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VOLUME 15
NUMBER 3
SPRING/SUMMER 1977

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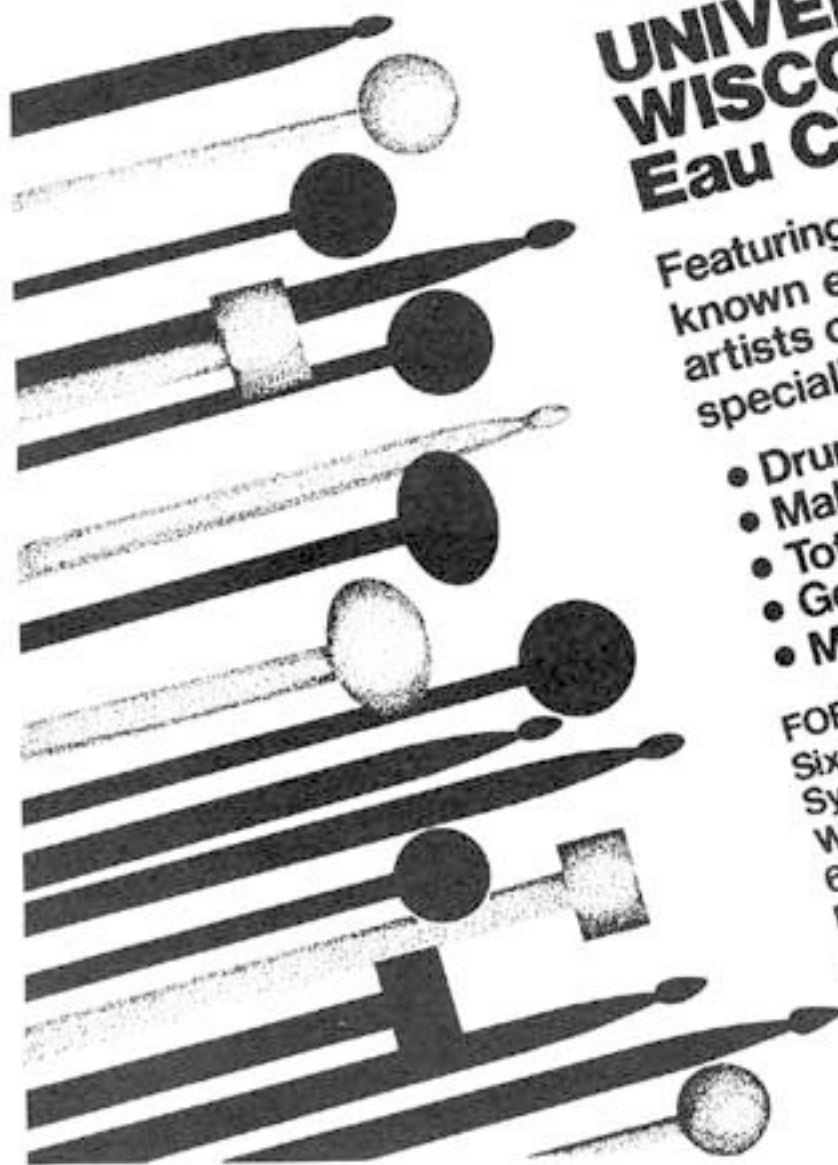
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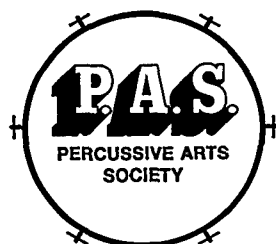
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PERCUSSIVE NOTES

Vol. 15, No. 3, SPRING/SUMMER 1977



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COVER

THE CALIFORNIA STATE UNIVERSITY, NORTHRIDGE PERCUSSION DEPARTMENT and Joel Leach (center), Associate Professor of Percussion, took advantage of a warm afternoon to assemble most of their equipment on the Music Department lawn. The 22 percussionists shown (plus 2, absent) are all percussion majors taught by a team of three teachers: Leach, Karen Ervin and Lloyd McCausland. A portion of the equipment shown (including 7 mallet instruments, a set of Leedy ratchet timpani plus an assortment of smaller drums, cymbals, tam-tams and accessories) was donated to the Percussion Department by Warner Brother Pictures.

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The Percussive Arts Society, Inc. (PAS), has been in existence since 1960 and is an international organization of over 5,000 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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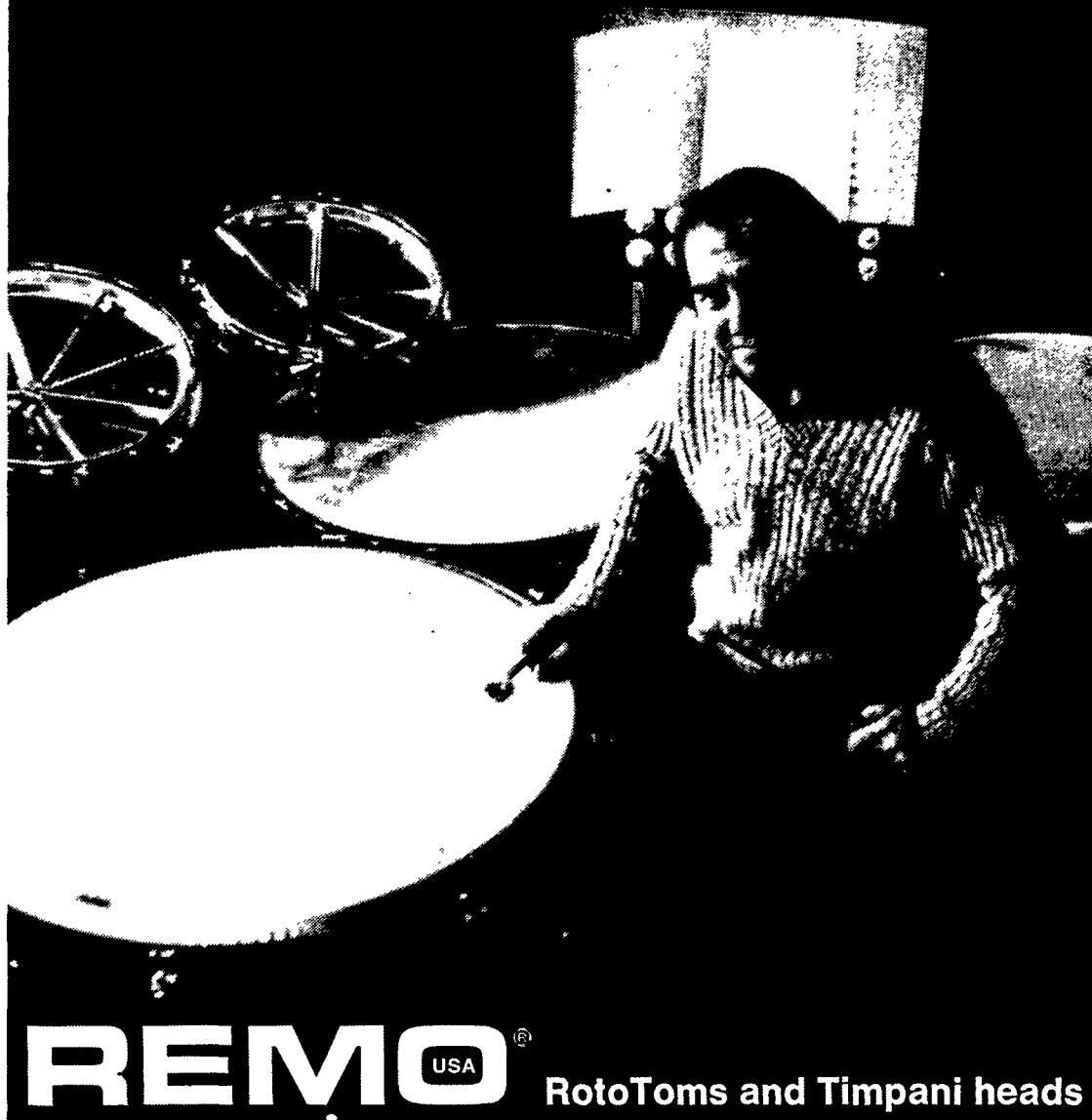
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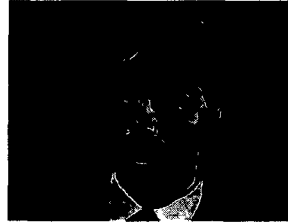


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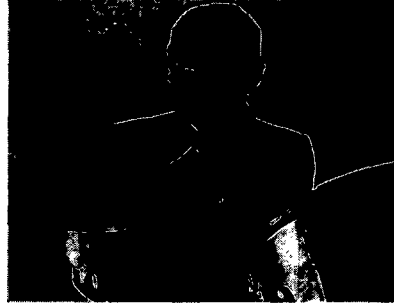


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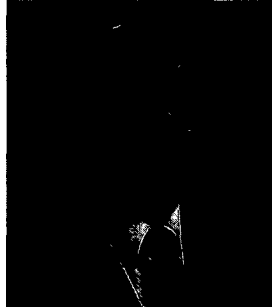
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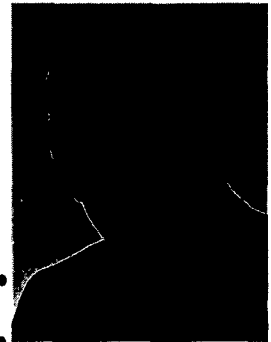
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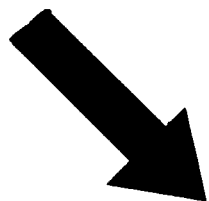
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Coming Events

PLAN NOW TO ATTEND:

1977 PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION

OCTOBER 28-30, 1977

at
University of Tennessee
Knoxville, Tennessee
Mike Combs, Host

The PERCUSSIVE ARTS SOCIETY 1977 INTERNATIONAL CONVENTION begins on Friday evening October 28th with an 8:00 P.M. concert, continues through Saturday, and concludes on Sunday evening October 30th. An outstanding lineup of clinicians and guest artists booked for this important event include:

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The University of Wisconsin at Whitewater has again been selected to host the MARCHING BANDS OF AMERICA NATIONAL HIGH SCHOOL MARCHING BAND CHAMPIONSHIP AND WORKSHOP FESTIVAL. The dates for the MBA second annual event are June 1st through June 5, 1977. Many of the country's most knowledgeable and respected educators will again be on hand to instruct clinics dealing with all phases of the marching band. Due to an influx of requests for more "Corps Style" information, there will be many hours of classes on Corps Style charting and design as well as flags and rifles."

For anyone interested in the 1977 event that has not received full information, write to: Dr. Nicholas J. Valenziano/Educational Director, Marching Bands of America Inc., Post Office Box 97, Elk Grove Village, Illinois 60007.

SOUTHWESTERN STATE UNIVERSITY, Weatherford, Oklahoma 73096 will hold a Summer Percussion Workshop June 8-10, 1977. A variety of topics will be covered by workshop director ROGER JAMISON.

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.

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.

Don't miss it!! PREMIER DRUMS announces the second annual "PLZ" "Premier Percussion Seminar" to be held on the Madison, N.J. campus of Fairleigh Dickinson University, July 28 through 31, 1977. Again this year the seminar will cover the full spectrum of percussion instruments and playing techniques. A staff of nationally known and tri-state clinicians will cover such diverse subjects as marching percussion techniques, rock and jazz drumming, latin drumming, mallet instruments, tympani, percussion ensembles, recording techniques, and much more.

Instruction will be in both clinic and workshop form, scheduled to allow students to attend all of the events each day. In addition, special programs will be given by "name" drummers and percussionists. For further information and applications contact: Glenn Weber, coordinator, Premier Percussion Seminar, 14 Northfield Ave., West Orange, New Jersey, 07052 or telephone (201) 736-3113.

An Institute for Renaissance Instrumental Music will be held July 31-August 6, 1977 at University Park, Penna. Included on the faculty will be percussionist BEN HARMS. For details and applications write to: Ben Harms, 55 W. 95th St. #95, NYC, NY 10025 (212-865-5351).

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Percussion Discussion



TIMPANISTS AND PERCUSSIONISTS PERFORMING IN THE MAJOR SYMPHONY ORCHESTRAS OF THE UNITED STATES

The Winter 1977 issue of PERCUSSIVE NOTES presented a listing of timpanists and percussionists - (see Vol. 15, #2, p.32). The following additions and corrections should be included:

Houston Symphony Orchestra
Timpani - David Wuliger

Rochester Philharmonic
Percussion - Ruth Cahn

Metropolitan Opera
Percussion - M. "Moe" Tilkin

San Antonio
Symphony Orchestra
Timpani - Harvey Biskin
Percussion - James Dotson

Eric Remsen
Warren Johnson
Dean Witten

Toronto Symphony Orchestra
Timpani - John Wyre
Percussion - Donald Kuehn
Raymond Reilly
Daniel Ruddick

(PAS, and Robert Matson compiler of the listing regret these errors and omissions - some of which were beyond our control).

PLAN NOW TO ATTEND:

PASIC '77!

1977 PERCUSSIVE ARTS SOCIETY
INTERNATIONAL CONVENTION

OCTOBER 28-30, 1977

at

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P. A. S. PUBLICATIONS AN EDITORIAL

The 1976-77 issues (Fall, Winter, Spring) of PERCUSSIVE NOTES MAGAZINE have contained the largest number of pages published thus far by PAS. We hope you have found the content of these issues relevant and interesting. It is important to stress that the PAS publications reflect what YOU the membership wants these publications to be. The board of directors and editors do not try to emphasize or exclude material on any aspect of percussion. We as non-fulltime staff must take what we receive and shape it as best we can into as fine a publication as possible.

It has been suggested from time to time that the content of our magazine be changed to appeal to new readerships. This is fine, and PAS continually is trying to effectively find ways to do this. BUT, our first obligation is to YOU, the membership of PAS who have supported this fine organization by your renewals of membership, by recruitment of new members, and by your presence at national and regional events. We need to receive your suggestions on what things now included in our publications you like most and least, and what you would like to see in our publications that we do not presently include or do not emphasize enough.

PERCUSSION SOUNDS AT USF WERE 'EXCITING'

by Nelda Clemmons
Times Staff Writer

Mellow, melodic marimba music led the way for an exciting evening of percussion sounds at the University of South Florida (USF). The marimba ensemble's performance of George Teleman selections prepared the senses almost too gently for the work which followed, however.

"The Maze" was the second and feature work of the program, performed by the entire percussion ensemble joined by two dancers (Lockwood Pirie and Dana Smith). A theatrical-musical production composed by the music faculty member Larry Austin in 1956, "The Maze" succinctly reflected that era of Vietnam and agitated social consciousness.

The musicians were cued by numbers which flashed incessantly on a screen above the performance floor. The lapsed-time; projection gave a strange sense of panic, either for time running out or time running or interminably, as musical (and visual, to stretch the meaning) cacophony permeated the senses.

The work was a disorienting, disquieting experience performed with considerable dexterity and energy by percussionists John Bannon and Rich Macar, with director Robert McCormick. The three were required to scramble from point to point to beat the coherently flashing numbers to their next percussion entrance, which added purposefully to the effect of confusion.

Following "The Maze" was another contemporary selection with a similarly symbolic title—"Telly." This multimedia work by Elliott Schwartz was scored for three television sets, two radios and tape, four percussionists, and five wind players. It assaulted the senses somewhat tediously with a relieving cut-off switch ending.

A drum solo provided a break in the character of the concert, marshalling order into the wings as Robert Carson performed "Conquest."

The brilliant exposition of rudimental drumming possibilities was brilliantly performed by the freshman who has twice won first place in the Drum Corps International Competition.

The evening's finale was a reassuring return to structure after the chaotic "Maze" and "Telly." Mathematician Iannis Xenakis' "Persphassa" was presented by six percussionists, performing from points which surrounded the audience. Director McCormick was stationed in the middle of the 200-member audience, serving as a constant axis for the rapports of movement and sound which passed in waves around the room, or in unison across it.

"Persphassa" was a very exciting finish for the evening of experimentation in listening. And its staging was a definitive reminder of the psychological and auditive barriers Xenakis intended to beat down.

We especially need your articles and news items submitted for publication consideration. Please observe the following suggestions: 1) type articles and news items with double-spacing, 2) use correct, clear English grammar (confer with an English teacher friend if you are a musician a bit "out-of-tune" in this skill), 3) if your material contains musical notation examples or drawings, please provide these camera ready - in dark ink, clearly done so that they can be reproduced as received. If you are not the person to write an article, but do know of a person who should be writing something for the PAS publications - do encourage them to do so!

As an organization whose members share their time and talents we are able to offer membership dues that are very nominal by today's standards. Few professional organizations, societies, etc. can offer as much as PAS dollar for dollar. Do encourage all of your students and colleagues to join PAS. We are an organization of quality membership, but also as the quantity increases, so will the scope of the activities that we can pursue.

Be an active member of PAS, recruit new members, and submit material to your PAS publications. Keep PAS a strong, vital force in the percussion world. Have a good summer. See you at the "PASIC '77" in Knoxville this Fall!

Your Editor

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by **Bill Molenhof**



Bill Molenhof began his percussion training with various members of the St. Louis Symphony Orchestra, and continued his education at Indiana University. He has also studied vibraharp and improvisation with Gary Burton. Active in the jazz/rock field, Bill has performed with such artists as Pat Metheny and Arnie Lawrence, and is currently working with Jackie and Roy Kral.

Gary Burton...

"It is with pride that I recommend this book because not only are books of this type few and far between, but this collection of vibraharp solos in the jazz style is excellent. Bill has been an associate of mine at the Berklee College of Music for the past couple of years, and is one of the finest musicians I have known. I feel that this book is an enormously worthwhile contribution to music for the vibraharp and would be invaluable to percussion students."

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STATE CHAPTER NEWS

compiled by Don R. Baker

CONNECTICUT - MASSACHUSETTS - NEW HAMPSHIRE

On Saturday, April 23, 1977, the Connecticut, Massachusetts, and New Hampshire Chapters of the PAS presented a "Day of Percussion" at the University of Bridgeport in Connecticut. This event featured Paul Price and Ed Soph as clinicians. For information contact: Howard Zwickler, Univ. of Bridgeport, Bridgeport, Conn. 06602

DAKOTA

As of January, the North and South Dakota chapter of PAS has combined into what is now called the "DAKOTA" Chapter. As of February 1977 the newly combined membership of the chapter was 63. Also, included in the newsletter by Secretary Sandy Fauth was news of the new percussion instructor at Bismark, N.C.; David Ringenbach and coming events at the summer camps of International Music Camp in North Dakota and Manitoba and the Sixth International Percussion Symposium at the University of Wisconsin-Eau Claire.

FLORIDA

The FLORIDA CHAPTER recently held an organizational meeting to see how they could best promote the percussive arts in their state. Several suggestions were made including sending information to all school music programs as well as percussion union members plus a state newsletter which would be mailed in October, January, and April. A Percussion Composition Contest for residents of the state is in action with first and second place awards being granted by a panel of judges; Larry Austin, Dan Urquhart, and Anthony Cirone. Also, a day of percussion is planned for the future with the help of the Tampa Arts Council. For further information on these activities write to Chairman: Robert McCormick, USF, Tampa or Ron Delp, %Applied Music School, 501 West Hillsborough, Tampa, Fl. 33603

ILLINOIS

A "Day of Percussion," presented by the ILLINOIS CHAPTER PAS was a very successful event in December. Several clinics and demonstrations were held with over ten famous clinicians involved in the day long event in December at Roosevelt University in Chicago. Topics for the clinics ranged from Steel Bands to Multi-Mallet Playing. The Newsletter contained sixteen pages of articles, advertisements, and news for metropolitan Chicago and the state. A very expanded column on "Drumming Around" read like a "Who's Who" in Percussion. Hailed as a great success, the UN-CONTEST DAY held at Triton College on May 17, 1976 added 55 new members to the chapter.

INDIANA

The very expanded and lengthy newsletter of the INDIANA PAS called, "PAS N' AROUND," contained many reports on their meetings and several clinics in the active state. Recent clinicians: Jim Coffin, Ray Weiner, and Karen Ervin, have given clinics on teaching aids and related educational materials, adjudication of the percussion section in marching band contests, and mallet percussion, respectively. Several members have been in attendance at the clinics and meetings. Greater participation in ideas and workshops for future events is encouraged by Pres. Bolinger. Please send your suggestions to any officer in Indiana PAS. The most recent PAS N' AROUND ideas included selecting a membership for a committee to work on revising adjudication of percussion in ISMA and NISBOVA

Marching band competition. The largest project will be the attempt to institute a percussion festival on the scale of the Western States Percussion Festival. This would involve the state of Indiana, Illinois, Michigan, Ohio, and Kentucky. Recent articles have included topics on "Cymbal-ology," "Timpani Tips," and "The Mallet Percussion," by Richard Paul and "Jazz Improvisation," by Scott J. Presbys and others by Roy C. Knapp, Wm. Terry Engeman/Bobby Christian.

MICHIGAN

Under the new President: Anna Watkins, the MICHIGAN PAS Newsletter has expanded and now includes advertising and past programs. The meeting in January at Wayne State University was a great success. There was a large turnout for the four members of the Detroit Symphony Orchestra Percussion Section: Salvatore Rabbio, Robert Pangborn, Norm Fickett, and Sam Tundo. The February meeting sponsored Mark Petty in a participation clinic on "Outdoor Percussion." Also, included in this meeting was a Percussion Ensemble concert of participating schools.

OHIO

The meeting in February was held at the Grand Ballroom Assembly Room at the Sheraton Cleveland Hotel as part of the OMEA Convention. A clinic by George Kitely and the members of the Baldwin-Wallace Percussion Ensemble demonstrated various techniques of the standard instruments for the non-percussionist music educator. The following business meeting discussed several important matters of plans for the coming year and election of officers.

OKLAHOMA

The OKLAHOMA CHAPTER elected new officers this past January. These are: President- Jim Lambert, Cameron University; 1st Vice-President-Richard Gipson, Oklahoma University; 2nd Vice-President-Roger Jamison, Southwestern State University; and Secretary-Treasurer-Kay Dean Walker-Oklahoma City & Central State Universities.

Percussionists from Oklahoma, Texas, Arkansas, Louisiana, Kansas, and Colorado met March 18-19 on the campus of the University of Oklahoma for the 1977 Oklahoma Percussion Festival. The Festival featured Ms. Karen Ervin as soloist-clinician, and was coordinated by Richard C. Gipson, Director of Percussion Studies at O.U.

Ms. Ervin presented a solo recital Friday evening, performing works of Miki, Scarlatti, Solomon, and Kraft, and was joined by the University of Oklahoma Percussion Ensemble in the performance of Robert Kelly's Toccata for Marimba and Percussion Ensemble.

Saturday's agenda featured concerts by the percussion ensembles of the University of Oklahoma, Oklahoma City University, Baylor University, Cameron University, Central State University, and Phillips University, and Southwestern Oklahoma State University. Clinics were presented by Ms. Ervin and PAS members Richard Gipson, Roger Jamison, Jim Lambert, and Eddie Lockhart. Over 300 persons from elementary through professional attended festival activities. The Oklahoma Percussion Festival is an annual event at the University of Oklahoma and is sponsored by the O.U. School of Music, Ludwig Industries, Norman Music Center, and Oklahoma PAS

PENNSYLVANIA

The PENNSYLVANIA CHAPTER held their meeting in January at the Pittsburgh Hilton Hotel as part of the PMEA Conference. The clinicians and ensembles that performed were the Clarion State College Percussion Ensemble, the James Buchanan High School Percussion Ensemble and Curtin Junior High School Percussion Ensemble. At the meeting the members decided to contact all school instrumental music programs in the northern part of the state in order to raise membership there and to notify them of PAS activities. Also a State Chapter Percussion Ensemble under Stanley Leonard, Gary Olmstead, and John M. Floyd presented a concert at the Mid-East Instrumental Music Conference on March 2, 1977.

"A DAY OF PERCUSSION" for Pennsylvania was held on April 9, 1977 at West Chester State College. Alan Abel of the Philadelphia Orchestra presented a clinic on mallets and accessory percussion instruments. Also included in the day was

a Latin-American percussion clinic from Latin Percussion. A meeting of the membership was held during the day to discuss by-laws and future events. For those interested, a percussion instructor's listing is being compiled by Mike Kumer for the music educators of Pennsylvania. If you would like to be on the list please send your name and address to Kumer or Pres. Floyd.

VIRGINIA

Garwood Whaley has resigned as President of the VIRGINIA CHAPTER because of his many commitments and time involved in completing the dissertation requirements for his Ph.D. The new President, Gary Rockwell, has asked interested students or teachers in writing for the chapter news to send materials and information to the editor: Donald Bick, Music Dept., Va. Commonwealth Univ., Richmond, Va. 23284. The national PAS office has approved the affiliation of PAS members in the District of Columbia with the Virginia State Chapter. Alfonso Pollard, a percussionist in the U.S. Air Force Band, is the representative from the District.

The third annual Percussion Performance Forum was held on May 14, 1977, at Bishop Ireton High School in Alexandria, Va. Percussionists of all ages and performance levels performed and/or attended. Gordon Stout, marimba clinician, presented another outstanding clinic. A clinic on drum set and conga playing was presented by Thomas Jones, a member of the dynamic Washington rock group "Double Exposure."

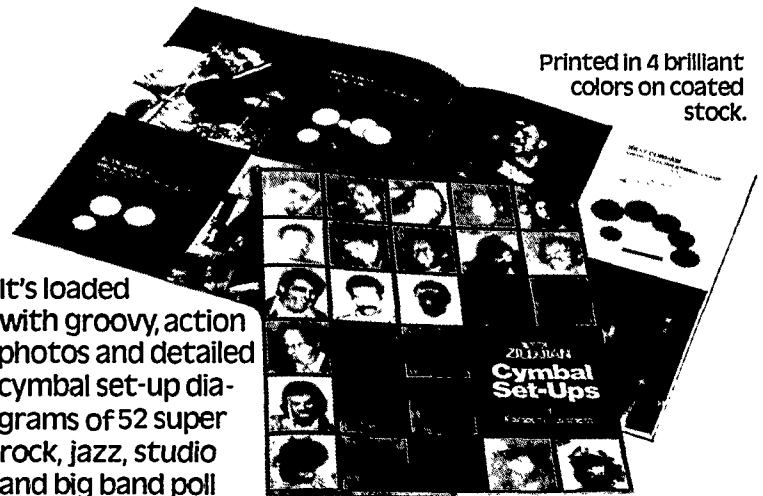
WISCONSIN

The new editor of the WISCONSIN CHAPTER Newsletter is Paul Mazzacano. There is a new design to the format with an expected addition of several articles, columns, and advertisements for the future editions. All members are encouraged to voice their ideas through the Newsletter by sending all materials to Mazzacano, 824 West Gruenwald Ave., Oshkosh, Wisconsin 54901. At the last meeting performances by the Ben Franklin Jr. High School in Stevens Point and a clinic by Paul Mazzacano were presented. Mazzacano's clinic was entitled, "Beyond the Rudiments." Discussion of Student Board of Directors representation, membership contact, and SWMA Percussion Contest Handbook was pursued at the meeting. The chapter is holding a contest for a design of the Chapter Logo. The winner will be given a 1-year free membership to PAS. The contest is open to all PAS members as well as outsiders. Also, the state is now divided into 5 districts and for those boundaries and local representatives you should contact Pres. Mazzacano. Also a Percussion Solo and Ensemble Tape Library has been set-up for percussionists to borrow these tapes and cassettes for their use. See back issues of the Newsletter for a complete listing of the holdings. The next meeting will be on May 21, 1977 at the Sun Prairie High School. Performances by the Univ. of Wisconsin-Oshkosh Percussion Ensemble and clinician Paul Mazzacano will be held at this meeting.

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edited by Dr. John Baldwin
Boise State University

DUANE THAMM (author, teacher at Elmhurst College in Elmhurst, Illinois, and performer) gave a clinic last fall at Joel Kipps Music Store in Burlington, Iowa and was guest clinician at the Illinois Music Educators Association Festival at the Illinois Valley Community College, Ogleby, Illinois.

MICKEY GRIMM, a recent member of PAS from Evansville, Indiana, was chosen to represent Indiana in the 1976 McDonald's All-American Band. He performed in New York City, Providence, Boston, and Pasadena. He was chosen as section leader and performed a drum set solo at some of the concerts.

The **BLACKEARTH PERCUSSION GROUP** recently completed a series of concerts in the United States before departing for Europe. They performed at the University of Wisconsin-River Falls, University of Wisconsin-Eau Claire, and Boise State University (Idaho).

Percussion events at the 1976 Mid-West National Band and Orchestra Clinic included: clinic by **FRED SANFORD** on "Corps Style Percussion for the Marching Band"; performance of Creston's "Concertino for Marimba and Band" by **STEVE BETZ** and the Vandercook College of Music Band; the PAS Executive Committee and Commercial Members meeting; and the PAS Board of Directors Meeting. Associated with the Mid-West Clinic was an outstanding "Day of Percussion" presented by the Illinois Chapter of PAS at Roosevelt University, featuring clinics and performances in all areas of percussion.

Percussionist **LAWRENCE FRIED** of New Hyde Park, New York, performed on the "Live Performance Series" of the Eastern Public Radio Network in April. The broadcast, which emanated from the studios of WGBH-FM, Boston, is a feature of the "Morning Pro Musica" program.

University of Texas at El Paso Percussion Ensemble - Vicki P. Jenks, Director (Photo by Russell Banks)



The first "Evening of Percussion" in the University of Texas at El Paso's history occurred in December. The University Percussion Ensemble, directed by **VICKI JENKS**, opened the concert, followed by a myriad of student solos and duets. The Marimba Ensemble concluded the evening of percussion music. The Percussion Ensemble also performed for the student body in an informal concert.

NIU STEEL BAND NORTHERN ILLINOIS UNIVERSITY DeKALB, ILLINOIS

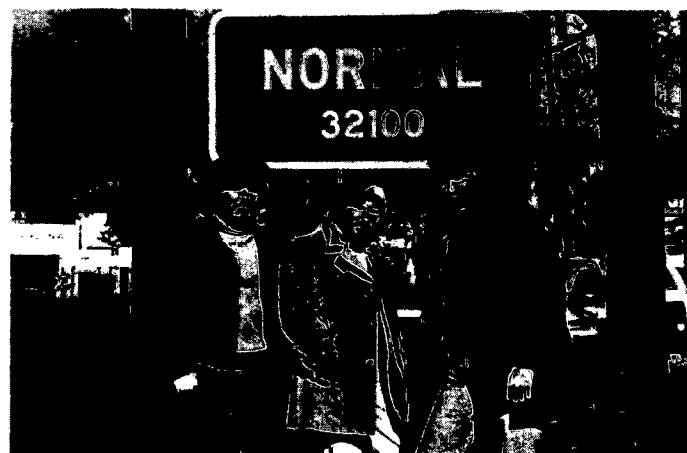


It all started in Trinidad after World War II and quickly swept through the West Indies. In 1973 the steel drum found its way to DeKalb. **Al O'Connor** found it too, and with his help, Northern picked it up to create the only actively performing steel band in an American university.

