

PERCUSSIVE NOTES

THE MAGAZINE WITH -
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PERCUSSIVE ARTS SOCIETY




VOLUME 16
NUMBER 2
WINTER 1978

An Official Publication of the
PERCUSSIVE ARTS SOCIETY



PASIC '77 PHOTOS - PAUL PRICE CONVENTION SPEECH - CLOYD DUFF IN PAS HALL OF FAME -
PAS CANADA MEETS - ALAN ABEL INTERVIEW - JACK CONNOR INTERVIEW -
MARIMBA HOLIDAY IN GUATEMALA - THE PERCUSSION EQUIPMENT MANAGER - CLINIC COLUMNS -
REVIEWS OF NEW PUBLICATIONS - PROGRAMS - PERSONALITIES - NEWS - AND MORE

ALL IN THIS ISSUE



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Vol. 16, No. 2, WINTER 1978



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COVER

Outgoing President of P.A.S. GARY OLMSTEAD (Right) welcomes incoming President of P.A.S. JIM PETERCSAK (Left) at the PASIC '77. See pages 19-25 of this issue for photos and writeup on this outstanding convention.

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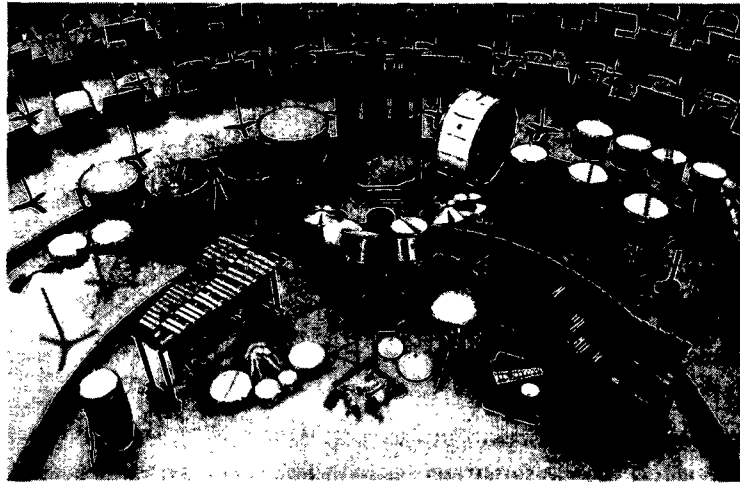
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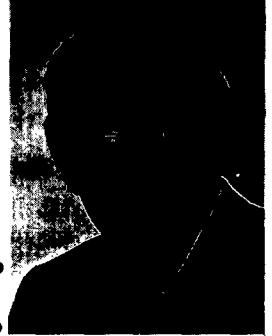
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Coming Events

PLAN NOW TO ATTEND

PASIC '78

1978 PERCUSSIVE ARTS SOCIETY
INTERNATIONAL CONVENTION

OCTOBER 28-30, 1978
AT ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA
MERVIN BRITTON, HOST

The SEVENTH INTERNATIONAL PERCUSSION SYMPOSIUM will be held this coming summer from June 25-July 1, 1978, sponsored by the School of Music of East Carolina University and the Division of Continuing Education in cooperation with Ludwig Industries. The faculty will feature leading artist-teachers in SET DRUMMING, MALLET PERCUSSION, TOTAL PERCUSSION PERFORMANCE, TOTAL PERCUSSION PEDAGOGY, and MARCHING PERCUSSION. The sessions are ESPECIALLY DESIGNED FOR High School and College student percussionists, instrumental music teachers, and all adult percussionists. For further information and/or enrollment applications, contact: Percussion Symposium, Division of Continuing Education, East Carolina University, Greenville, NC 27834.

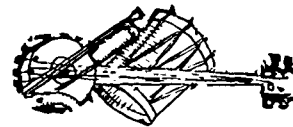
For the second time the Eduard van Beinum Foundation will organize an INTERNATIONAL PERCUSSION CAMP at Queekhoven House, Breukelen, Holland: March 13th - 19th 1978. This course will be wide in scope, both as to the diversity of instruments and repertoire. JAN PUSTJENS (Concertgebouw Orchestra, Amsterdam) will be the co-ordinator of the Percussion course as well as the teacher for solo- and ensemble playing. DAVID FRIEDMAN (New York) will teach the vibraphone, KENNY CLARKE (Paris) and HAN BENNINK (Holland) the drums. Applications can be received until February 15th 1978 at the address: Eduard van Beinum Foundation, Queekhoven House, Zandpad 39, 3621 ND Breukelen, Holland.

W.C. FURTH
CUSTOM
DRUM
VIBE
TIMP
STICKS

The THIRD ANNUAL WEEKEND OF PERCUSSION will be hosted by Colorado's Western State College, April 7 & 8, 1978. Guest artist will be virtuoso marimbist, Gordon Stout, who will present a solo recital and clinic, as well as perform Robert Kelly's "TOCCATA," for marimba and percussion ensemble, with the Western State Percussion Ensemble. More information may be obtained from Allen Brown; Dept. of Music; Western State College; Gunnison, CO. 81320.

SAM ULANO's "DRUM SUNDAY-PART II" will be held in New York City on April 30, 1978. Joe Morello will be the featured clinician, along with displays and concerts. For details write to: Sam Ulano's Drum World, P.O. Box 1126, Radio City Station, NYC, NY 10019.

The 7th Annual MARIMBA/VIBE CAMP sponsored by the Ohio State University will be held July 9-14, 1978. Techniques, solo literature, small and large ensemble playing will all be a part of this intensive one week session. An artist teaching staff and guest clinicians will be on hand to present recitals and clinic sessions. Participants of all ages including senior and junior high school students, college students, and adults are invited to participate. An school students, college students, and adults are invited to participate. For further information write to Dr. James. L. Moore, Marimba/Vibe Camp Director, c/o School of Music, Ohio State University, Columbus, Ohio 43210.



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P.A.S.

...

NEW PAS OFFICERS AND BOARD MEMBERS ELECTED AT ANNUAL MEETING

We are very pleased to announce the election of Mr. JIM PETERCSAK as the new President of PAS. In his past position as First Vice President, he has been most successful in working with existing committees and establishing additional committees. Through this work he has given extensively of his time and we feel certain he will carry on this excellent work as President of PAS.

Jim is Chairman of Percussion, and Associate Professor of Music, at the Crane School of Music, State University College at Potsdam, New York. He holds degrees from the Manhattan School of Music in New York City. His performing background includes the Paul Price Percussion Ensemble and the American Symphony Orchestra. He has worked for many conductors including Leopold Stokowski, Vladimir Gloschmann, Paul Kletski, and Joseph Eger.

Jim is recognized as one of the leading educators in contemporary music. His Crane Percussion Ensemble has performed throughout the United States presenting educational clinics and concerts. The Ensemble has appeared at the Percussive Arts Society's "Day of Percussion" in Chicago, Illinois, numerous New York music conventions, and the Music Educator's National Conference Convention in Anaheim, California. They have also taped a series on percussion music for Educational T.V. Jim has ~~authorized~~ method books and has written many educational articles that have appeared in the New York School Music News, The Instrumentalist, Brass and Percussion Magazine, the Percussive Arts Society Journal, and numerous other publications.

LARRY VANLANDINGHAM who has done such fine work as Second Vice President in organizing state chapters and recently, chapters outside the United States, will succeed Jim Petercsak as First Vice President in charge of committee activities. Judging from Larry's past efforts we are confident he will do excellent work as he meets the new challenges of committee activity.

We are also pleased to welcome a new officer and member of the Executive Committee. KAREN ERVIN as Second Vice President. Karen is well known as a fine performer and teacher. We are most pleased that she has accepted this challenging position, and we look forward to her work and any additional new concepts she can add to the Executive Committee as an incoming new member.

In addition to the new officers, the following eminent persons in the percussion field were elected to membership on the PAS Board of Directors:

LLOYD McCAUSLAND, percussionist and educational director Remo, Inc.

JOHN O'REILLY, composer and editor Alfred Music Co.

AL OTTE, Blackearth Percussion Group and faculty University of Cincinnati

GERALD UNGER, percussionist Pittsburgh Symphony Orchestra.



JIM PETERCSAK

P.A.S.I.C. A SUCCESS

On behalf of the officers of the P.A.S. I would like to thank Michael Combs, his students and the University of Tennessee at Knoxville for their outstanding effort in making our convention a success. The organization, planning, and programming was outstanding to say the least. Everyone who attended the convention was equally impressed by the dedication that went in to making the event such a success. The excellent concerts, clinics, and outstanding exhibits, all proved to be highlights at the event.

Next year P.A.S. plans to have its convention at the Arizona State University at Tempe. Merv Britton will be the host. If you missed the convention this year, we hope that you will be able to join us next October 27-29, 1978 in Arizona for PASIC '78!
Jim Petercsak, President, P.A.S.

HISTORY OF P.A.S. BEING DOCUMENTED

CYNTHIA SOAMES of Peru, Indiana, recently appointed to the position of HISTORIAN of the Percussive Arts Society, is in the process of compiling and organizing a wide variety of materials, photos, and documents. These will enable one to trace the history of PAS from its inception to the present. This material will soon be ready for display, thus providing members and interested persons the opportunity to see the growth of this important percussion organization.

Your help is needed in filling some of the gaps in materials for the PAS historical collection. Please read on...

The Percussive Arts Society has a collection of Historical Materials that will be included in the future Percussive Arts Society Library. This collection includes letters, photographs, membership lists, back issues, Hall of Fame letters, etc. Much material has been collected, but additional material is needed.

If you have any copies of issues or materials listed below and are willing to donate them to the Percussive Arts Society Historical collection for use in a future P.A.S. Library, please send them to: Cynthia Soames, P.A.S. Historian, 325 Blair Pike, Peru, Indiana 46970.

MISSING (AND NEEDED) ISSUES:

PERCUSSIVE NOTES:

Volume 1 - all issues	Volume 12 - No. 1-2
Volume 2 - all issues	Volume 13 - No. 1-2-3
Volume 3 - all issues	Volume 14 - No. 1
Volume 4 - No. 1-3-4	Volume 15 - No. 1

PERCUSSIONIST:

Volume 10 - No. 1	Volume 13 - No. 1
Volume 11 - No. 1-2	Volume 14 - No. 2

ADDITIONAL MATERIALS MISSING (AND NEEDED):

Solo and Ensemble Literature for Percussion - Combs (brown cover), Discography of Music for Percussion Instruments (green cover)

ALL ISSUES Of the magazine titled PERCUSSIVE ARTS SOCIETY. This was published prior to and is the forerunner of PERCUSSIONIST magazine. We are missing all issues prior to PERCUSSIONIST - Volume 1 - No. 1

If you have materials, but do not wish to donate your original materials, a copy of these materials will be cheerfully accepted. Thank you!

NEWS

WINNING COMPOSITION IN 1976-77
 4TH ANNUAL
 PERCUSSION COMPOSITION CONTEST
 Sponsored by
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 ANNOUNCED

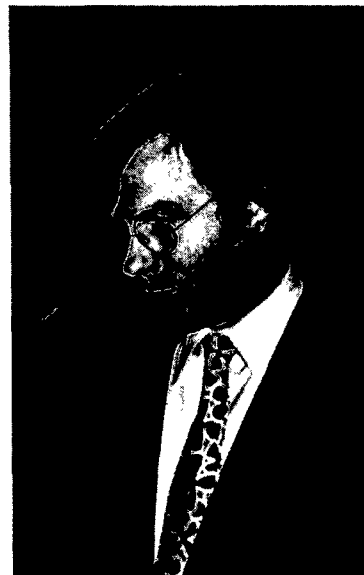
DESIGNS WITH REFRAIN, a Work for Two Multiple Percussionists, composed by JOHN B. AUSTIN of Chicago, Illinois has been named the Winning Composition in the 4th Annual P.A.S. Percussion Composition Contest. The work is dedicated to a pair of Chicago percussionists noted for their percussion duo performances, Terry Applebaum and Ed Poremba. The premier performance of this work was given at the Illinois PAS Chapter Day of Percussion on December 17, 1977 at the American Conservatory of Music in Chicago by the above artists.

Following is a complete listing of all compositions that receive awards or mention:

Winning Composition - DESIGNS WITH REFRAIN - John B. Austin, 1209 N. Astor St., Chicago, IL 60610.

Tied for 2nd Place - THREE DANCES FOR PERCUSSION DUO - Edward M. Barnes, 222 W. 71st St., N.Y., NY 10023 and - VARIATIONS FOR TWO PERCUSSION - Robert Lombardo, 1040 W. Willington, Chicago, IL 60657.

Other compositions receiving votes (ranked in order): INVOCATIONS FOR TWO PERCUSSIONISTS - Luis Jorge Gonzalez, 1401 Enfield Rd., Austin, TX 78703; DUETS FOR VIBRAPHONES AND MARIMBA - John Bergamo, Box 382, Piva, CA 93040; SONATA FOR TWO MARIMBAS - Lowell H. Frye, 100 N. 32nd Ave., Hattiesburg, MS 39401; PAS A DUEX - P. T. Albrecht, Holiday Tr. Ct. #184, North Liberty, IA 52317; METAL ENSEMBLE FOR TWO PERCUSSIONISTS - Michael F. Hunt, 444 S. Hanley Rd., St. Louis, MO 63105; SLAPSTICK - C. James Sheppard, 701 Union Ave., Morgantown, WV 26505; MOBILE - Marta Ptaszynska, 1611 Santa Clara, Alameda, CA 94501; BOOKIN IT - Lee Ann Harris, 608 Campbell N. W., Ardmore, OK 73401.



JOHN B. AUSTIN

NEW PAS PERCUSSION LITERATURE LISTING
 AVAILABLE

The Percussive Arts Society has just released a newly revised edition of SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION. The listing totals some 90 pages and is divided into categories such as snare drum solos, percussion ensembles, etc. Composers, number of players, and publishers are included and, in most cases, level of difficulty. The compilation is the result of a P.A.S. committee project headed by F. Michael Combs. Copies at \$3.00 each may be obtained from the Percussive Arts Society, 130 Carol Drive, Terre Haute, Indiana 47805.



PAS 5th ANNUAL PERCUSSION COMPOSITION CONTEST

The 5th Annual Percussion Composition Contest sponsored by the Percussive Arts Society is under way. The medium for this years competition is a work for PERCUSSION SOLOIST WITH PERCUSSION ENSEMBLE ACCOMPANIMENT (consisting of three (3) or more players.)

PRIZES

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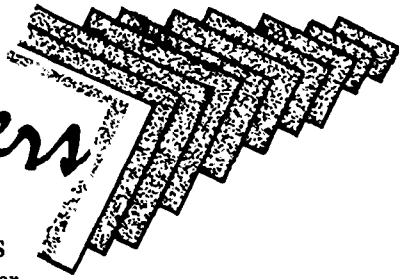
The following eminent composers and percussionists will serve as judges for this years competition:

- | | |
|--------------------|--|
| MARTA PTASZYNSKA - | Composer and performer of percussion music, active in Europe and U.S. |
| 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. |
| JAN WILLIAMS - | Percussionist, composer, and conductor at The Center of the Creative and Performing Arts of the State University of New York at Buffalo. |

For further information on this contest, write to:

5th Annual Percussion Composition Contest
 PERCUSSIVE ARTS SOCIETY
 130 Carol Drive
 Terre Haute, Indiana 47805

Chapters



STATE CHAPTER NEWS Compiled by Don R. Baker

CALIFORNIA

At a recent CALIFORNIA CHAPTER PAS meeting, Brian Miller was elected President and a committee was formed to begin work on projects which include the formation of mini-chapters in California under the CPAS banner. Also, work has begun on the 1978 Western States Percussion Festival to be held in April and May. Miller is a working pro in the Los Angeles area and hopes to enlist the help of the area's excellent selection of studio musicians and pros in clinics and workshops in the coming year.

FLORIDA

A "Percussion Clinic" was co-sponsored by the FLORIDA CHAPTER of PAS with clinicians demonstrating the following: Bob McCormick, snare drum; Roy Smith, mallets; Gibby Lowe, drumset; and Ron Delp, timpani and traps. A varied and impressive concert followed the clinic with performing groups from: Southwest Missouri State Percussion Ensemble, Roy Smith, Director; University of South Florida Percussion Ensemble, Robert McCormick, Director; Gibbs Senior High School Percussion Ensemble, Gibby Lowe, Director; and the Tampa Jazz/Rock Percussion Ensemble, Ron Delp, Director. The winners of the 1977 Florida PAS Composition Contest were Mark Hendricks, first place, with Last Set and Patrick Houlihan, second place, with Mixtus.

ILLINOIS

In November a percussion symposium for band directors, teachers and students was sponsored by Elmhurst College and ILLINOIS CHAPTER PAS. Clinics were held on snare drum, mallets, timpani, multiple percussion and accessory instruments by several guest clinicians in northern Illinois. The program which ended the symposium was directed by Jeff Dire, Joliet Junior College Percussion Ensemble.

The Illinois "Day of Percussion" was held in December at the American Conservatory of Music in downtown Chicago. The event included the following artists: Gordon Peters, Harvey Mason, Tele Lesbine, Dave Samuels, Marty Huxley, Karen Ervin, Gerlido De Oliveira, Ron Keezer, Jim Petercsak, John B. Austin, and Peter Erskine. The day proved to be exciting and very educational. On Feb. 18, 1978, the Illinois PAS Un-Contest will be held at Northwestern University at Regenstein Hall. Registration begins at 8:30 and all large equipment will be supplied. The un-contest is open in all areas and for further information call Terry Applebaum, 492-7228.

MASSACHUSETTS

The April meeting was in Lowell with several items on the agenda to be discussed concerning meetings, newsletters, directory, constitution, and a possible "uncontest". Members are urged to comment on the agenda mentioned above and send it to Dr. Peter H. Tanner, President, Massachusetts PAS. c/o University of Massachusetts, Amherst, MA.

MICHIGAN

Many members were present in Flint on February 26 for another exciting and enjoyable happening of the Michigan PAS. Special thanks go to Mark Petty and to all of the performing groups and their directors. Petty presented an enlightening workshop on corps style percussion playing which was accompanied by enthusiastic audience participation. The annual Michigan PAS membership meeting moved along smoothly and served as an information forum for those present. The afternoon concert featured some impressive playing by groups from Wayne State, Central Michigan, Eastern Michigan, Michigan State, and the University of Michigan. There was an enjoyable variety of American and Japanese percussion ensemble music and a bit of pop and nostalgia. It was a fun day

from the sounds of precisely-played "Flam-flam-paradiddle-ratamacue" to Charlie Owen's terrific arrangement of "Nola" played by the U of M ensemble. The newsletter also contained a synopsis of colleges and several percussion programs from schools in the state.

NEW JERSEY

The NEW JERSEY CHAPTER of the PAS presented its third annual Percussion B*A*S*H at Kean College of New Jersey, Union, NJ, on June 4. There were two outstanding clinics featuring Justin Di Cioccio on "Exploring New Directions in Modern Drum-Set Playing", and David Yee on "Contemporary Latin-American Percussion Traps."

John Kent conducted the Kean College Percussion Ensemble's performance of "Tres Estudos" (1966) by the Brazilian composer Osvaldo Lacerda; followed by Paul Price conducting a new work for Solo Marimba and Percussion Ensemble, "Paragons" (1975) by Murray Houllif, with Michael Holchrum as marimba soloist.

Each year members of the NJPAS form a percussion ensemble under the direction of the world-renowned Paul Price. This year the NJPAS ensemble performed two percussion works - "Symphony for Six" (1971) by Robert Russel and Richard Moryl's new composition for ten players, "Appolo" (1976).

NEW YORK

New York State Chapter officers-President John Beck, Vice-President Ernest Muzquiz, and Secretary-Treasurer Eugene Attleson, following the highly successful PASIC in Rochester, New York, are now forging ahead in new directions. The state has been divided into eight zones, and zone representatives established, which should lead to even better communications.

David Ameele has completed his survey and questionnaire of college percussion departments in New York State. Information included in the booklet, which is available for \$1.00, includes teaching staff, equipment, facilities, course offerings, etc. Contact Ameele at 544 Hayward Street, Rochester, NY 14609.

At the August 22 state officers meeting a state day of percussion was tentatively discussed for February 26, 1978 at Syracuse University. Further discussion and committee set up was done regarding the (sorely in need of) revision of the New York State School Music Association Manual of percussion pieces listing, as well as revision of the NYSSMA adjudication sheets. The final results of this important task was presented at the state chapter meeting held at the Concord Hotel on December 5 for the approval of the entire membership.

OKLAHOMA

The OKLAHOMA STATE CHAPTER had a very successful Percussion Festival in March with percussion ensembles from Oklahoma University, Cameron University, Southwestern Oklahoma State, Oklahoma City University, Central (OK) State, Phillips University (OK), and Baylor University (Waco, TX). Ms Karen Ervin was a spectacular guest performer/clinician.

The chapter sponsored a membership booth at the mid-summer meeting of the Oklahoma Bandmasters Association convention in Oklahoma City. In addition the state chapter sponsored clinics by James Lambert, Cameron University, and Richard Gipson, Oklahoma University on the 1977 All-State audition material. A percussion ensemble clinic was presented by the University of Oklahoma Percussion Ensemble together with a percussion accessories clinic. The University of Oklahoma will again sponsor, in conjunction with Oklahoma PAS, the 1978 Oklahoma Percussion Festival March 10-11, 1978. Plans are still formative, but call for several guest clinicians as well as several Oklahoma and surrounding state percussion ensembles. For further information contact Richard Gipson, School of Music, Oklahoma University, Norman, OK 73019.

PENNSYLVANIA

The PENNSYLVANIA CHAPTER PAS held its spring Day of Percussion and State Conference at West Chester State College on April 9 and was a tremendous success. Approximately 170 people registered and attended clinics presented by William Hinger, Alan Abel, Nelson Gonzalez and Butch Miles. The next spring Day of Percussion is planned for April 15, 1978 at Indiana University of Pennsylvania. John M. Floyd accepted a position at Virginia Polytechnic Institute and State University of Blacksburg, VA, and has resigned as president of the state chapter.

TENNESSEE

Pictured in the photo are Linda Pimental and Larrie Londin, featured at the Tennessee chapter of PAS, "Day of Percussion", held April 30, on the campus of Middle Tennessee State University. Also performing that day were the percussion ensembles of: East Tennessee State University, Johnson City, David Vincent, director; University of Tennessee, Knoxville, F. Michael Combs, director; University of Tennessee, Chattanooga, Dan Spaulding, director; Tennessee Technological University, Cookeville, Joe Rasmussen, director; Peabody College, Nashville, Bill Wiggins, director; Middle Tennessee State University, Murfreesboro, Matt Ward, director.

Pimental discussed and demonstrated contemporary techniques on marimba including six mallet playing, independent mallet coordination, and new music for the marimba. Londin was featured in special arrangements with the MTSU Jazz Ensemble, and discussed set drumming ... choice of equipment, tuning, damping, acoustics of the sound studio, and other factors relating to the recording industry.



Linda Pimental & Larrie Londin, clinicians at Tennessee PAS



Middle Tennessee State University Percussion Ensemble, Matt Ward, Director

WISCONSIN

The annual meeting of the WISCONSIN CHAPTER of the PAS was on October 27 in Mills Hall as part of the State Music Educators Convention in Madison. The University of Wisconsin Marimba Ensemble (Eau Claire), directed by Ron Keezer (see photo) performed a variety of arranged and transcribed music for the State Music Conference and earlier that day two outstanding high school percussion ensembles performed at the meeting. The Grafton High School, directed by Tom Fisher, and Goodrich (Fond Du Lac) High School, directed by Cal Moeby, presented seven works along with Paul Mazzacano's University of Wisconsin - Oshkosh Percussion Ensemble. Elections will be held at the first meeting of each calendar year and membership now stands at 145. Upcoming projects concern outside advertisers and the newly revised Percussion State Solo and Ensemble Contest Handbook.



University of Wisconsin-Eau Claire Marimba Ensemble

TEXAS

Elected officers for 1977-78 are President Paul Brazauskas; Vice President Dick Berkley; and Secretary Ralph Bolls for the TEXAS CHAPTER. A questionnaire was sent to all PAS members and Regional Board Chairmen in hopes of getting new members to join and collecting new ideas for chapter use. The chapter has purchased a special bulk rate for mailing materials and manned the PAS Booth at the TBA convention during the summer.

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Morris Lang (of the New York Philharmonic) is director of the program and conductor of the percussion ensemble.

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Percussion Discussion



A HARD QUESTION by Dave Carey

"HOW CAN I GET INTO STUDIO WORK?" This is a question I am asked many times by young percussionists.

In attempting to answer this "toughie", I am reminded of Woody Allen's great line - "Life is cruel, unfair, and all too short".

I associate this remarkable statement with the question asked because the answer can be cruel, like - "Play like Steve Gadd or Dave Friedman" or unfair, like - "Look, there are 30,000 members of Local 802 in New York and only 250 involved in studio work, so why bother?" And since life is all too short, let's just reword the question a little to read, "How can I prepare myself for studio work?" Aha! ¡Mucho mejor! Now here we can supply some answers to a much more answerable question.

In New York City where I happen to work, there are approximately seventy-five "employers" (contractors, arrangers, composers, jingle houses, record companies) who write and hire in the studio scene.

Let's find out, first, what these "employers" expect of a percussionist. I'd say, in brief, this -- a percussionist who can play convincingly in a myriad number of musical idioms such as rock and roll, rhythm and blues, jazz, symphonic, Latin, country and western.

That means sitting down for long periods of time with symphony orchestras, rock and roll bands, jazz bands, latin bands, contemporary music groups, pit and orchestras, etc., etc.

All this is very necessary because in one day of studio work you could be called upon to perform in many of these musical styles, utilizing every one of your instruments.

I would further say that through daily practice periods certain technical problems one might have should be given close analysis. Studio playing is exposed playing and your technical problem could be some arranger's favorite riff.

You should continue your studies of theory, harmony, score reading, (perhaps piano) and the private lessons on your instruments (xylophone, timpani, vibes, etc.) At this point, let me offer these particular suggestions for getting your "bag" together:

- Play vibes in a group that has no guitar or piano - great for four mallet technique.
- Play timpani, steady, in a symphony orchestra - it could be a community orchestra.
- Do as much "pit" work as you can with "notey" xylophone and bell parts.
- Take all the percussion jobs you can find where you play everything in sight - like behind a pop singer in a night club or a serious music concert where the small budget cuts down the size of the percussion section.
- Go to the music store or send away for music written for xylophone, vibes or marimba, augmented by flute and violin literature. The Percussive Arts Society magazines are a fine source of information here. Try your sight reading on this music.
- One last thought - over the years I have seen some fine young percussionists enter the studio scene. What did they have in common? They had talent, vast musical experience, and perceptive daily practice methods.

How did they get into studio work? They were prepared!

THE AUTHOR

DAVID CARY is a leading New York studio recording percussionist, and the composer of several excellent new percussion works including, Suite for Xylophone and Orchestra, and Eight Etudes for Two Percussionists, published by Galaxy Music Corporation.

THE SMALL MALLET ENSEMBLE

by Kevin Lepper

There seems to be a void in performing opportunities between solos and large percussion ensembles, bands, and orchestras. To a percussionist this void is obvious every day. To be an excellent player one must solo, but one must also play in ensembles. There seems to be a decision between two alternatives. Does it do more good to lock yourself into a practice room to fulfill your own musical needs, or should you go to ensemble rehearsals and performances and entertain others at the expense of personal fulfillment? But it doesn't have to be a decision between these two alternatives. There is a possible solution--Small Mallet Ensemble. This group will not satisfy all percussionists' ideals and aspirations, but for most it will be a pleasure to learn, share with others, and have fun.

A mallet ensemble of from 3 to 5 people is a great way for most dedicated high school or college level percussionists to express themselves. Besides draining the energy obtained from a boring band or orchestra rehearsal, it provides the player with an opportunity to play "solo" while performing with an ensemble. In order to make a group like this a success one needs:

1. Personnel--several percussionists willing to play all types of music for all types of people. Most percussionists will jump at a chance to play a mallet instrument for more than the four-bar solo in concert band or the bell part in orchestra.
2. Instruments--many combinations of instruments can be explored. A common one is four marimbas and a bass marimba or four marimbas and bass guitar. Another combination could be three marimbas, one vibraphone and a drum set. It's possible for a group to do very well even with three people on one Kelon marimba, two people on one xylophone, one on electric piano, and one on drums, etc.
3. Music--numerous materials are on the market. David Vincent has ensembles out for a seven-person group; Gordon Peters publishes small ensemble music; Percussive Notes is always a helpful source in obtaining titles of good ensemble pieces. Also, if a group is well motivated, they could arrange their own music. Vocal pieces can be separated into Soprano-Alto (top of a marimba or xylophone), Tenor-Bass (bottom of a marimba), Top Piano (two people on vibes and bottom piano part on bass). String quartets make excellent music for marimbas. Marching band charts can be condensed to suit the instruments, and numerous other places hold still more music. As far as music style is concerned, one has the range of any type of music written. Pieces ranging from Bach fugues to Herb Alpert are enjoyed by most people and at the same time the percussionist benefits from playing. Not only does he get a chance to become more familiar with the instrument, he is also learning to arrange and transcribe and to interact with other people. He learns musicality, expression, how to play in an ensemble and many other needed qualities.
4. Places to play-- as always a good place to start is at church. Congregations and especially music ministers love to have a change in the musical scenery if for no other reason than to show off their own groups. Four marimbas and a bass marimba can also play behind the choir to provide a combining effect for the enjoyment of all. Banquets, lawn parties, formal recitals, concerts in the park, bonfires, grand openings, etc., are great places to get exposure and experience for a newly-formed group. However, one must watch for a snowball effect. If you don't watch out you could have too much to do!
5. Transportation-- as all percussionists know, this is definitely a problem. Since marimba and vibe cases cost over half the price of the instruments themselves, most percussionists do not have cases for these instruments. To solve this problem you can wrap the resonators in packing covers and the marimbas in large sleeping bags. An old UPS van or VW van without seats can serve as a suitable means for transportation.

Now that we've gotten the group off the ground, let's get back to what it's going to do for us:

1. It will promote music in all forms and the players, especially "drummers" will finally be exposed to concepts such as lyricism, articulation, key changes, melody contour, etc. This is what most directors will expect their drummers to know, just as they expect a brass player to be familiar with these concepts.
2. It will provide the players with a chance to experiment with ensemble sounds and instrument combinations more frequently, and experiment with technique and inner thoughts.
3. It will show the individuals how to organize, how to arrange, and how to be sophisticated, knowledgeable performers.
4. It will enhance any music program by appealing to the last few rebels of the audience world. People are always intrigued by drums and percussion instruments. This group will also be a hit in grade school clinics and recruitment for college programs.

So what are you waiting for? Let's get these ensembles ready to go!

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They feel this is a quite innovative idea, and would be grateful for honest evaluation of this product concept. Please mail your reply to: Richard Hendricks, 1300 South 59th Street, Belleville, IL. 62223.

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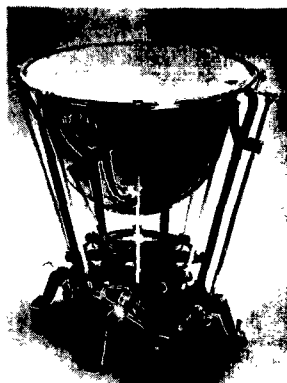
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PERFORMANCE REVIEWS

THE CINCINNATI ENQUIRER
Saturday, April 30, 1977
by Nancy Malitz
Enquirer Music Critic

The satisfying concert, conducted by resident conductor Carmon DeLeone, included — CSO bassist/composer Frank Proto's "Three Pieces for Percussion and Orchestra."

Proto's "Three Pieces" brought the CSO percussion section front and center, giving the audience a good glimpse of the versatility and sophistication the jobs require.

Timpanist Eugene Espino and percussionists William Platt, Edward Wuebold and Richard Jensen put on a brilliant show, establishing Proto's "Pieces" as a finely crafted work virtually overflowing with accessible ideas, exciting extensions of orchestra color, apt pacing and a uniquely personal style.

Proto's trademark, if you will, involves a sort of trapdoor effect between two musical worlds. He shifts between contemporary and jazz idioms with increasing emphasis on jazz as the work progresses. Percussion instruments — like the string bass, Proto's instrument — have habitually inhabited both worlds, a reality which Proto drove resoundingly home.

LOS ANGELES TIMES
Wednesday, March 20, 1974
by Martin Bernheimer
Times Music Critic

In the courtly Atrium of the Ahmanson Gallery, William Kraft and percussive cohorts performed Kraft's "Des Imagistes," a world premiere.

