Senior Recital - Walter Toporzycki, Percussion - 7/30/76

Corrente II - Kraft (Chappell)
 Sea Refrlections - Peters (Peters)
 B Major Etudes Op. 6, No. 9 - Clair Musser (Frank's Drum Shop)
 Mexican Dances - G. Stout (manu)
 Three Designs for Three Timpani Op. 11, No. 2 - Muczynski (Schirmer)
 Concertino for Marimba, Op. 21 - Creston (Schirmer)

State University College

Karen Ervin, Percussion - 10/20/76

Toccata for Marimbaphone - Badings (manu)

OHIO

Ohio University

Ohio Percussive Arts Society
 Phil Faini - Guest Clinician, Performer - 4/3/76

Miami U. Percussion Ensemble - Bill Albin, Director

Percussion Movement from Symphony No. 1 - Tcherapin (no. pub.)
 Quintet for Mallet Percussion - Serge de Gastyne (Fereol)
 Salute to Truckers - J.C. Combs (no. pub.)
 Legend of the One-Eyed Sailor - Mangione/Albin

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

The Swords of Moda-Ling - Gordon Peters (FDS)
 Lanters & Candlelight - Barney Childs (manu)
 Six Reflections - Marcel Frank (BH)
 MacArthur Park - Jimmy Webb/Jack Janny

Ohio State University Percussion Ensemble - James L. Moore, Director

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

Ohio University Percussion Ensemble - Guy Remonko, Director

Ritmica No. 5 - Amadeo Roldan (Southern)
 Hyperprism for Nine Winds & Percussion - Varese (Colfrance)

Momentum - William Kraft (Southern)
 Floating - Gerry Niewood/Arr. Remonko
 Spain - Chick Corea/Arr. A. Jarvinen

Bowling Green State University

An Evening of Percussion Music - 3/1/76

Tambourin Chinois - Kreisler/Green (Foley)
 Morris Dance - Kraft (WIM)
 Concertino for Marimba - Creston (Schirmer)
 Concert Etude - Goldenberg (Chappell)
 Concerto #3 in G Major - Mozart (no. pub.)
 Dance of the House - Ponchielli/trans. - David Oliver (manu)
 The Worried Drummer - Schreiner (Mills)
 Concerto in A Minor - J.S. Bach (Schirmer)
 Rhapsodic Fantasia - Liszt/Edwards (Rubank)
 Fantasy on Japanese Woodprints - Hovhaness (C.F. Peters)

Mount Union College

The Percussion Recital - William Currier, Conductor - 5/23/76

Oriental Mambo - Thomas Davis (Creative Music)
 What? - Rauschenberg (TRY Pub.)
 Etude for Three Tympani (Garwood Whaley Jr.)
 Three Asiatic Dances - George Frock (Southern Music)
 March Humoresque - Rex Hall (Fischer)
 Suite Moderne for Marimba - Sharon Smith (Permus Pub)
 Crab Canon for Three Percussion - Lewis Songer (MFP)
 Conflict - Larry Kelley (MANU)
 Alegre Muchacho - Alan Able (Ludwig Music)

Wright State University

Senior Recital - William Awsumb, Percussion - 11/23/75

Festival Drummer - William Schinstine (Southern)
 French Suite for Percussion Solo - Kraft (WIM)
 Ballade (Night Song) - Stabile (WIM)
 Eight Pieces for Four Timpani - E. Carter (Associated)
 Circus Parade - Pierre Max Dubois (Leduc)
 Rondo for Marimba & Piano - Frazeur (MFP)

Senior Recital - Lawrence Marra, Percussion

Three Dances - Warren Benson (Chappell)
 Sonata No. 2 for Violin - G. F. Handel (Schurmer)
 English Suite - William Kraft (Award Music)

Percussion Ensemble - Jane Varella, Director - 5/6/76

Pieces for Percussion Quartet - Benson (Schurmer)
 A La Nani - Mitchell Peters (M. Peters)
 Jenu, Joy of Man's Desiring - J.S. Bach - arr. Schinstine (Schinstine)
 Misty - Eroll Garner/Schinstine (Schinstine)
 Suite for Percussion - Philip Faini (Accura)
 Sonatina - Fisher Tull (Boosey & Hawkes)

Oberlin College

Jeunesses Musicales International Sommerkurse auf Schloss Weikersheim, Germany - 8/20/76, Michael Rosen, Marimba & Vibes

Time - Minoru Mike (Ongaku)
 Canto Intimo-Marek Kopelent (Czechoslovak Music Information Center)

Kammermusikabend I - Percussion Ensemble - Michael Rosen, Conductor - 8/27/76

Synchronism No. 5 - Mario Davidovsky (Marks)
 Basho Songs - Edward J. Miller (MFP)
 Alchemies I - Erik Wettstein (from composer at Eastman School of Music)
 Mexican Dance No. 1 - Gordon Stout (from composer at St. Marys College, Maryland)

Sonderkonzert der Schlagzeuger - Michael Rosen, Conductor - 8/31/76

October Mountain - Alan Hovhaness (Peters)
 Trio for Percussion - Warren Bensen (MFP)
 Fugue - Lou Harrison (MFP)
 Mosaics - Nick Hubbell (from composer at U. of Iowa)
 Take That - W. Albright (Jobert)

