

# PERCUSSIVE NOTES

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NUMBER 1  
FALL 1977

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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.

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*Mike Balter*

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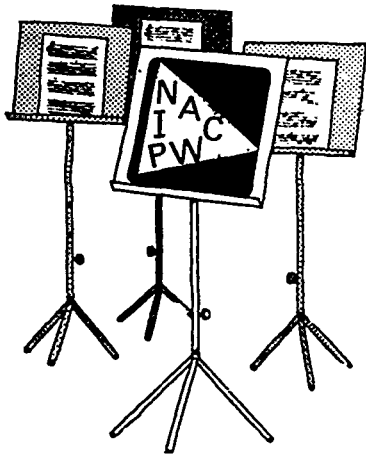
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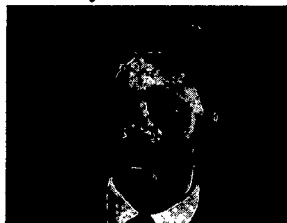


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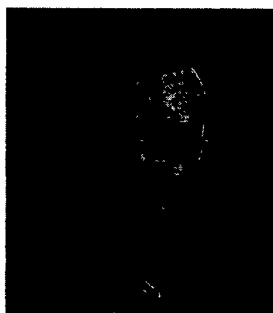
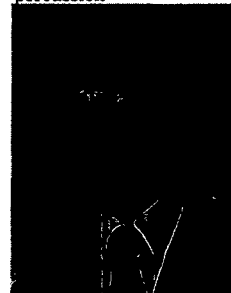
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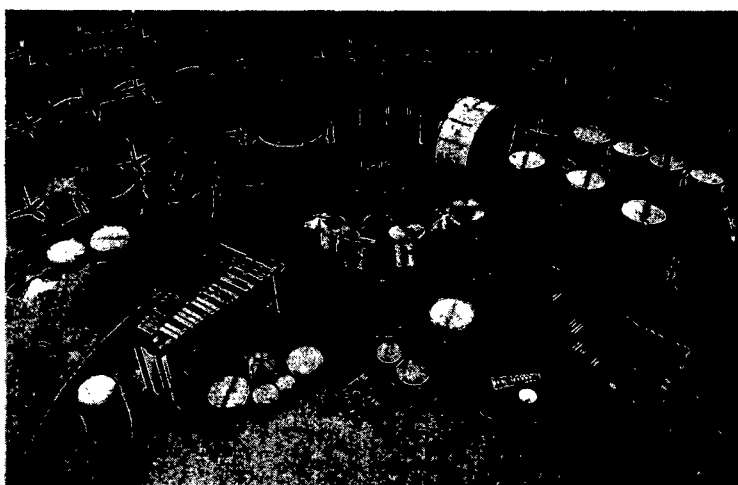
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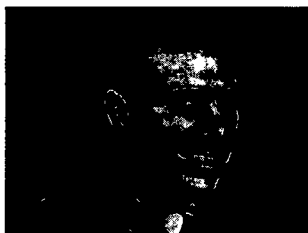


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# 5TH ANNUAL PERCUSSION COMPOSITION CONTEST 1977-78

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

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Second Place - \$200

Third Place - \$100

## COMPETITION DETAILS

- Medium** This years competition is for a PERCUSSION SOLOIST (performing on, for example, marimba, timpani, multiple percussion, etc.) WITH PERCUSSION ENSEMBLE ACCOMPANIMENT (consisting of three (3) or more players.)
- Difficulty Level** Difficulty, form, and style of the work is left to the discretion of the composer. Potential for widespread performance should be balanced with the potential for new artistic heights.
- Restrictions** Previously published or commissioned works may not be entered.
- Required Material** Full Score, clean, neat manuscript. (Composers name may appear, but will be deleted for judging purposes.) Composer of the winning composition will be consulted regarding details of the performance at a PAS National Event.
- Entry Fee** \$10 per composition (non-refundable), to be sent with entry. Checks payable to PERCUSSIVE ARTS SOCIETY.
- Deadline** All entries must be received on or before June 1, 1978  
Send to:

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**Return of Entries** All scores will be returned to composers following judging.

**Adjudicators** The following internationally known percussionists and composers will be among those judging this important competition.

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- ANTHONY CIRONE - Percussionist San Francisco Symphony, faculty San Jose State University, leading composer of percussion music and method books.
- MITCHELL PETERS - Percussionist Los Angeles Philharmonic and composer of percussion solos and ensembles.
- RONALD LOPRESTI - Professor of Composition Arizona State University, composer of works for percussion solo and ensemble.

# Percussion Discussion



## SOME THOUGHTS ON PERCUSSION RESEARCH IN THE AREA OF ADAPTED MATERIALS

by Linda Lorren Pimentel

### A NEW ORDER FOR THE RUDIMENTS???????

Bulletin #123 of the National Association of Rudimental Drummers (NARD) written by its new President, Mitch Markovich states:

*"Many of the drummers that I have talked to over the years, and on my recent travels, have expressed a desire for some type of reorganization of the 26 rudiments. They tell me that the 13 essential rudiments as listed on the rudiment sheet are not in a logical teaching order. After discussing this with Roy Knapp (one of the original founders of NARD) I learned that the 13 essential rudiments were chosen strictly as an examination list of representative rudiments—sort of a cross section of the rudiments that would enable examining judges to quickly verify the abilities of NARD applicants, rather than requiring them to play all 26 rudiments.*

It seems that it was never the intention that a teacher would introduce his or her students to the rudiments in the order that they appear on the rudiment sheet! Yet we all know that there are many band directors who feel weak in the area of percussion, who teach the rudiments in the order listed on the rudiment sheet. It is for this reason that I would have to go along with those people who feel that something should be done to alleviate the confusion that now exists. Perhaps we need, as some have suggested, a list of NARD EXAMINATION RUDIMENTS and another list of THE 26 RUDIMENTS, in an order that would be a better guide for the student and teacher.

Markovich also states: Another weakness in the examination requirements is the omission of the MULTIPLE BOUNCE ROLL or "BUZZ" ROLL. Again, when NARD was formed, this roll was not considered all that important, and in fact in many circles, it was considered to be "beneath" a drummer who could play a good double stroke or long roll. While this feeling still exists in some areas, it cannot be denied that most drummers use this roll today because there just isn't any other technique that a percussionist can use to produce the smooth, delicate texture that the multiple bounce roll provides.

In order to gather input on the possible restructuring of the NARD Rudiment listing, that organization has prepared a questionnaire for its members to fill out and return. Further information on this most worthwhile project may be obtained by writing to: Mitch Markovich, Pres., NARD, c/o 1728 N. Damen Avenue, Chicago, Illinois 60647.

I am writing this letter as an affirmative yes to the article by Mr. Gerald C. Kent, (The Pit Drummer - A Marvel of the Musical World), on page 37 of the Spring/Summer '77 issue of "Percussive Notes". The pit drummer, or let us correct the term, the "show percussionist", is the mainstay of the pit orchestra. He (or she) can direct the entire flow of movement on the stage. Granted, it is the music director's responsibility to "direct traffic" but the rhythms and nuances of the percussionist are much more noticeable to a dancer or singer 20 feet or so upstage. I have even had singers tell me that if it was not for certain strategically placed drum rolls and fills they probably would have missed their entrances or lyric cues.

So let's hear it for the show percussionist. He's not just a funny noise maker, he's a tonal orchestrator. Thank you for your insight, Mr. Kent.

Kenne Thomas, Moorhead, MN

I recently received a letter written to P.A.S. from a student who wrote about transcriptions for bar percussion instruments. He contemplated making a graduate school project of such an undertaking. Because my name has often been associated with developing bar percussion literature from other sources I would like to express a few of my views. I would be delighted to have those of you who are interested write to me with your comments, additions, and disagreements. We all learn and grow through this sort of interchange.

First, I would like to comment that, from his letter I quickly became aware that this student was not particularly familiar with the inner workings of P.A.S. Any student who is in graduate school and preparing to do research owes it to himself to seek out the library and to read every back issue of both of our magazines. The wealth of material contained therein is enormous. In his letter this student asked for quite a bit of material. He seemed unaware of how to explore sources to get such material and how to do the "legwork" to unearth such materials on his own. He should have learned proper procedures in one of his graduate school classes and should have followed them. Our organization officers contribute most of their time and efforts free of charge, and to further burden them with digging up information of which the student should have been aware is unnecessary. Lengthy and poorly devised questionnaires can also be a burden for leaders in our field. I comment on these things, not because I wish to discourage interchange of ideas in any way, but because so many of our students have not bothered to learn to correctly use the tools of research, and blindly saunter forth in sheer ignorance. For those of you who are interested, there is much to challenge and offer in the fields of percussion and percussion education research, but the necessary skills are difficult to learn. (After two years in a M.A. program and two years in a Ph.D. program I am only just beginning to develop a few basic techniques.) Now back to the issue of borrowed literature.

The following quotation is from my master's thesis, DEVELOPMENTAL TECHNIQUES FOR THE MARIMBA, 1971, pp 7-9), which is now housed at P.A.S. PERCUSSION RESEARCH COLLECTION, Henry L. Simmons, Curator, William David McCain Graduate Library, University of Southern Mississippi, Southern Station, Box 5148, Hattiesburg, Mississippi 39401:

#### Borrowed Literature

*"Literature for the marimba has developed within the framework of twentieth century composition. The composers who have written for the instrument represent various styles and trends. Within the past quarter century, the scope of the field has substantially increased, giving the performer a wider choice of original works. The marimbist may also choose freely from popular fields, developing improvisational technics that enhance the instrument. However, to one who is well-trained in the classical music tradition, this is not completely satisfying. Just as the pianist performs harpsichord literature, the guitarist includes lute music in his repertoire, the cellist and violist exchange with each other, so the marimbist carefully chooses from traditional European music literature from various media.*

*As the performer has at his disposal a wide range of technics and sounds, the scope of borrowing can be quite broad. Large marimba ensembles that perform complete orchestral transcriptions exist in the United States and abroad. In these ensembles imitation of other instruments is possible through the use of various textured mallets and a close copying of phrasing technics.*

*Many musicians feel that it is acceptable for marimbists to borrow literature for technic building purposes, yet express doubts as to the validity of performing these works before an audience; it is considered more appropriate for these pieces to be performed on the instruments for which they are intended.*

*Much valuable literature is rarely, if ever, heard in public, especially in the field of piano literature, though most of the important composers wrote small piano works which would transcribe well for marimba. The technics needed to perform them are limited, but mature interpretation are essential. However, these works are rarely performed except by inexper-*

enced students. With a few simple adaptation procedures these small works can be performed on the marimba. They often take on exciting new dimensions when so performed.

*The marimba is a relatively new instrument to our culture; its adherents are seeking both wider audiences and more composers. To reach the tastes of large groups, the performing of many styles of music is necessary. Thus variety in performance is essential for survival. Here lies the crux of an issue facing present-day marimbists.*"

During the spring of 1976 I researched and wrote a paper about borrowed literature for a music history class. This paper concentrated on the interchange of literature between the lute, the choir, and the harpsichord during the late Renaissance. This, and other such projects, tend to leave me viewing with amusement the apprehensions of the music establishment about transcriptions. I rarely find "purists" about such matters among well-established musicologists. They are all too aware of the resettings of works by the original composer (opera overtures rewritten for street corner brass bands, symphones arranged for two pianos, etc.) that have long been a profitable venture. The examples of composers borrowing from folk and popular sources as well as from each other are limitless. I think that it is valuable for the serious percussion student to explore at least one facet of borrowed literature if, for no other reason, he is to be able to answer questions of critics.

A good topic for a thesis or dissertation would be an in-depth comparison of how marimbists have tended to borrow literature and how literature has, in the past, been borrowed for one or two other emerging instruments. Comparing the transcriptions and adaptations of George Hamilton Green with those of Sigmond Rascher for the saxophone comes to mind as a workable possibility.

A good project for a student paper, particularly an undergraduate music history paper, is to two-dimensionally explore avenues of borrowing: from what instruments can we readily borrow and comparing compositions from each period in European history that adapt well to the bar percussion instruments. Common instruments from which we borrow are violin and other members of that family, piano, harpsichord, guitar, lute and the organ. Examples from each of these areas could be chosen and studied. The student should be encouraged not to overlook some exciting avenues of exploration in music history. Among these I must mention the dance music of the late Middle Ages, early organ music of the fifteenth century, lute music of the sixteenth century, Elizabethan virginal music, German and Italian harpsichord composers of the seventeenth centuries, etc. A comparison of the early development of the techniques of any instrument and our progressing development in the field of bar percussion is a worthy topic for graduate level depth study.

A single survey of borrowable literature for bar percussion is, to my way of thinking, an unwieldy, unworkable topic. Percussion Arts Society, in a large project, to which many of us have contributed, tries to compile a listing of available materials in each area of percussion. If an individual is aware of transcribed works that are in print that are not on this list, he should simply forward such information to Michael Combs, who is the head of that committee, for inclusion in the next issuing.

I have often been questioned about listing all the borrowed works that are in my repertoire. Frankly I find such a question to be amusing. By now I have performed, more or less successfully, several thousand works for other instruments, as have many of my colleagues. If anyone bothered to try to make such a listing, I doubt I would have time to read it. (It has been attempted in the past.)

Another pertinent question concerns whether music publishers should bother to publish borrowed materials. As a professional, I have little or no need for transcriptions. I always prefer to go directly to the source, using URTEXT editions if possible. In performing borrowed works by established composers, I tend to distort their skillful work as little as possible, trying to remain true to the original purpose and intent. I listen to recordings of fine musicians correctly interpreting the works on the original instruments. I try to keep the original dynamics, phrasing, and embellishing intact. In the realms of folk and popular music I take a more free hand, arranging and improvising with abandon! The end results in this area tend to resemble full-scale pieces composed by Pimentel.

As a teacher I DO NEED transcriptions. My students have little or no sense of historical perspective. They are not aware of

sources and materials. They are inexperienced in navigating necessary changes tastefully. Having a supply of carefully chosen borrowed materials that can be used to build a variety of bar percussion techniques while enriching the students' cultural horizons enhances my teaching capabilities. And, because I like a lot of variety having at hand a number of available collections, several at each level of technical difficulty, would suit me fine.

A most promising arena for future bar percussion development is that of employing bar percussion instruments as accompanying instruments in the tradition of the piano. Many accompaniments intended to be performed on the piano are enhanced by transfer to the marimba or vibes. For the graduate percussionist who is interested in transcriptions, adapting appropriate accompaniments to bar percussion instruments from the sources of a number of solo instrumental literatures, would make an excellent contribution to our professional scene.

At this point in our growth, with the amount of readily available original compositions increasing at a tremendous rate, I think that the pressure to validate our position on borrowed literature is decreasing. Thus future research should tend to be historical, comparative, or the expansion of resources. And teaching and performing should tend to reflect a balance between the old and new, the borrowed and the original, the popular and the more serious.

## A NEW TUNING DEVICE FOR TIMPANI

By Sam Denov

As an assistant timpanist for the Chicago Symphony Orchestra, I have no doubt that the most difficult part of playing timpani is tuning. It is especially difficult to retune the timpani in the midst of a composition. This is particularly so when the ensemble is not playing in a closely related key, or during fortissimo passages when it is difficult to hear soft strokes on the timpani.

Tuning is the bane of many young performers who have not yet developed a good "ear." It is also the single most deficient quality in an inexperienced timpanist.

The need for an absolutely accurate and automatic means of tuning the timpani, not dependent on human frailties, is great. Such a device allows the performer to concentrate on the technical and artistic aspects of timpani playing, freeing him from the concerns regarding tuning. All timpanists, regardless of ability or experience, should welcome such a device.

I have recently patented a device capable of quickly and accurately tuning the timpani. It is an electronically controlled mechanism that tunes timpani by positioning the main tuning rod of mechanically tuned drums. All that is required of the performer is that he select the desired pitch on a tuning switch and tap the drum's head.

The device works by using an optical sensor to "see" the length of time required for the vibration of the head while counting the pulses of a high-frequency, crystal controlled clock during the vibration's length. This "count" is then electronically compared to the correct "count" for the desired pitch, depending on the length of each vibration. Any difference between these "counts" will activate a special motor that moves the central tuning rod, through a gear arrangement, in a direction either up or down that will reduce the difference in the "counts" to zero. Once the difference is reduced to zero, the motor locks the rod in place until such time as another difference develops.

This simplified explanation of how the device works shows that the device will continue to tune as long as the drum is being played upon. It does not begin to explain the many problems involved in the design and how these problems were successfully resolved.

For instance, the device handles a very wide range of dynamics. It differentiates between harmonics and the fundamental pitch. It does not allow the sounds of other instruments to interfere with its operation. It also allows for changes in heat and humidity.

Computer age technology was employed in the solid state design. Unfortunately, the prototypes, needed before mass production may begin, have not yet been built for lack of financing. This appears to be a stumbling block common to many inventors.

Persons interest in communicating further with me regarding this device, can write to me at the address given below.

3200 N. Lake Shore Dr., Apt. 911  
Chicago, IL 60657

Sirs,

I am twenty four years old, I've been playing drums (studying) for about 10 years. My set playing is good, my reading is fair and getting better all the time. At age eleven I lost my left leg, at age 14 I started to study the drums. Many teachers turned me down as a student. They felt it would be impossible to overcome my problem. I finally found a teacher (Mr. Tony Schaefer), not only an excellent teacher, but a fine person. He helped me overcome my problem. Now I am a good player, but no one will give me a chance because I'm a crippled. I though maybe you could advise me in some way, and perhaps write an article in your magazine, not only to help me but other musicians facing the same problem. I hope to hear from you.

All my best,  
Joey Barongiwi, Jr.  
641 Pulanski Rd.  
East Northport  
Long Island, N.Y. 11731

**EDITOR'S NOTE:** PAS would like to encourage others who have faced physical problems to write and tell us about their situations and how they have worked toward solving their difficulties.

I was interested in the "Whole-tone Scale" marimba in the Winter PAS. I was puzzled by such a set of bars at a farm sale in Vermont, one time. However at a later time I saw the complete parts from an old theatre organ. Included were two such whole-tone sets of bars, 1/2 step different in pitch, so that the two together had the full chromatic scale! This is the way they were mounted in an organ. I imagine that may be the origin of the "Aeolian" Instrument of Lawrence Finleys.

Ruth Jeanne  
Granville, Ohio

Dear P.A.S.-

I was wondering if you could tell me if a professional recording of Paul Creston Concertino for Marimba and Orchestra has ever been recorded in its entire length, with full orchestral accompaniment. I have been trying to get hold of one, but the record shops don't seem to know. Could you please tell me if any recordings are available for the listening public, and, if so, please write me what label it is on, so I may order it from my local record shop.

Thank you

**EDITORS NOTE** - The answer to this oft asked question is obviously "No, there is no recording available". But shouldn't there be? When are we as a field of musical endeavor going to have fine models in the form of recorded performances on high quality discs and tapes done by outstanding artists available for our study and enjoyment. Where do we start in an effort to interest those who control the record companies, etc. to decide to do these recordings? Any suggestions? PAS is a logical organization to take up this challenge. Let us hear from you.

Here is a listing of the timpani and percussion roster of the Phoenix Symphony Orchestra:

Ronald Holdman  
Jacob Fuchs  
William Wanser  
Wayne Church  
Clydene Dobelbower

We joined ICSOM in 1974 and at the same time reported our first million dollar budget, I thought we might be considered in the Major Orchestra category.

Thanks so much.

Ron Holdman  
Phoenix, Arizona

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# PERCUSSIVE ARTS SOCIETY

# INTERNATIONAL CONVENTION

# 1977

Hosted by: F. Michael Combs, The University of Tennessee  
Music Department, and the Tennessee State Chapter of  
PAS.

### PRE-REGISTRATION INFORMATION

PAS Member registration fee . . . . . \$5.00 (until Oct. 1st)\*  
Non-member registration fee . . . . . \$15.00 (until Oct. 1st)\*

\*AFTER OCT. 1st AND AT DOOR -  
Member - \$8.00  
Non-Member \$18.00

**PRE-REGISTRATION MUST BE POSTMARKED NO LATER THAN OCT. 1st.** Those preregistering (using the form in this magazine) need only pick up their badges at the music building foyer upon arrival.

**HOUSING** - A separate form (in this magazine) is necessary to reserve a motel room at the Sheraton Campus Inn which is located one block from the convention activities. Any forms received after the motel is full will be referred to the next nearest accommodations. For additional information on area housing, contact F. Michael Combs, Music Department, University of Tennessee, Knoxville 37916.

**BANQUET** - The official PAS banquet will be held at the Sheraton Campus Inn on Saturday evening, October 29th, at 6:30 p.m. Due to limited seating, reservations are suggested and may be secured with the reservation form.

**AREA SIGHTSEEING** - Knoxville is located in the eastern part of the state of Tennessee. The Smoky Mountains are an hour's drive and the Oak Ridge National Atomic Energy Laboratories and museum are only 45 minutes. Numerous historical sites and tourist attractions are available. Additional information may be obtained by writing to the Knoxville Tourist Bureau, Box 237, Knoxville, Tennessee 37901.

### PASIC '77 PROGRAM

#### Friday, October 28, 1977

2:00 p.m. Board of Directors Meeting; Room 1, Sheraton Campus Inn  
7:00 p.m. Registration (Music Building Auditorium Foyer)  
8:00 p.m. Concert: **EAST CAROLINA UNIVERSITY PERCUSSION ENSEMBLE**, Harold Jones, Conductor; and **UNIVERSITY OF MIAMI PERCUSSION ENSEMBLE**, Fred Wickstrom, Conductor.

8:30 p.m. **NEXUS** - Concert  
10:30 p.m. Reception - Sheraton Campus Inn  
Host: Tennessee Chapter PAS  
Music: **MIAMI UNIVERSITY POPS PERCUSSION ENSEMBLE**

#### Saturday, October 29, 1977

8:00 a.m. Registration (continuing until 3:00)  
9:00 a.m. General Session: Introduction of Officers, General Announcements, University of Tennessee Percussion Ensemble  
10:00- 4:00 a.m. p.m. Clinics, concerts, and Demonstrations including:  
**SAUL GOODMAN** - Timpani Clinics  
**JOHN CHELLIS CONNOR** - Marimba - Vibraphone Demonstrations  
**NORTHERN ILLINOIS UNIVERSITY STEEL BAND** - Concert - Clinic  
**WILLIAM J. SCHINSTINE** - Lecture - Clinics  
**BASCHET SOUND SCULPTURES** - Exhibit and Demonstration  
**SPIRAL** - Concert  
4:00 p.m. State Chapter Meetings, NACWPI Reception, Social Hour  
6:30 p.m. PAS Banquet - Sheraton Campus Inn  
**PAUL PRICE**, Guest Speaker

#### Sunday, October 30, 1977

8:00 a.m. Registration (continues until noon)  
9:00- 4:00 a.m. p.m. Clinics, Concerts, and Demonstrations including:  
**KEIKO ABE** - Concert-demonstrations - Japanese Mallet Literature  
**ED SOPH** - Drum Set Clinic - demonstrations  
**Percussion Literature Demonstration**  
**MORRIS LANG and SAUL GOODMAN** with **DR. AND MRS. WILLIAM P. CARTER** - Concert-demonstration of Bartok's **CONCERTO FOR TWO PIANOS AND PERCUSSION**  
**MICHEL BOULANGER** - Marching percussion workshops and demonstration  
**FRED WICKSTROM** - Latin Percussion Demonstration  
**BASCHET SOUND SCULPTURES** - Exhibit

#### EXHIBITS

The exhibit hall, located next door to the music building, will be open Friday and Saturday throughout most of the day. A large number of percussion manufacturers will be exhibiting.

**Plan Now To Attend**

**PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION 1977**

**PREREGISTRATION AND BANQUET  
RESERVATION FORM**

Complete form, enclose check, and return to:  
F. Michael Combs, PASIC '77  
Music Department  
University of Tennessee  
Knoxville, Tennessee 37916

----- detach and mail -----

**PASIC '77**

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

Check area of Interest

\_\_\_\_\_ Advanced student, College or Professional  
Percussionist.

\_\_\_\_\_ School music educator.

\_\_\_\_\_ Beginning or intermediate student.

\_\_\_\_\_ Other

Enclosed:

\$ 5.00 PAS member Pre-registration fee  
or

\$15.00 Non-PAS member Pre-registration fee

\$ 8.50 Banquet (optional)

\$ \_\_\_\_\_ Total Enclosed

**HOUSING RESERVATION FORM**

Complete and return to:  
SHERATON CAMPUS INN  
1706 West Cumberland Ave.  
Knoxville, Tennessee 37916  
Ph. (615-524-4681)

----- detach and mail -----

**PERCUSSIVE ARTS SOCIETY  
INTERNATIONAL CONVENTION  
1977**

Name \_\_\_\_\_

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Arrival Day \_\_\_\_\_ Time \_\_\_\_\_

Departure \_\_\_\_\_

Room Type \_\_\_\_\_

Total number in room \_\_\_\_\_

Rates: Single \$17.00

Double \$24.00

each additional person:

\$ 4.00

Additional comments:

**1977 PERCUSSIVE ARTS SOCIETY  
INTERNATIONAL CONVENTION**

**THE ARTISTS**

The artist and groups appearing at the PASIC '77 represent the most knowledgeable, experienced, proficient, and innovative personalities and ensembles that could be gathered together. It is the purpose of the planning committee to present not only the highest quality level possible but also to represent a diversified range of the percussive arts. With the exception of a few general sessions and concerts, the clinics and demonstrations will be directed to one of the three levels: (1) advanced students, college, and professional, (2) school music educators, and (3) younger students at the elementary or intermediate level. Registered participants may select from any of the sessions; however, most hours of the day will offer three sessions at the same time - one designed for each of these three levels. Specific times during the program will be set aside for visiting the exhibits. The complete printed program booklet, available at registration, will provide complete details of all activities.



**KEIKO ABE**

Keiko Abe graduated from Tokyo Gakugi University 1960, but spent another year there to finish her music major course. From childhood she studied marimba and other percussion instruments as well as piano and composition. Soon she earned a position as Japan's master of the marimba. In 1968 she won the grand prize in a unique musical concert featuring original works written for her. In addition to several recordings, Miss Abe has a vast repertoire of classic, contemporary and popular music. She has performed concertos with the Tokyo Philharmonic, the Japan Philharmonic, and the Tokyo Metropolitan Symphony Orchestras. She teaches at the Toho Sakuen Music School and the So-Ai Women's College, and participates in many musical organizations, either as leader or active member.

**BASCHET SOUND SCULPTURES**

These instruments represent the most contemporary thinking in percussion sounds and include crystal with glass rods and metal speakers, sculpture working with bows, floor gongs, vertical harp, sculpture with strings, spring on steel base, percussion with heavy rods, crystal with glass rods and whiskers, and vertical vibraphone. The instruments are in this country for a limited time.



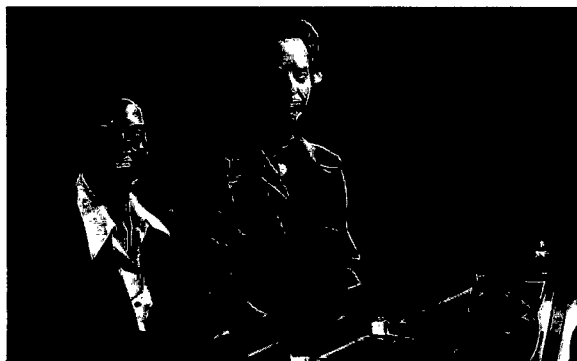
**SPIRAL**

The Baschet Sound Sculptures will be present in concert by an innovative group known as Spiral. It is the function of this group to present the sculptures in the United States. The personnel of Spiral includes: Eugene Bozzi - Hartt College of Music graduate and principle percussionist of the Hartford Symphony; Jim Roszelle - Hartt College of Music Graduate and on the staff of Creative Music of Wethersfield, Connecticut; Robert Gatzen - former student of Gary Burton and at Hartt College and now director of Creative Music, Inc.



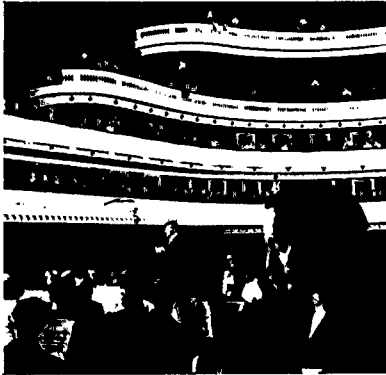
**MICHEL BOULANGER**

Michel Boulanger is a member of the Canadian Judges Association and the Drum Corps International. He began performing in corps in 1957 and has been professor of percussion for the Quebec Diplomats, D. C. A. Percussion Chairman Quality Control Program and a member of the D. C. I. Task Force.



**PAT AND BILL CARTER**

Bill and Pat are on the faculty at the University of Tennessee. Bill has DMA from Eastman School of Music and Pat her MM from the University of Colorado. They both have studied duo piano performance with Bronsky and Babin at Aspen Institute of Music and perform frequently in the Knoxville Community and other areas. They have performed with the Knoxville and Denver Symphonies and will combine with Saul Goodman and Morris Lang to perform Bartok's SONATA FOR TWO PIANOS AND PERCUSSION.