Most interesting, perhaps and most dramatic, was Kraft's new cycle: a sensuous embroidery of percussive patterns around rather uneven poems by e. e. cummings, Ezra Pound, Barbara Kraft and Everett Frost. Leon Charles narrated from the steps while each of six turtle-necked instrumentalists held forth at a different station on the Atrium floor.

Kraft's program note offers a complicated explanation of the technique at work here. Ultimately, however, this cerebral crutch is no more meaningful to the listener than a pie recipe is to a pie eater. The pleasure of Kraft's music comes from following the sonic ball as it is passed from corner to corner. It comes from basking in the piquant melange of sounds provided by an inspired assortment of gongs, rusty hubcaps, stainless steel bowls, drums, chimes, membranophones, coils and other lovely things like that.

The players construct this (often) shimmering musical hexagrammoid with electronic reinforcement, bows and all

manner of mallets, hammers, sticks and related striking and stroking aids. The result is so appealing on its own exotic terms that the texts seem superfluous, almost obtrusive.

*Des Imagistes has recently been recorded on the DELOS LABEL and will be reviewed in a coming issue of Percussive Notes.

CHAMPAIGN-URBANA, ILLINOIS NEWS GAZETTE

April 4, 1977
by Michael Richardson
News-Gazette Staff Writer

Often, much is written about the performances of the professionals, be they musicians or athletes. Much is also written about the student athlete but very little about the student musician.

Sunday evening's Great Hall concert by the University of Illinois Symphony, conducted by Paul Vermel, prompts me to write about this talented and musically sensitive organization.

This concert features concerti which were performed by student soloists. Performing the "Concerto for Four Percussion Soloists and Orchestra" (1974) by Marta Ptaszynska were Don Baker, Michael Blair, Charlotte Mabrey and George Womack.

The percussion concerto utilized four batteries of percussion instruments at the outer corners of the orchestra and included a wide spectrum of tonal and nontonal sounds. It was difficult, but well performed by both soloists and the orchestra.

Vermel's conducting is always very precise and usually economical. This seemed to make it relatively easy for the group to pull off the Ptaszynska work.

NEW YORK (UPI)
May 29, 1977
by Peter Costa

For some, the world premiere of American composer George Crumb's *Star-Child* was a mind-stretching walk into musical outer space.

For others, it was the music of madness to which the only appropriate response was to stomp out of the concert hall.

The complex composition, billed as "a parable for soprano, antiphonal children's voices and large orchestra," was given its world premiere by the New York Philharmonic at Avery Fisher Hall, with Pierre Boulez as the primary conductor. Irene Gubrud made her debut as soprano.

Star-Child is a mysterious mixture of dissonant brass, quiet quark-like whispers, loud bells and gongs, strange-sounding leaf-rustling-effect machines and boys' choirs.

Perhaps most unusual is composer Crumb's sense of time. It is multi-zoned, as seen by his use of four conductors — all conducting in different tempos.

Conductor 1 conducts the vocal passages, all the winds and six of the percussionists until the concluding portion of the work.

Conductor 2 directs the strings and two of the percussionists throughout.

Conductor 3 leads the brass and three percussionists.

Conductor 4 conducts the clarinets, flutes and vibraphone.

Each conductor sets a different tempo so that the effect is one of stratification: the bottom layer is almost metronomically steady and soft, the upper layers more chaotic and changing.

Besides the unusual rhythmic interpretations, Crumb dispatches around-the-hall musicians who pop up and play a few refrains. Particularly, startling to some of the audience were the trumpeters in the balcony. Cornets sound even more shrill; the musicians held aluminum pie plates over the bells of their instruments, which rattled and rasped.

Other techniques used by Crumb can only be described as cosmic.

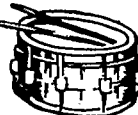
The Interchange between soprano Gubrud and the trombonist is typical. While she remains seemingly terrestrial and sings plaintive, almost lyrical passages, the trombonist responds with sliding groans and moans and extra-galactic bursts.

At one point, the trombonist discards the traditional straight mute and uses a plunger to create wah-wah wails reminiscent of New Orleans jazz circa 1920.

Later in the performance, the trombonist engages in a round with the soprano and answers her singing by humming through his trombone, creating what might be called a dying dinosaur effect or the inner music of metal fatigue.

All in all, *Star-Child* is an imaginative voyage through strange tempos and even stranger harmonies, a voyage one should undertake with an open mind and a healthy tympanum.

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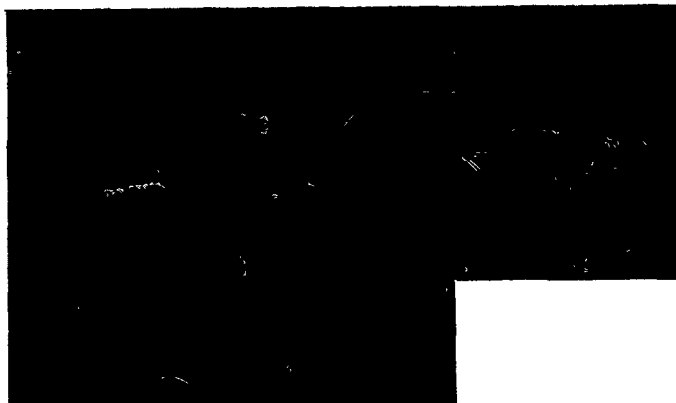
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Pictured is the famous GOLDMAN BAND in 1939. The longest single engagement played by the Goldman Band was the the Golden Gate International Exposition on Treasure Island, San Francisco, California, from March 19th through July 3rd, 1939. The band played 2 concerts every day; a total of 210 concerts. Edwin Franko Goldman was Conductor and Richard Franko Goldman, Assistant Conductor.

PAS has decided to award several winners and runner-ups prizes as follows:

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And a "Tip of the Hat" to all of the following who also sent in the correct answers:

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Richard Clary
Michael Williams
Jack Snyder
Carla Klepper
Larry Balestra
Nick Pastelak

Ed Sandoval
Clint Dodd
Sister M. Ann
Gerry Genuario
Elmer Ruble
Ronald Gard
Al Naclerio
Paul DeChellis
John Buno
David Goshen
Ken Fletcher
Len Woelfel
Craig Pare

We have a much harder question for you percussion experts in this issue....So read on and let us hear from you....

Can you name the Bass Drum & Cymbal player _____, the Snare Drum player _____ and the Timpani player _____?
_____?

The earliest postmarked correct answer will receive a one year free membership (new or renewal) in the Percussive Arts Society. The next three correct answers received will receive free copies of the outstanding new PAS Literature Booklet 1978 Edition.

The correct answer and winners will be announced in our next issue.

Send your answer with return address to:

PERCUSSIVE NOTES MAGAZINE
PERCUSSIVE ARTS SOCIETY
4433 SUMMIT VIEW ROAD
DUBLIN, OHIO 43017



edited by Dr. John Baldwin
Boise State University



PABLO LANDRUM, recording artist for CTI Records, performs with "DRUM HEADS" Percussion Orchestra at the Berklee School of Music April 27, 1977. On right is DENNIS CARLSON, Director/Composer of the concert. The concert represented a large portion of writing that Carlson had been doing the last two years while teaching at Berklee College of Music. The unusual level of four mallet technique from students of Gary Burton, and the extensive study of polyrhythms made writing for such an ensemble open for many types of experimentation.

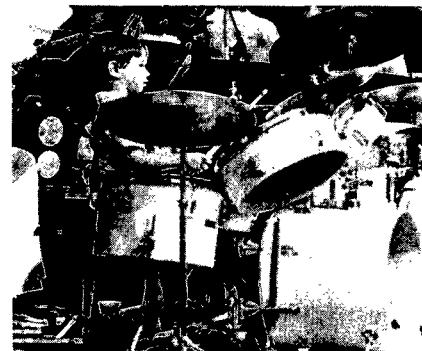
Several works performed on the concert are reviewed in this issue of Percussive Notes.

DON HACHMEISTER, a senior percussion student at Idaho State University, spent last summer in Atlanta, Georgia on the percussion staff of the Spirit of Atlanta Drum and Bugle Corps. Mr. Hachmeister is a candidate for a Bachelor of Music degree and plans to attend graduate school in the fall.

The Youth Philharmonic Percussion Ensemble of San Antonio is a newly-formed group under the auspices of San Antonio's Youth Philharmonic Orchestra. The ensemble is directed and conducted by DEAN WITTEN, percussionist with the San Antonio Symphony, and recently gave its premier performance to a very receptive audience. The group has been invited to perform at a Youth Symphony conference in Fort Worth, Texas this spring. The ensemble is comprised of talented high school students auditioned throughout the San Antonio area.

NEXUS, Canada's acclaimed experimental percussion ensemble, recently performed with jazz flutist Paul Horn in a midnight concert in the Ruins of St. Raphael's, Glengarry County, Ontario, Canada. They also performed two concerts of West African Drumming with ABRAHAM ADZINYAH, master drummer from Ghana, in Toronto.

The Xi Chi Chapter of Phi Mu Alpha Sinfonia at Tennessee Tech University is sponsoring a composition contest for band or band and solo instrument literature by student and professional composers. The winning composer will receive a cash prize of \$1,000. For more information contact: Michael B. Glenn, Composition Contest Director, Xi Chi Chapter, Phi Mu Alpha, T.T.U. Box #5045, Cookeville, TN 38501.



5-year old ROGER VIG is busy in Southern California performing with his father's (Tommy Vig) big band on a drum set built specially for him by Howard Oliver. He is also studying theory with Hank Bellson (Louis' brother).

GEORGE GABER recently presented a clinic with pianist Frank Gillis at Indiana University entitled "From the Cakewalk to Bossa Nova—Rhythms in Jazz and Popular Music the U.S." Gaber also was the guest artist and clinician in Seattle, Washington, during the 1977 "Music in Our Schools Day" last March. And in November, he collaborated with Janos Starker, cello, in the world premier of David Baker's "Suite for Cello and Percussion" in Carnegie Hall in New York.

DR. PETER H. TANNER and the Percussion and Marimba Ensembles presented a concert in a "Music of Americas" series sponsored by the University of Massachusetts Program in Latin American Studies and the Music and Dance Department. The major work was Ginastera's "Cantata para America Magica."

SAM ULANO, the Speakeasy 4, and the Gaslight Girls performed in an open-air jazz concert in New York at Bryant Park just outside the New York Public Library.

ED SHAUGHNESSY was the guest clinician at the Jazz Ensemble Session last August during Schmitt Music Centers New Music Fair in Bloomington, Minnesota. SANDY FELDS-TEIN was the guest conductor, and the clinic group was the Lindbergh Senior High Jazz Ensemble directed by Don Bates. Feldstein was also the guest conductor for the Elementary/Junior High Band Session.

Northwestern University hosted a 2-day residency of the STRASBOURG PERCUSSIONISTS in October. The six French percussionists performed in recital in the Pick-Staiger Concert Hall in Evanston, and presented a master class in Regenstein Hall of Music, the new home of the instrumental departments of Northwestern's School of Music. The Strasbourg Percussionists have premiered almost 100 compositions, and have produced a series of recordings which have won five Grand Prix du Disque.

The University of Wisconsin at River Falls hosted a marimba clinic and recital in January, 1978, by LEIGH HOWARD STEVENS. TERRY SMITH, the Percussion Instructor at UW-RF, presented three clinics and concerts with pianist John Radd at the Shell Lake Jazz Camp in Wisconsin last summer.

Sixteen of the finest high school marching bands from Kentucky, Tennessee and Indiana performed at a contest in October in the outdoor stadium of the Kentucky Fair and Exposition Center. The contest, named Music Bowl I, was underwritten by Beatrice Foods Co., and was organized to benefit the WHAS Crusade for Children. WHAS radio-TV personality Phyllis Knight served as honorary chairman for Music Bowl I.

MICHAEL ROSEN of Oberlin Conservatory was coach of the percussion section and teacher at the Summerschool of the Performing Arts during the month of July. The course was held at George Brown College in Toronto, Canada. In addition to a month of coaching, the orchestra went to England to play in the International Youth Orchestra Festival.

A "Percussion Weekend" sponsored by the PAS in Winnipeg, Manitoba, last September featured BOBBY CHRISTIAN and PETE MAGADINI. Performances were also given by percussion ensembles from the University of Regina, the University of Saskatoon, and the University of Manitoba.

Included among the percussion performances at Boise State University last fall (Percussion Ensemble, Keyboard Percussion Ensemble, student recital appearances), was the full production of Stravinsky's "L'Histoire du Soldat" (including dance, mime, narrators, music) with DR. JOHN BALDWIN performing the percussion part.

LARRY SNIDER, Director of Percussion at The University of Akron, was percussion instructor last summer at the Central Kentucky Youth Music Society Workshop at Danville, Kentucky. Mr. Snider also worked on his DMA in Percussion at the University of Illinois.

STEVEN KASTUCK, Instructor of Percussion at C.W. Post, recently held a day of percussion, in which PAUL PRICE, JEFF KRAUS, DAVE YEE, and STEVEN KASTUCK participated as clinicians. Walter Schnieder and the Tenafly Middle School Percussion Ensemble were the featured group.

CHUCK VACCARELLO, Percussion Department Chairman at Concordia College in River Forest, Illinois and guest artist DON PRORAK kicked off this year's series of percussion concerts and clinics with a concert and demonstration of percussion instruments at a Concordia-sponsored "Band Day" at which high school bands from Wisconsin, Iowa, Minnesota and Michigan participated. The two percussionists were sponsored by the Music Trust Fund of the Chicago Federation of Musicians.



ON THE MOVE

edited by Dr. John Baldwin
Boise State University

DONALD GILBERT has assumed a position as Assistant Professor of Music at West Liberty State College in West Liberty, West Virginia. He is the author of a series of basic instruction books for snare drum, timpani, and keyboards published by Alfred Music Co., and a regular reviewer for Percussive Notes.

JOHN R. RAUSH, a graduate of the University of Texas at Austin (DMA), joined the faculty at Louisiana State University in Baton Rouge, where he is an Assistant Professor in the School of Music teaching percussion, percussion ensemble and music theory. Raush is a former member of the Chicago Civic Orchestra, the student orchestra at Tanglewood, and the Austin Symphony, and is presently timpanist in the Baton Rouge Symphony Orchestra.

CHUCK SPUCHES has been appointed to the position of Percussion Instructor at Idaho State University. He has recently received a Master of Music degree from Syracuse University School of Music where he studied percussion with Ernest Muzquiz. A graduate assistant for the Syracuse University band department, Mr. Spuches was active as a percussionist in the Syracuse area and was on the faculty of Onondaga Community College. Along with his teaching duties at Idaho State University, Mr. Spuches is Principal Percussionist of the Idaho State Civic Symphony and will serve as State Chairman of the Idaho chapter of the PAS.

WILLIAM KRAFT, noted timpanist with the Los Angeles Philharmonic, composer and conductor, has taken a years leave of absence from the orchestra to assume a position as Visiting Professor of Composition at the University of Southern California. He will instruct advanced composition students and teach classes in advanced orchestration and contemporary notation. In addition he will be active in performances of his compositions including most recently the premier of his Concerto for Tuba, Three Chamber Groups, and Orchestra on January 26th with Roger Bobo of the L.A. Philharmonic as soloist.

RONALD GARD is the new Instructor of Percussion at the University of Wisconsin at Green Bay.

JEFFREY KOWALSKY is the new Instructor of Percussion at Northern Illinois University in DeKalb, Illinois.

JOHN FLOYD has been appointed Assistant Professor of Percussion at Virginia Polytechnic Institute and State University in Blacksburg, Virginia. He has also been appointed Principal Percussionist of the Roanoke Symphony Orchestra in Roanoke, Virginia. His PAS contest-winning composition, "Theme and Variations for Four Timpani," has recently been published by Studio 4 Productions of Northridge, California. Prior to coming to Virginia Tech, Floyd taught percussion at Clarion State College in Clarion, Pennsylvania and Virginia Commonwealth University in Richmond, Virginia. He has also served as Principal Percussionist of the Richmond Symphony Orchestra and the Richmond Sinfonia. Floyd holds the BM degree from East Carolina University School of Music and the MM degree from Virginia Commonwealth University. He is presently a candidate for the DMA degree in percussion performance and literature at the Eastman School of Music. Floyd is active as a performer, conductor, clinician, and composer.

LARRY SNIDER has assumed the position of Assistant Professor of Percussion at the University of Akron in Akron, Ohio. Mr. Snider will be with the Akron Symphony and also will do free lance work around the Akron and Cleveland area.

Ludwig Industries has announced the appointment of CHRISTOPHER SCHALER as Territorial Manager of the Southeastern portion of the United States. Mr. Schaler, whose previous positions include sales and marketing, is also an accomplished musician. Playing drums and touring the country with several groups has given him a first-hand musical experience which allows him to understand and better serve the music industry of the Southeast.

SCOTT J. PREBYS has accepted the position of Assistant Professor of Percussion and Jazz Studies at Mary College in Bismark, North Dakota. Prior to coming to Mary, Prebys was Instructor of Percussion and Director of Jazz Studies at the Lawrence Conservatory of Music in Appleton, Wisconsin. He will also be timpanist with the Bismark Symphony.

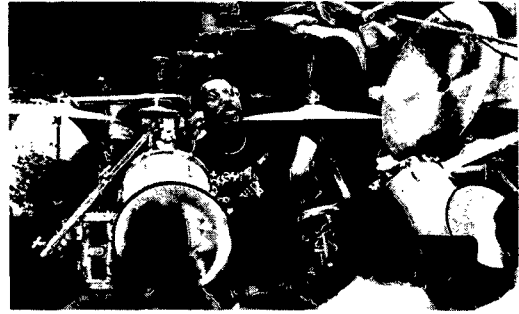
LAWRENCE J. WELLS has joined the faculty at Clarion State College, Clarion, Pennsylvania, where he will assume the duties of Instructor of Percussion, Assistant Director of Bands, and Director of the CSC Percussion Ensemble and Jazz Ensemble. Mr. Wells received his BM degree in Instrumental Education from the University of Idaho, Moscow, Idaho and his MM degree in Percussion Performance from the University of Oregon, Eugene, Oregon.

IN MEMORIAM

CARROLL TOWNSEND "Polecat" PARVIS, who died recently, was a leading percussionist and teacher in the Long Island area. He started drumming as a very young man in Vaudeville pit orchestras, then went into orchestral playing, and later teaching as the professor of percussion at Hofstra University. He was an inspiration to all of his students, and a great backer and advocate of the Percussive Arts Society. He will be missed by all percussionists who knew him.

(Beth G. Layne, Wantagh, N.Y.)

BELLSON MEETS COBHAM



On June 3rd and 4th 1977, California State University at Northridge was the scene of a fantastic percussion happening. Over 275 drummers rubbed elbows with two of the greatest drummers of all time. LOUIS BELLSON and BILLY COBHAM. In a lecture/demonstration atmosphere they bridged the gap from jazz and rock to electronic drumming. And the Saturday night concert was a "tour de force" bringing the crowd of over 1500 to it's feet many times.

The idea to do such a presentation came about through the friendship of Louie and Billy, and a meeting at Remo, Inc., the idea was generated to have such a seminar for university credit. Remo's Lloyd McCausland contacted Joel Leach at C.S.U.N. who agreed to use the Northridge campus for the clinic.

When the Friday sessions began, Billy opened with a question and answer period as his tremendous orange, yellow and gleaming chrome outfit was being adjusted. Meanwhile next door, Louie introduced himself with a 25 minute drum solo, non-stop. At nine in the morning no less! From there, he not only demonstrated his ability on the double bass set (which he is the master), but also on his triple bass set and his custom built Rototom set, with Rototom snare, bass and tom toms. He talked at length about his trips to Africa and different philosophies on the body and drumming.

As Billy began to demonstrate his agility on his huge kit, his electronic gear was being put in place. The speed and dexterity demonstrated on the exotic set of Milestone drums augmented by North and big gong drums was staggering to see as well as hear. As the afternoon session began, clinic participants were knocked over by Billy's use of a programed synthesiser in the text of a drum solo. Billy talked about everything from physical fitness to the latest trends and innovations in drums and drumming.

The evening concert brought over 1500 Los Angeles residents to their feet as Louie and Billy performed with the award winning Cal State Northridge Jazz Ensemble. After the three hour concert was over, everyone but Louie and Billy seemed tired after the two day percussive affair. They looked like they were ready for more!

And more there shall be! Louie and Billy are now formulating plans to take the workshop "on the road" to select sites across the United States in the coming year.

(Material submitted by BRIAN MILLER. Brian is a Percussion Major at Cal State Northridge, and the new president of California Chapter of PAS. A working professional in the LA area, Brian was on the staff of Bellson Meets Cobham.)

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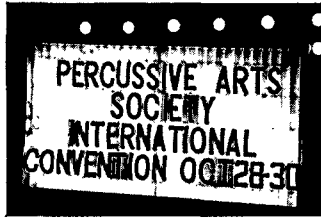
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INTERNATIONAL PERCUSSION CONVENTION HELD IN KNOXVILLE

Over 800 percussion educators, students and professional performers poured into Knoxville, Tennessee the weekend of October 28-30, 1977 to attend a monumental percussion convention featuring internationally famed percussion personalities. The event was the Percussion Arts Society International Convention '77.

The program of events featured a who's who in percussion with sessions by renowned artists such as: Saul Goodman (retired timpanist of the New York Philharmonic), Ed Soph (Clark Terry's drummer), marimba/vibraphone pro John Chellis Conner, and highlight of the convention Keiko Abe who not only dazzled her audiences with contemporary Japanese literature but established the convention as truly "international".

A sincere "Thank You for an Outstanding Convention to: THE PASIC '77 CONVENTION COMMITTEE - Michael Combs, Chairman; Harold Jones, Tom Siwe, John Beck, Joe Rasmussen Dan Spalding, Richard Clary (Finances), Mark Gadson (Registration); HOSTS - Students from - The University of Tennessee, Tennessee Tech University, East Tennessee State University.

Also on the program was educator-composer William J. Schinstine, New York Philharmonic percussionist Morris Lang, and Marching Percussion specialist Michael Boulanger. The Nexus Percussion Ensemble topped the bill of percussion groups which also included Spiral (performing the Baschet Sound Sculptures) and college percussion ensembles from the University of Miami, East Carolina University, and the University of Tennessee. The Northern Illinois University steel band rounded out the program with tunes ranging from pop to classical.

Those attending the convention were able to see first hand the latest in percussion instruments as displayed by 36 exhibitors - by far the largest exhibit of percussion manufacturers and publishers ever to be gathered in one location.

PHOTOS BY - BILL NATION, PASIC '77 Official Photographer, and MARILYN MOORE.



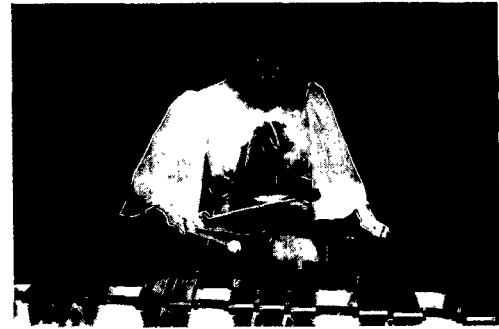
A Welcome from PASIC '77 Host MIKE COMBS.



SAUL GOODMAN.



New PAS President JIM PETERCSAK (L.) and outgoing PAS President GARY OLMSTEAD (R.)



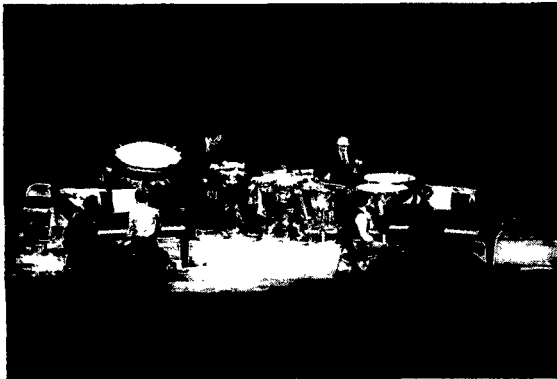
KEIKO ABE Six Mallet Solo Performance.



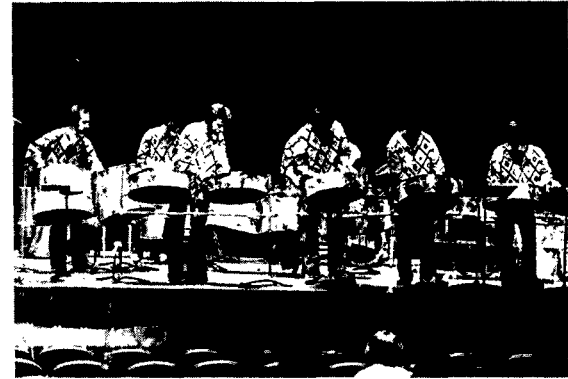
KEIKO ABE Clinic Session.



Truly an "International" PASIC with guest clinicians and performers from Japan and Canada, and a special guest (pictured) RICHARD HOCHRAINER from Vienna, Austria.



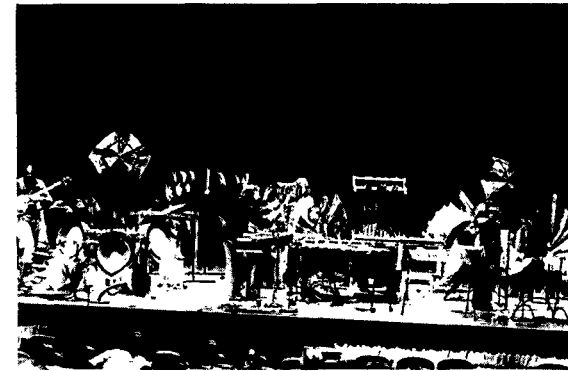
Sonata for Two Pianos and Percussion performed by ARNOLD LANG (L.) and SAUL GOODMAN (R.) with UT Faculty Members PAT & WILLIAM CARTER.



NORTHERN ILLINOIS UNIVERSITY STEEL BAND in performance.



FRED WICKSTROM, University of Miami, presents a Latin-American Clinic.



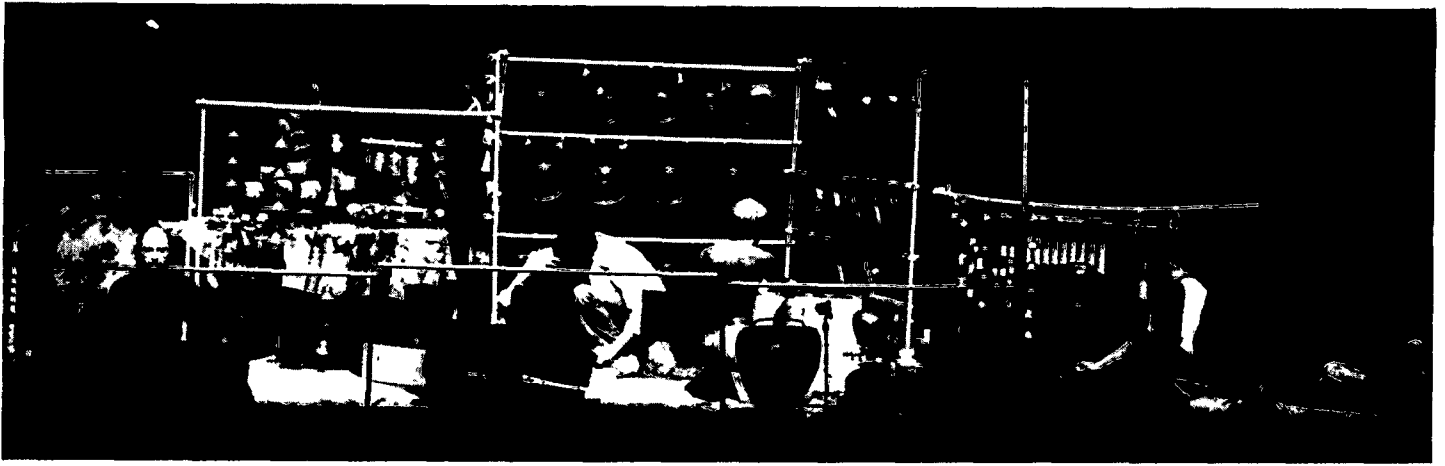
The SPIRAL Percussion Quartet Perform on the BASHET SOUND SCULPTURES.



WILLIAM SCHINSTINE, noted percussion educator explains how it's done.



Drum Set Clinic given by ED SOPH.



The Creative Artistry of NEXUS.



PAS HALL OF FAME member, ROY KNAPP (seated) getting "the word" from BILL SCHINSTINE.



MICHAEL BOULANGER Canadian Marching Percussion Specialist in Clinic Session.



The refreshments seem to please (l.r.) JOEL LEACH, President of NAJE, MERV BRITTON, Host for next years PASIC in Tempe, Arizona, and CHARLES OWEN, University of Michigan.



(L.-R.) HAROLD JONES, East Carolina University, NEAL FLUEGEL, Executive Secretary PAS, JIM PETERCSAK, President of PAS, and back to camera KAREN ERVIN, Second Vice-President of PAS.



PAS HALL OF FAME member, ROY KNAPP (seated) getting "the word" from BILL SCHINSTINE.



LARRY VANLANDINGHAM, PAS First Vice President and MIKE ROSEN, Oberlin Conservatory of Music.



WILLIAM F. LUDWIG, JR., President of Ludwig Industries, conversing with JACKIE MEYER, recording Secretary of PAS.

P.A.S.

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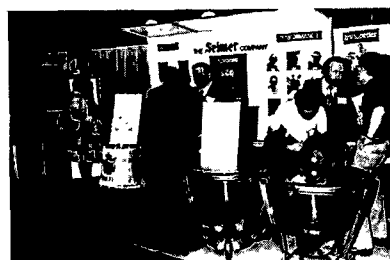
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Pack It Up! All too soon PASIC '77 ends. See You in Tempe, Arizona at PASIC '78!

**CLOYD DUFF INDUCTED
INTO P.A.S. HALL OF FAME**



Editor's Note—Still extremely active in a long and distinguished career as timpanist with the Cleveland Symphony Orchestra, Cloyd Duff was unable, because of professional commitments, to attend the presentation ceremony at PASIC '77.

Following is the text of his letter to the PAS--

October 7, 1977

Dear Members of the Percussive Arts Society:

It was with great pride and joy that I received the news of the honor you have bestowed upon me in electing me to the Percussive Arts Society Hall of Fame.

Such a trust of outstanding recognition touches me deeply, and I accept the award with much thanks and appreciation to one and all.

To attend the Percussive Arts Society International Convention and be with you in Knoxville, Tennessee the end of October, is a heart's desire which, unfortunately, cannot be accomplished. The Cleveland Orchestra has many concerts scheduled for that weekend which present conflicts.

I have, therefore, asked my good friend Gary Olmstead if he would be so kind as to accept the award for me and to convey to you my gratitude for the special honor. Thank you.

With very best regards
(Signed) Cloyd E. Duff

**CLOYD DUFF
A BIOGRAPHY**

Cloyd Duff is an Ohioan, born in Marietta, in 1915 raised in East Liverpool and a product of the music education system of the public schools, playing in the bands and orchestras of the high schools. The Cleveland Orchestra had an early influence on him, while a scholarship member of the Ohio Band Camp at Cedar Point. There he met and was encouraged by many of the faculty, some of whom were members of the Cleveland Orchestra, to apply and audition for a scholarship at the Curtis Institute of Music in Philadelphia. His acceptance there on a Timpani and Percussion scholarship, started him on a career that would lead to membership in the Cleveland Orchestra, a position he has held from 1942 until the present.

A student of the famed teacher OSCAR SCHWAR, Duff first performed four years with the Indianapolis Symphony Orchestra, and spent ten summer seasons with the Robin Hood Dell Orchestra of Philadelphia. He also toured two summers with Leopold Stokowski — one in South America and the other trans-continental United States. In 1966 he was the timpanist and head of the percussion department of the Aspen Music Festival and School. With the Cleveland Orchestra, he has performed under all of the leading orchestral conductors of the world and has recorded for Columbia, Epic, Victor, Angel and London-Decca records. He has given many concerts in most of the large cities of the United States and Canada. Has toured all the countries of Europe, the Soviet Union, Japan, Central and South America, New Zealand and Australia, receiving personal critical acclaim in all these capital cities.

He is listed in the current edition of Who's Who in America and is a member of the honorary musical society Pi Kappa Lambda.