Ohio State University

Student Recital - 7/15/76
 Marimba Camp

Concerto in A Minor - Bach/Goldenberg (Chappell)

Hora Staccato - Dinicu/Heifita/Goldenberg (C. Fischer)
 Invention in C Major - J.S. Bach/Moore (Kendor)
 Chornel: Kom Suser Tod - J.S. Bach/Moore (Kendor)
 Yellow After the Rain - Mitchell Peters (M. Peters)
 Sea Refrlections - Mitchell Peters (M. Peters)
 Musette - J.S. Bach (Consolidated Music)
 Granada - Lara/Chenoweth (Southern)
 Rhapsody for Marimba - Fluegel (Kendor)
 Sea Refrlections - Mitchell Peters (M. Peters)
 "Trevor's Waltz" from All Alone at the Vibraphone - Feldman
 Concertino - Frock (Southern)
 Suite Moderne for Marimba - Smith (Permus Pub)
 "#24" - Carulli (Peters Edition)

Ensemble Concert 7/16/76

Cradle Song & Round Dance - Ludov/Jeanne (Jeanne)
Comedians Gallop - Kabalevsky/Jeanne (Jeanne)
Iarandole - Bizet/Jeanne (Jeanne)
Dance Des Mirlitons - Tchaikowsky/Luscombe (Rubank)
Gopak - Mussorgsky/Moore (manu)
Blue Tango - Anderson (Mills Music)
La Comparita - arr. Jeanne (Jeanne)
Summertime - Gershwin/Moore (manu)
Dark Eyes - Hungarian/Moore (Permus Pub)
Trio Sonata #1 - J. Haydn (Kalmus)
Mist - A. Fissinger (American Composers Alliance)
Carmen Medley - arr. Musser (Rubank)
Agnus Dei - Palestina/Moore (Permus)
"Entertainer" - Joplin/Moore (Permus)
Latin American Medley - arr. Jeanne (Jeanne)
Buckeye Battle Cry -
Plink, Plank, Plunk - Anderson (Mills Music)

Summer High School Percussion Ensemble Camp - 7/76

Student Recital 7, 22/76

Rhapsody for Marimba - Fluegel (Kendor)
Dance Episode No. 1 - McCormick (manu)
Wachet Auf - Nicola (Permus)
Up to Date - Buggert (Belwin)
My Friend Norman - Pratt (Belwin)
Solo No. 6 for Timpani - McKenzie (MFP)
The Peasant Drummer - Weinberger (Belwin)
Sonata No. 1 for Timpani and Piano - Cirone - (Cirone)

Ensemble Concert 7/23/76

La Chute de la Patee - arr. Harr (MM Cole)
Six Little Indians - Firth (C. Fischer)
Key Stone Kids - Schinstine (Southern)
Baja - Schory (Creative)
Little Suite - Kraus (MFP)
The Clocks - McCarty (manu)
Nails - Rago (Cirone)
Hang on Sloopy - arr. Tatgenhorst (manu)
A la Nango - Peters (Peters)
Camptown Races - arr. Davis (Creative)
Xylem from Symphony for Percussion - Leonard (Leonard)
Summer of 42 - LaGrand - Tonsing (manu)
Classical Drag - Hooper (manu)

OKLAHOMA

Southwestern State University

Junior Recital - John Endsley, Multiple Percussion, 7/19/76

Four Pieces for Timpani - Bergamo (MFP)
I've Words - Warren Johnson (Southern)
Yellow After the Rain - Mitchell Peters (Peters)
Aeroance - John Endsley (manu)

PENNSYLVANIA

Pennsylvania State University

Susquehanna University

Percussion Ensembles Program - 3, 26/76 and 3/31/76

Antiphon - F. Michael Combs (Southern)
Suite for Percussion - W. Kraft (Mills)
Toccata for Percussion - Carlos Chavez (Belwin-Mills)
Three Episodes - John O'Reilly (Schirmer)
Contrapunctus III - F. J. Alford (Southern)
Inventions on a Motive - Michael Colgrass (MFP)
Prelude and Allegro - Volz (Bourne)
Streams - Warren Benson (MCA)
Sonatina - Tull (Boosey & Hawkes)
Greensleeves - arr. T. Davis (Creative)
Jazz Variants - John Beck (Boston)
Three Brothers - M. Colgrass (MFP)

Indiana University of Pennsylvania

Marimba Concert - Linda Pimentel, Guest Marimbist, 9/27/76

Chaconne & Variations - Pachabel/Pimentel (manu)
Preludes 1-3 - Helble (Leigh Stevens)
Two Etudes - Musser (Frank's D.S. & manu)
Three Moods for Marimba - Jenny (manu)
Two Mexican Dances - Stout (Leigh Stevens)
Suite for Marimba - Ulrich (MFP)
"Minuet" from Le Tombeau de Couperin - Ravel/Pimentel (manu)
Two Movements - Tanaka (Ongaku No Tomo)
A Bunch of Roses - Chapi/Pimentel (manu)

Clan State College

Faculty Recital - John M. Floyd, Percussion, 2/4/76

Sonata for Timpani - Beck (Boston)
Episode for Vibraphone - Garnett (manu)
Drawings" Set No. 3 - Hodkinson (manu)
Percussion Ensemble - John Floyd, Conductor - Tour Program 3/2/76 & 3/30/76
Nonet - McKenzie (MFP)