The music spans a wide range—from contemporary American popular music to authentic Caribbean selections and transcriptions of popular classics. Especially effective is the group's historical presentation of the origins of steel band music, which includes West African drumming and a Babmu-Tambu orchestra, the direct forerunner of the modern steel band.

The band's performances range from clinics to formal concerts for students from kindergartens to colleges, senior citizens clubs, block parties, coffee houses, night clubs, block parties, coffee houses, night clubs, yacht clubs, and special performances at places like Yankee Stadium—before 58,000 soccer fans. If you would like more information on the NIU Steel Band, write: NIU Steel Band, Department of Music, Northern Illinois University, DeKalb, Illinois 60115. Or call 815-753-1552.

After winning the Idaho State and the Northwest Regional MTNA Percussion Auditions, **PAT FLAHERTY** traveled to Atlanta, Georgia, as one of six national finalists. **MOLLY WISDOM**, a high school senior from Boise, Idaho, also won the Idaho State High School Auditions, and competed in the Northwest Regional Auditions in Spokane, Washington. Both percussionists have been students of Dr. John Baldwin for several years.



The **AD HOC TRIO** is a newly formed percussion ensemble interested in the advancement of the 20th century music. The trio is a cross-section of cultures and personalities: **TED PARGE**, from Chicago; **TIM MORROW**, from Cleveland; **WALT PARKS**, from New Jersey. They are looking for new compositions written for percussion to be performed and/or recorded. Performances will be done in the Mid-West area. For more information regarding compositions, recordings and performances, contact: **Roger Faulmann**, Rm. 115 Centennial East Building, Illinois State University, Normal, Illinois, 61761 (309-436-8662).

The Paul Price Percussion Ensemble, a professional percussion group from metropolitan New York, has completed a tour of North Carolina, South Carolina and Kentucky, where they performed at Pembroke State University, Presbyterian College and Western Kentucky University. The ensemble consists of STEVE KASTUCK, JEFF KRAUS, MICHAEL HORHRAN, BOB DUBINSKI, DAVE TANCREDI, and TOM BEYER, with ELIZABETH MARSHAL as piano soloist.

Karel Husa's most recent major choral work, "An American Te Deum," was premiered at Coe College, Cedar Rapids, Iowa, in December. The work includes a percussion section reminiscent of Afro-American and Indian dance music; a Chippewa lullaby; a hymn tune from the Amana Colonies in Iowa; and a poem by Czech Otokar Brezina about the exploration of space and the mystery of the cosmos. The work was commissioned for the celebration of the 125th anniversary of the founding of Coe College.

MIKE RANTA and his wife SHOKO SHIDA are currently setting up a concert-lecture tour of the United States for the fall of 1977. Areas of specialization include "New Developments in Modern Music in the Far East," tabla technique, and traditional Japanese music. Inquiries may be addressed to Thomas Siwe, Percussion, School of Music, University of Illinois at Urbana-Champaign, Illinois 61801 (217-333-2620).

DAN SHEPHERD, Percussion Instructor at the Armed Forces School of Music, has organized an all-voluntary Student Lab Percussion Ensemble which presented its first concert this spring.

The Long Island Music Teachers' Association has formed the "Long Island Drum Club," a non-profit organization comprised of dedicated musicians which provides the means for all members to further their knowledge of all aspects of drumming through the exchange of ideas. The formation of this organization was celebrated by an "Open House" which included performances by FRANK MARINO and his Quintet, CHET DOBOE, and members of the Long Island Sunrises Percussion Section. Further information may be obtained by contacting the Long Island Drum Club, 334 Hillside Ave., Williston Park, New York, 11596 (513-741-6440).

The 18th Annual Eastern Illinois University Jazz Festival included an outstanding percussion clinic by ALAN DAWSON, clinician for Fibes Drums. Alan currently leads a quartet which works regularly in the Boston area. He teaches many young percussionists at his own studio in Lexington. He also freelances with many groups who appear in the Boston area.

The University of Wisconsin-Eau Claire recently presented a Jazz Marathon Concert—8:00 AM Friday to 1:00 PM Monday. Included on the program were several "Drum Wars" and several appearances of "KEEZERS PLEASERS" (directed by RON KEEZER).



The Boise State University (Idaho) Keyboard Percussion Ensemble, under the direction of DR. JOHN BALDWIN, recently traveled to Seattle, Washington, for performances at the Northwest Regional MENC Convention. The BSU Keyboard Ensemble is a unique ensemble in the Northwest. This year the student membership totaled 15. Instruments used include 6 marimbas, bass marimba, xylophone, 2 vibes, 2 bells, chimes, celeste, with other percussion instruments added as needed. The

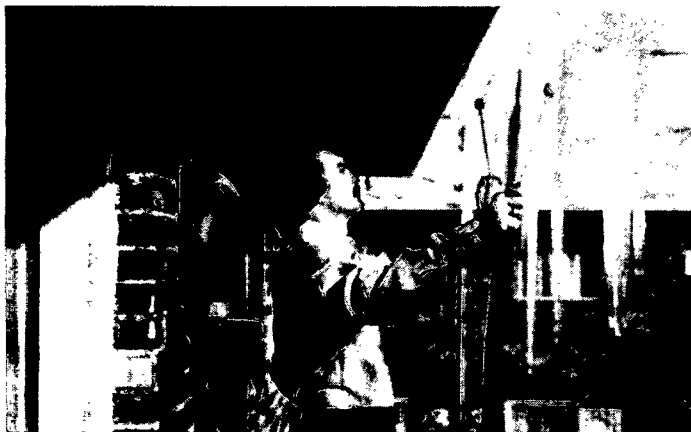


THREE PIECES FOR PERCUSSION AND ORCHESTRA by FRANK PROTO was commissioned by Marion Rawson especially for the members of the Cincinnati Symphony Orchestra Percussion section. The Three Pieces are with Strings, Woodwinds and Brass with the full orchestra used for the second half of the last piece. While the Timpanist remains in his normal rear center position, the other soloists are positioned in front of the orchestra. The Cincinnati Symphony played the world premier performances on it's April 29/30, 1977 subscription concerts. Shown are soloists (L. to R.): Eugene Espino (Timpani), Richard Jensen, Edward Wuebold, and William Platt.

Percussionists at the University of Wisconsin-River Falls have had the opportunity to meet and hear concerts by eight well-known composers and performers during the past year: BLACK EARTH PERCUSSION GROUP, PAULINE OLIVEROS, ELLIOT SCHWARTZ, TERRY RILEY, JOHN CAGE, AARON COPLAND, WILLIAM ALBRIGHT, and LESLIE BASSETT.

An "Evening of Percussion Music" presented recently at Northern Illinois University included performances by KAREN ERVIN, JAMES CAMPBELL, JEFF BUSH, BOB DeVITA, and MARK WILLIAMS. The entire concert was under the direction of G. ALLAN O'CONNOR.

bass marimba is one of perhaps half a dozen currently in use by a non-professional ensemble. Their repertoire includes arrangements of music from all historical periods (Medieval through contemporary), as well as original works written specifically for the keyboard percussion medium. Included on the trip was a performance at the Yakima Valley Community College in Washington.



What does a percussionist do during the bitter cold of winter in Ohio during the energy crisis? PAUL ZUBROD, percussion instructor at Otterbein College in Westerville, Ohio and percussionist with the Columbus Symphony Orchestra practiced on his icicles! Paul reports icicles produce a rather log drum type sound when hanging from wooden rafters, and a much more pitched marimba-like sound when hanging from a metal gutter. Composers - Beware - this may be a difficult "instrument" to bring into the concert hall, so think twice before writing a part for icicles in your next composition!

PAUL PRICE was guest clinician/lecturer and conductor-in-residence at the Crane School of Music, State University, Potsdam, New York, this spring.

LEIGH STEVENS was guest clinician/artist at the Crane School of Music, State University, Potsdam, New York, this spring.

DAVID JOHN OLSEN, a junior percussion major at the University of Wisconsin-River Falls, is studying Oriental music, music history, and percussion at the Taiwan Normal University in Taipei, Taiwan during the spring of 1977 on a student exchange program. Before leaving for Taiwan, he performed a solo percussion recital, and the Creston "Concertino for Marimba" with the University Chamber Band.

RON KEEZER (University of Wisconsin-Eau Claire) recently joined ROBERT SAMAROTTO and TERRY SMITH for a faculty recital at the University of Wisconsin-River Falls.

CHARLES MERCAVICH is currently the conductor of the Syosset Senior High School Percussion Ensemble (New York), and serves as Percussion Specialist with the Secondary Music Program. He is also percussionist with the American Concert Band of New York.

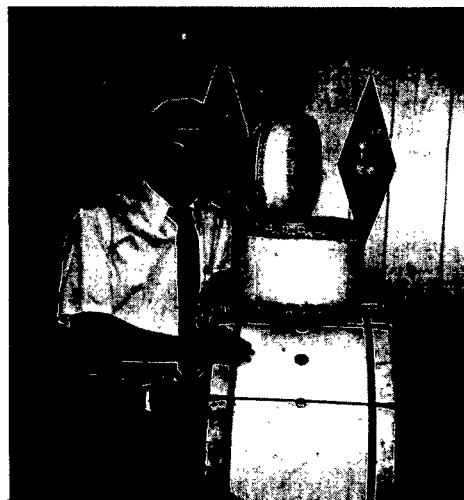


SCOTT ROBINSON, known as Kansas City's "own" prodigious 10-year old drummer, is a scholarship student at the Charlie Parker Academy of the Arts, a student of Everett Brown and Glenn Robinson (his father), and has performed with many well-known professional musicians, including Clark Terry, Roy Searcy, Connie Haines, Bob Ralston, etc. He is the youngest member of the National Association of Jazz Educators, and has received their award for "Outstanding Service to Jazz Education."

The Lawrence University Percussion Ensemble, directed by SCOTT J. PREBYS, had a busy fall term at the Appleton, Wisconsin, school. The nine-member ensemble gave six performances and held a clinic with MARVIN DAHLGREN (Minnesota Symphony), all within the space of about one month. Concerts were presented at Madison (PAS meeting), State Music Convention, Milwaukee, Wausau, and Lawrence.



A very special day happened recently at Franks Drum Shop in Chicago. Along with a long tradition of clinics by all the top names in the percussion field, Franks presented its first Student Percussion Recital with the cooperation of JAY BLEIMAN, PHIL STANGER and MARTY LISHON. The program consisted of various snare drum solos, multipercussion works, marimba concertos, and drum set solos. Also on the program was a demonstration of Brazilian percussion instruments by ILDEFONSO SAMPAIO and GERALDO De OLIVEIRA. BILLY COBHAM also made a surprise appearance and performed for the audience.



HONEY VOSHELL, owner of the Drum Pad Music Store in Felton, Delaware is pictured with some Ludwig drums that are over 50 years old, ones that are among his "pioneer collection."

The Columbus (Ohio) Symphony Orchestra Percussion Ensemble.



(L. to R.) James Moore, Jack Jenny, John Tatgenhorst, and Paul Zubrod. This busy ensemble performs numerous concerts each year in the schools as part of the orchestras extensive young peoples ensemble program.

THE MUSIC INDUSTRY COUNCIL recently presented WILLIAM F. LUDWIG, JR. President of Ludwig Industries with its "Distinguished Service Award" for outstanding service to the music industry. RICHARD J. RICHARDSON, of the Musser Division of Ludwig Industries serves as Secretary-Treasurer, and NORMAN GOLDBERG of Magnamusic-Baton serves as a member of the Executive Board of the Music Industry Council. Both Goldberg and Richardson are also members of the PAS Board of Directors.

A reminder from Prof. Siegfried Fink to P.A.S. members: The "INTERNATIONAL COMPETITION FOR SOLO PERCUSSION" will be held in September, 1977 for fourteen days. This International Competition is sponsored by the A.R.D. Radio Corporation of Germany. For information write: A.R.D. Wettbewerb 1977, Bayer Rundfunk, Rundfunkplatz 1, 8000 Munchen.

NANCY & MICHAEL UDOW, dancer and percussionist are currently booking a unique Fall Tour of combined dance and percussion performances. For a descriptive brochure and further information contact: Nancy & Michael Udow, Keepers Cottage, Dartington Hall, Totnes, Devon, TQ 9 6 EJ, England; or from July 1-August 28, c/o Santa Fe Opera Company, P.O. Box 2408, Santa Fe, NM 87501

DON R. BAKER was guest soloist and clinician for contemporary percussion music at Arkansas State University April 11 and 12. He was assisted by Dr. Jared Spears, Percussion instructor at ASU, and Ms. Ann Marie Johnson, flute. Baker also performed for the American Society of University Composers at their national conference on the University of Illinois campus and a two week tour with the University of Illinois Contemporary Chamber Players under the conductor, Edwin London, in Florida and the Mid-West.

The MCGILL UNIVERSITY PERCUSSION ENSEMBLE under the direction of Pierre Beluse, percussionist with the Montreal Symphony Orchestra premiered several new works and recorded an album this spring. All of the members of the ensemble are PAS members.

Performances at The Cleveland Institute of Music this Spring have included master of music recitals by Charles Wilkinson and Dwight Thomas, students of faculty members Richard Weiner and Cloyd Duff, and a performance of Donald Erb's "Concerto for Percussion and Orchestra" by the CIM Orchestra under the direction of Max Bragado-Darman.

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ON THE MOVE

edited by Dr. John Baldwin
Boise State University



Lloyd S. McCausland



William Carpenter

LLOYD S. MCCAUSLAND has been named national sales manager for Remo, Inc., manufacturers of Remo and Pro-Mark percussion accessories. The appointment was announced by Remo Belli, president. McCausland will coordinate sales efforts for all product lines, including the firm's new RotoTom Division. He will work closely with vice president Herb Brochstein in promoting the Pro-Mark lines of drumsticks.

McCausland joined Remo, Inc. in 1965 as educational director, and has served as customer service manager and assistant sales manager prior to the new appointment. In 1971 he founded the California chapter of the Percussive Arts Society and presently serves on the board of directors. He also serves on the faculty of the music department at California State University, Northridge.

WILLIAM CARPENTER, award-winning percussionist and recipient of the 1974 Remo National Scholarship in Percussion, has joined the staff of Remo, Inc. Carpenter, who is an honor graduate from California State University, Long Beach, will be involved in new product development and customer service. Belli said.

The University of Cincinnati College-Conservatory of Music has announced the appointment of the well-known BLACK EARTH PERCUSSION GROUP as ensemble-in-residence, effective September, 1977. Members GARRY KVISTAD, STACEY BOWERS, and ALLEN OTTE will be teaching at the school as visiting assistant professors of percussion. As one of today's foremost exponents of contemporary percussion music, the Group has toured extensively in this country, Europe and Canada. Further information on the groups availability may be obtained by contacting: Jean H. Solmon, P.I. Officer, University of Cincinnati, College-Conservatory of Music, Public Information Office, Cincinnati, Ohio 45221.

PETER MAGADINI has relocated in Toronto, Ontario, where he will be teaching and playing and continuing to develop publications for the drum set. He will also be doing clinic work for Pearl Drums.

PAT FLAHERTY, upon graduation from Boise State University, will accept a Graduate Teaching Assistantship in Percussion at East Carolina University, Greenville, North Carolina, and will pursue a Master's Degree under HAROLD JONES. Pat will spend the summer traveling throughout the Southeast presenting field percussion clinics and workshops.

RICHARD C. GIPSON has completed his first year as Assistant Professor of Music and Director of Percussion Studies at the University of Oklahoma. Prior to coming to Oklahoma, Gipson taught percussion at Penn State University, Susquehanna University, and Central Missouri State University. His teaching duties at Oklahoma include applied percussion, conducting the percussion ensemble, and graduate music education courses. He also performs with the Oklahoma City Symphony Orchestra.

"APPICE"



An interview with Carmine Appice by Jim Petercsak expressively for P.A.S. Carmine is one of the all time great drummers on the rock-scene. He has played for Vanilla Fudge, Cactus, KGB and (Beck, Bogart and Appice). This interview took place a year ago at Crane School of Music, State University College, Potsdam, New York when Carmine performed there.

Jim: How long have you been playing the drums and how did you get started?

Carmine: Off the books, I actually began to play when I was about 13. I used to bang on pots and pans; then my parents bought me my own drum set. As I grew older they saw "I dug it" and then purchased a \$55 set of drums. I played on it for a couple of years then I got me a Gretsch set, three piece red sparkle. I started playing professionally with all types of bands. I played all kinds of music. That is basically how I got into the business. I just really "dug" it. It was either becoming a drummer or a chemist.

J: Who specifically has been your influences in music?

C: Drumming wise or everything?

J: A little of both!

C: As I was growing and developing I used to like Krupa and Rich albums, Philly Joe Jones, Max Roach, Buddy Rich and just all those drummers from that era. On the otherhand, I used to listen to those into singing as well. I used to listen to singing groups like Smokey Robinson and the Miracles, Mickey's Monkeys and things like that. I used to dig all that stuff. That's where my background is really at.

J: Who do you feel is the most progressive of the new generations of drummers?

C: I don't think there is any one person. I believe there are a lot of people that have helped. I mean it is just like who is the best drummer. There is no real best. Everyone is doing something different; Cobham is doing something great and many others. Everyone takes from each other. Does that answer it basically.

J: Let me ask you a more pointed question. Why did you leave Vanilla Fudge to go with Cactus?

C: That was an involved thing at that point. Vanilla Fudge went through a lot of pressures. We didn't realize at that point in time that we should have stayed together as Vanilla Fudge. We had something as a group that we didn't realize we had. When Tim and I left Fudge to go with Jeff Beck we expected to have a new musical outlet. So we joined with him and that's what happened. Then he got into the car just before we were to sign the legal papers so it blew it out. Then we just got Tim McCarty the new singer and the rest of the gang. What we should have done is a solo trip . . . Tim and I, and the Vanilla Fudge as well.

J: Do you feel that you have learned as much going through that era as you have recently?

C: No, definitely not! That was more of getting into the playing scene. Then I began getting into it again like in the middle of Cactus and that is when I wrote the Realistic Rock Book.

J: Are you happy working with KGB. (Your new band)?

C: So far, yes, because it gives me more room to expand and a new direction with . . . like the LA type . . . of drumming.

J: That leads to my next question. How do you feel about the rock scene in New York, Los Angeles and maybe even in Chicago?

C: Well, Chicago I don't know that much about because I never lived there. New York to LA is like night and day. New York is more higher geared and much more energetic, more jamming oriented. LA is more image conscious, more song writing oriented, more commercial. In LA you could build a band and build it into something gigantic, just because rock and roll is the business.

J: Do you feel that LA is where the scene is today?

C: Sure, I really feel that way, that is why I went out there. If you're not involved with what you are doing you lose touch with what is happening.

J: So you think that for the young aspiring drummer who feels he has it all happening, LA is it?

C: For me it works because I don't have to play in a club to start out and work six nights a week and play top forty. I have been out of touch with that end of it for so long. All I know of is that from what I have seen, if you practice and get really good and something comes up you'll be ready. If you're in the right place at the right time it will happen.

J: You recently have been doing a lot of "rock" drum clinics and drum clinics for the Ludwig Drum Company; do you enjoy doing these kinds of presentations and do you think they are of value?

C: I definitely think they are valuable because people learn from them. I learn, everybody learns. What I learn is where the young drummers are at. Teaching privately helps as well, it gives me a chance to see and hear people firsthand. Stuff like that. So I always seem to have an insight. My brother has that same insight.

J: Is your brother a drummer?

C: He is definitely a drummer. He is 18 and has played nine and a half years. He has studied and is real good.

J: What is his name?

C: Vinnie Appice

J: Is he playing with anybody now?

C: Rick Derringer.

J: What do you think of young musicians that you see and hear today?

C: They're great! It's like most musicians you meet. So technically oriented, they really are good and actually there are two sides of the spectrum. They are either technically really good, or totally simple.

J: They both work?

C: Right! They both work, exactly. Because the spectrum is so wide for entertainment, the rock age goes from eight or nine years old to the thirty's. I don't think there has ever been a span of that many years for an audience. The entertainment of one type of music--Rock. That is the media.

J: You have written a few drum books. Most popular are Realistic Rock and Double Feet. They are widely accepted and used by teachers at local studios to college instructors. Do you feel that the students can teach themselves how to play drums by using publications like these?

C: I didn't write them for students to teach themselves. I actually wrote them for students to go through with their teachers.

J: Even though the teachers can't play them in many cases?

C: Yeah, but the teachers can teach it, if the teachers can't play them, they probably can't keep up with that student rock-wise anyway. I just figured if they could show him the notes, show them how to read it, they will figure it out for sure.

J: To help them to develop a concept?

C: Right. Just help to give them a concept. I just feel that the whole scene is changing at present and these books may be helping. I wanted Realistic Rock to be like what the Chapin book was and is to jazz drumming. I wanted Realistic Rock to be for rock drumming. That's how I conceived it.

J: Do you have any specific advice for the serious drummer who practices, studies and wants to make it in the music business?

C: Like I said before, there are no real secrets to making it. It just happens naturally somehow. You walk in to the right place at the right time and things happen. But looking at it as making it and being a great technical drummer are two different things.

J: How about being a musician.

C: A musician, technical musician, a music minded person. All you do is practice and get into the concepts of things.

J: You advocate practicing?

C: You have to practice! An athlete has to practice running, football players have to practice; no matter what you are into you have to practice in order to get your muscle tone developed. In this way you will be able to do what you want to do in a given area. A lot of students, young drummers and older ones too, get into bad habits. Sometimes they don't understand why they don't have the coordination to play something they would like to, when they never practice coordination. Just like anything else, you have to practice if you plan to be a musician. The more you practice the better you will become. If you don't have the feel for the drums, for percussion, you shouldn't be doing it. You have to be honest with yourself. If you really think that you have the feel and you really want to do it, then just practice and get totally involved. It will happen!

J: What is new on the horizon for Carmine Appice?

C: We are finishing this KGB tour Sunday in New York. When we get back to L.A. we will have about a week off. We might do a midnight special and then play some California dates. In June we will record an album, a new KGB album. In July and August I am going out to do some trio dates. We were thinking of calling it A-Piece...Carmen Appice Trio. I think that says it nicely. We are going to do some progressive things with the LA touch. In September I am going to do another KGB tour.

J: Are there any new publications to look forward to?

C: I have two books coming out that Warner Brothers will publish. One deals with playing high-hats. It's a book dedicated totally to high-hats and the last section is on Raygay, which is a new Jermacian music and beat. The high-hat book has a concept of layovers which can start from the very simple high-hat rhythms, the very simplest rhythms between your foot and snare drum to the very complex rhythms. It takes in the beginner and the advanced student and really works with coordination. There are 16,000 variations of high-hat beats. There is also a basic set book coming out which will be a drum method for the student that wants to play in a band—not rudimental. One who just wants to get into learning to play, developing his hands, to play rock as they used to teach in the old days. Everything built up to big band.

J: Sounds as if you're busy and have a lot of things going. Can I

ask a personal question. Is Carmine Appice happy with his involvement in music today?

C: Yes, I would say so. I get crazy at times on the road. But when I really look back at it I can say; yes! My goal when I was a kid growing up was just to become known as a drummer. Sort of like Buddy Rich, Gene Krupa and Louie Bellson. The way young kids look up to me now...I used to look up to these drummers in the same way. I think I have achieved a basic respectability. I can probably do this the rest of my life. As long as I stay on top of things as Buddy and Louis do. I can definitely see myself doing tours with different people, T.V. shows, clinics, writing music, etc.

J: He's totally involved in music.

C: Right, I can definitely see myself doing that more and more. He's a nice guy.

J: Any special reason why you are affiliated with the Ludwig Drum Company?

C: What are you Corney? No. Actually, I really like them as people and I love their drums. I have been with them for a long time. We go back together a long ways.

J: You use a large drum set, are you one of the first on the rock-scene to do so?

C: I think I was the first to have a large set. As a matter of fact I know I was. It was in 1968 with the Fudge. I had a big blond set, one of the first wood sets made. Mitch Mitchell of Jimmy Hendricks Fame and I both had wood sets. Mine had a 26 inch bass drum and a 12" by 15" small toms, 18" by 20" tom tom and a 22" bass drum on it's side.

J: When did you start playing the Octo-plus?

C: In 1971. I really like the sound of the toms. They have a very pleasant sound.

J: Do you feel that students today should practice on this kind of drum set?

C: It can't hurt. I still think I play my best, as far as technical drumming in concerned, on a four or five piece set. However, if you're playing a concert you are playing to entertain whether it is technical, theatrical or just good music, or whatever. When you're doing a clinic—again it's sort of a drum show. I like the additional sounds. Most of the stuff I use is custom made by Ludwig. It's a good relationship.

J: Carmine, thanks for the interview.

C: I enjoyed it Jim!

We've got it all...

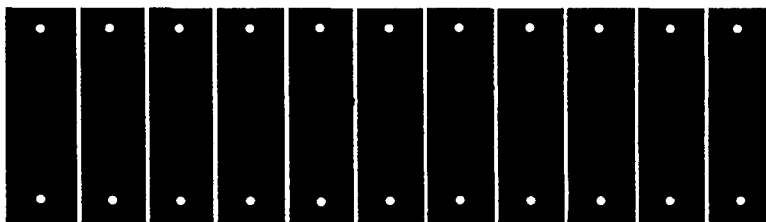
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FOCUSED

LISTENING

by Gordon Peters



Based on an address by the author to the 1976 Percussion Arts Society International Convention (PASIC) in Rochester, New York

Since the birth of the PAS in the early '60's, there has been significant growth in all areas of the percussive arts. As with any growth situation, a point is reached ultimately where quantity and quality can get out of balance. In asking myself "Where is there a weakness in our art today?", I felt the matters of "focused listening" (aural concentration) and the correlative dimension of "evaluative listening" were important concepts to explore.

The pursuit of the instrumental performing art, be it student or professional, must involve self-criticism. I would like to discuss briefly four aids for self-criticism. These are: 1) recording devices (cassette or reel-to-reel tape), 2) metronome, 3) mirror, and 4) video-tape machine. Though these are logical and advantageous the majority of us either do not use them at all or not often enough. I would like to say a few words about each.

In my present work as conductor-administrator of the Chicago Symphony's training orchestra, the Civic Orchestra of Chicago, I hear many auditions annually. In asking players at orchestra, solo, and chamber music auditions if they have used an aural playback device of some sort in preparation, the response is about 90% in the negative. The excuses for not hearing one's self in playback are varied: "I cannot afford one" (but they may be paying an annual college tuition bill of \$4200 plus \$1800 room and board!); a good cassette machine would cost about \$100-125. "There's no place to plug it in in my practice room" (cassette devices are available with batteries). "I do not have time" (then why are they pursuing the mastery of an art and instrument?). The absence of logic is obvious, but why is it so widespread? Perhaps it is because of our blind faith in our teachers. We are too often conditioned to believe that the teacher will provide all the instructions in the pursuit of our study and that if we do everything he or she says, we'll be a success. NO! We must participate with our input—listen, ask questions, evaluate—develop a collaboration of musical pursuit and evaluation with our teachers, and, above all: LISTEN! In fact the opposite sometimes occurs, where the input and talent required of the student is actually negated by the teacher. Many teachers, unfortunately, do not themselves have the dimension of imagination to even suggest the use of taping as one of the best teaching aids available.

We know of the metronome as a self-critical aid, but this 'pulse box' is also too little used in many quarters or misused to the point of dependence. In a conversation with Walfrid Kujala (a flutist in the Chicago Symphony Orchestra), after he finished listening to flute auditions for the CSO, I asked him what he felt was the most common weakness of the auditioning players, and he answered that at least 85% of all the players had pulse problems (and these were professionals!). The prevalence of such a basic weakness shows a general lack of awareness and creative use of the metronome.

For the percussionist, looking at one's playing in a full length mirror can aid greatly in self help. One can readily spot an unnatural stance, unbalanced stroke action, and a general absence of symmetry.

The video-tape machine, which is admittedly not yet readily

available everywhere, in effect combines the recording device and the mirror into one powerful animated instrument of aural-visual reflection.

An experience at Northwestern University that I had in the mid - '60's zeroes in on this subject of young players lacking in the powers of evaluation. Weekly solo classes were held in which student audience members were given cards on which to indicate their critical comments which were then forwarded to the teachers of the performing students for discussion with the respective performer. In reading these cards such comments appeared:

1. It was interesting.
2. I didn't like the second movement.
3. I don't like his playing.
4. She seemed to be nervous.
5. Maybe they weren't ready.
6. It was too hot in the hall.
7. I liked it a lot,etc.

But such specific factors as pulse, tempo, phrasing, intonation, interpretation, tone colors, technique, rhythmic accuracy, ensemble, note accuracy, psychological reactions, dynamic contrasts, projection...these and other ingredients of performance were not mentioned. Obviously, we are all failing as teachers unless we insist on this analytical dimension being developed in the student, at their lessons and in listening to others. Teachers who conduct regular master classes in addition to private lessons usually develop these concepts at such sessions.

As applied to percussion, I would like to relate some simple experiences of my own pertaining to the discipline of listening and perspective. Valid perspectives of tone quality of an instrument can best be heard and evaluated by putting yourself in the audiences' position in the hall where you perform and have a colleague play your instrument(s). I have done this with the following instruments:

a. Snare drum - What often sounds good on stage very often sounds tubby or much different out front and vice versa. The tone of the drum heads (tension, relative tensions of the two heads), place where struck, type of snares or combination of same, snare tension, diameter and depth of drum, etc: these variables must be altered and listened to out front to gain a true perspective of sound production as heard by the audience.

b. Cymbals - What sounds good in a drum shop or "at the factory" will not be the sound we hear in the auditorium where we perform. We all seek different sounds, of course, but it is important that we listen to the sound produced, not sounding in the percussion section or even on the podium, but out front in the hall. The study of cymbal tone production and quality takes considerable experimentation before one knows which diameter and comparative weight is optimal, the ideal mixture of highs and lows, the comparative sounds of pairs of cymbals. Cymbals are perhaps the most abused instruments of all, because, historically, many percussion instructors have taken the attitude that you don't have to learn how to play cymbals: you just "pick up" the technique by yourself!

c. Tambourine - Comparative jingle sounds, relative ring and quality, degree of articulations, etc. should all be considered. What does a tambourine sound like out front: the shake, the thumb roll, light articulate figurations, the "forte", "sf", etc.?

d. Timpani and mallets - For years manufacturers have spent thousands upon thousands of dollars trying to improve timpani only to forget to give some attention to the mallets that produce the sound. Now there is some questioning going on and improvements are being made. Importantly again is to hear your sticks out in the hall. Get a colleague, have him or her play at different dynamics, tensions, speeds and articulations with all the timpani sticks you can get your hands on: let your ear hear what they sound like in the hall, and then choose your sticks appropriate to the sound of your "newly" conditioned ear.

e. While on the subject, timpani gauges should be mentioned. Their use is helpful in passages with quick pedal changes; BUT, whenever they are used, someone must tune the gauges! In normal playing the ear must still do the work, not the eye moving the gauge pointer to a specific pitch. When the brass or bassoon players come in a little sharp to another section whose pitch may have been a bit lower, and one doesn't adjust by listening, we then have another out-of-tune timpani player. Just balancing a timpani head takes a tremendous development of ear and concentration to determine relative pitches with this most "difficult to hear" tone color. To play timpani you must have either a trained, or a natural ear.