**SAUL GOODMAN**

Timpanist Saul Goodman is perhaps the most widely respected teacher and performer of his instrument in the U. S. if not the world. On his retirement from the New York Philharmonic, he capped an orchestra career that spanned 46 years with that ensemble - a staggering 6,168 concerts with a single orchestra. In addition, Mr. Goodman is chairman of the percussion department at Juilliard and the mentor of a vast number of timpanists around the world. He is author of "Modern Method for Timpani." Asked who he studied with, he replies, "The great conductors I had the privilege of playing under."



**MORRIS LANG**

Morris Lang received his musical education at the Juilliard School where he graduated with a B.S. degree and received the George Wedge Award for academic excellence. From 1950-1955 he played in the City Center Ballet Orchestra, the American Opera Society, and the Little Orchestra Society. In 1955 he was invited to join the New York Philharmonic as percussionist and assistant tympanist to his teacher Saul Goodman.

He has the following books in print: "15 Bach Inventions", "Fission" - for two xylophones, "14 Contemporary Etudes", "The New Conception", and "Three Songs to Puerto Rican Poems". His article "Journey to the Source" was recently published in the Percussionist and "The Professional Percussionist" was published in Brass and Percussion.

He is presently director of percussion studies at Brooklyn College Percussion Ensemble. In the summer of 1977 he conducted the Brooklyn Ensemble of a three week, nine concert tour of Roumania and Hungary.



**JOHN CHELLIS CONNER**

Jack Conner began studying both piano and percussion at the age of 6 and by age 12 began his professional career playing with a radio orchestra. He has been a member of the International Marimba Symphony Orchestra, with whom he toured Europe, performed with the US Navy Band, the Municipal Opera Orchestra of St. Louis, and the St. Louis Symphony. He has played over NBC, CBS, and Mutual Networks and with Xavier Cugat's Orchestra. He was featured instrumentalist at the International Festival of Music in Venice and has performed at New York's Town Hall. He has performed extensively in Japan and toured with the Honolulu Symphony. Darius Milhaud's CONCERTO FOR MARIMBA AND VIBRA-PHONE was written for him and Conner premiered the work with the St. Louis Symphony.



**NEXUS**

Nexus began with a focus on improvisation. This focus has been altered through continual exploration into new approaches to percussion. The musical forms which NEXUS now identifies strongly with are a result of the ideas and energies which each member has brought to the group. Their backgrounds encompass symphonic music, contemporary music, improvisation, and the indigenous music of many cultures. They are as comfortable and proficient with their arrangements of Bach, Chopin and Satie as they are with the contemporary pieces they play by Warren Benson, Steve Reich and Toru Takemitsu. NEXUS creates an ever-expanding mosaic of sound which is based on musical skill and experience but owes its embellishments to a sense of humor and a natural affinity for fun. This aspect of NEXUS appears in the repertoire they have produced especially for their magical mallets, made up of ragtime medleys interspersed with Spike Jones.

The music of NEXUS is a multi-cultural, representing many of the world's major musical traditions. Japan, the Phillipines, Hong Kong, Indonesia, India, Africa, the Soviet Union, Mexico, the Caribbean and the Americans are places the members of the NEXUS have visited to collect instruments and materials to use in their music. The influence which these cultures have had on NEXUS is seen in presentations such as Revolutionary fife and drum tunes and an extensive programme of African ceremonial tunes performed on African drums. Their workshops in multi-cultural music and improvisational music convey to participants the inspiration which is inherent in music throughout the world. These workshops have received the support of the Connecticut Commission on the Arts, the New York State Council on the Arts and the Ontario Arts Council.

Now based in Toronto, NEXUS is in residence at the University of Toronto. Previous residencies have been held at York University, Courtenay Youth Music Camp, Wesleyan University and Chautauqua Institution. NEXUS has made recordings for radio and television, sound tracks for feature films, and a recent album in collaboration with Paul Horn.

The personnel includes:

1. **ROBIN ENGELMAN** is currently on the Faculty of Music at York University. He has been associated with the Louisville Symphony, the Milwaukee Symphony, the Rochester Philharmonic, the San Francisco Symphony and the Toronto Symphony. He has been on the faculty of the Eastman School of Music, Ithaca College and the University of Toronto. Robin has performed at the Stratford Festival, the Marlboro Festival, the White House Festival of Arts in Washington, D.C. and the Contemporary Music Festival at Osaka, Japan.
2. **ROBERT BECKER** is a graduate of the Eastman School of Music and a Ph.D. candidate in World Music at Wesleyan University. He has studied Japanese gamelan with Prawotosaputro and Sumarsam, Ghanaian drumming with Abraham Adzenyah, tabla with Sharda Sahai, and mrdangam with Ramnad Raghavan. Bob has been percussionist and timpanist at the Marlboro Music Festival and has performed with the Paul Winter Consort and the World Band. He currently plays with American composer Steve Reich's ensemble.
3. **RUSSELL HARTENBERGER** is a graduate of Curtis Institute and Catholic University, and has a Ph.D. in World Music from Wesleyan University. He is currently a professor of percussion at the University of Toronto and performs with the Steve Reich ensemble. Russell has been a member of the Oklahoma City Symphony, the Puerto Rico Symphony and the New Haven Symphony. He has performed with the Paul Winter Consort, the World Band, and at the Marlboro Music Festival.
4. **MICHAEL CRADEN** is a musician and a painter. Playing and recording with such artists as Emil Richards, Paul Horn and Moe Koffman, he has attained vast musical improvisation experience which he has brought to theatre, dance and film. As a painter and sculptor he has had many exhibitions in Los

Angeles and Toronto. Active in education, he is currently teaching a course in "Sound Sensitivity" to students of high school age, and is on the faculty of the Three Schools of Art in Toronto.

5. **WILLIAM CAHN** is a graduate of the Eastman School of Music and is principal percussionist with the Rochester Orchestra. He has made solo appearances there, performing his own composition for percussion and orchestra, and has played at the Marlboro Music Festival. Bill designs and builds many of his instruments.
6. **JOHN WYRE** timpanist with the Toronto Symphony and composer of contemporary music, has been associated with the Milwaukee Symphony, the Oklahoma City Symphony, the Rochester Philharmonic and the San Francisco Symphony. His solo appearances include performances of his composition "Bells" with the Japan Philharmonic and the Toronto Symphony, and Toru Takemitsu's "Cassiopeia" for solo percussion and orchestra with the Boston Symphony. He has performed at the Marlboro Music Festival and at the Contemporary Music Festival at Osaka, Japan.



**NORTHERN ILLINOIS UNIVERSITY STEEL BAND**

In 1973 the steel drum found its way to DeKalb. Al O'Connor found it too, and with his help, Northern Illinois University 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, the direct forerunner of the modern steel band.



**WILLIAM J. SCHINSTINE**



William J. Schinstine, composer, author, educator, is a graduate of the Eastman School of Music and the University of Pennsylvania, and has performed as a percussionist with the Rochester, National, Pittsburgh and San Antonio Symphonies.

A teacher in the Pottstown, Pa. public schools for 26 years, he is the owner and operator of the S & S School of Music, a retail music store and studios.

He is the author with Fred A. Hoey of the Southern Music Publications Basic and Intermediate Drum Method Books and most recently A Snare Drum Primer published by Mel Bay, Inc.

Also the writer of such well known books as, Little Champ 1st. Year Drum Solos, Southern Special Drum Solos, Futuristic Drum Solos, 17 + 1 Drum Solos, Adventures in Solo Drumming, Timp Tunes, Drumming Together, Four Hands Around, and cadence books, he has composed or arranged many well known percussion and mallet ensembles and has had numerous articles on percussion topics published in Percussive Notes, Brass and Percussion, School Musician, Instrumentalist and PMEA News.



**ED SOPH**

Ed Soph's playing career began quite early and included considerable professional playing even during his high school days. After graduating from North Texas State University, Ed joined Woody Herman with whom he recorded four albums and toured extensively both in the US and abroad. In 1971, he left Woody Herman to become an instructor at North Texas State. Later he moved to New York City to pursue a free-lance career. Among the artists with whom Ed has played are Bill Evans, Phil Wilson, Joe Henderson, Marian McPartland, Bill Watrous, Lee Konitz, and singers Joe Williams, Chris Connor, and Vic Damone. He has recorded with Woody Herman, Phil Wilson, Clark Terry, Chris Connor, and Bill Watrous. Ed has been the subject of a "Profile" in DOWN BEAT MAGAZINE. Charles Suber, the publisher of DOWN BEAT, thanked Ed for "...tasteful and imaginative playing, teaching in any situation he is placed." Ed is an active member of the PAS having written the first in a series of articles for the PERCUSSIONIST and already given several clinics for PAS state chapters.



**FRED WICKSTROM**

Fred has been on the faculty of the University of Miami since 1960 and is timpanist and principal percussionist with the Greater Miami Philharmonic. He is percussionist with the majority of network television shows originating from South Florida and maintains a busy free-lance performing career in symphonic, rock, pop, and jazz music. His interests recently have expanded to non-Western music having spent the spring of 1977 studying tabla with Allarakha and African music with J.H.K. Nketia and Kobra Ledzekpo. Fred's publications include his two volume series "Keyboard Mastery for Mallet Percussion" and the recently released "Latin Percussion Techniques."



**PAUL PRICE**

In 1975 the Percussive Arts Society presented Paul Price with its most distinguished award, inclusion in the PAS Hall of Fame, for outstanding contributions and dedication to percussion education and performance".

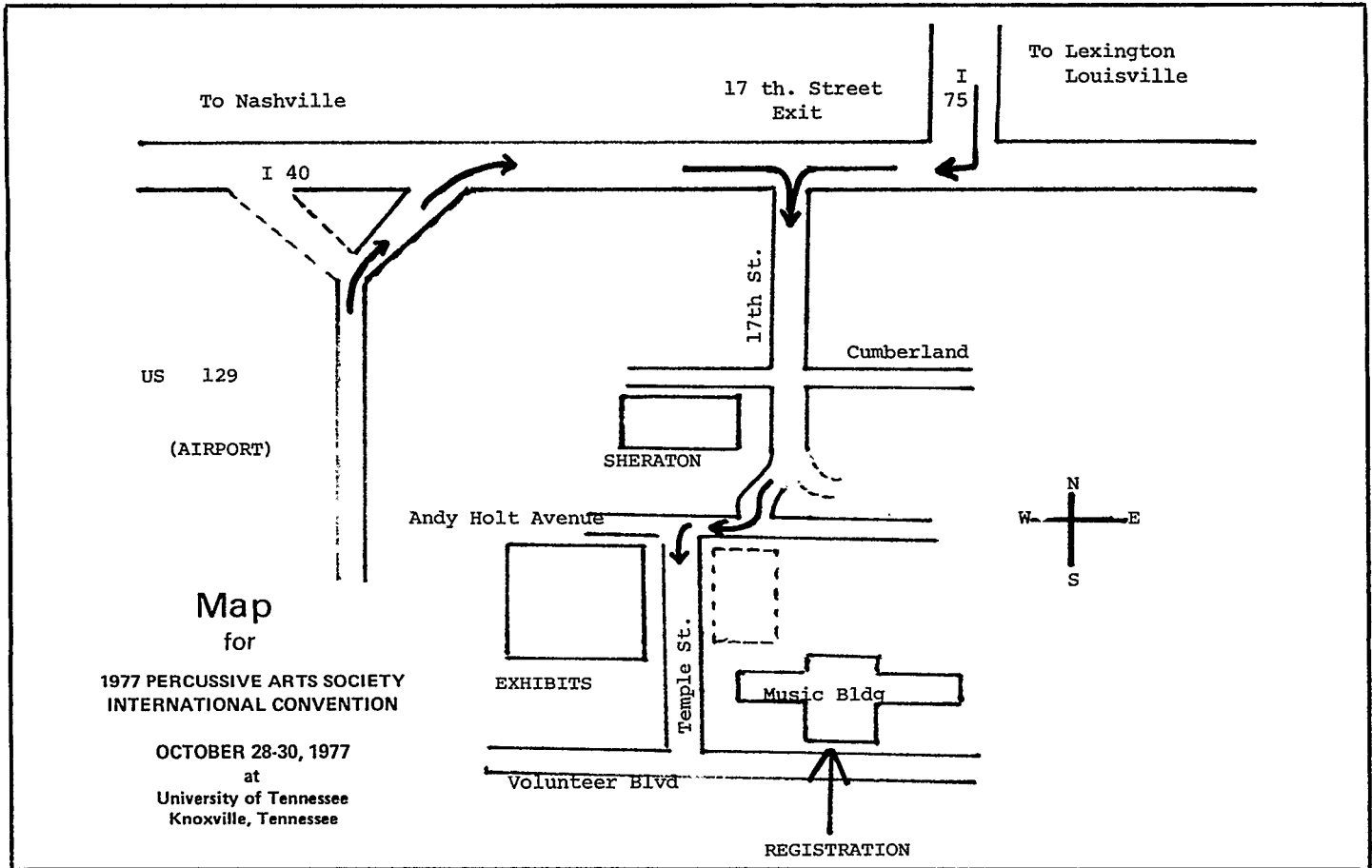
Paul Price has been teaching percussion at the Manhattan School of Music since 1957. He also teaches percussion at Kean College of New Jersey. In addition to conducting five school percussion ensembles, weekly, he is the director and conductor of two professional groups: The Paul Price Percussion Ensemble, and the internationally known Manhattan Percussion Ensemble. The latter group appeared on a U.S. State Department tour of Europe and the Mid-East. He has appeared with percussion groups on television and radio; and has guest conducted percussion groups throughout the nation. He has several recordings to his credit. He is internationally known for his pioneering efforts in revitalizing interest in percussion music. Through his efforts the percussion ensemble class was accredited

in 1950. He was the first to teach an accredited course in percussion literature. He has introduced over 400 new percussion compositions to listening audiences. His two textbooks, and thirty compositions, lectures and articles have contributed much toward bringing artistic recognition for percussion performers, students, and teachers. He is presently a reviewer of percussion ensemble music for Brass & Percussion magazine. He is owner of the publishing firm Paul Price Publications (specializing in percussion music); editor for Music for Percussion, Inc.,; immediate past-President of the National Association for American Composers and Conductors which awarded him a citation in 1967 for "outstanding contribution to American music". He is New Jersey State Chairman of College Wind and Percussion Instructors.

**PLAN NOW TO ATTEND:**

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INTERNATIONAL CONVENTION**

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Knoxville, Tennessee  
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STATE CHAPTER NEWS

WASHINGTON CHAPTER

The fourth annual "Washington State Festival Competition" was held simultaneously at Eastern Washington University, Cheney (hosted by Martin J. Zyskowski) and at The University of Washington, Seattle (hosted by Daniel Dunbar) last March. Adjudicators from The Seattle Symphony Orchestra and Spokane Symphony Orchestra as well as outstanding performers/teachers from Washington state universities and public schools were much appreciated for their very capable professional adjudication and clinic/workshop contributions. Washington state finalists who were winners at The Western States P.A.S. Festival Competition at Northridge, California were: John Swoboda, 3rd. place-Latin Percussion; Eastern Washington University Mallet Ensemble, 3rd place; and The Eastern Washington University Percussion Ensemble - 1st place.

An outstanding mallet-keyboard clinic and performance by Karen Ervin was presented on the campus of Eastern Washington University at Cheney last Spring and the Washington P.A.S. is planning a clinic by Leigh Howard Stevens, marimba virtuoso, at the Spokane Riverfront Part Convention Center for September 28/29th, 1977. State officers are: Martin J. Zyskowski - President, Howard Robbins - 1st Vice-President, Ginger Zyskowski - 2nd Vice-President, and John Brogan - Sec.-Treasurer.

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edited by Dr. John Baldwin  
Boise State University

MAX ROACH was the featured artist recently at a clinic sponsored by DePaul University Music Department and Bill Crowden's Drum Ltd. in Chicago.

GEORGE GABER, Head of the Percussion Department of Indiana University, was the featured artist during a three-day percussion seminar and festival at the Victorian College of the Arts in Melbourne, Australia.

In May, TONY WILLIAMS, jazz drumming giant, leading exponent of Jazz-Rock drumming, and leader of his own group "Lifetime," presented a clinic and workshop sponsored by the Long Island Drum Club in Mineola, New York.

JIM ATWOOD, Percussion Instructor at Western Carolina University, performed Paul Creston's Concertino for Marimba as tour soloist with the WCU Wind Symphony on its annual Winter Tour. The week-long tour covered three states, with 14 performances of the Concertino. The instrument used on tour was the new 4½ octave Kelon marimba.

JIM PIEKARCZYK was the conductor/director for an Ethnic Percussion Ensemble Concert at Governors State University in Illinois. Included on the program were the Biofeedback Percussion Group (founded by Jim Piekarczyk), the GSU Mallet Ensemble, the GSU Percussion Ensemble, KATHY KASTNER (marimba soloist), and an Ethnic Dance Troupe.

Portions of Bartok's Sonata for Two Pianos and Percussion were performed at St. Mary's College of Notre Dame (Indiana), under the direction of MARY LYNN MacMILLAN, Instructor of Percussion.

DAVID FEIN was the music director for a program of the contemporary music of WILLIAM KRAFT presented at The Juilliard School in March. The music performed included Momentum, Encounters I, Encounters II, Encounters III, and Des Imagistes.

A percussion ensemble organized and prepared entirely by students performed in concert last March at Brown University in Providence, Rhode Island. It is believed that this performance was the first ever by a percussion ensemble at that school.

LAURENCE KAPTAIN, Instructor of Percussion at Drake University in Iowa, was awarded a grant from the Iowa Arts Council for the 1977-78 school year. This grant will make him an Iowa Arts Council Touring Artist enabling him to perform 10 services around the state. The services will be in three different formats: a solo recital, with a clinic prior to the performance; a solo performance with a high school or college instrumental ensemble, with a clinic provided; and a one-day-residency at a group of elementary schools giving percussion demonstrations for children. In addition to this grant, Kaptain has been involved in the Arts for the Handicapped program in the Des Moines Schools developing a program of music for the deaf through percussion. He also received a grant to bring the Blackearth Percussion Group to Des Moines for a two-day-residency.

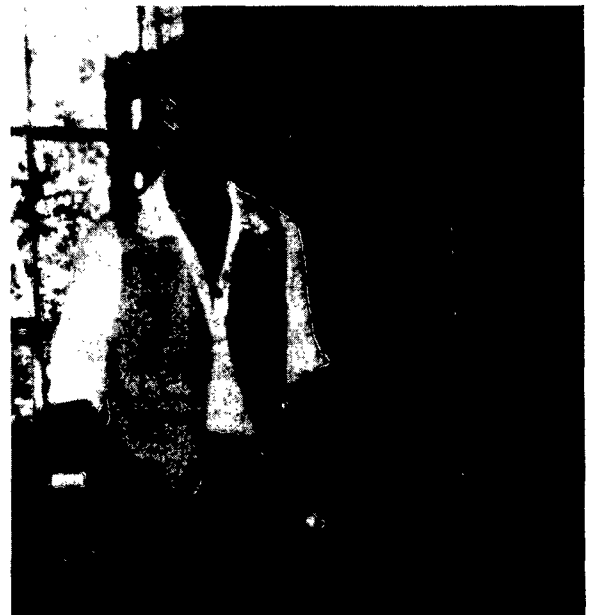


All-High Percussion Ensemble of Rochester - John McNeil (L.) guest clinician, and Frederic Weingarten (R.) conductor.

The All-High Percussion Ensemble at Rochester, New York, conducted by FREDERIC A. WEINGARTEN, recently performed for the Wayne County Music Teachers Association. The in-service workshop featured the ensemble for the clinic topic "Percussion Ensemble in the Schools" with JOHN McNEIL of the Rochester Philharmonic as guest clinician. Mr. Weingarten is high school band director at the Sodus Central School District, timpanist of the Finger Lakes Symphony Orchestra, and Head of Percussion Studies at the Blue Lakes Fine Arts Camp in Michigan.

ALAN ABEL, associate principal percussionist of the Philadelphia Orchestra and Instructor of Percussion at Temple University, presented a master class in orchestral percussion techniques at Wittenberg University in Ohio in April.

JAMES JACOBSON, marimbist, was a featured soloist and performed Robert Kurka's Concerto for Marimba, Op. 34, with the Chautauqua Festival Orchestra this season. He also joined the faculty at the Chautauqua Institute. Mr. Jacobson has just completed three years at the University of Michigan School of Music as a student of CHARLES OWEN.



GORDON STOUT, marimba artist and clinician for the J. C. Deagan Company, was the guest performer at the Ohio State University 6th Annual Marimba Camp this past July. Recitals were also presented by Linda L. Pimentel and other camp staff members and students during the week. Next years camp will be for both Marimba & Vibes, and information can be obtained by writing to: Dr. James L. Moore, c/o School of Music, Ohio State University, Columbus, OH 43210.



July marked the Second Annual PLZ PREMIER PERCUSSION SEMINAR held at Fairleigh Dickenson University, Florham-Madison Campus, New Jersey. The faculty included a line-up of top percussionists in all fields; JOE CARSON, NICK CERRATO, JIM COFFIN, JUSTIN DiCIOCIO, CLEM DeROSA, ART FRANK, ALYN HEIM, RUSS MOY, AL JORGENSEN, JIM PETERSCAK, PAUL PRICE, WILLIS RAPP, GLENN WEBER, and LEN DeJUZIO. Guest artists included HORACE ARNOLD, SANDY GRAHAM, LOUIS HAYES/WOODY SHAW GROUP, SEISMOGRAPH, and the CROSSMEN DRUM CORP from Delaware County Pa.

Under the direction of DR. JOHN BALDWIN (Associate Professor of Percussion at Boise State University in Idaho), the percussion program at Rocky Ridge Music Center in Estes Park, Colorado, was greatly expanded last summer. The percussion portion of the seven-week course included many individual performances by both faculty and students, several percussion ensemble performances, and a performance with orchestra of David Carey's Suite for Xylophone and Orchestra by xylophonist MOLLY WISDOM.



Two young women percussionists - specifically marimbists - captured first prize in the Houston Symphony's recent Ima Hogg Young Artist Audition, probably making this event unique among music competitions.

They are (L.) Lynn Kramer, 20, of Phoenix, Ariz, and (R.) Lovie Smith, 23 of Houston, Texas.

Beginning her musical studies at age four on the piano, taking up organ at 11, and switching to percussion instruments at 12, Lovie Smith studies with Houston Symphony principal percussionist Richard Brown at Rice University's Shepherd School of Music in Houston.

Miss Kramer also began her musical career on the piano and has studied percussion for 11 years. Virtually all her marimba lessons have been with Marj Holmgren.

In addition to receiving cash prizes, both young artists appeared as soloists on the Houston Symphony's summer concert series at Miller Outdoor Theater in Houston's Hermann Park. Miss Smith was soloist in a marimba transcription of the third movement of Mozart's Violin Concerto No. 5, while Miss Kramer was heard in Paul Creston's Concertino for Marimba and Orchestra.

(photo credit - John Brooks, Houston, Texas)



RICHARD BROWN, percussionist with the Houston Symphony, performed the Concerto for Solo Percussionist and Orchestra by Donald Erb on a subscription series of concerts in March, 1977.

The Percussion Faculty at the International Music Camp included VICKI PETERSON JENKS of the University of Texas at El Paso, TERRY SMITH, and ROGER JAMISON of Southwestern Oklahoma State University.

JOHN BECK, Associate Professor of Percussion at the Eastman School of Music, performed on a series of concerts in nine Central American countries during May and June. Mr. Beck's repertoire included Cowell's Set of Five and Hovhaness' Suite.



Two drum clinics sponsored by the RUSS MOY Drum Studio have featured JO JONES and BUTCH MILES. Moy is on the Board of Directors of the New Jersey PAS.



This fall will mark the second season of serious percussion ensemble activity at Weber State College in Utah. DOUGLAS J. WOLF, graduate of the University of Michigan with a Masters

Degree in Percussion Performance, will direct the percussion ensemble in its many planned activities.

The deadline for entering the 22nd Annual American Bandmasters Association-Ostwald Band Composition Contest is Nov. 1, 1977. Besides \$1500.00 in cash for the First Prize Winner (plus traveling expenses to the award ceremonies), there will be a \$750.00 cash award for the First Runner-up and a \$500.00 cash award for the Second Runner-up. In addition, there will be a special award of \$500.00 to the winner in the Undergraduate Student Category. For further information and contest rules, please contact LT. COL. JACK T. KLINE, The United States Marine Band, 8th and I Streets S.E., Washington, DC, 20390.

AKI '77, the first Cleveland Biennial of New Music, featured the STRASBOURG PERCUSSIONISTS. This ensemble came together in 1961 with the aim of giving percussion instruments all their modern significance by presenting a repertoire written exclusively for them and based on the continuing creation of living music. In addition to classical instruments used are those specially-made for the group and those of exotic origin--more than 150 instruments in all. Their repertoire included works by Cage, Varese, and Xenakis.

Percussion activities at Boise State University in Idaho were highlighted last spring by several events: the performance by invitation of the Keyboard Percussion Ensemble at the Northwest MENC Convention in Seattle; the performance of Bartok's Sonata for Two Pianos and Percussion by DR. JOHN BALDWIN, PAT FLAHERTY, SARA BLOOD, and MADELEINE HSU; and the the premier Idaho performance of Varese's Ionisation.

The Webster Groves (Missouri) High School Percussion Ensemble presented its Spring Concert in May. Many of the talented members of the Ensemble were also honored by being selected as members of the 1977 All-Suburban and 1977 All-State Bands. The Percussion Ensemble is directed by PAT HANLY.

In June, SCOTT ROBINSON of Kansas City, participated in a Jazz Marathon sponsored by the Charlie Parker Academy of the Arts. Included among the many activities was a "drum battle" between Robinson and MAX ROACH. Robinson also played the Count Basie number, Wind Machine, with the Eddie Baker Band.



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## ON THE MOVE

edited by Dr. John Baldwin  
Boise State University

### A THIRD GENERATION LUDWIG JOINS LUDWIG INDUSTRIES



Ludwig Industries announces that **BILL LUDWIG III** has officially joined the company as Advertising Manager.

A drummer since the age of 7, Bill Ludwig III became involved with national and international trade shows for Ludwig when he was only 10.

At 14, he became a spokesman for Ludwig Industries, and delivered his first of many speeches at the International Frankfurt Messe in Germany.

Today at 21 years of age, Bill III is an accomplished drummer. He has played in local rock groups, and he won 1st prize in the Illinois High School Association Solo Competition for Timpani and Percussion Ensembles several years in a row.

Bill III studied advertising and marketing at Northern Illinois University.

When asked what he hopes to contribute most to Ludwig Industries, he said, "I think, most of all, I hope to bring a youth-oriented, in-touch approach to the company. I also plan to work much closer with our many endorsers, in all areas of percussion."

#### IN MEMORIAM

*PHILLIP GRIFFITH, noted percussionist and teacher in the Western Illinois area, died suddenly on June 30, at the age of 68. Born in Galesburg, Illinois, Phillip Griffith studied with Frank Hopkins of the Sousa Band. Early in his career he was well known as a drummer for vaudeville and silent movies. Mr. Griffith was active as a symphony timpanist and percussionist and recently celebrated his 50th season with the Knox-Galesburg Symphony. He was also principal percussionist of the Tri-Cities Symphony (Davenport, Iowa) for several seasons.*

*Phil will be most remembered for his devotion to his students in Galesburg where he had an outstanding and widely recognized program. He also had many students in Peoria and Moline, Illinois. An early supporter of P.A.S., Phil encouraged and developed the percussion ensemble in public school music.*

The appointment of **KEVIN L. HARLAN** to the staff of The Percussion Center, Inc. in Fort Wayne, Indiana was announced by Neal Graham, president. Harlan was the former owner of Harlan Drums of St. Louis. He will become director of New Products development for PerCentCo, a new wholesale division at The Percussion Center, Inc., and also become the account executive for sales to educational institutions throughout the United States.

**PAT FLAHERTY**, graduate of Boise State University and student of Dr. John Baldwin, joined the staff of East Carolina University as a graduate assistant where he will work with percussion classes and ensembles. He will study with Harold Jones while working on a Masters Degree.

**MARILYN RIFE** has been appointed Assistant Timpanist and Percussionist with the San Antonio Symphony beginning September, 1977. Since her graduation from the Oberlin Conservatory in 1976, she has been Principal Timpanist with the Civic Orchestra of Chicago, the training orchestra of the Chicago Symphony.

The **BLACKEARTH PERCUSSION GROUP** will begin its new position as ensemble-in-residence at the University of Cincinnati's College-Conservatory of Music in the Fall of 1977. **GARY KVIKSTAD**, **STACEY BOWERS**, and **ALLEN OTTE** will be teaching at the school as visiting Assistant Professors of Percussion. In addition to the individual specialities in traditional percussion taught by the three members, the GROUP will also offer numerous workshops and master classes in such areas as chamber music playing, percussion acoustics, stick and instrument design and building, and various special areas of contemporary percussion performance.