Three Asiatic Dances - Frock (Southern)
African Sketches - Williams (Ludwig)
Piece for Percussion - M. Peters (Peters)
Bravura - Philip I. Amis (Accura)
Variations on an Indian Tala-David Shrader (Media Press)
Jazz Variants - John Beck (Boston)
Musica Battuta - Schiffman (Associated Music)
A La Samba - M. Peters (Peters)
October Mountain, Op. 135 - Hovhanness (Peters)
Laura Soave - F. Caroso/Fink (Simrock)
Incidental Music for Percussion - Leonard (Leonard)

The Percussion Ensemble - John Floyd, Conductor, 5/5/76

A La Samba - M. Peters (Peters)
Musica Battuta - Schiffman (Associated Music)
Six Allegro Duets for Percussion - Colgrass (Schirmer)
Laura Soave - Caroso/Fink (Simrock)
Duet for Snare Drum and Timpani - Tom Siwe (MFP)
October Mountain, Op. 135 - Hovhanness (Peters)
Incidental Music - Leonard (Leonard)
Jazz Variants - J. Beck (Boston)

Pennsylvania State, Chapter, Percussion Arts Society - Day of Percussion and State Conference 4/24/76

Carnegie Mellon University Percussion Ensemble, Stanley Leonard, conductor

Prelude - Leonard (Leonard)
Fugue - L. Harrison (MFP)
Six Reflections - M. Frank (Manu)
Three Episodes - J. O'Reilly (Schirmer)
Laura Soave - Caroso-Fink (Simrock)

Clan State College Percussion Ensemble, John Floyd, Conductor

Nonet - McKenzie (MFP)
Musica Battuta - Schiffman (Associated Music)
A La Samba - M. Peters (Peters)
Incidental Music - Leonard (Leonard)
Laura Soave - Caroso/Fink (Simrock)
Jazz Variants - J. Beck (Boston)

Summer Band Clinic, Percussion Ensemble Program, John Floyd, 8/13/76

Bravura - Philip Faini (Accura)
Marimba Duet - F. Mazas (C. Fischer)

SOUTH CAROLINA

University of South Carolina

Faculty Recital - John Burcher, Percussion, 4/8/76

Suite for Marimba - Paul Siffer (WIM)
Sonata Op. 1, No. 3 - G. F. Handel (Belwin Mills)
Elegy - J. Rosen (MFP)
Variations for Four Drums & Viola - Michael Colgrass (MFP)
Sonata - John Beck - (Boston Music)

The Percussion Ensemble, John Burcher, Conductor, 3/4/76

Suite for Percussion - W. Kraft (Belwin Mills)
Sketch - Ronald Lo Presti (MFP)
Gainsborough - Thomas Gauger (Southern)
Masks of April - John Davis (Manu)
Flat Baroque - Thomas Davis (MFP)
Seventeen - Ian Burcher (MANU)
Unk - John Burcher (manu)

VIRGINIA

Virginia Commonwealth University

Faculty Recital - Donald Bick, Percussion, Thomas Janes, Percussion, 10/24/76

Liaisons - Roman Haubenstock-Ramati (Universal)
Toccata for Marimba - Diemer (MFP)
Nr. 9 Zyklus - Stockhausen (Universal)
Etude for Taperecorder & Percussion - William Cahn (manu)
Machine Drums - Fink (Verlag Doblinger)
Liaisons - Roman Haubenstock-Ramati (Universal)

WASHINGTON

Eastern Washington State College

Percussion Ensemble - Martin Zyskowski, Conductor, 10/31/76

Japanese Impression - Cirone (Cirone)
Cade - Bolinger (Kendor)
Encore in Jazz - Firth (C. Fischer)
Percussion Pops Medley:
Bequene Scene - Leavitt (Berklee)
Charade - Mancini/Schistine (Schistine)
A Taste of Brahms - T. Davis (Creative)

WISCONSIN

University of Wisconsin - Eau Claire

Performance Class, Toni Durbin, Marimba, 10/27/76

Concerto #1 in A Minor - J.S. Bach (Kalmus)

Performance Class, Jim Gallagher, Vibes, 11/17/76

LaFille aux Cheveau de Lin - Debussy, arr. Davis (Barnhouse)

Performance Class - Patty Struve & Bob Gibson, Marimba, 10/6/76

Double Concerto in D Minor - J.S. Bach (Kalmus)

University of Wisconsin - River Falls

Music With No Dust, David Ralph Llewellyn and David Olsen, 5/14/76

Andantino - Melody - Khachaturian (Intl.)
Intrada for solo Trumpet - Ketting
Sonata - Tanner (Tanner)
Divisions for Two - D. Erb (Tanner)
Pastorale - McKenzie (MFP)
Blue Herons - Olsen (manu)

Lawrence University

Faculty Recital, Scott Prebys, Percussion, 10/31/76

Four Preludes for Vibraphone & Piano - Marta Ptaszynska (Polskie Wydawnictwo Muzyczne)
Two Songs on Tanka Poems - Serge de Gastyne (Fereol)
Crystal Silence - Chick Corea (Manu)
Icarus - Ralph Towner (manu)