Cloyd Duff has been a teacher of timpani and percussion in practically all of the advanced education schools in the Cleveland area such as the Cleveland Settlement School, Western Reserve University, Baldwin Wallace College, and the Oberlin Conservatory of Music. He is now the head of the timpani and percussion department of the Cleveland Institute of Music, as well as the new Blossom Festival School of the Cleveland Orchestra Blossom Festival.

Truly a "Hall of Fame" recipient of distinction, this great performer shows no signs of slackening the pace that has made him one of the outstanding timpanist/percussionists of our time! PAS offers its congratulations and best wishes to CLOYD DUFF.

P.A.S. HALL OF FAME AWARD

Criteria

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

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

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

Nomination

Nominations are made from the membership at large. No stipulation is made as to whether the person nominated is living or deceased. Nominations are open to all members of P.A.S. through its publications. All nominations are to be received by the Secretary of P.A.S. no later than March 1st of each year. Mail to: HALL OF FAME NOMINATIONS, PERCUSSIVE ARTS SOCIETY, 130 Terre Haute, Indiana 47805.

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

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

PAS HALL OF FAME RECIPIENTS TO DATE

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

Inducted March 1974
Gene Krupa
Harry Partch
Morris Goldenberg
James Salmon

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

Inducted October 1976
William G. Street

Inducted October 1977
Cloyd Duff

A PERCUSSION PROGRESS REPORT

by

Paul Price

(A Speech delivered at the PASIC '77 in Knoxville)



PAUL PRICE.

When Jim Peterescak asked me to speak at PASIC '77 he suggested ... actually, he requested ...he really demanded that I do two things:

One was that I tell an oft told story, one of my favorites, a Timpani story. The other was to present a progress report paralleling my involvement, over the years, with percussion performance and literature.

First, the timpani story involves a wealthy young British fellow who was obsessed with the desire to conduct an orchestra. His father, being very wealthy, was coerced by him, into hiring an orchestra; to give him some players to conduct. They hired musicians out of London, who came to the estate to rehearse. It didn't take long for the string players to realize this fellow didn't know what he was doing! They started cutting up, improvising, putting in extra notes, or not playing. Then the woodwind and brass people caught on and joined in the fun. The conductor meanwhile was getting angry, but not stopping. He doggedly continued in his role. The inevitable grand pause arrived. The timpanist decided he would get into the act and have a little fun, so at the grand pause, he came in with a fortissimo timpani roll! This was the last straw for the conductor. He threw his baton on the desk and said, "Now, who did that?"

My introduction to percussion music goes way back to the late 1930's, and already percussion music had existed for some years, although I had never heard any of it. My very first hearing was at the New England Conservatory of Music in a music history class. On my first day of attendance, the professor, who was a music critic for the Boston Globe, a very informed man, propped up a Picasso painting in the lecture hall, one with a left eye only, and a rectangular blue breast.

He proceeded to point out that this was the prevalent art, of the time, in America. And with that, he proceeded to play a portion of a recording of Ionization by Edward Varese. In those days, Ionization was on a 78 rpm record and took two sides of a 10" record. Everybody laughed both at the painting and recording, but somehow I was strongly attracted to the Varese work. I went up and asked if I might listen to the rest of the recording and he told me that by coincidence, at the Copley Square Library in Boston, the score was on exhibition, with other modern music works. There was a long line of people waiting to see these works which today we label ultra-conservative. But at that time, they drew great hilarity and people went by laughing and pointing out this and that. I couldn't help but make a parallel a few months ago at the Lincoln Center Library, where there was an exhibition of graphic scores--not just in percussion, but of those far out works that are the abstract art of music today, but nobody was laughing. We've made some progress. People were going by and curiously pointing out and looking for unusual things in the scores.

Shortly after this first exposure to percussion music, I heard Henry Cowell, who was prominent in American music. He was doing a piano concert at the New England Conservatory of Music. He played with coins on the keyboard, with his forearms, with different lengths of rulers, and even played inside the piano, at one point. The highpoint was seeing him play on the keyboard with boxing gloves. He was written up on the sports page of the Paris edition of the New York Herald Tribune -- "Cowell KO's Piano-Forte!" I really liked the kind of thing he was doing, and he later gave copies of those scores that were on exhibition at the Library, including Ionization. He also in-

formed me that there was a great deal of music written between 1930 and 1939--but it wasn't performed because there weren't many people really interested. There were amateurs performing but Professional people would have nothing to do with it. It would take so long to rehearse because of unfamiliarity. It was costly because everybody wanted to be paid for doubling etc., (i.e. the timpanist wouldn't play chimes along with timpani etc.) so there were very few performances.

After World War II, the prevalent percussion music was drum heavy. We had a lot of drum music, very thick with bass drum, timpani, and tenor drums. The forms were all classical ones, simply using percussion instruments. This was countered by Henry Cowell, who started the trend for tintinnabulative percussion --very delicate--a completely opposite sound, an imitation of East Indian, Balanese, and Javanese Music using rice bowls, and imitations of instruments of the Far East.

After this the biggest jolt is what I like to call the "Illinois Explosion." This happened in 1950--a great fecundity of music, all of a sudden! People were sending music from everywhere to the University of Illinois. This was caused by the accreditation of the percussion ensemble, at the school. We had a rehearsed group that could perform and read percussion music. I have been receiving music like this, ever since. Many of the students who were at the University of Illinois, at that time, have gone on to fame as percussionists, and composers of percussion music.

That period also introduced us to music, that had been written much earlier, by Lou Harrison, who is today still writing for what we called "exotic instruments": such as automobile brake drums. I couldn't help but remember how outlandish those things were in those days, when this morning I saw them on exhibition here, being sold as part of the standard percussion equipment. We've come a long way! Also there were instruments like elephant bells, water buffalo bells, and many unconventional sounds being used.

The next important step was the involvement of Ernst Krenek who was a disciple of Schoenberg. Krenek gave us the first music in the serial, or 12 tone-strict style. Many composers followed his influence and showed that particular style was a good one for percussion. Almost by coincidence, during this period, the "multi-dimensional composers like Stockhausen, Brown and Boulez came into prominence, in the early 1950's. Here we had a new kind of music including graphic notation and the aleatoric music which is still very much with us, today.

Soon, another important development took place, the introduction of magnetic tape. There is now excellent music for percussion and tape--such as the Alcides Lanza Interferences II heard in performance here last night.

With all this as background, where are we today? The forms are still mostly Romantic. We have a lot of percussion music--several different styles, but the forms remain 19th century, for the most part. We do have free styles, improvised styles, amorphic styles, but only a comparatively few composers have sought to use these new styles.

I think the most important style today is what I call modified serial--using devices of serial music, but not strictly. We've had a lot of very fine pieces of this type. This style lends itself beautifully to percussion writing. It includes what I call a contributory sound where for example, in a group of 4 16th notes, each player contributes one note or more to each group, etc.

The inroads that we have made with vibes and marimba are unbelievable, during these last 10 years. For that we must thank Gary Burton, Gordon Stout, Dave Friedman, Keiko Abe, Karen Ervin, and everybody else involved with this. We have actually a whole new group of virtuosi on the mallet instruments emerging now.


The same thing has happened with the drum set--all of a sudden the drum set is an instrument thanks to the work of people like our PAS President, Jim Peterescak and many others who really play the set not as a series of instruments but as one instrument that really makes music. I believe we are on the threshold of an amalgamation of all this. Can you imagine what it is going to be like when we put this all together?

The Percussive Arts Society is involved in this, tremendously, by making such contributions as exchanging ideas, listing programs, and influencing policy. I hope we, the PAS, continue this important involvement through conventions like this one, through composition contests, chapter clinics and concerts, commissions, articles and idea exchanges, etc.

Behind all this happiness, there are two disturbing things I would like to briefly mention. These are personal opinions, but I feel this touches all of us involved in percussion. One is the attitude of making such a fuss about symphonic excerpts being the end result of teaching and performing. We know there is a lot more to percussion playing and, this is becoming alarming! There are some percussion players who feel there is nothing else but this kind of thing in percussion. It's the kind of thing I think we can help change. We know there are existing parts that are more difficult and more musical in percussion music--and if you can perform these, you can easily perform some of the other things. These excerpts should not become an end in themselves! Secondly, a new item: some administrators are obsessed with cutting the budget, and are using percussion as a scapegoat. It is claimed the percussion player, per capita, is more expensive to maintain in school than any other student (?)--buying instruments, cost of practice rooms, maintenance of instruments, etc. Maybe PAS can do something to stress the worth of these investments. Too much work has been done, in this area, to have it go down the drain so soon!

I want to leave you with a happy note--maybe a D or E flat? Percussion is certainly here to stay. All the college jobs coming through today mention percussion ensemble experience first and foremost, for prospective teachers. The critics have toned down, for the most part--no more onomatopoeic sounds like "bam", "bang", "boom", and such words that they have used in the past. With the development of percussion literature courses we can now acquaint percussion people with the 20th century vocabulary and terminology for percussion, and all modern music. We have come to the point of total percussion. If you audition anyplace today you have to play all percussion instruments to some extent. So, I'd like to leave you with a slogan--it has to do with the power of percussion. We know that percussion attracts audiences, and excites people, and gives the composer a tremendous gamut of sounds like no other instrumental family, so my suggestion to you is PROMOTE PERCUSSION POWER!

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AN INTERVIEW WITH JACK CONNOR, MARIMBA VIRTUOSO

by Ron Fink



(Jack Connor most recently appeared as a featured clinician at the PASIC '77 October 29, 1977 in Knoxville, Tennessee.

His excellent command of both the popular and classical idioms of performance, and his warm, engaging personality made his performances a memorable part of this Percussive Arts Society event.)

Any percussionist who has been fortunate enough to play the Roger Williams show has been surprised to find that the marimba is a featured part of ensemble (up-front on stage no less), and furthermore, to meet a gregarious gentleman named Jack Connor. Mr. Connor, who affectionately refers to himself, "as the guy who looks like Col. Sanders", is the traveling artist-percussionist, who works with Roger Williams on his performances around the country. No matter if there is a "pops Orchestra" accompanying Mr. Williams, or just a small group, the second in command of this show is Mr. Connor, performing with all the showmanship of a vaudevillian musician. With four mallets and his four octave marimba, he plays the arrangements with ease, or ad libs during improvisational portions of the second half of the concert. He is a real "trooper" who moves around the stage adding other percussion sounds as the mood dictates.

Having played the show for the first time some years ago, I was curious about Mr. Connor's professional background, and was delighted to ascertain that he had premiered the Milhaud Concerto for Marimba and Vibes. Mr. Connor and I decided that there were some interesting sidelights to the conception of the Milhaud composition and we would get together at the next Roger Williams job and turn on the tape recorder. On Jun 24th, 1977 in New Orleans, we had the opportunity to get together to find out more about one of the first major concertos for mallets.

RF: How did the Milhaud concerto come about?

JC: I wanted a piece for a debut on the concert stage; one that was tailored to my style so I approached a friend of my family, E. Robert Schmitz, a piano teacher and concert artist. Mr. Schmitz was a personal friend of a number of composers, so I asked his opinion. Some of the names he suggested were Ernest Bloch, Alexander Tansman, Aaron Copeland, a Brazilian composer whose name escapes me, and of course, Darius Milhaud.

RF: How did you narrow the choice to Milhaud?

JC: I had listened to some of his music: Suite Provencale and a Symphonic Poem plus I had very much enjoyed La Creation Du Monde. I further knew that he had written a Concerto for Percussion which I listened to, but had never performed. In addition he had done a concerto for Larry Adler and his harmonica, and Benny Goodman and his

clarinet. This led me to believe that Milhaud would be very receptive. It was during the days that I was a staff musician on a radio station in ST. Louis, KWK (mutual network), that I wrote Milhaud a letter, discussing my idea of him writing this concerto for me. Regrettably, his reply was discouraging. Without going into detail about his negative reply, he simply didn't think the instrument would be well received in the concerto, or any other performing context.

RF: What was your next approach?

JC: Rather than be too disappointed, I wrote him again, but this time I asked him if I couldn't come to see him and to possibly play on the instruments for him. He agreed, so I was off to Oakland, California and Mills College where he was an artist in residence. I didn't take my own instruments but rented some from a vaudeville star friend of mine, Caro Miller.

RF: What was that first meeting like with this famous French composer?

JC: It was extremely warm and cordial. In fact, I was honored with a tea, which was held in his home. Besides being fascinated with the man and legend, I was very impressed with his wife Madeline (a famous French actress-mostly legit. theatre) and his son Daniel (an aspiring artist-painter). At the college, Milhaud had me set up my instruments (marimba & vibes) in his classroom. They were like theory classes and he would have me play for his classes. I was involved with "swinging the classics" because of a jazz background, so I would play some jazz or some Bach Partitas or whatever examples he wanted me to demonstrate. After several days of this, Milhaud was convinced that however formidable, he would accept the challenge to write me a piece. My persistence paid off at last!

RF: What insight do you have into the actual composition of the piece?

JC: It took him two weeks to write it! I hadn't specified anything about the style I wanted, but from hearing me play, a sort of French version of Latin jazz emerged. It's my opinion that some of the ideas he used in the piece were ideas that he had pigeon-holed and now was finally putting them to use.

RF: Did you commission the work?

JC: Yes I did. The agreement we had also included that I would have exclusive performance privileges for three years.

RF: What about the first performance?

JC: Let me go back a bit. In the 1948-49 season of the St. Louis Symphony Orchestra, I was first chair percussion. The symphony was going to do a total program of concertos, so along with Zino Fransiscotti, I did my concerto and he did two violin concertos. This of course, was the premiere performance of the piece. Milhaud could not come to the concert, but I corresponded with him and sent press clippings and he was delighted. I was delighted. The piece had done exactly as I had wished in presenting a showpiece: a virtuoso composition for the instruments.

RF: What was the audience reaction?

JC: It could not have been better! It was standing ovation for both of us. I remember taking 8 curtain calls! I had rave reviews from the press also.

RF: This concert was in February of 1949?

JC: Yes, it was February 14th, 1949 with Vladmir Golschman conducting.

RF: Lets talk about some of the intricacies of the piece itself. There are mallet indications on the printed score. Are these the actual sticks you used?

JC: I used Deagan rubber mallets, much like the Musser red (M.2's) I also used a black headed mallet by Deagan which was a medium rubber. At the time I had some special wrapped mallets with linen thread made by Dixie Rollini whose husband was a famous jazz and classical vibe soloist. His name was Adrian Rollini, and he really popularized the instrument (vibes).

RF: What about the section which states use the fingers?

JC: I actually wanted a punch-like sound but it didn't carry, so I used soft yarn mallets and invoked a "pull-stroke".

RF: That's probably very humorous to all of the students who so diligently followed the indication no matter how frustrating!

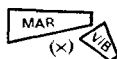
How do you account for some notes being out of the range of the vibes in certain spots? (above high "F")

JC: Milhaud simply made a mistake. He may have gotten the

instruments confused and I didn't want to embarrass him so I merely played the notes down an octave or whatever fit.

JF: I had a graduate student doing a reserach paper on the problems of the piece which included that range mix-up. She wrote to the publisher ENOCH in France about it and she received a very nice letter stating, "thank you for pointing out the problem, but unfortunately Milhaud is dead and we won't take the liberty of changing any note." What about the instruments that you used for the performance?

JC: I used the Deagan Imperials and I still own the instruments. I liked the effect that the motor gave so I used a medium speed vibrato. It seemed to be more musical. For the mallet changes I used a special tray so that I could make fast changes. My set up was like that of a grand piano. I like this visual approach.



RF: When was the last time you performed the piece?

JC: I did the piece 10 years ago with the Nippon Philharmonic in Japan. That was the last time I did it with full orchestra, anyway.

RF: Aside from doing the Roger Williams shows, I know you stay busy professionally. What are your current projects?

JC: I am a type of musical diplomat....missionary. I work for the Far East Broadcasting Co. which is a world wide ministry that maintains 38 radio stations around the world. I am a minister of sorts and have spoken to audiences all over the world using films and music. The title of my presentation is "Music-message-and magic."

RF: Anyone who has ever heard you play or has been associated with you as I have, gets the message. Thanks for the interview and your time.

THE INTERVIEWER

RON FINK is on the faculty of North Texas State University in Denton, Texas. An outstanding performer and the author of several percussion books, Ron is a former Vice-President of the Percussive Arts Society.

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ALAN ABEL - PERCUSSIONIST

An interview by James L. Moore



Moore: It's May, 1977, and I am speaking with Alan Abel, percussionist with the Philadelphia Orchestra. The orchestra is on tour and played a splendid concert last evening in Columbus, Ohio. This afternoon, Alan Abel will present a percussion clinic at Wittenberg University in Springfield, Ohio. Alan, with the busy schedule of the Philadelphia Orchestra, how many concerts do you perform each season?

Abel: The orchestra plays approximately 200 each year.

M: Are many of these tour concerts?

A: Our touring is less than it used to be. The most we travel in a season is 4-6 weeks away from Philadelphia. This transcontinental tour is only for 3 weeks. We do "run outs" to New York, Washington, and Baltimore during the Fall, Winter, and Spring and are in residence 3 weeks each summer in Saratoga Springs, N.Y. A trip to Japan is proposed in May of 1978.

M: What are some of the good and bad points from a percussionist's point of view in performing such a busy schedule with so many concerts per season?

A: One of the difficulties with a 52 week season year after year is maintaining your enthusiasm and spontaneity. With 3 weeks being the longest span of vacation time during a year, it's not quite enough time to really get "hungry" - to want to play and perform again. In earlier times when seasons were shorter, regaining your enthusiasm was a more natural thing. You have to keep your concentration centered and strong - I think that's the key. No matter how many times you play a particular concert or piece, you have to really concentrate as well as look for new insights. Of course, one obvious plus about a 52 week season is the steady salary throughout the year.

M: One of the goals that has finally been attained by many of the large orchestras is full year round employment.

A: Right!

M: Could you tell us about your early experiences and training in percussion. Where did your college/conservatory training in music and percussion take place? In general, give a recap of your years before you became a professional orchestra percussionist.

A: I grew up in Hobart, Indiana, a town about 45 miles from Chicago. I started when I was seven years old, studied with some of the drummers in the school band and with Ramsey Eversoll in Gary, Indiana who was quite active in show work and club dates. Later in high school, I went into Chicago and studied in the Roy Knapp studio, not with Roy directly, but with Clarence Carlson and some others who were part of his studio, and also with Haskell Harr for some time.

M: Who do you consider to be your most outstanding teacher or person that influenced you in your development as a percussionist?

A: My teacher at the Eastman School of Music was Bill Street. He was a fabulous player and a fine teacher. Watching him play in the Rochester Philharmonic was a wonderful experience. He was without a doubt, the man most

influential in my formative years. But I should add that most of my training before college was good and solid and I'm grateful for that, too.

M: In the past, all percussionists haven't been able to get that good solid background.

A: True. Also one of the important things in playing in a fine orchestra is your ability to fit in with the group: Ensemble playing. I came from a good high school band and had lots of experience playing in contests and all kinds of concerts with that group.

M: Alan, it seems that most outstanding percussionists, no matter how busy their performance schedules, are also involved in teaching and many other activities in their field. Where do you teach and how much of your time does this sort of activity involve?

A: I teach at Temple University and serve as coordinator of Teachers at the Settlement Music School which is a school comprised of elementary through high school students and a few adults. The percussion department had 8 students when I began teaching there. The enrollment has grown over some 17 or 18 years so that there are now 8 teachers and 150 students in 3 branches. I no longer teach directly but choose and coordinate the teachers and act as a consultant in the program. At Temple University, I work with one of the percussion ensembles and with graduate students and seniors - only a limited number because my schedule is relatively full. The older students are the ones involved with recitals which also takes extra time.

M: You are noted also for having developed some very high quality percussion instruments and accessories. Would you tell us about these?

A: Maybe I should start with the triangle. A long time ago, when the knitting mills in the Northeast were closing up, the Walburg Drum Company, for some reason got some of the knitting spindles and shaped them into triangles. A few of them were sold and used around the country. I looked for many years and couldn't find one for sale, so I decided to try to make one. The experiment turned out to be successful. I really had no idea of selling them at that point, but there were a number of people interested, so I made maybe 20 at a time as I realized it was a limited market.

M: A fine triangle is certainly a valuable instrument, and yours have filled a definite need for the percussionist.

A: I was interested in quality in the beginning and I still don't want it to get so big that I lose quality control. I don't plan to make 5,000 at once!

M: Your triangles are relatively small in dimensions, but with a large cross-section diameter. They produce a very beautiful sound. I have encountered a few people that talk about the old "Germanic" sound. They want a big triangle. Have you anything to say about the differences in tone quality between what you make and the larger "German" triangle?

A: I think some older European conductors and some percussionists have grown used to that certain kind of sound. But, in general, I think the triangle should be relatively high in pitch although a non-definite-pitched instrument. There tends to be less identity with pitch when it is in a higher register. One last point, rather than produce a triangle with traditional preset dimensions such as 6", 8", 10" on a side, I tried for a total approach from the sound it would produce using as a guide the former knitting mill spindle triangle.

M: What about some of the other accessories that you have developed?

A: Another is the suspended bass drum stand. Fred Hinger and I were carrying a bass drum from one place to another and struck it and were so impressed by the free sound that we began experimenting with suspending timpani and bass drums. One of the things that made this so necessary to my way of thinking was that the Philadelphia Orchestra has such a voluminous, lush sound and I felt the drum we were playing wasn't matching that sound like it should. First I got a plumber who made a square frame on legs, Michael Bookspan, another member of the orchestra percussion section, had a trampoline in his backyard, so I borrowed a couple of trampoline rubbers and hung the drum up from them. It was way too springy! The sound actually undulated - but it was an interesting beginning and the stand presently produced was developed from these early experiments.

- M: The suspended bass drum now certainly has become the ultimate in bass drum stands, much better than the older type of cradle stand.
- A: Yes, most of the fine orchestras around the country have this type, either one of mine or one that is similar that they have made themselves.
- M: Let's talk now about orchestral music and percussion playing. What in general do you feel is the attitude of orchestral musicians toward percussionists and percussion playing. Are we now "accepted", "tolerated," or "respected"? What do you feel is the current state of affairs?
- A: Well, I still feel there is an eliteist feeling among some of the other orchestra players although it's not like it used to be when you were strictly tolerated, nothing more. I think there is now a respect among many if not all orchestra members for what is happening in the percussion sections. We've come a long way in the last 25 years.
- M: What is the attitude of the listening public toward percussionists and the music they play in the symphony orchestra and in other performance mediums?
- A: That is a hard one to answer because I don't come in contact with enough of the audience to get a full representative sampling of what that opinion would be. It seems that some people are still amused. We play many things that were written in the distant past that have long periods of waiting before you get up and play a few notes and then sit down and wait another eternity before you play something else. I think people do view that with amusement and wonder, but when a good modern composition comes along that employs a great deal of percussion, they do appreciate what is done, so long as it's a piece that is not so "far out" that people are turned off by it.
- M: What instruments do you perform primarily on in the Philadelphia Orchestra?
- A: In our orchestra we have three percussionists and a cellist who doubles as a percussionist. We don't specialize on specific instruments as much as the percussionists of some other orchestras do. I would say that I play snare drum the most and then accessories, cymbals, mallets, and bass drum. This is more mixed than in an orchestra where there are four regular players who tend to be locked in as bass drummer - cymbal player - snare drummer - mallet player and the rest is divided 4 ways.
- M: Should today's young percussionist specialize on one percussion instrument or a small portion of instruments in the percussion family; or should they attempt to develop as much ability as possible on all percussion instruments?
- A: In contrast to what I just said, when you go to an audition, you must be able to play everything. Now it may be that the person who has left the section will have concentrated on, mallets. The orchestra will be looking for a strong mallet player, but he will be expected to play everything. In some sections, particularly in younger sections and new orchestras, there is more mixing up of the parts than in some of the older institutions.
- M: What are the prospects for a young percussionist obtaining a position in a symphony orchestra percussion section today? And tell us what they should be doing to prepare for a career in this field.
- A: Prospects are not overly encouraging. Let's say that they are not as good as they were 20 years ago when there were possibly 15 orchestras that paid a living wage. At that time there was only a handful of conservatories and universities that produced symphonic players. Not everyone got a job but those who did were often recommended by their teacher with no audition or the audition was only open to a select few. Now auditions are advertised and more open but the number of qualified percussionists coming out of universities has greatly increased while the number of orchestras has little more than doubled. Most of the people who are winning auditions have a masters degree in performance and have had fairly extensive playing experience.
- M: Do you feel experiences such as the P.A.S. Mock Symphony Audition Competition that you supervised at our 1976 P.A.S. International Convention in Rochester, New York are of value?
- A: I think it can help in getting a player's audition together. We went through audition lists from at least a dozen orchestras and the pieces we selected for that audition were those works that showed up most often. Our private critique with each contestant following the audition should have pointed the way to improvement. (*Editors Note: The winner at that audition, Niel de Ponte, is now First Percussionist with the Oregon Symphony.*)
- M: How relatively important do you consider the memorization of excerpt literature as opposed to sight reading. Is one to be preferred over the other, or are they both equally desirable?
- A: I think that the standard audition material should be memorized, especially mallets. The student should listen to recordings while following the score and comparing his part to the score. If possible he should get the entire part so he knows what goes before and after the excerpt - get as much of the total picture as possible. Of course, this thoroughness is not meant to down play the importance of sight reading ability.
- M: What specifically is expected in an audition for an orchestral percussion position?
- A: Obviously, the usual excerpts should be well prepared plus any extra dimensions you can add. For example, you may know that the person leaving was playing in a special area and you can give that extra attention. An audition in one orchestra will not necessarily be the same as an audition in another. One may look for a particular style, or have an affinity for one school of percussion playing. Those things do have some influence although they are difficult to measure. The thing that really counts the most with me, assuming that the player has good technique, is the ability to play with a group, a quick timing sense, a really solid sense of rhythm, and generally a sensitivity that allows one to make the part fit. Even in a fine orchestra there are times when the group begins to pull apart rhythmically and you have to quickly try to determine the most stable elements in the group and play with them. At other times you can be technically right by exactly following a conductor's down beat but very wrong if the orchestra actually plays with a delayed response.
- M: Speaking of the conductor, how much does a conductor like Eugene Ormandy influence and shape the style, character, and tone quality of percussion playing in an orchestra, and how much do you as percussionists shape and control these aspects of the performance.
- A: Mr. Ormandy usually leaves the details to us but we know that he loves cymbals and doesn't want to hear too much snare drum unless it's of a soloistic nature. In fact, on all drums, bass drum included, he doesn't want the dynamic level too high because it tends to interfere with the big string sound for which he's known. Cymbals and triangle usually have free reign and a prominent timpani part can be played very prominently - no harsh sounds though and few sharp edges. So we are very much aware of his general concepts which we try to favor. Following phrase lines, choosing instruments and sticks, and other details are normally left to us.
- M: College age percussion majors, and high school age players as well, have a very wide choice of material to study on percussion instruments. It seems to me that this material can be divided into three broad categories: (1) percussion solo literature, (2) technical studies and etude material, and (3) orchestral expert repertoire. Where do you feel the emphasis should be put by the student and his teacher?
- A: I would think that at the high school level, one should have some exposure to solo literature, but one ought to primarily be working on general development. That also should be the case for the first few years of college. In order not to be locked into any one area that you later feel is too restrictive, one ought to keep the options open as long as possible and have a general development in all areas. By the time you are a junior in college, you should begin thinking more specifically about what you want to do - teach? play in an orchestra? drum set route? show music? set up your own private studio? college job? There are all kinds of options available.
- M: And there are so many more options open to the percussionist than to say the string player, more directions in which a percussionist can go.
- A: Yes, along that same line, even though there should be a lot of general development in the practice room and in the private studio, a player should be, from an early stage, getting as much group experience as possible.

- M: I know for example, of marimba soloists who played rather intricate solos, but when placed with an ensemble have difficulty playing in tempo with the group! What facets or facet of your varied career in percussion have given or continue to give you the most personal satisfaction, ALAN?
- A: I especially enjoy making the triangles and bass drum stands and making them available to others so they can enjoy them also. And to an extent I have the same feeling about the books I've written.
- M: You're speaking of your books such as the 20th century orchestral excerpt literature for Percussion and Timpani?
- A: Yes, I am. Also, it almost goes without saying that the rewards of performing with a fine orchestra are many. There is a unique satisfaction that comes from a concert well played that is inspired by good leadership and the excellent playing of those around you.
- M: Just to make it completely clear for our readers - Alan Abel of Philadelphia - there are two gentlemen by the name of Alan Abel that are known in the percussion and entertainment world. Would you want to comment on this?
- A: The other Alan Abel grew up in Ohio and went to Ohio State University and I grew up next door in Indiana and went to the Eastman School. We were both active rudimentally in those early years and it was fun to compare notes from a distance. He did at one time play with the Radio City Music Hall Orchestra and ultimately went more into the comedy and entertainment field. I guess I ended up being the quiet one!
- M: What are some of your future plans?
- A: I plan to continue with the Philadelphia Orchestra until retirement. Perhaps I'll reduce teaching in some ways, specializing in the orchestral approach, working with a smaller number of students but trying to go to a greater length in preparing them. I will continue with the manufacturing and perhaps look to that as something to expand after my retirement from playing.
- M: Would you say that you feel fortunate and happy doing the kinds of work that you are doing?

- A: I feel very fortunate to be included in the fraternity of Symphony Orchestra percussionists in this country. My only wish is that there were more Orchestras so the group could be larger. Being involved in a variety of activities outside the orchestra is also satisfying — I have a great deal for which to be grateful.
- M: Thank you Alan Abel for sharing your thoughts with our P.A.S. members. I'm sure they have found your comments interesting and inspiring. We will look forward to continuing to hear your fine performance live and on recordings with the Philadelphia Orchestra.
- A: Thank you, Jim.



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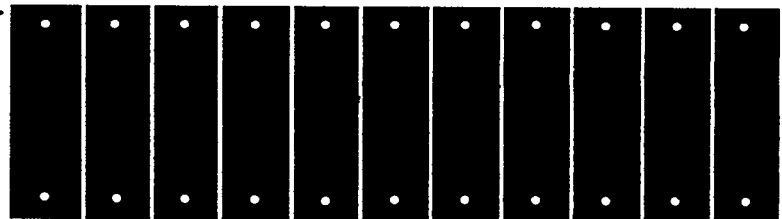
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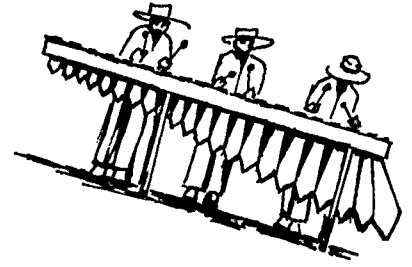
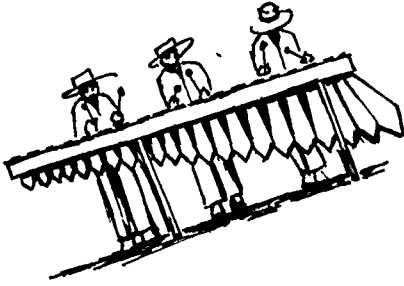
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MARIMBA HOLIDAY IN GUATEMALA

by John K. Galm
Associate Professor
University of Colorado



One of the dilemmas of a percussionist on holiday is deciding where in the world to visit. With many cultures of the world possessing unique aspects of the percussionists' art, the choice is vast. Using a magical credit card of unlimited funds one can choose to visit a javanese gamelon in Indonesia, or a Ghananian drum ensemble or a marimba band in Guatemala. While my magic carpet is not quite perfected, I choose to avail myself of the next best thing which was a no-cost stopover for a week in Guatemala City on a return trip from Brazil.

I had heard Guatemalan marimba bands both on recordings and in night clubs in the United States. However, I was curious how the marimba fit into the culture and life of the people of this Central American Country. The land of the Hurtados and the Bethancourts. . . the land of the marimba!

Arriving in Ciudad de Guatemala, (Guatemala City) at the new modern airport and riding through the city gave a favorable impression of this capital city of over a million people. Good, fast and inexpensive transportation, (bus 5¢), new exciting architecture, colorful street markets, friendly people but, unfortunately many tragic reminders of the 1976 earthquake that ruined many parts of this old city.

After visiting the national tourist office where I was given maps, hotel information and an important guide to the performing marimba bands in the area, I began my search for the living marimba tradition.