Let me quote one last example of the lack of awareness by professional performers as to what sound they are producing out front. I recently went to hear a famous jazz violinist at a club in Chicago, and two weeks later, a vibraphonist. The artistry of these fine performers, along with their combo

If we do not balance the intellectual with the aural (the technical scientific-mathematical with the conceptual-vocal-aesthetic), we will bring the art of music away from the domain of beauty, emotion, and humanity. An instrument is merely the vehicle: WE are the music producers, not the instruments: it is time that we get our "ear-machine" working more efficiently and not rely so heavily on our "eye-machine" and instrument technique-oriented upbringing.

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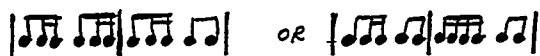
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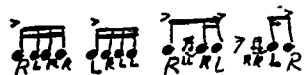
VOICING FOR CONTEMPORARY PERCUSSION

by Mark Petty

Until recently the sole object of marching percussion was to provide rhythm. In an accompaniment role marching percussion developed along two separate paths 1) marching bands, and 2) drum and bugle corps. Band percussion evolved from after-beats to patterns, that is driving sixteenth note groups:



Corps evolved through rudiments or accent/sticking patterns, e.g.



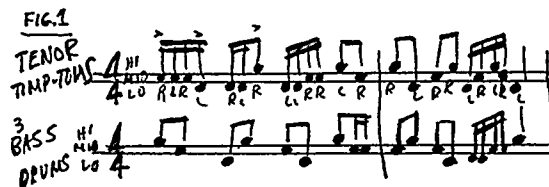
But the thrust of these approaches was essentially rhythmic and monochromatic. Until recently, in both bands and corps, all instruments played all the time.

Currently bands and corps are borrowing ideas from each other and merging into a common but broad spectrum of audio-visual entertainment. As a result, the percussion arranger has become extremely important. With virtually all percussion instruments and a wide range of styles (symphonic to jazz to country western), the percussion arranger must take a musical approach.

Contemporary percussion arranging can be divided roughly into two categories 1) horizontal - linear writing of each voice, and 2) vertical - scoring the various voices. The horizontal category involves the different potentials of each instrument. Obviously snare drum parts differ from bass parts or triangle parts. Many of these instruments are used differently for marching than in the concert hall (e.g. snare drum, bass drum.) Other instruments, such as keyboards and accessories are used the same as in the concert hall.

The voicing problem, stated simply, is how do you combine the various voices to produce clarity of each instrument and yet achieve sufficient volume for proper support. Further, how do you use the real potential of each instrument while respecting its limitations. The tendency of many percussion arrangers is to overscore or "clutter". The net sound or sum total of all the voices must make musical sense. The arranger can't write several good horizontal lines and expect them to automatically fit together. In fact, pitched drums (bass, timpani, and timpani) can't be used contrapuntally because they don't interact harmonically. The effect would be similar to a four part tuba fugue!

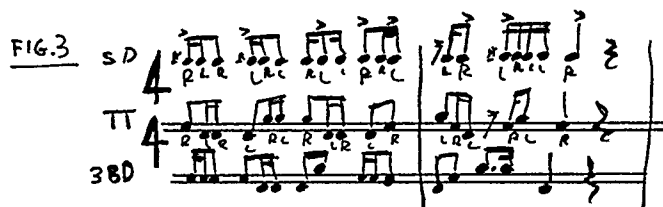
One easy solution is to use a percussion voice alone or as a feature with only minor use of other instruments. If solo use doesn't give enough volume or support, use different densities of rhythms. For example compare figure 1 and 2.



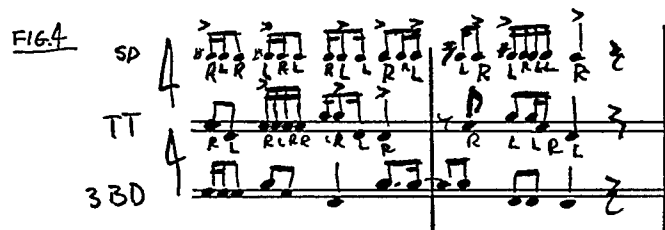
Four general rules seem to apply:

1. When appropriate, use one voice at a time.
2. For greater volume requiring several tonal voices, use different rhythmic densities.
3. Keep one voice constant (rolls or notes on the same drum)
4. At least use parallel voice movement when voices have the same rhythmic density.

Rhythmic counterpoint is a hold over from the dry two voice accompaniments of several years ago. With today's resonant sounds and large ensembles, rhythmic counterpoint is usually lost. It may still be effective at times in percussion solos or at tempos slower than 120. For example, with $\text{♩} = 138$ and tutti ff winds, figure 3 will not produce good voice definition.

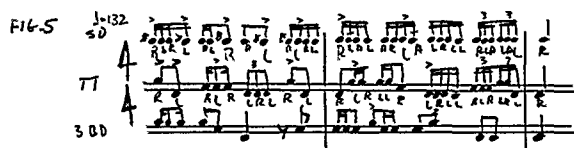


Instead, try something like figure 4.



Accent counterpoint is also a concept to avoid. The opposite of accent counterpoint is called "line up the accents". The basic idea of this concept is to make all percussion parts support the same phrase or accent structure in the wind arrangement. This doesn't mean all percussion voices accent one for one, but just that they support the same framework. The obvious question is: what if there are several simultaneous rhythmic ideas in the winds? In general, there will be a net effect of all the wind parts just as there is a net effect which enhances the total wind arrangement, rather than a voice by voice enhancement.

An example of accent counterpoint will not sound clean no matter how well it is played:



An alternative, using the same ideas, but lining up the accents would be:



As with rhythmic counterpoint, there may be some places where accent counterpoint will work. However, experimentation will show the wide applicability of these warnings. A tape recorder may be used to check the compatibility of any two parts. Remember, however, that the total percussion sound must project through the winds.

Good voicing in percussion accompaniments doesn't happen by accident. In order to feature a great variety of individual and multiple voicings, some scheme must be followed. A sure way not to get good voicings is to write all of one voice first (say snare drum), then follow with all of another voice (say timpani). This method will not leave room for features of all voices, especially last to be placed. Instead, examine the total arrangement and select a predominant voice or combination of voices for each section of the arrangement. No actual part is written until the whole arrangement is blocked out by voicings. Then write the part for each predominant voice(s). Finally, fill in supporting voices as needed. A sample voicing plan might be:

winds	Percussion
soft whole notes	timp rolls
low brass	timptom, bass drum
tutti, hi brass melody	tutti perc with voice trades
mellophone solo	timp, kb and access
building transition	timpani, then pyramid
accelerando and climax	tutti perc

When working on a section which needs tutti percussion scoring, voice trades are a good way to bring out various voices and avoid a monotonous timbre. For example:



The entire advantage of using the newer marching instruments is the different tone colors they produce. If all these colors are superimposed, a monotone timbre will result. But by utilizing feature voicing, voice trades and non-clutter rules, each voice will contribute its own tone color and a variety of timbres will result.

The appropriate complexity of voicing must ultimately be determined by listening. Experience has shown that without unmasked front staging, complex voicings are lost. Therefore, simple but powerful parts work best when the percussion section is embedded or covered up by drill patterns. Also, complex wind patterns don't necessarily require complex percussion for proper support.

In summary, the end result must make musical sense and enhance the wind arrangement. Try the examples presented, both good and bad. Only through the experience of hearing them can the arranger appreciate why the voicing guidelines were presented. Argument about theory may be fun, but practical experimentation is much more valuable.

ABOUT THE AUTHOR

Mark Petty is active in the field of Marching Percussion with both bands and drum corps. After participation in the University of Michigan Marching and Symphony Bands, he went on to teach and arrange for several competitive drum and bugle corps in Michigan and Ohio. Currently he is also arranging percussion for several Michigan high school and college bands. As a clinician he has conducted presentations for the University of Michigan, Michigan State University, Eastern Michigan University, Marching Bands of America, Percussive Arts Society and Drum Corps International. He is the author of a technique book called "Handbook of Outdoor Percussion" and is working on a new book including instrumentation, drill placement and arranging for marching percussion.

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AN INTERVIEW WITH VIDA CHENOWETH
by Leigh Howard Stevens



The idea of doing this interview with Vida Chenoweth was given to me by James L. Moore during my visit to the Ohio State University Marimba Camp.

I hope that I have asked questions that will be of interest to PAS readers. My only regret is that the printed page will not reproduce the expressive inflections in Dr. Chenoweth's voice. Other than this unavoidable infidelity, the transcript is virtually unedited.

Leigh Howard Stevens

LS: What is the most famous marimbist in the world doing in New Guinea?

VC: Presently I'm compiling a catalogue of musical instruments of Papua New Guinea. And in addition, I'm trying to define the music system of the Eastern Highlands Province, and to determine how many language groups it encompasses. In three weeks time I expect to assist two young Papua New Guinea men with the translation of the Gospel of Luke, into the Usarufa language.

LS: What were the peak years of your performing career?

VC: I would say that the peak of my performing career was from 1957 when I was accepted by the concert audiences of Guatemala, through about 1963 during which time success came in New York and Europe.

LS: At that time did you in any way suspect that you might not devote the rest of your life to the marimba?

VC: The answer to that is that after an accident which threatened the loss of the fingers of my right hand, which had been seriously burned, I considered for the first time that my career might end. And it was then that I gained a new spiritual perspective and a desire to serve others. My hope and gratitude took shape as I read the record of God's revelation of himself in the person of Jesus Christ. When I began to comprehend the meaning of life, there came a desire to help others to understand it.

One does not cease to be a musician when he discovers his relationship to God, but his talents will likely be rechanneled.

LS: When did you get interested in ethnomusicology?

VC: My initial interest in ethnomusicology stemmed from an interest in the history of the marimba-where did it originate-where is it played-by-whom-and what music do they play? I'm still curious about musical practices of other people-but it doesn't end there. Today, music traditions, which are aural, face the danger of obliteration. Realizing that an aural tradition needs to skip but one generation and it is lost forever, my aim is to encourage creativity as far as I'm able. The greatest threat to indigenous music, as I see it, is the transistor radio.

LS: Do you remember the first time you heard a marimba?

VC: I was familiar with the sound of the marimba from childhood. As for the precise moment of exposure to it, I'm not sure. We have one in our home-my older brother played it, and I remember marimba ensembles practicing in my father's music store.

LS: What was your musical background prior to playing the marimba?

VC: All four of the children in my family began piano lessons early. I can't recall whether it was before or after we began primary school. From that time, then on through high school, we studied various instruments-I think our home contained at one time or another every instrument but the harp. It was not unusual to hear four different instruments being practiced simultaneously in the evening.

LS: Do you think piano training is crucial to a marimbist?

VC: I am grateful to have had piano as a basic instrument, and I would encourage others in this because of the valuable store of literature for it, and also because I think it is important to approach the marimba as a melodic instrument more closely related to other keyboard instruments than to other percussion instruments.

LS: Was Clair Musser your only marimba teacher?

VC: My initial instruction on the marimba was from a symphony player who was primarily an organist, though he played timpani in the local orchestra. I studied with him one year and then he left our city. I was twelve then, and left on my own to apply whatever I could learn of music to the marimba. It was not until I transferred to Northwestern University as a junior that I became again a formal student of marimba under Musser. When you ask about teachers, remember that it is not just the one who makes you literate in music or shows you how to place your hands on the instrument who is your teacher. Some teach us the structure of music: counterpoint, harmony and form. Artists, we have heard, teach us how to control nuances, shape a phrase, sustain the flow of a melody... every musical experience helps to form us musically. The works of great composers teach us a great deal. We explore our instruments continually, but over and above that we learn about music all our lives, and from many sources.

LS: What do you remember about your lessons with Musser?

VC: I recall in particular the feeling of not being ready for my lesson. I was always under tempo, and practiced more quietly than the others because I wanted complete control over the work before I "expressed myself," and also because I was not confident of my ability. Musser's greatest contribution to me as I look back, was that of inspiring and encouraging me so that I began to be confident.

LS: When did you first play in Europe? How was the marimba received there?

VC: My European debut was in 1962 I believe. To play for concert audiences in Europe was like finding lost relatives. They understood the music. This means that they did not have to understand the instrument, nor did I have to explain myself. We communicated-and I mean we, for I have never felt communication more strongly from an audience. In Vienna, a couple came to me back stage and confessed that they had come to scoff at another novelty from America-not knowing what a marimba was-and that they wanted to apologize for their skepticism. Mature audiences do not focus upon the medium of music, but rather, the meaning of music.

LS: What were the circumstances surrounding the commission of the Kurka Concerto?

VC: Robert Kurka was a friend of my manager in New York, and it was his idea that Kurka, recognized then as one of the nation's nine leading composers, (by Life magazine), write something for me. He arranged for us to meet and the composer was at once taken with the potential of the instrument. We had mutual respect for each other's art from the beginning. I became well acquainted with him, his wife May, and daughter Mira, who at the time lived near me on the West Side. We were struggling together in the ordeal of trying to make a living, and at the same time, remain dedicated to our art. Neither of us had any money, but both of us wanted a marimba concerto. We agreed that Bob go ahead with composing it, and I was to pay him whenever I could. After my tour of that season, I made a first payment with all the proceeds from it. The remainder was paid by the Orchestra of America later when they wanted to perform it in Carnegie Hall. In the meantime, Bob died of leukemia and never heard the work, except as I was learning it.

LS: Did you commission any other works or were other pieces written for you?

VC: No, I did not commission works for the marimba, though many composers did write for me: Bernard Rogers, Eugene Ulrich, Hal Mommsen, Harry Hewitt, Jorge Sarmientos and others too. Villa-Lobos gave me a composition he had originally composed for violin. He too died shortly afterward and never heard it on the marimba.

LS: What do you consider your first major performance? Do you remember what you played?

- VC: My first major performance was at Fullerton Hall in the Chicago Art Institute, playing the first program of works written expressly for the marimba. It included compositions by Fissinger, Matthies, Musser, and Creston.
- LS: Was most of your repertoire solo, or with piano?
- VC: More of my repertoire was for solo marimba rather than marimba with piano.
- LS: Most performers have one or two "favorite" pieces-what were yours?
- VC: I never singled out any particular works as being favorites because I never performed any music that I didn't believe in.
- LS: Are there any memories of performances that are particularly vivid?
- VC: I have vivid memories of many concerts and recitals. My debut recital in Chicago was very important to me in that it was a beginning. It drew the older established musicians such as Alexander Tcherepnin, Rudolph Ganz, and Felix Borowski to me. Their encouragement and endorsement gave me the courage to continue.

My first professional engagement was at William Woods College where my sister and I had been students, and this vote of confidence meant much to me.

The acclaim to Guatemala's musicians and concert-goers in 1957 was of special significance, since Guatemala was the home of the marimba. The warmth of their reception overwhelmed me.

The first performance as soloist with orchestra was under the kindly direction of Guy Frazier Harrison in Okalahoma City. Harrison was a champion of contemporary music and young artists.

My European debut was unforgettable. I never played better in my life. I mentioned the Viennese audience before, as being incredibly responsive. By responsive, I do not mean wildly demonstrative, but almost the opposite. During my first number which was unaccompanied, melodic, and serious, I was apprehensive as

you might imagine. Afterward there was complete silence, as if they were stunned, I moved in slow motion as I fumbled for a change of mallets-afraid of breaking the spell. As the program continued, I felt an indescribable force of oneness that carried me along and enabled me to do my best. Afterward, we knew one another-without words-without explanation-but just through the music itself.

The premiere of the the Kurka Concerto in Carnegie Hall was the greatest strain of my life, and it was so for a number of reasons. For every young artist the judgement of New York critics is a matter of making or breaking a career. But my load was heavier still. It was the premiere of an important new work by a composer whose death we all felt very keenly. Its success hinged on me. In addition, it was the first time a marimbist had been invited into the hall, and I knew it meant success or failure for the instrument too. All this would be measured in thirty minutes. When the buzzer sounded backstage, I could hardly make it down the stairs. I remember clinging to the handrail and concentrating on each step. The music I knew backward and forward, the orchestral parts as well. But I felt so weak, all I could do was cry out to God for help. When one critic wrote that my confidence was "epochal", I was amazed. In the morning I was afraid to read the papers, but waited until friends began to ring up congratulating me. Success was hard to believe. Those are some of my memories, but of course, there are many more.

LS: Do you think it is harder or easier today for a marimbist to get started in a recital career?

VC: Let me answer this way: If a jumper clears ten feet, all know it's possible. It should therefore be easier for a second jumper to achieve ten feet, if not eleven. Having said this I must add that once he clears eleven feet, the world will expect twelve feet. That is to say, a single performance is not sufficient to sustain a career.



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LS: You've seen many young American marimbists in the past five years; how do you think the over-all level of playing compares with that of twenty years ago?

VC: Generally, I'm disappointed. I've heard only three or four who should attempt to concertize. So the level has not changed much. Artists are as rare now as they were twenty years ago.

LS: How about the literature?

VC: Literature has advanced considerably. And this is very much in the favor of today's marimba student. The ground has been broken in a number of ways. The prejudice against instruments whose development has been outside the usual European background has all but disappeared. It remains for the performer to develop sufficiently.

LS: You've also visited Japan; what are your impressions of their playing and literature?

VC: In Japan I heard every level of playing, as anywhere. One or two rank several leagues above the majority. Many players expressed to me a desire for tonal music. Most of the literature I heard was serial and interesting to musicians, but unable to satisfy the aesthetic thirst of most concert audiences. At present the only recourse is transcriptions of familiar works. In America the literature of marimba is more varied.

LS: What are your feelings about Bach and other transcriptions on the marimba? What pieces of this type did you play?

VC: Every instrument needs its own literature: This is what I sought for the marimba from the beginning. To develop my technique and knowledge of music, I played privately, Scarlatti, Schubert, Bach, Mendelssohn, Bartok, Stamitz, various arias and art songs—just about anything my four mallets could handle. But I did not make these my repertoire. Bach's music has a singular place in my life. Occasionally I played one Bach in my solo recitals, but more often used it as an encore...By transcription I hope you do not mean arrangements, as I would never have the presumption to change one note of Bach. If I could not play it as he set it out on the page, I certainly would not perform it.

LS: Do you know of any unpublished marimba music that should be brought to the attention of publishers?

VC: There's a great deal of unpublished material for marimba, yes. But publishers are disinterested I've found.

LS: How about your book *The Marimbas of Guatemala* - is it going to be reprinted?

VC: The book on the marimbas of Guatemala will be reprinted, but more than likely in Spanish. I do have another book coming out soon—actually it is a compilation of news about the marimba by the Guatemalan scholar, David Vela. I have only translated it into English.

LS: Is there any over-all advice you'd give to a young marimbist?

VC: No, there is little advice I would give to a young marimbist. Amateurs don't listen, and geniuses don't need it. Any advice I sought as a youngster was met with negative or pessimistic response. I know why now. No professional wants to encourage a youngster to pursue such a lonely and very hard road, full of disappointment and hardships of which they have no understanding at the time. It is not a normal life, and the moments of reward are widely spaced when they do come.

LS: You used a "no mistake" practice system—would you tell us about it?

VC: Practicing should be done on a fully conscious level. Often students become mesmerized and repeat errors over and over. If you program an error into a computer, the computer will not perform satisfactorily. It is that simple. The brain is a computer.

LS: Do you have any thoughts on "total percussion" training as opposed to specialization on marimba, timpani, or some other area?

VC: Are you in fact asking whether it is practical to be a marimbist as opposed to a percussionist? I don't see the two as natural alternatives. The marimba is a melodic instrument capable of harmony and counterpoint. It can stand alone. Or is the question, "should one train for solo work or orchestral work?" Who can answer that for another? I suppose those teachers who advocate "total

percussion" are reasonably sure their pupils will obtain a livelihood that is more or less regular. In such case, the marimba is relegated to the ranks of percussion. There is a demand for percussionists in orchestras, but the soloist must create a demand, and that is a risk.

LS: What place in music do you see the marimba occupying ten years from now?

VC: Anything could happen.

LS: Would you care to speculate on what music history will have to say about the marimba 100 years from now?

VC: One hundred years from now, it will have had a history in western culture, which it did not have prior to the twentieth century. Even dictionaries and encyclopedias have come a long way in defining it. As a youngster writing my first term paper, I found it defined in a reputable dictionary as "a few rough slabs thrown over an open pit, and beat upon by savages".

LS: Do you think that you will ever return to marimba playing or teaching full-time?

VC: Let's just say that I hope to one day.

LS: After you complete your work in New Guinea, will you settle in New Guinea, New Zealand, or America?

VC: I feel at home in so many places it makes settling a problem.

LS: If you could affect the past, present, or future of the marimba with some sort of magic wand, what events, conditions, or attitudes would you change?

VC: I would like to see the dedication of Stradivari on behalf of marimba construction. I would like to see the dedication of Beethoven on behalf of marimba composition. I would like to see the dedication of Wanda Landowska on behalf of marimba performance.

THE INTERVIEWER

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 compositional and musical possibilities for the marimba.

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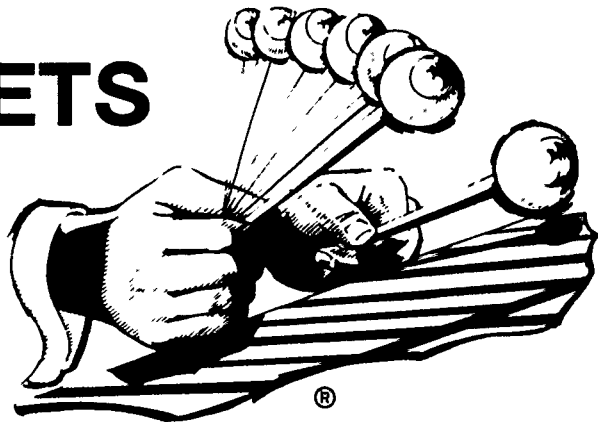


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PEOPLE in PERCUSSION

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!



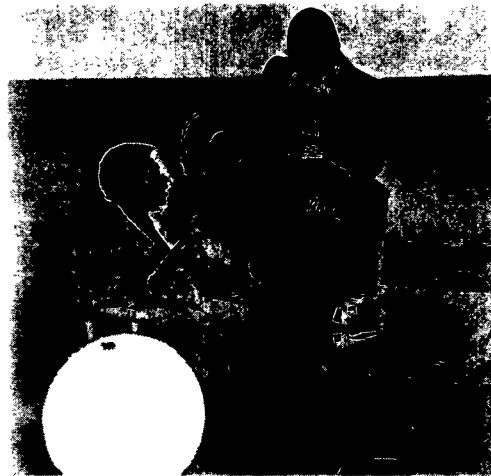
PETER MAGADINI, formerly active as a performer and teacher in San Francisco and Los Angeles, is now located in Toronto, Canada. Peter's clinics for Pearl Drums include demonstrations of playing techniques in all styles and feature an introduction to the fundamentals of Polyrhythmic drumming.



JO JONES is one of the all-time great drummers and is still playing and living in New York. He has been a Zildjian Cymbal endorsee for many years.



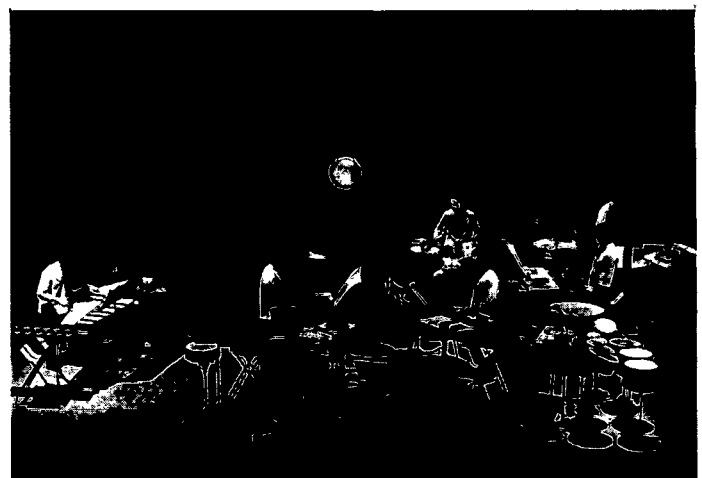
DUANE THAMM has many years of experience in all aspects of percussion. He has gained wide recognition for his puppet routines on vibes. In addition to his busy performing schedule, he is percussion instructor at Elmhurst College, Elmhurst, Illinois and is active in the Illinois Chapter of P.A.S. Duane is a Ludwig clinician.



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"REPERCUSSION" is a percussion ensemble that began in January, 1974, in Quebec City, Canada. In its first three years of existence, "Repercussion" presented more than 150 concerts through the province of Quebec and in the immediate localities of the City. This year, the group is planning a tour. All six members are advanced students, in the Quebec and Montreal Conservatoire de Musique. For more information, write: Gilles Cote Jr., 1226 ave. Des Pins, Sillery, Quebec, Canada G1S 4J2.

New Publications

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

Reviewers in this issue - JB-John Beck, KE-Karen Ervin, DG-Donald Gilbert, AL-Alexander Lepak, JM-James Moore, AP-Al Payson, LP-Linda Pimentel, MR-Michael Rosen, WS-William Schinstine, PZ-Paul Zubrod.

SNARE DRUM METHOD BOOKS

50 CONTEMPORARY SNARE DRUM ETUDES — Alexander Lepak, Windsor Music Publications, P.O. Box 33, Windsor, Conn. 06095 — \$6.00.

This excellent collection of etudes for snare drum is intended, according to the author, for "the serious college student." However, with the fine work being done today by private instructors and their advanced high school students, it should also find much acceptance at that level.

The etudes deal with a variety of meters, rhythms, and styles encountered in actual performance, thus making them very practical study material. In addition to etudes dealing with odd meters and changing meters, a few of the etudes introduce proportional and graphic notations. This collection should prove to be a fine addition to the study and teaching repertoire for the snare drum at the college and advanced high school level. (JM)

A SNARE DRUM PRIMER — William J. Schinstine and Fred A. Hoey, Mel Bay Publications, Inc., Pacific, Missouri 63069 - 24p, \$1.50

A SNARE DRUM PRIMER is intended to be a preliminary book to the composers' BASIC DRUM BOOK however, it could be used as a primer to any basic method. In itself it is a complete method which can be used during the public school percussion rental period.

The illustrations are good and the basic information is thoroughly covered. A written and playing quiz are provided as well as a teacher evaluation form and a certificate of completion.

Traditional bit oversized notation is used which should make reading easier for the young student. The printing is well done.

As a method book for the young student during the rental period, it is a valuable addition to the snare drum repertoire. (DG)

READIN; RITIN; AND RUDIMENTS — John W. McMahan, Studio P/R Inc., 224 South Lebanon St., Lebanon, Indiana 46032 — 74 p, \$3.95.

This publication is a series of forty exercises the majority of which are written in the rudimental style. The exercises are interspersed with blank sheets of manuscript paper upon which the student is asked to write original exercises based on learned material. The exercises are prefaced with three pages of music fundamentals similar to those found in most beginning method books.

The notation is traditional and the printing is very good making the exercises very easy to read.

Although the book is intended for the beginning snare drum students, the last few exercises may be beyond the capabilities of most beginning snare drummers. For reading purposes, it would make an excellent adjunct to any rudimental method book. (DG)

HOW TO PLAY 6/8 MARCH RHYTHMS — Haskell W. Harr, M.M. Cole Publishing Company, 16p, \$1.50.

Mr. Harr's newest method book is intended for marching band drummers. its purpose is to explain the techniques of adapting the rudiments to 6/8 march rhythms and the sticking patterns which should be used. This method book is very meticulous in describing the coordination between sticking

patterns and body movement inherent in marching. The penultimate page is devoted to the care and maintenance of drums and the last page is a list of musical terms.

Traditional notation is used and the printing is neat and legible.

For its modest price, this book would be a good addition to the library of the conscientious percussionist who wishes to improve all areas of his percussion playing. (DG)

ROLL CONTROL — Joel Rothman, JR Publications, 3 Sheridan Square, New York, New York 10014 — 32p \$3.50.

Joel Rothman's ROLL CONTROL is based upon the rudimental approach to developing rolls. The numerous short exercises present these rolls in a variety of meter signatures both in compound and simple rhythms. The book is divided into four sections, each of which emphasizes one general problem area. Part one concerns rolling in "quarter" time, part two - rolls based on doubling sixteenth note triplets, part three - rolling in "eighth" time and part four - rolling with dynamics.

The notation is traditional and the printing is legible and easy to read.

As a special study on roll development, ROLL CONTROL would be a valuable addition to the rudimental snare drum repertoire and could be used by the intermediate and advanced student. (DG)

DYNAMIC CONTROL — Joel Rothman, JR Publications, 3 Sheridan Square, New York 10014, 64p, \$4.00.

Developing the ability to handle the subtle gradations of dynamics along with crescendos, decrescendos and accents is the purpose of DYNAMIC CONTROL. The short exercises in part one stress only three dynamic levels, piano, mezzo forte and forte. Part two adds fortissimo, mezzo piano and pianissimo. The rhythmic structure of parts one and two are based only upon eighth notes and eighth note triplets. The exercises in part three are in the rudimental style in a variety of meter and signatures and rhythmic patterns.

The notation is traditional and the printing presents no problems for the reader.

This book is suitable for the intermediate or advanced rudimental snare drummer and would provide him ample material for studying "dynamic" problems. (DG)

SNARE DRUM MUSIC — Roy Burns & Saul Feldstein, Alfred ibid — 32p. \$2.00.

A collection of 17 progressive solos for the snare drummer which explore the many tonal properties of the instrument. This is well written and within the reach of the upper elementary and intermediate student. An excellent supplementary book which can be used right along with any method book for pure enjoyment. (WS)

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT DRUM TECHNIQUE BUT WERE AFRAID TO TRY — Joe Rothman, J R Publications — 160p \$6.00.

This is a large book comprised of ten sections which include stick control, rudimental exercises, dynamics, roll control and odd groupings. The section on roll control is an exhaustive study of all types of rolls beginning and ending on different parts of the beat. Dynamic control, Section 8, which is lacking in most books on technique, is quite good and very essential. In the last part of Section 9, different lengths of rolls are used with varying dynamics. This part of the book is most important.