University of Wisconsin - River Falls

Faculty Recital - Robert Samarotto, clannet and Terry Smith, Percussion, 11/11/76

The Girl With the Flaxen Hair - Debussy, arr. Charles Owen (manu)
Animus III for clarinet & tape - Druckman (Druckman)
Wave - Antonio Jobim (Manu)
Moonchild and In Your Quiet Place - Jarrett (manu)
Quiet Exchange - Stephen Chatman (Chatman)

University Percussion and Marimba Ensembles, Terry Smith, Director, 11/4/76

Prelude for Percussion - Malloy Miller (MFP)
Concerto for Percussion Ensemble - Morris Brand (Bramora Pub)
Danse Macabre - Saint-Saens/arr. Vincent (David Vincent)
Greensleeves - Traditional/arr. Gordon Peters (G. Peters)
"Anitra's Dance" from Peer Gynt Suite #1 Edvard Grieg/arr. D. Vincent (Vincent)
The Swords of Modan-Ling - G. Peters (Peters)
Russian Percussion - Stotesbery (Bramora Publications)

WYOMING

University of Wyoming

University Percussion Ensemble, Sandy G. Schaefer, Conductor, 4/27/76

Suite for Percussion - Kraft (Mills)
Early American Drumming - Bruce/Emmett (trad)
Two Duets - M. Colgrass (Schirmer)
Fantasia - Banchiere (Du Capo Press)
Canon for 3 - E. Cartor (AMP)
Gymnopedie - E. Satie (Schirmer/manu)
Percussion Suite - A. Russell (MFP)

CANADA

University of Saskatchewan

Percussion Ensemble - David C. Warne, Director, 3/29/76

Roll Off Rhumba - Vic Firth (Fischer)
African Sketches - J. Williams (Ludwig Music Pub)
Quasi Bossa Nova - Owen Clark (Ludwig)
Concerto in D Minor - J.S. Bach (Schirmer)
"Ode to Dave Warne" - Michael Cohen (unpublished)
Pipe & Drum Duet - Traditional (transcribed by D. C. Warne - Not published)
Tocatta for Percussion - Traditional (transcribed by Warne - not pub.)
Encore in Jazz - Vic Firth (Fischer)

University of Calgary

Percussion Recital - Frank Lockwood, 8/28/76

Aria - James Beale (American Composers Alliance)
Orion M. 42 - Reginald Brindle (Peters)
Out Back of the Drum Shop - Barney Childs (manu - Percussionist Vol. XII, No. 3)
Cartridge Music - John Cage (Peters)
The King of Denmark - Morton Feldman (Peters)

4/5/76 - Frank Lockwood

French Suite - Kraft (Western Int.)
Fantasy on Japanese Woodprints - Hovhanness (Peters)
Cartridge Music - Cage (Peters)
Orion M. 42 - Brindle (Peters)
Out Back of the Drum Shop - Childs (manu)

Parachute Centre for Cultural Affairs

12/13-14/75 - Frank Lockwood

Lirio - Budd (manu in Vol. XII, No. 3 Percussionist)
Zyklus - Thomas Schmit (manu)



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The following composers and performers who have contributed to the development of percussion are among the recipients of these awards.

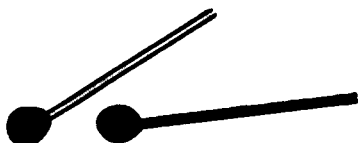
WARREN (BABY) DODDS (1898-1959), born in New Orleans, was the drummer with King Oliver's Creole Jazz Band and later with Louis Armstrong's Hot Seven. Dodds was the first to play breaks—brief drum eruptions which fill in the gaps between phrases or set off solos from each other. During his long career in New Orleans, San Francisco and abroad, he worked with Jelly Roll Morton, Bunk Johnson, his brother Johnny Dodds and Sidney Bechet. His work remains fresh, original and occasionally flamboyant.

MILTON (MILT) JACKSON, born 1923 in Detroit, was the first master jazz vib performer. Discovered by Dizzy Gillespie, he went to New York in 1945 during the early days of the bebop style. During most of the 1950s, '60s and '70s, he has been a prominent member of the classically oriented group. The Modern Jazz Quartet, which originated as the Milt Jackson Quartet. He has occasionally appeared with his own group and has made numerous recordings with most of the leading talents in jazz including Ray Charles, Howard McGhee, Miles Davis, Thelonius Monk, Coleman Hawkins, as well as his early champion Dizzy Gillespie.

CHANO POZO (LUCIANO POZO Y GONZALES) (1915-1948), born in Havana, Cuba, left his mark on American jazz after performing in New York for only one year. He introduced Cuban rhythms into bop through Dizzy Gillespie's big band, where he was a specialist on the bongos and conga drums. Pozo's percussion work was close to the original West African tradition which was more alive in Cuba than it was in the United States. He was the forerunner of today's Latin American jazz-influenced percussion style.



Pictured are the drummers in attendance at the annual "Southeastern Instrumental Clinic" held on the campus of Middle Tennessee State University last July. The drummers received a week of concentrated study under national rudimental drum champion, Mitch Markovich. In the foreground are Mike Mann (MTSU percussion student), Markovich, and Matt Ward (MTSU percussion instructor). Students from five states were in attendance. For information on the July, 1977 clinic, write: Joseph T. Smith, Band Director, Middle Tennessee State University, Murfreesboro, TN 37132.