The DePaul University School of Music announced the appointment of **BOBBY CHRISTIAN**, nationally-known recording artist and clinician, to the faculty beginning in the Fall of 1977. He will join **MIKE GREEN** and **AL PAYSON** in the Percussion Department. The Music School will also move to a new building with greatly expanded and improved percussion facilities.

**JACK D. JENNY** is the new percussion instructor at Otterbein College in Westerville, Ohio. He is also a teaching associate in music theory/composition and percussion at the Ohio State University where he is completing the requirements for a Ph.D. degree.

**DAVID P. EYLER** has joined the staff of the Ohio State University as a teaching associate in percussion. He will also be studying for the MM degree in performance. Eyler is a graduate of Frostburg State College (Maryland) where he directed the college percussion ensemble.

**RON GARD**, a graduate of Indiana State University (BM) and the University of Wisconsin - Eau Claire (MM) has taken a position as part-time percussion instructor at the University of Wisconsin - Green Bay.



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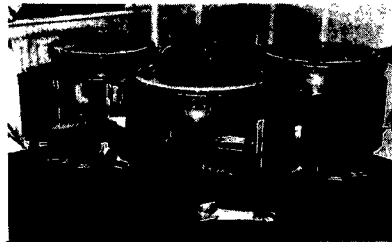
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# Percussion

## AROUND THE WORLD



**LUIGI TORREBRUNO** has designed and constructed a new model timpany in Italy. It is a set of 4 timpany suspended over a single resonating chamber—that is, the four “kettles” are joined to make one.

Torrebruno is one of the few timpanists in the world giving recitals of chamber music—solo, or with piano accompaniment. This phase of his career follows 21 years as first timpanist of the orchestra of La Scala, Milan, and 17 years of teaching at the Verdi Conservatory in Milan and 4 years at the Paganini Conservatory in Genoa. He has composed and arranged for solo timpany, and his book on this instrument is published by Ricordi.

In February, the Manitoba (Canada) Arts Council, the Musicians Union and the Department of Education sponsored four percussion clinics in rural Manitoba schools. One day was spent at each school in Carman, Winkler, Morden, and Altona. The clinician, **OWEN CLARK**, covered basic percussion techniques

on band percussion instruments, stage band drumming, and rehearsed the bands and stage bands. Also in February, Mr. Clark presented a percussion workshop for the Westman Music Educators Association.

The annual St. Johns Music Stage Band Clinic featured a latin-percussion rhythm section workshop. Included were **OWEN CLARK** on congas, **RUBEN GARCIA** on timbales, **KENNE THOMAS** on bongos, **JIM WATTS** on shakers, **DAVE MCKAY** on cowbells, and **TOM JESTADT** on drum set.

**PETE MAGADINI**, Pearl Drums clinician, presented a drum set clinic in Winnipeg in March.

The Winnipeg Art Gallery presented the Canadian premiere of Jimmy Heath's “The Afro-American Suite of Evolution” in May. Among the many performers were percussionists **OWEN CLARK**, **PABLO LANDRUM**, **MTUME**, and **FREDDIE WATTS**.

Spring graduation at the Ontario College of Percussion in Canada took place in April in Toronto. Diplomas were presented by **JOHN ANSARA, JR.**, and awards and scholarships were presented by **CHARLES CAMILLERI**, **MAL THOMPSON**, and **TED O'REILLY**. Eight scholarship and award recipients performed with **PAUL ROBSON**, one of Canada's best known percussionists and the founder of the Ontario College of Percussion.



**BENNINGTON (VT.) COLLEGE PERCUSSION ENSEMBLE (1976-77)**, *Marta Ptaszynska, Director.*

**MARTA PTASZYNSKA** directed a percussion concert at Bennington College in Vermont which included two of Ptaszynska's own works: *Chimes, bells, wood, stones....*; and *Siderials*. The first work used hand made instruments designed by Gunnar Schonbeck, including bass marimba, bells, wood tress, trapezoids, steel harps and dulcimers.

# P.A.S.

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THE SIXTH INTERNATIONAL PERCUSSION SYMPOSIUM was held July 24 thru July 30, 1977 at the University of Wisconsin, Eau Claire, Wisconsin. Artist faculty included: CARMINE APPICE, BOBBY CHRISTIAN, MARV DAHLGREN, RON FALTER, DAVID FRIEDMAN, GEORGE GABER, ROY HAYNES, MITCH MARKOVICH, JOE MORELLO, AL PAYSON, DAVID SAMUELS, and DUANE THAMM. The event was sponsored by: The University of Wisconsin-Eau Claire, University of Wisconsin Extension, Music Department, and Ludwig Industries, Chicago, Illinois.

A special performance by the BLACK EARTH PERCUSSION ENSEMBLE, and performances by the UWEC MARIMBA ENSEMBLE, the UWEC SUMMER JAZZ ENSEMBLE, and the UW GREEN BAY AFRICAN PERCUSSION GROUP were also part of the weeks activities.

The Symposium opened with welcoming comments given by RON KEEZER, UWEC percussion instructor and host; WILLIAM F. LUDWIG, JR., president of Ludwig Industries; UWEC Wisconsin Extension dignitaries; and JIM L. MOORE, PAS representative to the event. The Symposium drew nearly 300 participants from 35 states, and from England, Sweden, and Australia.

In addition to a full daily schedule of master classes and lectures, each evening featured performances by various members of the faculty. Schmitt Music Co. of Minneapolis provided a well stocked store on location for the participants to purchase accessories and music.

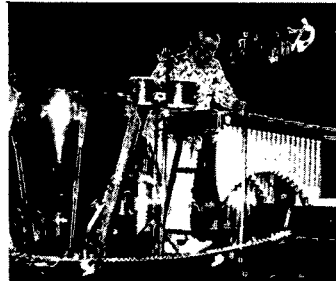
Karl Dustman, Educational Director of Ludwig Industries announced that the 1978 7th International Percussion Symposium will be held in Greenville, North Carolina June 18-24, 1978 with Harold Jones as host.



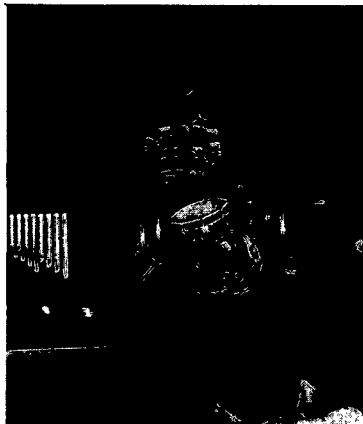
*DAVID FRIEDMAN and JOE MORELLO perform*



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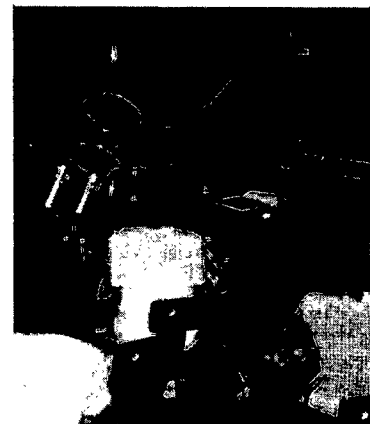
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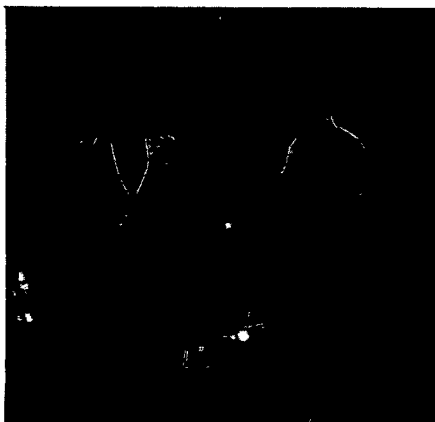
*MITCH MARKOVICH  
carries on the tradition*



*ROY HAYNES in action*



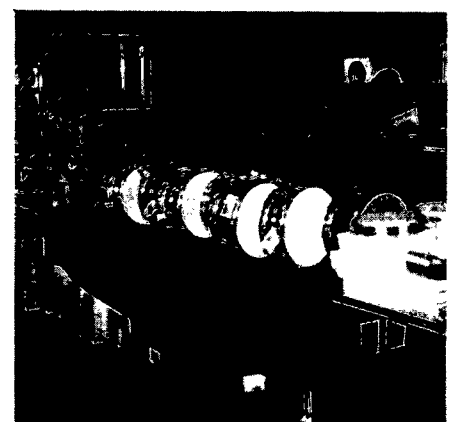
*CARMINE APPICE the teacher*



*WILLIAM F. LUDWIG, JR. and  
AL PAYSON in discussion*



*DAVID SAMUELS  
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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!



From the decade of the sixties and on through the seventies, the name of ANDREW CYRILLE Has been synonymous with the best of new music. From his participation in the music of such giants as Coleman Hawkins, Grachan Moncur, Cecil Taylor, Mary Lou Williams and countless others, Cyrille has consistently emerged as a percussionist of the highest magnitude.

Andrew Cyrille endorses Avedis Zildjian Cymbals, and is a clinician for the Ludwig Drum Company.



HEINZ von MOISY presented the drum set clinic at the first German PAS Percussion symposium this past May. Earlier in March von Moisy visited the United States and toured percussion factories and drum shops and met with leading percussion performers and teachers in the Chicago area.

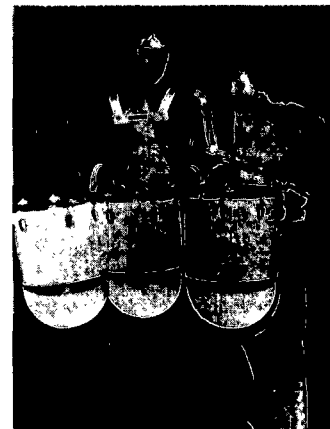
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Born and raised in Toronto, Canada, PETE MOSLEY studied intensively throughout his school years in addition to playing drums with high school marching bands, drum corps, and pipe bands. At the Rudimental level, Pete has four national individual championships to his credit, and has since used his experience to instruct pipe bands and two national championship drum corps. Pete is equally experienced at contemporary drum set playing. His professional performing career is augmented with teaching, arranging, producing, and an active involvement in the music industry.



DENNIS DE LUCIA



RICK ODELLO

Ludwig recently announced the addition of Dennis DeLucia to its educational clinic staff as a marching percussion specialist.

Involved with drum corps since the age of fourteen, DeLucia brings to Ludwig's staff years of directing and performing experience with such corps as the Muchachos, Long Island Sunrisers, Long Island Kingsmen, and most currently The Bridgemen of Bayonne, New Jersey.

Ludwig is pleased to announce the addition of RICK ODELLO to its educational clinic staff as a marching percussion specialist. Odello has become a leading drum corp authority while receiving national acclaim as the arranger and instructor of the 1976 and 1977 DCI National Champions, the Blue Devils from Concord, California.

## PERCUSSIVE NOTES

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## THE TWO SIDES OF MIKE BALTER

By Joe Levinson



**MIKE BALTER** — Caught in action backing a name act at a Chicago Nightclub — is surrounded by the tools of his trade.

Nationally, percussionists across the country have begun to know the name of Mike Balter as the maker of probably the widest line of keyboard mallets ever produced. In only a year's time, his mallets have found their way into the talented hands of many players, both amateur and professional. But there's another side to Mike Balter — one of the most active professional percussionists and drumset players in the nation's Second City.

Raised and educated in Chicago, Mike chose percussion while still in elementary school, studying in those early years with school music instructors. During his high school and college years, he was fortunate to have studied under the legendary Roy Knapp, as well as with Jose Bethancourt, Bob Tilles, Bobby Christian, Lou Singer, and special lessons with Louie Bellson, who remains one of Mike's closest personal friends.

"I've played professionally since 1972," Mike said, "and I studied to be a player, not a businessman."

Mike earned a Bachelor of Applied Music degree (major in percussion) at DePaul University in Chicago, along with a Music Education degree from DePaul. He's currently completing his thesis in order to earn a Masters in Music Education from DePaul.

Actually, Mike's on constant call for Chicago's bandleaders, both as a drumset player and for his percussion work. He also does a good share of recording, including radio and television jingles.

He credits four major influences that helped him achieve stature as a player: Lou Singer "who showed me that percussion can be music;" Jose Bethancourt, "whose knowledge of mallets and mallet-playing is legendary," Roy Knapp, "who taught me a trade and an art," and Louie Bellson, "who put all the pieces together for me—both the playing and the business end of music. He is the nicest guy in the music business. Louie Bellson is both a musical idol and personal friend of mine, and this doesn't often happen to a young musician like myself—that you get to know your idol in such a personal way, but it's true, and I'm appreciative."

The other side of Mike Balter—mallet-maker; how did that come about? "Well, I was working as percussionist at Chicago's famous Blue Max night club, and I remember it was February, 1976. We were playing for a show, and on one number there were three flutes and vibes—no other rhythm. No matter which commercially-made mallet I used, I just couldn't get the tonal color of the flutes. So at home I tried to make my own mallets, to give me the maximum amount of sound, with minimal amount of impact. It worked. So, I simply began to make mallets myself—for myself—in different hardnesses."

"In any event, I soon was playing the Trini Lopez show at the Blue Max, and I was using commercial mallets on my marimba. But no matter what I did, I couldn't play loud enough to be heard over that mighty 16-man band, with an 8-man rhythm section. So I figured that there had to be a different consistency of rubber on the mallet-head to give me a bigger sound. During my years of study with Lou Singer (who made all his own mallets), I talked with him about this problem. I remembered what Lou told me, and combined it with my own ideas into a line of marimba and vibie mallets that give both



*Mike matches each pair of mallets personally before they go into final production.*

great tone yet are predominantly musical—where the percussive attack is diminished, allowing the instrument to 'speak' clearly. It worked, and with that large, loud band I was heard, even at top volume and intensity."

After that, Mike began showing his mallets to other Chicago (and visiting percussionists, to ask for their opinion about the quality and sound. The word soon began to get around: Mike Balter has designed mallets that are—well—different, and better. "Then I began making a few for my friends, like Mark Barnett in Las Vegas—still just as a favor to them. Then Shelly Elias, a wonderful percussionist, teacher and a good friend here in town told me: 'These mallets are really great! Why don't you put them on the market? They're the best I've ever seen!' And other players I knew said the same thing: 'put them on the market, because we need them.'"

"So I did!"

With his father's expertise in marketing, Mike "did it right the first time." Mike advertised, showed his mallets at events such as the Midwest Band & Orchestra Clinic show in Chicago, and many famous players tried them and endorsed them. "I believe I have the most complete line of keyboard mallets in the country, and, so far, sales have shown me that I truly have something to offer the keyboard percussionist."

Mike feels that with the huge amount of new works being written for percussion keyboards, they'll require a great variety of tonal colors. One way to achieve this is with a wider variety of mallets.

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# MARCHING BANDS OF AMERICA



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The Grand National Championship in the 2nd Annual Marching Bands of America Competition was awarded to the MURRAY (Kentucky) HIGH "TIGER" BAND. Under the direction of Mr. Joe Sills, the Tiger Band competing in the A Division (schools of 1,200 enrollment or less) scored the highest total points of any band in either the A Division or the Open Division. Scoring highest in the Open Division, and second in total points to the Tiger band, was the LIVE OAK HIGH SCHOOL BAND for Morgan Hill, California last years defending champion.

In addition to a \$1,000.00 cash prize, and MBA Trophy, the Murray Band received an invitation to march in the Orange Bowl Parade this coming New Years Day. The nation's top high school marching bands gathered at the University of Wisconsin-Whitewater the first week of June for the Second Annual Marching Bands of America national championship. Sponsored by Meadow Gold Dairies division of Beatrice Foods Co., the event is considered the top high school

marching band contest in the country. The top winning band received \$1000.00 for its operating fund and an invitation to participate in the annual Orange Bowl Festival on New Year's Eve. Along with the competition, MBA offered classes for both students and instructors regarding all aspects of marching band organization and performance. Technique workshops were scheduled in winds, percussion, flags, rifles, marching corps style, the show band style, pompom, twirling, drum major, arranging and student leadership.

MBA is a subsidiary of McCormick's Enterprises Inc. and was founded by Larry McCormick, percussionist, President of that firm, and nationally known educator and innovator in the marching music field. Gary Beckner, formerly educational director of the Slingerland Drum Company, is Executive Director of MBA. For additional information contact: Dr. Nicholas J. Valenziano, Educational Director, MBA, P.O. Box 97, Elk Grove Village, Illinois 60007, 312/439-8370.



### THE MARCHING TRAP-SET!

by  
Paul P. Brazanskos

It wasn't until a few years ago that the Band Director had little or no problem at all putting a decent Percussion section on the field with his Band. The best players with good technique played field drum; A player who could hold a steady, solid beat was your bass drummer; And everyone agreed the oboe players made the best cymbal players for the Marching Band. The only purpose this section served was to maintain rhythm (the beat) for the Band, and play a few cadences in between the marches that the Band played. There were only two sections of the Band - the Woodwinds and the Brasses! The Percussion section was considered part of the Brass because most often the bass drum played with the tubas and the field drums played the French horn parts. As long as the members of this Percussion section played a 2/4 rhythm for a 2/4 march and a 6/8 rhythm for a 6/8 march, everything was fine! "Rushing" or "dragging" the tempo seemed to be the only real damage this section could do to the Band, so they were drilled with a metronome constantly to insure a good steady beat at all times. This could be the reason the term "drummers" lasted so long.

Today behold - the Percussion Section!! - Marching Bass Drum - Rudimental Bass Drum - Marching Cymbals (large and small) - Field Drums - timp-toms (tri-toms and duos) - Bongo - Timbale - Conga Drum clusters - Marching Bells - Marching Xylophone - Marching Timpani.

The basic idea is still a steady, solid beat, but now - add color. The basic idea is like a good black and white picture. The marching Percussion section is the same picture with color added. Of course, there is a bigger problem now with all of these new "toys" to play with. This problem is overplaying and misuse of the color instruments. Too much color is worse than no color at all. Imagine the Band as a two layer cake and the Percussion as the frosting. Too much frosting will ruin the cake. The Band Director spends a lot of time rehearsing and balancing the Woodwinds and Brasses to get a good sound and then, for some unknown reason, he lets the Percussion section play as loud as they can so as to destroy any musical quality that ever existed.

The Band Director must accept the fact that now there are three sections in the Band . . . the Woodwinds, the Brasses, and the Percussion! Each is an independent section, with it's own particular problems, and yet each is dependent on the others to create the tonal colors (sound) of the music.

The "Marching Trap-set" is an idea, a concept, of how all of these instruments should be used. If the members of the Percussion section have had experience playing the "trap-set", all the better and easier to establish the idea. As in most cases, only a few will have had "trap-set" experience so recordings or tapes of some well known artists should be played for the students. . . Buddy Rich, Louis Bellson, Joe Morello, and Danny Seraphine, just to name a few. Teach the idea that the

"trap-set" is played by one person, and both hands and feet are co-ordinated and balanced. Although they're doing different things many times, they balance with each other. Instill the idea that the marching bass drum and rudimental bass drum are the right foot on the "trap-set"; the marching cymbals are at times the left foot (hi-hat) and at times the crash cymbals on the "trap-set"; The field drum, timp-toms, bongo-timbale-conga cluster, and cymbals are the two hands on the "trap-set".

Impress upon the students the need to listen and think how one performer plays all of these things on the "trap-set", and that each performer in the marching Percussion section should play with this same feeling - one man on a "trap-set"!

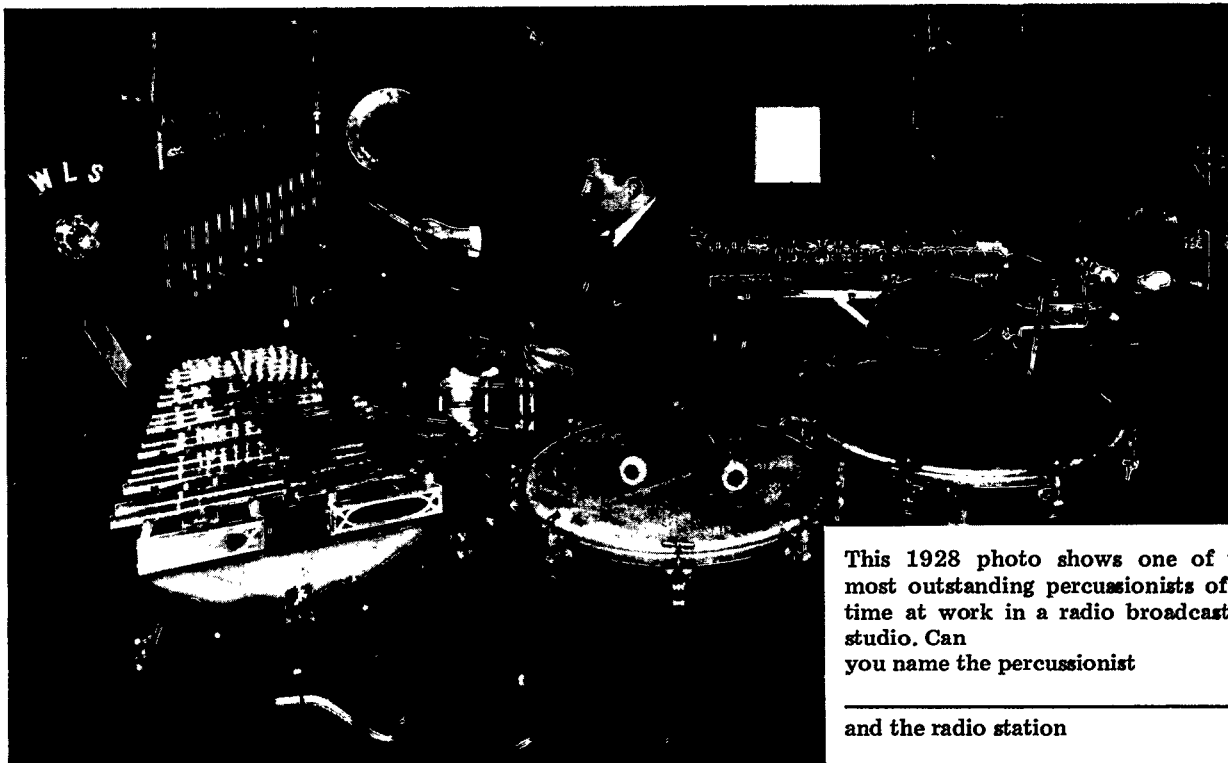
The "trap-set" drummer's hands and feet must be coordinated with each other to play as "one". So must all of the members of the marching Percussion section coordinate to play as "one". The "trap-set" drummer must be capable of DRIVING the group to a point where the group feels the DRIVE but doesn't really hear it. This same feeling should be taught to the members of the marching Percussion section. It won't come right away! It has to come from a mentally and physically concentrated and dedicated effort by every member of the section.

Pay particular attention to how the "trap-set" drummer always balances with the organization and never covers up or distorts what the ensemble is doing. When he has a solo or a fill, he plays out strong and solid but backs down again when the Band comes back in. Many times we hear too much Percussion and practically no Band on the field, and all of a sudden it turns to noise. A "trap-set" drummer wouldn't last long if he always played loud, covering up soloists and the entire group because it would be too hard to play against him. This holds true for the marching Percussion section too. When the Marching Band is playing on the field, the Percussion section should be FELT and NOT HEARD!!

Most percussion parts, these days, are well written, and there is no excuse for poor performance except for bad balance by overpowering and sloppy executive caused mostly by individuals not learning their parts. There is no room for the "ad-libber" in the Percussion section. Precision playing is the only way!

Equipment is an important factor to consider here too. The "trap-set" drummer doesn't dare to sit down and play on his set with a pair of "s" or "p" drum sticks, and yet we allow our marching Percussion people to get out on the field and play with everything from "pencil sticks" to "toothpicks"! We're all very fussy about mouthpieces, name brands of instruments, and reed strength. The school board approves expenditures for thousands of dollars of tax money for "First Class" Percussion equipment, and then we allow our students to play on this equipment with any kind of sticks he wants - even a broken stick!! ENOUGH SAID!?!

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## CLOYD DUFF - TIMPANIST



An Interview by Dick Smith

Smith: We're talking with Cloyd Duff, veteran timpanist of the Cleveland Orchestra. Cloyd, first of all, where and in what year were you born?

Duff: I was born in Marietta, Ohio. That's in Washington County down on the Ohio River. I was born September 26, 1915.

S: What did your father do?

D: My father was a display man and was in charge of all the displays in a department store, and he was also the advertising manager for the store.

S: Was he or your mother a musician or how did you happen to get interested in making music a career?

D: Well, my father was an amateur violinist and flutist, and played a little bit of clarinet at one time too, in the old ragtime bands.

S: When did you have your first lessons and on what instrument did you begin your musical training?

D: I got a drum set when I was six years old. That started it all! My first teacher was Ralph Johnson, head of the public school music in East Liverpool, Ohio, and the drummer in a pit band. He was the best drummer in the town, and he had a flock of pupils on Fridays and Saturdays and after school, and I was one of them. I started studying with him when I was six years old. Later on, I studied timpani with another pit drummer in town, Larkins Porter.

S: There was a timpani teacher in this small town in Ohio back in 1919, 1920, '21, in that era?

D: That's right, but he didn't specialize. He was a general player playing in the pits. It was vaudeville in those days, and of course, my ambition in those days was to be able to play in a vaudeville theater orchestra. I came up through the public schools, through grade school playing in the grade school orchestra, on into high school. The great thing then was playing in the high school band. I entered the state contest on snare drumming and I won the Ohio State championship along with a boy named Paul Dolby, who is now a percussionist in the Denver Orchestra. He and I were the two winners in the first position. Back then, it wasn't classifications; you played down to the wire, so to speak. Through this, I was offered a scholarship to be a counselor at the Ohio Band Camp at Cedarpoint, Ohio. There's where I met Ned Albright, who did a lot of excellent teaching. It was rudimental drumming and fundamentals, xylophone, and timpani.

S: And where did you study after graduating from high school?

D: Nobody had any money and there was no money to go away to school as it was the height of the Depression. So I was told, "Why don't you try out for the Curtis Institute of Music?" And I said, "Curtis? Where's that?" I had never heard of the Curtis Institute of Music. I was just a little kid from down on the river town you know. They said, "Well, it's one of the big scholarship schools in the East to train orchestra musicians." I said, "Well, fine, that's a good idea." So I found out where it was and wrote a letter to them. As luck would have it, auditions were going to be in three weeks. They sent me an application blank. That was the first opening they'd had on timpani and percussion in three years! I auditioned for the scholarship and got it.

S: What did your folks think when you won this Curtis scholarship?

D: Oh, they were thrilled about it, of course, as I was too!! After a while, I realized what a great school it was.

So, I've always wanted to play drums and just came up the line that way; played xylophone etcetera, and came up through the grade school system into the high school system and then finally into Curtis.

I heard my first symphony orchestra in Pittsburg, which was in the Detroit Orchestra, playing on tour. Ossip Gabrilowitsch was the conductor at that particular time and I still remember, they played Scheherazade by Rimsky-Korsakow. Well, right then and there, watching the timpani player, I became very fascinated with him and I made up my mind, I was going to be a timpani player. I had always wanted to be a drummer and mallet man but I thought, "This is great; I'm going to be a timpani player." This bit of inspiration goes on slightly before what I've told you about Curtis, this is when I was still in high school.

S: As far as the methods and the books at the time you were in high school, were there any books or any pieces of instruction material that were outstanding? Was there a certain way that you trained to be a drummer at that time?

D: We studied from The Straight Method, the Moeller Book, Mallets-Gardner Method, Timpani - Ludwig, Seitz Method for Timpani. As far as snare drumming was concerned, we went into rudimental drumming quite a bit. A lot of things were not available to us yet. I got into what was really meaningful when I went away to Curtis.

S: At Curtis, who was the head teacher of percussion and timpani at that time?

D: The timpanist of the Philadelphia Orchestra, Oscar Schwar, who was the grand old man so to speak. He had been with the orchestra 42 years under Stokowski, et cetera. And he was the principal timpanist of the orchestra and very renowned at that time. That was quite a thrill for me, and quite a treat. At that time you were expected to be fully proficient in percussion. Everything was directed towards timpani playing and I specifically studied timpani. However, in the first year or two, I played in the percussion section of the orchestra and studied timpani all the time. Then in the third and fourth year, I was the timpanist. They had only three openings for student timpanists in those days. The orchestra was kept small. The percussion department was kept small as they sized the student body to the size of the orchestra. It was quite an unusual school from the standpoint that you spent all the time specializing on your particular instrument and orchestral study. This particular plan has been so successful that in any orchestra in the country, you'll always find many Curtis graduates.

S: At the time Oscar Schwar was the timpanist for the Philadelphia Orchestra, were there any other great timpanist who were models for you or people that you would listen to around the country?

D: Of course. I listened to Saul Goodman play on the Sunday afternoon Philharmonic performances and Szulc from Boston was very exemplary at that time. Also Zedelman in Chicago.

S: And as far as your interest in timpani, you started as a snare drummer but then realized you'd rather be a timpanist than a snare drummer?