Rothman's publication is a fine compilation of a large amount of material and should be left on your music stand. You will derive benefit from any section to which you open. (AL)

SNARE DRUM SOLOS

PUNCTUALITY, A SNARE DRUM SOLO — Mike Varner, Permuis Publication, P.O. 02033, Columbus, Ohio 43202 — \$1.75.

This snare drum solo, done in the rudimental style, covers a wide range of rudiments and lends itself nicely to the contest-minded student. The composition is extremely exciting with an abundance of color, style and musical effect. In addition the composer has considered the visual effect with an optical backing sticking section which gives the piece just a little "showbiz" flare. The average or even advanced player will find this work to be a challenging addition to their snare drum repertoire. (PZ).

AGGRESSIVELY — Robert McCormick, Kendor Music, \$1.00.

This is grade 5 snare drum solo which makes interesting use of the different timbres of the drumhead (center, edge, and moving gradually from one area to the other). The piece has one tempo change, and also a short cadenza. (AP)

PERCUSSION SECTION METHOD BOOKS

ALFRED'S NEW BAND METHOD — Sandy Feldstein, Alfred Publishing Co., Inc., 75 Channel Drive, Port Washington, N.Y. 11050 — 32p. \$1.95 each.

Book I Snare Drum, Percussion Accessories, Keyboard Percussion, Drum-Set.

Book II Snare Drum, Percussion Accessories, Keyboard Percussion, Timpani, Drum-Set.

It is somewhat difficult to make an evaluation of these books out of context with the entire band method, however, on the surface the series seems well designed to accomplish its stated purpose. The series separates Snare Drum, Accessories, Keyboard Percussion and Drum-Set into separate but coordinated books. The timpani book is in part two only. While it is necessary to make some concessions when used as a total band method, these can be easily overcome by following the ample suggestions listed throughout the books.

The books contain well designed material which provide a continuous process of learning. The musical examples are in all styles including jazz, rock and pop music.

Having a gradual instruction book for the drum set is a novel innovation in total band methods.

These books were written by a knowledgeable percussionist who shows a deep concern for the proper development of future percussionists. (WS)

FANTASTIC FAMILIARY FOLK SONGS (Snare Drum - Keyboard Percussion), Sandy Feldstein & John O'Reilly, Alfred Pub. Co., Inc., ibid, Accompaniment Record Available — 16p. \$1.75.

A book of 25 very simple familiar songs with very modern swinging background record (7in) The very beginning percussion player can join right in and make delightful music. A marvelous book if used with the record for the beginner. (WS)

LEARN TO PLAY SERIES — David W. Gilbert, edited by Saul Feldstein, Alfred Pub. Co., Inc. ibid — 48p. \$2.50.

Snare Drum & Bass Drum Bk. I & II, Keyboard Percussion Bk. I, Timpani Bk. I.

A series of method books in existence since 1970-71, the Learn to Play series is in established use throughout the United States. There is much to help the non-percussionist teacher do a successful job with young students. The keyboard book follows closely after the flute and oboe books except for roll indications. These books could be used at the same time with students who wish to learn total percussion. The snare drum and bass drum book II does little for the bass drum but does take up the fundamental techniques of triangle and tambourine playing. Some multiple percussion works are included. No discussion of cymbal playing is found in either book. The timpani book adequately illustrates the proper positions and stroke. Tuning problems are expanded to include 4ths, 5ths, 6ths and octaves. (WS)

MULTIPLE PERCUSSION SOLOS

MULTIPLE PERCUSSION MUSIC — Saul Feldstein, Alfred Pub. Co., Inc. ibid — 32p. \$2.00.

An interesting collection of 18 multiple percussion pieces playable with equipment usually available to the average player. The book should be used to supplement any method book from upper elementary through the intermediate level. Developing the techniques of playing on more than one instrument is a must for the successful percussionist. Each solo is complete and interesting musically. (WS)

HOMAGE TO HARRY PARTCH — Robert McCormick Kendor Music, \$1.00.

This is a multiple-percussion solo scored for 4 tom-toms, bells, suspended cymbal, and tam-tam. It will provide a moderate challenge to the high school level percussionist. (AP)

DRUM SET BOOKS

DRUM SET MUSIC — Roy Burns & Saul Feldstein, Alfred Pub. Co. Inc. ibid — 48p. \$1.95

One of my very favorite books, Drum Set Music includes 12 solos in a variety of styles. Each solo has preparatory exercises and space for creative follow-up. Should be a standard text for any serious drum set teacher. Students just love to work on these solos. (WS)

BEGIN TO PLAY ROCK AND JAZZ ON THE DRUM SET — Saul Feldstein, Alfred Pub. Co., Inc. ibid — 64p. \$3.95.

This is a very thorough and gradual method of teaching students how to function at a drum set. It is especially good for the young drum set player. It gets into the very practical needs of the player. That is, use of all four extremities, basic beats needed for performance, basic fills and plenty of room for the student to improvise and experiment. (WS)

THE INDEPENDENT DRUMMER — Gary Chaffee, Alfred Pub. Co., Inc. ibid — 64p. \$3.00.

A thoroughly thought out systematic approach to the development of independence for the drum set player. The book should be used with a teacher to guide the player in its proper use. This text is designed to open the door to the mental discipline necessary to develop a greatly increased musical awareness within the student. It is well worth further examination for those unfamiliar with its contents. (WS)

ENCYCLOPEDIA OF CONTEMPORARY DRUM ROCK RHYTHMS — Johnny Sciarrino, Alfred Pub. Co., Inc. ibid — 24p. \$2.00.

Written by a very capable musician and percussionist, this book shows very clearly just how to play the most frequently used rock beats of today. An Encyclopedia it isn't, but useful it is. The text is divided into the following parts: (A) Time patterns-medium tempo. (B) Up-Tempo patterns, (C) Slow tempo patterns, (D) Rock fill patterns, (E) Time signature patterns and variations, and (F) Double bass drum patterns. This is not for the beginner. It should be preceded by some study of independence. (WS)

ROCKIN' BASS DRUM — John Lombardo in collaboration with Charles Perry, Alfred Pub. Co., Inc. ibid — 40p. \$2.50.

This book deals with the contemporary concept of bass drum usage in rock drumming. It is very clearly written and easy to understand. Based upon the concept of bass drum rhythms against an 8th note cymbal pattern, there are four 2 measure patterns per page. Careful work on these exercises should help loosen up the feet of those who use it carefully. A good supplement to other drum set studies. (WS)

REALISTIC DOUBLE FEET — Carmine Appice, Alfred Pub. Co. Inc. ibid — 40p. \$4.95.

Written by one of the leading exponents of double bass drum playing, a proven authority, the book provides illustrations of his techniques. It is divided into 12 sections, each a series of one measure patterns followed by a solo study using those patterns. Also included is a large center-fold of the author plus numerous action photos. (WS)

SUBJECT: CONTROL — Marvin Gordon, edited by Saul Feldstein, Alfred Pub. Co., Inc. ibid — 33p. \$2.00.

A book of short one and six measure patterns with accent variations, and various stickings. Practice suggestions are included. (WS)

DRUMCHARTS MAGAZINE — Vol. 1, No. 1, Feb. 1977 — L. Agriesti, Editor and publisher, 631 Shalimar Drive, Suite D, Costa Mesa, Calif. 92627 — 20p. \$3.50.

Includes drum parts for: "Rock'n Me", "Livin' for the City", "Don't Fear the Reaper", "Proud Mary", "Livin' Thing", "LeRoy Brown", "Play that Funky Music", "Behind Closed Doors". Also contains several articles. Expects to be published monthly with an annual subscription price of \$15.00. An interesting and needed concept to include with drum set lessons. Three charts fit the 45RPM records of the same name. (WS)

POWERPLAY I SERIES — Rick Bozeat, Powerplay Corp., P.O. Box 241, Cedar Grove, N.Y. 07009 — \$12.50 plus \$1.35 shipping.

If two musicians begin playing at the same time and at the same tempo, but one plays in 3/4 meter and the other in 2/4 meter, their downbeats will coincide every two (3/4) bars. The "phenomenon" is what Rick Bozeat calls, if this reviewer understands him correctly, the "Odd Time Signature Phenomenon" (OTSP). Bozeat says: "OTSP is the arithmetical phenomenon occurring in any odd time signature. The phenomenon occurs when given a) any odd time rhythmic structure; b) direct superimposition of identical note values (constants) in exact rhythmic sequence c) varying at precise calculated intervals d) within the measure and throughout following consecutive measures, e) until resolution to the first beat."

For classification of odd numerals, this equation is presented:

$$2(X) = Y$$

"This numerator of the odd time signature Y is any rational number. If X is an integer, then Y is even. If X is not an integer, then Y is odd."

To determine the OTSP measure occurrences in a rhythmic structure, Bozeat offers the following equation:

$$YM = NC$$

"where Y = value of the odd time signature's numerator
M = measures to pass before resolution to the first beat.
N = number of constants per rhythmic structure
C = constant reduced to the value of the odd time signature's denominator. Example: in 5/16 time, a dotted half note constant is equal to 12 sixteenth notes.
M and N are integers: M must be the smallest integer possible."

Get that?

On page 1 of the book is a one-bar repeating rhythmic pattern in 13/8 meter, and a one-bar repeating pattern in 11/8. The reader is directed to 1) record the 11/8 bar, playing it at least 24 times, and 2) start the recording from the beginning and superimpose the 13/8 pattern on top (with eighth note equals eighth). Coincidence will occur every 12 bars.

The book contains drumset exercises in such meters as 15/8, 8/4, 18/16, 30/16, 29/8, and 11/2.

If you play the drumset in a musical group that plays in meters such as the above, and you are turned on by complex birhythmic superimposition, then perhaps this book is just what you have been waiting for.

Incidentally, Bozeat has devised his own notational system which is used throughout the book. (AP)

DISCO DRUMS — John "Tony" Ruka, Limited, Ltd. Publishing, 3427 South Herman St., Milwaukee, Wisconsin 53207

Not only is this book an excellent insight into the new styles of pop-drumming (it also has examples of the Hustle, Bump, Salsa, Funk, Reggae and The Lock) but it is written using the new style of playing with left hand on the high hat and right on the snare and toms. The book has an excellent text with clear examples and a Discography (no pun intended), listing exactly which records to listen to for specific styles. John has done his homework with this book. The book deals with "style" and is more than just a list of "licks." Working with this book shows you how to play the music—not just play with the music. The only slight reservation I might have about the book is the "Spatial Notation" he used for the musical examples. However, it isn't difficult to learn and can be mastered in one practice session. I think this book will prove to be extremely valuable to the working drummer who wants to learn new styles and the student as well. (MR)

TYMPANI SOLOS

ETUDE FOR FOUR KETTLEDRUMS, Theme and Variation, Paula Culp, Benson Publications, 10546 181st Avenue, N.W., Elk River, MN 55330 — \$2.00.

ETUDE FOR FOUR KETTLEDRUMS is a medium difficult work for timpani and would realize its best performance by a good high school timpanist or a beginning college timpanist. There is some mixed meter, several places for cross sticking and no tuning changes. The variations are musical and challenging to the performer. A big plus for the work is the notes chosen by Ms. Culp....G C D E. These are excellent sounding notes on timpani. Etude for Four Kettledrums is a worthy contribution to the timpani literature. (JB)

THEME AND VARIATIONS for Four Timpani — John M. Floyd - Studio 4 Productions, Box 266, Northridge, CA 91328. \$4.00.

A Percussive Arts Society award winning composition, this work exhibits thoughtful construction. The composition is, in some senses, very demanding, yet is not out of the realm of the careful high school or early college student. It enhances the potential of the timpani as a solo instrument and lays comfortably within the normal technics of the instrument. Four mallets, the hands, and a variety of rolls are sometimes employed. Each variation is distinctive in style. No lengthy tuning and set-ups are required between variations. The rapid changes of striking tools are carefully explained. Dynamic markings are clear and sufficient. Meter changes incorporate a consistent quarter or eighth note. There is only one page turn in a five page layout. Uses of special devices are clearly notated and adequately explained. (LP)

MARIMBA & VIBE SOLOS

THE MUSIC OF CLAIR O. MUSSER

Especially fitting in this year of his seventy-fifth birthday, is the large collection of Clair Omar Musser's compositions that are either newly issued or re-issued by STUDIO 4 PRODUCTIONS, Box 266, Northridge, CA 91328. Several of these works are old favorites for many of us. The new editions incorporate corrections which Musser himself has supervised. The new works available for the first time are delightful and challenging. All works require dexterity with two and/or four mallets. They can be capably performed by the high school student, yet are worthy of the maturity and depth of perception of the professional percussionist. Four of these compositions include piano accompaniments. The notation is traditional, the style of composing reminiscent of Mendelssohn and Chopin. The layout is clean and easy to read, with the paper being of good quality.

ETUDE IN C MAJOR, Op. 6, No. 10, \$2.50. This well-known work contains excellent examples of types of technics that have now grown in importance, such as juxtapositioning, using one hand on the natural bars while the other hand performs on the accidental bars, and breaking up of chords through hand alternation. (LP)

ETUDE IN A^b Major, Opus 5, No. 2, \$5.00. Arpeggiated passages dominate this work for two mallets. It lies comfortably on the marimba, and thus is quite easy to perform. The piano accompaniment is in a predominately block-chord style. (LP)

PRELUDE IN G MAJOR, Opus 11, No. 3, \$5.00. This PRELUDE is in Musser's original form. Some performers do use the three mallet version arranged by Gordon Peters. The original work incorporates broken chordal passages for two mallets that lie smoothly and flow easily for the marimbist. The piano accompaniment contains some smooth, flowing movement rather than just block chords. (LP)

ETUDE, Opus 6, No. 8, \$2.50. The publicity releases state that this work is known as "Nature Boy." To many of us it is also the "Whole Tone Etude." It is distinctive in that it employs the whole tone scale and, perhaps is suggestive of certain impressionistic compositions. It is for four mallets and contains many expressive and interpretive possibilities. (LP)

ETUDE IN B MAJOR, Opus 6, No. 9, \$2.50. This favorite ETUDE is well-constructed for four mallet technics. (LP)

ETUDE IN C MAJOR, Opus 11, No. 4, \$2.50. This is a first printing for a most delightful work. Although it could be played with four mallets, Musser designed it for a fast two mallet chase. He performs it on four octave vibes. The writer began including it in recitals about a year ago, and it has met with acclaim by all types of audiences. (LP)

PRELUDE, Opus 11, No. 7, \$3.50. Another new composition to the general public, this work for four mallets contains a variety of textures and technics within a fairly short composition. Musser is in full swing here with his abilities at sustaining tension until the resolutions become almost an afterthought. He circulates through a variety of keys with his usual aplomb. (LP)

SCHERZO CAPRICE, \$15.00. This work would make an excellent large-scale addition to the recital of the percussionist who has limited bar percussion skills, yet wants to perform compositions of maturity and scope. The piano accompaniment is not difficult. (LP)

POLONAISE BRILLANTE, - C. M. Weber, transcribed for marimba and piano by Clair Omar Musser. \$7.50. This work is one of the most famed, and rightly so, of transcriptions for marimba. Both the solo and accompaniment are difficult, but well worth the effort. The range calls for a high "E" that is out of the range of the standard four octave marimba. This price includes two copies of the complete score, straight from the original Gamble Hinged edition, which benefits both soloist and accompanist. (LP)

TWO MEXICAN DANCES FOR MARIMBA - Gordon Stout - Studio 4 Productions, Box 266, Northridge, CA 91328. \$6.00.

This composition is one of the masterpieces for the marimba. Incorporating a sophisticated four mallet technic, it is difficult to perform. It is a most up-to-date composition, yet appeals to a wide audience and is in traditional notation. The layout is clear. The style of pagination is one that other publishers of percussion music would do well to note: one reversal of the complete layout is the only necessary page turn in each dance.

The first dance is in ABA form. The first section incorporates a simple, hand-alternation pattern based around some complicated leaps. The middle section is free-flowing and leaping. The return of the initial idea is intensified through minute metric changes, producing a delightful syncopation which can play havoc on the performer.

The second dance seems to appear to us from the marvelous world of the classical and Spanish guitar, Segovia and Almeida. Its intricacies involve the complete pitch and dynamic range of the instrument. The independent four mallet technic produces cascades of shimmering sounds. Several contrasting yet interlocking sections flow between the original statement and its transformation at the end. (LP)

THREE MINIATURES - Paul J. Sifler - Fredonia Press, 3947 Fredonia Drive, Hollywood, CA 90068. \$3.50.

This delightful work the writer thinks, is Sifler at his best. It consists of three movements. The first, "Homage to Debussy," makes use of the delicate shadings that suit the marimba so well. It also employs well-planned glissandi. The second movement, "Blues," really swings in a most sophisticated way. The third movement, "Acrobatics," displays the pyrotechnical possibilities of the marimba.

The reproduction of the manuscript is of good quality. The notation is traditional. The technical demands are not above those of the carefully trained high school marimbist. Yet the quality of the work should insure it a place in the repertoire of the mature performer. (LP)

SONATINA FOR MARIMBA - Paul F. Sifler - Fredonia Press, 3947 Fredonia Drive, Hollywood, CA 90068. \$3.50.

This intricate composition requires a carefully-thought-out interpretation for a good performance. The technics of the performer must be such that he can put that aspect aside in order to concentrate on dynamics, slight variations in tempo, and working with balance. The three movements are described as "Whimsically," "In a Steady Blues Tempo," and "With Verve." The writer finds this composition to be suggestive in Milhaud and Satie.

The reproduction of the manuscript is good quality. The notation is traditional. The technical demands are at least as great as those needed in Sifler's well-known "Carillon" from **MARIMBA SUITE**. (LP)

THREE TALL TALES - Paul J. Sifler - Fredonia Press, 3947 Fredonia Drive, Hollywood, CA 90068. Price not yet determined.

This charming composition is a must for all of us who have never quite gotten over our infatuation with fairy tales. It consists of three descriptive movements. The first, "Jack in the Beanstalk," although not terribly difficult, employs several types of technical devices. The tempo changes are abrupt. The performer must scurry around the range of the marimba. The second movement, "The Frog Prince," is appropriately elegant, and employs a technically exciting section. "The Three Bears" is droll and full of humor.

The composer is preparing a narrative manuscript that can be read in performance. This sort of work opens up some avenues of possible performance. It stands alone as a solo work. It could be performed in conjuncture with narrator, dancers, or mimes.

The reproduction of the traditionally notated manuscript is

of excellent quality. The technical demands are not great, yet the interpretive demands on the performer are large. High school, college, and mature performers will find **THREE TALL TALES** to be rewarding. (LP)

MUTABLES - Luis Jorge Gonzalez, Kendor Music, Inc. - \$3.50

Mutable won first prize in the 1975 PAS Composition contest. Subtitled "4 Studies for Vibraphone and Piano", the piece is a challenging work for a strong college-level or professional mallet player. Four mallets are used throughout. The 1st, 2nd and 4th movements are in open form; that is, segments may be played in any order and any of the segments may be repeated. Much of the piece is ametric. Both players play from score. The pianist must play on the strings of the piano at times and sensitive interaction between pianist and vibist is necessary. The copy is very good and is laid out accordion-style to eliminate page-turns. A truly excellent, exciting work, suitable for recital performance on any level. (KE)

THE SOLO MARIMBIST, VOLUME II - Linda Lorren Pimentel and James L. Moore, Permus Publication, P.O. Box 02033, Columbus, Ohio 43202. 31p. - \$4.50.

An excellent book, filling a need which has been felt by many mallet teachers and students. There are 22 pieces, from different periods, covering effectively most of the 4-mallet techniques (rolls, independence, etc.) including some 6-mallet studies. Many of the pieces are suitable for performance. Progresses from intermediate to somewhat advanced techniques. Truly a valuable addition to the study repertoire. (KE)

TWO SCENES FOR MARIMBA - Shirley Hixson, Permus Publications, P.O. Box 02033, Columbus, Ohio 43202. \$2.50.

An unusual work - requiring 6 mallets throughout. Both pieces (Flaming Dawn, Portrait of Twilight) are well-constructed for relatively accessible 6-mallet playing. May serve as a study for those delving into 6-mallet technique. Good legible copy, tonal, traditional notation. (KE)

MARIMBA ENSEMBLES

"Bourree" from **PARTITA No. 1** for Solo Violin arranged for Mallet Quartet - J. S. Bach, transcribed by Gary J. Olmstead - Studio 4 Productions, Box 266, Northridge, CA 91328. \$7.50.

This excellent and well-known work fits the marimba quartet ensemble with grace and elegance. The parts are easy enough for a clean performance by a high school ensemble. The work is a must for every college marimba ensemble library. This edition comes with no score. The parts are neat and well-spaced. The tenor part mixes bass and treble clefs, the lowest part is entirely in bass clef and includes alternate notes for both the four octave marimba and the four and one half octave marimba. The style of ornamentation is left to the discretion of the performers. Necessary adaptations have been done with taste. (LP)

PERCUSSION ENSEMBLES

OVERTURE FOR PERCUSSION ENSEMBLE - John Beck, Kendor Music, Score and parts \$6.50.

Indicated "Grade 5" with a playing time of 3:30, this lively, vibrant work is an excellent choice for the opening number on a percussion ensemble concert or for any occasion. Eight players are required, using: bells, chimes, suspended cymbal, marimba, vibes, xylophone, gong, 4 roto-toms (or concert toms), snare drum, tenor drum, and 4 timpani. College ensembles and advanced high school ensembles should not find this ensemble difficult to prepare. With attention to a few difficult marimba and xylophone passages, less advanced ensembles should also be able to perform this ensemble. Grade 5 out of 6 grades may be one too high. Rewarding, challenging, and vigorous, a fine new percussion ensemble. (JM)

A BLAST OF CLASS FOR SOLO DRUM SET AND MALLET ENSEMBLE - William J. Schinstine, Southern Music - Score and parts \$2.50.

This short jazz ensemble chart presents an opportunity to feature your drum set player backed by an ensemble of 2 marimbas, vibes, and xylophone. The composer suggests that an ad lib string bass part may be added. Two open solos, one at the

beginning and before the DaCapo are optional for the soloist.

This is a fine little number, to feature a drum set player, and to give your mallet players experience playing together with a jazz feel. (JM)

SABRE DANCE — Aram Khachaturian, Arr. for Percussion Ensemble by James L. Moore, Permuis Pub. P.O. Box 02033, Columbus, Ohio 43202 — Score and parts \$7.50.

A most unusual arrangement of the Sabre Dance which can be performed by as few as 3 players. It includes one bar percussion part which can and should be played by an many different keyboard instrument players as available. Also considered essential are parts II (2 timpani and small gong) and part III (a drum set player). To complete the full instrumentation, part IV (tambourine), part I (triangle), part VI (3 small tom-toms) and part VII (large tam-tam).

Obviously the more players the more exciting the performance. This would make a great finale for an ensemble of players with a diverse mix of abilities. The players and audience are sure to enjoy this arrangement. (WS)

PURSUIT FOR SOLO MARIMBA AND PERCUSSION ENSEMBLE — Jack Jenny, Permuis Publications, Box 02033, Columbus, Ohio 43202 — \$7.50.

Pursuit is 6:30 minutes long and written for five percussionists plus a marimba soloist. The instruments needed are: Player I - xylophone, orchestra bells, vibes and bell tree; Player II - gong and chimes; Player III - timpani and triangle; Player IV - snare drum and bass drum (two player or drum set); Player V - suspended cymbal and finger cymbals; Marimba soloist using a four octave marimba.

Pursuit is a medium-difficult work and could be performed at either the high school or college level. The percussion parts are not difficult; therefore, the performance level would depend on the marimba soloist. The solo part could be performed by an intermediate player who has the ability to play with four mallets. This work is a natural for featuring the good high school marimbist. The solo part is mostly linear in style with a few double stops and a slow four mallet section. The parts are clear and easy to read with good instruction from the composer regarding the cymbal part. (JB)

THREE QUARTETS FOR PERCUSSION — Allen Brings, Seesaw Music Corp., 1966 Broadway, New York, N.Y. 10023 — Score, \$13.00, complete set of parts \$20.00.

Three Quartets is a difficult work for percussion ensemble and should be performed by good college percussion ensemble or a professional percussion ensemble. It is a three-movement work...I ♩ = 54, II ♩ = 152, III ♩ = 132. It is suggested that the first movement be performed from the score because there are no bar lines in the first and last section; therefore, the four players must be aware of each other's parts. The second and third movements are performed from individual parts. The instruments needed are:

4 timpani, 3 tom-toms, orchestra bells, snare drum, triangle, tambourine, suspended cymbal, tam-tam, temple blocks, bass drum, anvil, cow bell, claves, pair of cymbals, slap stick, sleigh bells, wood block, 4 bongos.

The first movement is slow and primarily deals with a rhythmic motive rather than a melody. The second movement has no keyboard instrument and is an inter-play between bongos, tom-tom and timpani. The composer has phrased all his rhythms (some occurring over the bar line) which could make reading more difficult. The last movement has much mixed meter, much dynamic contrast and is primarily dealing with percussion timbre rather than a theme, although a short motive does appear in the timpani and bells. The composer gives explicit instructions as to performance considerations. (JB)

MARCHING PERCUSSION

CADENCES WITH THE CORPS STYLE SOUND: Total Marching Percussion — Larry Snider, C.L. Barnhouse Co., Oskaloosa, Iowa 52577. \$6.00

This series of twenty-five cadences is designed for use on the contest field as solos or for street marching. The instrumentation covers a rather large range from snare drum, Timp-Toms, two bass drums and cymbals to small traps, such as claves, cowbells, ratchet, tambourine and maracas. The most impressive

thing about the overall collection is that the composer has considered sticking, musical phrasing, and dynamics in such a way that each cadence is a self-contained musical composition, and each is adaptable to any musical organization. In spite of a wide range in difficulty, the cadences are most suitable for high school and small college level performance. These cadences by Larry Snider are a fine addition to the field of marching percussion, and will create excitement for the summer and fall band season. (PZ)

MIXED ENSEMBLES WITH PERCUSSION

FRIEZE - Ted Frazeur - Mitchell Peters, 3231 Belenda Place, Los Angeles, CA 90068. \$5.00.

This composition can be performed by a percussionist paired with any of several other instruments. As published the work calls for tenor sax, treble clef baritone, or euphonium. A violin part somewhat different than that for the other two instruments can be obtained by writing directly to the composer (SUNY, Fredonia, N. Y.). The percussionist's set-up is quite simple, consisting of marimba, one timpani, vibes, crotales, and suspended cymbal.

FRIEZE is a complex and technically demanding work. It requires the skill and maturity of the college student and professional. Comparable demands are placed on the other instrumentalist. The work is carefully structured, with a balance of melodic, harmonic, and rhythmic materials. This balance is one of the things that sets this work apart from many multiple percussion compositions. A number of unusual devices are employed for both performers. These are explained on the score. The notation is traditional. Some quite unusual sounds the notated in a precise fashion. The sound possibilities of the marimba are thoroughly explored.

This composition, the writer thinks will make a valuable contribution to the multiple percussion scene. In every aspect the work displays superb skill, and, after a year's perspective from initially performing it, the writer finds that it "wears" well. (LP)

DUO FOR EUPHONIUM AND PERCUSSION - Clarence E. Barber - Cleveland: Ludwig Music Publishing Co. \$6.00.

A Music Teachers' National Association Composition Contest winner, this work shows promise of potential in several performance settings. The percussion instrumentation is: vibraphone, xylophone, bass drum, 2 tomtoms, snare drum, suspended cymbal, suspended sizzle cymbal, crotales (4), tamtam, and triangle. The score is easy to read, the notation is traditional, the legend explains symbols used, set-up, etc.

Consisting of three movements, this composition offers a great deal of variety as well as some fine musical ideas. The first movement consists of some exciting interplay and exchange of ideas between the euphonium and the percussionist on membraphones. Sticking problems are complex. The percussionist must be skilled in order to maintain an adequate volume balance. The second movement, predominantly for vibraphone, is exceedingly difficult. Sections of it, if optimum tone quality is to be maintained, are best performed with three strikers in each hand. This movement has a sensuous beauty that amply rewards the extra effort. The third movement is fun to play and fun to see and hear. The percussionist leads a fast chase between membraphones and xylophone. This last movement will stand alone as an excellent duet for two skilled high school musicians. The other two movements are generally more demanding of a mature performance. When the writer performed this work, she preferred to considerably speed up the tempo in both the first and third movements. (LP)

DIDO'S LAMENT for Vibraphone and Five strings - Henry Purcell, arranged by Patrick Brown - Seasun Experience, Box 2068, Prairie View, Tx. 77445 \$3.00.

This work is technically within the realm of the elementary and junior high school string ensemble. The vibraphone part consists of two smoothly moving lines and a section of octaves. The instrumentation is well-suited. The string parts are carefully written. The manuscript is very legible and cleanly reproduced.

String ensemble with percussion is an area of composing and arranging that we have sadly neglected. All young percussionists need to experience mallet performance. Both vibes and marimba blend beautifully with, and add strength to, young string ensembles. The pleasure in seeing some writing in this area is

only slightly modified by concern that DIDO'S LAMENT is not the most exciting piece with which to attract the strings specialist just now when so much excellent material is hitting the market in that field. (LP)

PAS LITERATURE LISTING TO BE REVISED

The PAS publication SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION, which was first made available by the organization in 1972, is scheduled for a revision. Anyone who would like to submit works for percussion that were not in the '72 edition and would like to make sure that they are included in the new booklet should send complete information about the works (title, availability, etc.) to: F. Michael Combs, PAS Literature Listing Chairman, Department of Music, University of Tennessee, Knoxville, Tennessee 37916. The only requirement for pieces to be listed in the booklet is that they be available for purchase by anyone.



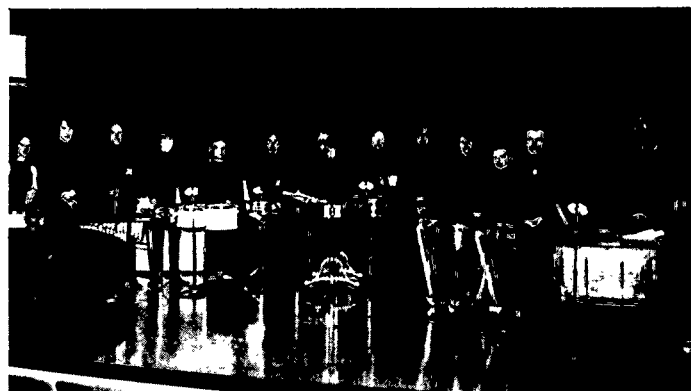
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Band and Orchestra Music Review

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 FOR MARIMBA AND BAND - Opus 21B — Paul Creston, G. Schirmer.