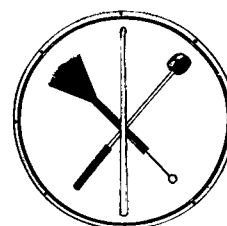


Remember that you can publicize your state activities in "Percussive Notes" by sending a copy of your newsletter, minutes, or announcements to Ron Keezer, Features Editor, 1711 State St., Eau Claire, Wisconsin 54701.

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ON THE TECHNICAL SIDE

Materials Compiled By
Gene J. Pollart
University of Rhode Island



SOME QUESTIONS AND ANSWERS ON PERCUSSION By Jim Bowder

The following questions often face the person in charge of any group that includes percussion, whether it be a small chamber ensemble or a large band or orchestra. Quite often the director knows what he wants, but he doesn't have the knowledge with which to communicate his desires to the percussionist(s). Below are some of the most common problems and their solutions that arise in rehearsal.

- Q: The sound of a percussion instrument is too loud or too heavy. What do I do?
A: Ask for a lighter or softer beater and a smaller stroke.
- Q: The sound of the instrument is not clear and articulate. How do I get a sharp attack?
A: Use a harder stick or beater. Don't exceed the allowed hardness of a beater considered safe for the particular instrument.
- Q: One of the percussionists has a fast part on several drums but has difficulty getting all the notes. What can I tell him?
A: Use matched grip so the left hand can move in a larger radius with ease, thus enabling him to move quickly from one instrument to another.
- Q: I often hear annoying rattles. What are they and how do I get rid of them?
A: Either two instruments are in contact or there is a loose part on or in a drum.
- Q: Scores are always indicating new and novel sounds. What do I say to the player?
A: The best resource is your own imagination. Improvise! Often, instrument manufacturers provide items such as bird whistles and slapsticks (whips), but you can make anything from a lion's roar to a marching machine. Sometimes you can rent odd effect instruments. One common improvisation is a dead center stroke on the bass drum for a canon shot (1812 Overture).
- Q: What are a few contemporary techniques used in modern music?
A: Bowing (w/cello bow) of cymbal, tam-tam, or vibrate; striking any part of the instrument such as drum shell or timpani bowl; producing overtones by striking a mallet instrument over the cord or a cymbal on its edge; "bending" tones on a vibraphone or a cymbal; attaching electrodes to the surface of something.
- Q: The timpani part asks for a low E, but our timpani only goes to low F.
A: Temporarily turn the tuning screws to loosen the head enough to get the low E. Note: You can expand the range both ways.
- Q: Why do timpani players often look flashy when they play, but their music comes out too heavy or improperly accented?
A: They are probably cross-sticking (R over L, L over R). Avoid this if possible.
- Q: In some pieces, the timpani ring too much. Is there a timpani mute?
A: Yes, felt pieces with a weight sewn between them are ideal. They should be placed a few inches from the edge.
- Q: The timpanist's rolls are uneven and dead. What do I look for?
A: See if he is double-bouncing his rolls. They must be single stroke rolls.

- Q: The poor guy playing timpani never gets the right pitch and misses his entry after retuning. How can I help him?
A: Teach him how to tune in his lessons. Give him excerpts that require him to count while tuning. (Find pitch, hum it, flick head with finger, and increase tension until head reaches desired pitch.)
- Q: The player lets the triangle ring too long, and he misses notes because it turns. What can I tell him?
A: Hold the clip between thumb and index finger, and use the other three fingers to control and dampen it. Use gut instead of string to restrict turning.
- Q: Sometimes the cowbell is too ringy, and often it is too dead. Can it be adjusted?
A: Play it similarly too the triangle - grasp it between thumb and index finger and use other fingers to dampen it. When gripped tighter it gets deader.
- Q: How can the percussionist produce a specific rhythm on the various traps?
A: Use concert castanets; make a short, quick stroke across the guiro; play the maracas with a stiff wrist.
- Q: Are finger cymbals played the same as crash cymbals?
A: No, one is held dangling, and its partner is brought down across its edge.
- Q: The bass drum rings too much. How can we deaden it without losing its tone?
A: Don't tune it higher. Don't stuff it. Don't cover it. Do have the player use his left hand and right knee to govern duration.
- Q: Some music calls for various pitched toms, and we are short or don't have a high one. What can we improvise?
A: Turn the snare strainer off to create a high tom or use sticks on the bongos. The bass drum on its side and tuned up a little makes a low tom. Sometimes the part might even be played on muted timpani. Don't forget all the marching drums on your shelf.

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About the Author

Jim Bowder is currently band director at J.B. Young Jr. High School and Assistant Director at West High School in Davenport, Iowa. He is also working towards his Master's Degree at the University of Iowa while studying with Tom Davis.

THE DOUBLING DRUMMER

By David Levine



The Doubling Drummer: A NEW VIEW OF MALLETS IN THE JAZZ BAND

Of all percussion instruments, except for drum set, the vibraphone has been most closely associated with jazz and therefore the logical percussion instrument to have a regular position in the jazz band. There is, however, another way of looking at the situation. While some musical instruments are closely linked to jazz this doesn't necessarily mean that they are any more or less suited for that one style of music over another. It would seem to me that usage defines what is appropriate to play any type of music on. The vibes are more than a jazz instrument, they are a percussion instrument.