El Tropical was the first of many night clubs I visited during my week's visit. It fulfilled my imagination as to what a typical Latin American night club of the 1930's would look like with plastic palms, overhead fans and fake jungle scenes painted on the walls. I expected Hemingway or Bogart to be at one of the tables! But it featured the marimba band, Alma Lira. Alma Lira consisted of the usual marimba band size of two marimbas also doubled on saxes and trumpets to give a variety to their music. As the club was primarily for dancing, the band played all types of music from traditional sons to pop ballads (I left my Heart in San Francisco) was played at least six times that evening), and music of the Beatles and Blood, Sweat and Tears. As the atmosphere was casual, I began talking to the players and was invited to sit on the bandstand, play maracas and later play one of the simple marimba parts. The members of the band were extremely friendly and gave me names and addresses of other marimba bands and makers of marimbas.

It was interesting to note the working conditions in El Tropical which was typical of other clubs that I visited. The hours of performance were from 9 p.m. until 3 a.m. for six nights a week. They played a set of 15 minutes and then had a break of 15 minutes. The band was very good as were all of the groups that I heard in the various clubs. All the music was learned by rote and the lead player would "call a tune" by lightly playing the first phrase rapidly then the band would begin with just a nod of the lead player. No tempo, key or rhythmic pattern was ever indicated. As the evening wore on it was interesting to note that the players exchanged parts with the lead player playing the bass part, the second player playing the obligato, etc. Also during the six hour gig they only repeated tunes on request. I was told that it was normal for a marimba band to have a repertoire of 500 - 600 arrangements of tunes. At the various festivals it is common to have endurance contests among marimba bands which last for as many as two days. During the contest the bands cannot replay any tune.

Late the following day, I visited the well known marimba factory of Mario Barrios, son of Rosendo Barrios who was famous in the early construction of Guatemalan marimbas. While Sr. Barrios did not reveal all of his family secrets of marimba making, he was informative as to the general methods

of general construction and how to make the charleo that produces the characteristic "buzz" of the resonators. For more information on the construction, history and romance of the instrument read, *The Marimbas of Guatemala* by Vida Chenoweth.

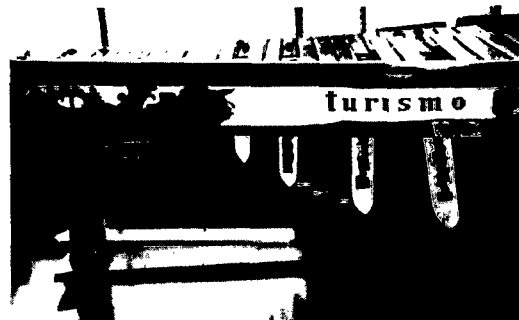
While I was at the factory, I was able to see a 6½ octave instrument of a marimba doble pair under construction. The usual waiting time for instruments is from 6 months to a year and the cost for a set of two marimbas, (marimba doble) is about \$4,000. I was able to purchase a complete set of natural rubber mallets from him. The size of the mallets correspond to the area of the marimba to be played. The sizes are: bajo for the bass, centro for the mid-range, tiplos for the lead range and piccolo for the very top of the instrument.



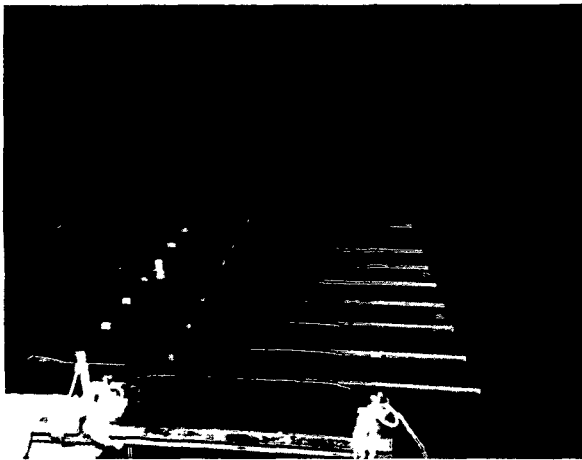
Hormigo wood at Barrios Marimba Factory

One of the institutions of Guatemala that is dedicated to the preservation of folk arts in the performance tradition is the Ballet Moderno y Folklorico de Guatemala. I visited their studios in the new National Theatre complex and spoke with them regarding the use of the marimba in the indian fiestas. On display were some of the indian marimbas that they use in their ballets. They were diatonic with only one row of keys. They were tuned in a quasi-mixolydian scale on f# and the resonators were long, tube-shaped gourds with the charleo at the bottom.

A visit to the National Conservatory of Guatemala enabled me to meet two outstanding gentlemen associated with the marimba, Jorge Sarmientos, the noted composer and conductor, and Fernando Morales Matus, the leading virtuoso of the Guatemalan marimba.



Marimba Turismo made by Barrios factory

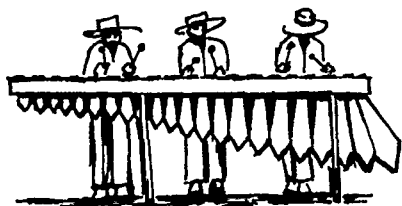


Complete keyboard of 6½ octave marimba at Barrios factory

Sr. Sarmientos was most cordial in introducing me to the members of the Orquest de Guatemala of which he is the musical director. He has written a famous timpani concerto premiered by Fred Begun of the National Symphony Orchestra in Washington, D.C. He showed me the score of his newly completed Concertino for Marimba and Orchestra. Later I was able to hear part of a tape of the first performance with Fernando Morales Matus as soloist. Based on this little information, I feel that this will be an important contribution to the marimba concerto literature. The score should be available sometime this year for publication.

Fernando Morales Matus while still in his twenties has established himself as a virtuoso of the marimba in Guatemala and is rapidly extending his reputation through recordings (Marimba Herencia Maya-Quiche.) Dicesa DIC/S - 1102, DIC/S - 1092 and DIC/S - 1070) and performances in Central America, Caribbean Islands and the United States. In addition to his concertizing and teaching at the conservatory, he is an outstanding maker of marimbas as well. You can hear the results of his craft on his recordings as he plays his own instrument. He has studied the marimba tradition in his country and has made certain innovations in construction portability, and quality of tuning and tone. He hopes to equal the Stradivarious quality of craftsmanship for the marimba.

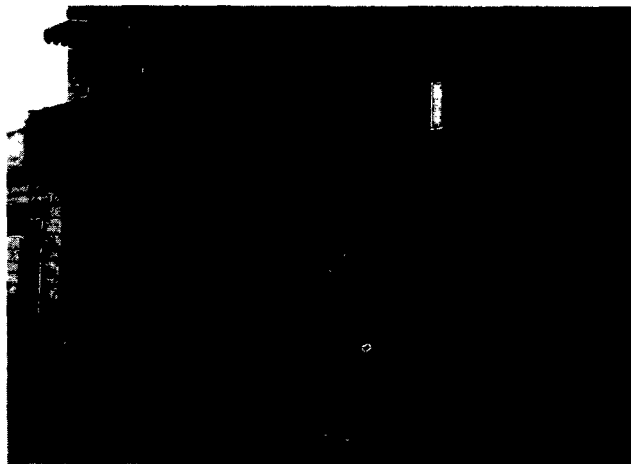
Most of my time was spent in listening and making cassette recordings of as many marimba bands as I could find. One day I began at the Arts and Crafts Market, close to the airport, at 10 o'clock in the morning. The band was Marimba Turismo and they had recently purchased a new marimba doble from Mario Barrios which was a beautiful example of both visual and aural delights. One of the problems of speaking Spanish with a "North of the Border" accent is that the marimba bands always play a top-40 tune or in this case a set of variations on Yankee Doodle and Dixie. After much discussion they would play traditional Guatemalan music. In the afternoon I went to the club, El Zocalo, where the band, Alma de Guatemala, performs everyday from noon to midnight. They were happy to demonstrate their arrangement of Liszt's, Hungarian Rhapsody. The Hotel Conquistador - Sheraton featured a trio called, Estrella, of marimba, one player, bass and a loud drummer. Hector Maldonado exhibited some of the finest 4-mallet technique that I saw. The club, Nin-gua, was the first of 4 other night clubs I visited which featured marimba bands and to finish the evening I returned to El Tropical. There I was greeted as an old friend and played the last set with them at 3 A.M. in the morning. My marathon day demonstrated that it was possible to listen to marimbas almost around the clock.



Marimba mallets made by Barrios factory. From left to right: Banjos, Centros, Tiplos, Picosos, Musser M2.

In addition to the night club circuit, there are different marimba bands playing on the national radio three times a day. Marimba bands are a common feature at private weekend parties and dances. Every good birthday celebration includes a marimba band and in the villages of the countryside every fiesta features marimba bands playing night and day. Weddings, Baptisms and other rites of passage are all included in the music of the marimba. In short, the marimba, is included in almost all aspects of the life of Guatemala.

The visits to the clubs and the factory and the conservatory was exciting, but the most interesting place for me was the visits to the marimba studios. These studios are located throughout the city at the home of the leader of the band or his workshop and usually in the less affluent sections of the city. However, the greatest concentration of marimba studios is at the corner of 17 calle and 10ª avenida. This is the Times Square, Haight/Ashbury or Mecca of the marimba world! On both sides of the streets are marimba studios, side by side. In the mornings, after siestas, and in the evenings these streets are a cacophony of marimba sounds. It is here that the marimberos learn their art. Although, the Guatemaltecos say that a good marimbero is born not made, 17 calle and 10ª avenida is the practice area that puts the finishing touches on their artistry. The studios post the hours of rehearsal daily and hours are spent learning all manner of tunes from radios, records, or live performers. Not only are the melodies learned by rote but also all the second and third parts, the harmony and the bass parts are all "discovered" and added to the arrangement. This process is most interesting as what notes should be played are often arrived at by a group consensus. The leader will play his part and the second or third player will experiment with his part until they agree on the best solution. Then they add all the parts together. People will stop and listen from the street and offer comments or praise. Or if they are marimberos they will join the rehearsal, demonstrating other tunes and ideas for other parts. I was invited to "sit in" in



Marimba Studios on 10a avenida

several of the rehearsals and played a simple bass or harmony part. During these sessions I was impressed with the rote learning process which not only included learning the pitches and the rhythms but also the nuances of the phrasing, the style of stroking the marimba bars, the speed of the rolls and all the other tiny details that are never indicated in written notation.

Outside the studios, the streets take on a marimba carnival atmosphere. The blocks are located close to the train station in the "low rent district" so there are many street markets nearby. There is much chatter of musicians in conversation, buying and selling of recordings, toy marimbas, marimba mallets and people contracting marimba bands for parties and dances. In the early evening, school buses with some of the rear seats removed are pressed into service to transport the big marimbas from the studios to their performance areas of the evening. Again everyone joins in to help pack and supervise the loading of the instruments. Much discussion on the street today revolves around the young bands that only use one marimba combined with a "chicago-style" brass line and electronic instruments to imitate the "now sounds." How this is resolved will be an interesting chapter in the history of the marimba.

Needless to say, my week was over much too quickly. I wasn't able to visit the indian towns for the fiestas or see the forests where the hormigo trees grow that produce the marimba bars. I was able to experience the feeling of the life of the marimba and what it means in the life and culture of the Guatemaltecos.

If you are a lover of the marimba as I am, I would be interested in hearing from you. With enough interest we might be able to offer a P.A.S. Guatemalan Marimba Tour which would include visiting the fiestas, the parties, the clubs, the factories and perhaps studying at the conservatory with Fernando Morales Matus. Please contact me, Dr. John K. Galm, c/o The College of Music, University of Colorado, Boulder, Colorado 80302.



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CREATING A NEW POSITION IN THE PERCUSSION SECTION — EQUIPMENT MANAGER

Terry Louis Schultz

Probably every school band director has had trouble with the instruments and equipment in the percussion section. Items are constantly misplaced, broken or stolen. Problems resulting from this include wasted rehearsal time, parts not played, or parts incorrectly played with a substituted instrument. Often of much greater consequence is the resulting tension, frustration and dissension among section members. Considering the increasing size of today's percussion sections, and their prevailing highly competitive nature, these problems have intensified. To alleviate these equipment problems, and the resultant disciplinary problems, I propose every organization create the student position of Equipment Manager.

First, consider the existing situation. Every student is usually left to himself to take care of whatever percussion instruments he uses. He grabs what he needs (and sometimes doesn't need) of the community property and is responsible to no one concerning its care and use. Often items are not returned after being used and are easily lost or stolen. It may be days before the same composition is rehearsed again and it is realized the item is missing. By then all recollection of who used it last or was responsible is reduced to speculation and allegations. Dissension results as accusations fly. The guilty party may deny responsibility and point his finger at another. In the case of an item being slightly damaged, the offending student sometimes will quietly return the broken item to the cabinet, knowing it won't be checked after rehearsal, only to have it "discovered" broken the next time it's needed.

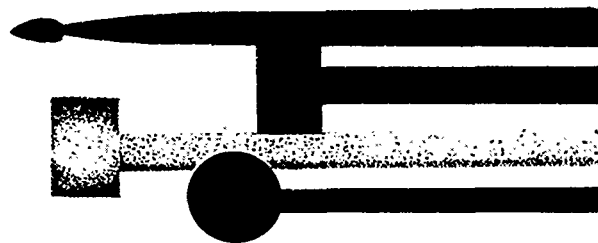
With the Equipment Manager, (E.M.) there is: 1) a system of immediate accountability after rehearsal for every item used, and 2) there is a person right in the section the student can go directly to with these or other problems that may arise, and be given personal attention. In a school band, where many young, developing individuals are working closely and intensely together, attempting, as a unit, to express themselves through a complex art form, this avenue of emotional release, talking with the E.M., can be of great benefit. Looking at the situation another way, we have a group of young kids just learning responsibility. The are farthest from the supervising director of the band or orchestra and are working with many interesting and exciting instruments, which are easily misused or broken, but are set out for anyone in the group to use. The E.M. can help regulate this unique, often trouble-breeding environment.

An equipment checking system should be set up as follows: First all the cabinets, shelves and drawers holding percussion equipment are clearly labeled. Every item has a specific place, and no more or less is allowed there. After becoming completely familiar with this arrangement, the E.M. can then tell at a glance if any item is missing or broken. All storage areas and cabinets are kept securely locked.

A folder containing index cards which list all the compositions and who plays which instrument on each piece is kept in one of the cabinet drawers. The cards for the pieces to be rehearsed are taken out, and may be consulted by the percussionists to ascertain which parts they are to play. After rehearsal, the E.M. checks the cabinets and shelves to make sure that everything has been properly returned. Now if anything is missing or broken, he consults the cards to see who used the particular item. (Although many percussion sections already use a system of listing who plays each part, unless this is paired with an equipment check, equipment problems will still go undetected.)

Besides being a quick, yet thorough, system of accounting for all the equipment after rehearsal, several other benefits emerge. Most importantly, if there is a problem it is first dealt with privately with the individual, and not brought out in the open, causing needless embarrassment, guilt or degradation. Remember, many times a student gets in trouble for hiding a problem that may be a completely understandable accident. Secondly, the percussionists will always come to band knowing the equipment is ready to go. This feeling of efficiency will also create more pride in the section, which will be reflected in their performance. (Through this system it is also more determinable if outsiders are damaging or stealing items.)

Selecting the right individual for the position is extremely



important. He must have excellent rapport with his fellow percussionists, be someone they highly respect and can easily relate to, and with whom they would feel comfortable discussing their problems.

When there is a problem, the only proof the director has is the testimony of his E.M. Of this both he and the offender are aware. Thus, you will be asking a student to testify to the wrongdoing of a close peer. You try to make his job as easy as possible. First, write out a set of regulatory guidelines concerning the conduct of the percussionists and the use and maintenance of the percussion equipment. Then everyone will know what is expected of him and what constitutes a violation of the rules. Thus, when the E.M. reports an infraction, it is not a "judgment call" on his part, subject to dispute. I do not advocate an unchangeable set of rules. The maturity and responsibility of your section may easily change from year to year. Any unnecessary regulations can only lead to resentment. Be flexible.

Overall, the success of this idea depends on creating, in the students, a confident feeling that the E.M. is working in their best interest, and not as a watchdog of yours. Explain it is to promote musical development, enjoyment, creativity and efficiency that the E.M. will perform his duties. He will see that all the equipment is at the student's disposal, properly used, and carefully returned to its place. In this way, every student will have the opportunity to play and experience his part as ultimately and as easily as possible. Emphasize that they should feel free to bring any problem, complaint, conflict or frustration, to the E.M.'s attention, and he will have direct access to you, the director. (The identity of the individual with the problem need not be disclosed, unless necessary.)

Several obvious psychological reasons can be given for this plan. First, some students will be afraid to come to you with a problem, but will freely and comfortably take part in self-disclosure with their peers. Although a meaningful relationship with you is most desired, it may simply be impossible to have ample time and opportunity to develop this with all your students. And as music educators constantly see, the emotion-releasing music period is a most fertile ground for a tremendous variety of problems to surface, often, completely unrelated to music. The only avenue to your percussionist's feelings may be through your E.M. An alert manager may even be able to pick up on the subtler "bad vibes" that may appear in the percussionist's conversations and act without the individual even having to bring the problem to anyone's attention. Ideally, the manager will be able to facilitate a variety of problem-solving relations, in which your involvement won't be necessary. The individuals involved will have the opportunity to grow by themselves through this process.

Remember, your vital concern should always be to increase your understanding of your student's feelings and needs. With an E.M., you have increased your channels of meaningful student input.

A logical question that arises from these ideas is, "Why doesn't the principal percussionist handle these responsibilities?" To begin with, he is the best performer. Although some directors maintain they also consider "leadership qualities", the most technically skilled performer is invariably granted the position. In order to maintain this position, which is quite prestigious in most schools, it is the principal percussionist's intent that the other percussionists do not become better than himself. This may lead him to take measures which hinder or undercut the other percussionists' musical development in order to safeguard his position and status.

The E.M. is not concerned with an individual's level of ability, but with facilitating every individual's equal opportunity to develop and fulfill himself. His job requirements assure that his efforts are "outward-directed," to every individual in the section, not "inward-directed," for his own personal gain.

A few final points are worth mentioning. First, it is frequently felt that percussionists are the "dumb" or "problem" kids in the school band. They wanted to play in band, but may not have caught on to reading music quickly, mastering fingerings, or had a "good" ear, so they were put in the percussion section. If your section includes one or two students in this "category", remember they are often the ones who benefit most from a little extra attention. For the individual who needs a little help strengthening his self image, a positive, open, encouraging percussion section can easily offer the ideal opportunity for such growth.

Secondly, the other instrumentalists in the band often feel superior when the percussionist lose their parts and equipment and are disciplined in front of the whole band. This only reinforces the section's image of being generally inept or second-class musicians.

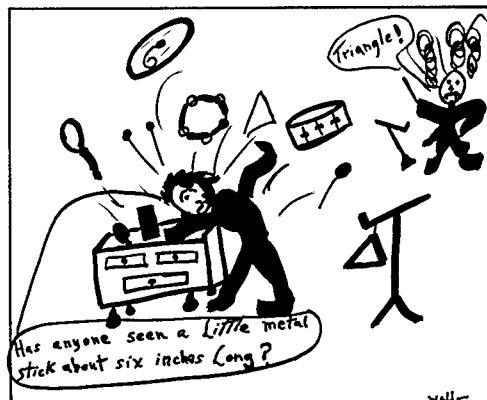
A third point to consider is that freshmen musicians usually come from several different junior high schools. It can be quite an emotional experience for the freshmen, trying to find his place in a larger band among more experienced students he doesn't know. There is usually competition over who gets to play and which parts. Unlike other sections, only one person can play many of the parts, and there is obviously more importance or prestige attached to playing certain instruments: (snare drums versus triangle for example.) As a result, the less skilled percussionists often find themselves sitting on the sides, or playing the "lousy parts." For these reasons, an upperclassman may actively attempt to discourage other percussionists who may play a part he would otherwise get to play.

Finally, several of the freshmen entering band will be coming straight from a junior high band, where they were the best percussionist in the school. It can be quite ego deflating to descend from such a position to where they have to hustle in order to get to play at all. In all these cases, an understanding E.M. who will listen to the troubled student, understand his problems, and offer encouragement, can be of tremendous help. (And think how gratifying this could be for a good E.M.)

In conclusion, the E.M. will serve a very useful organizational and mechanical role in assuring a more efficient use of the equipment. Perhaps more important, crucial emotional and psychological needs of the individuals will be met. Today, there is a definite trend in band literature toward more percussion parts and a wider variety of percussion instruments. As the equipment, section members, and group interaction increases, the potential for problems also multiples. However, so does the opportunity for individuals to grow and develop, to increase in their awareness of themselves and others, and the chance to share in the joy of a group experience in musical expression. You, the director, have a responsibility to see that an environment conducive to this experience is available to every student as unhindered and trouble-free as possible.

The Author

Terry Louis Schultz received the Bachelor of Music and Master of Education in Guidance and Counseling Degrees from Eastern Illinois University. He is currently Director of Bands for Southeastern High School and Junior High School in Bowen, Illinois.



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edited by John Bircher

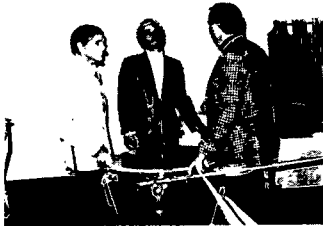
GERMANY

Recently, Courtland Swenson took a sabbatical leave from the University of South Dakota to be with Professor Siegfried Fink at the Hochschule fur Musik, in Wurzburg, Germany. Professor Fink is developing a syllabus at the Hochschule which includes many pieces of innovative literature for all age and experience levels.

Professor Fink uses his prolific collection for percussion education of the very young students (I like Percussion and Percussion My Hobby) and his collection of snare drum books is widely used for the more advanced. Mr. Fink has two more publications ready for print and we shall eagerly wait to peruse them. Anyone wishing complete lists of Siegfried Fink's publications please write to: Courtland Swenson, Professor of Music, Center for Fine Arts, University of South Dakota, Vermillion, South Dakota 57069.

SWEDEN

The Malmo Percussion Ensemble is extremely active on the European Scene. Seven percussionists make up the group and they are under the leadership of Bent Lylloff. Pictured here are Louis Bellson and Remo Belli visiting Bent Lylloff while on a recent visit to Sweden.



第11回

マリンバ フェスティバル

11th MARIMBA FESTIVAL

PROGRAMME

1 独唱者
 ハリウッドの巨人 ガーシュウィン
 独奏者
 アラン・ティエール
 大島勲
 スイスの天才
 日置清久典子
 マリンバ演奏員
 村田博子
 シンフォニックオーケストラ
 独奏者
 フルード・ノック
 独奏者・加藤幸江・宮内其雄子(二重奏)
 ヨハン・バスター
 工藤二
 フグの演奏
 チェコフ
 (独)

● 1974

● 5月31日(土) 6:30PM
 (9時終了予定)
 ● 朝日生堂ホール
 (新富町口)

入場券 ¥1,000 (全席自由)
 前 席 - 香取波島 - 日本吹奏楽
 部内各ブレイクガイド

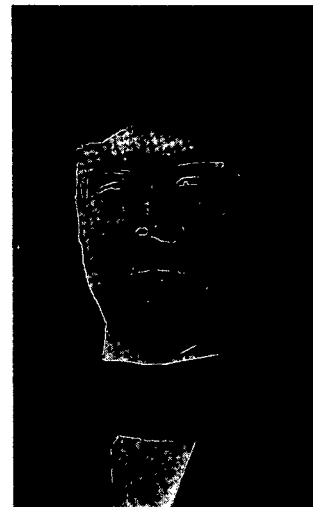
文 庫 (財)日本若手文化センター
 日本吹奏楽部 M&I(7)761

JAPAN

We have recently received much information on the performances held at the Annual Marimba Festivals of Japan. It is quite interesting to note the broad range of literature being performed. On a duo recital the Kreutzer Sonata by Beethoven was performed, Gershwin was represented at least once (An American in Paris, Rhapsody in Blue). The composers most represented were (in order of most to least performances): Bach, Mozart, Bizet, Tchaikowski, Ravel, Liszt, Beethoven, Creston, Gershwin, Toyama, Miyoshi, Asabuki. A partial sample program from the 11th. Marimba Festival in Asahi Seimei Hall is as follows:

Performer	Title	Composer
Takako Ichinose	An American in Paris	George Gershwin
Mariko Matsumoto	A Rhapsody of Aranfast	Rodriguez
Yuko Murase	Hungarian Rhapsody No. 2	Liszt
Eyichi Asabuki	Opera- The Marriage of Figaro in Retrospect	Mozart

The Japanese Xylophone Association is very active and supports functions like this and has been responsible for the surge of Japanese literature which we have now found and are using to great avail. Dr. James L. Moore is a member of the J.X.A. and could provide more information about it by writing c/o Percussive Notes Magazine.



YASUKAZU AMEMIYA one of Japan's leading percussionists presented a solo percussion recital this past May 22nd at the Ishibashi Memorial Hall in Tokyo. Included on the program were: Monochrome Sea for Solo Percussionist and Tape by Yasukazu Amemiya; The King of Denmark for Solo Percussionist by Morton Feldman; Klänge by Yoshiro Irino; Tournoi Pieces for Percussion and Brass Quintet by Georges Barboté; and Yasukazu Amemiya's own composition Natsu Nebutsu for Solo Percussion, Tape and Percussion Ensemble.

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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!



HAROLD JONES, a graduate of the University of Michigan, has gained prominence among educators and performers through his long association with East Carolina University in Greenville, North Carolina. Ludwig Industries recently announced the addition of Harold Jones to its educational clinic staff as a multi-percussionist specializing in mallet keyboard techniques.



After winning the P.A.S. mock audition in October, 1976, NIEL DE PONTE went on to become the Principal Percussionist of the Oregon Symphony Orchestra, Portland, Oregon. During 1977 Niel guest conducted the Eastman Wind Orchestra, performed the Kelly Toccata with the University of Massachusetts Percussion Ensemble, premiered his Concertino for Marimba and Wind Ensemble with the University Wind Ensemble of the National Music Camp, Interlochen, Michigan (where he is on the faculty), and presented his paper "The Development of Writing for Percussion in Original Wind Compositions" at the National Wind Ensemble Symposium in Rochester, New York.



CHARLES DOWD is known throughout the west coast for his performing and teaching abilities. He is an Assistant Professor of Music and Head of the Percussion Department at the University of Oregon School of Music in Eugene. As a jazz/rock artist, his specialties are drum set and vibes. Ludwig Industries recently announced the addition of Charles Dowd to its educational clinic staff as a total percussion clinician.



HUGH WALKER, (center) is drummer with the Tony Martin/Cyd Charisse show. He plays Premier Percussion Instruments. He is shown here with Jim Coffin (left) at the Selmer/Premier plant in Elkhart, Indiana.

DRUMCHARTS MAGAZINE

DRUMMERS — DRUM SET STUDENTS — DRUM SET TEACHERS: SUBSCRIBE NOW TO DRUMCHARTS MAGAZINE !!!

DrumCharts Magazine is designed to take the drum set student from the "beat" books to playing drums and reading along to the 45 r.p.m. records of recent selected top 40 songs, and songs that have become "standards" with most working commercial bands. The charts cover most of the popular styles including rock, jazz, country and disco. There are 8 to 10 charts per issue plus unique and practical exercises, and informative articles.

The following are the titles of the charts published in the 4 issues in 1977; #1 — Livin' for the City; Don't Fear the Reaper; Proud Mary; I Living' Thing; Play That Funky Music; Rock 'N Me; LeRoy Brown; Behind Closed Doors. #2 — Walk This Way; I Wish; Fly Like An Eagle; New Kid in Town; The First Cut is the Deepest; Maybe I'm Amazed; Color My World; Southern Nights; Rock 'N Roll Music. #3 — Rocky; The Fly; Hellacious Acres; Feelings; Jet Airliner; I'm your Boogie Man; Luddenbach; Texas; You and Me; I'm In You. #4 — Yesterday, Something; Cat Scratch Fever; Long Train Running; Sweet Caroline; Listen to the Music; Christine Sixteen; Signed, Sealed, and Delivered; Star Wars Theme/Cantina Band.

- \$10 for subscription of 4 issues in 1978 (\$12 outside of U.S.A.)
- \$18 for subscription of 4 issues in 1978 and all 4 back issues from 1977 (\$22 outside of U.S.A.)
- \$3 for current issue (\$3.50 Outside of U.S.A.)
- \$3.50 for any one back issue (\$4 outside of U.S.A.)

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P.A.S. CANADA PERCUSSION WEEKEND
SEPTEMBER 24th and 25th, 1977
TEC-VOC HIGH SCHOOL
WINNIPEG, MANITOBA



The "Percussion Weekend" sponsored jointly by P.A.S. Canada, Musicians Performance Trust Fund, Manitoba Arts Council, Manitoba Government Outreach Program, St. John's Music, Ludwig Drum Company, and Norlin Music Company, was an unqualified success. It was the first full scale percussion event ever held in Winnipeg and due to the response (approximately 450 attended), and the support from the groups listed above, plans are now under way for next year's event.

P.A.S. Canada held its first meeting at this event. A board of officers was elected: President - Owen Clark; First Vice President - Sam Lutfiyya; Second Vice President - Gary Martel; Secretary Treasurer - Ken Currie. One item discussed at the meeting was the division of P.A.S. Canada into Provincial chapters instead of the current, single, large chapter. A questionnaire will soon be sent to all Canadian members regarding this matter.

There were many fine performances during the weekend. "Quasi-Bossa Nova" (Clark-Ludwig Music) was performed by the University of Manitoba percussion ensemble directed by Owen Clark.

David Warne and the ensemble from the University of Saskatchewan, (Saskatoon campus) gave a very fine performance of "African Sketches" (Williams-Ludwig Music) and "Halfrite" (O. Clark - Manu.)

Five Winnipeg music stores - St. John's Music, Long and McQuade, Yamaha Music, Drums Unlimited, and McDougall's Music all set up impressive displays including keyboard percussion instruments, timpani, Latin percussion instruments, and accessories. A new synthesizer drum "Syndrum" from Pollard Industries was also on display and received much use over the two days. For the young rock drummers in attendance this was the place to be. Of special interest was a bright orange Ludwig set featuring twelve tom-toms. Zildjian cymbals in all their weights, sizes, and types were very much in evidence, as was a Moog synthesizer drum which saw lots of action. Also shown were Tama Drums and Paiste cymbals and gongs. The participating dealers took the opportunity to cater to an exclusive audience and their displays helped create a "Total Percussion" atmosphere.

The Saskatchewan School of the Arts Percussion Ensemble. Greg Way of Regina performed the following program: Three Episodes - O'Reilly (Schirmer); Night Music for Mallets - Spears;

RE: Percussion - Karlin - (Fox); Flapperette - Greer/Herman (Belwin-Mills); Flora de Pina - Mexican Marimba Music; Poems I, II, & III - Smith (Media Press); Take Five - Childs (Presser); Night of the Bocor - Clark (manu.). The entire program was well received by the audience, many of whom were seeing this type of ensemble for the first time.

Polyrhythm expert Pete Magadini presented a clinic covering the various styles of drumming that have evolved over the years. To talk about independence is one thing - to sit and watch an expert like Pete talk about and PERFORM his polyrhythms (which require much independence) was a mind blower for everyone.

Al Doe, retired percussionist, looked after the display of antique percussion equipment. These instruments were supplied by Al Doe and Owen Clark and gave young percussionists a chance to see equipment dating back to approximately 1910.

The Sunday session opened at 10:00 AM with the Premiere performance of "The Cat", a new work by Owen Clark for electronic tape, percussion and dancer. All the sounds on the electronic tape originated from a recording of an angry Bobcat. Ceramic wind chimes suspended high at the front corner of the stage provided a focal point for the dancer, while bowed crotales, micro-gliss and log drums accompanied her through the many phases of the dance. A very receptive audience asked many questions about the instruments used, how the sounds were produced, and the concept behind the dance.

Also performed was "Encounters 6" by William Kraft which was well received by the audience.

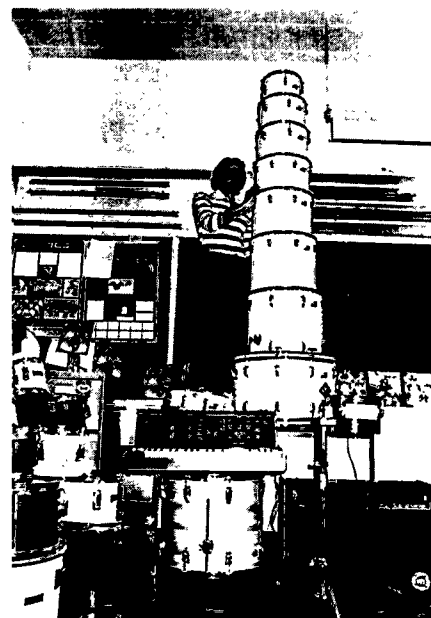
The "Dean of Total Percussionists" - Bobby Christian, presented a clinic. Its very difficult to find something new to say about this man and his performance that hasn't been said before. Suffice to say that Bobby presented the best clinic on total percussion that Winnipeg has ever seen. He stated that he is "a sixty-six year old man and still learning". His attitude toward percussion is one we could all benefit from - performance and talent aside.