D: That's right. But all the time I was in school, I was also working with dance bands of course. I'd play three or four nights a week, commercial dance band work, all around eastern Pennsylvania or outside of Philadelphia, suburban Philadelphia. On weekends, we'd play vaudeville. It was one of the last remnants of vaudeville. I got lots of experience in the pits as well as dance bands, practically every phase of it. I mean, even square dances, round dances, way, way back when I first started.

S: When you left Curtis, what was your first professional job as a timpanist?

D: My first professional job was playing in the Indianapolis Symphony. I was there for four years from 1938 to 1942 before going to Cleveland.

S: What kind of instruments were you using in those years?

D: I was using the original Dresden timpani and also Arthier cable timpani with the Dresden in the middle and two cable drums on the outside.

S: Why did you choose those particular instruments?

D: They were the best to be had at that particular time.

S: Where would you find instruments like that?

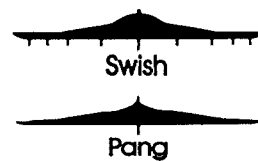
D: Well, you would find many duplicates of them today but you wouldn't find the original.

S: Where did you find yours and purchase yours?  
 D: I got mine from Dresden and from Bonn, Germany and this was upon the advise of my teacher, Oscar Schwar. He said, "If you're going to go into business, put the extra amount of money into it and buy the finest instruments because it's so much better," and how great that advice has been because I'm still using them some in Severance Hall.  
 S: What sizes are they?  
 D: Starting from the low, that's 32 inch diameter, 29, 26 and 23. And I've got a 24 and 20 with many other varied sizes that give you the extra in between...  
 S: And you're using those in your concert today at Blossom Festival?  
 D: No, there's another set we have here. We keep the original set in Severance Hall. We keep them there and use calfskin heads on them. At Severance Hall we also have and use a set of four Walter Light - Denver Dresdens. Now, with the advent of plastic heads, and of course, the vast amount of outdoor concerts we play here at Blossom, both performing and rehearsing in the rain, its necessary to go to plastic. That's what we're using here on another set of timpani made by Walter Light's American Drum Manufacturing Company in Denver.  
 S: Cloyd, you are one of the most respected veteran timpanists in the country. When did you join the Cleveland Orchestra?  
 D: I joined it in 1942.  
 S: If you could play timpani with any other orchestra in the world, do you have another favorite orchestra other than the Cleveland Orchestra?  
 D: Oh, I've got a lot of favorite orchestras I enjoy. I don't know if I'd want to play in them or not. There's more to being in an orchestra than just performing in it. It's the city that you have to live in, the surroundings and the type of area in which you live. I appreciate living in Cleveland very much. It's a nice-wonderful place to live and the Cleveland Orchestra is a magnificent organization.  
 S: When you joined the Cleveland Orchestra, who was the conductor?  
 D: Artur Rodzinski and then we had a period of guest conductors. Then Leinsdorf until the war came and took him away. Then we had guest conductors again for a period of time and then along came Szell. Szell was with us for 25 years. He passed on a few years ago. We had guest conductors

for that particular period and now Lorin Maazel is our new musical director and he has been with us for 5 years.  
 S: You've had Rodzinski, Leinsdorf, Szell, and Maazel. Which of these would you call the best conductor, or the conductor that had a real grasp of percussion and timpani?  
 D: It is hard to say. They are all different. I would unhesitatingly say Georg Szell was the greatest orchestra builder. He was the man who brought this orchestra to its finest level of performance. It was just really magnificent what he did over the years. He demanded and built a top-rate organization here. Lorin Maazel, as his successor is carrying on these standards and although the orchestra sound has slightly changed, this is because each conductor has his own personal style and manner.  
 S: Are there any composers that you truly love to perform?  
 D: Oh, yes. My favorites are Sibelius, and I particularly like Shostakovich and I love Bach. Those are my three favorites.  
 S: Do you have anything to say about sticks? Do you make your own sticks? Do you believe in a certain kind of stick?  
 D: Yes, I make my own sticks. Every good timpanist, I think makes his own sticks and knows how to tuck and maintain his own timpani heads. The care of the instrument is so important. The heads must give you good clear intonation. That's what it's all about. But, of course, the stick that you use and the touch that you use also go into producing good tone quality. So every timpanist makes his own variety of sticks. I use at least seven different pairs of sticks and interchange them from soft to varying degrees of hardness.  
 S: Are there any really outstanding new timpanists emerging on the American scene today?  
 D: Yes. This is always exciting when you see how many wonderful talents are on the horizon today. I've several good ones studying with me as do other teachers. I have great hopes for them. Two former students that I could mention are outstanding timpanist today. One is Jack Moore, timpanist with the Minnesota Orchestra. He's an outstanding talent, particularly musical, good touch, fine all around musician. This is very important for a timpanist. The other is Paul Yaneich, new young timpanist in Atlanta.  
 S: We've been talking with Cloyd Duff, timpanist of the Cleveland Orchestra here at the Blossom Festival this fine summer evening. Thank you, Cloyd.  
 D: My pleasure, Dick. Thank you very much.

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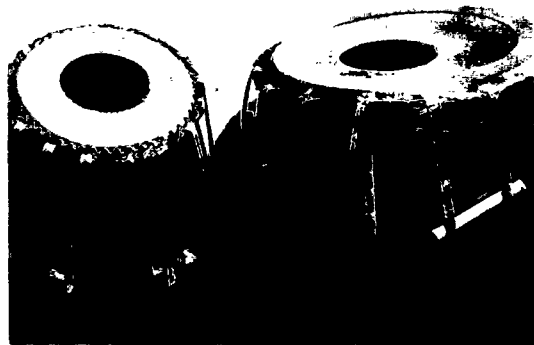
Regular cup, regular bow but turned up outer edge, with or without rivets

Pang

Small cup, special bow and flat outer edge

## THE TABLA AS A CONTEMPORARY CHAMBER INSTRUMENT

By Daniel Levitan



It is by now an accepted fact that one of the most significant developments in the evolution of western art music in the past century has been the expanded use of percussion instruments. From a limited battery used in spare, well-defined, and technically limited roles, the percussion family has grown into the present catalog of hundreds of instruments employed in every conceivable ensemble and solo form. Composers and performers have met and overcome many problems in the course of this growth, one of the most troublesome being the difficulty of using standard percussion such as the snare drum and timpani, so long restricted to simple parts at high volume levels, in the intimate, sophisticated atmosphere of a chamber work. Developing equipment and techniques have solved some of these problems. In addition, many new instruments and exotic imports have become available to help percussionists achieve sounds of a sensitivity appropriate to chamber music.

One such import which has yet to be widely used in this context, but which promises well, is the tabla, the pair of drums used in classical North Indian music. The tabla has a volume level designed precisely for small ensembles, a range of tone qualities unmatched by any other single percussion instrument, and a varied and complex body of technique that has been evolving for thousands of years. As such it is ideally suited to the contemporary chamber work.

It is not surprising that the musical culture of India should have created a drum as sophisticated as the tabla. First of all, drums are the royal instrument throughout most of southern Asia, and today over three hundred distinct types of drums can be found in India, both in the museums and in actual use. The tabla, which may have been perfected as late as the seventeenth century, is derived from drums mentioned in the most ancient Hindu texts. Notable among these is the mrdangam, a two-headed drum with one large head and one small which closely resemble the two tabla heads.

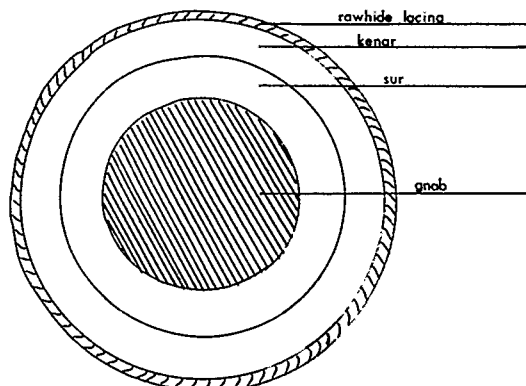
Second, in the classical music of India tremendous emphasis is placed upon a highly complex system of rhythm. It is only natural that a percussion instrument such as the tabla would have evolved there, capable of expressing rhythm with great subtlety and fluency.

Last, the typical ensemble of Indian music is small—commonly three to five players. The tabla, used in this intimate context, must have an appropriate volume range and a wide and interesting variety of tone since, once it enters during a concert, it may be played continuously for as long as two hours.

The tabla consists of a low-pitched baya (bayam) and a higher daya (dayan, dahina, or simply tabla). The baya is commonly made of a metal such as bronze, sometimes of clay, and rarely of wood. It is slightly less than a foot high and shaped something like a timpani. Its pitch ranges around one and a half octaves below middle C. The daya is a closed drum like the baya, as tall but only five or six inches across the head, and almost always made of wood. One of its two basic pitches is usually placed between A and C above middle C; the other follows consistently about a minor seventh lower. Besides these two notes, a clear set of harmonic partials extends above the higher pitch. Tension must be carefully equalized around the daya head as beats are very distinct on a drum which is even slightly out of tune. The baya, on the other hand, is usually tuned more roughly as its pitch is not so clear and is often modulated from moment to moment in the course of playing.

Tabla heads are quite different in design from most other drum heads. They consist of a circle of goatskin laced between two goatskin rings. A disc called the ghab, made of layers of black paste, is permanently applied to the head, centered on the daya and off-center on the baya. Thus each head has three playing zones: the ghab the intermediate area, or sur, and the upper goatskin ring, or kenar. The ghab gives the drums their distinctive ringing tone and has been a feature of various Indian drums for centuries.

THE TABLA HEAD



Probably the most interesting and appealing aspect of the tabla to the contemporary western musician is its technique, which is entirely different from that of western drums. Tabla drums are struck with the hands: sticks are never used. Except for rare occasions, each hand operates only one drum, the dominant hand playing the daya. This is not surprising in light of the great influence of the two-headed mrdangam on tabla technique. The sounds and techniques of the two drums are also entirely different from each other. The baya is struck with the fingers while the heel of the hand modulates the pitch by its pressure and position on the sur or ghab. In playing the daya, on the other hand, the drummer shakes, pats, flicks, presses, slaps, and otherwise strikes various parts of his hand against the head. The hand, moving through a precise series of quick motions, produces a succession of different tone colors. The technique allows great rapidity in moving from one tone color to another. When the two drums are played together the resulting sound is highly idiomatic and can be very complex.

A brief outline of some of the basic strokes will further clarify the workings of tabla technique. Each stroke is named by a syllable, in keeping with the Indian practice which enables the musician to recite a tabla composition by speaking the appropriate syllables in the correct rhythm.

The most important stroke, ta, is produced on the daya. The index finger strikes the kenar while the ring and last fingers dampen the ghab, sounding the higher of the daya's two notes. Tin is produced similarly, but the sur is struck instead of the kenar, giving the note a less metallic quality. Tun is produced by lightly flicking the index finger on the last three fingers held together across the ghab to give the lower note. A similar sound can be produced by patting the drum with the full hand. Te is produced by hitting the ghab with the index finger or the last three fingers held together, in both cases maintaining pressure to damp the sound. Te-re, a double stroke, is produced by the flat of the hand, first the outside, then the inside or base of the thumb slapping the drum.

On the baya, the hand is usually positioned so that the heel rests on the sur just behind the ghab. Ga is then produced by striking the sur on the other side of the ghab with the index or the middle and ring fingers held together. Ka is produced by slapping the kenar with the fingers. These are the only two common baya strokes, though there are others, but a large part of baya technique consists of manipulating pitch by pressing down with the heel of the hand, in its usual position on the sur or directly on the ghab, or in sliding between the two. A range of over a fifth is available on these slides, and higher pitches can be obtained when the heel rests on the ghab. Also, the sound of the heel of the hand striking the ghab or sur contributes to the rhythm being produced on the baya.



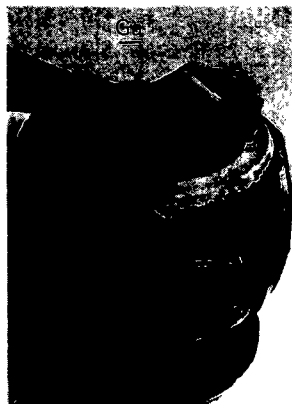
Tūn



Te



Te (of ta ka)



Ka



Other syllables are used when both drums are struck simultaneously. For example, ta + ga = dha. Many subtle variations are possible within the confines of each stroke as well. Ta, for instance, may be produced anywhere from the extreme edge of the kenar—a brittle sound with many overtones and little of the fundamental pitch—to a spot near the sur which sounds almost like tin.

Tabla playing, then, consists of these basic strokes played consecutively in different ways. Instantaneous changes of tone color are, of course, an integral part of the tabla sound. In addition, one finds in traditional tabla technique a large number of simple patterns composed of various combinations of strokes which fit well in the hands and can be played very quickly, as a unit. These patterns and their variations each have a distinctive sound which expands the basic vocabulary of single strokes into a practically limitless range of sounds. Clearly, the tabla player commands an unusually wide variety of percussive tone colors.

The variety of its tone and dynamic and its developed and malleable technique make the tabla an ideal chamber music instrument. Also, a set of tabla drums is not expensive, a very good pair costing from a hundred and fifty to two hundred dollars. But in this country, tabla players are still relatively scarce and are often devoted to traditional forms. In addition,

many composers do not ordinarily write for tabla both because of the lack of instruments and players, and because good tabla writing requires some knowledge of the drums. However, the tabla have already begun to be used, and with excellent results, in the field of chamber music. For composers it offers a sensitive and adaptable instrument; for percussionists, a different kind of technical and musical challenge. In addition, palyers can benefit from studying the ordered and precise system of rhythm which underlies the classic tabla compositions. The tabla has a great deal to offer if it is allowed to add its large expressive potential to the growing battery of contemporary percussion instruments.

#### THE AUTHOR

Daniel Levitan, a percussionist with a B.A. degree recently moved to the West Coast. He has there been intensively engaged in the study of tabla, the popular drum accompaniment to Hindustani, or northern Indian, music. With a personal orientation toward twentieth-century chamber music, he has sought to fit these drums into that context, and has found they work surprisingly well.

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PERCUSSION IN JAPAN:

An Interview by  
Michael Ranta

# 打楽器と20世紀の音楽



SUMIRE YOSHIHARA



YASUNORI YAMAGUCHI

Born in Tokyo in 1949. Graduated from Tokyo Fine Arts University, BM and MA as a percussion major. Student of S. Oyake, Makoto Aruga and Keiko Abe. Has given many solo recitals, both in Japan and Europe, and has won prizes at competitions in Royan and Geneva. She has appeared as soloist with major orchestras in Europe, playing compositions written especially for her. At present she is one of Tokyo's busiest free-lance percussionists and often makes concert trips to Europe.

Born in Tokyo in 1941. Graduated from Tokyo Fine Arts University. Student of S. Oyake, also studied in Europe and the United States. One of the most active percussionists for new music in Japan. Founder of the Tokyo Percussion Ensemble. Gave the first native performance of a solo percussion recital in Japan. Has made many recordings of the works of Takemitsu, Moroi, Ichinyanagi, etc. Most recent recording "Black Hole". Principal percussionist of the New Japan Philharmonic since 1970 and active in many new music groups both in Japan and Europe. Most recently he is doing the percussion for the Tokk Ensemble on their second European tour.

Yasunori Yamaguchi and Sumire Yoshihara are two of Japan's leading percussionists. The following interview was made aboard Japan's bullet express train, the "Shinkansen," as the three participants were traveling from Tokyo to Osaka.

Ranta: Can you say something about your percussion training?  
Yamaguchi: Yes. I studied at Tokyo Fine Arts University under Mr. Oyake (who has since died). Also I studied from my brother, some 20 years ago.  
Ranta: Elder brother?  
Yam: Yes, when I was just beginning, about 10 years old. During and after studying in Tokyo I played in the American Wind Symphony in Pittsburgh and later went to Tanglewood to study with Vic Firth. He didn't give so many lessons. I just looked and we talked...the 3rd time I went to Europe, I met Caskel and the percussionist from the Concertgebouw.  
Ranta: Did you study with them?  
Yam: Not really study, just a few days. I stayed at Caskel's house in Cologne, about one week.  
Ranta: What else did you do after graduation?  
Yam: I played in many orchestras in Tokyo. At that time I started to play contemporary things. Then I met Michael Ranta at Expo 70. Oh, before I gave a solo percussion recital in 1967.  
Ranta: The first one in Japan?  
Yam: Yes, I think so.  
Ranta: What was the program? Do you remember?  
Yam: Zyklus and one by Japanese Composer, Makoto Moroi, written for me...also a piece by Yoshiro Irino - I forgot the name - vibraphone & piano, a 12-tone piece.  
Ranta: How was that first percussion recital in Japan received?  
Yam: I don't know so much about the people but many percussion players were very interested, like my students and Miss Yoshihara. She was there, she told me, a high school student.  
Ranta: Sumire, can you tell us a little about your biography?  
Yosh: In the beginning I started studying marimba at the age of 6.  
Ranta: 6 years old?  
Yosh: Yes, then I began to study snare drum at 16. Then I entered Tokyo Fine Arts University and began to play all kinds of percussion. I studied under Mr. Oyake, Mr. Makoto Aruga and Also Keiko Abe. I graduated in 1972, then I worked for a masters degree and finished in 1975.  
Ranta: You have also done a lot of travelling. Can you tell us about some of your activities abroad?  
Yosh: Yes, I won the Geneva International Competition.

Ranta: Which piece did you play?  
Yosh: I played 7 pieces, beginning with studies for timpani, snare drum, xylophone, and vibraphone. Then we had to play a piece from our native country and the Milhaud Concerto. Then there was a list of 7 or 8 to choose from - for example Milhaud Marimba Concerto...then I played a new piece by a Swiss composer, Barisset, A Concerto for Percussion & Orchestra.  
Ranta: Didn't you play other competitions too?  
Yosh: Yes, 2 years' ago the Messian competition in France.  
Ranta: Was that for percussion only?  
Yosh: Yes, we had to play Bartok piano and percussion piece, Stockhausen Zyklus and Chan Dau (a Vietnamese composer) and Berio Circles. Also one by Alsina (Argentine)  
Ranta: Did you win a prize there?  
Yosh: Yes, 4th prize.  
Ranta: You've also been active as a soloist haven't you?  
Yosh: Yes, I played the Barisset and Milhaud Concertos and another Swiss composer, I forgot his name. Soon I will play the new Toru Takemitsu Marimba Concerto in Europe.  
Ranta: Mr. Yamaguchi you have also written some pieces, Can you tell something about them?  
Yam: Not composed really...I wrote for me...for a long time I played many improvisations...other composers like Takemitsu, Uyasa...I have to change for each one so its some trouble for me now...so I ask which is me? I don't know. I cannot find myself, so I want to write for me...also last year I went on South-east Asia Tour with Tokk Ensemble and I found many instruments...so that helped me very much.  
Ranta: Can you tell us about the Tokk Ensemble a little?  
Yam: Yes, it was started about 3 years' ago by 2 Japanese composers. There is shakuhachi, biwa, harp, perc. and other instruments - also we have dancers.  
Ranta: What kind of music?  
Yam: We go abroad for about a month each year...each time we do many new compositions...often the composers are from the countries we are going to visit.  
Ranta: Any interesting pieces come out of the SE-Asia tour?  
Yam: The music wasn't so good but many interesting instruments...I think Japanese composers have written many nice pieces for Tokk Ensemble...  
Ranta: How about some of the records you have made here in Japan?  
Yam: Yes, I've made 3 or 4...one percussion only.  
Ranta: I think you must have made more than 3 or 4 - we've made 3 together.  
Yam: Yes, I meant only the percussion pieces...

Ranta: How do you feel about improvised music in comparison to playing pieces from score? Which do you...well, we can't always do absolutely what we prefer...in your usual activities as percussionist, what percent is improvisation and what percent is reading from score?

Yam: Well you know I'm now member of Japan New Philharmonic...so maybe about half and half.

Ranta: do you like it that way, or would you like to spend more time with improvised music?

Yam: I like both. I think...I played many contemporary things. Its good for playing classical pieces - symphony orchestra.

Ranta: A kind of balance?

Yam: Yes, its good for choosing instruments and mallets and...

Ranta: To develop a good touch?

Yam: Yes, to develop touch.

Ranta: Do you (Yoshihara) also play improvised music?

Yosh: Yes, sometimes. We made a tour of Europe with piano, clarinet & percussion. Sometimes we played improvised music.

Ranta: What about the training of European percussionists? You've been there many times. What about their training and technique?

Yosh: I don't know very well...I think they are only studying orchestra parts.

Ranta: Let me see...I think you (Yamaguchi) have been in the U.S. more. What do you think about American percussionists?

Yam: Oh, they have a fantastic thing...very important thing for us, I think.

Ranta: Where was the most interesting place you visited in the US?

Yam: For Percussion? New York.

Ranta: Did you visit California?

Yam: No, not for music...

Ranta: You also had the Tokyo percussion ensemble. Is that still going?

Yam: No, I don't think so. For 3 years now we haven't played together.

Ranta: Did you play some percussion works from the U.S.?

Yam: Yes.

Ranta: What were the most interesting percussion ensemble works you remember from the U.S.?

Yam: Cage & Cowell...

Ranta: Miss Yoshihara, did you play percussion ensemble works from the U.S.?

Yosh: Yes, but very old style...

Ranta: Did you ever play Varese Ionization?

Yam: Yes, many times.

Ranta: Ah yes, we recorded it together here. That was some years ago, I had forgotten about it...what about Carl Orff's works?

Yam: Not so popular in Japan.

Ranta: Yes, I feel that too. He hasn't had many performances in Japan, I don't think.

Yosh: Yes, I only know the name.

Ranta: How about Stockhausen, his works using percussion?

Yam: I don't know now, but...

Ranta: Maybe we saturated Japan with Stockhausen in 1970?

Yam: Yes, I think so. Zyklus was written in 1964?

Ranta: 1959 I think...I played it more than 200 times in the German pavilion.

Yam: I played it only about 30 times...

Ranta: How about...eh, what's your opinion of the "Le Percussion De Strasbourg"?

Yosh: I like them but...they only always play 6 men ensemble, so its very narrow...

Ranta: They don't accept pieces for 4 or 5 players I've heard.

Yosh: No, never. Its a problem.

Ranta: Do you like their playing, their sound?

Yam: I can enjoy their music, but their playing is very straight, how do you say?

Ranta: Yes, very straight.

Yam: Very crazy. (laughter)

Ranta: Very what?

Yam: Very...very flat, very flat, yes...each member never moves himself - just they play like a machine...they play very correct and very sharp.

Ranta: Yes, I felt that way too. What about, eh...interesting question for me also since he is a former student of mine when he was in high school - what do you think of Yamashita Stomu?

Yam: He's all right, I like...good technique, but he changed, I think I don't know where he is now.

Ranta: Is he quite famous or popular in Japan?

Yam: Yes, a couple of years ago, everybody goes to hear him, I think - because he doesn't answer now in Japan, nobody knows, where is he.

Ranta: What is your opinion of Yamashita Stomu (to Yoshihara)?

Yosh: My thinking; I think he could find a new world about percussion...its, how do you say, like a liberation about percussion world...its very important...its...but private opinion, I don't like...because at first I listened his music - very fresh - I was very astonished - 2nd and 3rd time, not so fresh, not so good.

Yam: Anyway he's a great showman.

Yosh: Yes, I think he is.

Ranta: But he was that even when he was in high school. When he was studying with me, his biggest dream was to be a concert timpanist and he really didn't like modern music very much at that time. And I think after he left Interlochen Arts Academy and went to New York he changed. ...Well now we are in a train, speeding along very quickly, maybe the fastest train in the world - the so called bullet train, going to Osaka at 240 km. per hour or something like that, to play our 2nd concert in this new series diaspora musica...eh, its kind of an unusual grouping, a recital for 2 percussion and bassoon, a triple recital. How do you feel after our 1st concert in Tokyo?

Yam: Eeeh. Its a good experience for me, especially for the cameraman things. (laughter)...to let the cameramen come up on the stage. They were close to me about 10 inches...but I like that...

Ranta: In my piece you didn't like so much?

Yam: No, I liked it, I don't mind.

Ranta: But how about in your piece?

Yam: Oh...its different.

Ranta: I didn't mind them so much in my piece...only when I went to reach for a gong or something, suddenly there was a camera between my mallet and the gong (great laughter)

Ranta: (To Yoshihara) What did you think of this 1st concert of Diaspora Musica?

Yosh: I enjoyed it...looking very funny.

*N.B. (During this concert, photographers and sound enthusiasts were invited to wander about the stage and photograph and record freely. In a country that so loves cameras and tape recorders, one can imagine the effect.)*

Ranta: ...the last piece on the concert was of course a theater piece. Of course we had many written out things to play, mallet instruments, hand instruments, etc...is anyone else besides Moroi (the composer) interested in combining percussion with theater and gestures here in Japan?

Yam: Yes, Yoriyaka Matsudaira.

Ranta: Oh, we played that together too...ah yes, my memory is so short sometimes...that piece with motorcycles and balloons...

Yam: Yes, that's right. He likes theater pieces.

Ranta: Do you think the percussion program in the music conservatories in Japan and in the United States is very similar?

Yam: I think so.

Ranta: One question I think many people will be interested in. Is your percussion ensemble a credit course? Or is it only something for free time?

Yam: I don't know about my school now, but at the other music schools in Japan, the percussion ensemble performs twice each year.

Ranta: So its a regular class?

Yam: Yes.

Ranta: That's a problem for many percussion teachers all over the world, I think...sometimes the schools don't want to give importance to the percussion ensemble. First and most important is the symphony orchestra, then the wind ensemble maybe...then if there are facilities, time and interest, maybe the percussion ensemble can get in as an credit course, or there can be a contemporary chamber ensemble...well, you said the systems are similar. I agree. The teaching is very similar. Do you think there should be any changes made? ...like technique, or which instrument to study first?

Yam: (long silence)...its very difficult.

Yosh: ...very difficult

Ranta: Maybe that is a good question. Which instrument should be started first? Snare drum, timpani, or mallets? Or isn't it an important question?

Yosh: I think snare drum at beginning.

Yam: I think timpani is not so important, for everybody...snare drum and then mallet instruments.

Ranta: I like to begin with mallet instruments and snare drum at the very end...using the lower register of the mallet instruments at the beginning and then later going to the higher bars that require a faster speed for the tremolo...that's why I like to begin snare drum later, after the wrists have loosened up from learning the mallet instruments, esp. marimba and timpani tremolo.

Yam: I think if a student can already play a melody instrument on piano, its not so important to start the percussion lessons on marimba...

Ranta: How about various hand drums?

Yam: Hand drums? We don't use so many hand drums in Japan.

Ranta: I haven't yet seen any compositions here in Japan that use traditional Japanese hand drums, such as the tsuzumi.

Yam: Oh yes, we use it.

Ranta: Is it difficult to play?

Yam: Yes, its very difficult, very difficult.

Ranta: Have you ever had experience to play tsuzumi? Did you study from a teacher?

Yam: I studied by myself, but I cannot use the arms for pressing the strings (portamento sound) so I put it between my legs (laughter)...its easier...the technique for Japanese drums is much different from Western...especially the single stroke roll...very difficult...but I think its very total to play something like that...that touch...I like it.

Ranta: Have you heard some of the new percussion groups that have been formed in the U.S.?

Yam: No. Eh...next month John Wyre (Toronto) will come. I will play with their ensemble...Nexus.

Ranta: Getting back to this free improvisation...What instruments do you most like to use when you do improvisation?

Yam: I like gongs and...metal things. I can make so many things...

Ranta: (to Yoshihara) How about you, which do you like to use?

Yosh: I too like metal because they have many possibilities.

Yam: Also I like deep skin sound so I can make many things.

Ranta: Do you improvise on marimba?

Yosh: I did before, now I don't like so much.

Ranta: Which instruments do you like to combine with? Or does that depend on which friends you find who are also interested in free improvisation?

Yam: Yes, I like piano, especially on the inside, not on the keyboard.

Ranta: How about you, which instruments do you like to combine with?

Yosh: I like low-tone instruments, like bass clarinet, kontrabass.

Ranta: You are giving a duo recital next month with bass clarinet. Will there be free improvisation on the program?

Yosh: No.

Ranta: What about publishing of percussion music in Japan? Is there much published?

Yam: No.

Ranta: How about your plans for the future?

Yam: I can't tell you...eh, I live with my percussion instruments in the same room...I have many things, so...

Ranta: You sleep in the same room with your instruments?

Yam: Yes, between the instruments...the instruments are all around...I think its very good for me because I always look and think about something so I can find new things, at least 1 or 2 each day...its very...I like...you can look...so if you want to play, you can play some lovely...that's what I mean...I just look all the day...

Ranta: do you build some instruments?

Yam; I do, but not so much.

Ranta: Speaking about building instruments, what do you think of Harry Partch?

Yam: Ah, I'm so sorry, I didn't know before...if I knew...I must...eh.

Ranta: Go to California?

Yam: Yes, to meet him. I knew about 10 years ago...