A common misconception is that to have a role in the jazz band a player must improvise jazz solos. I'm not saying that improvising isn't important to every musician, but some players don't have to improvise solos even though they are essential to the sound of the band. Take, for example, the lead trumpet player.

If we agree on these two ideas - the vibe being a percussion instrument and the vibist being a percussionist, not a soloist, then the vibes, and all the other mallet instruments take on a new significance. Since the role of the percussionist is to use the percussion instruments to provide tone colors that aren't available through the standard jazz band instrumentation, the vibe is only one of many instruments that can be thought of when looking for these new colors.

When I am faced with a new arrangement I must decide what, out of all percussion effects, will add the most to the piece. If mallet percussion is a reasonable choice (often a check with the composer or band director will confirm this) then a part is needed. Many times the composer will have made the choice for me and, usually, when a part is included with the chart I play it. If I decide a mallet part is needed where none is provided I write my own; generally following these steps:

1. Instrument Selection —

Select the mallet instrument that fits the piece or section where you have decided to add it. For example, a slow blues would call for vibes, a latin tune might be nice with marimba, bells could be used in a ballad, etc. Xylophone, chimes, and even antique cymbals may be appropriate in some instances. Be creative.

2. Writing the part —

In writing the part there are two basic rules that I follow.

a. Don't overwrite the mallet part. Any percussion effect is most effective when used sparingly. It is better to write the mallet part in those sections where it will add the most rather than make it so the instrument is playing throughout the whole piece. Rests are as effective as notes; and don't forget dynamics, too.

b. Very seldom will you want to create a new part for mallets. Usually it is best to double an already existing part. It may be an inner part or the lead voice. Check the score or part and copy it correctly onto your part. Watch for transpositions!

3. Jazz solos and "comping" —

In either case you must copy the chord progression, or "changes", onto your part from one of the other rhythm section parts.

Jazz mallet solos are very effective as a change from the regular soloists in the band. Again, don't restrict yourself to vibes - marimba makes a nice solo instrument as well. Check with the director, ask him to add a chorus or two for you to play on. Don't be afraid to improvise; it's a basic part of musicianship.

Comping (playing the changes for the soloist to play on) is most often best when left up to the pianist or guitarist. The more people comping the more cluttered the sound and the more it detracts from the solo. Very few vibists comp with 4 mallets unless they are the only ones playing the changes. Most

rely on two mallets playing a chordal tone, often the root, in octaves. Another method of 2 mallet comping is to make up a line based on the chord progression. For example, if the progression is em7, A7, dm7, G7, C you could play e, c#, d, b, c; or d, c# c, b, c. Avoid getting in the way of the soloist.

I can't overemphasize the importance of being able to play mallets for the jazz band percussionist. When a part is passed out you will have to cover it. Even if there are no mallets part it is good to know you can make one up. Lack of technique should not limit your creativity. View yourself as a percussionist, and view playing the vibes, and all the other mallet percussion instruments, as part of your job. We deal in all kinds of sounds, not just those written on one line staves.



1. Blues #2 by Glen Garrett, recorded on "Dizzyland", the Cal State University - Northridge Jazz Ensemble, directed by Joel Leach. Medium swing (♩ = 104). From B to C vibes with guitar and saxes. At D with Flutes. Try alternate sticking.



2. La Bande Grande by Louie Belson, recorded on "the Louie Belson Explosion (Pablo 2310-755). Samba (♩ - 126-132). Measures 14 through 37 vib solo with trumpet and flute - very exposed. I used double sticking in measures 15-29.



3. Phineas Pharmaceuticals by Curt Berg. "Mahavishnu" style 11/8 Rock. Xylophone with guitar throughout. Watch that ♩, ♩ at the 4/4. (♩ - ca. 200.)

Mallet Excerpts (Used with permission of the composers.)


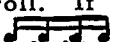
ROLL DEVELOPMENT



For the snare drummer, development of the roll is of major importance. It is in fact, our long tone. In order to function effectively, a snare drummer must develop the roll in all of its forms.

Because of our past history of snare drum instruction, which we inherited from military sources, the majority of method books continue to advocate teaching of the roll via the "da-da-ma-ma" or double stroke method. However, most of the successful teachers today introduce the roll to new students via the multiple bounce technique. This is done because it is easier, less frustrating and more rapidly useful to the student in his or her musical groups. The double stroke roll is properly placed at the intermediate level of instruction. To perform it successfully requires a certain degree of stick control seldom found in beginners.

This realignment of roll teaching also should be accompanied by a process of teaching the rolls by the rhythmic value of the notes. Thus what we used to call a 9 stroke roll is now a roll of four multiple bounces and a single note (4B+T). By relating a rhythmic value to roll notes and applying multiple bounces to them, the student learns to play rolls by their rhythmic value instead of by the number of individual beats.