This is the Concertino for marimba soloists have performed with orchestra or piano or the second movement with organ. The band accompaniment can get heavy as a lot of notes are going by, so the composer suggests one on a part except clarinets and string bass. The band parts are interesting and a worthwhile challenge. Of course this will take a fine marimba soloist and an excellent band. The band arrangement was done by the composer.

Percussion Instruments: Marimba and Timpani. University and professional — 15 min.

SYMPHONY FOR BAND — Donald McGinnis, Cara (Barnhouse)

This symphony is built on a circle of fourths beginning in the key of F and closing in the same key. The twelve tone technic is utilized in the first, second and fourth movements. The first movement is a march and chorale beginning with timpani and horns. There are very fine dynamics throughout. Clean staccato tonguing is necessary especially in the woodwinds. Occasionally in the 4/4 meter a measure of 5/8 is added making an interesting change.

The second movement is 'Variation on three notes'. It is a series of variations on A, F and B^b. Pyramids and tempo changes are used frequently and effectively.

The Waltz is a simple movement filled with light woodwind lines and pungent brass and percussion.

The Finale is a rondo. The first theme is a tone row in fourths and fifths followed by 16th note runs in woodwinds. A very effective contrast uses first clarinets with a staccato melody and their rhythm being reinforced by snare drum stick on stock. This entire theme is in the woodwinds, horns and sticks. The brass re-enters building up in volume and suddenly cornets have a legato melody with all lower instruments playing on the beat and others the afterbeats pianissimo. The entire number is excellent.

Mallet instructions given for timpani and suspended cymbal, but not for mallet instruments.

PERCUSSION INSTRUMENTS: Bells, timpani (3), snare drum, bass drum, cymbals, suspended cymbal, xylophone, tambourine, triangle, finger cymbals, castanets. University level - 17-18 min.

CARMINA BURANA — Carl Orff arr. John Krance, Belwin-Mills (Schott)

Often Carl Orff's reputation as a composer is overshadowed by his reputation as an educator and his method for teaching music to elementary age students. He is, however, a serious composer as Carmina Burana shows. Since it was originally written for large orchestra, 3 choirs and vocal solo that style must be followed but John Krance has arranged all of this into a symphonic band work. There is a wealth of information in the score for program notes. Thirteen of the original 25 sections are included. Mr. Orff's comment on this arrangement should recommend this work highly as he says 'I would like to emphasize my very great pleasure with your superb arrangement'. The numbers vary from pesante to a very light flute and timpani section. The tempos range from 48 to 172.

Carmina Burana is subtitled 'Profane Songs' and it is a challenging composition. There are excellent directions for the percussionists.

Percussion Instruments: Timpani (4), snare drum, large cymbals, suspended cymbal, tam tam, bells (3), xylophone (2) bass drum, tambourine, chimes, wood block, triangle, ratchet, beer steins (2) presumably empty. University - 23:35.

THE ID — Loris O. Chobanian, Ludwig.

"A preoccupation with the attempt to probe into the aggressive nature of man has been a primary motivating factor in writing this composition. Each movement represents a general, though different, state of mind in the unconscious."

The first movement is allegro frenetico alternating between 5/4, 4/4 and 5/8 before settling down to 4. Holds of one through 12 seconds are indicated. The conductor's score has very easy to read time changes. There are several unmeasured passages some with glissandos and some in chromatics. Much is made of sounds such as in the brass from muted to open to muted on the same tones and the circling movement of the marches.

The second movement is adagio beginning with flutes on low D flat and C with gong, suspended cymbal, timpani, vibes, marimba and maracas. The woodwinds in their high register bring this movement to a peak about midway.

The last movement is based on a chromatic idea. A gradual accumulation by the addition of instruments and expansion of tone clusters reaches its conclusion with all of the semi-tones within the range of an octave and a half being sounded simultaneously. There are good program notes some of the above was taken from these notes.

There are some directions as to choice of mallets.

Percussion instruments: Timpani (4), Temple blocks (3), bells, snare drum, maracas, marimba, suspended cymbals (2) vibes, guiro, tam tam, metal wind chimes, triangle, vibra slap, bass drum, tom tom (1) and chimes. University - 12 min.

AMERICA: A SALUTE TO ACHIEVEMENT — Dick Wooley, pub. Ludwig

This composition is a multi-media production that may be performed in different ways. The package consists of parts for symphonic band with a full score, narrator and projectionist script and a cassette tape of Lowell Thomas narration. Slides are available that are coordinated with the script. While a live narrator allows for more flexibility, the tape with the familiar voice is excellent.

After the introduction by the band and the setting of the scene by the narrator, a march typical of colonial America is heard with field drum and piccolo. As immigrants come, such as Germans, the melody remains but the style of the music is that of a German Band. A different melody and style brings the narrator to the Revolution. The mood of the music changes with the historical period. There is a recapitulation extended to a full climactic end.

There are mallet indications on the suspended cymbal part but not on mallet parts.

Percussion instruments: Bells, chimes, xylophone, timpani (4) finger cymbals, tambourine, suspended cymbal, snare drum, field drum, bass drum, cymbals, triangle, train whistle, cowbell, ratchet, wood block, slide whistle, fire siren, claves, jawbone. High school or university — 15 min.

BIX BEIDERBECK IN CONCERT — arr. Wayne Scott, Big 3 (Robbins)

The number begins with 'In a Mist' without introduction. The entire composition must be played with a relaxed jazz feel, a great way to teach the entire band the jazz style and not limit it to the jazz band. In a Mist, which is one of Beiderbeck's best uses some of his finest harmonic progressions. After a short rallentando the tempo picks up with the dixieland 'Davenport Blues'. Remembering that the composer wrote in a relaxed manner the tempos will not be extreme either way. 'Flashes' is slightly slower and a contrast to the previous number. Possibly the best known melody is 'I'm Coming Virginia' that is arranged as a trumpet solo as Beiderbeck would have played it. The arranger suggests that the soloist listen to the record Columbia CL845 Mono. 'In the Dark' is slightly faster and more free in tempo. This is followed by 'Candlelights' that is easy listening. Again 'In a Mist' is heard as the number ends.

Dynamics and tempo changes as well as excellent arranging makes this well worth working on. Bix Beiderbeck did much for the music scene of his time and his influence on modern jazz is still felt. Students should know about him.

Percussion instruments: Timpani (2), hi-hat, suspended cymbal, bells, triangle, woodblock, snare drum, bass drum. High school or college — about 8:00 min.

SCARAMOUC - Symphony No. 3 for Winds and Percussion — Kenneth M. Snoeck.

The piece opens with a mysteriously quiet brass line followed by a number of short blasts by the percussion section. Throughout the first movement, the style follows a form of brass playing a figuration followed by the percussion section playing a similar figure. The movement closes with an extremely fast prestissimo ending with a light percussion compliment. The second movement opens with a sforzando roll on a suspended pipe followed uniformly by the rest of the percussion section. The movement flows along with only the flutes carrying a distinct melody. The movement ends with a fermata which goes directly into a 15 second cymbal roll which goes immediately into a fast 9/8, 6/8 time signature section made up only of percussion sounds. The third movement ends with a sizzling roll on a suspended cymbal into the fourth movement which is a moderately fast melody similar in style and technique to the first movement. Scaramouch was chosen as the best original composition in 1971-73 and is no doubt worthy of its accomplishments. It is recommended for college level or advanced high school band.

Percussion instruments used: Xylophone, marimba, vibraphone, orchestra bells, 7 suspended cymbals, crash cymbals, 5 timpani, 3 snare drums, 4 graduated brass bells, 8 graduated tom-toms, 2 bass drums, 4 triangles, 2 tam-tams, 4 temple blocks, 4 wood blocks, 4 bongos, 1 guiro, 4 suspended pipes, 4 brake drums. (Review by Mike Folker, Millikin University)

THE WIND AND THE LION — Jerry Goldsmith, arr. Michael Davis, Screen Gems

This symphonic suite for concert band is 'Dedicated to the United States Air Force Band, Col. Arnald D. Gabriel, Commander-Conductor. Michael Davis has chosen representative sequences from the Goldsmith suite for orchestra and arranged them into one movement for band. After a one measure opening by the lower percussion a one measure statement is made by woodwinds followed by a horn call. This is repeated by the trumpets. The percussion adds a powerful emphasis throughout the beginning. As stated in the program notes the music suggests the moroccan landscape and the savage nobility of Mulai Raisuli, the Lord of the Riff. Suddenly the tempo changes and an excited horn call introduces a section of unison 16th notes in clarinets dividing later into two and three parts. This melody is then picked up by the coronets. Throughout this fast section timpani, cowbell, and conga are heard. This depicts the tribal horsemen galloping across the plains and into combat. A dramatic ending gives one a feeling of satisfaction.

- It is great to find a peice of music giving directions to the percussionists. In this way the composer or arranger will get the sounds wanted, but too few give this help. Examples from this number: muffled cowbell (stuff a towel into the bell of a large suspended cowbell and play by striking the top of the cowbell with the faces of two finger cymbals held in each hand), hard mallets indicated for timpani, chimes muffled etc. Admittedly this takes time but the sounds will be those the arranger had in mind and not left to the discretion of the percussionist who may have other ideas.

Percussion instruments: Field drum, tom toms (2), timbales (2), bongos, conga, snare drum, piccolo snare drum, bass drum, chimes, bells, vibes, crash cymbals, suspended cymbal (large), cymbalette (5" to 7" cymbal), tam tam, tambourine, triangle, cabasa, cowbell, firebell, sword stick (explanation on the score). College and high school — 11:00 min.

FANTASY FOR PIANO AND WIND ENSEMBLE — Alec Wilder, Kendor.

Alec Wilder wrote this composition for the great jazz pianist Marian McPartland. The soloist is free at one place in the last part to take the solo as written or ad lib or play the solo as played by Marian McPartland that is printed on an insert to the piano part. The number opens with a fine array of chords. The eighth notes are to be played evenly but there is a definite feeling of jazz. There are some scattered 5/4 measures but it is primarily in 4 with two waltz sections. A jazz waltz precedes the extended ad lib piano solo. Although this is a piano solo, if the dynamic markings are strictly adhered to, the wind ensemble parts are interesting and not only back up the solo, but really belong.

There are some indications as to mallets or sticks to be used.

Percussion instruments: Drum set, timpani (4), suspended cymbal, cymbals, temple blocks, triangle, bells. High school and university — 4 min. plus.

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AMERICAN DRUM COMPANY

PUBLICATIONS and PRODUCT NEWS



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

NEW PUBLICATIONS

C.L. Barnhouse Co., Oskaloosa, Iowa 52577 has published two books by James Coffin which should be especially helpful for beginning students who are in a class situation taught by a non-percussionist.

M.M. Cole Publishing Co., 251 E. Grand Ave., Chicago, Illinois 60611 has an informative brochure detailing the Harr series of books, audio aids, and various percussion compositions.

Congeros Publications, P.O. Box 190, Ontario, California 91761 has published a book by Jerry Daraca entitled "How To Play Conga Drum Rhythms for Rock and Soul."

W.D. Kinne Publications, 202 Auburn Ave., Staten Island, New York 10314 has published several books for the drum set including a study for the hi-hat in rock drumming.

Opus Music Publishers, Inc., 612 North Michigan Avenue, Chicago, Illinois 60611 have published a number of percussion method books and works for percussion ensemble. Write for the complete catalog.

Permus Publications, P.O. Box 02033, Columbus, Ohio 43202 has available an array of marimba solos, percussion solos, marimba ensembles, percussion ensembles and music for marching percussion. Their descriptive catalog/order form is free for the asking.

Seasun Experience, 1605 James Street, Jacksonville, Florida 32205 has published several percussion solos and ensembles for a variety of instruments.

David W. Vincent, Percussion Instructor at East Tennessee State University, Johnson City, TN 37602 has compiled a detailed list of commercially available excerpts for percussion and timpani.

Three Pieces for Percussion and Orchestra recently premiered by the Cincinnati Symphony Orchestra, and Concertino for Solo Percussionist and Strings which has been performed on numerous occasion at CSO Young People's concert are both composed by Frank Proto. Both of the above works are handled by Liben Music Publishers, 6265 Dawes Lane, Cincinnati, Ohio.

Studio 4 Productions, Box 266, Northridge, CA 91328 has available new descriptive brochures on their recent publications for solo marimba and marimba ensembles; included are a number of the works of Clair O. Musser that were previously out-of-print or difficult to obtain.

Music America is a new magazine that focuses on the contemporary musicscene. Included in a recent issue were clinic columns by Jim Chapin and an informative article on "Scrapers" as used in Latin-American music by Tom Lackner. For subscription information contact: Music America, Box 1882, Boulder, COLO. 80306.

THE DRUM WORLD, a newspaper for drummers today, published quarterly informs readers of happenings in many phases of the drum field. For subscription information write to: Drum World, Box 1126, Radio City Station, NYC, NY 10019.

Ruth Jeanne, 2854 Silver St., Granville, Ohio 43023 has available a listing of Marimba Ensembles geared for Jr. & Sr. high school and easy college performance; also excellent for methods class groups.

NEW PRODUCTS

Richard Kvistad, 45 Dorland #1, San Francisco, CA 94110, (415) 626-1292, is a distributor of hard-to-find gongs from Java. Write to him for complete price and delivery information.

Ludwig Drum Company, 1728 N. Damen Avenue, Chicago, Illinois 60647 has introduced a new line of snare drums featuring a new finish and seamless brass shell. Contact your Ludwig dealer or write Ludwig for complete specifications.

Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605 has introduced a heavy-duty shipping case designed specifically for roto-toms and stands.

Studio 4 Productions, Box 266, Northridge, CA 91328 has available a new enlarged brochure/order blank of marimba solos by C.O. Musser, and Gordon Stout, and several marimba quartet arrangements. Also available is a new recording of marimba solo literature performed by Gordon Stout.

A new recording of Solo Percussion Music by Donald Knaack featuring the works of John Cage and Marcel Duchamp was released in May by Finnadar Records division of Atlantic Recording Corp.

Hyer Marimba Products, 354 N. Franklin, Delaware, Ohio, 43015, announces a new mallet design called REUBAN. This unique mallet can play both hard and soft. Write to the above address for more details.

New products from Mike Balter Mallets include solid rosewood ball and extra-hard plastic ball mallets especially intended to produce a fine sound on the new synthetic bar xylophones. Soon to be released are the Louie Bellson Drum Set Mallets. For more information see your local dealer or write to: Mike Balter Mallets, 6515 N. Seeley Ave., Chicago, IL. 60645.

Copies of informative booklets are available free of charge from MUSSER DIVISION-LUDWIG INDUSTRIES, 505 E. Shawmut Ave., LaGrange, IL 60525. These include: The Mysticism of the Marimba: A Cultural and Acoustical Study by James L. Moore; and The Musser 4 1/2 Octave Wide-bar Kelon Marimba: A First View by Linda L. Pimentel. Write directly to Musser Division for your copies.

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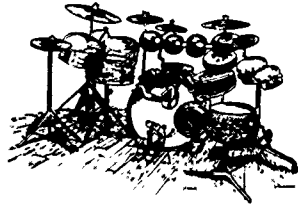
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**THE PIT DRUMMER:
A Marvel of the Musical World**
by Gerald C. Kent



(Courtesy of Roy C. Knapp)

The world of percussion is, as we all know, a fascinating world. It would seem that we are a privileged lot, that the gods have given us special talents and insights not given to mere mortals, as we become experts in "sound". Perhaps this is nowhere more evident than in that giant (of talent) called the "pit drummer", or "show drummer" if you will. Surely our world should provide a special place in the books of music history for this remarkable individual.

He may be found in the pit of a Broadway musical or in the dusty vaudeville houses of the past. He may be found on the east coast, the west coast, or at one of many points in between, but wherever he is found, you know he is somebody special. He certainly may not look so special with his balding head, his middle-age paunch. His equipment may look as if it had recently been gathered out of the city dump, held together with wire and chewing gum. To get the throw-off strainer on his snare drum to work he might have to stomp the floor three times, give his drum a karate chop and then recite the Gettysburg Address. But, oh, the sound that comes out of that drum! It is pure heaven.

How could his timpani possibly have received so many dents? Did he roll them down a flight of stairs? What is even more remarkable, how can they sound as if the Angels of Music themselves were producing the tones? His cymbals were last cleaned during the Revolutionary War; how can they even make a tone with all of that "crud" on them, let alone sound like the purest of bells straight from heaven itself?

The pit drummer is an individualist. He could probably be a wealthy man if he would but patent and manufacture the many homemade gadgets he has made over the years, gadgets that help him earn the reputation as a "master of sound". His homemade mallets, sticks, yes even homemade drums, often look as if they had seen their best years when there were only 13 states. But they produce, they produce the purest of tones, because of the man behind them.

He wouldn't be caught dead playing an open rudimental roll. He takes great pride in his roll, and that it is ultra-closed, and well he should; it is perfection itself. To say that the pit drummer is ambidextrous is the understatement of the year. A young drummer, who is hearing a pit drummer for the first time, is sure the sounds he hears come from one having eight

arms and four legs. He is amazed to finally see the normal two of each when his eyes finally locate the source of these remarkable sounds.

The pit drummer! What makes him tick? How can he play a fast catchy rhythm on a timpano with one mallet while getting the right licks on the bells with another mallet, while his right foot plays a latin beat on the bass drum, and while all of this is going on he carries on a whispered conversation with the bass player about the new winch he recently purchased for his sail boat?

To watch this man in action is to receive a lesson that equals a college degree in percussion. The pit drummer's music looks like a testing sheet for a bunch of kindergartners with a box of crayons. The CIA and the FBI would be needed to decipher it, yet this mystical man knows exactly what it says.

He watches his music, the conductor and everything that is happening on stage: His beat becomes a bit louder for that baritone singer who has trouble with rhythm; he plays the softest of rolls on the timpani, or swishes the handle of his wire brushes over the cymbal in order to enhance the singing of the lovely soprano singer; he knows a certain off-beat on the snare drum always inspires the first trombonist when he has a solo; the pit drummer properly cues in each performer who can't always see the conductor and who depend on the drummer for their entrance cue. The performers forget their parts and skip a section of the score? No problem? Our hero knows exactly what to do, how to fill in, in order to keep the show going, with the audience never being the wiser.

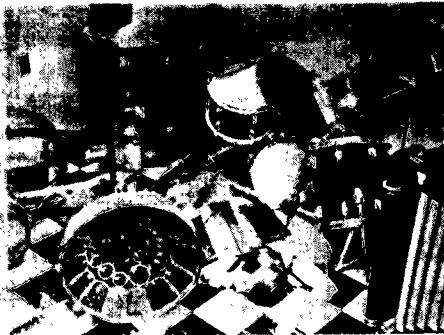
He can match the styles of music and sound of any period in history, of any place on earth. You close your eyes and you hear the ancient Turkish army marching into battle, or you hear the soft far-away beat of a native drum in the south Pacific, so real you smell the salt air and feel the ocean breeze. He helps your imagination transport you to the land of make-believe, to lands of the past and present. His sound effects are remarkable. You swear a train is coming right down the aisle of the theater. You look up when you hear his duck calls. The slide whistle used when the comedian takes a fall makes it twice as funny.

A requisite for being a pit drummer is to always have a kind word to any up and coming young drummer who has a question to ask. You can't play that well, you can't have that much "heart" in your playing unless you are filled to overflowing with respect for all mankind, and you especially have respect for your fellow percussionists, regardless of age or degree of talent.

The pit drummer, who should probably be labeled a "pit-percussionist" is a tiny bit of Americana that has made good productions sound great; the pit drummer, the person who makes good performers sound better, even though it is the performer who takes the bow on stage; the pit drummer, a special treat for those have eyes to see, for those who have ears to hear.

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**A 75TH BIRTHDAY SALUTE TO
CLAIR OMAR MUSSER**



Leach delivers Musser to what was to be a private dinner but turned out to be a surprise party with friends and former students in attendance.



Dr. Musser is greeted by California Chapter President Alana Joos with Chapter Officers Steven Traugh, Terry Schonig, Kurt Gaubatz and Kim Edmundson looking on.



Dr. Musser gets a glimpse at his cake featuring an exact replica of a marimba he designed.



(l to r): Joel Leach, Vera Daehlin, Judy McCausland, Lloyd McCausland & Dr. Musser.



Musser receives warm hug from long time friend and mallet player Tommy Vig while Mia Vig (center) looks on.

CLAIR OMAR MUSSER is as inextricably associated with the Marimba as are Henry Steinway and Antonio Stradivarius with their namesakes.

AS A RECITALIST, he performed internationally in more than 400 concerts

AS A VIRTUOSO, he appeared internationally as soloist with the world's finest symphony orchestras

AS AN ARRANGER, his brilliant transcriptions have been published internationally

AS A COMPOSER, his preludes, etudes, caprices, concerti and scherzi have enjoyed international acclaim by marimba recitalists (See STUDIO 4 PRODUCTIONS ad next page)

AS A CONDUCTOR, he performed in the White House, on international broadcasts, at universities, with symphony orchestras, and conducted his large symphony marimba orchestras in Paris, Brussels, and Carnegie Hall

AS AN EDUCATOR, he taught in numerous eastern cities before settling in Chicago where he headed the Northwestern University Marimba Department over a 10 year term

AS AN INNOVATOR, he created unprecedented designs for marimbas, vibraphones, chimes, celesta and orchestra bells.

AS A DESIGNER - scores of his Design Patents reflect his originality in concept in the many models manufactured by Deagan, Musser and other firms internationally. Among his most famous models are: The Century of Progress Marimba, The King George, The Queen Anne, The Windsor, The Imperial, The Mercury, The Century, The Diana, The Neo-Classic and the incomparable Canterbury. He designed special instruments for Leopold Stokowski, The Duke of Windsor, Percy Grainger, Paul Whiteman, Shirley Temple and hosts of other notables.

AS A MANUFACTURER, he founded the Chicago firm bearing his name.

He has been the recipient of nearly "two score" citations, medals, trophies, plaques and awards for his activities in music and Percussive Endeavors. In 1975, he was elected to the P.A.S. Hall of Fame.

Today, Clair Omar Musser resides in the San Fernando Valley (California) not more than 15 minutes from California State University, Northridge. A warm, mutual friendship has developed between Clair Musser and Joel Leach, Associate Professor of Percussion at C.S.U.N. Dr. Musser frequents the campus, stopping in the halls to chat with the percussion majors and attending special concerts and percussive events held on the campus.

As a result of this warm relationship, the California Chapter of P.A.S. (based on the C.S.U.N. campus), with the help of Joel Leach and former Musser student Vera Daehlin, decided to give Dr. Musser a surprise party on his 75th birthday in October 1976. Invited guests included many of Hollywood's finest mallet players, a number of his former students (one drove 700 miles round-trip!) and, the California P.A.S. Board Members.



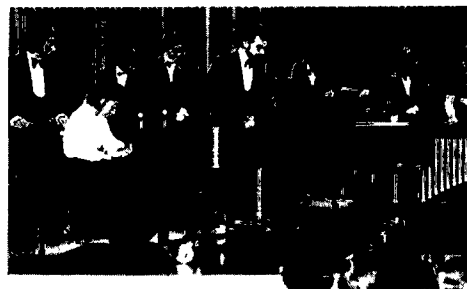
Joel Leach conducting the C.S.U.N. Marimba Orchestra.



Joel Leach, Clair Musser and Emil Richards confer.

On November 29, 1976, the C.S.U.N. Percussion Ensemble under the direction of Joel Leach, again surprised Dr. Musser with a special concert: A TRIBUTE TO CLAIR OMAR MUSSER. On the program were a number of the Master's superb transcriptions. Perhaps the hit of the evening was Dr. Musser's transcription of the Saint Saens SECOND PIANO CONCERTO IN G MINOR featuring concert pianist Masako Miyata backed by a stage-full of Marimbas!

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Pianist Masako Miyata performing Saint Saens' SECOND PIANO CONCERTO IN G MINOR.



Clair Musser visits with Karen Ervin, Terry Schonig and Lloyd McCausland.

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BACKGROUNDS IN PERCUSSION



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Copies of "The National Music Awards," Book are available for \$1.00 each from The American Music Conference, 150 East Huron, Chicago, Illinois 60611.

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

GENE KRUPA (1909-1973), born in Chicago, brought jazz drumming to the solo spotlight with talent and flare during the swing era. He was the first drummer to be featured as a soloist and the first to be known and praised internationally. His greatest fame came during the years 1935-1938 when he was with the Goodman band. He led his own band until 1951 and later worked with smaller groups and toured. A jazz concert organized in January, 1973, by Lionel Hampton to celebrate Krupa's 50th anniversary as a performer and 65th birthday became a memorial to the drummer.

MAXWELL (MAX) ROACH, born 1925 in Brooklyn, New York, was the most influential drummer of the early modern jazz movement in the 1940s and one of the first to play bop. He worked with Parker, Gillespie and other innovators of the period. He made an important technical contribution to the jazz idiom through his innovative approach to playing cymbals and bass drum. Roach has been associated with several groups and soloists including trumpeter Clifford Brown. He has composed (Freedom Now Suite), and he has taught at the School of Jazz at Lenox, Massachusetts, since 1957.



JOHN CAGE



MAX ROACH

JOHN CAGE, born in 1912 in Los Angeles, has been the most conspicuous, the most controversial and one of the most influential figures of the American musical avant-garde since the 1940s. It is with so-called "experimental" music that he is most associated—music whose final shape and sound is determined only in actual performance. He studied with both Arnold Schoenberg in California and Henry Cowell in New York and was perhaps most impressed by the latter's work with new piano sonorities and his enthusiasm for non-Western music. Cage's road to experimental music began in the late 1930s with his compositions for "prepared" piano—a grand piano with nuts, screws and other small objects carefully affixed to certain strings—such as *Bacchanale* (1938) and for ensembles of percussion instruments (*Construction in Metal*, 1939). His later creations include *Music of Changes* (1951), based on chance operations involving the tossing of coins and the elaborate "happening" entitled *HPSCHD* (1969) involving live performers, computer-generated sounds, slide projections and a light show.

EDGARD VARESE (1883-1965), born in Paris, and a resident of New York beginning 1915, composed some of the most powerful "experimental" music of the 1920s. He crusaded for the performance and acceptance of modern music and founded two promotional organizations, The International Composers Guild (1921) and The Pan American Association of Composer (1928). The highly individual works he composed during this period (*Offrandes*, *Hyperprism*, *Octandre*, *Integrales*, and the early percussion ensemble classic "Ionisation") were aggressive, percussive and featured massive instrumental sonorities. In 1958 he created a remarkable electronic music composition for the Brussels World's Fair, *Poeme electronique*.

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By Anthony J. Cirone
and
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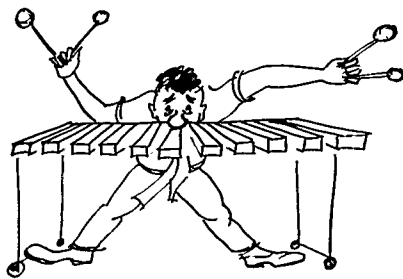
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THE MARIMBA BAR



by Linda Pimentel

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

A TRIBUTE

Ida Belle Benton was sixty-seven years old when she died in a fire this last January. She was, at that time, one of Ohio State University's better known students. After beginning college many years previously and having to drop out due to lack of finances, Ida was delighted that, as a senior citizen, she could once again go to college. In two years of attending college, she had made almost straight "A"s.

For many years Ida had wanted to take vib lessons but had not been able to afford them. At OSU she signed up for some lessons and thus became my student. She studied both marimba and vibes, and became quite a proficient performer. She soloed at studio recitals. She joined Percussive Arts Society and attended many percussion events including our state day of percussion.

Ida had been featured in several newspaper articles and on television. She once was featured on a half time special about OSU during one of our big games. Part of the special interest in Ida centered around how she, crippled in both hands and hips, managed to catch a bus to school and maneuver around one of the larger campuses in the country. She pushed a special cart that held her notebook, books music and mallets, extra sweater, and other necessities.

Some days Ida was able to stand to play. Most days she sat on a timpani stool. From observing her inventiveness in working around her disabilities I learned several things. Ida constantly had to restructure and juxtaposition chords in order to be able to reach them at all. This emphasized to me the importance of reworking malleting on chords in order to obtain the smoothest flow and the optimum tone quality. Ida invented a marvelously simple way of holding onto four mallets. Her idea was, I believe, great potential for those with arthritis and similar diseases, who wish to study vibes or marimba. Ida laid her mallets out in a cross-grip and then firmly wrapped a rubber band around the contact point of the two shafts. Thus she was able to hold two mallets with one hand as easily as she held one mallet. And she had enough flex with those rubber bands to be able to adjust the mallet spacing for different intervals.

The most important thing I learned from Ida was to view the handicapped person and the senior citizen with less pre-conceived notions about physical limitations and ability to adapt to new situations.

Q: I am getting Creston's CONCERTO FOR MARIMBA AND ORCHESTRA ready to perform on a recital. I have just begun rehearsing with my accompanist, a college piano major. I am concerned about three problems that we are having: beginning phrases together, keeping a steady tempo, and a sloppy and mush total sound. Can you suggest ways to improve the situation?

A: This work is a difficult and challenging one to accompany. If you are not aware of certain piano technics and if your accompanist, no matter how fine, has not previously accompanied percussion soloists, the above problems are a common result.

You must take the initiative in getting phrases started together. Unless the percussionist is rolling, there is only one chance for the percussion soloist and the accompanist to strike a given beat together. The accompanist does not have to be quite so precise in simultaneous attacks when accompanying instruments which produce a more continuous sound with a less defined attack than percussion instruments. The percussionist may help the pianist at the first note of a new section, and particularly when there is a tempo change, by employing a modified conductor's preparatory beat before beginning the down-stroke toward the bar. Care must be taken to give this modified preparatory beat in exactly the new tempo.

Your problems with maintaining a steady tempo could be coming from two sources. First, if this occurs primarily in rolled passages the fault may be yours. In the Creston, rolls are indicated by phrase/slur markings. Many of the areas thus marked are hard to roll and even harder to roll in tempo. Some performers choose to disregard many of these phrase/slur markings. This shows inconsistency and cancels out opportunities for delicate expressiveness. Check yourself with a metronome. If the rolled passages have an inconsistent tempo, try first employing measured rolls at a slow tempo, and then gradually increase the speed. Many pianists have difficulty hearing an established beat when they accompany a rolled passage on the marimba, even if the performer's tempo is steady. Starting the new chord exactly on the beat with the hand and mallet containing the melody, followed by the other hand and mallets, seems to help.

Another reason for an inconsistent tempo may have to do with all the notes the pianist has to cover. Much of the Creston work has a consistent, on the beat, bass line. Establishing the tempo from this bass line may help both you and your accompanist. Insist that the accompanist modify and simplify the accompaniment if he is bogged down in a particular passage.