Ranta: Is Partch well known in Japan?

Yam: Not the audience, only composers...

Ranta: I've given many lectures here on Harry Partch...and I thought it wasn't too well received...there are a few parallels

with Carl Orff's music...Harry would probably not like to hear me say that...but, eh, Carl Orff is not popular here in Japan - and I don't think Partch is either.

Yam: Did he use some electric things?

Ranta: No very rarely, only sometimes he amplified some instrument...for example the light bulb marimba...light bulbs of different sizes...they are so small and delicate sound he built a microphone into it. That's about as far as we went in electronics...Oh, in some of his compositions he used pre-recorded tape - simple octave transpositions, bringing the pitch up or down...

Ranta: How is life for a percussionist in Japan? Are there many players here?

Yam: Yes.

Ranta: Many good ones now I think.

Yam: Yes, I think so...but I don't know the contemporary scene...almost nobody started before me...I think...I believe I can accompany the things in the future...I don't know if many young percussion players want to play modern pieces.

Ranta: How about our record we made last year, "The Black Hole"?

Yam: Its completely improvisation. I still feel its too much sound.

Ranta: Too much sound? Hmm...it could have been more sparse maybe.

Yam: How long was it?

Ranta: About 10 minutes I think.

Yam: Its too fast. If we get 20 minutes its different.

Ranta: Yes, I think so...do you also teach?

Yam: Yes, privately.

Ranta: How many students?

Yam: 7 or 8.

Ranta: Do they come to you for learning normal technique? Or do they come to you for learning your specialized repertoire of contemporary sounds?

Yam: Both...one student wants to come from the states next year for studying with me. We met last year...

Ranta: What about the quality of percussion instruments? Do you think its getting better, or getting worse, or staying about the same?

Yam: Its getting better.

Ranta: I think its getting better too...

Yam: I believe you have to study to use your finger, without mallet...very important.

Ranta: This is how I begin my percussion classes in taipei also.

Yam: Ah, so.

Ranta: I made a lot of hand drums there and we all sit in a circle and I give basic rhythms which they then imitate or do a variation on - some play an ostinato and others carry a solo...I think its important for the touch, before picking up a mallet, to use the hands first. What about the Indian tabla drumming? Is that popular here?

Yam: Everyone knows, but not so many players...I know how to play it, but I can't play it...very difficult.

Ranta: (To Yoshihara) What are your plans for the future? Do you want to teach?

Yosh: I don't like to teach so much.

Ranta: Do you have students now?

Yosh: Yes, only 2, for mallet instruments.

Ranta: Mallet instruments are your specialty; aren't they?

Yosh: No, no, not really, I have to learn everything.

Ranta: We've played many studio jobs together and I've noticed that you always end up on the mallet instruments.

Yosh: Yes...if I play a solo piece I play everything, but in studio or orchestra, they usually want me to play the mallet instruments.

Ranta: Regarding timpani technique, is the thumbs up method more popular, the so-called, "German" way I think?

Yosh: Yes, its more popular.

Ranta: What about the matched grip for snare drum. both hands holding the sticks the same way? What about that in Japan?

Yosh: Not so popular.

Ranta: Do you have anything else to say, while we are speeding along, about percussion in the world? What is your dream percussion music? And have you realized your dream?

Yam: Not my dream, but I...I dream more percussionists are feeling artists in new music...like violinist, like a pianist...in orchestra...playing triangle...same, eh, very difficult to say.

Ranta: Yesterday I was playing triangle so I think about that...(to Yoshihara) How about you? Do you have a dream?

Yosh: Almost same now its difficult to understand for many

people percussion music. We play much, but they don't understand straightly...something disturb...if they understand, its very nice.

Ranta: Do you have, outside your own country, someplace in the world where there's something in percussion that really make you excited?

Yam: There are many...tabla...Asian instruments...

Yosh: I don't know so much...I only know European people. Last year I stayed in Denmark, in Copenhagen...there is one very good teacher...his playing I very much like.

Ranta: If I had to name such a place, I think it would be the Tibetan Buddhist music, the huge cymbals, gongs, drums... did you every hear it?

Yam: No, I don't think so.

Ranta: Its a little hard for us, some of the newer multi-media type compositions where people should move around with their instruments...and we are stuck with a lot of heavy gongs and things, for our sound repertoire...wandering concerts.

Yam: So we need some studio...many places in the world.

Ranta: Its always a problem touring, hoping to be able to find something, then not being able to find that instrument in that country anywhere at all.

Yam: its the best in the U.S., to find instruments.

Ranta: I'm also going around Asia next year, 20 concerts or something...we are going to places where...we have to work in categories like metal, woods, skins...have to substitute things for gongs...substitute a military marching type glockenspiel for a vibraphone, make due with that...this was the case when I had the concert of modern western music in Kabul, Afghanistan and also places like Dacca and many places in India...they will just have a tom tom, maybe a few cymbals and that's it...coming to Japan is always such a pleasure...to just forget about these problems of finding instruments.

Yam: Its much easier than European cities, in Tokyo.

Ranta: In European cities, the instruments are all locked up in the radio stations and if your job on tour isn't there, its hard to get them...

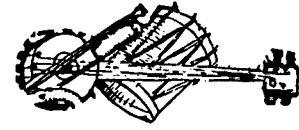
Ranta: Any final thought? ...Thank you very much for this most interesting interview.

## THE INTERVIEWER

*MICHAEL RANTA was born in Minnesota in 1942, and studied music at the University of Illinois. He later taught percussion at the Interlochen Art Academy in Michigan and played with several U.S. orchestras, including the New Orleans Philharmonic and the Chicago Little Symphony.*

*Since 1968, Ranta has been active as a free-lance performer, primarily as a percussionist in Western Europe. He appeared frequently in solo recitals and in radio-TV broadcasts in most major German cities. He has recorded works by Takemitsu, Harry Partch, Marirano, Kagel, Lachenmann and Riedl. The recording of his improvisation Wixed was released by Polydor in Fall, 1974.*

*In 1970 he appeared daily in the German pavilion at Expo 70 in Osaka, Japan, performing the works of Karlheinz Stockhausen. He constructed a multi-media environment room at the Munich 1972 Olympics. In recent years he has been living in the Far East where he recorded and performed extensively in Japan, Taiwan, and the Philippines, 1975 multi-media concerts in Kabul and Karachi in collaboration with Hartmut Geerken. Most recently he collaborated with Kosugu Takehisa and Inchinayagi Toshi in concerts and recordings in Japan as well as the release of the record "Black Hole" with Yasunori Yamaguchi, percussionist of the Tokk Ensemble.*



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**PERCUSSION RECITAL PROGRAMMING**

By Hoyt F. LeCroy

The planning and performance of a percussion recital is an undertaking which entails much effort and time on the part of those involved. Obviously, a reasonable amount of time should be spent in the planning stages. The following questions should aid in the preparation of any percussion recital program:

- If the recital is to be given by a student, does it cover enough style periods and varying instruments to serve the educational needs of the students?
- If it is to be a faculty recital, does it program new and unusual works which the students are unlikely to hear on the recitals of fellow students?
- Is the program challenging to the performer?
- Does it include at least one difficult, "standard" work?
- Does it, on the other hand, expand the musical horizons of performer and audience?
- Is the program too difficult for the performer?
- Will it require an inordinate amount of rehearsal time?
- Does the amount of time required to prepare the program leave room for unexpected contingencies?
- Will the performer have adequate time to give careful attention to such matters as interpretation and phrasing?
- How difficult are the piano or other accompanying parts?
- If the pianist is accompanying more than one work, will there be time to adequately prepare everything?
- Will the pianist and the soloist have enough time together to fully comprehend the overall intent of the composition?
- Does the program contain sufficient contrasts and come to a suitable conclusion?
- Time-wise, is the program too long to retain the active interest of the audience?
- Is the performer predominantly presenting standard works? If not, and new or experimental works have been chosen, have they been carefully evaluated for their musical worthwhileness, both to performer and audience?
- How does the proposed program compare to those presented by performers on other instruments?

Obviously, the above questions, while offering broad, general thoughts about the preparation of percussion recitals, do not cover all contingencies. They do not, for example, cover the question of the worth of transcriptions for the keyboard percussion versus the new body of literature. Although the worth of much of the new literature is unquestionable, we should not totally abandon older compositional styles. It is unfortunate that much of the older literature for the instrument was associated with programs which often included emphasis on extra-musical presentations. While I certainly do not favor a return to tap-dancing and the days of the "one-armed xylophonist", it does seem that there is much evidence in favor of retaining a body of literature built on traditional compositional practice. Whether the student has professional or educational aspirations, most of his future experiences will be with music which is basically oriented toward traditional concepts of musical composition. However, many percussion recitals seem to have developed into an exhibition of twentieth century avant-garde techniques which have little relationship to that which the student will face after graduation. While giving credence to twentieth century styles, we should continue to look to other style periods for high-quality transcriptions.

Perhaps the most important facet of the attempt to solve such problems lies not in the ultimate answer, which is (and probably should be) different for each person. Instead, perhaps the most important result lies in the organization of a carefully thought-out system of values.

**THE AUTHOR**

Hoyt F. LeCroy is currently a doctoral candidate at the University of Southern Mississippi. He has served as director and supervisor of instrumental music in Georgia public schools and as percussion instructor and associate director of bands at the university level. He is the author of several publications dealing with percussion and has served as percussion clinician/adjudicator in the southeastern states.

*Bob Matthews'*

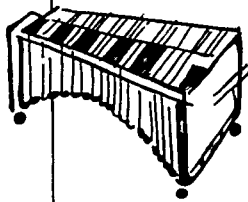
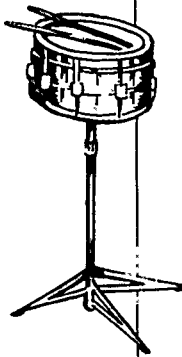
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# New Publications

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, DG-Donald Gilbert, GH-Gary Hodges, AK-Alexander Lepak, JM-James Moore, LP-Linda Pimentel, WS-William Schinstine.

## SNARE DRUM SOLOS

**THREE MEANS TO AN END** — William J. Schinstine — Kendor Music Inc. — \$1.75

This snare drum solo which is written in three movements is definitely for the advanced high school or college percussionist. The composer uses various meter signatures, different parts of the drum head and rim and complex rhythmic patterns in such a way as to give the performer a real challenge. Degrees of roll "saturation" are effectively explored. The notation is traditional and easy to read. This solo should be a part of the serious percussionist's library. (DG)

**EVOCATION NO. 1** — William J. Schinstine — Kendor Music Inc. — \$1.00

In this two page solo, the composer uses complex rhythms which alternate between 7/8 and 9/8 meter signatures. The entire drum head plus the rim are utilized and in some passages snares off is indicated. The notation is traditional and the manuscript is easy to read. This solo would be valuable to the advanced high school or college percussionist. (DG)

**QUINTANCE** — William J. Schinstine — Kendor Music Inc. — \$1.00

This short snare drum solo presents the intermediate snare drummer with learning experiences in 5/4 meter signature and syncopated rhythmic patterns. The solo is well written, uses traditional notation and is easy to read. For students who have not had much experience in using odd meter signatures, this solo would be of much value. (DG)

**ONE UP** — Pat Brown — Season Experience, Box 41425, Jacksonville, FLA. 32203 — \$.75

This one page snare drum solo uses stick beats along with traditional rhythmic patterns. Although there are a few short passages which could be especially troublesome, this solo could be performed very well by the intermediate snare drummer. Traditional notation is used. The print is very clear and easy to read. (DG)

**SWISS REVEILLE** — Allen C. Benson — Benson Publications, 10546 - 181st Avenue N.W., Elk River, Minnesota 55330 — \$.75

This composition is a short rudimental style snare drum solo. A one line staff is used with all right hand stickings written above the line and all left hand stickings below. This solo could be handled very comfortably by a serious high school student at the advanced level. Historically this type of sticking notation and the one line staff would be of interest to the rudimental snare drummer. The notation is clear although somewhat compact. For its modest price, it would make a good addition to the rudimental drummer's repertoire. (DG)

**OLD HICKORY** — Allen C. Benson — Benson Publications, 10546 - 181st Avenue N.W., Elk River, Minnesota 55330 — \$.75

This snare drum solo in the rudimental style gives the performer an opportunity to display his versatility and technique in handling the rudiments. The solo uses the historical one line staff notation with right hand stickings written above the line and left hand stickings below the line. The print is clear but cramped making it difficult to read. However, for the advanced rudimental snare drummer, this solo would serve well as a contest piece. (DG)

## SNARE DRUM METHOD BOOKS

**ARTIFICIAL TECHNIQUE** — Joel Rothman; JR Publications, 3 Sheridan Square, New York, New York 10014; 24p. \$3.50.

The purpose of this book is to give the learner experience in combining quintuplet (five note) and septuplet (seven note) rhythmic patterns with standard groupings of three, four and six notes to the beat. The book is divided into two parts. Part one consists of exercises in which single groupings of the various rhythmic patterns are presented. Part two illustrates doubled groupings of the same patterns. Traditional notation is used and the exercises are easy to read. It gives the snare drummer many opportunities to practice quintuplet and septuplet rhythmic figures. Such a book is a much needed addition to the snare drum literature. (DG)

## DRUM SET BOOKS

**THE RECORDING DRUMMER** - Clyde Brooks - Award Music Co., 88 pages, \$5.00

This fine book is in two parts. The first section familiarizes the reader with studio terminology; explains studio situations and techniques and offers solutions to problems that may occur during a recording session. It also delves into the sounds of your instruments and what to do to produce the particular recording sound you are looking for. The second section consists of written drum charts in most rock styles and Brook's interpretation of them. A practical aspect of the book is a list of recordings that relate to the drum charts.

For anyone interested in recording, especially in the rock idiom, this book is a must. If you never record, this book will still be a great aid in showing you how to doctor your instruments for sound and how to read and interpret charts. I recommend it for the student as well as the professional. (AL)

**SIMPLIFIED COORDINATION SYSTEM** — Sam Ulano — Pub. Sam Ulano, P.O. Box 1126 Radi City Station, N.Y., N.Y. 10019 — 72 p — \$5.00

A most informative and practical book divided into six sections: (1) Jazz, (2) Latin, (3) Rock, (4) Double Bass Drum, (5) Reading Two Lines, and (6) Poly-Rhythms. The layout is very clear manuscript with extensive explanations of the techniques involved. The exercises are clear and extremely useful in helping a student develop the necessary fundamentals of the working drummer. (WS)

**JAZZ-ROCK DRUMMING Vol. 1** — John A. Alberti, P.O. Box 885, Havertown, Pa. 19083 — 48 p. — \$5.00

This book consists of 48 pages of the following rhythm with suggested stickings:

R L R L R L R L R L R L R L  
 R L R L R L L " "  
 R R L R R L " "  
 R R L R R L  
 R L L R L L  
 R R R L L L

The notes are placed in various groupings on the tom-toms and snare drum. The author intends to follow with Vol. 2 using 12 different rhythms. (WS)

## MARIMBA & VIBE SOLOS

**CONCERT PIECE FOR MARIMBA AND WIND ENSEMBLE** — Peter Tanner - January Hills, Rt. 3, Amherst, MA 01002, 1977 — \$3.00

This delightful work makes use of both two and four mallet techniques. The two mallet sections feature rapid melodic passages, sections in octaves, and some two voice maneuvers. The four mallet material is of a smooth, chordal nature.



featuring a beautifully molded descending line. The piano accompaniment is comfortable and well constructed and tends to suggest the future scoring for a wind band. The composer makes good use of thematic, tempo, and dynamic contrast. The well-thought-out compositional structure emphasizes contrapuntal answering of short melodic ideas, chordal mirroring, subtle use of the tritone, and carefully prepared yet unusual harmonic transitions. Within the piano accompaniment, the combinations of moving chord structures, gliding past each other and then clashing in different registers, should eventually sound even more exciting when voiced for wind instruments. This composition is within the range of the careful high school marimbist and should add interest to the recital of the mature performer. Judging from the piano accompaniment, the wind ensemble scoring is well suited to the fine high school band and will be quickly accomplished by the college-level organization. (LP)

**MUSIC OF THE DAY** - Bill Molenhof - Kendor Music - \$3.50 w/plastic sound sheet recording.

This is a collection of six original compositions for vibraharp (i.e. vibraphone, vibes), listed as grade 5 level by the publisher. The sound sheet includes complete performances of the six solos, giving an insight into the composers performance of the works.

Molenhof has studied vibes with Gary Burton who is quoted in the intro to the collection as saying, "--this collection of vibraharp solos in the jazz style is excellent." The term "jazz" shouldn't be taken too restrictively, for these works are excellent examples of contemporary writing for the instrument, well suited for serious recital and study purposes; much needed additions to the still small body of literature for vibes. (JM)

#### TAMBOURINE SOLOS

**TAM-BAS** for Unaccompanied Solo Tambourine - James L. Moore - Permuis Pub., P.O. Box 02033, Columbus, Ohio 43202 - \$1.50

A suite of four very short movements, each in a specific style and using most of the important techniques of playing the tambourine.

- I. Jigger of Jazz, a 12/8 jazz piece with shake rolls, knuckles, and finger-tips
- II. Bit of Bolero, two hand finger technique on rim and head.
- III. Minimal Misterioso, all thumb rolls
- IV. Tiny Trepak, knee and fist, plus a surprise ending. (WS)

#### PERCUSSION ENSEMBLES

**INTRODUCTION TO PERCUSSION** - by Frank L. McCarty, published by HaMar Percussion Publications, Inc., 333 Spring Road, Huntington, NY 11743 - \$7.50

**INTRODUCTION TO PERCUSSION** is a 20:00 minute work written for narrator or narrator-conductor, four percussionists and a pianist-percussionist. It consists of ten sections—an introductory movement, repeated at the end, and nine demonstration pieces. The instruments needed are: 3 timpani, marimba, xylophone, drum set, chimes, bells, bass drum, piano, temple blocks, 3 cow bells, field drum, klaxen horn, police whistle, guiro, triangle, suspended cymbal, snare drum, tambourine, whip, finger cymbals, 2 rocks, wind whistle, bulb horn, bell tree, jingling Johnny, bongos, gong, hand cymbals, castanets, wood blocks, slit drum, bird call, cuckoo, ratchet, claves, duck quack, 2 drum sticks, maracas, slide whistle, tam tam and conga drum—fifty instruments altogether when considering the doubling of some instruments.

This is strictly a demonstration piece and would best fit into the context of a lecture-demonstration at a convention, a radio or T.V. show or wherever a percussion ensemble is attempting to explain what percussion is all about. Percussion is explained through different music cultures re: primitive, Buddhist, Turkish, rudimental, Spanish, popular and one section on instruments of definite pitch and one of the percussionists bag (sound effects). Mr. McCarty has done a good job of capturing the style of each culture. The individual parts are not overly difficult; therefore, a good high school percussion ensemble could perform the work and do a good job. The greatest difficulty in performing a piece like this would be getting all the instruments together and then finding a suitable performance situation. (JB)

**BAYPORT SKETCH** - Jared Spears, published by C. L. Barnhouse Co., Oskaloosa, Iowa 52577 - \$5.50.

**BAYPORT SKETCH** is 2:30 minutes long and is written for seven players. The instruments needed are: xylophone, bells, marimba I, (marimba II optional), chimes, vibes (or piano), 2 timpani, suspended cymbal, 2 tom-toms, and snare drum.

This is a short work for percussion ensemble, and would be good for the beginning of a percussion ensemble program. It is filled with rhythmic energy and has a sonorous quality that has audience appeal. None of the parts are difficult; therefore most levels of percussion ensembles could perform the work and do it justice. (JB)

**BOSSA NOVA WITHOUT INSTRUMENTS** and **ROCK TRAP** - William J. Schinstine - Delevan, N.Y.: Kendor Music, Inc. 1977. Both are grade 3 and each cost \$2.25.

At the moment we find the field rapidly expanding with "percussion ensembles without instruments." These compositions range from simple to difficult and from poorly constructed to exciting works. Both works being reviewed are relatively easy to perform, simply but well-constructed, and are a delight to play and hear. The variety of sounds obtained is large. How to obtain each sound is clearly explained. Both works feature interlocking and layering of repeated ostinati within the typical Latin or rock rhythm structure. The writer observes that works such as these fit well within the non-European culture framework, reflecting our growing understanding of societies which appreciate the musical subtleties of the human body. (LP)

#### MARIMBA ENSEMBLES

**TRIO SONATA NO. 1** - Joseph Haydn - arr. by Moore - Permuis Pub., P.O. Box 02033, Columbus, Ohio 43202 - \$2.50

An unusually fine keyboard mallet trio adapted from a trio for two flutes and cello. This particular piece in three movements, printed front and back, lays extremely well for the keyboard players. A delightful Haydn work which needs to be heard to be appreciated. Individual parts only. (WS)

#### MIXED ENSEMBLES WITH PERCUSSION

**KROMA II** - Roger Harris - Composer's Autograph Publications, P.O. Box 7103, Cleveland, Ohio

This work consists of two short pieces—**NOT UNLIKE A COLD OCTOBER MORNING** and **REALIZATION** from **WIND-SOUND SCULPTURE NO. 1**. Instrumentation is trumpet and percussion. The solo trumpet part which is somewhat pointillistic is quite interesting and demanding. The percussion parts, which should be played by four musicians, consists of suspended cymbal, suspended tambourine, snare drum and timbales. These parts are quite easy except for an unmetered spatial section.

A very effective part of **SCULPTURE NO. 1** is a percussion ostinato while the trumpet is rhythmically free. The barred and unbarred notation is clear. A good trumpet recital work. (AL)

#### MARCHING PERCUSSION

**CORPS STYLE MARCHING** - Dale F. Hopper (with Percussion Chapter by Larry Snider) and (Color Guard, Rifles, and Silks by Joseph Roman). - C. L. Barnhouse, Oskaloosa, Iowa 52577 - 119 pp - \$12.00

Corps Style Marching is a book designed to introduce the various fundamentals involved in the Drum Corps technique of show production. Various facets covered include: basic marching, show development (selection of music to actual drill design), teaching techniques, implementation of the expanded percussion section (instruments, scoring, and tuning), drum major & color guard, and even sample score sheets used in contest situations. The print is very legible and contains many drawings, photographs, and drill/music examples.

In general the book is a good introduction to all aspects involved in the modern drum and bugle corps. One point to keep in mind, however, is that the drum corps environment is one of experimentation and therefore rapid development may be seen from year to year. Using the book as a starting point, you will want to supplement your new knowledge with visual and aural samplings whenever possible.

The chapter on corp style percussion would be particularly helpful to the band director or percussion specialist who is not too familiar with the present-day trends in the use of corps style percussion in the high school and college marching band. (GH)



## TEXT AND REFERENCE BOOKS

**THE LOGIC OF IT ALL** - Anthony J. Cirone and Joe Sinai - Cirone Publications, P.O. Box 612, Menlo Park, CA 94025 - 136pp, \$8.95 (soft cover edition).

This is not your ordinary percussion method/reference book, but rather a highly pictorial, personal sharing of "professional secrets applying imagination to percussion techniques," by two experts in their field.

The authors are both members of the percussion section of the San Francisco Symphony Orchestra - Cirone well known as the composer of fine ensemble works and method collections, and Sinai at the ever young age of 82 years a player with a record 55 years in a major symphony orchestra.

They have combined their photogeniality and professional expertise to produce what may be one of the most valuable books on orchestral and concert band percussion techniques ever to be printed.

The literally hundreds of photos of the two artists in actions and, their instruments illustrates the descriptive text, and is well worth the cost of the book alone!

The later part of the book contains the actual percussion music to numerous important orchestral works to refer to in conjunction with the "master lessons" comments given for each work.

A highly recommended addition to the library of an aspiring orchestral percussionist, for therein is the kind of professional know-how that you won't find in your normal method books. (JM)

**UNDERSTANDING JAZZ** — Leroy Ostransky — Prentice-Hall, Inc. Englewood Cliffs, N.J. 07632. — 367 pp. (no price given)

Any musician, and particularly a drummer, can benefit by developing a fuller understanding of the backgrounds of the various aspects of his/her art. While there is little specific percussion content in this book, any player involved in performance of popular music will be a more knowledgeable performer by having read a book of this sort.

Ray Bauduc, Art Blakey, Gary Burton, Cozy Cole, Lionel Hampton, Milt Jackson, Gene Krupa, -- are but a few of the percussionists mentioned in the book.

Interesting, informative reading for both the serious musician and the lay person. A fine addition to any personal or school library. (JM)

**RHYTHMUDDLES!** — Michael D. Bennet — Pop Hit Publications, Memphis, Tennessee — 1977, large edition \$8.75; small edition \$4.50.

**RHYTHMUDDLES!** is a game, or actually two games in one: easy and more complex. The game can be played by a classroom divided into teams or by two to four people. The writer was sent the small version. The playing board and the game pieces are of good quality. The instructions are clear. The purpose of the game is best described in the instructions: "The object of **RHYTHMUDDLES!** is to form interlocking measures of rhythm, horizontally and vertically, in crossword fashion. **RHYTHMUDDLES!** can be used by children as early as the fourth grade as an aid in conceptualization and performance of rhythm patterns in various meters. High school students and adults will find **RHYTHMUDDLES!** to be a stimulating game of rhythmic wits. (LP)

## RECORDINGS

**GORDON STOUT:** Music for Solo Marimba - Studio 4 Productions S4) - R100, Box 266, Northridge, CA 91328

Gordon Stout is rapidly becoming recognized as one of our finest young artists dedicated to serious performance of marimba music. Included on this album are the following works: Two Mexican Dances - G. Stout; Etudes #1, 2, 3, 6, 9, 11, 12 - G. Stout; Piece for Marimba - R. Stout; Suite for Solo Guitar - Wilder arr. G. Stout; Prelude Op. 11, #3 and Etude Op. 6, #2 - Musser; Sonata #6 in E Major - J. S. Bach; Tambourin Chinois - Kreisler, arr. Green,

This recording is a step in the right direction in filling the large void in professionally recorded literature for percussion instruments. It should provide inspiration and a fine model for aspiring performers and interested listeners alike, not to mention being of value for percussion literature class listening and studies. etc.

It is hoped that the recording might be only a beginning in the process of recording the literature for marimba and other

percussion instruments. Concertos (Creston, Kurka, Milhaud, Basta,---) performed by professional soloists with orchestra accompaniment, not to mention the many unaccompanied and smaller chamber music works are all out there waiting for the opportunity to be recorded. Bravo Studio 4, Gordon Stout, et al! (JM)

**CONTEMPORARY MUSIC FROM JAPAN VOL. I: WORKS FOR MARIMBA** performed by Keiko Abe with various accompanying groups. Candide/Vox Records - CE 31051

The following works are included on this excellent recording: Concerto for Marimba and String Orchestra - Miyoshi; Quintet for Marimba, 3 Flutes and Contrabass; "Mattinata" - Noda; Concerto for Marimba and Orchestra (excerpts) - Miki; Torse III and Conversations - Miyoshi; Marimba Piece with 2 Percussionists - Ishii.

Keiko Abe is receiving just recognition today as one of the world's leading artist performers of the marimba. With a performance slated at the PASIC in October 1977 in Knoxville, Tennessee and a U.S. tour this fall, audiences in this country will now have an opportunity first hand to hear and evaluate her performance. Certainly one of the things most needed in the percussion field is professional quality performance and recording of literature. This recording will be of value for that purpose. It is only hoped that the literature performed can be readily obtained in the U.S. and other countries, since it is all by Japanese composers. (JM)

**SONIC BOOM** — Crystal Records Co., P.O. Box 65661, Los Angeles, Calif. 90065

Music for percussion ensemble composed by Anthony J. Cirone, Ronald Keezer and Stephen Hanna.

Personnel: Thomas Akins, Stephen Hanna, Jack Gilfofy, Paul Berns, Arthur Schilbach, Robin Kennedy, Miriam Ball and Thomas Reynolds, Bass.

Triptych by Cirone is a work in three movements in which the number 3 is used in all sorts of ways. This is a long work taking about 16 minutes to play.

For **Four Percussionists** by Keezer begins in G and each of the 4 movements moves to a key a 4th higher. Four note motifs are used extensively throughout.

Double Concerto for percussionists and piano was originally premiered by the composer, Cirone with the San Francisco Orchestra.

Sonic Sauce by Hanna and all parts were played by the composer using multi-track overdubbing. (WS)

**"FOUR PRELUDES for Marimba** — William Penn — from **AMERICAN CONTEMPORARY** — Performing marimbist: Leigh Howard Stevens — New York — Composers Recordings, Inc. CRI SD 367.