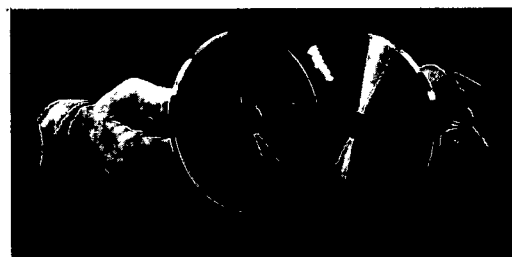
For example, most books illustrate  as a 9 stroke roll. If the tempo indicates a rhythmic value of  to be comfortable, and double taps are applied to the 16th notes, a 9 stroke roll will occur. If however, multiple bounces are applied to the same rhythmic figure the number 9 is meaningless. Further, the tempo may vary the rhythmic value applied to the note thus completely changing the number of strokes applied. The following table shows some of the possibilities for applying rhythmic values to that same roll:



After the student has developed a functional use of the multiple bounce roll, it is wise to introduce the rudimental double stroke roll. This is a control developer and it has certain functional uses in its own right. Most students can now handle this stage of development, with its built in switch from controlled double beats to controlled double bounces, with little difficulty.

At some later point (and this is why we need teachers!) students should be introduced to the controlled use of 2,3,4, and 5 beats per hand movement. This I like to call the saturations of the roll. Developing this most sophisticated control requires a great deal of practice. Once this type of roll perfection has been achieved, the player can choose the saturation appropriate to the musical demands of rolls. No longer will the player have to make the hands go faster in order to get a more closed roll; simply add more beats - saturations per hand movement.

It is hoped that with a more universal development of these roll skills, composers of the future will indicate the saturation of the roll desired instead of simply writing rolls and allowing performers to choose the type. As an example of this technique, excerpts from a recent solo suite entitled, "Three Means To An End" - (2nd Means) follows.



PLAYING THE CROTALES OR ANTIQUE CYMBALS(*)

By Sam Denov - Cymbalist
Chicago Symphony Orchestra

Antique Cymbals or Crotales are small thick cymbals from two to five inches in diameter and are sold singularly, in pairs or in octaves. They have a very definite pitch and produce clear, unblemished notes when the edges are struck together or with some sort of a beater. They are used to interpret special sounds in various classical works and are also used in percussion ensembles for special effects.

CROTALES produce a tone which is absolutely unique. Although it is made of the same basic alloy that is used in conventional cymbals, it produces a sound of definite pitch which would be totally unacceptable in those instruments, and yet beautiful in these.

Crotales may be played in a variety of ways. The most common method is to play a single crotale cymbal with a hard mallet.

This is accomplished by grasping the cymbal's leather thong between the thumb and the middle portion of the index finger so that the flat under side of the instrument is facing up; The cup should be resting on the tip of the thumb and side of the index finger. It is struck close to the edge by the mallet held in the other hand. If the note to be played is soft, it will be found helpful to shorten or choke the grip on the mallet.

Crotales may also be played in pairs using the same or different pitches. In this case, both instruments are held as explained previously, one in each hand. The edge of one cymbal is struck against the flat side of the other to produce its tones. The edge of one may be rubbed or scraped across the flat side of the other for a softer effect.

Crotales are muffled by placing the free fingers of the hand holding the instrument on its edge.

A little experimenting, particularly with different mallet heads will provide the dividend of being able to produce some of the most beautiful sounds known to man.

(*) reprinted from A. Zildjian information flyer.

THREE MEANS TO AN END p.4 (Excerpt)

2ND MEANS

Strike L. stick with R. causing it to bounce on head.

139 *forward center* *R.H.* *L.H.*

★ Saturation: ③ ②

142 *f* ② ⑤ ② ③ ② ③ ② ③ ②

145 ② ⑤ ② ③ ② ③ ② ③ ②

149 ② ④ ③ ⑤ ⑤ ⑤ ⑤ ⑤ ⑤

152 *p* ③ ⑤ ② ⑤ ② ⑤ ② ⑤ ②

156 ② ③ ② ⑤ ② ③ ② ③ ② ③

161 *f* ② ⑤ ② ⑤ ② ⑤ ② ⑤ ②

163 ② ⑤ ② ⑤ ② ⑤ ② ⑤ ②

165 *R.H.* ② ⑤ ② ⑤ ② ⑤ ② ⑤ ②

168 *move toward edge* ② ⑤ ② ⑤ ② ⑤ ② ⑤ ②

173 *degrees... poco a poco.* *longa.* *fade*

★ 2-least Saturation
5-most

S & S SCHOOL OF MUSIC
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COORDINATING THE FOUR LIMBS

By Jim Piekarczyk
Head of Applied Percussion
at Governors State University
Park Forest South, Illinois 60466

These exercises deal with melodic endurance. This indicates that only one hand or foot is being played at a time.

The exercises are written in (♩), but should be practiced very slowly at first, counting in 4/4 time. When you become familiar with each exercise, you should count in (♩) for faster tempos.