The piano strings are very sympathetic to percussion sounds. You can check out this phenomenon by having someone hold down the damper (right) pedal on the piano while you randomly strike several percussion instruments. Listen to all the ringing sounds the piano will begin to produce. Thus, when accompanying percussion instruments, the pianist is well advised to use as little pedaling as possible, if a clean, dry sound must be maintained. This procedure may be employed in reverse, such as in the middle movement of the Creston, where the marimbist may want to take advantage of the extra depth the piano ringing gives the marimba tone. I prefer to have the pianist use normal, "against-the-beat" pedaling all through the second movement, including where Creston specifies that no pedal is to be used.

Many pianists have never thought through piano pedaling technics and are not aware of the following simple procedures, all of which are useful when performing with percussionists. The most often used pedaling technic is the one most often employed in piano playing. Another technic is to pedal exactly on the beat at points of stress and accent, lifting the pedal up quickly afterwards. This type of pedaling is particularly useful on the first and third movements of the Creston. Pianists can also learn to vary pedal releasing technics. And they can flick their ankle to get rid of portions of the sound without destroying all of it. This last device is commonly called "shake" pedaling. By careful control of this ankle flick, varying proportions of the sound can be removed without eradicating it entirely. I employ the "shake" technic almost constantly when accompanying percussion instruments. A modified version of this technic works well on the vibes too.

Q: During one of your clinics I heard you mention a technic for employing certain mallets on the upper (accidental) bars of the marimba and others on the lower (natural) bars of the instrument. Can you give an example of how to use this technic in actual music?

A: I first observed this technic being used by Celso Hurtado about 1964. He had employed accidental/natural-type sticking for many years, he told me. When practicing scales he always played the upper bars with one hand and the lower bars with the other instead of employing the more common

alternating-hands sticking. Most vibest also employ this type of technic more often than do marimbists.



The above example, by Eugene J. Ulrich, is from **PRELUDE AND NOEL FOR MARIMBA**, Columbus: Permus Publications, 1976. This rolled section begins with the inner mallet in the right hand on the lower bars, the other mallets are on upper bars. The outer mallets in each hand will get back and forth between upper and lower bars. The inner two mallets employ the accidental/natural technic while alternating in sustaining the middle voice. By the second beat the inner left hand mallet has continued the middle voice line on the upper bars. On the fourth beat this voice moves to a natural bar, with the right hand taking over. This procedure continues until the fourth beat of the second measure.

In this instance I chose this particular technic because it facilitated arm and shoulder motions, creating a more smooth performance. At first attempt it may seem awkward, but repeated practice will uncover the advantages. Such manipulations within one voice line will sound smooth only if the roll is consistent. Also there should be no wasted motion as each mallet moves directly to its next position.

P.A.S.

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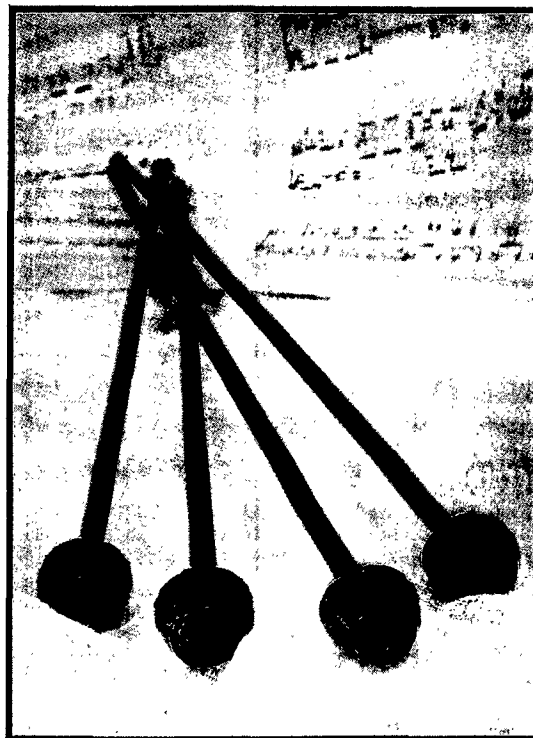
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CYMBAL VIBRATIONS

By Leonard A. DiMuzio
Avedis Zildjian Company

Q: If I were to purchase a complete assortment of cymbals, one which would allow me to reach my dynamic level and total performance, which particular cymbal set up would you recommend?

A: Drummers today have been expanding their cymbal set ups and have been alternating cymbals in order to obtain a variety of tonal levels. Much like when a drummer purchases a complete set of drums (complete with Tom Toms, Boom Stands, Cases and so forth) a drummer must also purchase a complete set of cymbals. This will, of course, be a very large investment. In any case, I would recommend the following:

AVEDIS ZILDJIAN SOUND SPECTRUM SET UP

- 2 - 14" New Beat Hi Hats Matched
For all general purposes
- 1 - 14" Rock Hi Hat (Top only)
For alternate Rock Hi Hat sound
- 1 - 16" Thin Fast Crash
Small group crash and fast show work
- 1 - 20" Swish with rivets
Chinese-type sound for riding or crashing, funky sound for Rock, Soul or Big Band work
- 1 - 10" Splash
For special effect crash sounds, fast choke type cymbal
- 1 - 21" Rock Ride
Main Ride Cymbal with big cup (bell) for all Rock and Big Band sounds
- 1 - 18" Medium Thin Crash Ride
Dual purpose cymbal -- Big Band crash and small group ride
- 1 - 20" Flat Top Ride
Dry ride sound, no overtones, for contemporary music, recording purposes and for backing up vocalists
- 1 - 18" Pang
Supplementary sound to Swish Cymbal, special effects crashing, riding and mallet work.

Q: I have seen cymbals with large bells as well as cymbals with small bells and I really don't know the reasons for this difference in size. Could you explain this for me?

A: A rule of thumb in this case is that cymbals with small cups will have fewer overtones and less ring than cymbals with large cups. Cymbals with large bells have a lot of overtones

and crash qualities, will ring out louder and will react more quickly than cymbals with smaller cups -- for example, most professional drummers purchase large Crash Cymbals with big bells in order to obtain full volume. On the other hand, Ride Cymbals are purchased either with big cups (for big band crashing and riding) or with small cups (for sustaining a ride beat) or even with a mini cup or no cup at all. The small cup, in the case of a Ride Cymbal, is, by far, the most popular since this type of cymbal will produce the lightest, "pingiest.. sound with the least amount of overtones...for example, a Medium Ride or a Ping Ride Cymbal has a medium size cup, a Mini Cup Ride Cymbal has a small cup and a Flat Top Ride Cymbal has no cup at all.

Q: I was recently talking with Larrie Londin (Nashville Recording Artist) and he was quite concerned about cutting down the sustaining sound, as well as the length of crash, on his 20" Swish Cymbal which has rivets installed.

A: I informed Larrie that a Swish Cymbal is designed to be loud and funky and to project a lot of spread and overtones, however, I also mentioned the fact that the installation of sizzle rivets on the outer edge of a Swish Cymbal (or of any type of cymbal for that matter) cuts down on the amount of spread. In other words, contrary to what many drummers think rivets place more weight on the cymbals edge and will not allow the cymbal to vibrate freely, thus, fewer overtones and less spread. As a rule, we install six sizzle rivets in cymbals 17", 18", 19" and 20" in diameter and eight rivets in anything larger. I suggested that Larrie install a minimum of twelve rivets or a maximum of twenty in order to cut down the sustaining effect on his Swish Cymbal. Mel Lewis' 22" Swish Cymbal is a perfect example of this. By installing twenty sizzle rivets on the edge of his cymbal, he has cut down on the actual sizzle effect and, as a result, obtains a good stick sound with a lot of definition and very little spread from his Swish Cymbal.

Q: I would like to know what type of cymbal set up is being used by the Boston Symphony Orchestra.

A: I discussed this situation with Mr. Frank Epstein, the cymbalist with the Boston Symphony Orchestra, and he informed me that he is using a large variety of cymbals. A pair of 24" Concert Cymbals, medium in weight, are used primarily for large crashes along with the brass and also for special notes, weight and color. Two pair of 19" Concert Band Cymbals are also used...one pair is medium to medium heavy in weight and is necessary for loud crashes as well as for a long sound with a lot pitch while the other pair is an alternate pair, is lighter in weight (medium thin to medium) and is used for lighter crashes. A pair of 17" Medium Heavy Concert Cymbals, used along with the woodwinds for contemporary soft crashes are also used for occasional band type orchestrations, short crashes and choke sounds.

A pair of 16" Concert Band Cymbals, medium to medium heavy in weight, are used for works of Hayden, Tchaikovsky, Beethoven and for Turkish style marches.

Finally, an assortment of suspended cymbals are used -- 14", 17", 18" and 20" in diameter, medium thin to medium in weight. Mr. Epstein noted that "in using my suspended cymbals, I am always aware of phrasing which is determined by the length of the note being played."



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



PROGRAMS compiled by
Wilber T. England
Indiana University, Bloomington, Indiana

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ALABAMA

UNIVERSITY OF SOUTH ALABAMA

USA Percussion Ensemble 2/24/77
John Papastefan, Director

Big Jinks - Bob Tilles (Down Beat/Music Workshop Pub.)
Suite for Percussion - Philip Faini (Accura Music)
Greensleeves - arr. Thomas Davis (Creative Music)
Cataphonics - Weiner/Wickstrom (University of Miami Music Pub.)
Panda Pause - Thomas Davis (Creative Music)
Minor Time - Bob Tilles (Down Beat/Music Workshop Pub.)
Fancy That - Thomas Davis (Creative Music)
18 For Baker - B. Tilles (Down Beat/Music Workshop Publications)
Jazz Variants - John Beck (Boston Music Co.)

ALABAMA STATE UNIVERSITY

Percussion & Marimba Ensemble 2/17/77
Van Tony Free, Director

Bourree - G.F. Handel/Moore (Permus)
Agnus Dei - G. Palestrina/Moore (Permus)
Entertainer Rag - S. Joplin/Moore (Permus)
Fanfare for Percussion - Alyn Heim (Music for Percussion)
A La Samba - Mitchell Peters (M. Peters)
Ceremonial Op. 103 - Paul Creston (G. Schirmer)
Oriental Mambo - Thomas Davis (Creative Music)
Three Puerto Rican Songs - Morris Lang (Lang Perc. Co.)
Gainsborough - Thomas Gauger (Southern Music)
The Theme from S.W.A.T. - arr. Van. T. Free (manu.)

Student Percussion Recital 12/14/76
Van Tony Free, Director

Three Designs for Three Timpani - Muczynski (G. Schirmer)
Metalics for Multipercussion - S. Feldstein (Alfred Music)
Snare Drum Suite - Roy Burn & S. Feldstein (Henry Adler)
Sonata for Three Unaccompanied Timpani - Phillip Ramey (Music for Percussion)
Duo for Vibraphone & Marimba - John Bergamo (Music for Percussion)
Variations for Multipercussion & Flute - George Frock (Southern Music)
Ternary for Multipercussion - Roy Burn & S. Feldstein (Henry Adler)
Saraband for Multipercussion - W. Kraft (Wolf-Mills Music)
Divertimento for Marimba & Alto Saxophone - Akira Yoyama (Japan Federation of Composers/Tokyo, Japan)

CONNECTICUT

UNIVERSITY OF BRIDGEPORT

Degree Recital - Robert I. Sienko, Percussion 12/9/76

Four Pieces for Timpani - John Bergamo (Music for Percussion)
Sonata for Marimba & Piano - P. Tanner (M.M. Cole)
Pas de Deux - Armand Russell (Music for Percussion)
Fugue in C Major - R. Thompson/Sienko (manu.)

FLORIDA

UNIVERSITY OF SOUTH FLORIDA

U.S.F. Percussion Ensemble 11/21/76
Robert McCormick, Conductor

The Song of Quezoteatl - Lou Harrison (MFP)
Woodwork - Jan Beck (Manu.)
Gainsborough - Thomas Gauger (Southern)
Recitative - Elliot Carter (Associated)
Los Dioses Aztecas - Gardner Reed (M.M. Cole)

Junior Recital - Randy Crouch, Percussion 11/24/76

Sonata No. 1 to Saul Goodman - Anthony Clrone (Clrone)
Sonata in F Minor - G.P. Teleman (International Music)
Concerto for Percussion - Darius Milhaud
Dialogue of the Drums - Andrew Cyrille (manu.)

A Percussion Recital, Students of Robert McCormick 12/1/76

Recitative - Carter (Associated)
New Doll - Tschalkowsky (Rothman)
Flamtaia - Alexander (manu.)
Brandenburg Concerto No. 2 - J.S. Bach/Moore (Kendor)
Gesture for Percussion - Combs (Cole)
Etude No. 2 - Hatch (Hatch)
Duet No. 9 - Mazas (Schirmer)
Music Duets for Percussion - McCormick (Schirmer)

USF Percussion Ensemble 1/26/77
Robert McCormick, Conductor

The Song of Quezoteatl - Lou Harrison (MFP)
Concerto for Four Violins - G. Teleman (International)
String Quartet, Op. 33, No. 3 - F.J. Haydn (Vincent)
Gainsborough - Thomas Gauger (Southern)
Concert Piece for Seven #1 - Gitta Steiner (Seesaw)
Concerto for Violin - Felix Mendelssohn
Improvisation for Drum Set - Robert McCormick (manu.)
Sketches for Percussion Orchestra - Robert McCormick (manu.)

Faculty Recital, Robert McCormick, Percussion 2/6/77

Acknowledgement, Seance, Contributions - Hilton Jones (manu.)
Two Pieces for Timpani - McCormick (manu.)
Rosewood and Dragon's Teeth - Don Walker (manu.)
Tampnera - James Lewis (manu.)
Catharsis - Larry Austin (Composers Ed.)
Sunset Bell - Gary Burton (Creative)
Jazz Selections (manu.)

USF Percussion Ensemble 3/6/77
Robert McCormick, Conductor

"in time's a noble mercy of proportion" - Mark Hendrick (manu.)
Dances from "Terpsichore" - Praetorius/David Vincent (Vincent)
String Quartet, Op. 33, No. 3 - Haydn/Vincent (Vincent)
Suite for Percussion - William Kraft (Southern)
Concert Piece for Seven #1 - Gitta Steiner (Seesaw)

IDAHO

IDAHO STATE UNIVERSITY

Percussion Ensemble 12/2/76
Larry Snider, Director

USF Percussion Ensemble 12/2/76
Larry Snider, Director

Three Episodes - John O'Reilly (Schirmer)
Streams - Benson (MCA)
Chamber Pieces for percussion Quintet - Colgrass (MFP)
Rolls - Edwin London (Joseph Boonin)

Faculty Recital 3/27/77
Melvin Flood, flute; Suzanne Johnson, piano; Larry Snider, percussion

Duetino Concertante for Flute & Percussion - Dahl (Tetra Music)

ISU Percussion Ensemble 3/30/77
Larry Snider, Director

Two Ritmicas - Amadeo Roldan (Southern)
Metal Concert - James Drew (Paul Price)
Music for Mallets and Percussion - John Bavich (Oxford Univ.)

Clocks - Frank McCarthy (Media Press)
Spanish Dance - E. Granados/R. Fink (Studio 4 Productions)
Suite for Sideman & Handclappers - Jack McKenzie (Media Press)
Theme from "Swat" - arr. Johnny Lane (manu.)

BOISE STATE UNIVERSITY

Concert Class 9/24/76

Conga Capers - D. Cale (Pro Art)
Samba No. 1 - D. Cale (Pro Art)

Concert Class 10/1/76

Turkish March - Beethoven/Baldwin (manu.)
Kham Hom - Siamese Tune/Baldwin (manu.)
Greensleeves - Traditional/Leach (manu.)

Concert Class 10/29/76

Sources III - D. Burge (Broude)

Student Ensemble Series 11/14/76
Keyboard Percussion Ensemble
Percussion Ensemble

Symphony, Op. V No. 2 - Stamitz/Baldwin (manu.)
Concerto - Torelli/Baldwin (manu.)
Andaluza - M. de Falla/Baldwin (manu.)
Overture to Die Fledermaus - J. Strauss/Baldwin (manu.)
Latinova - R. Moewes, B. Eledge (manu.)
Percussion on the Prowl - W. Anslinger (Pro Art)
Cataphonics - L. Weiner (Univ. of Miami Music Pub.)

Internary - D. Spalding (manu.)
A Time For Jazz - J. Spears (Southern)

Concert Class 11/19/76

Andalouse - E. Pessard/Bladwin (manu.)
A Time For Jazz - J. Spears (Southern)

Senior Recital, Patrick Flaherty 11/19/76

Sources III - D. Burge (Broude)
J-21557 Solo for Snare Drum - R. W. Buggert (M.M. Cole)
Concerto for Five Kettle-drums and Orchestra - R. Parris (C.F. Peters)
Etude for Tape Recorder & Percussion - W. Cahn (William Cahn)
Three Dances for Solo Snare Drum - W. Benson (Chappel)
Concerto for Marimba & Orchestra - J. Basta (Franks Drum Shop)

Faculty Recital, Dr. John Baldwin - Percussion 11/20/76

Branches - P. Chihara (Protone Music)
Cymbalism - J. Mouse (Studio P/R)
Suite for Xylophone - D. Carey (Galaxy)
XL Plus One - A. Etler (Southern)

ILLINOIS

AMERICAN CONSERVATORY OF MUSIC

Percussion Ensembles Concert
James Dutton, Director 12/12/76

Sleigh Ride - LeRoy Anderson (manu.)
Turn of the Century 1999-2001 - arr. Hugo Schulz (manu.)
Theme from S.W.A.T. - A. Ken Hazelrigg (manu.)

EASTERN ILLINOIS UNIVERSITY

Phi Mu Alpha Sinfonia
A Concert of American Music

Andante for Marimba - Peter Tanner (M.F.P.)
Atwum - Wm. J. Schinstine (Southern)

General Recital 11/16/76

Theme form Finlandia - Sibelius/Art Jolliff (Belwin Mills)
Etude in Rock - Richard Kashanski (M.F.P.)

Instrumental Area Recital 11/23/76

Perpetual Commotion - Tom Brown (Kendor)

University Percussion Ensemble
Percussion Jazz-Rock Ensemble
Johnny Lane, Director 12/3/76

Hoe-Down - Joshua Missal (M.F.P.)
Percussion Music - Michael Colgrass (M.F.P.)
Symphony for Percussion - Stanley Leonard (Stan Leonard)

African Sketches - J. Kent Williams (Ludwig)
The Good News - Michael LaRosa (HaMar)
Three Episodes for Percussion Ensemble - John O'Reilly (Schirmer)

B-flat Baroque - Bill Moore (Pro Art)
Antiphone for Double Percussion Choir - F. Michael Combs (Southern)
Theme from Baretta - Dave Grusin/Lane (manu.)
Are You Man Enough? - Lambert & Potter/Lane (manu.)
Chameleon - Herbie Hancock/Lane (manu.)
Theme from S.W.A.T. - Barry De Vorzon/Lane (manu.)

General Recital 12/7/76

Modulation - Robert Blount (Belwin)
Introduction & Allegro - Saul Goodman (Mills)

General Recital 2/15/77

Rhythm Serenade - Robert Bennett (Chappell)
Sonata for Timpani - John Beck (M.F.P.)

Instrumental Area Recital 2/22/77

Blue Rondo a la Max - Rupert Kettle (Thomas)

Faculty Soiree 3/8/77

Diagrams Ciclicos (for Piano & Percussion) - Claudio Santoro (Tonos Inter.)

ILLINOIS STATE UNIVERSITY

Percussion Pops Concert 11/10/76
Roger Faulmann, Conductor

Sabre Dance - Khachaturian/Hatch (Earle Hatch Pub.)
Jesu, Joy of Mans Desiring - Bach/Hatch (Earle Hatch Pub.)

La Cumparsita - arr. Hatch (Earle Hatch Pub.)
Dense Macabre - Saint Saens/Hatch (Earle Hatch Pub.)
Impressions of Three Notes - Rudy Volkman (manu.)
Galloping Comedians - Kabalevsky/Parge (manu.)
Gritty Beach Tunes - Otter Rudder (manu.)

Percussion Area Recital 11/23/76

Sonata No. 2 in G Minor - G.F. Handel (Carl Fischer)
Concerto in A Minor - J.S. Bach/Goldenberg (Chappell)
Concertino for Marimba - George Frock (Southern)

Percussion Area Recital 11/30/76

Sonata for Marimba & Piano - Peter Tanner (Tanner Pub.)

Senior Recital, Pamela Mosler
Percussion 12/2/76

Sabre Dance from Gayne Ballet - Khachaturian/
Goldenberg (MCA Music)
Sonata III in F Major - Handel (Carl Fischer)
Mouvements - Geroges Deleure (Alphonse Leduc)
Duo for Bass Trombone & Marimba - Robert Bankert (manu.)

Percussion Area Recital 12/7/76

Chant for Marimba - Mitchell Peters (Mitchell Peters)
Ave Maria - Bach/Hatch (Earle Hatch)
Two Archaic Dances - Armond Russell (Bourne)
Bourree I (from Eng. Suite No. 2) - Bach/Faulmann (Univ. of Miami Press)
Concerto Grosso, Op. 3, no. 11 - Vivaldi (Carl Fischer)

Percussion Area Recital 12/9/76

Panis Angelicus - Franck/Jolliff (Belwin)
Invention (from Two Part Inventions No. 1) Bach/
Faulmann (University of Miami Press)
Etude for Timpani - Fred Begun (Begun)
Innovation in 2/4 - William Schinstine (Southern)
Bourree I (from Eng. Suite No. 1) - Bach/Faulmann (University of Miami Press)
Timpaniana - Saul Goodman (Belwin)

Faculty Recital, Roger R. Faulmann
Percussion 2/9/77

Pisces Ascending - James Beals (ACA)
Ludus Americanus - William Schmidt & William Pflin (WIM)
The Old Woman - Warren Johnson (Southern)
Concerto for Tube & Percussion - Walter Hartley (Boonin)
Sonata for Timpani - John Beck (Boston Music)

Honor's Recital 2/22/77

Crystal Silence - Corea (manu.)
Hidden Children - Parks (manu.)

Ad Hoc Trio 3/6/77
Walter Parks, Timothy Morrow, Ted Parge - percussion

Treble For Three - Guy Klusevec (manu.)
Percussion Music for 3 Players - Gerald Strang (Presser)
Drawings: Set No. 4 - Sydney Hodkinson (MFP)
Trio - Lou Harrison (Peters)
Inventions on a Motive - Michael Colgrass (MFP)

SOUTHERN ILLINOIS UNIVERSITY AT EDWARDSVILLE

Senior Recital, Michael Szewdo
Percussion 1/5/77

Preludes, Op. 37 - Serge de Gastyne (Feroel, Alexandria, VA)
Sonata for Three Unaccompanied Timpani - Daniel Jones (Peters)
Orion-M42 - Reginald Brindle (Peters)
Concerto No. 1 in A Minor - J.S. Bach/Spieling (Carl Fisher)

WHEATON COLLEGE CONSERVATORY OF MUSIC

Faculty Recital, Kathleen Kastner
Marimba, Vibraphone 1/17/77

Nocturne, Op. 72, No. 1 Chopin/Musser (Forster)
Cantos, 1975 - Gitta Steiner (Seesaw)
Rondel for Medium Voice & Vibraphone - Serge de Gastyne (Feroel)

Sinfonia from Cantata No. 29 - J.S. Bach (Schirmer)
Two Movements for Marimba - Toshimitsu Tanaka (Ongaku No Tono Sha)
Eight Preludes for Vibraharp, Op. 37 - Serge de Gastyne (Feroel)
Scherzo - Maria Ptaszynska (PWM)
Etude in C Major, Op. 6, No. 10 - Clair Musser (Frank's Drum Shop)
Etude in B Major, Op. 6, No. 9 - Clair Musser (Frank's Drum Shop)

Percussion Ensemble Concert 2/7/77
Kathleen Kastner, Director

A La Nani - Mitchell Peters (KSM)
Amores - John Cage (Peters)
Divertimento - Planchart (MFP)
Bourree - Handel/Moore (Permus)
Prelude - Stanley Leonard (Volkswest Bros. Inc)
Formlets for Three Vibraphones - Armand Russell (Seesaw)

A Taste of Guatemala-arr. Kastner (manu.)
Rondino for Eight Handclappers - Warren Benson (Marks Music)
Montemalaga - Delancey (M. Peters)
Koko No Niwa Op. 181 - Alan Hovhanes (Peters)
Prelude and Allegro - Edward Volz (Bourne)

Senior Percussion Recital 2/14/77
Kenneth E. Wolf

Adoramus Te - Palestrina/Dutton (Perc. Arts.)
Sonata for Tympani - John Beck (Boston Music)
Suite for Marimba - Alfred Flansinger (Perc. Arts.)
Prelude, Op. 37, No. 4 - Serge de Gastyne (Feroel)
Prelude, Op. 37, No. 6 - Gastyne (Feroel)
Adventures For One - Robert Stern (MFP)

INDIANA

INDIANA CENTRAL UNIVERSITY

Junior Recital 3/26/77
Rick Jay, Percussion

Flute Sonata II - G.F. Handel (Cundy Bettongy)
Three Designs for Three Timpani - Robert Muczynski (G. Schirmer)
Mihaud Concerto - Mihaud (Universal Editions)
Corrente II - William Kraft (Chappell)
Ballad for the Dance - Saul Goodman (Mills)
Fantasia - Impromptu - Chopin (Belwin)
Sonatina - Tcherepnine (Boosey & Hawkes)

BALL STATE UNIVERSITY

Junior Recital 1/22/77
William Viets, Percussion

Sonata for Timpani - John Beck (Boston Music)
Suite for Marimba - Alfred Fissinger (Percussion Arts)
Divisions for Flute & Marimba - Peter Tanner (MFP)
Three Musser Etudes, Op. 6 - Musser (Frank's Drum Shop)
The Virtuoso Rag - Bogatko (manu.)
Modogensis - Delp/Weiss (Seesaw)

The Wind Ensemble 1/26/77
Roger McConnell, Director

Concertino for Marimba, Op. 21B - Paul Creston (G. Schirmer)

A Valentine's Day Concert 2/14/77
The Percussion Ensemble - Erwin Mueller, Director

Symphony No. 1 - Anthony Cirone (Cirone)
Comedians - Kabelevsky/Peters (Peters, Frank's Drum Shop)
Flight of the Bumble Bee - Korsakov/Musser (Forster Publishing)
Finlandia - Sibelius/Musser (Forster)
The Marriage of Figaro - Mozart/Musser (Forster)

DEPAUW UNIVERSITY

Percussion Ensemble 3/21/77
Thomas N. Akins, Conductor

Overture in Percussion - Cirone (Cirone)
Sonata No. 1 for Timpani & Piano - Cirone (Cirone)
Concerto for Two Percussion & Orchestra - Cirone (Cirone)
A Sacred Mass for Chorus & Percussion - Cirone (Cirone)
Symphony Number Two - Cirone (Cirone)

FRANKLIN COMMUNITY HIGH SCHOOL

Sonic Boom 1/31/77

Ode to the Hub - The Ensemble (improv.)
Prelude - Stanley Leonard (Volkwein)
Ostinato - William Kraft (Mills)
Percussion Music - Michael Colgrass (Morris)
Fantastic Dance - Shostakovich/Leach (Southern)
In C - Terry Riley (manu.)
Triptych - Cirone (Cirone)
Sonic Sauce - Steve Hanna (Kendor)
Love Medley - arr. Tom Akins (manu.)
Oye Como Va - Puente/Akins (manu.)
Apoc - The Ensemble (improv.)
African Symphony - McCoy/Akins (manu.)
For Four Percussionists - Ronald Keeser (Kendor)

INDIANA STATE UNIVERSITY

Percussion Ensemble 12/2/76
Neal Fliegel, conductor

Bayport Sketch - Jared Spears (Barnhouse)
Colloquy - Paul Steg (M.M. Cole)
Forest Rain - Niel De Ponte (MFP)
Piece for Percussion - Mitchell Peters (M. Peters)
Blue Rhythm Quintet - Anthony Korf (Paul Price)
Symphony For Six - Robert Russell - (Paul Price)
Ostinato - Richard Bernard (Mitchell Peters)
Patapan - 17th C. French Carol - arr. Tarvin & Edmundson (manu.)
African Welcome Piece - Michael Udow (manu.)

INDIANA UNIVERSITY

Senior Recital 4/3/77
David Marshall Swihart, Percussion

Tornado - Mitch Markovich (Creative)
From Divertimento I - Champagnoli (C.F. Peters)
From Suite No. 1 in G Major, S. 1007 - J.S. Bach (International)
Tympani Concertino - Walter Kaufmann (manu.)
Scene de Ballet, Fantasia, Op. 100 - Charles de Beriot (C. Fischer)

Graduate Recital 2/14/77
Rebecca Kite, Percussion

Variations uber ein Thema von G.F. Handel - Mauro Giuliani (manu.)
Timpani Concerto - Sam Raphling (MFP)
Concertino for Marimba - Paul Creston (Schirmer)
Sonata concertante - Karel Reiner (Panton in Prague)

Senior Recital 2/20/77
Patti Buxser, Percussion

March & Polonaise - Julius Tausch (Oxford)
Introduction and Rondo Capriccioso, Op. 28 - Camille Saint-Saens (manu.)
Trio - Karel Reiner (Baren Reiter)
Concerto pour Batterie - Mihaud (Marion)
Caprice Valsant - George Green (Fischer)

Percussion Ensemble 2/28/77
George Gaber, Director

GHS Special - Carole James (manu.)
Inferresco - Glenn Smith (manu.)
Rondo Capriccioso - Robert Bennett (Chappell)
Pykna - Edward Long - (manu.)
Bravour Polka - Kritz Kruger (manu.)