This record contains two works by William Penn and one work each by two other composers. Appearing directly after Penn's fiery Fantasy for Harpichord the Four Preludes lack presence. This primarily may not be the fault of Mr. Stevens: the whole thing sounds as if it were being performed from a distant stage. Mr. Steven's varied and fine choice of mallets does manage to surface in spite of the poor record engineering techniques. The performance is flawlessly smooth, incorporating at times a fine pyrotechnical display. Again, perhaps, due to the poor recording, the style appears coolly mannered, and non-satisfying in the emotional sphere, completely lacking the gutsy candor of the earlier Fantasy. (LP)

**POP HIT LISTENING GUIDE** — Michael D. Bennett, 3149 Southern Ave., Memphis, TN 38111 — \$23.90

The package includes a 45 RPM record, student listening guide quiz for each side, teachers' supplement explaining the procedures, answers and picture guide. This is a detailed mini-lesson which would be very effective in Junior High school general music classes. These guides are published monthly. The review issue in part deals with various cymbal techniques and includes cut-out pictures to aid in identification. Vol. 5, No. 7

This same firm also makes available a game called **RHYTHMUDDLES**. The objective is to learn rhythm pattern manipulations by forming interlocking measures. Two sizes are available. For more information write to the address above. (WS)

# PUBLICATIONS and PRODUCTS



Material Compiled  
by

John J. Papastefan, University of South Alabama

## NEW PUBLICATIONS

CIRONE PUBLICATIONS, P.O. Box 612, Menlo Park, CA 94025 has available a finely detailed brochure of works for percussion solo and ensemble; also included are several books.

M.M. COLE PUBLISHING CO., 251 E. Grand Ave., Chicago, ILL. 60611 has just published a book on 6/8 time marching rhythms by Haskell W. Harr. In the near future they will also be publishing their Contemporary Percussion Library Series 4.

DOBLINGER, Wien I, Dorotheegasse 10, Postanschrift: A-1011 Wien, Postfach 882 is now publishing the well known series for percussion "Wiener Schlagwerkschule." This series is written or edited by Professor Hochrainer, a percussionist with the Vienna Philharmonic.

HAMAR PERCUSSION PUBLICATIONS, INC., 333 Spring Road, Huntington, N.Y. 11743 has a detailed catalog of their solo ensemble works. Write the address above for your free copy.

KENDOR MUSIC, DELEVAN, N.Y. 14042 has released their 1977-78 instrumental catalog which contains an extensive listing of their publications for percussion solo and ensemble. Write for your copy to the address above.



The new, enlarged 1977 Edition of the PERCUSSIVE ARTS SOCIETY SOLO & ENSEMBLE LITERATURE FOR PERCUSSION GUIDE is in the final stages of preparation and will be available for purchase at the PASIC in Knoxville, Tenn. in October. This booklet is the most complete listing of percussion literature available anywhere. Hundreds of hours of preparation time have gone into the compilation of this publication by F. Michael Combs, chairperson and his committee members. If you are unable to attend the PASIC and purchase your copy there, information on by mail purchase of this valuable resource guide will be given in the Winter '77 issue of Percussive Notes Magazine.

### from FEREOL PUBLICATIONS

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

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STUDIO 4 PUBLICATIONS, Box 266, Northridge, CA. 91328 has a descriptive brochure of their publications for solo marimba and marimba ensembles.

WIMBLEDON MUSIC INC., 1888 Century Park East, Century City, CA 90067 is the publisher of a new work for solo percussionist and orchestra by Phillip Lambro.

SOUTHERN MUSIC CO. 110 Broadway, San Antonio, Texas 78292 has announced the publication of Sonata No. 2 for 4 Timpani and Sonata No. 3 for 5 timpani by William J. Schinstine. Each are three movement works suitable for recitals and auditions. These are college level works demanding considerable pitch changes and well developed technique.

A special packet of information is available from the S & S SCHOOL OF MUSIC, N. Keim & Buchert Rd. Pottstown Penna. 19464 containing a complete listing of Keyboard Mallet ensembles and the percussion works of William J. Schinstine, including special modern arrangements of Christmas music.

TIP PUBLISHING COMPANY, Dept. P, 1163 Anchor St., Philadelphia, Pa. 19124 has a recorded self-study course in playing conga drum. Full information is available from the above address.

Issue 83 of the Selmer BANDWAGON is a special issue devoted entirely to percussion. Articles on a variety of timely percussion topics as well as photos and information on Selmer/Premier percussion products are included. For your copy write to: SELMER, Box 310 Elkhart, IN 46514.

## NEW PRODUCTS

BRIKO, P.O. Box 10279, Phoenix, Arizona 85064 is the manufacturer of the Magadini Power Rod bass drum pedal; write for full details.

REMO, INC. 12804 Raymer St., No. Hollywood, CA 91605 announces a separate marketing division for rototoms. They have also introduced new sound reflector accessories for the rototom drum line.

S & S SCHOOL OF MUSIC, N. Keim & Buchert Rd., Pottstown, Pa. 19464 by special arrangement with Planet Percussion, Inc. is able to make the Exactone Timpani Tonal Indicators available at a reduced cost; write for further information.

MIKE BALTER MALLETS 6515 N. Seeley Ave., Chicago, Ill. 60645 has recently made available a new line of "Louis Bellson Drum Set Mallets". Several of these models are double-ended, making them very practical for many drum set and multi-percussion uses.

NEXUS RAGTIME CONCERT (Umbrella DD2). A recording featuring the six-man percussion ensemble, NEXUS, performing ragtime tunes scored for xylophone solo and four marimbas, plus percussive accents. Available from Audio-Technica, 33 Shiawassee Ave., Fairlawn, Ohio 44313.

HYER MARIMBA PRODUCTS, 354 N. Franklin St., Delaware, Ohio 43015, has developed a new mallet for xylophone and bells. The special design eliminates most contact sound while producing a full-bodied tone even on synthetic rosewood instruments. For more details, write to the above address.

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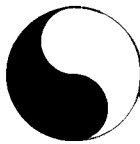
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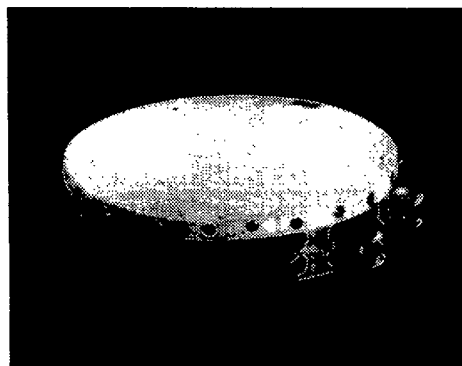
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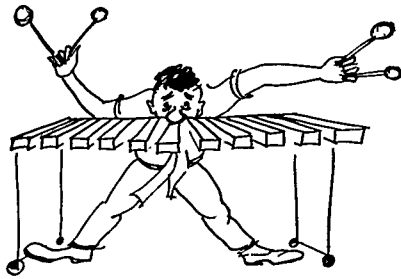
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# THE MARIMBA BAR



by Linda Pimentel

You may direct your questions for this column to: Ms. Linda Pimentel, 1564 Arlington Ave., Columbus, Ohio 43212.

## MULTIPLE Mallet GRIPS

**Q:** A former pupil of Clair Omar Musser, who studied with him during the Second World War, wrote to me asking about the different grips employed by marimbists. She had only recently become aware that grips other than the one attributed to Musser were being commonly taught. Many of us may be unaware of such basic differences; others are all too aware of the disagreements that surround grip technicalities; and some, including myself, find trends in mallet grips to be interesting and fun to explore.

Below I have given my answer to this reader's letter. Some of you may have ideas to insert, disagreements to suggest, bits of historical information to add, and so forth. If you would like to contribute your ideas about mallet grips to this column, I will be delighted to include excerpts from your letters, and short concise statements in a coming issue of *Percussive Notes* magazine. Now, on with my answer to a fine former student of Clair Omar Musser:

**A:** Your question about grips was most interesting to me. We do need a lot of communication about commonalities and differences among all of us. I more or less taught myself to play the marimba as I do today, and had no good models to copy. In my case this was just as well. Liking to explore, to dissect, and to not be hemmed in by conventions gave me the freedom to try, to build, and to discard as I pleased.

Originally I played marimba with what is generally termed a standard cross grip or a basic-V grip, employing primarily the index finger between the mallets. Now, having observed a number of different performers, I note three basic differences in the way this grip is structured: 1) reversing which mallet lies next to the palm at the fulcrum, 2) including one or two fingers, as well as, momentarily, the thumb within the V-expansion spread, and 3) various ways of manipulating the mallets using this basic grip. The most common variation of manipulation of the mallets that possibly can be classified within the category of the cross or basic-V grip, is the so called "Burton" grip. Vibists, and some marimbists, emulating Gary Burton, find his version of the grip to be especially useful in obtaining the "kicky" stroke action that creates the characteristic vibes sound.

From my observations, it appears that most of this planet's marimbists employ this cross or basic-V grip, including the marimbists of Africa and Central America when they use three or more mallets. The exception to this universality appears to be Clair Omar Musser, his students, and on through several generations of persons influenced by his instruction. Musser's influence on our marimba scene in the United States has been enormous, and the "Musser Grip", although perhaps not as widely employed even in the United States, is used by many of our finest performers. As with the other grips, in the Musser grip there are a variety of positionings and usages in common practice.

I feel a more comprehensive view of grips is beginning to become accepted. This view, which I advocate, suggests that

both cross and "Musser" grips can be employed to advantage. The amount of time necessary to switch from one grip to another, any version of either, is less than that which the singer or wind instrumentalist uses to catch a breath at the end of a phrase. Thus I switch to whatever combination suits a particular problem or that best produces a sound which I want to obtain. When performing with six mallets, I employ both types of grips simultaneously.

The following articles may be of use to you in further exploring the subject:

*Glasscock, Lynn. Four-Mallet Grips. Percussionist, Fall, 1973, 2-11.*

*Pimentel, Linda L. Mallet Coordination and Flexibility Exercises. Percussive Notes, 13, 1 (Fall, 1974), pp. 30,31.*

**Q:** What really are the differences between the marimba and the xylophone.

**A:** The most important consideration with all instruments is the characteristic sound of each individual instrument. The listener, the composer, and the performer all deal with the palette of coloration of sounds produced by different instruments. The sounds that we hear are generally characterized by three parts: the initial attack, the after-ring, and, sometimes, the way the sound is ended. Research tells us that we primarily discern the differences in instruments by the initial attack of the tone. The xylophone attack sound is harsh and high in pitch and contains little after-ring, with no final cessation of tone. The characteristic marimba sound consists of a mild attack sound at a lower range of pitch, with a mellow, glowing after-ring that quickly fades. The after-ring tends to be shorter on rosewood marimbas and longer on kelon marimbas.

Just how these characteristic sounds are produced is an essential study for the astute performer. The chart below lists the basic differences:

### MARIMBA

Bars must be resonated  
Bars are thin in relation to length (predominant overtone is 2 octaves above fundamental)  
Played with soft mallets  
Has a low range including some notes that should be notated in the bass clef.  
Notes sound as written

### XYLOPHONE

Resonators are optional  
Bars are thick in relation to length (predominant overtone interval of 12th above the fundamental)  
Played with hard mallets  
Has a high range encompassing roughly the upper half of the piano keyboard  
Notes sound one octave higher than written

**Q:** What are some of the important considerations in playing techniques of these instruments.

**A:** Continuing on from my answer to the above question, I must remind the reader that both the xylophone and marimba can be struck in different ways in order to emphasize different characteristics of their individual qualities. By striking the bar at the nodal point, a more muted and dull tone can be produced. The tone obtained by striking the bar exactly in the center contains an optimum amount of after-ring. The sound of the bar being struck slightly off center or at the tip of the bar contains about 70% as much after-ring. The angle from which the bar is struck appears to influence the tone quality. When the bar is struck in the center, a stroke from a 90 degree angle tends to produce more ringing of the partials than does a glancing blow from a 150 degree angle.

The beginning bar percussion student is carefully taught to strike the bar in the center and to quickly lift the mallet head off the bar so as to produce the optimum of after-ring. Shortly thereafter he is usually introduced to playing scale-type passages and learns to use the tips of the upper bars for smoother movements. I find that few students have been made aware of the potential of striking the bar at different spots for different effects. If, during the fast scale and chromatic-type passages, the student strikes the tips of the upper bars, he should, to balance the sound, strike the lower bar between the center and the node. By careful listening he will soon learn just where to strike the bars to obtain an accurate balance. For a clean sound during such fast passages this readjusting is preferable, particularly on fine rosewood and on all kelon marimbas. It takes practice to strike directly on the nodes and to get a balanced sound, yet the effort is worthwhile as more composers begin to call for this lovely, delicate sound.

Generally each voice in four part chordal or contrapuntal writing should be struck in the same area of the bar. Intermediate students struggle to learn to control the bar placement in all four voices. The improvement in balanced sound is again well worth the effort. However, as a more advanced player I often choose to unbalance things a bit. A good example of a common situation to make such adjustments is a widely voiced chord. Most bar percussion instruments tend to ring more at the lower pitch register of the instrument and less at the top end. Thus I often perform open-voiced chords so that the top voice is struck directly in the center of the bar, with each remaining voice placed a little further from the center so that the bottom voice is almost on the node. This technique creates about the same balance of sound that four voice-balanced mallets provides when I must, because of juxtapositioning, etc. in the rest of the composition, employ four equally balanced mallets.

Another example of using the different areas of the bar stems from dynamic control. Marimbists, and to some extent xylophonists can create a type of sound that is a favorite of many orchestra conductors. This is the illusion of the sound appearing from nowhere at the beginning of a passage or fading to nothing at the end of a passage. The marimbist can begin the roll striking directly on the node, with wrists raised to an exaggerated height, so that the mallet tip strikes the bar very gently from an angle. If yarn covered mallets are employed, an area where the yarn is less worn is coming in contact with the bar. In order to build the dynamic level, the marimbist gradually moves the striking point toward the center of the bar and slowly lowers the wrists to a normal playing position. The opposite procedure can be employed at the end of a phrase. A warning: overuse of this technique reduces its dramatic impact on the listener.

Learning to use different areas of the bar in order to better shape a phrase is a technique that I strongly recommend to xylophonists. Particularly on the large ensemble situation, most of us tend to produce one or, at most two levels of volume and never change our tone quality. As long as we keep one pair of xylophone mallets in our bag and can play the right notes we feel we have done our job. Learning to change and control the different striking points on the bar, as well as employing a little variety of mallet types, will add interest and subtleness to our performance.

At this point I appear to have traveled far from my initial question and answer. Yet, the potential uses of the sounding properties of any given bar is an area that none of us, I feel, are exploring enough. The situation is becoming particularly crucial as more kelson marimbas, and particularly including the new magnificent 4 1/2 octave kelson marimbas, are being purchased. Only a few of us are just now beginning to find

out how to play the large kelson marimba. Our composers do not know how to write for it. Just how to unleash the full power of the large kelson marimba without loosing control of delicacy and clarity is a challenging new study. I believe that the tools for such control are quite similar to those that we have discussed in this answer.

**Q:** Should the fermatas in the Musser Etude in B Major, Op. 6, #9, (Pub. Studio 4 Productions) Be interpreted as slight pauses?

**A:** I interpret them as such. Just how long to make each pause is one of those individual matters that tends to reflect the performer's maturity. Some performers tend to contort the relationship here of half and quarter notes. The fermatas do not, as I view them, in any way give the performers leeway to distort the values of these notes.

**Q:** In the above mentioned work, four measures from the end, how do I achieve the fast octave transition accurately while still controlling the dynamics?

**A:** Imagine pulling your torso back slightly just as you strike the first soft chord. This tends to reduce the stroke power created by the momentum of the leap.

**Q:** In this same passage, does the right hand have to jump rapidly from an inner swing position to a frontal position one octave higher?

**A:** Yes, and if this seems difficult to do, try practicing it WITHOUT a marimba, concentrating on making the necessary body movements and refining them.

**Q:** I am having some difficulties performing a passage from the Toccata in D Minor, J. S. Bach, arranged by J. L. Moore, (pub. Kendor) The problems center around the triplets at letters B and C, the broken chords at letter F, and the descending broken third at letter E. When I attempt to rotate my wrist in a "Rockerstyle" fashion, the mallets have a tendency to wobble, causing me to lose accuracy: I use the Musser grip.

**A:** Many performers do not attempt to use an independent or "rocking" technic in such passages, choosing rather to employ the inner mallets only with each hand. I use an independent technique. To build up the coordination for such passages, I practice the section slowly and loudly, combining a forearm rotation motion with a wrist flex motion in a flowing, almost simultaneous fashion. Also, if I cannot achieve the power I desire when employing the Musser grip, I simply slip the tip of the inner mallet behind the outer one, back into a cross grip. The switch from the Musser grip to the cross grip or vice versus can be accomplished quickly between phrases.

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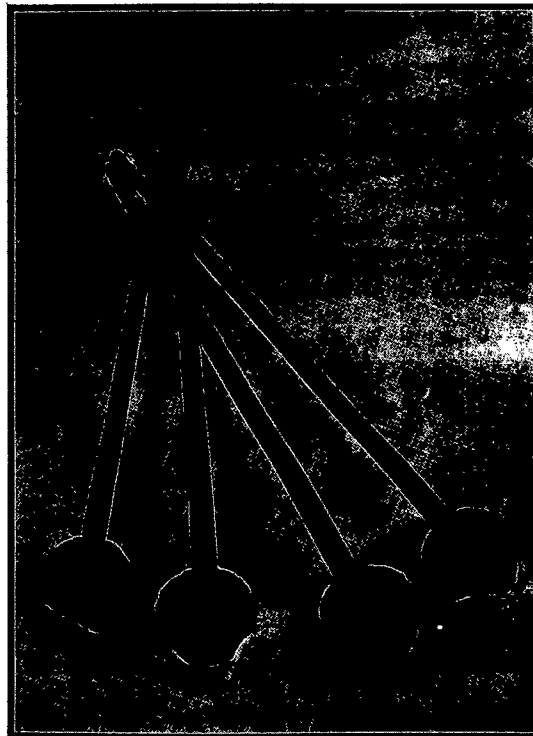
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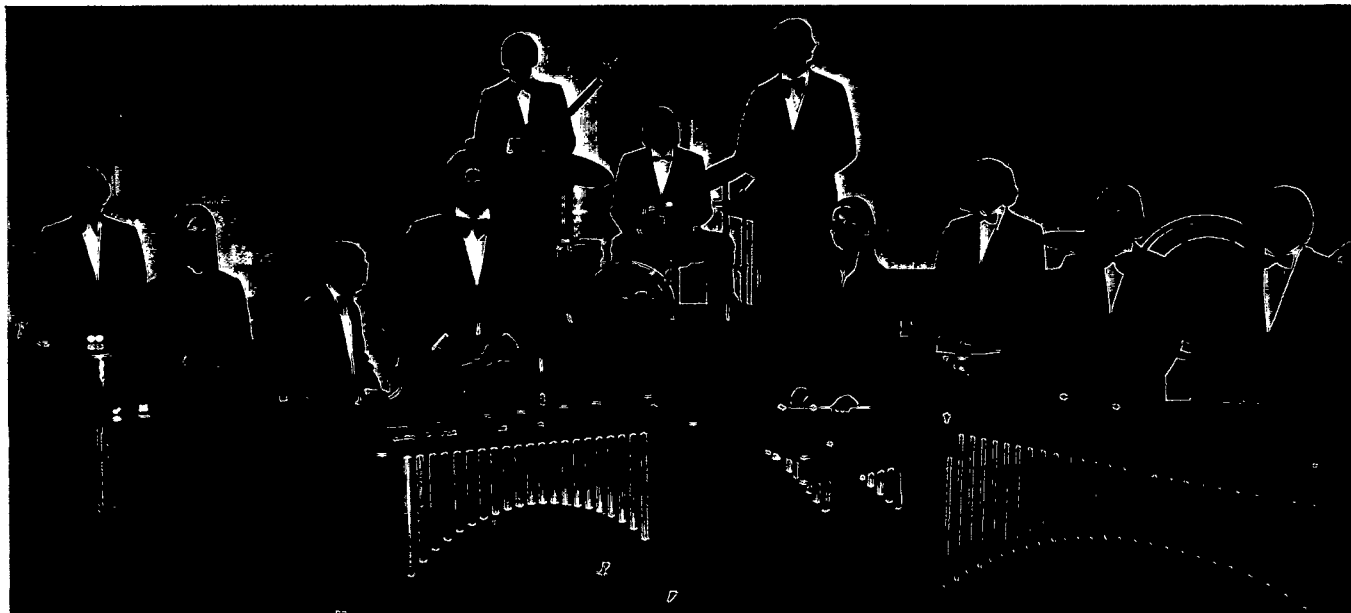
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# ON THE TECHNICAL SIDE

Materials Compiled By  
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## RHYTHMIC PRECISION

by Murray Houllif  
Asst. Prof. of Percussion  
North Texas State University  
Denton, Texas





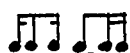
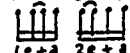

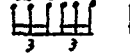
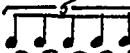
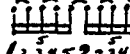
This article, in general, deals with a subject which has, no doubt, been discussed hundreds of times in the past and will probably be discussed hundreds of times in the future. The point is extremely important and whatever it takes to emphasize it is necessary - I will attempt to do my part.

Percussionists (and other instrumentalists even more so) are, many times, guilty of **rhythmic laziness**, i.e., imprecision in rehearsal and, ultimately, in performance. There is no reason for this in either situation, for lethargic rehearsals will breed lethargic, sloppy, ineffective performances - leaving both audience and performer "turned off". How will this help the cause of music or musicians?

By rhythmic laziness, I mean, simply an attitude that counting and subdivision of rhythmic figures is unnecessary - guessing is better (or shall I say easier?). What is the result? The piece is performed in a manner which is approximate, inaccurate, and ineffective because it is simply incorrect. The composer and the audience are done an injustice. Musically, the performer has committed a crime.

As an instructor in elementary school through college, I have observed rhythmic inaccuracy to be the most blatant weakness of music students. Giving the teacher the benefit of the doubt, we assume that the student has been told to tap the foot, count aloud, subdivide beats (for example: saying "1 and 2 and 3 and 4 and"), and clap the rhythms of music exercises. Yet we find that in rehearsal or performance the student seems to be very inaccurate and merely guessing at the rhythms on the page. Naturally, it is the instructors' responsibility to reinforce what has been said so that it is not only "heard" by the student, but "learned"! It must also be pointed out that the approach to teaching rhythms to an elementary school student or to a college student is basically the same - TAP, COUNT, and SUBDIVIDE. The metronome is an invaluable device in the achievement of this goal.

Here are a few obvious (and, maybe, not-so-obvious) suggestions for improving rhythmic accuracy. (+ = and; T = Trip; L = Let)

<p>1. To Play: </p> <p>Think: </p> <p>Count: 1 2 3 4</p>	<p>2. </p> <p></p> <p>1 + 2 + 3 +</p>
<p>3. </p> <p></p> <p>1e + 2 2e + 4</p>	<p>4. </p> <p></p> <p>3 3 3 3</p> <p>1 TL + TL 2 TL + TL</p>
<p>5. </p> <p></p> <p>1 2 3 4 5 2 + 3 4 5</p>	

The reader can see that, in counting, we try to reduce the rhythmic figures to a common denominator. At first, speed is not important--accuracy is. If possible, try to relate new rhythms to rhythms already known. Most important - Don't be lazy; don't guess. THINK and COUNT.

## MATCHED GRIP vs. CONVENTIONAL GRIP

by Roy C. Knapp  
Member PAS Hall of Fame

I have received many inquiries in correspondence or in person asking my opinion on which is the correct method of gripping the drum sticks. (Question)—Should I grip my drum sticks the NEW Matched Grip or the OLD Conventional Grip? My answer is: I did not know of any NEW Matched Grip method of any kind.

The Matched Grip has been used by drummers long before I started my career some 70 years ago. The difference now is that the Matched Grip is used more today than in the past. When the Rock form of music came into being that is the time the Matched Grip became widely used, and rightfully so over the Conventional Grip.

My teacher taught me both stick grips and I have used them for over 60 years in my playing, and incorporated both grips into my teaching methods.

At the turn of the century we used tom toms, cowbells, wood blocks and traps, etc., on which we would employ the Matched Grip the same as we are doing today.

There were many shows in Theatre, Radio, Pictures, Television, etc., that I performed in in which I was compelled to use the Xylophone Mallet or butt end of the timpani stick for the complete performance while changing from one instrument to the other. There was no time to change sticks. The arrangement did not give me time to change sticks. The Matched Grip was used at this time of playing using the drum sticks with either grip when the opportunity came along.

It is MYTH (having no foundation of fact) that the Matched Grip was invented or discovered only recently by a mysterious self-appointed ambassador!!!

In my opinion both grips, the Conventional Grip and the Matched Grip are mandatory in the production of clean technique for a super performance in all types of engagements.

# P.A.S.

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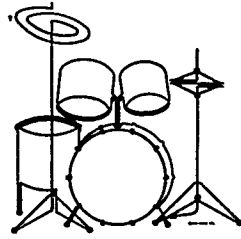
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Mike Combs, Host





# PRACTICAL DRUM SET STUDIES



By: Jim Piekarczyk  
 Community Professor of Applied Percussion Studies at  
 Governors State University, Park Forest South, Illinois

In past issues of Percussive Notes my articles focused on melodic drum set playing, equipment set-up, hi hat endurance, bass drum endurance, and practical application of the above, to drum set solos. I would like to introduce more excerpts from my book titled, "Drum Set Endurance", to be published come September, 1977 by Opus Music Publishers, Inc. of Chicago.

The book is geared for all beginners, advanced players and professionals. The aim of these endurance exercises is to give the drum set player a good functional background, with which he/she can develop his/her own individuality and creativity with the drum set.

## INTERPRETATION OF THE CYMBAL BEAT

Much confusion is often caused by the dotted eighth and sixteenth note ( ). The cymbal beat can be broken down into four basic notations, as applied to jazz drumming.

1. Extremely Slow/2. Medium Slow/3. Medium Fast/4. Very Fast

## CYMBAL ENDURANCE EXERCISES

Practice at different tempos, without the bass drum and hi hat. Then add the bass drum and hi hat. Also work with all dynamic levels and try to achieve new sounds, with tip and shank of the stick.

Continued Next Column

## PRACTICAL APPLICATION

Also practice and improvise on the above cymbal endurance exercises. Try them in two and four bar patterns. In addition, work with tonal possibilities from the cymbals, playing near the edge, middle, dome or (bell).

## EXAMPLES IN FOUR BAR PHRASES

## CONCLUSION

Use your entire cymbal set-up to practice all the different sounds. Develop your fingers and wrists to a degree where you have speed and flexibility.

Remember, that as you gain flexibility, the ideas that you have stored in your mind will eventually speak out through your cymbal playing.

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# FRANKS DRUM SHOP

# FIX IT — BUILD IT CORNER

fig. 1



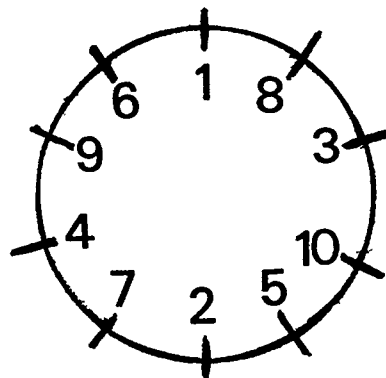
## SNARE DRUM MAINTENANCE

by Rich Macar  
University of South Florida  
Tampa, Florida

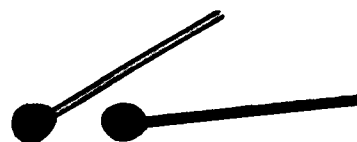
From my experience in 'pop' and 'jazz' music, I have been confronted with the problems of maintaining a consistent snare drum sound. Despite acoustic and personal playing considerations in these styles of music, the snare drum can take quite a beating; thus increasing the possibilities of sound inconsistencies. I would like to pass on an approach to eliminating some of these inconsistencies to fellow players.

The obvious subject to begin with is the condition of the snare drum. It is a worthwhile project to disassemble your snare drum completely. First, I suggest checking visually the rims and shell for roundness. You may have difficulty seeing if the shell is out of round. You can try using a ruler, measuring from opposing lug points. The rims can be seen more easily and can be remedied carefully with a little muscle in the precise spot. Otherwise, replacement is the final resort. Before you disassemble the tuning lug apparatuses from the shell, take a moment in silence and strike the shell with your hand and listen for spring noise from the tuning lugs. Some drums make more noise than others. If this noise bothers you, I suggest stuffing the inside of the tuning lugs with anything of your preference. Next, check to see if any parts of the snare switch are bent. Sometimes the tension screw bends, which keeps the tension screw from pulling consistently vertically, wobbling sideways as you tighten or loosen the screw. The only solution to this is replacement of the screw. Last to consider are the snares and drum heads. Of course, you can't expect to get a consistent sound from bent snares. I've never had much success in bending the snares back to normal. Therefore, I would keep a fresh set of snares available. I also have avoided the problem of bent snares by not using wire snares at all, rather using 20-50 lb. test fishing leader line strung on an ordinary nylon or gut snare strainer. Leader line gets a good snap without any mush. I also find that light test leader line lasts longer than string to hang the snare strainer.