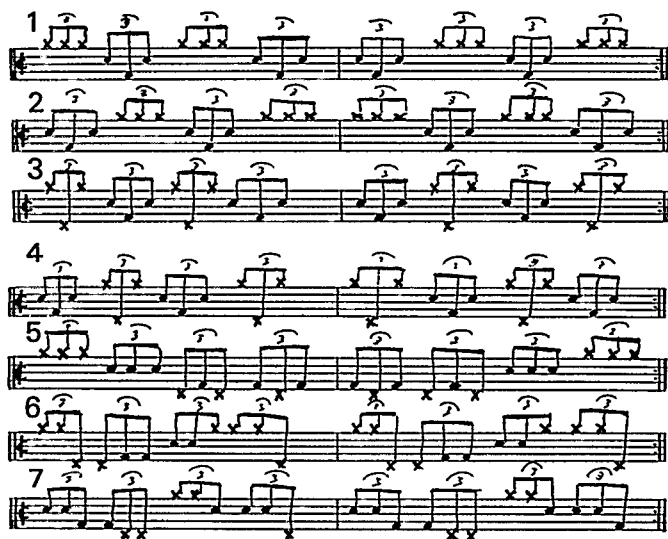
These exercises distribute an equal amount of work to each of the hands and feet. A double bass drum set-up can also be used by playing the left bass drum in place of the hi-hat.

In order to keep the melodic exercises as easy to read as possible I have beamed all notes above the staff. By working around the staff the player will not have to cope with large skips and spaces on paper. Furthermore, the players eyes will be conditioned for future reading on drum parts on regular staff paper.

DRUM SET NOTATION—



EXERCISES



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PRACTICAL APPLICATION

Also practice and improvise on these melodic exercises in four bar patterns, i.e. play four bars of time and insert four bars of a melodic idea.

Try using sticks, brushes, mallets and fingers. Play on the rims, shell, edge of drum heads. In addition, work with tonal possibilities from the cymbals playing near the edge, middle, dome, or (Bell).

Soon you will become familiar with many possible sonorities that can be produced from the drum set.



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TERMS USED IN PERCUSSION

by Michael Rosen



In this column, readers are invited to ask me questions concerning the names of instruments, various nomenclature, playing techniques, etc., found in music of French, German, Italian, Portuguese or Spanish. I will do my best to answer your questions and publish them in this column in addition to a personal letter if so requested. Please write to: Michael Rosen, Oberlin Conservatory, Oberlin, Ohio 44074.

Q: I have come across a term in Siegfried Fink's Machine Drums - the term is Spann reifen. Can you offer any advice? - John Anthony, Texas Tech University.

A: Spann reifen is the German term for Counter hoops and in this case means to play on the counter hoops.

Q: We are performing Deserts by Edgard Varese and I happened to have gotten the part which calls for lathes. What are lathes? David Wiles, Oberlin Conservatory

A: This is not a foreign term but actually an English word. Lathes are pieces of wood about two inches wide and 1/8 inches thick. They are used in the building of houses where

they are attached horizontally to wall studs. They then serve as a support for the plaster. In vaudeville, percussionists would use short pieces (about 17 inches long) to make the sound of a slapstick or whip by striking it on either a leather covered firm pillow or a plank of wood. This form of slapstick used to be sold by the drum companies but hasn't been available for a while. I suggest simply going to a lumber yard and buying some lathing. Then cover a firm pad with nawgahide and hit it with the lathing.

Q: What is Foglie die rame col mano?

A: Italian for metal wind chimes struck with the hand.

I wrote to Mike Quinn a few months ago and asked him to help me translate a few terms. Here is his reply: (Mike is percussionist at La Scala in Milan.)

cerchio della pelle-flesh hoop

reggitamburo-drum stand

cerchio-counterhoop

reggipiatto-cymbal stand

il corpo-drum shell

regolatore delle corde

corde di budello-gut snares

-snare strainer

corde di metallo-wire snares

spiral-wire snares

The National Orchestre de Paris recently toured the United States. I was unable to see any concerts but Charlie Owen wrote to me and let me know what instruments they used. He said...."as I expected the solos were played on a thin (5" or so) drum and the Tambour was an old Leedy about 6 1/2 or 7" deep. The Bell part was played (but not heard well) on celeste."

I would like to expand the nature of this column to include your ideas about these terms used in percussion. If you have some ideas about types of drums, mallets etc, you use on a specific part please write to me so we can share the idea with the other PAS members.

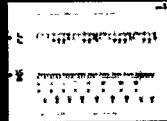
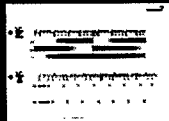
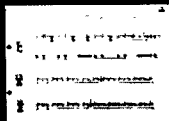
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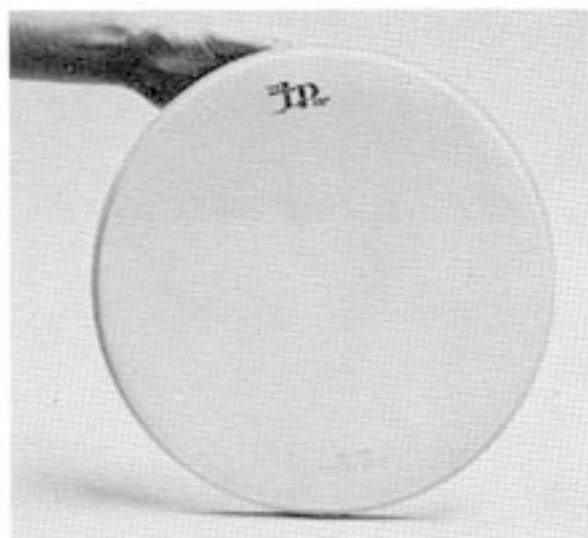
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