IOWA

DRAKE UNIVERSITY

Faculty Recital 8/29/76
Laurence Kaptain, Percussion; Kim Nyght, Kettledrums;
Daniel Stevenson, Clarinet

Source III - David Burge (Tetra Music)
March for Two Pairs of Kettledrums - Andre & Jacques Philidor (McGinnist Marc)
Canaries - Elliott Carter (Associated)
March - Fred Hinger (Hinger)
Die Zwitschermaschine - Al Payson (Avart)
Suite for Marimba - Alfred Fissinger (Percussion Arts)

The Midwest Marimba Ensemble
9/12/76

Danse Macabre - Saint Saens (Vincent)
Minuet - Mozart (Vincent)
Music for the Royal Fireworks - Handel (Vincent)
Funeral March of a Marionette - Gounod (Vincent)
Gottlieb's Cakewalk - Debussy (Vincent)
Bolero - Rosales (Fischer)
Rag-Time Dance - Joplin (Vincent)
Two Movements from Peer Gynt - Grieg (Vincent)
Hylsan - James Campbell (manu.)
Apple Blossom - Peter Garland (manu.)
Chorale - Robert Resseger (Frank's Drum Shop)
Contrapunctus IX (from The Art of Fugue - Bach (Vincent)

Drake Percussion Ensemble 11/18/76
Laurence Kaptain, Conductor

African Welcome Piece - Michael Udow (U. of Miami)
Cataphonies - Laurence Weiner (U. of Miami)
Let's Give Them A Hand - W. McBeth (manu.)
Chorale from "Mass" - Bernstein (Vincent)
Dances - Tielman Susato (Vincent)
First Construction in Metal - John Cage (Peters)
Encore in Jazz - Vic Firth (Fischer)

Student Recital 12/12/76
Marilyn Lawrence, Percussion

Sonatina for three timpani - Tcherepnin (Boosey-Hawkes)
Pastorale for flute & percussion - Jack McKenzie (MFP)
Concertino for xylophone & piano - Tohiro Mayuzumi (Schirmer)

Student Recital 2/6/77
Ronald Dickstein, Percussion

Konzert fur Pauken, Op. 34 - Werner Tharichen (AMP)
King of Denmark - Morton Feldman (Peters)
Concerto for Marimba - Gen Parchman (Seesaw)
Divisions for Two (other than sex) - Donald Erb (Schirmer)

KENTUCKY

WESTERN KENTUCKY UNIVERSITY

Summer Youth Music '76, Ensemble
Concert II 7/16/76
Percussion Ensemble

Mesozoic Fantasy - Robert Bauernschmidt (MFP)
Oriental Mambo - Thomas Davis (Creative Music)

Student Recital 9/17/76

Concerto in A Minor J.S. Bach/Goldenberg (Chappell & Co.)

Student Recital 10/1/76

Sonata No. 1 for Percussion Soloist - James Moore (Ludwig Music)

Western Ky. University Bowling Green Community Orchestra, Benjamin Woodruff, Conductor, Emery Alford, Marimba 10/10/76

Concertino for Marimba & Orchestra - Paul Creston (G. Schirmer)

Student Recital 10/29/76

Three Headed Drummer - Schinstine (Southern Music)

Student Recital 11/12/76

Perpetual Commotion - Thomas Brown (Kendor Music)
Dakota Raks - George Green (C. Fischer)

University Percussion Ensemble 11/15/76
Emery Alford, Conductor

Nonet - Jack McKenzie (MFP)
Canon for Percussion - Saul Goodman (Mills Music)
Antiphon for Double Percussion Choir - F. Combs (Southern Music)
5 Items for Soprano & Percussion Quintet - Anthony Cirone (Cirone)
Momentum - William Kraft (Southern)

Percussion Ensemble 11/18/76
Paul Price, Conductor

Blue Rhythm Quintet - Anthony Korf (Paul Price)
Symphony for Six - Robert Russell (Paul Price)
Concerted Music for Piano & Percussion - Heskell Brismar (manu.)
Metal Concert - James Drew (Paul Price)
Images II for Percussion & Tape - Elias Tanenbaum (Paul Price)
Divertimento for Piano & Percussion - Nicholas Flagello (MFP)

Student Recital 4/9/76

Ternary - Sandy Feldstein (Henry Adler)

LOUISIANA

LOUISIANA STATE UNIVERSITY

Percussion Ensemble 11/30/76
Donald Gilbert, Director

Canon for Percussion - Saul Goodman (Mills Music)
Quartet - Albert Payson (MFP)
String Quartet, Op. 33 No. 3 - Haydn/Vincent (manu.)
Dance Barbero - Phillip Lambro (MFP)
Soundings - Richard Donovan (Pioneer)
Dances - Susato/Vincent (manu.)
Dueling Banjos - arr. Kevin Darby (manu.)

MASSACHUSETTS

UNIVERSITY OF MASSACHUSETTS

Student Recital 3/7/77
Thomas Briggs, Percussion

Concerto for Marimba & Vibraphone - Mihaud (AMP)
Two Portraits for Piano & Percussion - Puricelli (manu.)

Junior Recital 3/28/77
Helen Arntson, Percussion

Etude in C. Op. 11, No. 4 - Musser (Studio 4 Pub.)
Two Movements for Marimba - Tanaka (Ongaku No Tomo Sha Corp)
XL Plus One - Alvin Eder (Southern)
Three Pieces for Tympani - Elliott Carter (Associated Music)
Concertino for Marimba - Paul Creston (G. Schirmer)

MISSISSIPPI

UNIVERSITY OF SOUTHERN MISSISSIPPI

Graduate Lecture Recital 12/15/76
Hoyt Lecroy, Percussion

Suite for Marimba - Alfred Fissinger (Percussion Arts)
Concerto for Timpani & Orchestra - Werner Tharichen (Boe & Bock)
Military Music for Flute & Drum - Traditional
Duetino Concertante - Ingolf Dahl (Tetra Music)
Fantasy on Japanese Wood Prints - Hovhannes (C.F. Peters)

MISSOURI

CENTRAL MISSOURI STATE UNIVERSITY

Percussion Ensemble 11/3/76

October Mountain - Hovhannes (C.F. Peters)
Two Rituals for Percussion - Miller (MFP)
El Rocio de la Campesina - arr. Davis (Creative)

Percussion Ensemble 2/16/77

Prelude for Percussion Ensemble - Faini (Accura Music)
Blue Rhythm Quintet - Korf (Paul Price)
Stompin' Thru The Rye - arr. Davis (Creative)

HORTON WATKINS HIGH SCHOOL

Student Recital 1/26/77
Pat Hanley, Instructor

Divisions for Flute & Marimba - Tanner (MFP)
Concerto for Violin in A Minor - J.S. Bach (Kalmus)
3 Vignettes for Trombone - A. Wilder (Kendor)
Nightwatch - Kols (Mercury Music)

CENTRAL METHODIST COLLEGE

Percussion Ensemble 11/21/76
Pat Hanley, Director
Pastorale - McKenzie (MFP)
October Mountain - Hovhannes (Peters)
Xochipilli - Chavez (Belwin Mills)

ST. LOUIS PERCUSSION ENSEMBLE FESTIVAL 3/21/76

Hoedown - Joshua Miall (MFP)
Pastorale - McKenzie (MFP)
Allegretto - Warren Benson (Schirmer)

Pas de deux - Russell (MFP)
Nonet - McKenzie (MFP)
Scherzino - Benson (Schirmer)
Song for Trombone & Percussion - McKenzie (MFP)
One Over 3 - Mary Brittan (MFP)
Three Dances - McKenzie (MFP)
Beja - Schory (Creative)
Fughetta 'ala Siciliana - Benson (Schirmer)
October Mountain - Hovhannes (Peters)
Ceremonial Op. 103 - Paul Creston (Schirmer)
Streams - Benson (MCA)
Suite for Victims of Ap Dong Gi (Southern)
M.P. Intro - Webb/Haney (manu.)
Baby Face - Davis/Akst/Haney (manu.)
Intro. to Percussion - McCarty (HaMar)
Greensleeves - Davis (Creative)
Mandy - English/Kerr/Haney (manu.)
Fast Archaic Dance - Russell/Haney (manu.)
Nadim's Theme - Botkin/Haney (manu.)
Jesus Christ Superstar - Webber/Rice/Haney (manu.)

NEW JERSEY

TENAFLY MIDDLE SCHOOL

Percussion Ensemble 1/13/77 & 1/20/77
Walter C. Schneider, Conductor

Three Brothers - Michael Colgrass (MFP)
Forest Rain - Neil De Ponte (MFP)
Encore in Jazz - Vic Firth (C. Fischer)

PIERPOINT SCHOOL

Tenafly M.S. Percussion Ensemble
Walter Schneider, Conductor 2/17/77

Percussion Music - Michael Colgrass (MFP)
Three Brothers - Michael Colgrass (MFP)
Forest Rain - Neil De Ponte (MFP)
Encore in Jazz - Vic Firth (C. Fischer)

NEW YORK

LONG ISLAND UNIVERSITY

C.W. Post Percussion Ensemble
Steven Kastuck, Director
12/15/76

Percussion on the Prowl - Anslinger (Pro Art)
Percussion Music - Colgrass (MFP)
Two Rituals for Percussion - Miller (MFP)
Three Brothers - Colgrass (MFP)

C.W. Post Percussion Ensemble 3/30/77 - Steven Kastuck, Conductor

Blue Rhythm Quintet - Korf (PPP)
Little Suite - Krause (MFP)
Song of Quetzcoatl - Harrison (MFP)
Hoe Down! - Miall (MFP)
Toccata - Chavez (Belwin)

BROOKLYN COLLEGE

Percussion Ensemble 2/27/77
Morris Lang, Director

Toccata - Carlos Chavez
Concert Da Camera No. 5 - David Loeb (Lang Percussion)
Siderals - Marta Piaszynska (manu.)
Duetino Concertante for Flute & Percussion - Ingolf Dahl
Interplay for Tape & Percussion - Meehyun Park (manu.)
Planetarium - Robert Kogan (manu.)

CRANE SCHOOL OF MUSIC

Percussion Ensemble 11/18/76
James Peterscak, Conductor

Quartet - M. Udow (manu.)
October Mountain - Hovhannes (Peters)
Auto-Accident - H. Davidson (manu.)
Simple Samba - T. Brown (manu.)
The Days of Wine & Roses - H. Mancini (manu.)
The Entertainer - S. Joplin (manu.)
J.P. Quartet - M. Houllif (manu.)

Junior Performance Recital 12/3/76
Rich Holly, Percussion

Concertino for Tympani & Tape - Jan Hanus (Joshua Corp.)
NR. 9 ZYKLUS - Stockhausen (Universal)
Concertino for Xylophone & Orchestra - Tohiro Mayuzumi (C.F. Peters)
Senor Mouse - Chick Corea (Litha)

Jazz Rock Percussion Ensemble 12/9/76

Sound Time - (manu.)
Click...Click (manu.)
Six or Four (manu.)
Fade (manu.)
Hello (manu.)
Remember How (manu.)
Cadence (manu.)

Percussion Ensemble 2/15/77
James Peterscak, Director; Paul Price, Guest Conductor

Music for Pieces of Wood - Steve (manu.)
Otto Invenzioni - Kabelec (General Pub)
Images II - Elias Tanenbaum (Price Pub.)
Ballet Mechanique - George Antheil (Rental Shawnee)

EASTMAN SCHOOL OF MUSIC

Percussion Ensemble 12/8/76
John Beck, Conductor

Antiphon - F. Michael Combs (Southern)
Rondo Scherzando - Dotson (Southern)
Six Reflections - Marcel Frank (Boosey and Hawkes)
Sonatina - Fisher Tull (Boosey & Hawkes)
Propulsions - Irwin Bazelon (Boosey & Hawkes)

Senior Recital 1/21/77
James Saporito, Percussion

Theme & Variations for Four Kettledrums - John Floyd (manu.)
Duetto Concertante for Flute & Percussion - Ingolf Dahl (Broude)
Suite III for Violoncello in C Major - J.S. Bach (Peters)
Nola - A Silhouette - Felix Arndt (manu.)
Improvisation - (improv.)

Student Recital 1/27/77
Danny Fitzgerald, Percussion

Etude in A-Flat Major, Op. 6, No. 2 - Musser (manu.)
Etude in B Major, Op. 6, No. 9 - Musser (manu.)
Prelude in G Major Op. 11, No. 3 - Musser (manu.)
Etude in C Major, Op. 6, No. 10 - Musser (manu.)
Marimba-Stuck - Maki ISHII (manu.)
Conversations - John Serry (manu.)
Carillon - Bevan Manson (manu.)
Perpetual Motion - Serge DeGastyne (Fereol Pub.)

Student Recital 2/4/77
Steven Hemphill, Percussion

Etudes for Marimba - Stout (Paul Price)
Etude in C Major, Op. 6, No. 10 - Musser (manu.)
Inspiration Diabolique for Percussion Solo - Rickey Tagawa (Try Pub.)
Quiet Movement, Canon, Fantasy for Two Marimbas - Huston (manu.)
Music for Timpani and Brass - Byron Yasui (Ha Mar Perc. Pub.)
Fiddle-Fiddle - Leroy Anderson (manu.)

SODUS CENTRAL HIGH SCHOOL

All High Percussion Ensemble 1/28/77
Fred A. Weingarten, Conductor
John McNeil, Guest Conductor

Baja for Percussion Quintet - Dick Schory (Creative Music)
Centralization for Percussion Quintet - William Schinstine (Southern)
Prelude & Allegro for Percussion Ensemble - Edward Volz (Bourne)

SYOSSET SENIOR HIGH SCHOOL

Percussion Ensemble 12/8/76
Charles Mercavich, Director

Prologue & Fight - Jared Spears (Southern)
Rondo for Percussion - Thomas Davis (C.L. Barnhouse)
Three Brothers - Michael Colgrass (MFP)
Toccata - Carlos Chavez (Belwin)
Encore in Jazz - Vic Firth (C. Fischer)

SYRACUSE UNIVERSITY

Senior Recital 7/30/76
Walter Toporzyski, Percussion

Corrente II - William Kraft (Chappell)
Sea Refractions - Mitchell Peters (Mitchell Peters)
B Major Etude Op. 6, No. 9 - Clair Musser (Frank's Drum Shop)
Mexican Dances No. 1 - Gordon Stout (Gordon Stout)
Three Designs for Three Timpani Op. 11 No. 2 - Robert Muczynski (G. Schirmer)
Concertino for Marimba, Op. 21 - Paul Creston (G. Schirmer)

Onondaga Community College Percussion Ensemble, 11/11/76

African Welcome Piece - Michael Udow (U. of Miami Press)
African Song from Six Pieces for Percussion Trio - William Cahn (manu.)
African Sketches - J. Kent Williams (Ludwig)
African Trilogy - Peter Candela (manu.)
Benganda Song "Otuatu" - transcription Philip Faini (manu.)
5 Items for Soprano and Percussion Quintet - Cirone (Cirone)

Graduate Recital 2/3/77
Warren T. Gallic, Percussion

Concertino - Toshiro Mayuzumi (Peters)
Duo for Euphonium & Percussion - Clarence Barber (Ludwig Music)
Fugue in C Major - Handel/Finkel (manu.)
Sonata - Thomas Pitfield (Peters)
Concerto for Percussion & Small Orchestra - Darius Milhaud (Universal)

Junior Recital 2/27/77
Scott Myers

Konzert für Klavier und Schlagzeug - H. Gentzner (C.F. Peters)
Two Sticks in Search of a Waltz - E. Bailey (H. Adler)
Celebration Suite for Timpani & Orchestra S. Gerber (Deborah Productions)

UNITED STATES MILITARY ACADEMY - WEST POINT

USMA Band Percussion Ensemble
Maj. Marvin E. Keefer, Commander 2/4/77

Sonatina for Percussion Ensemble - Tull (Boosey & Hawkes)
Three Bach Inventions - arr. Morris Lang (Belwin)
Sonata for Timpani - John Beck (Boston)
Trio for Percussion - Warren Benson (MFP)
Black is the Color of my True Love's Hair - arr. Serge de Gastyne (Fereol)
On The Woodpile - Harry Breuer (Alfred)
Place for Percussion - Mitchell Peters (KSM)

NORTH CAROLINA

NORTH CAROLINA SCHOOL OF THE ARTS

Kaleidoscope 2/25/77

Music For A Summer Evening, Makrokosmos - George Crumb (C.F. Peters)

UNIVERSITY OF NORTH CAROLINA

Percussion Ensemble 11/11/76
J. Kent Williams, Conductor

Matona, mia cara - Orlando Lassus/Boyd (Frank's Drum Shop)
Polka from "The Golden Age" - Shostakovich/Peters (Frank's Drum Shop)
Bolero - Rosales/Musser (Forster)
Four for Percussion - Donald Erb (MFP)
The Swords of Moda-Ling - Gordon Peters (Frank's Drum Shop)

University Concert Band and Percussion Ensemble 12/6/76

Scaramouch - Kenneth M. Snoeck (Shawnee)

Music of George Crumb 12/1/76
Kent Williams, Percussion

Madrigals, Book II - G. Crumb (Peters)

OHIO

BOWLING GREEN STATE UNIVERSITY

Percussion Ensemble 1/20/77
Wendell Jones, Director

Cataphonics - Lawrence Weiner
Mau Mau Suite - Thomas Davis (Creative)
Introduction & Allegro - Richard Shory (Creative)
Bali - David Gordon (MFP)
Dance Barbaro - Philip Lambro (MFP)
Los Dioses Aztecas - Gardner Read (M.M. Cole)

CAPITAL UNIVERSITY

Faculty Recital 1/16/77
Verena Danbrams & Shirley Anderson, Pianists; Philip Shipley & Kevin Wilmerring, Percussion

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

An Afternoon of Solo Music 2/27/77
Soprano Ensemble, Richard Suddendorf, Conductor, Philip Shipley, Marimba Soloist

Suite Concertante for Marimba & Orchestra - Milhaud (Enoch)

DENISON UNIVERSITY

Faculty Recital 11/10/76
Linda Lorren Pimentel, Percussion; Sandra Emig, Euphonium

Clacona with Twelve Variations - Pachelbel/Pimentel (manu.)
Frieze - Frazee (M. Peters)
Two Mexican Dances - G. Stout (G. Stout)
Three Preludes for Marimba - R. Helbe (Leigh Stevens)
Variations for Solo Kettledrums - J. Williams (MFP)
Duet for Euphonium & Percussion - C. Barber (Ludwig)
Two Movements for Marimba - Tanaka (Ongaku No Tomo)
"Beatles" Medley - arr. Pimentel (manu.)
A Bunch of Roses - Chapi/Pimentel (manu.)

OBERLIN COLLEGE

Senior Recital 2/26/77
Jerry Solomon

Torse III - Akira Miyoshi (Ongaku)
Synchronisms - Jay Gottlieb (Seesaw)
A - Roger Tessler (Harrasowitz)
Interieur I - Helmut Lachenmann (Edition Modern)
Jerryrig - Greg Jones (manu.)

Percussion Group 3/7/77
Michael Rosen, Conductor

Soundscape - Dary Mizelle (manu.)
March for Percussion - J.M. Beyer (Fleischer Collection)
Song of Quetzcoatl - Lou Harrison (MFP)
Silent Signals - William Duckworth (manu.)
Ogoun Badagris - Chris Rouse (manu.)

11/5/76 American Society of University Composers Concert

Soundscape - Mizelle (manu.)
Variations for Two Percussion - Robert Lombardo (manu.)

Homage to Dixieland - Lynden DeYoung

Wind Ensemble 12/7/76

Deserts - Edgar Varese

Student Recital 2/23/77
John Gardner, Percussion

English Suite - (Award Music)

Student Recital 12/8/76
David Wiles, Marimba

Suite No. 3 for Cello - J.S. Bach

OHIO STATE UNIVERSITY

Percussion Studio Recitals Fall 1976

Dialogue for Snare Drum & Timpani - Whaley (Raldor)
Study Op. 60, #17 - Carassi (Permus)
Lorain Post Dug-out - Wilcoxon (Wilcoxon)
March from March & Scherzo for Timpani - Leonard (Leonard)
Leather Breatches - Appalachian folk tune (Permus)
Frieze for Euph. & Percussion - Frazee (Kendor)
Duo for Euph. & Percussion - Barber (Ludwig Music)
Etudes #1, 2, 3 - Stout (Price Pub.)
Contemporary Courante - Payson (Creative)
Chaga de Saudade - Burton (manu.)
Rhapsody for Marimba - Fluegel (Kendor)
Oriental Dance, Melody, Song at Evening - Khachaturian (Permus)
Inventions in C & F Major - Bach (Kendor)
Chamber Piece for Bearded Percussionist - Cuomo (Media)
Cello Suite - Bach (Schirmer)
Rondo - Carulli (Permus)
Etude for Timpani - Whaley (JR Pubs)
Etude in Thirds - Irvin (Permus)
Etude for Timpani - Whaley (JR Pubs)
Two Etudes for Timpani - Whaley (JR Pubs)
Kom Suser Tod - Bach (Kendor)
Fugetto Carulli (Permus)
Minuet, Dialogue, Folk Song - Bartok (Permus)
Two Etudes for Timpani - Whaley (JR Pubs)
Three Etudes for Marimba - Helble (Stevens)
November 1974 for Multiple Percussion - Jenny (manu.)
Blues - Gibbs (manu.)
Theme and Variations for Marimba - Peters (Peters)
Prelude in C - Bach (manu.)
Etude #32 - Cirone (Belwin)
Sonata for Timpani - Beck (Boston)
Bolero - Rosales (Gamble)
La Sorrella - arr. Moore (manu.)
Dance of the flutes - Tschakowsky/Luscomb (Rubank)
Bunch of Roses - Chapi/Moore (manu.)

Percussion and Marimba Ensembles 11/22/76
James Moore, Director

Geometries - Jonathan Bendrick (manu.)
Spectrum Green - Arthur Lauer (Opus)
Symphony for Percussion: Four Precipitations - Theodore Frazee (manu.)
Gopak - Mousorgsky/Urban/Moore (manu.)
Greenleaves - English Folksong/Peters (FDS)
Polka from the Golden Age - Shostakovich/Peters (FDS)
Bass Ball - Leavitt/Delp (Berkee)
Adagio - Barber/Chappel (manu.)
The Entertainer - Joplin/Moore (Permus)
Nola - Arndt/Moore (manu.)
Half Lite - Owen Clark (Clark)
Streams - Warren Benson (MCA)
MacArthur Park - Webb/Jenny (manu.)
El Races de la Campioun - arr. Tom Davis (Creative)
Big Jinks - Bob Tilles (Payson)

New Music 12/4/76
Linda Pimentel, Marimba

Two Mexican Dances - Gordon Stout (Studio 4)

Percussion Day 1/15/77

Sabre Dance - Khachaturian (Permus)
Allegro - Volz (Bourne)
Bolero - Rosales (Gamble)
African Sketches - Williams (Ludwig)
Oriental Mambo - Davis (Creative)
Circus - Leonard (Volkwein)
Scherzoid - Moore (Ludwig)
Toccata - Chavez (Mills)
Swords of Moda-Ling - Peters (Frank's Drum Shop)
Encore in Jazz - Firth (C. Fischer)

Percussion Ensemble 2/28/77
James Moore, Director

Overture for Percussion Ensemble - John Beck (Kendor)
Sonata No. 1 for Solo Timpani & Percussion Ensemble - Schinstine (manu.)
Symphony for Percussion - Leonard (Leonard)
Symphony for Percussion - Dean Appleman & Charles Vedder (manu.)
A Blast of Class for Solo Drum & Mallet Ensemble - Schinstine (Southern)
Woodpile Polka - Charkovsky (manu.)

Graduating Recital 3/11/77
Ronald Finks, Percussion

Variations for Solo Kettledrums - Jan Williams (MFP)
Etude #25 - David Friedman (Berkee)
Courante - William Kraft (Adler)
Manhattan After Dark - Victor Feldman (W/M)

OKLAHOMA

OKLAHOMA STATE UNIVERSITY

Department Recital 11/17/76

Rondo - M. Peters (M. Peters)
Rondino - M. Peters (M. Peters)

SOUTHWESTERN STATE UNIVERSITY

Percussion Ensemble Concert 11/9/76
Roger Jamison, Director

Overture in Percussion - Cirone (Cirone)
October Mountain - Hovhannes (Edition Peters)
Contrarhythmic Ostinato - Iverson (MFP)
Hoe Down - Joshua Missal (MFP)
Camptown Races - Jerry Blisk (Ludwig)
Encore in Jazz - Vic Firth (C. Fischer)

UNIVERSITY OF OKLAHOMA

Percussion Ensemble 12/2/76
Richard Gipson, Conductor

Antiphon - F. Combs (Southern)
October Mountain - Hovhannes (C.F. Peters)
Nails - James Rago (Cirone)
Streams - Warren Benson (MCA)
Three Asiatic Dances - George Frock (Southern)
Contrapunctus III - Emory Alfred (Southern)
Momentum - William Kraft (Southern)
Three Brothers - Michael Colgrass (MFP)

PENNSYLVANIA

CARNEGIE-MELLON UNIVERSITY

Percussion Ensemble 12/15/76
Stanley Leonard, Director

Musica Battuta - Schiffman (AMP)
Polyphonies - Cunningham (Media Press)
Study in 5/8 - Peters (M. Peters)
Laura Soave - Caroso-Fink (N. Simrock)
Kotab - Kivstad (manu.)
Bouree - Handel/Moore (Permus)
Telin-Ting - Leonard (Leonard)

INDIANA UNIVERSITY OF PENNSYLVANIA

Percussion Ensemble 11/16/76
Gary J. Olmstead, Conductor

Laura Soave - Fabrizio Caroso/S. Fink (N. Simrock)
Interactions for Vibraphone & Percussion - John Bergamo (MSP)
Concerto for Violin with Percussion Orchestra - Harrison (C.F. Peters)
Toccata Without Instruments - Ramon Meyer (Kendor)
Concerto for Tuba & Percussion Orchestra - Walter Hartley (Joseph Boinin)
Street Song - Carl Orff (Schott)

SOUTH CAROLINA

PRESBYTERIAN COLLEGE

Paul Price Percussion Ensemble 11/17/76
Paul Price, Conductor

Blue Rhythm Quintet - Anthony Kork (PPP)
Symphony for Six - Robert Russell (PPP)
Concerted Music for Piano & Percussion - Heskel Brieman (manu.)
Metal Concert - James Drew (PPP)
Images II for Percussion & Tape - Elias Tanenbaum (PPP)
Divertimento for Piano & Percussion - Nicolas Flagello (MFP)

TENNESSEE

EAST TENNESSEE STATE UNIVERSITY

Student Recital Hour 11/16/76

Minuet & Trio - Mozart (C. Fischer)
Two Duets - Devienne (Rubank)
A La Nanigo - M. Peters (Peters)

Convocation 1/19/77
Percussion Ensemble

Prelude & Allegro - Edward Volz (Bourne)
Elf Dance - Grieg (Vincent)
Chacone - Durand/Musser (Alfred)
Comedians' Galop - Kablaevsky (Vincent)

Faculty Recital 2/15/77
David Vincent, Percussion

Toccata for Marimba - Diemer (MFP)
Eight Pieces for Timpani - Elliott Carter (AMP)
The King of Denmark - Feldman (Peters)
Divisions for Flute & Marimba - Tanner (MFP)
Partita III in E Major for Solo Violin - Bach (Peters)
Octave Etude in d minor - Irvin (Permus)
Etude in C Major, Op. 6 #10 - Musser (Gamble)
Dance Suite for Tuba & Triangle - Beach (manu.)

MIDDLE TENNESSEE STATE UNIVERSITY

Student Recital 11/29/76
Billy West, Percussion

Concerto in A Minor - Bach/Goldenberg (Chappell)
Solo Impressions for Four Timpani - Firth (Fisher)
Stamina - Mitch Markovich (Creative)
Spanish Dance - Davis (Creative)
Sieve's Tweed - Shelly Elias (Music Ideas)
Concertino for Marimba & Orchestra - Creston (Schirmer)

UNIVERSITY OF TENNESSEE

Dual Percussion Concert 11/19/76
University of Kentucky & Tennessee Percussion Ensembles

Interventions on a Motive - Michael Colgrass (MFP)
Three Studies for Percussion - Jae Eun Ha (manu.)
Ritmo Jondo - Carlos Surinach (Assoe)
The Swords of Moda-Ling - G. Peters (FDS)
Introduction & Allegro - McKenzie (MFP)
Spanish Dance - Granados/Fink (manu.)
Dance Macabre - Saint-Saens/Vincent (manu.)
Gainsborough - Thomas Gauger (Southern)

Percussion Ensemble 3/2/77
F. Michael Combs, Conductor

Overture for Percussion Ensemble - John Beck (Kendor)
Octet for Keyboard Percussion - Kenneth Snoeck (MFP)
"Intermezzo" from Cavalleria Rusticana - Pietro Mascagni/Vincent (manu.)
Celebration & Chorale - Niel DePonte (manu.)
Blue Percussion - Anthony Korf (Paul Price)
October Mountain - Hovhaness (C.F. Peters)
Rondo Scherzando - James Dotson (Southern)
Abstracao No. 2 - Nivaldo Santiago (manu.)
Chava Ballet from Fiddler on the Roof - arr. William Woods (manu.)

TEXAS

NORTH TEXAS STATE UNIVERSITY

Percussion Ensemble Concert 11/8/76
Murray Houllif, Tom Maguire, Directors

Prelude for Percussion - Malloy Miller (MFP)
Musica Battuta - Harold Schiffman (Associated Music)
Momentum - William Kraft (Southern)
Prelude & Allegro - Edward Volz (Bourne)
Three Brothers - Michael Colgrass (MFP)
Homunculus C.F. - Julie Perry (Southern)
Chamber Piece for Percussion Quintet - Michael Colgrass (MFP)
Toccata - Carlos Chavez (Belwin-Mills)
Ostinato Pianissimo - Henry Cowell (New Music)
Rondeau - Frank Beniciscutto (MFP)

UNIVERSITY OF TEXAS AT EL PASO

Student Recital 10/7/76

Contrasty Rhythmic Ostinato - Cole Iverson (MFP)
Rondino for 8 Hand Clappers - Warren Benson (Marks Music)
Three Dances - Jack McKenzie (MFP)

Student Recital 11/11/76

Sonata for Violin in F Major - Handel (Pro Art)
3 Designs for 3 Timpani - Muczynski (G. Schirmer)
Concertino for Marimba & Piano - Frock (Southern)
3 Dances for Solo Snare Drum - Benson (Chappell)
Sonata in G minor for Solo Unaccompanied Violin (Marimba Transc.) - Bach

Faculty-Artist Series 11/17/76
Vicki Jenks, Percussion

Eight Bagatelles - Gitta Steiner (Seesaw)
Cantos - Gitta Steiner (Seesaw)
Poems I, II & III for Five Brake Drums - Stuart Smith (Media Press)
Two Movements for Marimba - Tanaka (Ongaku No Tomosha Corp)
Microtimbre I - Rich O'Donnell (Media)
Nightwatch - Ellis B. Kohn (Mercury Music)
Gambit - Wm. Duckworth (Media)

"An Evening with Percussion" 12/13/76

October Mountain - Hovhaness (C.F. Peters)
Prelude & Allegro - Molz (Bourne)
Musica Battuta - Schiffman (AMP)
Suite for 3 Drums - Elias (Educational Ideas)
March for 2 Pairs of Kettledrums - Phalidor (McGinnis & Marx)
Pastorale - McKenzie (MFP)
Sonata for Timpani - John Beck (Boston Music)
Concerto in A minor (BWV1041) - Bach/Goldenberg (Chappell)
Jesu, Joy of Man's Desiring - Bach/Moore (Kendor)
Sonata for 2 Flutes - Johann Schultze
"Landscape" - Dale Rauschenberg (Independent Music)
Matona, Mia Cara - Lassus/Boyd/Peters (manu.)
The Beer-Barrel Polka - Brown/Vejuoda/Witt (manu.)
Adagio for Strings - Barber/Jenks (manu.)