The drum heads are the parts of the snare drum most vulnerable to wear. The problem of gradual sound change can be narrowed to the points of pressure which affect the tuning and general wear of the heads. The snare head receives pressure from the snare strainer and from internal air pressure when the batter head is struck. Unless the snare head is physically injured, it should last much longer than the batter head. I do suggest not tuning and re-tuning the snare head frequently because I have noticed that this exercising of the head shortens the life of the head. Primarily this exists because it is much thinner than the batter head. The wear of the batter head pretty much depends on one's individual playing style. I do feel there are similarities of approach which enable one to generally assume a few major points of wear on the batter head. Every drummer has a standard striking area on the batter head that naturally feels comfortable. Usually this area is somewhere between the center and the edge on the opposing half of the head. Another wear point is the place the player plays rim shots. The number and the intensity of rim shots will contribute to altering the tuning of the drums. This problem will never be eliminated. I do feel that an awareness of the instrument may help aid a player in developing and acquiring a good ear for determining the sound he wants.



In conclusion, I would like to guide the reader through some helpful hints in tuning the snare drum. First check the mechanical aspects of the drum as stated earlier in this article. Then begin with new drum heads and tightening the lugs with the fingers in the order shown. (fig. 1) This establishes a good starting point. Using the same order (fig. 1) tighten the lugs in half turns, then quarter turns until the head gains a tone. You will find that the tone is very loose, but it still resonates. After both heads are to this point, check the tone of both heads, dampening the opposite head. Usually the snare head is higher in tone, mainly because it is thinner. A desirable snare head is higher in tone, mainly because it is thinner. A desirable snare drum tone is a matter of personal taste, but the point I'd like to make is that the closeness of the individual tones will help establish a clear, clean, combined tone. I tend to keep my snare and batter heads no more than approximately one step in pitch apart, keeping the snare head the high one; even though I have tightened, physically, the batter head much more than the snare head. I find that keeping this balance in mind allows the heads to compliment each other, thus creating a clear, responsive snare drum sound.



Two aids available in New Zealand for cutting the felt circles for timpani sticks are:

(1) An implement just released here called "Snips" are much better than scissors for cutting the circles. Designed by a New Zealander, these are sold as kitchen aids for halving chickens, and most kitchen cutting. They will cut wire and even thin copper sheet, but I find them ideal for cutting felt. These cost about \$3.00.

(2) To cut the small nicks around the cut discs: A punch for branding sheep by putting nicks in their ears will make regular and neat semi-circles. Although costing about \$15.00 a pair, for anyone making a lot of sticks, these punches are a good investment. It takes about 30 seconds to go around a felt disc making very regular cuts.

Norman Gadd  
5 Hollies Crescent  
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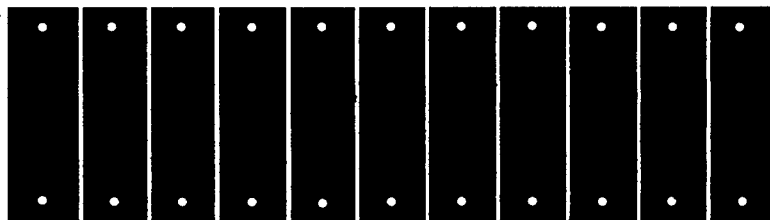
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## ALABAMA

### ALABAMA STATE UNIVERSITY

Faculty Recital 4/27/77  
Von Tony Free, Percussion

Octave Etude-Irvin - Fermus  
Rhythmic-Bozza-Leduc  
Prelude Op 11 No 7-Musser - Studio 4  
Etude in C Major-Musser - Studio 4  
Etude in B Major-Musser - Studio 4

Percussion & Marimba Ensemble 5/12/77  
Tony Free, Director

Maple Leaf Rag-Joplin - Manu  
Three Puerto Rican Songs-Lang - Lang  
Greensleeves-Davis - Ludwig  
Concertino for Timpani-Colgrass-MFP  
A Fifth of Beethoven-Murphy - Manu  
Theme from S.W.A.T.-DeVorzon - Manu  
Senior Recital-Rogers Rudolph 5/21/77  
Percussion

Fantasy-Scherzo-Noak - MFP  
Imagery for Marimba-Shebet (The Japan Federation of Composers)  
Theme & Variations-Peters - Peters  
Reflection-Kneck - Lang  
Blue-Note-Adersold - Manu

Senior Recital - Phillip Pugh 3/23/66  
Percussion

Scherzo for Four Timpani and Piano-Graeffe - MFP  
Duo for Vibraphone and Marimba - MFP  
Rondo for Marimba-Frazer - MFP  
Fantasy for Timpani and Piano - Wueboid - MFP  
Adventures for One-Stern - MFP  
Concertino for Marimba and Piano Op 21-Creston - Schirmer

### AUBURN UNIVERSITY

Percussion Ensemble 3/10/77

Marimba Suite-Sifter - Bright Star  
The King of Denmark-Feldman - Peters  
October Mountain-Hovhannes - Peters  
Three Etudes-Musser - Gambale Hinged  
Morin Dance-Kraft - Avant  
Konzert Fur Pauken und Orchester-Tharichen - Bote and Bock

### UNIVERSITY OF SOUTH ALABAMA

Percussion Ensemble 4/21/77 John Papastefan, Director

Furioso and Valse in d minor-Hatch - Hatch  
Sonata for Timpani-Bock - Boston  
Valse Trique-Davis - Barnhouse  
Two Archaic Dances-Russell - Bourne  
Variations for Percussion Quartet-Youhass - Cole  
Three Dances-McKenzie - MFP  
Untitled Piece No 1 for Jazz Trio-Brown - HaMar  
Divertimento-Fanchart - MFP

Percussion Ensemble 5/19/77  
John Papastefan, Director

Sabre Dance-Khachaturian - Fermus  
Zulu-Fink - Sirocock  
Pursuit for Solo Marimba and Percussion Ensemble - Jenny - Fermus  
A La Samba-Peters - Peters  
Conflict of Interest-Delp - Kendor  
Minor Time-Tiles - Downbeat  
Take Five-Diamond - Newton  
Morning Glory-Delp - Kendor  
Unsquare Dance-Brubeck - Newton

## ARKANSAS

### ARKANSAS STATE UNIVERSITY

Percussionist 4/12/66  
Don R. Bekar

XOE for 4 Timpani and Snare Drum-Zoan - Media  
Canto Intimo for Flute and Vibraphone-Kopelent - Edition Modern  
Poem-Smith - Media  
Torse III-Miyoshi - Onhaku  
Four Bagatelles for solo Vibraphone-Steiner - Seesaw  
Duetto Concertanta for Flute and Percussion-Dahl - Broode

## CALIFORNIA

### CALIFORNIA STATE UNIVERSITY-FRESNO

Percussion Ensemble Recital 3/28/77  
Burl Walter, Director  
Fanfare for Percussion-Heim - MFP  
Symphony No 1 for Percussion-Crone - Crone  
Three Play - Ervin - KSM  
English Suite - Kraft Award  
Lieutenant Donna-Harr - Cole  
Fancy That-Davis - Creative

Recital 4/1/77

Toccata without Instruments-Meyer - Kendor  
Geographical Fugue-Toch - Kendor

Wind/Percussion Class 11/4/76

Three Play-Ervin - KSM

12/2/76

Night Music for Percussion-Starer - Mills

5/8

Romp-Goldenberg - Chappell  
Tornado-Markovich - Creative  
Two Unaccompanied Solos for Snare Drum-Colgrass - Schirmer

## CONNECTICUT

### C. W. POST CENTER OF L.L.U.

Percussion Ensemble 12/15/76  
Steven Kastuck, Director

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

Percussion Ensemble 3/30/77  
Steven Kastuck, Director

Blue Rhythm Quintet-Korf - PFP  
Little Suite-Krause - MFP  
The Song of Quezotocatl-Harrison - MFP  
Hoe Down-Missal - MFP  
Toccata-Chavez - Belwin

## FLORIDA

### UNIVERSITY OF SOUTH FLORIDA - TAMPA

Percussion Ensemble 1/26/77  
Robert McCormick, Conductor

The Song of Quezotocatl-Harrison - MFP  
Concerto for Four Violins-Telemann  
String Quartet Op 33-Haydn

## GEORGIA

### AGNES SCOTT COLLEGE

Percussionist 11/14/76  
Scott Douglas

Unaccompanied Sonata No 1-Bach - International  
Marimba Suite-Sifter - WIM  
Suite for Marimba-Fislinger - Perc. Arts  
Prelude Op 11 No 3-Musser - Studio 4  
Etudes Op 6 No 8-10-Musser - Studio 4  
Songs-Burton/Coira - Creative - Litha Music

### EMORY UNIVERSITY

Percussionist 4/17/77  
Scott Douglas

Adventures for One-Stern - MFP  
Torse III-Miyoshi - Ongaku  
Converstaion-Miyoshi - Manu  
Suite for Marimba-Fislinger - Perc. Arts  
Sonata for Tympani-Bock - MFP  
From 8 Pieces for Tympani-Carter - Assoc.  
Two Movements for Marimba-Mintu Tanaka - Ongaku  
Sonata in g minor-Bach - International

French Chamber Music 6/21/77

Concerto for Marimba and Vibraphone-Milhaud - Enoch  
Suite for Flute and Piano & Bass Drum-Bolling - Hansen

## 10th Summer Music Festival 6/22/77

Concerto for Violin and Percussion Orchestra-Harrison - Peters

## IDAHO

### BOISE STATE UNIVERSITY

Concert Class 10/1/76

Turkish March-Beethoven - Manu  
Kham Hom-Siamese Tune - Manu  
Greensleeves-Trad. - Manu

Concert 10/29/77

Sources III-Burge - Bourde

Concert Class 11-19-76

Andalous-Pessard - Manu  
A Time for Jazz-Spears - Southern

Senior Recital 11/19/76  
Patrick Flaherty

Sources III-Burge - Bourde  
J-21557 Solo for Snare Drum-Buggert  
Concerto for Five Kettle Drums - Farris - Peters  
Etude for Tape Recorder and Percussion-Cahn - Cahn

Faculty Recital 11/20/76  
John Baldwin

Branches-Chihara - Fratone/Highland  
Cymbalism-Mous - Studio PR  
Suite for Xylophone-Curry - Galaxy  
XL Plus One-Etler - Southern

Concert Class 12/10/76

What Child is This?-Trad. - Manu  
Jolly Old St. Nick Wiesbe You a Merry Christmas-arr. Baldwin - Manu

Concert Class 1/21/77

Branches-Chihara - Fratone/Highland

Concert Class

Six Duets-Leonard - Leonard  
Duetto fur Trommler Suite-Hochrainer - Doblinger

Keyboard Percussion Ensemble and Percussion Ensemble 3/6/77  
John Baldwin Director

Allegro-Baldwin - Manu  
Three Concert Pieces-Hatch - Marimbas Unlimited  
Two Movements for Mallets-Steinort - Lang  
The Entertainer-Joplin/Taylor - Manu  
Que Pass-Romero/Baldwin - Manu  
Fig Pop Puppe-Spivack - Lang  
Crystal-Molinsu/Geminder - HaMar  
Gainsborough-Gauger - Southern  
Two Miniatures-Missal - Creative

Concert Class 3/11/77

Concerto for Marimba and Orchestra-Basta - FDS

Pat Flaherty 3/15/77

Concerto for Marimba and Orchestra-Basta - FDS  
Etude for Tape Recorder and Percussion-Cahn - Cahn

Keyboard Percussion Ensemble 4/5/77  
John Baldwin, Director

Octet for Keyboard Percussion-Snoeck - MFP  
Allegro-Baldwin - Manu  
Chorale-Reseger - FDS  
Three Concert Pieces-Hatch - Marimbas Unlimited  
Two Movements for Mallets-Steinort - Lang  
Que Pass-Romero - Manu

Keyboard and Percussion Ensembles 4/9/77  
John Baldwin, Director

African Trilogy-Diamond - Prophet

### IDAHO STATE UNIVERSITY

Junior Recital 5/3/77  
Donald Hochmeister

8 Pieces for Timpani-Carter - Associated  
Etudes Op 6-Musser - Studio 4  
Options I-Schwartz - Media

Percussion Ensemble  
Larry Snider, Director

MENC Northwest Regional Convention-Seattle, WA  
Ritmica 5 and 6-Roldan - Southern  
Metal Concert-Drew - Paul Price  
Music for Mallets and Percussion-Bavichci - Oxford

Percussion Ensemble 4/20/77  
Larry Snider, Director

A Taste of Brahms-Davis - Creative  
Panda Pause-Davis - Creative  
El Races De La Campotown-Davis - Creative  
Ritmica 5 and 6-Roldan - Southern

## Studio Percussion Recitals

Two Mexican Dances-Stout - Studio 4  
Yellow After the Rain-Peters - Peters  
Scherzo a Due-Kraft - WIM  
Sea Reflections-Peters - Peters  
Three Dances for Solo Snare Drum-Benson - Chappell  
Famde-Gould - Chappell  
2040's Sortie-Abel - Ludwig  
Toccata for Marimba-Diemer - MFP  
Etude Op 6 No 9-Musser - Studio 4  
Etude Op 6 No 8-Musser - Studio 4  
Sonata Allegro-Peters - Peters  
Mira pour Marimba-Sueyoshi - Ongaku  
Concerto-Milhaud - Un. Ed.  
Concertino for Marimba-Creston - Schirmer  
Recitative-Carter - Assoc.

## ILLINOIS

### EASTERN ILLINOIS UNIVERSITY

The University Percussion Jazz-Rock Ensemble 3/14/77  
Johnny Lee Lane, Director

Are You Man Enough?-Lambert/Potter/Lane - Manu  
Love Train-Gamble/Huff - Manu  
Beretta's Theme-Grusin - Manu  
You Are The Sunshine of My Life-Wonder - Manu  
For the Love of Money-Gamble - Manu  
Evil Ways-Henry - Manu  
A Fifth of Beethoven-Murphy - Manu  
Chico and the Man-Feliciano - Manu  
Don't Go Breaking My Heart-Blanche/Orson - Manu  
Chameleon-Hancock - Manu  
Theme from S.W.A.T. - Devorzon - Manu

General Recital 3/15/77  
James Hall

Concert Etude-Goldenberg - Chappell  
Resonance-Goldenberg - Chappell

Instrumental Area Recital 3/29/77  
Jon Forgatch, Greg Fruna

Waves for Marimba-Peters - Peters  
Yellow After the Rain-Peters - Peters

Junior Recital 4/15/77  
Jeff Pelletton

Suite Moderne for Marimba-Smith - Fermus  
Improvisation for Four Timpani-Carter - Assoc.

Philadelphia Composer's Forum 4/26/77

Indecision-AmRhein - EIU  
Two Plus Two-Brooks - Wyatt  
Uvol-Ford - EIU

Percussion and Marimba Ensemble 5-2-77  
Johnny Lane, Director

Discussion for Percussion Ensemble-Rauschenberg - Try  
Mysterious Horse Before the Gate-Hovhannes - Peters  
Chamber Piece for Percussion Quintet-Colgrass - MFP  
Agnus Dei-Palestrina - Fermus  
Evening Prayer-Humperdinck - Fermus  
Scherzo from Symphony No-4 Tchaikowsky - Frank's  
Entertainer Rag-Joplin - Fermus  
Toccata for Percussion Instruments-Chavez - Mills  
Dance of Black-Haired Mountain Storm-Hovhannes - Peters

### GOVERNORS STATE UNIVERSITY

Percussion Ensemble 4/17/77  
Jim Piskarczyk, Director

Sketches from the Far East-Piskarczyk - J.B. Pub.  
Gavotte from the French Suite No 5 - Bach - Southern  
Fantasia in c minor-Bach - Southern  
Theme and Variations-Kraft - WIM  
Two Movements for Marimba-Tanaka - NAF Pub.  
Ethnic Dance Troupe-Mid Eastern Music and Dance - A H & A

### ILLINOIS STATE UNIVERSITY

MENC Conference 3/19/77  
Percussion, Op 56-Hausenstamm - Manu

Mallet Ensemble Ad Hoc Trio 4/27/77

Percussion Music for 3 Players-Strang - MFP  
El Gato-triste-Mangione/Parks - Manu  
First Time Ever I Saw Your Face-MacCall - Manu  
Hora Staccato-Dinicu/Hatch - Hatch  
Intermezzo-Hatch - Hatch  
The Magic Flute-Mozart/Hatch - Hatch  
Lullaby-Khachaturian/Hatch - Hatch  
The Marriage of Figaro-Mozart/Hatch - Hatch

Junior Recital 5/6/77  
Timothy J. Morrow

Prelude Fugue et Finale-Weber - LaDuc  
Concerto Grosso Op 3 No 11-Vivaldi - Fischer  
Sixty-Five Years from Tomorrow-Ellas - Opus  
From Eight Pieces for Four Timpani-Carter - AMP



Ruth McCormick, Percussion 3/21/77

Etude No 2 for Marimba-Stout - Studio 4  
Fission-Lang - Henry Akler  
Fantasy on Japanese Woodprints-Hovhanes - C. F. Peters  
French Suite-Kraft-WIM  
Primo-Cappio - Creative  
Solo Impression for Three Timpani-Firth - Carl Fisher  
Jan-Kraus - Henry Adler

Percussion Ensemble 3/22/77  
Michael Jameson, Conductor

Gainsborough-Gauger - SMC

Phi Mu Alpha Symphonia Annual American Music  
3/28/77  
Michael Jameson, Percussionist

Yellow After the Rain-Peters - C.F. Peters  
Sonata for Timpani-Beck - Frank  
Fandang-Benson - Chappell  
Robert Perle, Percussion  
Hora Staccata-Heifetz/Goldenberg - Fisher

Percussion Ensemble 3/29/77  
Michael Jameson, Conductor

Forest Rain-DePonte - MFP  
Concerto for Tuba and Percussion Orchestra - Hartley - J.  
Boonin  
Canticale No 3-Harrison - MFP  
Double Trio for Backsticker-Costello-Manu  
Shadow of Your Smile-arr. Schinstine - Schinstine

Student Union Performances  
Ruth McCormick, Percussion

Koke No. Niwa-Hovhanes - C.F. Peters  
La Spagnola-Charl/Joliff - Rubank  
La Paloma-Yradier/Joliff - Rubank  
La Camparita-Rodriguez/Joliff - Rubank  
Jan-Kraus - Henry Adler

Student Recital 4/12/77  
Mark Parker, Percussion

Suite Modern-Smith - Kendor  
Bob Perle, Percussion  
Hora Staccata-Heifetz/Goldenberg - Carl Fisher

GROSSE POINTE NORTH H.S.

5/1/77

Concerto for 2 Percussionists-Crone - Crone Pub.

NORTHERN MICHIGAN UNIVERSITY

Percussion Ensemble  
Jerrold M. Michaelson, Director

Three Episodes for Percussion Ensemble-John O. Reilly -  
Schlimer  
Bell-David Gordon - MFP  
October Mountain-Hovhanes - Peters  
Tocatta for Percussion Instruments-Chavez - Belwin Mills  
Three Brothers-Colgrass - MFP

Percussion Ensemble 4/6/77  
Jerrold M. Michaelson, Conductor

Scherzo from Symphony No 4-Tchaikowaky - Frank's  
Drum Shop  
Jesu, Joy of Man's Desiring-J.S. Bach - Marimbass  
Unlimited  
Greenleaves-arr. Gordon Peters - Frank's Drum Shop  
Tocatta Without Instruments-Ramon Meyer-Kendor  
Musica Battuta-Harold Schiffman - Assoc Music  
Chamber Piece for Percussion Quintet-Colgrass - MFP  
Prelude for Percussion-Malloy Miller - MFP  
Jazz Variants-Beck - Boston

Junior Recital 4/12/77

Douglas H. Gilliland, Tony Lehotsky, Percussionists  
Sonata for Violin-Handel - Schirmer  
Four Pieces for Timpani-J. Bergamo-MFP  
Sonata for Unaccompanied Timpani-Jones-MFP  
Etude in C Major Op No 10-C.O. Muser-Gamble Hinged  
Music  
Concortino-George Frock-Southern  
Fantasy On Japanese Wood Prints for Xylophone and  
Orchestra-Hovhanes-Peters

Senior Recital 4/18/77  
N. Lyme Koski

Concerto in A minor - J.S. Bach - Chappell  
Theme et Variations-Desportes-Leduc

UNIVERSITY OF MICHIGAN

James Jacobson, Percussion 4/7/77

Orfeo Suite-Monteverdi - Michigan Marimba Orchestra  
Sonata in D Major K. 491-Scarlati - Public Domain  
Sonata in G Major K. 455-Scarlati - Public Domain  
Time for Marimba-Minoru Miki - Ongaku No Tomo Sha  
Corp.  
Two Mexican Dances for Marimba-G. Stout-Studio 4  
Prod.  
Yellow After the Rain-Peter-Peters  
Concerto for Marimba Op 34-Kurka - Weintrub

### MINNESOTA

#### ST. CLOUD UNIVERSITY

Percussion Ensemble 4/4/77

Hungarian Dance No 5-Brahms-Manu  
Tocatta for Percussion Instruments-Chavez-Belwin  
October Mountain-Hovhanes - C. F. Peters  
Concerto for Percussion Ensemble-Brand - Bramora  
Russian Percussion-Statesbery - Bramora

Morris Alan Brand, Percussion 4/18/77

Sonata No. 1 in g minor - J.S. Bach - Intl.  
Calm-Creston - Schirmer  
Diversions for Flute and Marimba-Tanner - Tanner  
Sometime-Hindemith - Schott  
Sonata for Marimba and Piano-Tanner - Tanner

### MISSOURI

#### CENTRAL MISSOURI STATE UNIVERSITY

Faculty Recital 4/12/77  
Thomas R. Horst, Percussion

Eight Pieces for Four Timpani-Carter-Asoc.  
Adventures on One-Stern - MFP  
Three Pieces for Vibraphone Solo-Steiner - Seesaw  
Concortino for Marimba-Creston - Schirmer

#### SOUTH STOKES HIGH SCHOOL

Percussion Ensemble 5/1/77  
Steve Shelton, Conductor

Allegre Muchacho-Abel - Ludwig  
October Mountain-Hovhanes - C.F. Peters  
Holiday Special-Abel - Ludwig  
Variations on America-Goodman - Mills  
Sabre Dance-Khachaturian/Barrier - Manu  
Impro for Percussion-Melster  
Suite for Side-man and Handclappers-McKinzie - Media  
Maple Leaf Rag-Joplin/Barrier-Manu

#### WEBSTER GROVES HIGH SCHOOL

Percussion Ensemble 12/21/77  
Pat Hanley, Director  
Crestwood Plaza Concert

M.P. Intro-Webb/Hanley-Manu  
Baby Face-Davis/Akst/Hanley-Manu  
Greenleaves-Davis - Creative  
Mandy-English/Kerr/Hanley-Manu  
Nadia's Theme-Boitkin/Hanley-Manu  
Jesus Christ Superstar-Weber/Rice/Hanley - Manu  
The Christmas Song-Torme/Hanley-Manu

Percussion Ensemble 1/8/77  
Southeast Missouri School Band Assoc.

M.P. Intro-Webb/Hanley - Manu  
Baby Face-Davis/Akst/Hanley - Manu  
Intro to Percussion-McCart - Hamar  
Greenleaves-Davis - Creative  
Mandy-English/Kerr/Hanley - Manu  
Fast Archaic Dance-Russel/Hanley - Bourne Music  
Nadia's Theme-Boitkin/Hanley - Manu  
Jesus Christ Superstar-Webber/Rice/Hanley - Manu

Percussion Ensemble 5/19/77

Sabre Dance-Khachaturian - Permus  
Bourne-Handel - Permus  
Song of Quetzcoat-Harrison - UNFP  
Fast Archaic Dance-Russel - Bourne  
Swords of Moda-Ling-C. Peters - Frank's Drum Shop  
Yes Sir That's My Baby-Kahn/Hanley - Manu  
Where Is the Love-Salter/McDonald/Hanley - Manu  
Broadway Medley-arr. Hanley-Manu  
Granada-Lara/Hanley - Manu  
Benny Mannlow Medley-arr. Hanley - Manu

### NEW JERSEY

#### TENAFLY MIDDLE SCHOOL

Percussion Ensemble 5/19/77 and 5/26/77  
Walter C. Schneider, Conductor

Overture for Percussion-Beck - Kendor  
Fanfare for Percussion-Heim - MFP  
Hoe Down-Misal - MFP  
African Welcome Piece-M. Udow - Sam Fox

### NEW YORK

#### BROOKLYN COLLEGE

Percussion Ensemble 2/27/77  
Morris Lang, Director

Skenala-Marta Ptaszynska

Graduate Percussion Recital 5/27/77

Fanfare and Allegro-Leonard - Simrock  
Computer Music for Percussion And Tape-Lejandr  
Hiller/G. Allen O'Connor - Theodore Presser  
Etudes for Marimba-Gordon Stout - Paul Price Pub.  
Pappha-Tannis Xenakis - Central Salabert Music Pub.  
Caricatures for Solo Percussion and Chamber  
Quintet-Ludmila Ulehla - Manu

### UNIVERSITY OF ROCHESTER

Eastman School of Music 3/18/77

Percussion Ensemble  
John Beck, Director

Blue Rhythm Quintet-Korf - Paul Price  
Momentum-Wm. Kraft -Southern  
Crystal-A. Molineux - HalMar  
Lift Off-R. Peck - R. Peck  
Gainsborough-Gauger-Southern  
Synchronisms No 5 - Davidovsky - Belwin Mills  
African Trilogy-P. Candola - Manu

Eastman School of Music 3/23/77  
Student Recital  
Wally Usiatynski and Kris Banzhaf, Percussion

Yellow After the Rain-Peters - Peters  
Book of Rhythmic Articulation-Bona - Schirmer  
Reation-Kimper - Manu  
5 Etudes for Marimba-G. Stout - Paul Price  
The Methodist Hymnal - R. Jackson - The Methodist Pub.  
Sonata in g minor-J.S. Bach - Assoc. Music Pub  
Duo in a minor Op 11 No 4-Cambini - Assoc. Music Pub

ESM 4/25/77  
Edward Moore, Percussion

Sokol Fanfare-Leos Janacek-Universal Ed.  
Improvisation for Four Tympani-Carter - Assoc. Pub  
Visions Fugitives-Prokofiev - Manu  
Time for Marimba-Minoru Miki - Ongaku no tomo sha  
Double Music-Cage, Harrison - Peters  
Origins-Wettstein - Manu

ESM 4/28/77  
Richard Albagli and Michael Carney, Percussionist

Converation-Akira Miyoshi - Ongaku no tomo sha  
Crystal Silence-C. Corea - Manu  
The Glen Revisited-Carney - Manu  
Scherzo from "A Midsummer Night's Dream" -  
Mendelssohn - Manu

ESM 5/21/77  
Percussion Recital

Charges-Burns/Feldstein - Adler  
A Picnic in the Woods-Schinstine - Southern  
Two Timer Suspension-Schinstine-Southern  
Suspension-Burns/Feldstein-Adler  
Sugar and Cream-Schinstine-Southern  
Fancy Pants-Schinstine-Southern  
Come to Papa-Schinstine - Southern  
Three to Go-Burns/Feldstein - Adler  
Colonial Capers-Beck - MCA  
Etude in C Major-Musser - Frank's  
March-Carter - Assoc. Music Pub  
French Suite-Kraft - WIM  
Four Pieces for Timpani-Bergamo - MFP  
Hora Staccato-Dinicu/Heifetz/Cahn - Manu  
Hungarian Dance #5-Brahms/Cahn - Manu  
Galloping Comedians-Kabelsky/Cahn - Manu  
Nole-Arndt/Cahn - Manu  
Statements for Percussion-Muczynski - Schirmer  
Sketch for Percussion-Lo Presti - MFP

#### STATE UNIVERSITY COLLEGE-GENESE0, NY

Faculty Recital  
David Ameele, Percussion

Amores-Cage - C. F. Peters  
Suite for Marimba-Ameele - Manu  
Two Cadenzas for Timpani-Ameele - Manu  
No Mystery-C. Cores/arr. Ameele - Manu

#### STATE UNIVERSITY COLLEGE-POTSDAM, NY

Crane School of Music  
Senior Recital 3/18/77  
Mario Gaetano, Percussion

Suite for Marimba-Sifer - Bright Star  
Song of the Libra-Gaetano - Manu  
Snare Drum Solo 1-Houllif - Manu  
Concortino for Xylophone and Orchestra-Mayazumi -  
Peters  
Etude Op 6 No 10-Musser - Studio 4 Perc.

CSM 5/3/77

Three Dances for Solo Snare Drum-Benson - Assoc.  
Yellow After the Rain-M. Peters - Peters  
Sonata for Xylophone Solo-Piffetti - Peters  
French Suite-Wm. Kraft - Assoc.