The Percussion Weekend closed out with an hour long concert by "Athanor", a Winnipeg jazz/rock group directed by Owen Clark. The music for the concert was arranged by Clark to feature percussion.

All things considered, the weekend was a complete success. Plans are now under way for the 1978 Percussion Weekend!



L. to R. PETE MAGADINI, TOM JESTADT, MICKEY SHANNON, and REG KELLN discuss the MAGADINI "Power Pedal".



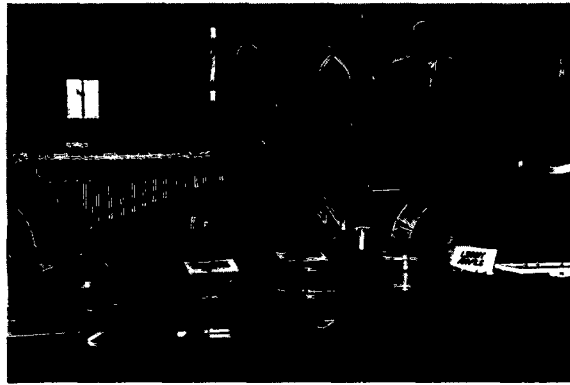
GARY MARTEL at the Long & McQuade Display.



SASKATCHEWAN SCHOOL OF THE ARTS directed by GREG WAY in performance.



"ATHANOR" in concert. Drummers (L. to R.) REG KELLN and TOM JESTADT.

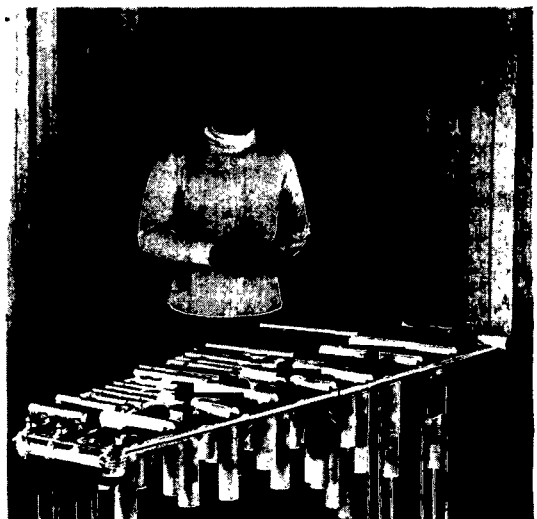
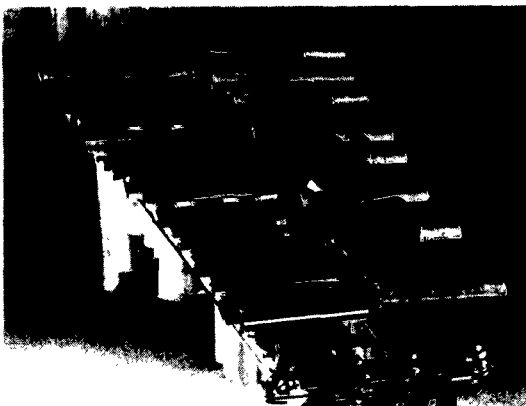


BOBBY CHRISTIAN and OWEN CLARK. AL DOE at the Antique Exhibit. OWEN CLARK with his 1920 Deagan Xylophone.

TIMBRACK

"An instrument for personal use"
by Michael W. Udow

The TIMBRACK is a four octave percussion console arranged in the configuration of a mallet keyboard instrument. The idiophonic elements consist of a variety of metallic and wooden objects constructed in the shape of bars, rods, tubes, and bells. Although each object, the individual idiophone, is precisely tuned, it is the timbre of the thirteen basic idiophonic elements that is the main concern of this designer/performer. The instrument's keyboard configuration permits the possibility of traditional staff notation where the notation "symbolizes" timbre rather than frequency. The instrument is played with a variety of mallet densities; usually with four or five mallet technique employed.



The TIMBRACK is intended for personal use by its inventor, and is not intended for commercial production. The TIMBRACK was constructed by Michael Udow with the help of Peter Spenlove at the Premier Drum Company, Ltd. England. This unique opportunity was made possible by Mr. Clifford Della Porta.

Michael Udow is active as a percussionist in both Europe and the United States. In addition to being in residence at Dartington College of Arts in England, he has recently completed a U.S. tour of performances with his wife, Nancy, performing combined percussion-dance programs.

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.

Reviews in this issue by: *JB-John Beck, KE-Karen Ervin, DG-Donald Gilbert, MH-Murray Houllif, AL-Alexander Lepak, JM-James Moore, GO-Gary Olmstead, AP-Al Payson, LP-Linda Pimentel, WS-William Schinstine.*

SNARE DRUM SOLOS

FIRST VARIATION — Dave Udell, Udell Publishing, 135 Kohler St., Sun Prairie, Wisconsin 53590, 2p.

FIRST VARIATION is a snare drum piece for the advanced beginner. It is straight forward and presents no unusual challenges for the student at the beginning levels of snare drum training. However, with its 6/8 time signature, it would provide the young player with a valuable learning experience. The notation is traditional and should provide the performer with no problems in reading it. (DG)

PRELUDE - A SOLO FOR SNARE DRUM — Chuck Elledge, CRE Publications, Minneapolis, 2p. \$.60.

PRELUDE is a traditional rudimental drum solo which should provide ample practice material for the intermediate snare drummer. No intricate rhythms or unusual stickings are used. A suitable variety of rudiments are prevalent which should provide the performer with somewhat of a challenge. Traditional notation is used and the print is well laid out. The type is a bit smaller than usual and could provide some visual problems. For its modest price however, this work would be a worthwhile adjunct to the percussionist repertoire. (DG)

SNARE DRUM BOOKS

THE CONTEMPORARY PERCUSSIONIST - Charles Memphis, TRY publ. 76 p., \$5.00.

The level of this book is advanced high school/college. It consists primarily of snare drum reading exercises. Some specific areas covered are: mixed meters, triplets, paradiddles, 32nd and 64th notes, alla breve, and syncopation. Some etudes are in duet form to add interest. The last 14 pages are devoted to some drumset coordination studies and an etude for the drumset. All the music is hand manuscript, but quite legible. One of the stated purposes of this book is to develop sight reading. In this reviewer's opinion, it will help the user achieve that objective, and most of the studies are interesting and challenging. (AP)

THE SNARE DRUM ROLL - Gary J. Olmstead; Permusa Publications, Box 02033, Columbus, Ohio 43202; 12p. \$1.25.

This book could well be a guide to all future percussionists and teachers on the most successful and practical ways to teach and play rolls. This little guide should be read by every enlightened snare drummer and teacher. Not only does it explain how, but why, the complete development of roll technique is so important. It was written for college methods classes and should be required reading for all instrumental music majors who may find it necessary to teach percussion. The application of this information in drum instruction will materially improve students understanding of rolls. (WS)

22 PROGRESSIVE STUDIES, ETUDES and DUETS FOR SNARE DRUM - David P. Eyler, Music for Percussion, Inc., 17 W. 60th St., New York, N.Y. 10023; 25p. \$2.95.

A nice collection of upper intermediate drum solos and duets in a variety of time signatures. Most of the music is about the same level of difficulty. It is unfortunate that the publisher of this excellent material did not plan their layout so that page turns could be eliminated. (WS)

BEGINNING SNARE DRUM AND DRUM SET STUDY — Joe Locatelli, Pub. by Joe Locatelli, 4950 Larkspur St., Las Vegas, N.V. 89120; 70p. \$6.00 + \$1.00 Shipping.

This book has some outstanding instructions, explanations and illustrations of basic snare drum technique. This book contains many useful ideas, solos and exercises. The author believes in introducing all rhythmic problems to beginners in 4/4 time. There are straight quarter note bass drum notes with most of the exercises and solos. Near the end of the book two pages are devoted to beginning coordination at the drum set. (WS)

DRUM SET BOOKS

DRUMCHARTS MAGAZINE — Luciano Agriesti, Editor & Publisher, 631 Shalimar Dr., Suite D Costa Mesa, CA 92627, Published quarterly. One year subscription rate - \$15.00 - Each volume - \$3.50. Volume 1, No. 2 - 20 pgs.

Contained nine drumset parts (in clearly-written hand notation) of pop tunes by various artists, i.e. Aerosmith, Stevie Wonder, Rod Stewart, Steve Miller, Wings, etc. Charts are to be played along with 45 RPM records by these various artists. Contains good definitions of musical terms used in this idiom, i.e. Intro, Verse, Chorus, Bridge, etc. and explanations of note/rest values, repeat signs of various types, time signatures, and two ten bar warm up exercises. Good for drumset students at all levels. Stresses reading ability. Also has descriptions of equipment sold by specific drum companies. One of the few publications of this type. (MH)

A WORKBOOK FOR THE CONTEMPORARY PERCUSSIONIST by Charles Memphis. C.M. Pub., 206 BW. Franklin St., Baltimore, Md. 21201. 55 p. (no price listed).

This book would be of particular interest to the drumset player who wants to develop his "chops around the drumset". Included are: triplet and 16th note stick control exercises for snare drum alone, drumset coordination exercises, rock rhythms, Latin rhythms, triplets around the drumset, 16th notes around the drumset, and some solos for drumset. The music is hand manuscript but very legible. Note: the word "workbook" in the title should not be taken in the usual schoolbook sense, as the user is not asked to write in the book. (AP)

NORMAN GROSSMAN'S BOOK OF DRUM STYLES - \$4.95, 127p; **NORMAN GROSSMAN'S BOOK OF DRUM TECHNIQUES** - \$4.95, 87p. - Amsco Music Publishing Co., 33 W. 60th St., New York, N.Y. 10023, Distributed to schools and libraries by Hyperion Press c/o Hans Vanloon, 45 Riverside Ave. Westport, CN 06880.

These two books contain a great wealth of practical information on playing and reading at the drums. Not written as beginners books, they do contain material for all levels. At the very least, a copy should be on every teachers shelf for ready reference in dealing with the many practical problems of percussion playing. Many hours can be spent sharing Mr. Grossman's most helpful ideas. Musical examples are done in excellent manuscript. There are numerous photos and illustrations. (WS)

JAZZ BREAKS IN A NUTSHELL — Joel Rothman, published by J R Publications, 3 Sheridan Sq., New York, NY 10024. \$10.00. 162 pp.

This is a book containing nine separate parts, each dealing with a specialized approach to playing jazz breaks. The parts are: 1) simple breaks, 2) left hand breaks, 3) hand-foot breaks with hands together, 4) hand-foot breaks with hands played separately, 5) coordination breaks between the cymbal and snare drum, 6) coordination breaks between the cymbal, snare and bass, 7) two-measure breaks phrased in three, 8) four-measure breaks phrased in three, 9) four-measure breaks phrased in five and seven. Although Rothman has written separate books containing the above material, this book also contains new material. The exercises are easy to read because the bass drum part is left out; therefore, the exercises are not cluttered with many notes. The bass drum is to be played, however. This is a good book for developing ideas on drum breaks. (JB)

COORDINATION PATTERNS with HI HAT and BASS DRUM (Revised) — Joel Rothman, JR Publications, 3 Sheridan Sq., New York, NY 10014. \$4.00. 34pp.

This is a book designed to develop complete independence with both feet, for use in jazz and rock drumming. It has been revised from a former book of the same title, and contains totally new material. It is comprised of one-measure exercises using the right hand on ride cymbal and the feet on hi-hat and bass drum (a second bass drum could be substituted for hi-hat). All rhythmic possibilities are covered in both jazz and rock, as are different meters. A good book for acquiring ideas for set playing and independent feet to perform them. (JB)

DRUM SET SOLOS

FLITATION — Dennis G. Rogers, Southern Music Company, San Antonio, Texas 78292, 2p. \$1.25

This short solo for drum set would be an excellent challenge to the set drummer who can read music. It is a difficult work and would take a great deal of practice. The standard instrumentation of a trap set is used. In addition to some interesting technical problems, the tempo is moderately fast.

Traditional notation is used and the type is clear but it is very crowded on the page. Since this work contains many sixteenth notes and much movement from instrument to instrument, the spacing between lines should have been much greater. For someone interested in developing set techniques, this work would be very useful. (DG)

PERCUSSION SOLO COLLECTION

MASTER SOLOS INTERMEDIATE LEVEL — Edited & Performed by Peter Magadini Hal Leonard Pub. Corp., Winona, MN 55987 or Milwaukee, WI 53213. 48 pgs. (19 pg. separate piano acc. book for 5 of 8 solos)

Books only - \$3.95 (w/cassette with performance track by Mr. Magadini & practice track - \$9.95)

Eight percussion solos of jr. high/high school level on Snare Drum, Field Drum, mallet percussion & 2 timpani. Covers various styles, i.e. classical, jazz, S. Amer., Afro-Cuban. Contains excellent explanations of instruments employed, techniques of playing, and musical terms used in each solo. Pieces are geared to requirements of many Solo Festivals, Contests, etc. Very clear and easy to read on excellent paper. Traditional notation. Preparation exercises before each solo. Excellent for the "total" percussionist. (MH)

TIMPANI SOLOS

THIRTY-TWO SOLOS for TIMPANI by Alexander Lepak, published by Windsor Music Publications, Box 33, Windsor, CT 06095. — \$6.00

THIRTY-TWO SOLOS for TIMPANI is divided into the following sections: 8 solos for two timpani, 8 solos for three timpani, 14 solos for four timpani, and 2 solos for five timpani. Before each solo-etude there is a solfege exercise which is based on the intonation problems contained within the solo-etude. The solo-etudes do not have to be taken in order, but only the number of drums suggested should be used. This is a well written timpani book for the advanced player. As Lepak has pointed out in his Foreword, the book covers many of the pitch and rhythm problems of contemporary music. By combining several of the solo-etudes, a timpani suite could be derived and be appropriate for a recital. Alone, the solo-etudes would be good examination pieces or as intended, for lessons. Congratulations to Alexander Lepak for a fine contribution to the timpani literature! (JB)

A SEMI - STRAIGHT JAZZ WALTZ - Richard Kashanski, HaMaR Percussion Publications, Inc., 333 Spring Road, Huntington, New York 11743, 2p — \$.95.

This timpani solo, is part of the HaMaR timpani series is of medium difficulty and would serve any accomplished high school timpanist. It uses four drums and included a short cadenza. In addition to using the felt ends of the timpani mallets, the butt ends are effectively used. Traditional notation is used and the print is quite legible. This solo with its few pitch changes would be a good challenge to the developing timpanist. (DG)

ROCK — Richard Kashanski, HaMaR Percussion Publications, Inc., 333 Spring Road, Huntington, New York 11743, 2p. — \$.95

ROCK is a short timpani solo of medium difficulty, which should be quite useful to the advanced high school player. It uses different tonal areas of the head plus several playing techniques such as cross sticking and the use of two drums at the same time. The notation is traditional and easy to read. As a short recital piece or an encore, it has a definite place in the timpanist's repertoire. (DG)

DUALITIES FOR TIMPANI, and RECITATIVE AND DANCE, Dave Udell, Udell Publishing, 135 Kohler St. Sun Prairie, Wisconsin 53590, no prices marked

Udell Publishing is apparently a new venture and the company is certainly doing an impressive job of printing. The pieces are on high quality stiff paper and the music is extremely clean and easy to read. Dualities 1 is for two timpani in simple rhythms, emphasizing change of dynamics. A good early study piece. Dualities 2, for three drums, is in 5/4, uses wood and felt ends of the sticks, and is also a good early etude. Recitative and Dance, for four-timpani, is in two sections, living up to its title. Recitative is metered but un-measured, requires some hand damping, including some "audible" muffling, an interesting idea. Dance is in fast 7/8 with some written glisses and rapid chromatic pedalling. Should be effective in performance for a strong high school or intermediate college player. (KE)

SONATA No. 1 FOR TIMPANI - \$3.75; **SONATA No. 2 FOR TIMPANI** - \$1.75; **SONATA No. 3 FOR TIMPANI** - \$1.75 — Southern Music Company

The Sonata No. 1 has a piano accompaniment. The interest within the first movement, with the timpani tuned to a major triad, lies in the changing meter, dynamic structure, and accents in the timpani part and the piano chord structure. The second movement, which is very expressive, features tuning changes while rolling on two drums. The writer prefers to use a multiple bounce roll in this movement. The third movement is energetically driving with timpani and piano both emphasizing melodic leaping. Counting must be precise for both instruments to integrate.

The first movement of the Sonata No. 2 consists of two declamatory passages interspersed between rapidly moving, toccata-like passages. The second movement, which involves considerable tuning changes, has a sweet, lyrical quality. The third movement, which is fun to play and hear, includes both "out of kilter" meters and some quick tuning changes.

The Sonata No. 3 explores the wide expanse of a major ninth interval and the tones in the center of this interval. The resultant chordal structures developed upon are fourths, fifths, tritones, etc. The outer notes tend to serve as pedal points with the middle tones employed in melodic patterns. The third movement contains many quick meter changes.

As noted above, the Sonata No. 1 contains piano accompaniment. The other two are unaccompanied solos. The printing is clear and well-spaced. Interpretive markings are well planned and detailed. Tunings are not changed between movements, which gives a better sense of continuity to the audience. The writer would prefer accidental markings to be included as a key signature. These three works are well within the grasp of the proficient high school student and are worthy of the attention of the college percussion major. (LP)

MARIMBA & VIBRAPHONE SOLOS

CONTEMPLATION (Vibraphone Solo, unaccompanied) by Murray Houllif. Permusa Pub., P.O. Box 02033, Columbus, Ohio 43202 — \$2.50

A general complaint among percussion instructors is the lack of serious solo music for vibraphone suitable for college-level recital performance. Well, here is a publisher who is doing something about it! This fine piece is a most welcome addition to this area of percussion literature. The level is moderate to difficult for the college player.

Pedaling and mallet damping are carefully marked. The piece is tonal, notation is standard, and the title describes the music style. (AP)

THREE PIECES FOR MARIMBA - Murray Houllif — Music for Percussion, Inc. - \$2.00

This work is of concert and recital calibre for the advanced marimbist. It is carefully constructed, and consists of well developed concepts and challenging yet accessible techniques. With all three movements bearing traces of such, Movement II is clearly based on a tone row. Special emphasis is given throughout the work to the intervals of fifths, fourths, and tritones. Houllif clearly understands advanced marimba phrasing techniques, employing them to advantage. The rhythmical structures are complex. The first two movements employ four mallets; the final movement can be performed with two mallets.

The printing, which does contain a few errors, is generally good. The layout is well-spaced for ease on reading. All interpretive markings are clear and suitable. (LP)

SUITE FOR XYLOPHONE AND ORCHESTRA — David Carey — Galaxy Music Corp — Solo and Piano reduction, \$3.50.

This composition calls for, besides the soloist, a string orchestra plus a minimum collection of winds and percussion. Its demands are well within the limits of many high school and youth orchestras.

Although the piece does contain some chromaticism, its use does not extend too far for most young string players. Much of the harmonic structure is built on fourths and fifths. The rhythms are not unduly complex and the changing meters are easy to understand within the context.

The printing is clear to read. Markings are appropriate and adequate. The piano reduction is solidly constructed and is of medium difficulty, sounding dynamic and very pianistic. (LP)

RECITAL PIECES FOR MALLETS — Garwood Whaley — JR Publications — \$5.00

This collection of borrowed literature is carefully chosen, and each work fits the marimba performance with grace and elegance. The book includes a useful glossary and bibliography material about each included composer. The note heads are printed large, however the staff spacing is cramped. The complete collection is printed in treble clef, to which has been added many leger lines.

This collection, though of fine quality music, exhibits some of the problems and divisions of opinion concerning printing borrowed literature. The following points need to be considered:

1. Although the collection is convenient, this writer, and probably most marimbists with a good music education, does not need such a collection. This reviewer had already played all but two of these works while browsing through literature from other sources.
2. Many of this writer's students DO need this collection. However, they could be lead to a more mature experience by:
 - a. Including both treble and bass clef reading. Moving lower leger line notes into bass clef does not reduce the authenticity of the copy from the original!
 - b. Moving the lute and guitar parts, where possible, into their original register for additional bass clef reading and sonority.
 - c. Adding phrase and dynamic marks in a stylistic fashion.
 - d. Including an explanation of appropriate ornamentation and suggestions for ways of realizing such on the marimba,
 - e. More specifics about how to create the illusion of sustainment when a roll is not used,
 - f. Doubling at the octave would be quite appropriate and a good addition in some of these works,
 - g. The judicious addition of malleting at crucial points might enhance the student's ability to perform smoothly.

If the teacher takes the time to carefully edit the works along the above lines, this collection is excellent for the high school student and the college percussion major. And it will provide pleasurable reading for the mature marimbist. (LP)

SUITE FOR SOLO VIBRAPHONE, Alexander Lepak, Windsor Music Publications, P.O. Box 33, Windsor, Conn. 06095, no price marked

Alexander Lepak, who is better known to this reviewer as the author of excellent studies for timpani than as a mallet composer, has produced a really interesting piece for vibraphone. The first and third movements are in rapid motion with shifting accents, but are quite different in character. The second movement is a charming piece with a blues feel, spiced with contemporary harmonies and some rapid flowing passages. Four mallets are required throughout. Suite would be an effective college recital piece with a distinctive and serious character. Paper and printing quality are excellent. Pedal marks are clear and logical. (KE)

PRELUDES FOR MARIMBA, NO'S. 1,2,3, Raymond Helble, Studio 4 Productions, Box 266, Northridge, Ca. 91328 — \$5.00

Helble's Preludes for Marimba have been known to marimbists for the past few years, due to Leigh Stevens' excellent performances of these works, and they are now available in print. They are well worth examination, even by marimbists not yet technically advanced enough to perform them. The third Prelude is probably the most accessible technically but all three require a strong technique and ability to play a one-handed roll. The pieces are well laid-out and easy to read, although the spacing of the 32nd note groups in the second Prelude leaves something to be desired. A striking example of the growing body of serious, advanced, musically conceived marimba music. Requires 4-1/3 octave marimba. (KE)

MONOGRAPH IV, Richard Gipson, Studio 4 Productions, Box 266, Northridge, Ca. 91328 — \$4.50

Oddly enough, it is nowhere stated on the score that Monograph IV is for solo marimba, although that soon becomes evident because of the range and technique used. An excellent, intermediate-plus educational piece, Monograph IV is reminiscent, technically, of some of Mitchell Peters' marimba pieces. It requires a variety of independence and roll techniques and is preponderantly based on quartal and quintal harmonies. It is effective in performance and functions well in the advancement of a student's technique. The music is easy to read, and is well laid-out, although the (11 page) piece has no good spots for page turns. Requires a 4-1/3 octave marimba. (KE)

FOUR INVENTIONS FOR VIBRAPHONE AND MARIMBA — David Carey — Inwood Publishing — \$5.00

These four inventions present a lively contrast within a contemporary framework. All four works employ only two mallets for each performer. They are sight readable by professional level performer, and would make good additions to the reading libraries of the college level student.

The inventions are of typical construction displaying the usual manipulative elements within a chromatic and metrically complex framework. Each is set in a contrasting mood, adding much interest to the whole.

The printing and the paper are of excellent quality. All markings are clear and appropriate. The marimba part uses both bass and treble. (LP)

BAR PERCUSSION ENSEMBLES

FUGUE IN C MINOR — TRIO - from Well Tempered Clavier — J.S. Bach - arr. J. Moore — Permuss Publications, Box 02033, Columbus, Ohio 43202 — \$2.00

ALLEGRO MOVEMENT — QUARTET - from Water Music - G.F. Handel - arr. J. Moore — Permuss Publication, Box 02033, Columbus, Ohio 43202 — \$2.00

Two more outstanding keyboard mallet ensembles from Permuss Publications arranged by James L. Moore. The Fugue is one of Bach's best known and provides much needed material for three players. The third part includes indications where lower passages may be played on 4-1/3 or 4-1/2 octave instruments. Both pieces include mallet suggestions and have measures numbered for easy rehearsals. The arrangements are easy enough to be played by 1st year players with some practice, yet will be enjoyable for more advanced players. Two mallet techniques used throughout. (WS)

SPANISH DANCE (Granados) - \$7.50; OVERTURE TO 'IPHEGENIA IN AULIS' (von Gluck) - \$8.50; CONCERTO (Telemann) - \$7.50; ADAGIO (Croelli) - \$7.50. Transcribed for mallet quartet by Ron Fink. Studio 4 Productions.

These four works, transcribed primarily from string sources, adjust to the marimba ensemble setting with ease. They will be welcome additions to the college marimba ensemble repertoire, yet are not too difficult for the competent high school ensemble. With all four parts of comparatively equal difficulty, the professional ensemble will enjoy reading them. The SPANISH DANCE, a fine Latin composition, is especially useful in both formal and popular performance settings.

The manuscript is hand written. It is neat and legible, and the copy process is of good quality. The writer finds the manuscript to be too closely spaced for ease in reading. The manuscript is printed on both sides of a double sheet of paper, necessitating one page turn. No score is published. (LP)

PERCUSSION ENSEMBLES

DUO FOR TIMPANI by Alexander Lepak, published by Windsor Music Publications, P.O. Box 33, Windsor, CT 06095 — \$5.00

DUO FOR TIMPANI is a three-movement work for two timpanists each using three timpani. The first movement is in a moderate tempo with the first section in strict time, the second section somewhat free, and the last section a modified A B A form. The second movement is unbarred and deals with polyrhythmic interplay. The third movement is fast.

This work is written in score form so that each player is aware of the other's part. Lepak concerns himself more with glissando technique in his writing of this work than any of the other contemporary timpani techniques (i.e. center-edge playing, bowl sounds, finger playing and various sticks, brushes or mallet choices). There is only one indication for mallet choice (wood mallets, ending the third movement), therefore the performers must make mallet choices according to the style of the music

This is an excellent work for two talented timpanists. Good performance notes are given for each movement. (JB)

CONTRAST 1 - Dave Udell, Udell Publishing, 135 Kohler St., Sun Prairie, Wisconsin 53590, 2p.

This snare drum duet would do well for intermediate snare drummers. Although the rhythms are not particularly difficult or unusual, it provides some problems with change of mallets and turning snares on and off. These are problems that a snare drummer should become familiar with at an early age. This duet certainly fills that void. The notation is traditional and presents no visual problems in terms of reading. This duet is recommended for intermediate snare drummers. (DG)

CONTRAST 2 - Dave Udell, Udell Publishing, 135 Kohler St., Sun Prairie, Wisconsin 53590, 2p

Unlike CONTRAST 1 this work is scored as a duet for one snare drum and three concert toms. In 5/8 meter at a fast tempo, it would be an excellent challenge to the accomplished intermediate level players or to advanced players. The work presents some intricate rhythmic patterns plus changes in mallets. Traditional notation is used and it is clear and legible. Although a price is not given, it would appear to be minimal. If that is the case, this duet would provide suitable performance material for the percussionist's library. (DG)

CONTRAST 3 - Dave Udell, Udell Publishing, 135 Kohler St., Sun Prairie, Wisconsin 53590, 2p

This work is a snare drum duet which seems to be aimed at intermediate level performers. It has several unique features. The first performer uses a snare stick in one hand and a timpani mallet in the other. In addition, the work includes several meter changes. Traditional notation is used and the printing is clear and precise. CONTRAST 3 would present a good challenge for two intermediate snare drummers. (DG)

FIVE DREAM SEQUENCES for Piano and Percussion Quartet by Walter Ross, Published by Boosey & Hawkes. \$1.50 per score (5 scores needed) — \$7.50.

FIVE DREAM SEQUENCES is a 6:00 minute work requiring the following instruments: bells, vibraphone, marimba, xylo-

phone, chimes, 2 suspended cymbals, 4 tom-toms, 2 wood blocks, guiro, maracas, temple blocks, timbales, large gong, ratchet, claves, metal shaker, castanets, bass drum, and piano. The pianist must perform inside the piano as well as in the regular manner. The percussion parts are not technically demanding, but require that each player respond from the others' part. There are very few metered sections requiring that the conductor give cues clearly marked in the parts. Most of the music is measured in seconds. Detailed instructions are clear and accurate. FIVE DREAM SEQUENCES is a well written programmatic work for percussion. It is a musically challenging work for the players, leaving the listeners to ponder their own dream images. It is well suited for a college percussion ensemble program. (JB)

SIX REFLECTIONS for Percussion Quartet by Marcel G. Frank, published by Boosey & Hawkes. — \$8.00

SIX REFLECTIONS is a 10:00 minute work requiring the following instruments: marimba, 2 snare drums, 2 vibraphones, xylophone, 2 sets of bongos, 3 tom-toms, 3 cocos, claves, maracas, slap stick, suspended cymbal, finger cymbals, triangle, bass drum, gong, glockenspiel, 4 timpani, and bass drum. This work is comprised of six short movements, each using a different combination of percussion instruments and each creating a different mood. It is well written and challenging. The parts are difficult and require good percussionists, particularly on keyboard instruments. If the work is to be conducted, and I think it should be, an extra part would have to be purchased because only four parts are included in the \$8.00 price. SIX REFLECTIONS is an excellent musical composition for percussion. It would best be performed by a good college percussion ensemble or a professional percussion ensemble. (JB)

SONATINA for Percussion Quartet by Fisher Tull, published by Boosey & Hawkes. — \$3.50 score and parts.

SONATINA is a 7:00 minute work requiring the following instruments: wood block, triangle, snare drum, tam-tam, antique cymbals, tambourine, cymbals, suspended cymbal, slap stick, xylophone, vibraphone, temple blocks, tenor drum, timbales, glockenspiel, timpani, and bongos. This work is written in a fugue style with much imitation among the parts. Although written as one movement, the work divides itself into 3 sections: first section of fugue style, second section of cadenza style, and third section of imitation style. Good use is made of all the instruments required and the players should feel a sense of satisfaction after performing the work. There are some meter changes in the last section which would require rehearsing. SONATINA is a well written work for percussion. It is never dull and should be rewarding to both listener and performer. It would be good for an advanced high school ensemble or a college ensemble. (JB)

PERCUSSION QUARTET NO. 1 - Morris Alan Brand — Bramora, Box 71, St. Cloud, MN. 56301 — \$8.00 score and parts.

This work is one of a series of new quartets for percussion available from the new publishers. Bramora feels "these percussion quartets are a first step in establishing the "Total Percussion Quartet", as the medium representing percussion in the family of quartets. Music for the percussion quartet has been in existence for some time as evidenced by the military drum quartets and various avant-garde ensembles. However the total percussion quartet (2 mallet players, drum set and timpani) will establish itself as a major medium as composers, publishers and performers come to realize its musical and educational value, just as music for larger ensembles helps develop the total musician." A moderate easy college level or advanced high school work, some changing meter passages, and 3 mallet chords in the xylophone parts are found. Sonorities are largely based on intervals of 4ths. Should be a fine recital piece available from this new publisher. Bramora feels "these percussion parts are of fairly clear quality. (JM)

METALLIC MYSTIQUE - William J. Schinstine, Southern Music Co., San Antonio, Texas 78292 — \$5.00

This percussion ensemble for six players presents no particularly difficult rhythmic problems but provides some effects which should make it interesting. Standard instrumentation is used including five brake drums. A coin and snare drum sticks are used on the suspended cymbal and the tambourine part calls for thumb rolls as well as shaken rolls. The work could easily be performed by a high school percussion

ensemble. The notation is traditional. The layout is very good and it is easy to read. This work should be a part of the high school percussion ensemble library. (DG)

MOSAICS (Percussion Sextet), by Jared Spears. - C.L. Barnhouse, Pub. — \$6.00 for score and parts.

Mosaics is of an easy level of difficulty for a high school group. Instruments required are all "standard equipment" in the high school or Jr. High percussion section. No keyboard instruments are required. The meter is 4/4 and the tempo allegro throughout. This short piece is excellent for introducing young percussionists to the percussion ensemble medium. (AP)

FIXATIONS (Percussion Sextet), by Larry Snider. - C.L. Barnhouse, Pub. — \$5.00 for score and parts.