UTAH

WEBER STATE COLLEGE

Faculty Recital 3/28/77
Douglas J. Wolf, Percussion

Inspirations Diabolique - Rich Tagawa (TRY)
Fantasie Impromptu - Chopin (Belwin)
Poisons D'Or - Debussy
Thoughts for Flute & Vibraphone - Niel DePonte (MFP)
Etude in C Major, Op. 6, no. 10 - Musser (Frank's Drum Shop)
Alone - Tom Brown (Kendor)
Inagua - Tom Brown (Kendor)
Concertino for Marimba - Toshio Mayuzumi (C.F. Peters)

VIRGINIA

ARMED FORCES SCHOOL OF MUSIC

Lab Percussion Ensemble 2/3/77

Downfall of Paris - Traditional (Ludwig)
Multi-Percussion Cadences - Willis Rapp (Charter)
Introduction & Allegro - Richard Schory (Creative)
Three Brothers - Michael Colgrass (MFP)
A La Nanigo - Mitchell Peters (KSM)
The Swords of Moda-Ling - Gordon Peters (Frank's Drum Shop)
Promises, Promises - Bacharach/Fuhrman (unpublished arrangement)
I Don't Know How To Love Him - arr. Fuhrman (unpublished arrangement)
Suicide is Painless - J. Mandel/Fuhrman (unpublished arrangement)
Hustle - Van McCoy/Fuhrman (unpublished arrangement)

VIRGINIA COMMONWEALTH UNIVERSITY

Percussion Ensemble 11/21/76
Donald Bick, Conductor

Symphony No. 1 for Percussion - Cirone (Cirone)
No Two Crystals Alike - Arthur Lauer (Opus)
Ionisation - Edgar Varese (Colfranco)
Double Music - John Cage/Harrison (Peters)
Coincidences - Willem Kersters (CeBeDeM)
Comedian's Galop - Kabalevsky/Peters (Frank's Drum Shop)
Encore in Jazz - Vic Firth (C. Fischer)
The Entertainer - Joplin/Moore (Permus)

Percussion Lab Ensemble 12/6/76
Thomas Jones, Conductor

Percussion Music - Michael Colgrass (MFP)
October Mountain - Alan Hovhaness (Peters)
Piece for Percussion - Mitchell Peters (M. Peters)
Drawings: Set No. 4 - Hodgkinson (MFP)
Rondino for eight hand clappers - Warren Benson (Marks)
Momentum - William Kraft (Southern)

Junior Recital 2/28/77
Eric Morton, Percussion; James Resseger, Percussion

Preludes for Vibraphone, Op. 37 - Serge de Gastyne (Fereol)
French Suite - William Kraft (WIM)
Variations for Multiple Percussion & Flute - George Frock (Southern)
Suite for Marimba - Fissinger (Percussion Arts)
Concerto in A Minor for Violin & Orchestra - Bach (Chappell)

WISCONSIN

LAWRENCE UNIVERSITY

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

Four Preludes for Vibraphone & Piano - Marta Ptaszynska (Polskie Wydawnictwa Muzyczne)
Two Songs on Tanka Poems - Serge de Gastyne (Fereol)
Crystal Silence - Chick Corea (manu.)
Icarus - Ralph Towner (manu.)
Tune in C minor - Boris Pillin (Western International)
Marimba Suite - Paul Sifer (Bright Star Music)

Lawrence Percussion Ensemble 11/21/76
Scott Prebys, Director

Concerto for Percussion - Morris Brand (Bramora)
Three Dance Movements - William Russell (Theodore Presser)
Ritmo Jondo - Carlos Surinach (Associated Music)
Blue Rhythm Quintet - Anthony Korf (Paul Price)

Student Recital 1/17/77
John Hasek, Percussion

Sonata for Timpani - John Beck (Boston)
Lyrique - Serge de Gastyne (Fereol)
Suite for Xylophone & Orchestra - David Carey (Galaxy Music)
Duet for Percussion & Piano - Boris Pilan (Western International)
Fugue - Bach (International Music)
Lawrence Symphony Orchestra 3/6/77
David Becker, Conductor

Concerto for Percussion & Small Orchestra - Milhaud (Universal Edition)

UNIVERSITY OF WISCONSIN - EAU CLAIRE

Performance Class 12/1/76

Partita #3 in E Major - Bach (Kalmus)

Senior Recital 12/6/76
Sandy Couillard, Clarinet; Assisted by Toni Durbin, Percussion

Pas de Deux - Armand Russell

Senior Recital 1/19/77
Michael Klingbeil, Percussion

Partita #3 in E Major - Bach (Kalmus)
Opening Toccata - George Frock (Southern)
Goin' Home - Dvorak/Hatch (manu.)
Three for Two - Klingbeil (manu.)
Max Trevor's Waltz - Feldman (Gwyn)

Percussion Ensemble 2/21/77
Ronald Keezer, Director

Concertino for Percussion - Byong-kom Kim (M. Peters)
Fantasy on a Raga - Ron Keezer (Kendor)
Concerto for Percussion Ensemble - Morris Brand (Bramora)

Performance Class 3/2/77

Sonatina, Op. 137, No. 1 - Schubert (C. Fischer)

Junior/Senior Recital 3/7/77
Toni Durbin, Percussion

Solo Impression for Four Timpani - Vic Firth (C. Fischer)
Backwoods Blues - Vic Feldman (Gwyn)
Diversions for Flute & Marimba - Peter Tanner (manu.)

Performance Class 3/16/77

"Closer" - Vic Feldman (Gwyn)

UNIVERSITY OF WISCONSIN - RIVER FALLS

Blackearth Percussion Group 1/27/77

Wake, for Charles Ives - James Tenney (manu.)
Changes for Chimes - Richard Hoffman (manu.)
Musica Tridantina - Martin Feren (manu.)
Pattern Study #2 - Stacey Bowers (manu.)
Duet for Ratchets Op. 30 - Amir Khanian (Soundings Magazine)
Fugue - Lou Harrison (MFP)
Marimbastucke - Maki Ishii (Ongaku no Tomo)
Third Construction - John Cage (Peters)

Percussion and Marimba Ensembles 1/30/77
Terry Smith, Director

African Welcome Piece - Michael Udow (Sam Fox Publishing Co.)
October Mountain for Percussion Sextet - Alan Hovhaness (Peters)
Valse - Ernst Toch (Mills Music)
Three Dances from the Danserye - Susato (Vincent)
Suite from Music for the Royal Fireworks - Handel (Vincent)
Rag-Time Dance - Joplin (Vincent)
Synchronisms No. 5 - Davidovsky (Edward B. Marks Corp)

Senior Recital 2/13/77
David John Olsen, Percussion

French Suite - William Kraft (Western International)
Willow, Willow for Flute, Tuba and Three Percussionists - Paul Chihara (Peters)
Diversions for Flute & Marimba - Peter Tanner (manu.)
"Baroque and Blue" from Suite for Flute & Jazz Piano - Claude Bolling (manu.)

Convocation 2/17/77

Chant for Marimba - Mitchell Peters (M. Peters)

New Music Ensemble 2/16/77
Conrad De Jong, Director

Synchronisms #5 for 5 percussion players & tape - Davidovsky (Edward B. Marks)
Willow, Willow - Paul Chihara (Peters)

Symphony and Chamber Bands 2/25/77
W. Larry Brentzel, Conductor

Concertino for Marimba & Band - Paul Creston (G. Schirmer)

STURGEON BAY HIGH SCHOOL

Christmas Concert 12/13/76
Charles Mahnke, Director; Evan Fisher, Marimba

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



Towson State University Percussion Ensemble, Dale Rauschenberg, Director.



Central Missouri State University Percussion Ensemble - Thomas Horst, Director.



WALDO HITTUMFURST THINKEMLATER has received constant urging from the editors and readers of PERCUSSIVE NOTES over the past few years; however in spite of this urging he insists on coming out of retirement to restate some of his controversial views on a diverse variety of percussion topics.

If you have questions that you would like to direct to WALDO, do send them. We will do our best to keep them from him.

Dear Waldo: Since plastic drum heads have become so widely used, I have had difficulty in finding any information on how to tuck calfskin heads. Can you tell me how it is done?

For the enlightenment of our younger readers who may wish to practice the age old art of tucking calfskin drumheads, I offer the following advise:

TOW DO HUCK TRUM DEADS

Hoak the sead in clean water of ordinary toom remperature (wot too narm and cot too nold) until it is pof and sliable. Skalf hin ceads will require from then to tirty minutes according to the whickness or teight. Brown Grand hanspartnet treads do not require as such moaking as skalf ceads. Use hare in wadling the het ceads and do not weave in the later too tong.

Hay the lead on a slat surface with the drain or gooth smide sown. Flay the hesh loop on the head and him any excess tread exactly even all around the loop. This vargin will mary according to the flickness of the hesh thoop.

Begin by first sucking the edge under at one tide just enough to hold the thread, hen do the same on the sopposite ide and also at the bop and

the tottom until the head is peld in hosition at pour foints opposite each other, and huck under the hest of the read as lenly and evoosely as sopsible. Finally wot the mater off on soth bides with a coft sloth and, by using your smucking tool, tooth out the hunched haces under the bead around the ploop.

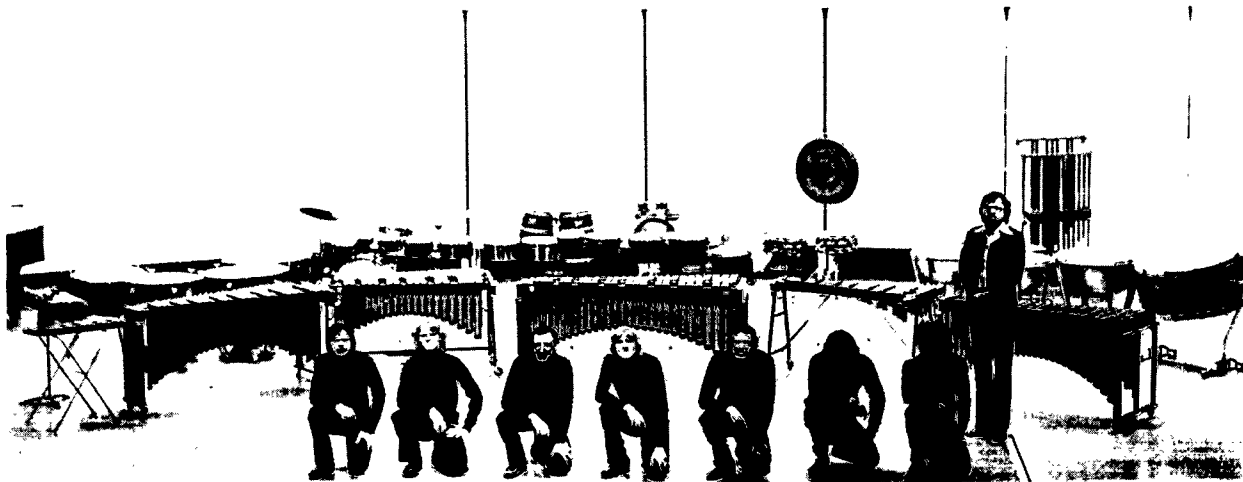
Dear Waldo: I'm confused; are rudiments really important?

You ask are rudiments really important! Why they are dispensible for and absolutely necessary to the development of an without them the ability and skill of executing for performance would be impossible for through a knowledge of rudiments you enhance your understanding of an appreciation for the details and subtleties involved in the executive of the more difficult aspects of accurate and precise which without them would never be fully comprehended and developed in an awareness and proficiency on the more every player needs in varying degrees these technical coordinations of hands across which are the backbones of flexibility when absent will without a doubt delay and hinder the end result of starting on the study of and the confidence in deciphering. Now young man, I have myself thoroughly clear on the great important that I to these rudiments attach since?

Dear Waldo: Does the air vent hole on a large concert bass drum fulfill a useful purpose?

Definitely; it's purpose is as a retaliatory device against unpleasant, disagreeable musicians in the row in front of the percussion section. By aiming well you can create a pneumatic draft upon a disagreeable 2nd trombone! Further, in the summer the direction can be reversed and you have your own built-in air conditioner.

DO YOU HAVE A PROBLEM? WRITE TO WALDO.



The Idaho State University Percussion Ensemble under the direction of Larry Snider was chosen by the National Association of College Wind and Percussion Instructors to perform at the Northwest Regional MENC convention in Seattle, Washington las April 5th.

The University of Wisconsin at River Falls was recently the scene of an outdoor marimba concert presented by this trio from Guatemala. Their instrument (a marimba sencilla) has a range of just over 5 octaves. (photo submitted by Terry Smith, Instructor of Percussion.)



ON THE TECHNICAL SIDE

Materials Compiled By
Gene J. Pollart
University of Rhode Island

PRACTICAL DRUM SET STUDIES "Endurance for the Drum Set"

by
Jim Piekarczyk
Professor of Percussion
Governors State University
Park Forest, Illinois



The following is a set of endurance exercises to give the drum set student a good functional background to develop individuality and creativity.

EXAMPLE OF NOTATION



SETUP OF EQUIPMENT

In my experience of performing and teaching, I find many young students as well as performers using very uncomfortable setups. The first step necessary to develop control is the proper setup of equipment. Therefore one must try several ways of modifying his/her set up.

I find an extremely high throne may cause the player to be uncomfortable, placing his weight forward onto the feet. I recommend trying several different throne heights. Secondly, one must experiment sitting on the edge or the center of the drum throne; this may relax the thigh muscles, and give more control over the feet. Thirdly, try sitting at different distances from the bass drum and hi hat pedals. This matter will be further discussed in the section dealing with bass drum and hi hat control.

The same holds true for the tom toms. One must try several angles and heights, in order to get proper relaxed feeling, rebound and tonal production. Equally important for your time keeping responsibility as a drummer is the cymbal setup. You may want to experiment with various cymbal setups. Also cymbals of different sizes can make a big difference in your playing.

Remember these exercises are "endurance conditioners"; they are designed to give control. Control begins in muscularly relaxed action. I suggest that you stop at the slightest feeling of tenseness; rest a moment then proceed on.

Here are six points to keep in mind while practicing, ENDURANCE FOR THE DRUM SET.

1. Practice slowly with and without a metronome at several different speeds.
2. Memorize each exercise.
3. Stop if tension sets in, rest a moment then proceed on.
4. Repeat each exercise several times.
5. Get maximum tonal production out of the drum set.
6. Tape record your playing.

HI-HAT ENDURANCE

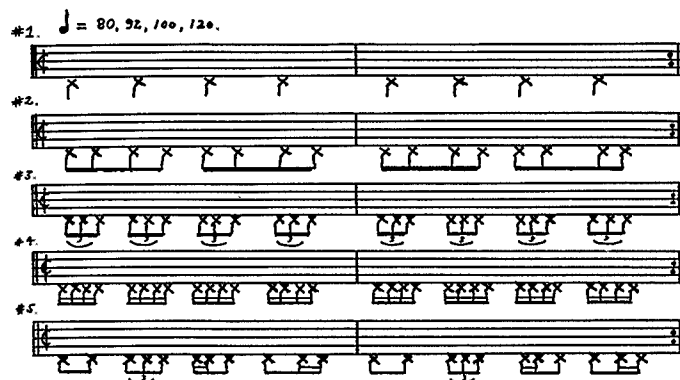
The hi-hat cymbal stand is a very important part of your drum set, because it plays a vital role in determining the sound you attain from your hi-hat cymbals.

The spring in the hi-hat stand controls the tension required to compress down the foot board. It also controls the speed with which the foot board springs back. Some hi-hat stands now have adjustable tension springs so that the amount of tension

can be controlled. You might try working with the tension adjustment while you practice these endurance exercises.

The hi-hat cymbals should return back to the starting position, after making contact together, i.e. in a reflex action. Allowing the cymbals to do this will produce the "open sound". Also practice keeping the foot board compressed down for the "closed sound".

- NOTE:
1. Sit at different distances from the hi-hat
 2. Experiment with several tension adjustments.
 3. Try different clutch adjustments.



BASS DRUM ENDURANCE

Many drummers have the problem of poor tone quality, lack of precision, and limited speed. I find the main problem is in making the stroke. The beater should return back to the starting position, after making contact with the bass drum head. (i.e. in a reflex action.) Allowing the beater to do this will increase tone quality, speed and control over the bass drum.

Try working with the tension screws on the bass drum pedal, but avoid applying too much tension.

Work with the length of the stroke, (i.e. distance the beater comes to rest away from the bass drum head.) Keep in mind that if the beater comes back only a few inches, the bass drum volume will appear to be sluggish.

- NOTE:
1. Try several different throne heights.
 2. Sit on the edge or center part of the drum throne.
 3. Sit at different distances from the bass drum.
 4. Experiment with several stroke lengths.
 5. Adjust the tension on the bass drum pedal.



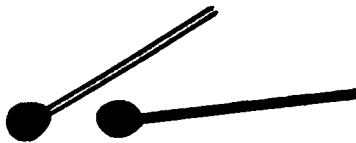
MELODIC ENDURANCE COMBINATIONS APPLIED TO THE SNARE DRUM, SMALL TOM TOM, LARGE TOM TOM, BASS DRUM, and HI-HAT



CONCLUSION

Use your entire drum set to practice all the different sounds. However, your practice pad is still the best workout for hand endurance and power. Develop the wrists and fingers to the

degree where you have speed and flexibility. Remember that as you gain flexibility, the ideas that you have stored in your mind will speak out through your hands and feet.



DOUBLE STICK GRIPS
by Arthur Press

A few weeks ago while sitting at a set of drums, I started experimenting with a double stick grip in the right hand. The results were quite successful and I present them for percussionists with the hope that it will afford them additional aid in pursuit of their artistry.

What the pictures show are an adaptation of a traditional mallet grip to allow the set drummer to achieve greater movement and fuller sonorities around the drum set. There may be some drawbacks and restrictions that the percussionist will encounter, but these difficulties should diminish with practice.

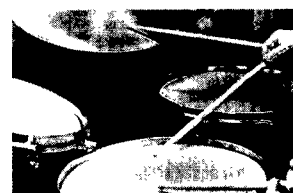
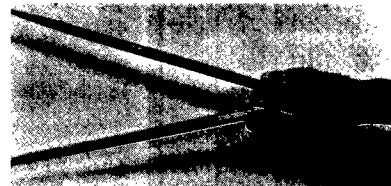
Rotating the wrist from left to right will promote the best control and articulation of both sticks. Those players who utilize the matched grip might also want to experiment with two sticks in the left hand. The hi-hat then has to be adjusted to avoid interference. The strain on the hands during the fast tempi can be alleviated by playing on the bell or creating splash effects against the basic "time". I'm particularly fond of the brush and stick combination. Also a variety of paradiddle stickings should produce a great deal of rhythmic interest.

From what I see about the unlimited possibilities that percussionists are capable of today, I can only conclude that this technique should be important in further stretching the boundaries and limitations of the percussionists technique.

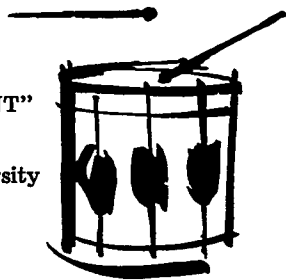
Editors Note: Other possible adaptations of this double grip technique could include holding a snare drum stick or soft mallet and a triangle beater in the same hand, etc. A most useful technique when performing multiple percussion works, when covering many percussion instruments in show work, or on jobs where the "limited budget" doesn't allow hiring of enough percussion players!)

THE AUTHOR

ARTHUR PRESS is percussionist with the Boston Symphony Orchestra, director of the Percussion Academy in Newtowne Centre, Mass., and author of the MMO Classical Percussion records and the informative book Mallet Repair.



Southwestern Oklahoma State University
Weatherford, Oklahoma



LIMITATION: This project is directed towards snare drum playing in the concert hall or on the marching field and NO other percussion instruments.

With these definitions as a frame of reference there are four rudiments which are basic elements to all other rhythmic patterns.

Alternate hands



The speed of reiteration of sounds may vary and the juxtaposition of sounds may vary; for example.



and the dynamics may vary; for example,



Many grace notes or embellishment figures are derived by the above interpretation of the rudiment.

2. Double Stroke



Sticking is continued as a double figure with variance as to speed (reiteration of sounds) and dynamics; for example,

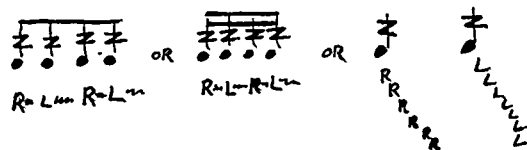
and,



TIME

This rudiment is referred to by many names, the most common are field roll, double stroke roll, long roll, rudimental roll, and open roll.

For each hand motion there are more than two sounds emitted. If we let each note represent a hand motion, the concept of this rudiment becomes clearer.



Any number of bounces above two may be used. One factor which may determine the number of bounces per hand will be the tempo at which the exercise of music is performed at.

'There are four notations used to indicate a roll or sustained sound.

Most common are:



Less common are:



The notation would be interpreted with the multiple bounce concept determined by the speed or tempo and style of music. This texture of a sustained sound is referred to as a concert roll and provides a smooth sound with no articulated thirty-second notes.

4. Hands Together

This rudiment is notated with upper and lower stems for example,



with one hand designated the upper and the other the lower stem.

The hands play one, two, or more sounds per hand motion depending on the notation and/or duration.

At this point, justification of the afore mentioned rudiments and their principles is possible by comparing and analyzing rudimental lists. Each one of the numerous rudiments established by various individuals and organizations can be broken down to four essential rudiments. It will be found that almost all so-called 'rudiments' are rhythmic patterns with, in most cases, designated sticking patterns. Three lists have been selected for partial analyzation. They are: (1) N.A.R.D., the Standard Twenty-Six American Rudiments, (2) McCormick Rudiments from Larry McCormick noted rudimentalist, and drum and bugle specialist, and (3) the Swiss Rudiments, derived from European and Swiss rudimental techniques.

RUDIMENT	NOTATED	PLAYED	*RUDIMENT
<u>N.A.R.D.</u>			
Flam			1, 1.
Five Stroke Roll			2, 2, 1.
Flamaddiddle			1, 1, 2.
Double Drag			2, 1, 2, 1, 1.
<u>MCCORMICK</u>			
Four Stroke Roll			2, 2.
Triplet-Middle			1, 1, 1, 2.
Triplet-Flamaddiddle			1, 1, 1, 1, 1, 2.
Drag-Triplet			2, 1, 1.
<u>SWISS</u>			
Tap-Flam			1, 1, 1, 1.
Pataflafla			1, 1, 1, 1, 1.
Swiss-Army triplet			1, 2, 1.
Single Windmill stroke			1, 2, 1, 1.

* 1, single stroke; 2, double stroke.

CONCLUSION:

All rhythmic patterns, no matter how designated or named and without regard to sticking, are derived from (1) single stroke, (2) double stroke, (3) multiple bounce, or, (4) hands together because of the definition of the term rudiment.

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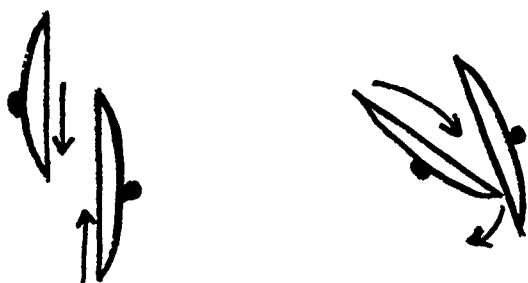
SOME QUESTIONS AND ANSWERS ON PERCUSSION

By Jim Bawden

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 snare drummer's buzz roll doesn't get loud enough. What can I say?
- A: Open it up as it gets louder (less buzz and more individual bounces). Get the sticks higher.
- Q: The music calls for marimba, and we don't have one. What can I use instead?
- A: Use yarn or cord mallets on the low register of the xylophone.
- Q: The chime player misses a lot of notes. Why? Can it be corrected?
- A: It is difficult to see the music, the conductor, and the keyboard all at once. Place the chimes between himself and the conductor (he can see through the bars) and hold the music in one hand, when possible.
- Q: The xylophone, marimba, and vibes sound good down low, but they don't cut through in the upper register. Can I get both?
- A: Yes, the upper register requires a harder mallet. Try to switch mallets.
- Q: The score says "gliss" on cymbal. How?
- A: Slide metal piece across a suspended cymbal. A coin or triangle beater works fine.
- Q: How is a roll produced on the crash cymbals? I find this once in a while.
- A: Place the two plates together with edges disjoint and slide in circular motion.
- Q: How can a player get a forte-piano sus. cymbal roll without help?
- A: Have him lean his body against the edge of the cymbal while rolling (after the initial accent).
- Q: The cymbal player catches the air pocket during crashes. How do you avoid it?
- A: Strike the two plates together in such a way as to never allow them to line up. For example, in and out instead of up and down.

Never:



- Q: The drummers always miscount their number of bars rest. Is there a solution?
- A: It's quite possible that they don't know how to count (1-2, 2-2, 3-2, etc.). Have them write in cues (Fr. hrn, solo) or cue them yourself if possible.
- Q: We lose 5 to 10 minutes a day waiting for the percussionists to get their equipment set up. How can I make them move faster?
- A: You can't, but you can post your rehearsal schedule early so they can come before the rehearsal and prepare.
- Q: Even during concerts there is some confusion between pieces, and percussionists are running around, obviously unorganized. What is the problem?
- A: The key is organization. Choreograph movement between instruments at the rehearsal and minimize motion and time. If players play more than one instrument, try to have them grouped appropriately. Also, have specific locations for equipment and see that it is there when not in use.

- Q: Noise! All the time before, during, and after rehearsals, even during the concerts. How can they learn to be quiet?
- A: Use padded trap tables; don't leave equipment on the floor to be tripped over; eliminate protruding objects that catch on people; don't let players fiddle with equipment or drop it. Make a cymbal box to keep cymbals apart. Have a carpeted stick tray at all stations.
- Q: Despite constant reminders to keep the tempo, the percussionists rush or drag. How can I keep them with me, the conductor?
- A: Percussionists are faced with the question, "how high do I put my music stand?" Rhythmic instrument players should have their stands high, with the conductor in view just over the top. Mallet players must have the music close to the keyboard, forcing them to glance at the director.
- Q: I am short percussionists. How can I be sure the important parts are covered?
- A: Some parts can be played two at a time or in various combinations. Other parts can be eliminated.
- Q: What are some common abuses of the percussion instruments?
- A: Percussionists will use any flat surface for a shelf. Don't set books or other equipment on drum heads or keyboards. Since the players don't own the instruments, they often lack pride and concern for them. They should keep them clean and use only the proper striking utensil for each instrument.
- Q: The percussion section always looks like a dump. Any suggestions?
- A: Give each piece of equipment a place to go and a cover if necessary. Get the players in the habit of replacing all items after their use.
- Q: My percussion section is so drab and unmusical. How can this be overcome?
- A: Percussionists must exaggerate dynamics, observe accents, and pay attention to duration. They need to listen to what is happening and be "effect drummers".
- Q: Just what can I expect of the members of a percussion section?
- A: The primary responsibilities of a percussionist are the accentuation of beats, reinforcement of melodic instruments, rhythmic motives, special effects, and solo styles indigenous and ideomatic to the percussion family (i.e. march-type breaks, etc.).
- Q: I become irritated at the percussion section too often. How can I prevent getting an ulcer or doing something that I may regret later?
- A: Be patient and show understanding. Put yourself in their shoes. The percussionist must learn to perform over 200 different instruments to learn how to care for and store them, be able to read treble, bass, and neutral clefs, distribute new assignments for each piece, undergo physical stress in moving very heavy equipment, budget time for setting up and breaking down, repair emergency breakages, and master various other arts and talents.
- Q: I want to order some new equipment, but I can't afford to buy everything that I would like. What instruments should I consider first?
- A: The players usually own their own concert snare drums, but the school should own one. If the group marches, buy field snares and a bass drum (the number is up to you). Tenor drums and timp-toms come last. For your concert ensemble, buy a concert bass drum and at least two timpani (25" and 28", add 23" and 30" later). Also purchase crash cymbals (at least 18"), suspended cymbal (Larger size), bells, xylophone and traps (triangle, castanets, guiro, maracas, cowbell, bongos, police and slide whistles.) I also recommend chimes and a tam-tam or gong. EXTRA: when you can afford them, assorted tom-toms, extra timpani, vibraphone, drum set, conga, marimba, timbales, and special effects instruments.
- Q: What manufacturers can I look into?
- A: Although there are many producers of percussion equipment, some are known for a particular type of equipment. See your dealer for catalogues and talk to area percussionists.

About the Author

Jim Bawden 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.

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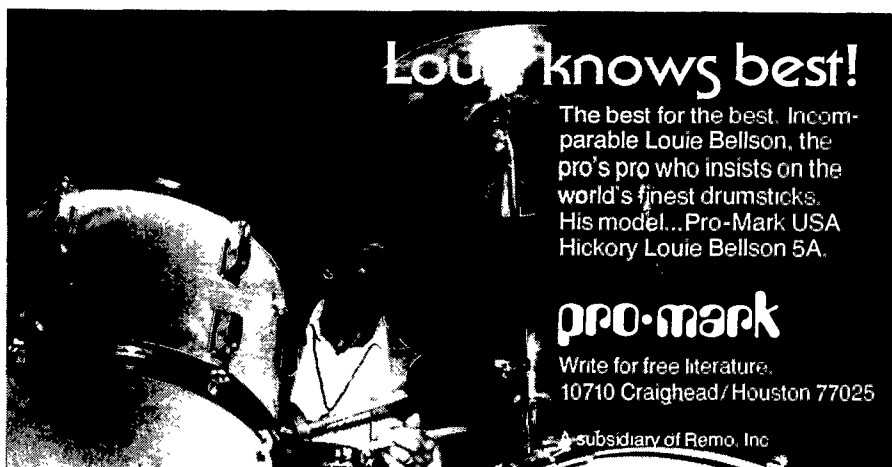
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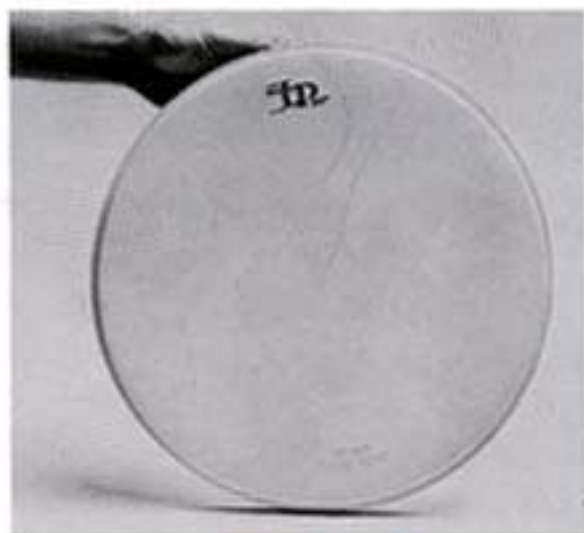
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