CSM 5/3/77  
Percussion Ensemble  
Jay Wanemaker, Mard Dunbard,  
Jim Petercaak, Conductors

Ritmicas No 5-Roldan - Southern  
Ritmicas No 6-Roldan - Southern  
Green Spectrum-Lauer - Opus  
Two Movements for Marimba-Steinhort - Lang

CSM 5/6/77  
Senior Recital  
Jay Wanemaker, Percussion

Sources III-David Burge - Tetra Music Corp  
Mexican Dance No 1 - Stout - Price  
Fiddle-Fiddle-Anderson - Mills  
Ritmo Jondo-Suzinach

### NORTH CAROLINA

#### EAST CAROLINA UNIVERSITY

Senior Recital 1/14/77  
Richard Lewis Latham, Percussion

Concortino for Timpani with Brass and  
Percussion-Colgrass - MFP  
Andante and Allegro for Marimba and Piano-Stout - Manu  
Elegy-J. Rosen - MFP  
Inventions On a Motive-Colgrass - MFP  
Herbology-Latham - Manu  
Who's To Say?-Latham - Manu

Graduate Recital 3/14/77  
James David Morris, Percussion

Torse III for Solo Marimba-Miyoshi - Manu  
Variations for Solo Timpani-Williams - MFP  
Dill Pickle Rag - C. Johnson - Manu  
Three Pieces for Solo Vibraphone-Seesaw  
Senour Mouse-C. Corea - Manu  
L'Histoire du Soldat - Kahnus

Jack Stamp, Percussion 3/16/77

Conversations for Marimba-Miyoshi - Manu  
Sources III for Clarinet & Percussion-David Burge  
Three Muser Studies-C.O. Muser - Studio 4  
Nara-Wm. Cahn - Cahn  
Celebration Suite for Timpani and Piano-S. Gerber -  
Deborah Pub.

Senior Recital 4/3/77  
Kay Sloppy, Percussion

Prelude for Marimba-E. Ulrich - Permus  
English Suite-Wm. Kraft - Award Music  
Five Etudes for Marimba-Stout - Price  
Four Pieces for Unaccompanied Kettledrums-Youhass -  
Cole

Junior Recital 4/4/77  
David F. Dawson, Percussion

Notturmo due-Scherzi-D. Loed - Lang  
4 Pieces for Tympani-Carter - Assoc.  
La Muerte Y La Dolorosa-R. Gerhart - Manu  
La Lobada-Gerhart - Manu  
Gymnopedie-Satie/Dawson - Manu  
Dallas Rag-Traditional/Dawson - Manu  
Recital Suite For Marimba-W. Watson - MFP  
Lift Off-Russel Peck - Manu

Senior Recital  
James Lawrence White, Jr., Percussion

Marimba Suite-Sifer - WIM  
Three Concert Studies for Solo Percussion-Mozurmanaka  
Nazar - PWM  
Theme and Variations for Four Timpani-John Floyd -  
Studio 4  
Concerto for Marimba and Orchestra-Kurka - Weintraub

Senior Recital 5/8/77  
Kent E. Love, Percussion

The Journey-Duckworth - Cole  
Sonata for Marimba and Piano-Tanner - Cole  
Five Drawings for Clarinet and Drums - Hodkinson - MFP  
Sonata No 1-Crone - Crone  
First A tempt-Love - Manu

Senior Recital 5/15/77  
Robert S. Dickie, Percussion

Cadenza-Ptaszynska - Lang  
Raga No 1-Cahn - Cahn  
Mo Boldheuch-Fraoch-Schuman/Dickie - Manu  
Suite for Solo Vibraphone-Lepak-Windsor

#### WESTERN CAROLINA UNIVERSITY

Percussion Recital  
Kim Ramsey and Matt Kinloch

March, for Two Pairs of Kettledrums-Phildor - McGinnis  
& Marx  
Dialogue, for Snare Drum and Timpani-Whaley - Ralder  
Ludus Americanus, for Narrator & Solo  
Percussion-Schmidt - WIM  
Sonata, for Three Timpani-D. Jones - C. F. Peters  
Trio, For 3 Percussion Instruments - Kraft - MCA  
Tocatta without Instruments-Meyer - Manu  
Concortino, for Xylophone-Mayuzumi - C. F. Peters  
Evening Prayer-Humpendinck - Permus  
Prelude in e minor-Chopin - Ruth Jeanne  
Intermezzo-Mascagni - Vincent  
Trio for Percussion-Benson - MFP

### OHIO

#### CAPITAL UNIVERSITY PERCUSSION ENSEMBLE

Linda Pimental, Conductor 4/27/77

Gainsborough-Gauger - Southern  
Japanese Impressions-Crone - Crone  
Divertimento-N. Flagello - MFP  
Duettino Concertante-Ingolf Dahl - Alexander Brode  
Sources III - David Burge - A Brode  
Panda Pause - T. Davis - Creative  
A Flight of Virtuosity for Six Handclappers-Greg Steinks  
- HaMar



**DENISON UNIVERSITY-Granville, Ohio**

Denison Percussion Ensemble 5/5/77  
Linda Lorren Pimentel

Sabre Dance-Khachaturian - Permus  
Three Asiatic Dances-G. Frock - Southern  
Sonatina for Timpani and Orchestra-A. Tcherepnin -  
Boosey & Hawkes  
Greensleeves-arr. T. Davis - Creative  
Modulation-R. Blount - Fillmore -  
Ensemble-R. T. Brown - Kendor  
Blue Percussion-Tiles - Creative

**KENT STATE UNIVERSITY**

University Percussion Ensemble 2/27/77  
Jeffrey W. Fazley, Conductor

Ceremonial, Op 103-Creston - Schirmer  
Three Episodes-J. O' Reilly - Schirmer  
Basho Songs-E. J. Miller - MFP  
Tocata-Chavez - Belwin Mills  
A Pretty Dirty-Leavitt/Delp - Berklee

**BERLIN COLLEGE**

Guest Recital 10/11/76  
Karen Ervin, Percussion

Tocata for Marimbaphone-Badings - Donemus  
Music of the Spheres-Solomon - Manu  
Intercurrents I-D. Kessler - Manu  
Music for Marimba by One Player - "Boku" - Mamuyoshi  
Sugiura - Ongaku  
Three Sonatas-Scaullati - Schirmer  
Encounters I-Kraft - Kraft

Percussion Group 3/7/77  
Michael Rosen, Conductor

Soundscape-D.J. Mizelle - Manu  
March for Percussion-J.M. Beyer - Fleischer  
The Song of Quetzcoatl-Harrison-MFP  
Silent Signals-Duckworth - Manu  
Ogoun Badagri-Rouse - ACA

Senior Recital 4/7/77  
Rolf Thunander, Percussion

Sonata No 15-Cage - Peters  
Rhapsodies-Karl Kohn - Manu  
Divertions for Trombone and Percussion - Manu  
Zyklus No 9-K. Stockhausen - Universal  
Two Movements for Marimba-Tanaka - Ongaku  
Meta-M. Manion - Manu  
Sonata No 12-Cage - Peters

George Crumb 4/16/77

Music for a Summer Evening-G. Crumb - Peters  
Madrigals-G. Crumb - Peters

Senior Recital 5/14/77  
James Culley, Percussion

Parson's Piece in Two Parts-Hibbard - Manu  
Trio-Herbert Brun - Manu  
Dark Music-Balcom - Seesaw  
Variations for Two Percussion-Lombardo-Manu  
Mirage pour marimba-Yasui Sueyoshi - Ongaku

Blackearth Percussion Group 5/14/77  
Stacey Bowers, Garry Kvistad, David Johnson, Allen Otte

Wake, for Charles Ives-J. Tenney - Blackearth  
Fugue-Harrison-MFP  
Ghost Targents-Drummond - Blackearth  
Marimbastucke-Maki Ichi - ongaku  
Petiten Study #2-Bowers - Blackearth  
2 Kanons-A. Schoenberg - Blackearth  
Musica Tridentina-Farren - Blackearth  
Four Movements for Percussion Quartet-Udow - Blackearth  
Thid Construction-Cage - Peters

**OHIO STATE UNIVERSITY**

Percussion Studio Recitals  
Winter 1977 1/25/77

Punctuality-Varner - Permus  
Concord Bridge-Varner - Manu

2/1/77

Yellow After the Rain - Peters  
Komm Susser Tod-Bach - Kendor

2/8/77

Trio Sonata Not-Haydn - Permus  
Counthoud Johnny-Fletcher/Fluegel - HalMar  
Spring-Wintery: Marimba Duet-Sopp - Manu  
Pursuit for Solo Marimba and Percussion Ensemble Jenny  
- Permus  
A Blast - Blas for Drum Set and  
Mallets-Schintine - Southern  
Woodpile Polka-Charkovsky - Manu

2/15/77

Etudes Op 6 No 9 & Op 11 No 4-Musser - Studio 4  
Theme and Variations for Solo Kettledrums-Williams -  
MFP

Manhattan After Dark-Feldman - Gwyn  
Scratch My Back-Bach/Nero/Applemen - Manu  
Crystal Silence-Corea/arr. Smith - Manu  
Reflection-Smith - Manu  
A Look to My Heart-Libaus/arr. Smith-Manu

2/22/77

Tocatta for Marimba-deGastyne - Gereco  
Does Anyone Know What Time It Is-Chicago - Manu  
Etudes No 26 & 21-Whaley - Jr, Pub.  
Rain in the Country-Smith - Permus  
Powder Puff-Breuer - Manu  
Tornado-Markovitch - Creative  
Etude No 1 from Solo Tympanist-Firth - Fischer  
Etude No 24-Friedman - Berklee  
Corrante-Kraft - Adler

3/1/77

La Fiesta-Corea/Smith - Manu  
Recital Suite-Watson - MFP  
Concerto for Timpani-Tharechin - Bote & Bock  
Concertino for Marimba-Creston - Schirmer  
Amparito Roca-Texidor - B&H  
Quodlibet On American Folk Tunes-Dahl/Jenny - Manu  
Comedian's Gallop-Kabalevsky/Peters - FDS  
Etudes No 26 & No 21-Whaley - Jr Pub

Graduating Recital  
Robert C. Rumberger, Jr., Percussion

Melody-Khachaturian - Permus  
Prelude-Ulrich - Permus  
Study No 17 Op 60-Carcassi - Permus  
Variations for Multiple Percussion and Flute-Frock -  
Southern  
Konzert fur Pauken Und Orchester, Op 34-Tharichen -  
Bote & Bock  
A Touch of-Rumberger - Manu

Graduating Recital 5/6/77  
Sharon Kaye Taborac, Percussion

Etude No 27-Friedman - Berklee  
Prelude in C Major-Bach/Behrend - Manu  
Siciliana-Bach/Behrend - Manu  
English Suite-Kraft - Award  
Song of the Evergreens-Kath - Manu  
Mongonucleosis-Pankow/arr. Taborac - Manu

Percussion Ensemble 5/16/77  
James L. Moore, Director

Overture for Percussion - Beck - Kendor  
Symphony No 2 III-Crone - Crone  
Symphony for Percussion, III-Appleman - Manu  
Geometrics-Bendrick - Manu  
Sabre Dance-Khachaturian - Permus  
Pursuit-Jenny - Permus  
Woodpile Polka-Charkovsky - Manu

Percussion Ensemble 5/23/77  
James L. Moore, Director

Textures-David Congo - Manu  
Symphony No 1 for Percussion-Crone - Crone  
Ceremonies of Old Men-Lauer-Opus  
Echoes Beyond the Forever for percussion and electronic  
tape-Jenny - Manu  
Ye' si That's My Baby-Arr. Hanley - Manu  
Classical Drag-Hooper - Manu

Graduating Recital 5/31/77  
J. Craig Lilly, Percussion

Tymzare-Lilly - Manu  
Yellow After the Rain-Peters-Peters  
Etude No 25-Friedman - Berklee  
The Dussling Banjos-Weisberg/Lilly - Manu  
The Holy City-Adams/Lilly - Manu  
Concerto for Marimba and Orchestra Op 34-Kurka -  
Weintraub  
The Worried Drummer- Schreiner - Mills  
Long Train Runnin'-Dobbie Brothers - Manu  
Story in Your Eyes-Moody Blues/Lilly - Manu

Marimba Ensemble 5/31/77  
James L. Moore, Director

Rondo from String Quartet in Op 33 No 3-Haydn -  
Jeane  
Rhapsody in Blue Theme-Gershwin-Manu  
The Great Crash Collision-Joplin - Manu  
Bourree from Partita No. Bach/Olmsted - Studio 4  
Prelude for Marimbas-Leonard - Volkwein  
Fuga II in C minor-Bach/Fink - Fink  
Scherzo from Symphony No 4-Tschaikowsky/Peters-  
FDS

Percussion Studio Recitals  
Spring 1977

Concerto in c minor Op 6 No3-Corelli/Klopfenstein -  
Manu  
Two Movements for Mallets-Steinhort - Lang Perc. Pub  
Sweet Caroline-Diamond/Moore - Manu  
Eine Kleine Nachtmusik-Mozart-Manu  
Rag-Frankenpool - Piedmont  
Concerto for Marimba-Kurka - Weintraub  
Danny Boy-Folk Song/arr Feldman - Gwyn  
Etude No 1 for Timpani-Firth - Fischer  
Scarborough Fair-Folk Song/arr. Fekelman-Manu  
The Winner-Markovitch - Manu  
Tymzare: Duet for Timpani and Snare Drum-Lilly - Manu  
Three Minutures for Marimba-Siffer - Fredonia  
Spring/Wintery-Duet for Marimbas-Sopp - Manu

No More Oranges-Jenny - Manu  
Bass Drum & Cymbal Duet-Payson - Payson  
Etudes No 7, 11 21-Friedman - Berklee  
The Unsettled Cuckoo-Stillings - Manu  
Theme & Variations for Three Tom Tom-R. Bernard -  
Peters  
The Mill-Raff - Jeanne

**OHIO UNIVERSITY**

Junior Recital 4/3/77  
Arthur Jarvinen, Percussion

R.D.H. - Gipson - Southern  
Pockets - Pand - Manu  
'Round Midnight - Monk - Manu  
The Golden Flute - Lateef - Manu

Junior Recital 5/26/77  
Daryl S. Kunesa, Percussion

Sonata for Clarinet and Piano-Hindemith - Manu  
The King of Denmark-Feldman - Peters  
Icarus-Towner - Manu

Senior Recital 6/7/77  
Brad Shell, Percussion

Pavanne for a Dead Princess-Ravel/arr Faini - Manu  
Adventures for One-Stern - MFP  
Inspirations Diabolique-Tagawa - WIM  
Sonata for Tympani-Beck - Boston

Graduate recital 6/9/77  
Richard D. Pond, Percussion

Timpani Concerto for Five Timpani and Orchestra-  
Raphling - MFP  
Eight Pieces for Four Timpani-Carter - Associated  
English Suite for Multiple Percussion-Kraft - Award  
Marimba Suite-Sifler - Brightstar  
The Drum Also Waltzes-Roach/Pond - Manu

**OTTERBEIN COLLEGE**

Junior Recital  
Thomas McLeish, Percussion

Sonata for Timpani-Beck - Boston  
Sonata-Fitfield - C.F. Peters  
Ternary-Burns and Feldstein - Adler  
Seascape-Hatch - Hatch  
Sonatine for Two Flutes-Hindemith - Schott

**OKLAHOMA**

CAMERON UNIVERSITY  
Percussion Ensemble 3/19/77  
James Lambert, Conductor

Suite for Percussion-Kraft - Belwin-Mills  
Sonatina-Tull - B&H  
Sonata-Fitfield - Peters  
Swe's Twoed-Elias/Jones - (Educational Ideas)  
Just Flippin'-Kraus - Adler  
Trio for Percussion-Benson - MFP  
Quarterion-Delp - Southern  
Variations on a Handclappers-Benson - Fischer  
Entertainer Rap-Joplin/Moore - Permus

Percussion Ensemble 4/26/77  
James Lambert, Conductor

Sonatina for Percussion Ensemble-Tull - B&H  
Trio for Percussion-Benson - MFP  
Sonata-Albert-Peters - Peters  
Trois Danses-Pedrouse-Baudo - Leduc  
Rondo-Frazier - MFP  
Just Flippin'-Kraus - Adler  
Quarterion-Delp - Southern  
The Entertainer Rag-Moore - Permus  
Variations on a Handmade Theme-Benson - Fischer

SOUTHWESTERN STATE UNIVERSITY  
Wetherford, Oklahoma

Recital 3/2/77

LaPaloma-Yradier/Joliff - Rubank

Senior Recital 3/8/77 John Endsley, Percussion

Sonata for Timpani-Bec - Boston  
Seascape-Hatch - Hatch  
Pastorale for Flute and Percussion-McKenzie - MFP  
Six Little Pieces for Marimba-Kuzell - Mitchell Peters  
Ludas Americanus-Schmidt - WIM

Percussion Ensemble Concert 3/19/77  
Roger Jamison, Director

Symphony for Percussion-Parhman - Elkan-Vogel  
Piece for Percussion-Peters (Peters)  
Blue Percussion-Tills - Creative  
Sabre Dance-Khachaturian/Goldenberg/Jamison - Manu

Faculty Recital 3/30/77  
Roger Jamison, Percussion

Prelude, Op 11 No 3 G Major-Musser - Gamble Hinged  
Etude, Op 6 No 10 C Major-Musser - Gamble Hinged  
Concerto for Marimba and Orchestra-Basta - Basta  
Introit for Solo Chimes and Organ - Nethybel - E.C. Kerby  
LTD. Toronto Music Joseph Boonin, Inc  
Sonata No 2-Crone - Crone

Modogenesis-Delp/Weiss - Seesaw  
Ritmo Jondo-Surinach - Assoc.

Percussion Ensemble Concert 4/5/77  
Roger Jamison, Director

Symphony for Percussion-Parhman - E-Vogel  
Piece for Percussion-Peters - Peters  
Fanfare-Frock - Southern  
Let's Give Them A Hand-F. McBeth - Manu  
Blue Percussion-Tills - Creative  
Statements for Percussion-Muczynski - Schirmer  
Take 5-Childs - Tritone Press  
A La Nanigo-Peters - Peters  
Sabre Dance-Khachaturian/Goldenberg/Jamison - Manu

Faculty Recital 4/19/77  
Roger Jamison, Marimba

Meditation-Creston - Schirmer

Departmental Recital 4/20/77

Panorama-Goodman - Belwin Mills

Chamber Concert 4/20/77

Agnus Dei-Palestrina/Moore - Permus  
The Entertainer-Joplin/Moore - Permus  
Myah-L. Theod - MFP  
Divertimento-Planchart - MFP

Departmental Recital 4/27/77

Sonata No 1-Moore - Ludwig

Department Recital 5/4/77

Duet for Timpani and Snare Drum-T. Sive - MFP  
Sonata for Timpani-Beck - Boston

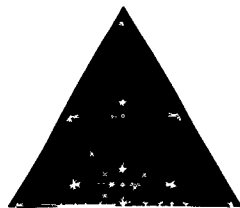
**OREGON**

**UNIVERSITY OF OREGON**

5/14/77  
Lawrence J. Wells, Percussion

Solo Impressions for Four Timpani-Firth - Fischer  
Four Portraits in Rhythm-Crone - Belwin Mills  
Andante from Sonata No 2 for Solo Violin-Bach - Intern.

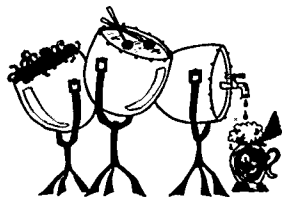
(Due to space limitations, programs from the remaining  
states and countries will appear in the next issue of  
PERCUSSIVE NOTES.)



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FROM THE DESK OF:  
WALDO HITTUMFURST THINKUMLATER

SUBJECT: NEW PUBLICATIONS

Following is a list of new publications that are a must for the thinking percussionist! Don't miss these exciting new books that can do so much for you.

FANFARES FOR ALL OCCASIONS FOR 1, 2, 3, 4, 5, & 6 BASS DRUMS - by Evil Rodriquiz - B.A.D. Editions

VIBRASLAP RHYTHMS: AN EXHAUSTIVE COLLECTION OF BEATS FOR THIS BRILLIANT INSTRUMENT - by Willard Hackmaster - T.R.I.P.E. Publications.

WHY I BELIEVE ANYTHING OTHER THAN THE OPEN ROLL IS FUNDAMENTALLY IMMORAL - by Anita Bryilant - G.A.Y. Press, Inc.

HOW TO GROW YOUR OWN ROSEWOOD TREES FOR FUN AND PROFIT IN THE YUKON - by Phil Fhastbuk - G.R.O.S.S. Productions, Ltd.

STUDENT IN CRITICAL CONDITION  
AFTER MULTIPLE PERCUSSION SESSION

(UPI) — United Percussionist International Wire Service

Percussion major student Wally Hacker was rushed to University hospital yesterday suffering from a severely pulled groin muscle. A friend who witnessed the accident said Wally sustained the injury when his foot became entangled between the vibraphone pedal and the "alto" brake drum as he attempted a 180° pivot during a rehearsal session of XL Plus One for Multiple Percussion by Alvin Etlar.

To complicate matters, young Hacker was suffering from a flu virus at the time of the incident and upon admittance to the hospital was running a fever of 103°. Convinced that the combination of high fever and severe groin pain were symptoms of serious male disease, Hacker was detained and exhaustively questioned and examined by attending physicians for more than five hours in the examination room.

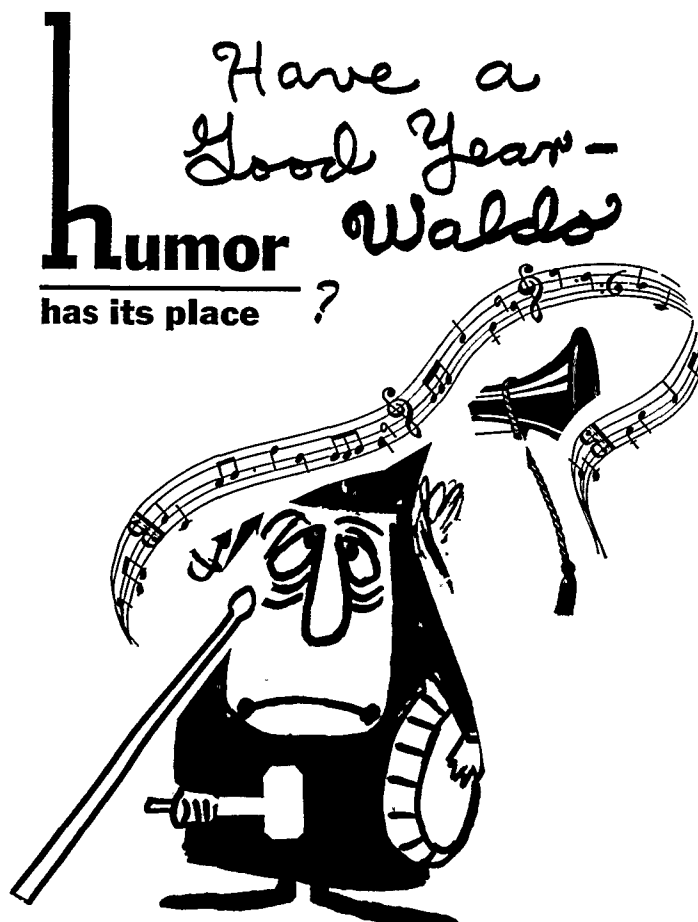
Hacker's pleas that the two problems were unrelated went unheeded by the examining doctors. "It was only BAD VIBES", Hacker was heard to say repeatedly, to which one of the attending doctors was said to have replied, "I haven't been getting any "good vibes" lately either young man, now lie down and shut up. You have a serious problem that we must solve!"

Some hours later Hacker was released with the instructions to "take two aspirin, rest your groin, and stay away from the "vibes" for a few days. At last report Wally had resumed practice on XL Plus One, but with a slightly different setup arrangement between the vibe pedal and the "alto" brake drum!

*(Editor's Note - Truth is in reality stranger than fiction, only the name has been changed in the above account to protect the embarrassed)*

"I feel like the picture below when my director hands out parts and expects me to play at least three of them!"

Pam Carter  
Davison, MI.



# Classified Ads

**CLASSIFIED AD RATE** - Please note effective 9/1/77 new classified ad rate is — 25¢ PER WORD — Payment must be enclosed with ad. Checks are to be made out to: PERCUSSIVE ARTS SOCIETY. Mail to Classified Ads, PERCUSSIVE NOTES, 4433 Summit View Rd., Dublin, Ohio 43017. (In figuring costs, words with only 1 or 2 letters — no charge for these words).

## PUBLICATIONS

**A MAJOR RECITAL PIECE FOR SNARE DRUM**, tom-tom, or remo pad with vibraphone and marimba accompaniment - Lahara, by Bob Ecker - is based on the rhythms and compositional forms of North Indian tabla drumming, which in the context of this piece have been translated into traditional rudimental snare drum techniques. Lahara lasts approximately 20 minutes and contains 29 pages of music and 5 pages of introductory explanation. It is a virtuoso piece, challenging technical and rhythmic abilities. \$20.00. NEXUS, 6 Church Street, Toronto, Ontario, Canada M5E 1M1.

**PERCUSSION METHOD BOOKS & ENSEMBLES**, Piano & violin books, song folios. All new @ 50% off list prices. Send for free list. Also, new double tom mount with diamond plates, new @ \$15, Better Percussion, 132 Pleasant Ave., Englewood, N.Y. 07631.

**DRUMMERS AND DRUMSET TEACHERS**. Subscribe to DRUMCHARTS MAGAZINE. We publish the only source of drum music to selected top 40 songs. DRUMCHARTS are great supplemental material to any drumset teaching program. The student reads and plays along to the 45 record of the chart. There are 8 to 10 charts per edition. \$15 for 6 issue subscription, or receive the February, May, July or October issue at \$3.00 each. Send check/M.O. to: DRUMCHARTS MAGAZINE, 631 #D SHALIMAR, COSTA MESA, CA. 92627.

**THE FINEST SOLO MARIMBA RECORDING IN DECADES:** Gordon Stout: MUSIC FOR SOLO MARIMBA. Features his own TWO MEXICAN DANCES and Etudes plus the music of Clair Musser, J.S. Bach, Alec Wilder, Fritz Kreisler and Richard Stout. \$6.95 plus 65¢ shipping = \$7.60. Studio 4 Productions; Box 266; Northridge, Ca. 91328.

**LEIGH HOWARD STEVENS**, concert marimbist, features the music of composer Raymond Helble. Studio 4 Productions, (Box 266; Northridge, Ca. 91328), publishes this music. Write for a free catalog.

**MONOGRAPH IV** by Richard Gipson is a superb composition for marimba featuring the most recent mallet techniques in a fine musical setting. \$4.50 from Studio 4 Productions; Box 266; Northridge, Ca. 91328.

**SPECIAL PUBLISHER'S PRICE** on PRELUDE, a snare drum solo by Chuck Elledge - only \$.30 per copy. CRE publications, 6025 Ashcroft Ave., Edina, Minnesota 55424.

**KAREN ERVIN'S** new LP recording: A MARIMBA RECITAL includes works by Fissinger, Miki, Solomon, Scarlatti and Musser. This outstanding record is a MUST for every professional and serious student of the marimba. \$6.95 + 65¢ postage = \$7.60. Studio 4 Productions; box 266; Northridge, Ca. 91328.

## PRODUCTS

**WANTED FOUR OCTAVE MARIMBA:** Contact me before you advertise. Lawrence Fried, 1067 Cedar Drive South, New Hyde Park, New York 11040 (513) 746-0553.

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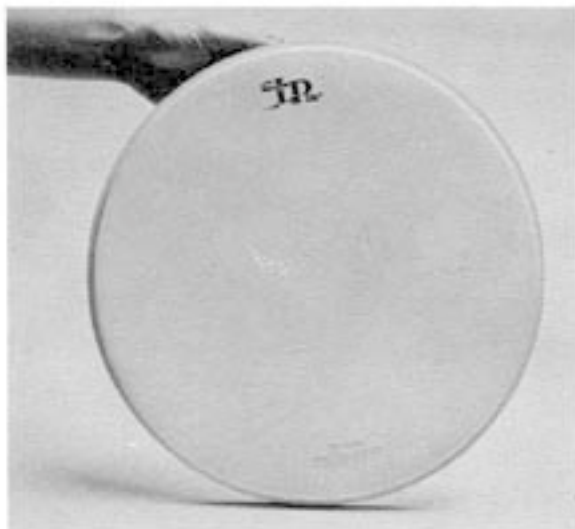


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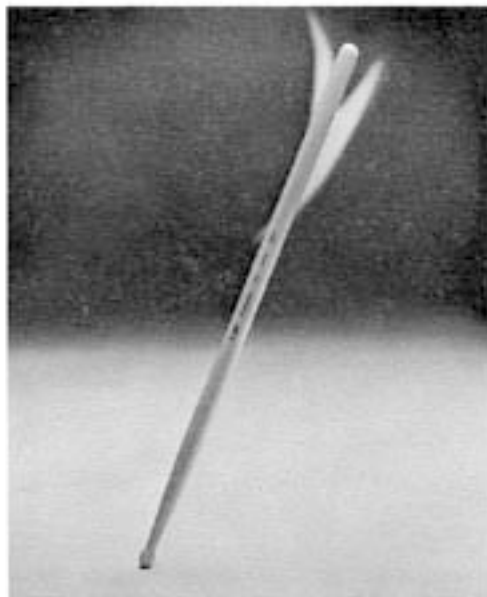
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