This is a fine piece which will offer a challenge to a good high school ensemble. Percussion instruments employed are ones which are commonly found in the high school music program, except that four timpani are required. Mallet keyboard instruments included in the score are xylophone and bells, both of which are very easy. The notation is quite legible. (AP)

CONCERTO FOR PERCUSSION - Morris Alan Brand - Bramora Pubs., Box 71, St. Cloud, MN 56301 — \$12.00 for score and parts.

This is a very musically conceived moderately difficult college level, or difficult high school level, percussion ensemble. Eight percussionists plus piano are required using bells, xylophone, vibes, marimba, chimes, snare drum, cymbals, bass drum, and timpani. The score and parts are done in hand manuscript that could be more legible, but with a bit of effort all necessary data can be deciphered. Excellent writing for melodies percussion ensemble with support from rhythmic percussion instruments. Abundant contrasts in tempi and textures make the work very interesting from a listeners standpoint. (JM)

RUSSIAN PERCUSSION - Laura J. Stotesbery Bramora Pubs., Box 71, St. Cloud, MN 56301 — \$6.00 score and parts

This well written percussion ensemble for 8 players is of only moderate difficulty, yet is musically quite effective. Instrumentation includes bells, xylophone, chimes, snare drum, tenor drum, crash cymbals, bass drum, and timpani. Well within the abilities of high school percussion ensembles. Bramora feels, "the percussion family will further develop the octet to the point where percussion octets will become the standard recognized medium representing the large percussion ensemble. This impression is consistent with the total percussion philosophy where several mallet players are required to ensure color contrasts in both melody and harmonies, several percussionists to provide rhythmic and various color contributions and a tympanist to provide a strong bass line". (JM)

THREE MEMBRANOPHONES — Dennis Carlson — Cosmos Music, 79 Menotomy Rd., Arlington, Mass. 02174 — \$3.00 score & parts.

Scored for 3 or more players using 2 high snare drums, 2 deep tom-tom and 3 bass drums, with optional Latin-American instruments and other sound effects suggested in the score by the composer. This is a driving rhythmic number of only moderate difficulty that would certainly fill the bill for that "drum" oriented number with audience appeal on your next concert. Parts are clearly written and available in Xerox reproduction. (JM)

FLYING DREAM - Dennis Carlson - Cosmos Music, 79 Menotomy Rd., Arlington, Mass. 02174 — \$4.00 score and parts.

This mallet quartet (2 vibes, 2 marimbas) with timpani can be augmented easily. Bells may play top note of vibe 1 part. Doubling of any part will add to the depth of the marimba parts. Bowed suspended cymbals and small triangles are improvised to add to the setting. These are suggested additions by the composer. The individual parts are not difficult and the overall effect is one of rich sonority and fullness from the mallet instruments. Presently available in clearly written Xerox reproduced copies. (JM)

B. C. CADENCE — Dennis Carlson - Cosmos Music, 79 Menotomy Rd., Arlington, Mass. 02174 — \$5.00 score & parts

Written for 6 players, the instrumentation includes: 5 temple blocks, snare drum, 4 tom-toms, suspended cymbal, triangle,

office desk bell, 4 brake drums, suspended coil spring, bass drum, tam-tam, whip, and 4 timpani.

This is a difficult work rhythmically not at all a "marching" cadence-like piece as the title might mislead one to believe.

Players must perform four to seven note rhythms over one to four pulse with partials removed. Notation is mostly traditional, with a nice treatment of textures. Definitely a work for an advanced college group. Presently available in adequate to read Xerox reproduced copies. (JM)

THEME FOR PART III — Dennis Carlson - Cosmos Music, 79 Menotomy Rd., Arlington, Mass. 02174 — \$6.00 score & parts

This composition is for 11 players using - bells, 2 vibes, 2 marimbas, opt. electric piano, electric bass, drum set, and 4 player on various Latin and trap percussion instruments. The mallet instruments carry melodic ostinato figures and harmonic structures while the percussions provide a solid rhythmic background in 6/4 meter. Solo vibes are given open choruses for improvisation. This work is an excellent example of the fine large ensemble writing coming out in the "Berklee-style". It involves a lot of players in a full musical percussion ensemble experience and should be very well received by audiences.

Score and parts are in Xerox reproduction, a little crowded on page, but legible. (JM)

MIXED ENSEMBLES WITH PERCUSSION

CONCERTO FOR PERCUSSION AND ORCHESTRA (Piano reduction also available) by David Maves. Recital version, which includes 2 scores (piano reduction) and 3 separate parts, is \$20.00 and is available from Bernard Kalban, Editor, E.B. Marks Music, 1790 Broadway, New York, N.Y. 10019. Requests for rental of orchestra score and parts go to: William Crummit, Belwin Mills, 16 W. 61st St., New York, N.Y. 10023.

This work requires 25 standard percussion instruments. The composer states that it was conceived for a single soloist, but that it may be performed by any number of percussionists. The level is moderately difficult for the college player, and it is atonal. The piece is basically metric, although there are some ametric sections. Notation is standard. The piano reduction is fairly "straight-forward" and is not difficult. The percussion part has some short improvisatory sections. Special effects on the percussion instruments are clearly indicated, such as striking the bowl of the timpani, humming a 'D' into a timpani head tuned to a 'D' to produce a sympathetic response, etc. An interesting, well-written piece. (AP)

FOUR SEA FRAGMENTS, Duo for Bb Clarinet and (1) Percussion, Permuis Publications, P.O. Box 02033, Columbus, Ohio 43202, — \$7.50 (includes 2 copies of score for performances)

Four Sea Fragments is for multiple percussion, including 2 log drums, 5 temple blocks, 2 cymbals, vibes, marimba, 3 antique cymbals, and clarinet. Frazeur, a well-known percussionist, knows how to write effectively for percussion. The piece is musically conceived with some lovely melodic and coloristic writing for keyboard instruments and clarinet. Four Sea Fragments should be an exciting recital piece for an intermediate to moderately advanced college player. The music is generally quite legible, although instructions clutter the page in places and I find it confusing that the clarinet and percussion exchange lines on the score for the 3rd movement. (KE)

RECORDINGS

ART OF PLAYING BRUSHES (Record) — Sam Ulano — Released by Sam Ulano, P.O. Box 1126 Radio City Station, New York, N.Y. 10019 - No price listed

The purpose of this recording is to acquaint the drummer with some of the brush techniques necessary to: (1) back vocalists, (2) keep time in ballads, bossa novas and sambas, and (3) solo on the drum set. Mr. Ulano's method is a recorded session that first explains the beat, then demonstrates it, and finally applies it by using his trio. There are no accompanying notated explanations. Instead the student must listen to learn. The explanations are ordered and concise, although he assumes a good background in coordination and balance on the drum set. The result of this is that the record can be an aid to both students and professionals. This recording fills a much needed void in the library of brush techniques. (Reviewed by Lou Abbot, edited by WS)

THE VIGS: "Somebody Loves Me" — Dobre Records - DR1005
— Dist. by Ray Lawrence, Ltd., Box 1987, Studio City, CA 91604

Featuring Tommy, Roger, and Mia Vig, this album is a delightful family affair. Tommy is one of LA's leading mallet percussionist/arranger/conductors; Mia is his very talented vocalist wife; and Roger is, according to no less an expert than Leonard Feather, "by far the best 3½ year old half-Hungarian, half-Korean drummer in Southern California"! Father Tommy composed and arranged all of the charts and multi-tracked electra-vibes and a multitude of percussion instruments. Mia's vocals are tops, and you'll have trouble believing that you're hearing only a 3½ year old Roger featured on drums with a 21 piece orchestra in a performance of "Theme from S.W.A.T.". All in all a most fun, enjoyable recording to listen to (JM)

TEXT AND REFERENCE BOOKS & OTHER MATERIALS

DRUM ROLL — James Blades, Faber and Faber, 3 Queen Square, London, England, 1977. 275 p., \$15.95.

How does one go about becoming a noted historian, author, scholar, professional performer, highly esteemed teacher, lecturer, etc., etc.? James Blades, the well known British-by-nationality, international-by-reputation percussionist, answers that question with respect to himself in his recently published book, Drum Roll. The 275 page book, subtitled "A professional Adventure from the Circus to the Concert Hall," is a detailed autobiography describing Blades' "fifty years of percussing."

Included in the book are sixteen pages of photographs to illustrate this chronological account of Blades' life. Of particular interest to the percussionist are the numerous stories and descriptions of instruments, playing experiences, conductors, composers, fellow percussionists, playing situations, first performances, etc.

Drum Roll will make very interesting reading to the many world-wide who have become Blades admirers following the 1970 publication of Percussion Instruments and their History (Faber and Faber, Limited). James Blades is a truly remarkable gentleman of the percussion world and the Percussive Arts Society is indeed proud to have him as a member of its Hall of Fame. (GO)

FUN MUSICAL COMPOSITIONS FOR THE VERY YOUNG AND/OR UNMUSICAL - \$4.00; TUNE IN: MAKING MORE MUSICAL SOUNDS - \$4.00; MAKING MUSIC AROUND THE HOME AND YARD - \$5.00; MAKING MUSIC IN MOMMY'S KITCHEN - \$5.00 — Emil and Celeste Richards - Award Music Company - Unnumbered pages.

Perhaps because we have diligently sought to establish percussion performance as a valid and complex art form, we have stressed the development of an advanced repertoire. We have tended to ignore the large potential role that percussion can play in recreational music programs.

Celeste (early childhood educator) and Emil (percussionist) Richards combine talents in this series of books on making and performing on simple instruments, the majority of which could be classified in the percussion family. The ideas are creative and musical. All instructions are easy to follow. Equipment used is readily available in most homes and classrooms. Although the series is designed with the young child or the special education child in mind, many of the ideas could be used as a starting point for any age students, including those in adult education music classes. Every elementary teacher in your school district should have a set of these books. (LP)

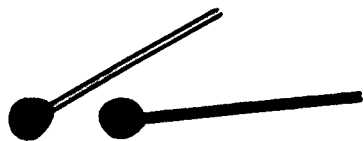
TAP — David L. Shrader and Carol L. Scott — Temporal Acuity Products, Inc. P.O. Box 5399, Seattle, Washington 98105. Varying prices for different combinations, from \$8.00 to \$400.00.

This excellent rhythmic learning program was on display at PASIC '77 in Knoxville. It is designed to improve rhythmic reading and tempo accuracy. The program, based on playing scored games, fascinates game addicts of all ages. Just a few minutes of playing increased this writer's awareness of the subtleties of beat placement.

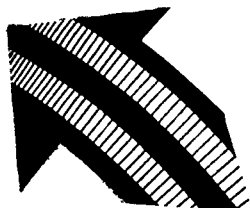
The program comes with three series of tapes. The elementary series is for the very young. The series appears to be carefully designed to progress at a rate calculated to encourage success without repetition and boredom. A wide variety of music of good quality recording is employed on the tapes. TAP could be used in a variety of situations. A number of well-known school districts and some universities have already purchased the program. (LP)

The new, enlarged 1978 Edition of the PERCUSSIVE ARTS SOCIETY SOLO & ENSEMBLE LITERATURE GUIDE FOR PERCUSSION is now available for purchase. This booklet is the most complete listing of percussion literature available anywhere. Price - \$3.00 each. Order from: Percussive Arts Society, 130 Carol Drive, Terre Haute, Indiana 47805.

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Band and Orchestra Music Review

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

CROSSWINDS — by Barbara Kolb - Pub. Boosey and Hawkes

This composition is scored for small wind ensemble and four percussion. Wind instruments include: flutes (2), oboes (2), english horn, clarinets (2), bassoons (2), trumpets in C (2), Horns in F (2), Trombones (2), Eb alto saxophone (solo). Beginning slowly and very softly tone clusters predominate, precise entrances are important as are dynamics. Flutes carry on a conversation which is joined by other woodwind instruments. While this is going on the tenor and snare drum enter so softly ('imperceptible' is noted on the parts). In all parts groups of five abound and they are played against triplets or groups of six and eight. No tempo is faster than a quarter note at 84. Vibratos vary according to given directions from fast to slow and the reverse. The solo alto saxophone begins at measure 96 with accompanying muted trumpets and horn punctuated by percussion. Traditional notation is used throughout except in the percussion parts where at measure 132 percussion instructions include: "place arbitrarily within bar keeping tempo of original sixteenth notes and with respect for the visual presentation of notes between percussionists." After four bars there is a return to traditional rhythm notation. This is a challenging number.

Percussion Instruments: tenor drum, side drum, triangle, snare drum, bongos, low suspended cymbal, sizzle cymbal, chinese blocks (3), suspended cymbal (very deep), marimba, tambourine, bass drum. University or professional - 13 minutes.

STAR WARS MEDLEY — John Williams, arr. James Burden - pub. Columbia Pictures Publications

A timely arrangement of representative portions of the movie score. 'Because of the dramatic nature of the score, tempi and dynamics change frequently and abruptly'. After a sweeping run by woodwinds a brass fanfare leads into an alla breve march based largely on triplet figures. Timpani, then vibes with clarinets and flute tremolo quietly introduce an english horn solo (cued for alto sax). Horns and trombones begin the call building to a marcato movement with unison trumpet melody soon joined by trombones also in unison. The ending moves from full chords in woodwinds to a brass fanfare to a run from woodwinds to the final four notes. Each member of the Star Wars cast has his own theme and it is possible to imagine these characters in this arrangement.

There are instructions for cymbal (suspended) as to choice of mallets, but not for mallet instruments. There are good instructions for percussion distribution.

Percussion Instruments: bells, gong, cymbals (pr), suspended cymbal, field drum, triangle, vibraphone, xylophone, snare drum, bass drum, timpani (4)

University or excellent high school band - 7 min 30 sec.

BOHEMIAN RHAPSODY — Robert Lowden - Pub. Big 3

The first three measures are scored for 4 horns very effectively. The parts are cued for clarinets or saxes but would be much better with horns alone. Throughout this composition the dynamics must be strictly adhered to, for balance is crucial. The harmonic structure, though modern, is not that of using tone clusters. A drum set may be used if the drummer reads the chart, if not the percussion section can cover the part. There is good use made of bells and xylophone. Chimes are used with the horns at the beginning and used very well indeed later on in the work. Although the time signature doesn't change on the score there is a listesso tempo where the eighth note equals a quarter. The number closes with a return to the original tempo but not the original melody. This should be an interesting and satisfying number.

The directions are clear for the drum set but no indications are given for choice of mallets or timpani sticks.

Percussion Instruments: Timpani (4), bells, chimes, xylophone, Hi-Hat, snare drum, bass drum, tom-toms (2), cymbals (suspended)

High School or College - 4:30.

AMERICAN FOLK RHAPSODY, No. 4 — Clare Grundman - Pub. Boosey & Hawkes

This is the fourth of the series of folk rhapsodies by Grundman and is equally as well done as 1,2,& 3. Beginning with a lively introduction for full band that needs careful balance, the triangle and cymbals reinforce the brass crescendo in eight notes. The xylophone is used in unison with the woodwinds. This introduces 'Down in the Valley' the melody scored for solo horn accompanied by three flutes and muted trumpets with a baritone countermelody. After a key change 'Little Brown Jug' appears in a different than usual version with an interesting percussion background. There is a beautiful transition into 'Rosie Nell'. The oboe solo is not difficult but it begins on low Eb. The xylophone part may be used on vibes for it is very legato. The horns and flutes change the mood to an allegro 'Hey, Betty Martin, Tip Toe, Tip Toe'. The ending is a short recapitulation of the introduction.

There are no indications as to mallets or sticks.

Percussion Instruments: Timpani (2), xylophone, snare drum, bass drum, triangle, cymbals, bells.

High School or above - 5:30

MARACAS FROM CARACAS — John Kinyon - pub. Warner Bros.

One of the 'Supersound' series for young bands. Although the percussion consists of maracas and claves this composition is worth mentioning. It gives young percussionists a chance to learn how to handle these important latin instruments. It begins with maracas which are joined by claves two measures later. The clave sound is simplified by having the second note on the third beat but the director could easily transfer this to an authentic beat. Reading rhythm is important, for the maracas and claves do not always carry on the same rhythm patterns. Lower woodwinds and brass pick up a rhythm to be joined by a trumpet duet (or section). Brass pyramids add to the structure. Dynamics are important.

This composition can be performed by a very young band. The tempo is 126 and uses some eighth notes. Range for trumpet is from added line C to D (9th) using only one accidental and the clarinet range is from C to F (11th). Other instruments have an equally easy range.

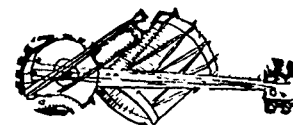
Elementary - 1:45.

THE HUSTLE — Van McCoy, Apr. Robert Russell Bennett - pub. Warner Bros.

Played in a moderate rock tempo beginning with horns in unison with clarinets and flutes making a glissando down an octave in the first measure and another octave in the second as the trombones are added. Saxes carry on a smooth melody as the basses and drums set the rhythm. Other instruments are added and the dynamic level builds. Quarter note triplets are set against the steady maraca sound. Suddenly from ff the melody occurs very staccato with a light harmony. A legato trombone solo begins in contrast to the woodwinds and horns. This composition needs a light touch throughout. In notes to the conductor R.R. Bennett says "the only problem in a concert performance is the danger of losing the original intimacy of the music by trying to fill the hall or park with sound. The Hustle should be full of smiles."

Percussion instruments: timpani (3), bells, xylophone, maracas, cymbals (pr), snare drum, bass drum.

High School - 3:16



PUBLICATIONS and PRODUCTS



Material Compiled

by

John J. Papastefan, University of South Alabama

NEW PUBLICATIONS

AUDIO-TECHNICA U.S. INC., 33 Shiawassee Avenue, Fairlawn, OH 44313 has available a limited edition recording of NEXUS ragtime music.

BAND SHED MUSIC PUBLISHERS, Petal, MS 39465 has developed a new manuscript paper especially for enlarged marching percussion section.

BRAMORA, Post Office Box 71, St. Cloud, MN 56301 has a brochure listing their music for percussion quartets and octets.

CHIRONE PUBLICATIONS, Post Office Box 612, Menlo Park, CA has an extensive listing of books, solo and ensemble works.

THEODORE FRONT MUSICAL LITERATURE, 155 North San Fincente Boulevard, Beverly Hill, CA 90211 has available the 1975 revised edition of "Percussion Instruments and Their History" by James Blades in both cloth and paperback.

INWOOD MUSIC PUBLISHERS, 26 Inwood Lane, Spring Valley, NY 10977 has recently made available new pieces for vibes and marimba.

KASTUCK PERCUSSION STUDIO, 25 Brookside Road, Ridgefield, CT 06877 now has Vol. II (1977-1978) additions and revision of Vol. I of their percussion literature discount catalog.

KENDOR MUSIC, INC., Delevan, NY 14042 has an extensive array of books and pieces. Write for their catalog.

STANLEY LEONARD, 551 Sandrae Drive, Pittsburgh, PA 15243 has a number of percussion solo and ensemble works published.

MODERN DRUMMER PUBLICATIONS, 47 Harrison Street, Nutley, NJ 07110 publishes Modern Drummer Magazine four times yearly.

MUSIC FOR PERCUSSION, 17 West 60th Street, NY 10023 recently added a number of new releases to their catalog of solo and ensemble percussion literature.

NEXUS, 6 Church Street, Toronto, Can. M5E1M1 has released a new major recital piece for percussion.

PERMUS PUBLICATIONS, Post Office Box 02033, Columbus, OH 43202 specializes in new music for percussion and will send brochures upon request.

S & S SCHOOL OF MUSIC, Keim & Burchert Road, Pottstown, PA 19464 has a number of new percussion works including keyboard mallet ensembles.

SERRY PUBLISHING COMPANY, In care of ATV Music Group, 6255 Sunset Boulevard, Suite 723, Los Angeles, CA 90028 has several new percussion solo and ensemble works.

SMITH PUBLICATIONS, 1014 Wilmington Avenue, Baltimore, MD 21223 in their 1978 Catalog of American Music list a number of percussion solo and ensemble pieces.

SOUTHERN MUSIC COMPANY, Post Office Box 329, San Antonio, TX 78292 makes available a guide to their percussion publications.

An annotated listing of all of the published works of percussionist/composer WILLIAM KRAFT, complete with publisher information is available from: Joseph Boonin, Inc., Box 2124, South Hackensack, NJ 07606.

A book INFORMATION ON THE MARIMBA by David Vela, translated by Vida Chenoweth is available from Libros Timms, Antigua Guatemala, Central America. The cost is \$4.95 which includes air mail postage.

TIP PUBLISHING COMPANY, 9926 Haldeman, Suite 24A, Department P, Philadelphia, PA 19115 produces a recorded self-study drum course.

SAM ULANO has a booklet entitled "For Drum Teachers Only".

NEW PRODUCTS

MIKE BALTER MALLETS, 6515 North Seeley Avenue, Chicago, IL 60645 produces a wide array of mallets described in their brochure. They also recently announced two new models of mallets for bells and crotales: the 9A Aluminum for a lighter sound, and the 10A Plastic. Also available is a new mallet case and T-Shirts. Contact your dealer, or write direct for information.

BLOCKS, 1130 North Drive, Memphis, TN 38109 produces log drums and pitched temple blocks.

BRIKO, Post Office Box 10279, Phoenix, AZ 85064 announces the arrival of the new Peter Magadini bass drum pedal.

VIC FIRTH ENTERPRISES, Box 10, Dover, MA has added a new line of jazz/rock sticks to the catalog.

HYER MARIMBA PRODUCTS, 354 North Franklin, Delaware, OH 43105 makes the new Rueban mallets for mallet percussion.

LUDWIG INDUSTRIES, 1728 North Damen Avenue, Chicago, IL 60647 has just introduced a new device for drums called the Sound Projector.

RALPH LORR, 129 East Drive, North Massapequa, NY 11758 has for immediate sale three gongs and four Ringer timpani.

THE PERCUSSION CENTER, 221 Fifth Street, Fort Wayne, IN 46808 can supply Arc Marching accessories. Write for catalog and price list.

REMO, Inc., 12804 Raymer Street, North Hollywood, CA 91605 has introduced a new line of two-ply drum heads, sound reflectors for rototoms and Pro-mark mallets.

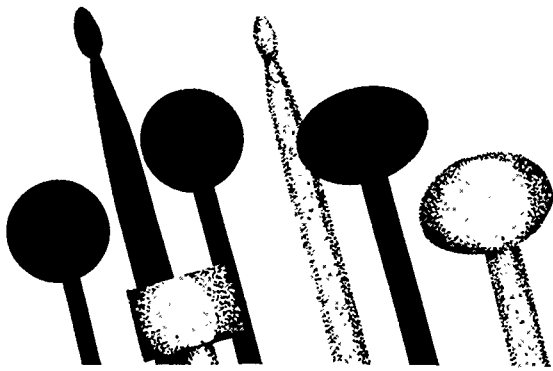
S & S SCHOOL OF MUSIC, North Keim & Buchert Road, Pottstown, PA 19464 makes available the new triangles and beater sets from Per-Del as well as the Exactone timpani tonal indicators.

SLINGERLAND DRUM CO., 6633 North Milwaukee Avenue, Niles, IL 60648 has purchased certain assets of J.C. Deagan, Inc., manufacturer of mallet percussion instruments.

TERRA TU, INC., 4420 Superior Avenue, Cleveland, OH 44103 is a new professional percussion shop offering many lines of instruments and related equipment.

AVEDIS ZILDJIAN COMPANY, Post Office Box 198, Accord, MA 02018 has a free twenty-page catalog available.

SYNARE 2 PERCUSSION SYNTHESIZER is a melodically conceived instrument capable of producing xylophone, marimba, and all synthesizer and drum sounds. The unit has 12 playing pads that are digitally tuned to exact half-step intervals, or may be retuned to the pitches of your choice. A built-in DIGITAL SEQUENCER allows the performer to store in memory up to 125 pitches and in any rhythm, and recall them by merely tapping a pad. Soon to be released by this company is the new SYNARE 3. For information about these instruments write: STAR Instruments, P.O. Box 71, Stafford Springs, CT 06076.



ON THE TECHNICAL SIDE

Materials Compiled By
Gene J. Pollart
University of Rhode Island

RE-INTRODUCING ODD METERS

by Joe Porcaro and Dave Levine

During the 1960's and 70's the use of odd meter signatures (5/4, 7/4, 9/8, etc.) in jazz and rock has become common. The Dave Brubeck Quartet, with Joe Morello, and Don Ellis' Orchestra and Sextet employed the use of odd meters in much of their music. TV shows of the late 60's, such as Mannix and Mission Impossible, with music by Lalo Schifrin, had theme songs in odd meters. More recently groups like the Mahavishnu Orchestra, with Billy Cobham, and composers, notably big band composer Hank Levy, have turned to odd meters for much of their rhythmic diversity.

The term "odd meter" refers to the fact that there are an uneven number of beats in each measure (ex. 5/4, 7/4, 5/8, 7/8, 11/8, etc.), not, as unfortunately has been the case, that these meters are "odd" because they are seldom used! Popular, folk, and dance music of other cultures, such as Greek, Hungarian, and Indian, rely heavily on odd meters; but because odd meters are infrequently used in American music, teachers and students frequently neglect this aspect of playing. Theoretical and practical knowledge of odd meter signatures is important for all musicians; and for drummers, working with odd meters should be an essential part of their basic training.

Although there has not been much written on playing in odd meters, there are a few excellent books now available on the subject. *ODD TIMES - A New Approach to Latin, Jazz and Rock, Applied to Drum Set* (published by Try Publishing Co.,

distributed by Professional Drum Shop, Hollywood, Ca., (1970), 48 pp., \$4.00) is written by Joe Porcaro, the co-author of this article. Joe is a percussionist and teacher in the Los Angeles area, whose experience and expertise is documented by his work with the Don Ellis Big Band, and his recording work for such prominent composers as Oliver Nelson and Lalo Schifrin. In his preface Joe writes: "Many of today's composers and groups are searching for new approaches in their music; one of these being the asymmetric meters (odd meters). Therefore, I feel there is a great need for a guide to the odd meters in Jazz, Latin, and Rock."

What Joe actually did, however, was to write an encyclopedia, rather than just a guidebook, for odd meter drumming. After a brief discussion of breaking down the complex time signatures to simpler two's and three's, the author progresses from basic 7/4 and 7/8 cymbal patterns to sophisticated drum beats for both jazz and rock. He then follows the same steps to construct patterns and beats in 9/8, 5/4, 10/8, 11/8, 13/8, and 19/8 rock and jazz. The last section of the book deals with odd time Latin beats, such as bossa-novas, mambos, and sambas.

Because of its thoroughness in covering the subject and the technical demands it makes on the player, *ODD TIMES* is similar to Jim Chapin's *Advanced Techniques for the Modern Drummer*, and in this book Latin and rock, as well as jazz, are discussed. Joe carefully explains not only the substance of the book but the equally important concepts behind it. He continually stresses that the student must "take it upon himself to make up some of his own"; thereby giving the student a firm foundation and at the same time encouraging him to build and experiment on his own. For an informative and interesting introduction or reacquaintance with odd meter drumming this book should be required reading.

Players should be able to swing in odd meters as well as they can in 4/4. While there is no easy way to accomplish this goal, ignoring the problem will not help in solving it; Clearly some attention should be given to the matter of odd meter signatures and learning how to play them. Listening to the records in the following discography and working out the examples that are provided can be a start. So enjoy yourself, and have an "odd" time!

SELECTED DISCOGRAPHY RECORDINGS FEATURING ODD METERS

Dave Brubeck, *Dave Brubeck's Greatest Hits*. Columbia 16 10 0298. Includes Take Five featuring Joe Morello's drum solo in 5/4.

Don Ellis Orchestra, *Live at Monterrey*. Pacific Jazz 10112; *Live in 3-2/3/4 Time*. Pacific Jazz 20123; *Shock Treatment*. Columbia CS 9668

These early Don Ellis recordings feature Steve Bohannon on drums. Later recordings such as Turkish Bath and Tears of Joy are also recommended.

Roger Kellaway, Roger Kellaway Cello Quartet. A & M SP 3034 *With Emil Richards, John Guerin, and Paul Humphreys.*

Dave MacKay and Vicky Hamilton. Impulse AS 9184.

Contains a 4/4 Jequitbau (Brazilian Bolero) and a 7/4 Blues. John McLaughlin, The Mahavishnu Orchestra, various recordings. Featuring Billy Cobham.

Emil Richards, *Stones*. Uni 73008.

Very odd times. With Joe Porcaro and Mike Craden. Spirit of '76. Impulse AS 9182

With Joe Porcaro and Mark Stevens. Title track is a blues where the time signatures change with the chord progression: 4 bars 5/4 (I), 2 bars 7/4 (IV), 2 bars 5/4 (I), 2 bars 9/4 (turnaround), and 2 bars 5/4 (I). All this contains 76 beats, hence the title.

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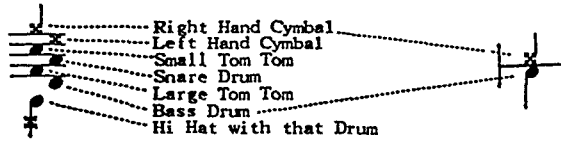
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DRUMSET SYMBOLS-These symbols will be used throughout most of this book.

EXAMPLES - FROM ODD TIMES, by Joe Porcaro.
(Used by permission of the author.)

The first series of examples shows how to take a basic pattern (3+2+2) and develop it into a complicated drum set beat. These patterns can be used for either jazz or rock depending on whether the player plays swing or straight eighths. The next examples show ways of dealing with more complex meters and odd time Latin Music.



Group A 3+2+2

R.H. Cymbal 1 2 3 1 2 1 2 1 2 3 1 2 1 2

Bass Drum

R.H. 1 2 3 1 2 1 2 1 2 3 1 2 1 2

1 2 3 1 2 1 2 1 2 3 1 2 1 2

Count 1 2 3 3 1 3 2 1 3 2 1 2 3 3 1 2 3 1 2 3

R.H. 7 8

B.D. 3

1 3 2 3 3 1 2 3 1 2 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Interesting patterns for drum fills can be developed by taking the rhythms of the jazz cymbal beats, and playing them on different drums and cymbals of the drum set.

Group A 3+2+2

Counting 1 2 3

Jazz Cymbal Pattern 3 1 2 3 3 1 2 3 1 2 3 3 1 3 2 1 3 2

R.H. Cym.

Drum Fill LL RL LL RL LL RL LL RL L R L R R L L R R L L R R L L R R L L R L R L

R.H. Cymbal
L.H. Cymbal
S.D.
B.D.

T-59

SAMBA

The following patterns will be played with a stick in the right hand, playing near the center and off the rim of the snare drum. The left hand will be played with a brush with the matched grip, towards the center of the snare drum.

R.H. Center L.H. Brush near center

R.H. Rim Shot or near rim of snare drum

SAMBA PATTERN. IN $\frac{7}{4}$



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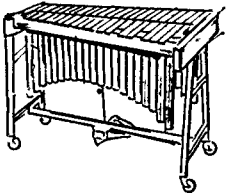
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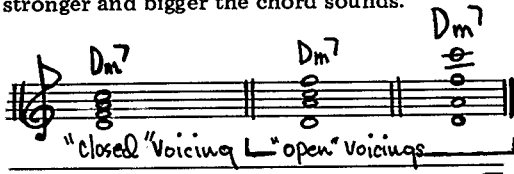
Articles and material for all of the columns in PERCUSSIVE NOTES are welcome and needed. We hope that you will share your ideas with your fellow PAS members through these publications. PLEASE WHEN SUBMITTING MUSICAL EXAMPLES IN HAND MANUSCRIPT - MAKE THEM NEAT AND LEGIBLE SO THAT THEY CAN BE REPRODUCED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



VOICING CHORDS ON VIBES by Chuck Vaccarello

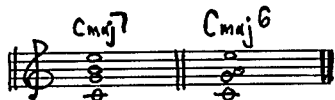
With the growth in popularity of multi-mallet, particularly four mallet, playing, an understanding of the basic criteria for voicing chords becomes an important aspect of the vibist skills. Good chord voicing not only enhances the overall sound of the ensemble, but when comping changes gives the soloist that extra "kick" which helps stimulate him to play on.

I personally am not in favor of playing the standard "closed" voicings, because the vibe is aurally as well as acoustically a weak instrument. "Close" voiced chords do not sound as strong as "open" chords simply because they are limited in range. I find that the larger the interval from top to bottom of the chord, the stronger and bigger the chord sounds.



I would like to describe three techniques that I have found to be successful with my own playing. The first technique is what I describe as being "compromise" voicings. These are chord voicings that work well on most tunes and also fit well with other chording instruments like the piano and guitar. I have found that from job to job, where you are often confronted with players that you have never worked with before, problems can arise as to how and when to play. This problem is especially true when working with new piano players. Every player has his own way of making chords. I have found in many instances that these compromise voicings work well when playing with new players.

Very simply, when voicing Major⁷ or sixth chords, I voice them in the following order: Root, Fifth, Major⁷ or sixth, and third.



The same voicing is also practical with minor⁷ or sixth chords.

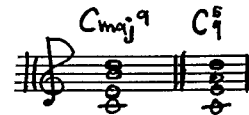


With dominant⁷ chords, the voicing changes. In this case, I voice the chord with the seventh in the bass followed by the third, fifth, and root.

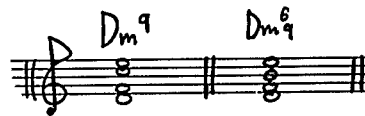


The reason for this particular voicing is two-fold. First of all, by putting the seventh and third in the bottom voices, the interval of a tritone is formed, which gives the overall chord a more defined dominant⁷ function. Secondly, with the third and seventh being the generating tones of this chord, it leaves the the upper voices free enough to be used as extensions.

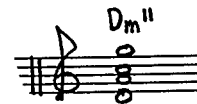
Regarding chord extension, the problem that four mallet players face is that we are limited to only four notes for chord voicing. With this in mind, the player must choose the more important notes of the chord and use them. For example, in major chords with an added ninth, I will usually voice the chord with root, third, major seventh or sixth, and ninth. I leave out the fifth because it is the least important voice of the chord.



With minor chords, depending on the situation, the way I voice the chord will change. With minor⁹ chords, I generally voice them with the root, third, seventh or sixth, and ninth.

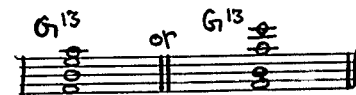


One must keep in mind that we are discussing only very basic chord extensions. The topic of chord extensions could be quite an extensive article in itself. With minor eleven chords, the voicing which I feel works well on the instrument is root, fifth, seventh, and eleventh.



This voicing is somewhat unorthodox because of no third or ninth, but the sound is characteristically minor eleventh.

Finally, with dominant seventh chords and their extensions, I find that using two extensions simultaneously results in some nice sounding chords. For example, with dominant thirteenth chords, I voice these using the ninth. The voicing is seventh, third, thirteenth, and ninth.



Another common example is dominant seventh chords with altered extensions. Again, the seventh and third are in the bottom and altered extensions are found on top. For example G⁷ would be voiced seventh, third, flat thirteenth, and flat ninth.



Up until now, I have described compromise chord voicings that work well under most situations. When the vibe is the solo chording instrument, its possibilities for chord voicing open up considerably. The next technique is one in which chords are voiced around a common tone. For example, within the context of a II-V⁷-I pattern the chords are voiced around the common tone "G".



This pattern can revolve around any number of tones within the particular key. In this case, the key of C.

The last technique I would like to describe is that of voicing chords around the melody of a particular tune. The importance of this concept is three-fold. First, voicing chords around the melody helps maintain a continuity of voicings within the tune, in that like chords will be voiced the same no matter how many times they come up. Voicing chords around the melody strengthens the overall melody and when one is comping around the melody, a sense the "tune" is still present, in that one can still hear the line in an abstract sense while another person is soloing.



Overall, listening and playing tunes will help develop a musical sense as well as stimulate ideas, which is what jazz is all about. Also, listening to players on other instruments aside from your instrument will aid in developing your own concept and style. I would say that about 90% of my listening is to other players aside from vibists. I have just completed a discography of important jazz albums, as well as an extensive bibliography of jazz history and method books. People interested in a copy should send a self-addressed stamped envelope to: Chuck Vaccarello, Kretzmann Hall, Concordia Teachers College, 7400 Augusta St., River Forest, Illinois 60635.

THE AUTHOR

Chuck Vaccarello is head of the Percussion Department, and the new jazz studies program which involves courses in improvisation, arranging and composing, as well as Jazz Bands at Concordia College in River Forest, Illinois.

University of Cincinnati College-Conservatory of Music

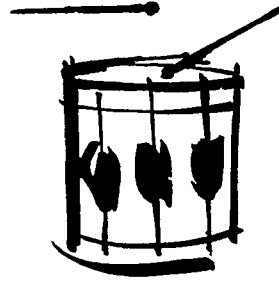
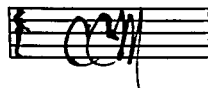
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SWISS RUDIMENTS

by Jeff Donnelly

Perhaps the second most important instrument in today's marching band is the Snare Drum: The first being the Bass Drum. The Field Snare Drummer can use the "Standard Twenty-Six Rudiments" to form very intricate rudimental solos. However, with today's growth in music, one should be aware of the use of Swiss Rudiments.

The obvious difference between the American Rudiments and the Swiss Rudiments, is the sounds that can be produced when used in the right context. Therefore, something to keep in mind is that "A new rudiment may only be justified if it produces a new sound-effect, or a better sound-effect than a similar existing rudiment, or if the same sound-effect is caused with an easier technical execution."¹ To demonstrate the use of Swiss Rudiments let us contrast the sound-effects between similarly rhythmmed rudiments of each rudimental system.

A good example of how the Swiss rudiments can benefit the Snare Drummer is by comparing the Swiss Army Triplet with the Flam Accent. The Flam Accent is a hard rudiment to master. It is very difficult to execute at fast tempos. Swiss Army Triplets are very smooth sounding and are easily executed at fast tempos. Another such comparison can be made between the Single Windmill Stroke and Flam Paradiddle. The Windmill Stroke is very smooth and easily executed at fast tempos whereas the Flam Paradiddle sounds choppy and is almost impossible to execute smoothly at fast tempos.

Another contrast between similar rhythmmed rudiments can be illustrated through the Tap Flam and the Flam Tap. The Tap Flam has an accentuated sound that can be used to emphasize a theme which would be difficult to produce with Flam Taps. The Flam Tap is a very smooth sounding rudiment which can be used basically for a connecting point into phrases. In most Swiss Drumming, the Tap Flam is seldomly written consecutively because they are difficult to maintain. Flam Taps are easy to maintain, but lack the jumpy sound which is easily distinguishable in the Tap Flam. Another interesting characteristic about these two similarly rhythmmed rudiments is that they both have the same basic sticking. They both are based on the sticking of the Long Roll. The only distinguishable sound factor is the placement of the Flams.

One last contrast can be made between the Berger Lesson #25 and the Lesson #25. The Berger Lesson #25 is a very smooth flowing rudiment whereas the Lesson #25 sounds like a horse galloping.

Each of the aforementioned Swiss rudiments are very effective in creating interpretation differences as compared with the American Rudiments. These differences can add a smooth controlled touch to any rudimental solo or cadence figure.

¹ Dr. F. R. Berger, Instructor For Basle Drumming (*Trommelverlag Basle: Basle Drum-Editions,?*) Pg. 1.

THE AUTHOR

JEFF DONNELLY studied with many fine Rudimentalists such as Art Nelson, an excellent Swiss Rudimentalist. He drummed with Robert Goute and Dr. F. R. Berger, both being accredited Rudimentalists from Switzerland.

Jeff is currently working towards a Bachelor Degree in Music Performance at the Crane School of Music in Potsdam, New York and studies with Jim Petercsak. He has instructed several drum and bugle corps and is currently critiquing the Malone Baton and Drum Corps. In addition, he privately instructs many students in Rudimental Studies.

SWISS RUDIMENTS

1. Tap Flam

L rL R 1R L rL R 1R L rL R 1R

2. Pataflafla

(Single) (Off a Flam) (Doubled)

L R rL 1R | 1R L R rL 1R | 1R L R rL 1R L R rL

3. Swiss Army Triplets

1R R L 1R R L 1R R L 1R R L 1R R L

4. Dragadiddle

R R L R R L L R L L R R L R R L L R L L

5. Berger
Lesson 25

R 11R R L rrL L R 11R R L rrL L

6. Flam Rolls

Stroke ⁵ 1R R 1R R || Stroke ⁹ 1R R

(Do not alternate)

7. Single
Windmill Stroke

1R R L R rL L R L || R L 1R R L R rL L

8. Double
Windmill Stroke

1R R L R L R rL L R L R L

9. Two Stroke Ruff
Paradiddle-Diddle

11R L R R L L rrL R L L R R

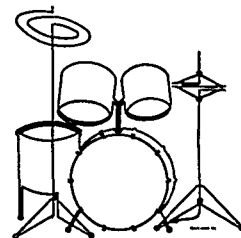
10. Three Stroke Ruff
Paradiddle-Diddle

1r1R L R R L L rlrL R L L R R

PRACTICAL DRUM SET STUDIES

By: Jim Piekarczyk

Community Professor of Applied Percussion Studies at
Governors State University, Park Forest South, Illinois



INTRODUCTION

In the past three issues of Percussive Notes, my column has focused on excerpts from my book titled "Drum Set Exercises" to be released January, 1978 by Opus Music Publishers, Inc. of Chicago. Each article dealt with equipment set up, hi-hat and bass drum endurance, melodic drum set studies and the practical application of the above in creating drum set solos. If you have kept abreast with the exercises and applied all examples, you should have some insight as to what your weak points are. Furthermore, my past articles should have set up a good practice routine for your drum set studies.






I would like to introduce a new topic of interest in my column. "Reading With All Four Appendages".

BASIC DRUM SET NOTATION



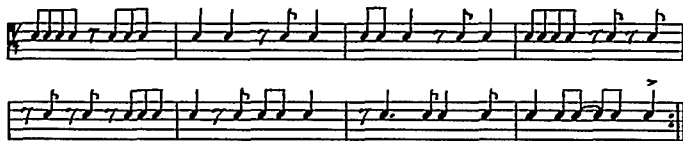
GUIDE LINES

Take any snare drum line and apply these ideas.

1. Read the line hand to hand on the snare drum, this will help you to understand the rhythm.
2. Play all eighth note rests () with the hi-hat.
Play all single eighth notes () with the bass drum.
Play all groups of eighth notes () or () on the snare drum.
Play all quarter notes () on the right or left cymbals.
3. Keep in mind that the eighth note serves as the basic duration in example 1-A and that all four appendages serve as the time keepers. In addition, this will introduce you to many tonal variations that can be achieved from the instrument.
4. Apply dynamics, accents, and put to use your sticks, brushes, mallets, at different tempos to form a consistent sound through all four appendages.

EX: 1-A

Basic snare drum line




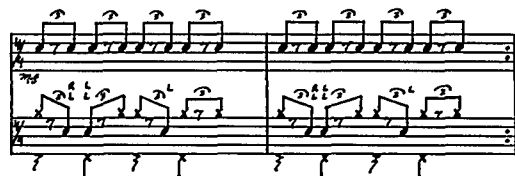
EX: 1-B

If the line was to be written out as suggested, it would look like this in actual notation. Also included is the suggested sticking.




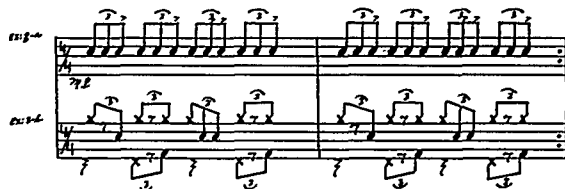
EX: 2-A & 2-B

The eighth note triplets serve as the basic duration. () = basic duration Play the hi-hat "with" the exercise on two- & four (not against it), i.e., don't think of the hi-hat as the time keeper, but as part of the overall sound. Apply the suggested sticking.



QUIZ

Lets go one step further and test your present coordination. The eighth note triplets on line 3-A serve as the basic duration, () = basic duration. Line 3-B is the idea built from the basic pattern in line 3-A.



CONCLUSION

Tape record your practice routine. By doing this you will bring to light all possible sonorities, basic coordination problems, and most of all, you will be aware of your consistency in tempos and dynamics.

Work at "not" playing the bass drum to form a steady beat. But internalize the "time" - to feel the steady flow of the time without having to state it on the bass drum with all four beats. By incorporating this into your practice routine, you can play syncopations utilizing all four appendages without losing the time flow. Furthermore, by leaving out the bass drum to form a steady beat, you will learn more about the time, phrases, form, and the instrument in general.

If you are having problems with these exercises, I suggest that you review my past articles to build up your endurance and coordination. Then proceed on once again.

In the Spring-Summer issue of Percussive Notes - my column will focus on coordination problems utilizing all four appendages.

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DEVELOPING THE MARCHING PERCUSSION SECTION: Timp-Tom Trios, Marching Timpani, and Tuned Bass Drums

Published by permission of "Woodwind World-Brass and Percussion" Spring 1977 issue.

by Jay A. Wanamaker

The lower pitched drums in the marching percussion section, i.e., timp-tom trios, tenor drums, marching timpani, and tuned bass drums, have achieved notoriety due to contemporary trends and developments in the modern day percussion section. Many factors, including tuning, the size and shape of the drum, muffling techniques and devices as well as decisions regarding setup and field placement, add to the director's dilemma and require definite decisions for performance situations. I would like to share a few ideas on methods to achieve a well-balanced percussion section that will add to the appearance and overall sound of a marching band.

Timp-tom Trios

The timp-tom trios have achieved wide acceptance and use in today's marching percussion section. The trio consists of three various sizes of tenor drums. There are three different sets generally used for supporting the melodic line of the percussion score. These sets include the tenor, baritone, and bass trios. Personally, I prefer the tenor timp-tom trio; with diameters of 14", 16" and 18" respectively, all with a depth of 10". These drums sound as the alto voice in the percussion section and should be tuned high to make a discernible contrast in pitch identification. They are tuned relative to each other and sound best when there is an interval of a major 3rd or perfect 4th between each of the three drums. The timp-tom trio should be tilted at about a 15 degree angle with the batter head (top) facing toward the performer to insure maximum sound project.

Mallets of various textures will further enhance the musical arrangement. I have found that double ended mallets are very effective and economical. The mallets consist of a wooden bead on one end and a hard felt bead on the opposite end, which produces a contrasting sound. A large, medium felt mallet is suggested for legato sections in compositions requiring that technique.

Marching Timpani

The latest innovation of the low-pitched drums is the marching timpani. A unique aspect of these drums are their hand-cranked tuning mechanisms. Marching timpani range in sizes of 20", 23", 26" and 29" diameters and sound as the tenor voice in the percussion section. The range of each of the drums is a major sixth, except the 26" drum which has a range of a minor sixth. The extreme ranges of these drums should be avoided whenever possible because they are less resonant in pitch. Unfortunately, many of the parts composed for marching timpani are overwritten, which place a burdensome demand on the player. Due to the hand-tuning mechanism, tuning changes should be kept to a minimum and only when necessary.

"Marching Timpani should be kept as close as possible to the audience. If the timpani are placed on the ground during the course of the performance, then the head should be tilted at about a fifteen-degree angle to the audience. Shortening the front leg a few inches will put the drum on a tilt and allow the sound to project into the audience instead of straight up."¹

The timpanist should be equipped with a pair of hard staccato mallets and a pair of legato mallets. A third type of mallet with a medium core should be used. A stick bag, which may easily be constructed or purchased, should be attached to the side of the timpani to contain the mallets when not in use. A pitch pipe and/or tuning fork is a must for accurate tuning changes.

Tuned Bass Drums

Until recent years, bass drums have been used only as time keepers. Today, tuned bass drums can actually support melodic and rhythmic phrases. The bass drums are the lowest tuned instruments in the percussion section and sound as the bass voice. I suggest using 24", 26" and a 28" diameter drum, all with a 14" depth and also a 34" bass drum with a 16" depth.

These drums are also tuned relative to each other and sound best when there is an interval of a perfect 4th or perfect 5th between each of the four drums. Using tuned bass drums will help create an effective bass line and add an exciting backbone to the entire ensemble.



(photo by Jeff Harring)

The bass drums ring and produce overtones which will require additional muffling. By using a 5" by 5" patch of four layers, taped on the inside of both heads should help to subdue some of the overtones.

"Turning the bass drums parallel to the audience (ex. same position as a bass drum on a drum set) will increase the volume and intensity three times the amount as compared to the drum shell facing the audience. The bass drummers should learn to march in this manner, to increase the projection of the instrument."²

The bass drum players should be supplied with two large felt mallets. By using alternating strokes (hand to hand), the performers should be capable of playing sixteenth note passages throughout the bass drum section.

"Struttin' Down Main Street"³ is an example of contemporary scoring for a full-sized marching percussion section. This street beat features the snare drum line performing stick clicks and coordinated inter-segment patterns. The B theme features the lower pitched drums.

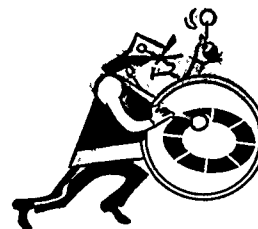
¹Jay A Wanamaker, *Marching Percussion: A Percussionist Perspective*, Percussive Notes, Vol. 15, NO. 1, Fall 1976, p. 26.

²Ibid, p. 26.

³"Struttin' Down Main Street" - Copy right 1977 *Marching Drums - Potsdam Publications, 1 Hillcrest Manor, Potsdam, N.Y.* Midwestern Music and Art Camp, a percussion adjudicator for

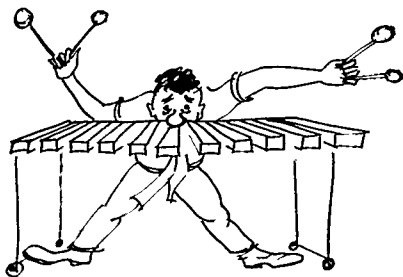
THE AUTHOR

JAY A. WANAMAKER is currently a graduate assistant in percussion performance at the University of Kansas where he instructs the percussion section of the "Marching Jayhawks." Jay received a BM degree, Performer's Certificate and Certificate of Merit from the Crane School of Music of the State University College at Potsdam, New York. He has studied percussion with George Boberg, Tom Brown, James Petercsak, Leigh Howard Stevens and Gordon Stout. *Percussive Notes* and *Woodwind World-Brass and Percussion* magazines have published several of his marching percussion articles. He is on the faculty of the *Midwestern Music and Art Camp*, a percussion adjudicator for the *New York State School Music Association (NYSSMA)*, and a member of the *New York Federation of Contest Judges*.



THE MARIMBA BAR

by Linda Pimentel



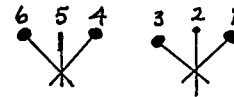
You may direct your questions for this column to: Ms. Linda Pimentel, 1564 Arlington Ave., Columbus, Ohio 43212.

Q: I am presently studying Clarence Barber's DUO FOR EUPHONIUM AND PERCUSSION¹ and hope to perform it on my graduate recital. Although I am fluent in four-mallet vibre playing, I am having trouble manipulating the mallets required for the second movement. Please discuss how you performed it. Also did you follow the tempos indicated on the first and third movements?

A: First, my set-up varied slightly from the recommended set-up. The suspended cymbal and the sizzle cymbal stands were placed immediately adjacent to each other so that the cymbals overlapped, with the suspended cymbal higher and placed behind the sizzle cymbal. These two cymbals slightly overlapped both the snare drum and the lower corner of the vibes. I preferred to use a regular chromatic set-up of crotales. Dangling crotales can be hazardous to strike rapidly and with correct dynamic intensity. Warren Hyer built me a nice table for the crotales that suspended out over the vibes.

This was placed to the left of the stand which held the triangle (two clips) and the music. I began the second movement holding six tools in this fashion:

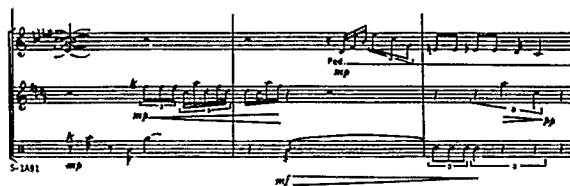
1. a cord covered vibes mallet,
2. a brass bell mallet,
3. a cord covered vibes mallet
4. a cord covered vibes mallet,
5. a triangle beater,
6. a cord covered vibes mallet.



The crotales were played with the brass bell mallet and the triangle with the triangle beater. The cymbals were played with the vibre mallets or the triangle beater as indicated. Because I was performing on the triangle with my left hand, I had to work a bit extra to develop a smooth triangle corner roll (example #1). I laid down the triangle beater and the brass bell mallet at the end of measure eight and the beginning of measure nine. The vibes mallets in the left hand had to be inverted very quickly at the beginning of measure 11. In measure 11 (example #2) I dampened the "E" in the vibes with the inner mallet just before playing the "A" with the outer mallet with almost a "flam"-type rocking motion. This pattern occurs several other times. Because of the perilous leaps between cymbals and crotales, I rarely looked at the score between measures 13 and 18 (example #3). Throughout the work I tried to arrange my array of mallets in such a way as to eliminate all unnecessary motion. Measures 18 and 19 (example #4), illustrate such. On the vibes, all upper (black) bars were played with the outer mallet and all lower (white) bars were played with the inner mallet of the right hand. The suspended cymbal was played with the inner mallet stem and the sizzle cymbal was played with the outer mallet stem in the left hand.

The composer tells me that the middle movement is often being performed by two percussionists. Thus you have this option at your disposal. I took both the outer two movements considerably faster than marked. Euphoniumist Sandra Emig and I chose tempos at which we felt the blending of parts flowed smoothly.

EXAMPLE 1



EXAMPLE 2



EXAMPLE 3



EXAMPLE 4



¹Barber, Clarence E. Duo for Euphonium and Percussion. Cleveland: Ludwig Music Publishing Co., 1975.

Q: The question of memorization in relation to percussion music concerns me. I have been teaching now for almost a year, having taken over a private studio of another percussionist. Thus I have several fairly advanced students who are performing for state contests and other recitals. I have always used music during performance on percussion set-ups and have memorized bar percussion solos. Among my students, memorization seems to be haphazard and likely to fail at the wrong moment. What do you think about memorization of percussion music?

A: First, let's take a look at memorization in general. Going back say three hundred years we find musicians partially reading music and partially doing something that we might call improvisation but actually it was closely related to memory work. When soloing, or playing an important position in an ensemble, a musician often improvised around a given chord structure. He had MEMORIZED the chord structure. Most musicians of the Baroque period played ornamentations by reading non-notated symbols or by additions of choice. Their decisions about how to embellish no doubt was related to their memory of what ornaments were then in style. During the classical and early Romantic periods, the cadenzas of solo works were supposed to be freely improvised and based on the development of materials remembered from the rest of the work. During the heyday of such pianistic greats as Liszt and Clara Schumann, memorization of music firmly entrenched itself in the concert hall. Eventually memorization became the keystone of the formal solo recital. Almost all vocalists, pianists, and string performers now give solo recitals by memory. Some conductors, wind instrumentalists, and organists also memorize their music. As you have noted, the primary tendency to memorize among percussionists have occurred in bar percussion performance.

The ability to quickly memorize is closely related to an aura of mystique that has tended to shroud the art of music. Every party attender, once he has established that you are a musician, seems to have a story to relate about some child who sat down and played the piano fantastically by ear without ever having a lesson. When I was a child I clearly remember being told how Handel, with superhuman strength and inspired by God, created the MESSIAH in a miraculously short time. Such tales all contribute to the mystique of music, as do the stories of the quick memorization of music.

What you need are some clear facts on which to base decisions on when memorization is appropriate and how it should be approached. This is the information that I know about memorization:

1. All memory is essentially analytical. The performer can analyze musical performance in several ways, such as:
 - a. Analysis of the elements of the piece so that he can reconstruct it by form.
 - b. Kinesthetic awareness and muscle memory. The various body postures assumed by the percussionist must often be carefully planned and remembered. The spacing and set-up of the instrument(s) and striking tools is clearly part of this element of memory.
 - c. Photographic memory consists of the student actually remembering all the marks on the musical page.
 - d. Phonographic (aural) memory is that which is so marveled at by friends when a person plays by ear without any formal training. We use it in several ways including making adjustments after we have played a wrong note so as to reset the pattern.
2. Most memory work is justifiable when it aids, the appreciation of the performance. For instance, singers can express more when singing by memory. If memorization enables the percussionist to perform in a more expressive fashion, it should be considered.
3. The majority of memorization is done by conductors and performers who have lengthy, cumbersome scores to read and/or large set-ups to leap about (consider the late nineteenth century piano concerto). However, there does come a time when the ratio probably works in inverse and the score or set-up is too large to justify the amount of time spent in memorization.
4. Justification of time (see above item) is an important factor in the consideration of the professional musician. Because I am quite a fluent reader, reading large blocks at

a glance, and am able to move about quite freely while reading, and because I have many things that I value in life, there are times when I simply cannot justify committing the time to memorize certain items.

5. The complexity of the music influences the amount of time necessary for memorization. Music that follows common melodic, harmonic, rhythmic, dynamic, etc., patterns is easy to memorize. As the cocktail pianist would say, "Hum a few bars and I'll fake it!" However, extremely complex music, if well structured and the patterns are carefully studied, can be memorized with less work than most students think.
6. As mentioned in the historic perspective, memorization tends to come in and out of style. At the moment there are a number of indications that it is not nearly so "in" among large groups of musicians as it once was. Percussion soloists are generally not criticized for using music so long as it does not hamper their freedom of movement.
7. If some of your students are planning to enter music in a professional capacity, particularly in the role of school music instructor, you may do considerable damage by insisting on spending a great deal of time in memorization. Perhaps the biggest problem for the beginning music teacher is his slow reading of notation and particularly scores. He has difficulty in score comprehension and in detecting pitch and rhythm errors. Thus I put more priority on notation reading than on memorization of solos.

From the above statements I may appear to take a stand against memorization of solo literature. This is not the case. My students do memorize. We literally practice the analytical skills necessary for memorization. Some of these same skills improve note reading. I have a few "tricks of the trade" to pass on. When memorizing bar percussion music, have the student memorize with note-by-note recall the beginning of the piece, the ending of the piece, all transitional sections, and several good starting spots throughout the piece (in case one gets lost he should have a convenient spot to which to jump). In several cases my students, in their nervousness and haste to begin, have started in the wrong key! The note-by-note recall eliminates such disasters. When I was teaching students younger than college-age, I conducted a weekly performance class. Each of my students were required to play something by memory for the class once a month. All listening students were to either write comments about the performance or to verbally comment. I then commented about the comments which greatly aided every one's communication skills. If a student was frightened and forgot his piece, he got up again a few minutes later for another, almost always successful try. If he forgot because he had not carefully prepared, he repeated his performance the next week. In this class we practiced details on stage deportment and discussed communication fears and problems. My students were usually poised and confident in public performance as a result of the weekly sessions. I have also had my students engage in "mini-performances" in front of any convenient audience. A "mini-performance" can be achieved by pretending an audience is present and by playing your memorized piece for them, or by playing for the family after dinner, or by playing for the student who has the next lesson.

To summarize, we have talked about the history of memorization and the mystique which tends to surround it. We have discussed the basic ways of memorizing, and some of the reasons why or why not to memorize. We have also mentioned some ways to help the student feel relatively comfortable in memorized performance.



TERMS USED IN PERCUSSION

by Michael Rosen



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

I have received many letters from readers asking when my book "Terms Used in Percussion" will be published. The Schott Publishing company has offered to publish the book and as soon as I get all the materials together I will send it to them and I imagine the book will be available next year. In any case I will be sure to let readers know through this column.

I received a letter from Michael Pritchard of Houston, Texas who asked the following:

Q. "In our Percussion Ensemble we are performing Frescoes 70 by Bertold Hummel and he calls for Rahmentrommel in four pitches. The english translation is Tabok. I suspect these may be slit drums but would like your opinion."

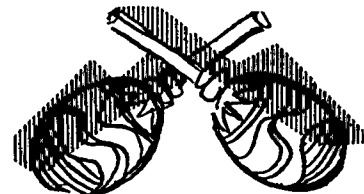
A. Rahmentrommel literally means frame drum and in this case I think Hummel wants the type of frame drums made by Studio 49 which he probably saw at one time. They look like large tambourines without jingles. You might try to get them or use various sized tambourines and dampen the jingles.

I would like to devote the remainder of this issue's column to some rather esoteric definitions: those of the instruments of Latin America and Mexico. These instruments appear in several countries, and even regions of countries, under several different names. For this reason, they are difficult to define. I refer the reader to two excellent books on the subject by Sybil Marcuse: A Survey of Musical Instruments, and Musical Instruments: A Comprehensive Dictionary.

The broad subject of ethnomusicology is beyond my expertise but I include the following which I have found in my search for definitions of terms used by such composers as Villa-Lobos and Chavez. Many of the words are Indian (Aztec, Maya, etc.) and are not Spanish at all, also there are several Portugese words.

Assovious (P) - whistle
caixa (P) - generic term for a drum
caixeta (P) - woodblock
canusao (P) - snare drum
caracaha (P) - guiro tye instrument
castanhetas (P) - castagnets
caxambu (LAmerican) - tom-tom held between the knees and struck with hands and stick simultaneously
dadoo (LA) - Venezuela: large maraca
ekon (LA) - Central American: cowbell
enkanika (LA) - Central American: square cowbell
esquila (S) - cowbell
furruco (LA) - Venezula: friction drum
gangarría (P) Indian: cowbell
Ganza (LA) - samba shaker (metal)
gilim gilim (P) - Braziliam bell tree used in Mardi Gra and Parades
guayo (LA) - Dominican Republic: guiro type gourd scraper
grage (LA) - Haiti: guiro type gourd scraper
guajey (LA) - Dominican Republic: large maraca type groud rattle
guira (LA) - Central American: cabasa
huada (LA) - Chili: maracas
huehuatl (Mexican Indian) - large ornately carved single headed wooden drum

hul (LA) - Guatemala: slit drum
ieumai (LA) - Nicaragua: maracas
jicara de agua (Mex.Ind) - water drum (large gourd half submerged in water and struck on the upper, rounded, part)
joca (LA) - single headed large conga type drum
juca (LA) - Nicaragua: friction drum
Ka-me-so (LA) wooden tubo (samba shaker)
kiyada (LA) - Cent. America: jawbone
maceta (P) - mallet
maguey (LA) - Dom. Reb.: slit drum
manguara (LA) Columbia: slit drum
marimbula (LA) - Central America: large thumb piano type instrument often struck with mallets
mula (LA) - conga drum type single headed drum
raspador (LA) - guiro
reso-reso (LA) - bamboo guiro
sonaja (MexInd) - maracas
tambora (LA) - Dominican Republic: two headed tom-tom played horizontally with both hands & often struck on shell with stick
tarola (S) - Mexican timbales
tenabari (Mex. Ind) - butterfly caccoon rattle made up of hundreds of caccoons
teponahuaste (LA) - Honduras: slit drum
teponaxtle (Mex Ind) - large ornately carved log drum
tunzu (LA) - Guatemala: slit drum
tuti (LA) - Dom. Rep.: castagnets
tzicahuaztli (Mex. Ind) - guiro type instrument
woda (LA) - Chile: maracas
xere (P) - samba shaker
xocalho (LA) - samba shaker
yuka (LA) - Central American: conga type single headed drum
zumbumba (P) - lion's roar



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(Editor's Note - In this issue of PROGRAMS, you will find programs from Pennsylvania through Wisconsin and foreign countries that did not appear in the Fall 1977 issue because of space limitations. Next you will find the complete state and country listing of new programs received for the Winter 1978 issue.)

PENNSYLVANIA

CLARION STATE COLLEGE

Faculty Chamber Music Concert 11/1/76
John M. Floyd, Percussion

Duettino Concertante for Flute and Percussion-Ingolf Dahl - Tetra, A. Broude

Student Recital 11/23/76
Bill Ray, Percussion

Sonata for Three Unaccompanied Kettledrums-Daniel Jones - Hinricksen

Student Recital 11/23/76
Jack Schmidt, Percussion

Suite for Marimba-A. Fisinger - Perc. Arts

Percussion Ensemble Concert 12/2/76
John M. Floyd, Conductor

Prelude for Percussion-Malloy Miller - MFP
Lament-H. Farberman - Adler
Three Pieces for Percussion Quartet-Benson - Schirmer
Analyphos: Six Episodes for Percussion Orchestra Op 51-Kerstens - CeBeDe
Rondo In D-Mozart/arr Schinstine - Schinstine
Prelude for Four Marimbas-Leonard - Volkwein
Toccata for Percussion Instruments-Chavez - Belwin
Tom-Tom Foolery-Abel - Fischer
Song for Trombone and Percussion-J. McKenzie - MFP
Earthly Paradise-Tom Jones/arr Schmidt - Schinstine

Symphony Orchestra and Concert Choir 12/8/76
Isaac Ostrow, Conductor

Carmina Burana-Carl Orff - Schott

Percussion Ensemble Literature 1/8/77
Clinic Performance

Pennsylvania Music Educators Association
Annual Conference, Pittsburgh
John Floyd, Clinician and Conductor

Prelude for Four Marimbas-Leonard - Volkwein
Toccata for Percussion Instruments-Chavez - Belwin
Three Pieces for Percussion Quartet-Benson - Schirmer
Rondo In D-Mozart/Schinstine - Schinstine
Lament-Farberman - Adler
Earthly Paradise-Tom Jones/arr Schmidt - Schinstine
Tom-Tom Foolery-Abel - Fischer
Rhythmic Tumbles for Breeze-Easy Perc.
Ensemble-Feldstein - Witmark
The Rolling Sea From Breeze-Easy Perc.
Ensemble-Feldstein - Witmark
Quartet No. 1 from Percussion Studies-Brown and Musser - Kendor

Percussion Ensemble Performance 1/8/77
Pennsylvania State Chapter, PAS Meeting Ft. Smith -
John M. Floyd, Conductor

Prelude for Percussion-Miller (MFP)
Analyphos: Six Episodes for Percussion Orchestra, Op 51-Kerstens - CeBeDe

Percussion Ensemble Tour 1/9-1/12/77
John M. Floyd, Conductor

Prelude for Four Marimbas-Leonard - Volkwein
Percussion Music-Colgrass - MFP
Analyphos: Six Episodes for Percussion Orchestra Op 51-Kerstens - CeBeDe

Toccata for Percussion Instruments-Chavez - Belwin
Probe for Percussion-Miller - MFP
Three Pieces for Percussion Quartet-Benson - Schirmer
Rondo in D-Mozart/arr Schmidt - Schinstine
Lament-H. Farberman - Adler
Earthly Paradise-Jones/arr Schmidt - Schinstine
Tom-Tom Foolery-Abel - Fischer
Suite for Marimba-Fisinger - Perc. Arts
Sonata for Three Unaccompanied Kettledrum-Jones - Hinricksen Edt

Junior Recital 2/16/77
Jack Schmidt, Percussion

Sonata for Timpani-Beck - Boston
Percussion Music-Colgrass - MFP
Suite for Marimba-Fisinger - Perc. Arts
March for Two Pairs of Kettledrums-Andre & Jacques Phildor - Marx
Sonata for Percussion and Piano-Russell - MFP

Student Recital 3/22/77
Bill Ray, Percussion

Concertino in A Minor-Bach - Chappell

Faculty Recital 3/28/77
John M. Floyd, Percussion

Preludes for Vibraphone Solo-Serge de Gastyne (Feroel)
Partita for Solo Unaccompanied Percussion-Cahn - Cahn
Four Pieces for Timpani-Bergamo - MFP
Theme and Variations for Four Timpani-Floyd - Studio 4
The King of Denmark-Feldman - C.F. Peters
Sonata for Marimba and Piano-Tanner - Cole

Student Recital 3/29/77
Lisa Koch, Percussion

Sonata III in F-Handel - Schirmer

Percussion Ensemble Tour 4/20-4/21/77
Northwest Pennsylvania, John Floyd, Conductor

Polyphones-M. Cunningham - Media
Percussion Music-Colgrass - MFP
Matons, Mia Cara-Lassus/arr. Boyd/Peters - Frank's Drum Shop
Lift-Off-Peck - Manu
Entertainer Rag-Joplin/arr Moore - Permus
Basho Songs, Six Poems by Matsuo Basho for Soprano and Three Percussionists-Miller - MFP
Suite for Percussion-Kraft - Belwin
Interiors-Moran - C.F. Peters
Misty-Garner/arr Schinstine - Schinstine
Encores in Jazz-Firth - Fischer

Percussion Ensemble Concert 5/5/77
Floyd, Conductor

Polyphones-Cunningham - Media
Percussion Music-Colgrass
Rondino for Eight Hand Clappers-Benson - Marks
Matons, Mia cara-Lassus/arr. Boyd/Peters - Frank's Drum Shop
Lift-Off-Peck - Manu
Entertainer Rag-Joplin/arr Moore - Permus
Basho Songs, Six Poems by Matsuo Basho for Soprano and Three Percussionists-Miller - MFP
Suite for Percussion-Kraft - Belwin
Interiors-Moran - C.F. Peters
Misty-Garner/arr Schinstine - Schinstine
Encores in Jazz-Firth - Fischer

PENNSYLVANIA STATE CHAPTER OF PAS

Percussion Ensemble 3/2/77
Concert at the Mid-East Instrumental Music Conference,
Pittsburg - John Floyd, Stanley Leonard, Gary Olmstead,
Conductors

Evolutions-Leonard - Leonard
Kylem-Leonard - Leonard
Interiors-Moran - Peters
Three Episodes-John O'Reilly - Schirmer
Street Song-Orff - Schott
Matons Mia Cara-DiLasso/Peters - Frank's
Jazz Variant-Beck - Boston

PENNSYLVANIA STATE UNIVERSITY

Symphonic Wind Ensemble Concert 4/29/77
Smith Toulson, Conductor

Concerto for Percussion and Wind Ensemble - Karel Husa - Belwin

INDIANA UNIVERSITY OF PENNSYLVANIA

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

Laura Soave-abrizzo Caroso/Fink - Simmrock
Interactions for Vibraphone and Perc.-John Bergamo - MFP
Toccata Without Instruments-Meyer (MFP)
Concerto for Tube and Percussion Orchestra-Hartley - Boonim
Street Song-Orff - Schott

Faculty Recital 3/15/77
Gary Olmstead, Percussion

Duettino Concertante-Dahl - Broude
Sources III-Burge - Broude
Sonata for Two Pianos and Percussion-Bartok - B&H

Junior Percussion Recital 3/20/77
Dan Knipple, Larry Stepler

Tornado-Markovich - Creative
Etude Op 11 No 4-Musser - Studio 4
Etude in A-flat Op 6 No 2-Musser - Gamble Hinged

Eight Pieces for Timpani-Carter - Assoc.
Three Impressions for Keyboard Percussion and Piano-Knipple - Manu
Marimba Suite-Sifer - WIM
Four Pieces for Timpani-Bergamo - MFP
Double Concerto for Two Percussion and Orchestra-Crone - Crone

Junior Recital 3/23/77
Ronald Horner, Chris Forster

Sonata for Marimba and Piano-Tanner - M.M. Cole
Die Zwitschermachine-Payson - CM
Concertino for Xylophone and Orchestra-Mayzumi - Peters
Concerto for Percussion-Milhaud - Univ. Ed.
Saeta-Carter - Assoc.
Serenade-Schubert/Davis - C.L. Barnhouse
Duo Miniature for Mallet Percussion-Tanner - MFP

Percussion Ensemble 4/25/77
Gary J. Olmstead, Conductor

Three Play-Ervin - Peters
Music a Battuta for Percussion Ensemble-Schiffman - Assoc.
Take That - Albright - Jobert - Paris
Londonderry Air-Traditional - Manu
Dance for the Comedians-Smetana-Musser - Forster
The Whistler-G.H. Green - Manu
Xylophonia-J. Green - Manu
African Welcome Piece-Udow - VMMP

RHODE ISLAND

BROWN UNIVERSITY

The Ensembler Percussion
3/27/77

Burning House: Overture, Op 185a-Hovhanness - C. F. Peters

4/4 for Four-Crone - Crone

TENNESSEE

EAST TENNESSEE STATE UNIVERSITY

Percussion Ensemble 5/5/77
David W. Vincent, Director

Intrada-Vincent - Vincent
Streams-Benson - MCA
Scherzo-Schinstine - Southern
Prelude for four Marimbas-Leonard - Volkwein
The Sanyerye-Sumte - Vincent
Mae-Bernstein - Vincent
Can't Take My Eyes Off You-Crews - Vincent
Toccata-Chavez - Belwin

UNIVERSITY OF TENNESSEE-CHATTANOOGA

Percussion Ensemble 11/11/76
Dan Spalding, Conductor

Bayport Sketch-Spears - Barnhouse
Pentatonic Clock-Charkovsky - Creative
October Mountain-Hovhanness - Peters
Three Brothers-Colgrass - Music for Perc.
Three Dance Movements-Russell - Presner
A La Samba-Peters - Peters

Percussion Ensemble 2/11/77
Dan Spalding, Conductor

Ritmicas for Percussion Instruments-Roldo - Southern
The Swords of Moda-Ling-Peters - Frank's
African Welcome Piece-Udow - UMMF
Design Groups for Percussion-Simons - Manu
Fugue XVI in g minor-Bach/Handrixson - Manu
Xylophone Rag-Booth/arr Spalding - Manu
Jesus Christ Superstar Medley-Weber/arr Kennedy - Manu

TENNESSEE CHAMBER PLAYERS AND THE UTC PERCUSSION ENSEMBLE

Dan Spalding, Conductor
4/10/77

Mysterious Horse Before the Gate-Hovhanness - Peters
The Burning House Overture-Hovhanness - Peters
Intermezzo Op 10 for Einen Schlagzeugspieler-Soderlind - Norwegian Composers Assoc.
Hyperperim for Small Orchestra & Percussion-Varese - Schirmer

Percussion Ensemble - Tennessee PAS PERC Day 4/30/77
Dan Spalding, Conductor

Swords of Moda-Ling-Peters - FDS
Sketch for Percussion-LoPresti - MFP
Allegro Muchacho-Abel/arr Combs - Manu

UNIVERSITY OF TENNESSEE-KNOXVILLE

Dual Percussion Concert 11/19/77
UK and UT

Inventions on a Motive-Colgrass - MF
Three Studies for Percussion-Joe Eun Ha - Manu
Ritmo Jondo-Surinach - AMP
The Swords of Moda-Ling-Peters - FDS
Introduction and Allegro-McKenzie - MFP
Spanish dance-Granados/Fink - Manu
Dance Macabre-Saint-Saens/Vincent - Manu
Gainsborough-Gauger - Southern
A Time for Jazz Spears - SMP

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

Overture for Percussion Ensemble-Beck - Kendor
Octet for Keyboard Percussion-Snoeck - MFP
"Intermezzo" from Cavalleria Rusticana-Mascagni/Vincent - Manu
Celebration and Chorale-DePonte - Manu
Blue Percussion-Korf - PPP
October Mountain-Hovhanness - MFP
Rondo Scherzando-Dotson - SMP
Abstraco No 1-Santiago - Manu
"Chava Ballet" From Fiddler on the Roof-arr. W. Woods - Manu

Percussion Ensemble 5/5/77
F. Michael Combs, Conductor

Introduction and Allegro-Schory - Creative
Fancy That-Davis - Creative
Funeral March of a Mario-Gomud/Vincent - Manu
"Dance of the Comedians"-Smetana/Musser - Forster
Improvisation-Colgrass - Manu

Faye Harville, Percussion 5/5/77

Toccata for Marimba-Diemer - MFP
L' Epate A Trace-Geminiani - Editions Max Eschig
Moderne for Marimba-S. Smith - Pernus
March-Carter - AMP
Dance of the Comedians-Smetana/Musser - Forster

TEXAS

NORTH TEXAS STATE

Percussion Ensemble 11/6/76
M. Houllif, T. Maquire, Directors

Prelude for Percussion-Miller - MFP
Ostinato Pianissimo-Cowell - New
Toccata-Chavez - Belwin
Chamber Piece for Percussion Quintet-Colgrass - MFP
Three Brothers-Kraft - Southern
Momentun-Benciacutto - MFP
Rondeau-Perry - Southern
Homunculus C.F.-Perry Southern
Musica Battuta-Schiffman - Assoc.

Faculty Recital 12/7/76
M. Houllif

Concertino for Timpani-Colgrass - MFP

Master Class Recital
12/12/76

Fugue-Handel/Finkel - Schirmer
Yellow After the Rain-Peters - Peters
Sonata in E-Bach - Any Edition
Minuet in A-Mozart - Intern.

Graduate Recital 2/21/77
D. Mashburn

Duettino Concertante-Dahl - Tetra
Concerto for Marimba and Vibes-Milhaud - Edoch
Introit-Nehlybel - E.C. Kirby
Take That-Albright - Jobert-Paris

Senior Recital 2/25/77
B. Netherton

Concerto for Marimba & Piano-Basta - Manu
Concertino for Vibraphone & Orchestra-Fink - Otto
Wrede
Variations for Drums and Viola-Colgrass - MFP

Faculty Recital
M. Houllif, H. Okstel

A Dream Fantasy-Ellis - Fischer

DMA Recital 3/7/77
Robert Houston

Music for a Summer Evening-Crumb - Peter
Sonata for Two Pianos & Percussion-Bartok - B&H

Faculty Recital 3/16/77
M. Houllif, L. Candelaria

Duet for Trumpet & Percussion - M. Houllif - Manu

Percussion Ensemble 3/28/77
M. Houllif

Take That-Albright - Jobert-Paris
Two Rhythmic-Roldan - Southern
Symphony for Percussion-Pachman - Elkan-Vogel
Paragons-Houllif - Manu
Blue Rhythm Quintet-Korf - Paul Price Pubs.
J.P.-Houllif - Manu
Interactions for Vibraphone & Percussion - Bergamo - MFP
Bhairava-Feldstine - Manu

RICE UNIVERSITY

Percussion Ensemble 3/15/77
Richard Brown, Conductor

Re: Percussion-Karlin - Chamber Music Library Sam Fox
Reflections for Percussion-Martin - Manu
Diversions for Flute and Marimba-Tanner - Manu
Percussion Music-Colgrass - MFP
Einem Kleine Nachtmusik-Mozart - Manu
Suite for Percussion-Kraft - Mills
Discussion-Aram - Peters
Fugue in G Minor-Bach/arr Woodhul - Manu
Encore in Jazz-Firth - Sischer

Faculty Recital 3/21/77
Richard Brown, Percussion

Five Improvisations-Takeuchi - Universal
Recitative and Improvisation for Four Kettledrums-Carter - Assoc.
Homage to Keith Jarrett and Gary Burton-Kolb - Manu
Partita No III-J.S. Bach - International
Variations for Four Drums and Viola-Colgrass - MFP
L'Histoire du Soldat-Stravinsky - J & N Chester

Student Recital 2/3/77
Lovie Smith, Percussion

Concerto No 5 in A Major K. 219 for Violin and Piano-Mozart - Schirmer
Sonata No 1 for Timpani and Piano-Cirone - Cirone
Three Dances for Solo Snare Drum-Benson - Chappell
Partita No 2 in D Minor for Unaccompanied Violin-Bach - Intern.
English Suite-Kraft - Award
Concerto pour Marimba et Vibraphone et Orchestre-Milhaud - Fnoch et Cie

Student Recital 1/30/77
Donald Spinelli, Marimba

Concerto for Marimba-Creston - Schirmer

Percussion Ensemble 4/7/77
Richard Brown, Director

Percussion Suite No 1-Belson (Bright Star)
Comedians Gallop-Kabalevsky - G.Peters
Moon Step-Bleuse - El Kan-Vogel
Frescoes for 10 Percussion Quartet-Hummel - Simrock
Hamburg-London
BASS Ball-Leavitt/arr Delp - Berklee
Wake Up-Leavitt/arr Delp - Berklee
Concerto de de Aranjuez/Spain-Rodrigo/Corea arr Cutaina - Manu
Toccata-Chavez - Belwin

SAM HOUSTON STATE UNIVERSITY

16th Annual Contemporary Music Festival 3/25/77
Dr. Ralph Mills, Director; Dr. Karel Husa, Guest Conductor
Concerto for Percussion and Wind Ensemble-Husa - AMP

UNIVERSITY OF TEXAS-ARLINGTON

4/21/77
Daybreak-Chapman - MFP
Sonata No 1 for Solo Violin-Bach - Peters
Percussion Suite-Russell - MFP
Sonata for Tympani-Beck - Boston
Ballade-Stabile - Western Intern.

UNIVERSITY OF TEXAS-EL PASO

Evening of Percussion 5/11/77
Vicki P. Jenks, Director
Toccata for Percussion Instruments-Chavez - Belwin
Parade-Gould - G&C Music
Song for Trombone and Percussion-McKenzie - MFP
Halfrite-Clark - O. Clark
Sonatina-Tull - B&H
Agnus Dei-Palestina/arr Moore - Permuss
Bouree-Handel/arr Moore - Permuss
Greensleeves-Traditional/arr Peters - G. Peters
Evening Prayer-Humperdink/arr Moore - Permuss
Adagio for Strings-Samuel Barber/arr Jenks - Manu
Beer Barrel Polka-Vejudaja/arr Witt - Manu
Jazz Variants-John Beck - Boston

Houston Symphony 3/13-15/77
Lawrence Foster, Music Director

Richard Brown, Percussionist
Concerto for Solo Percussionist and Orchestra-Erb - Merion Press

UTAH

WEBER STATE COLLEGE-OGDEN

Faculty Recital 3/28/77
Douglas J. Wolf, Percussionist
Inspirations Diabolique-Tagawa - Try
Fantasie Impromptu-Chopin - Forster
Thoughts for Flute and Vibraphone-DePonto - MFP
Etude in C Major Op 6 No 10-Musser - Gamble Hinged
Alone-Tom Brown - Kendor
Inaqua-Tom Brown - Kendor
Concertino for Marimba-Mayuzumi - C.F. Peters

Percussion Ensemble 5/25/77
Douglas J. Wolf, Conductor
W.S.C. Drum Corps Cadences-Verner - Manu
Overture in Percussion-Cirone - Cirone
Toccata for Percussion Instruments-Chavez - Belwin Mills
Three Episodes for Percussion Ensemble-O'Reilly - Schirmer
Symphony No 1 for Percussion-Cirone - Cirone
Jazz Variants-Beck - Boston
Fancy That-Davis - Creative
Gospel Medley-Schwartz/arr K. Gentile - Manu
El Races De La Camptown-arr T. Davis - Creative

VIRGINIA COMMONWEALTH UNIVERSITY

Percussion Ensemble 4/27/77
Donald A. Bick, Director
Toccata for Percussion Instruments-Chavez - Belwin Mills
African Sketches-Williams - Ludwig
Dance Barbaro-Lambro - Peters
Juxtaposition No 1-El Dab - Peters
Ball-Gordon - MFP
Laura Soave-Caroso/Eink - Simrock
Quintet for Mallet Percussion-Gastyne - Fereol
Prelude and Fugue in E-flat minor-Bach
Pascherme Rag-Joplin/Fraunfelter - Manu
Sabre Dance-Khatchaturian - Manu

Percussion Lab Ensemble 5/3/77
Donald Bick, Director
Three Pieces for Percussion Quartet-Benson - Schirmer
Trio for Percussion-Kraft - MCA
The Song of Quezcoatl-Harrison - MFP
Suite for Percussion-Kraft - Mills
A La Samba-M. Peters - M. Peters
Dreamsville-Mancini/arr Schinstine - S & S School of Music
A Blast of Class-Schinstine - S & S School of Music
The Entertainer-Joplin/arr Moore - Permuss

Junior Recital 3/17/77
Charles C. Barclay, Percussion
Divisions for Flute and Marimba-Tanner - MFP
English Suite-Kraft - Award
Theme and Variations-Floyd - Studio 4
The King of Denmark-Feldman - Peters
Yellow After the Rain-Peters - M. Peters

WASHINGTON

EASTERN WASHINGTON STATE COLLEGE-CHENEY

Duo Recital
Bryan Bogue, Mike Sakatch, Percussion
Concertino-Creston - Schirmer
Concerto for Percussion-Milhaud - Universal
The Twitting Machine-Payson - Creative
Fantasy On Japanese Woodprints - Hovhannes - C.F. Peters
Beguine and Samba-Frock - Southern
Theme for Goodbye-T. Davis - Barnhouse
Trio For Percussion-Benson - MFP

Percussion Ensemble 5/26/77
Martin J. Zyskowski, Conductor
Percussion Music-Colgrass - MFP
Three Movements for Percussion Ensemble-Keagle - MFP
Toccata Without Instruments-Meyer - Kendor
Suite for Percussion-Kraft - Mills
Crescendo-A. Lepak - Windsor

Percussion Ensemble at Banff Center 5/21/77
Banff, Alberta, Canada

The Morning of the World-Malooof - Berklee
Music for Mallets and Percussion-Bavicchi - Oxford Press
Quaterion-Delp - Southern
Suite for Percussion-Kraft - Mills
Forest Rain-DePointe - MFP
Beguine Scene-W. Leavitt - Berklee
A Taste of Brahms-Davis - Creative

WEST VIRGINIA

WEST VIRGINIA INSTITUTE OF TECHNOLOGY

Percussion Ensemble 3/77 J. Michael Roy, Director
Bordello Bordeaux-arr Roy - Manu
Mongonucleosis-Pankow - Manu
Nadia's Theme-Devorzan 7 Botkin - Manu
Joy to the World-arr Roy - Manu
Los Dioses Aztecas-Gardner Read - Cole
Les Echanges-Fink - Simrock-Hamburg
The Swords of Modia-Ling-Peters - FDS
Concerto No 1 for Percussion-Cirone - Cirone

WISCONSIN

UNIVERSITY OF WISCONSIN RIVER FALLS

Faculty Recital 3/10/77
Terry Smith, Percussion
Rondena per Organo Pedale e Timpani-Marius Monnikend - Domemus Asterdam
T. Nehls, Terry Smith, Percussion 4/27/77
Credo In Us-Cage - Peters
Water Music-Cage - Peters
Variations III-Cage - Peters

Percussion and Marimba Ensembles 5/19/77
Terry Smith, Director

Overture for Percussion Ensemble-Beck - Kendor
Statements for Percussion-Muczynski - Schirmer
Ritmo Jondo-Surinach - Assoc.
Prelude and Allegro-Volz - Bourne
Platan: Echoes of the Gamelan-Hatch - Hatch
Three Concert Pieces for Eight Hands on Two Marimbas-Hatch - Hatch

UNIVERSITY OF WISCONSIN-EAU CLAIRE

Dennis Lester, Percussion 4/13/77
Violin Sonata No 5-Beethoven - Schirmer
One Word-Billy Cobham - Manu
Welcome, Viking I-Dennis Lester - Manu
Concerto Grosso Op 6 No 10-Corelli - C.F. Peters
Performance Class 4/20/77
Bob Gibson, Mike Klingebell, Dennis Lester, Toni Durbin, Jim Gallagher, Marimbas
Allegro from Concerto Grosso: Op 6 No 10-Corelli - C.F. Peters
Comedians Gallop-Kabalevsky/arr G. Peters - Franks

Marimba Ensemble
Ron Keezer, Director
Rondo: Presto-Haydn/arr Vincent - Manu
Chorale-Bernstein/arr. Vincent - Manu
Dance Maschre-Saint Stens/arr Vincent - Manu
Wieser Damen-Landler-Schubert/arr Vincent - Manu
Anitra's Dance-Grieg/arr Vincent - Manu
Contrapunctus No 9-Bach/arr Vincent - Manu
Bacharach Medley-Bacharach/arr Keezer - Manu
Mancini Medley-Mancini/arr Werlein - Manu

CANADA

UNIVERSITY OF SASKATCHEWAN

Percussion Choir 3/16/77
David C. Warne, Director
March for Percussion-Raad - MFP
Trio for Percussion-Kraft - MCA
Halfrite-Clark - Clark
October Mountain-Hovhannes - C.F. Peters
Tango D'Oriental-Tobias - Adler
Musica Batuta-Schiffman - Assoc.

UNIVERSITY OF VICTORIA

Concertino for Xylophone & Orchestra - Mayuzumi - Peters
Encounters III-Kraft - Western Intern.
Liaisons-Roman Haubenstock-Ramati - Universal
Congo Fever-Brown
Concertino for Timpani-Colgrass - MFP

UNIVERSITY OF WESTERN ONTARIO

Graduation Recital
d'Arcy Gray, Percussion
Sacta-Carter - Assoc.
Suite for Solo Vibraphone-Lepak - WMP
Inspirations Diabolique-Tagawa - WIM
Sonata for Two Pianos and Percussion-Bartok - B&H
Life-Gray - Manu

PUERTO RICO

INTER AMERICAN UNIVERSITY OF PUERTO RICO-SAN GERMAN

Percussion Ensemble 3/17/77
Allen K. Lanham, Director
Introduction-Lanham - Manu
Toccata Para Instrumentos de Percussion-Chavez - Mills
The Burning House Overture Op 185a-Hovhannes - C.F. Peters
Bachanale-Hovhannes - C.F. Peters
Dance of Black-Haired Mountain Storm
Op 183a from Wind Drum-Hovhannes - Peters
October Mountain, Op 135-Hovhannes - Peters
3 + 2-Faberman - Adler
Three-Four-All-Davis - Barnhouse
Percussional Melee Op 33 No 4-Ganz - Mills
Alegree Muchacho-Abel - Ludwig
Morning...Glory!-Delp - Kendor
Encore in Jazz-Firth - Fischer

PUERTO RICO

Percussion Ensemble 5/3/77
Allen K. Lanham, Director
Mosiack-Spears - Barnhouse
Toccata-Chavez - Mills

ARKANSAS

Arkansas State University
Percussion Ensemble 11/15/77
Dr. Jared Spears, Conductor
Concerto Grosso, Op. 3, No. 6 - Vivaldi (England)

CALIFORNIA

San Diego State University
Graduate Recital - Patrick Pffiffer, Percussion; Dan Copenhaver, Piano; Larry Fant, Trumpet 5/5/77
Concertino for Marimba - Paul Creston (G. Schirmer)
No. 9 Zyklus - Karlheinz Stockhausen (Theodore Presser Co.)
Concerto for Marimba & Vibraphone - Carlus Hildud (ENOCH et Cie)
Encounters III - William Kraft (Western International Music, Inc.)

COLORADO

Rocky Ridge Music Center
Rocky Ridge Percussion Ensemble 7/19/77
Dr. John Baldwin, Instructor
Prelude and Allegro - Edward Volz (Bourne)

FESTIVAL OF MUSIC 7/31/77 - 8/7/77

Rocky Ridge Percussion Ensemble
Dr. John Baldwin, Instructor
Suite for Percussion - William Kraft (Mills Music)
Molly Wisdom and Kevin Hitchcock, Marimba Fission - Morris Lang (Adler/Belwin)
Marcus Brauchli, Snare Drum
Two Unaccompanied Solos for Snare Drum - Michael Colgrass (Lawson-Gould)
Kevin Hitchcock and Molly Wisdom, Snare Drum
Fourth Endure - Richard Dobbs (Schmitt)
Kevin Hitchcock, Marimba; Tamara Riley, Piano
Sonata for Marimba and Piano - Peter Tanner (M M Cole)

Kevin Hitchcock, Tympani & Snare Drum
Ballad for the Dance - Saul Goodman (Mills)
Tornado - Mitch Markovich (Creative)
Molly Wisdom, Marimba; Steffanie Hinkley, Piano
Sonata for Marimba and Piano - Peter Tanner (M M Cole)
Kevin Hitchcock and Lisa Romeo, Snare Drum
Just Two - Mitch Markovich (Creative)

Lisa Romeo, Marimba; Julie Romeo, Accom.
Concertino - George Frock (Southern)
Kevin Hitchcock and Molly Wisdom, Percussion
Percussion Down Home - David Carey (Galaxy)
Molly Wisdom, Xylophone; Rocky Ridge Music Center Orchestra; Robert Olson, Conductor
Suite for Xylophone & Orchestra - Carey (Galaxy)

Rocky Ridge Percussion Ensemble
Dr. John Baldwin, Instructor
RE: Percussion - Karlin (Sam Fox)
Dr. John Baldwin, Percussion
Sonata for Bass Drum - Geary Larrick (Larrick)
Cymbalism - Jack Mouse (Studio PR)

Western State College of Colorado

Senior Recital - Tom Allen, Percussion;
The Western State College Percussion Ensemble, Allen Brown, Director 2/6/77
Concerto No. 1 in A minor for violin and piano - J. S. Bach (International Music, Inc.)
French Suite for percussion solo - William Kraft (Western International Music, Inc.)
Four Pieces for Timpani (1962) - John Bergamo (Music for Percussion, Inc.)
Multiphonics for percussion ensemble and tape - Thom Hutcheson (H&M Percussion Publishers)
Crystal Silence - Chick Corea (Manus.)

Senior Recital - Ken Carriere, Percussion; The Western State Percussion Ensemble, Allen Brown, Director; Allen Brown, Percussion; Martha Watson, Piano 2/20/77
Allomonde and Corrente in D minor (from the Fourth Sonata for Violin Alone) - J. S. Bach (Carl Fisher, Inc.)
Fission (for two marimbas) - Morris Lang (Henry Adler, Inc.)
Double Concerto (for two percussionists and piano) - Anthony Cirone (Cirone Publishers)
Canticle No. 3 (for flute, guitar, and percussion ensemble) - Lou Harrison (Music for Percussion, Inc.)
The Pink Panther's Encounter with the Patriots - Clifton Williams and Henry Mancini (manu.)
Tones for Joan's Bones - Chick Corea (manu.)

Recital - Jazz Quintet; Al Brown, Director 2/22/77

Green Dolphin Street - Washington/Kaper (manus.)
500 Miles High - Chick Corea (manus.)
Spring Can Really Hang You Up the Most - Tommy Wolf (manus.)
Green Mountains - Steve Swallow (manus.)
Bluestone - J. Thieleman (manus.)
Blues In C Major (manus.)
Song - Al Brown (manus.)
My Favorite Things - Richard Rodgers (manus.)
Day Waves - Chick Corea (manus.)
Variations on a Well-Known Tune - Anonymous (manus.)

Recital - David Sweetkind, Clarinet 4/26/77
Allen Brown, Percussion

Sources III for Two Performers (Clarinet and Percussion) 1967 - David Burge (Alexander Broude, Inc.)

Junior Recital - Pamela Hunter, Piano, Harpsichord, and Percussion 4/29/77
Allen Brown, Percussion; Martha Watson, Piano

Divertimento (3 Fantasies) for harpsichord and percussion - Bauer (Breitkopf & Härtel)

Improvisations for percussion and piano - Mihalovici (Huegel & Co.)
Concerto for marimba - Milhaud (Enoch & Co.)

Percussion Ensemble Concert 5/17/77
Allen Brown, Director & Vibes

Triptych - Anthony Cirone (Cirone Pub.)
Night Music for Percussion - Robert Strer (Mills Music, Inc.)
Concertino for vibraphone and piano - Siegfried Fink (Otto Wrede, pub.)
Remember the Sea - Craig Dawson (manus.)
Concertino for Percussion - Byong-kon Kim (Mitchell Peters, pub.)
Sea Journey - Chick Corea (manus.)

State Firemen's Assn. "Silver" Anniversary Concerts - Western State College Symphonic Winds; Kenneth Snapp, Conductor; Frederick Fennell, Guest Conductor 3/4/77
Allen Brown, Percussion; Members of Percussion Section

Concerto for Percussion and Wind Ensemble (1972) - Karel Husa (Associated Music)

CONNECTICUT

Creative Music, Wethersfield, Conn.

Recital - The Creative Music Percussion Ensemble; Michael La Rosa, Director 6/9/77

Polyphonies - Michael Cunningham (Media Press)
October Mountain - Alan Hovhaness (C. F. Peters Corp.)
The Case of Nietzsche - Michael La Rosa (HaMar Percussion Publishers)
Mallet Quartet - Ludwig Beethoven, Arr: Michael La Rosa (manus.)
Suite for Solo Snare Drum - Michael La Rosa (Paul Price Publishers)
Visions of the Apocalypse - Michael La Rosa (manus.)

Kastuck Percussion Studio

Musical Arts Percussion Ensemble; Steve Kastuck, Conductor 8/77

Three Dances - McKenzie (MFP)
Crab-Canon for 3 Percussion - Songer (MFP)
Earle Interlude - Halster (Ludwig)
First Quartet - Britton (MFP)
One Over Three - Britton (MFP)
Percussion Music - Colgrass (MFP)
The Good News - LaRosa (HaMar)
Impressionato - Mathis (MFP)
Pattern Percussion - Brown (Kendor)
Fanfare for Percussion - Helm (MFP)
Easy 2/4 Percussion Quintet - Ross (MFP)
Little Suite - Kraus (MFP)
Blue Rhythm Quintet - Korf (PPP)
A La Naningo - Peters (M. Peters)
Three Brothers - Colgrass (MFP)
Toccata - Chavez (Belwin)
Nonet - McKenzie (MFP)
What - Rauschenberg (TRY)

ILLINOIS

Eastern Illinois University

General Recital 9/27/77
William Bryant, Marimba; Glenna James, Piano; Wesley Russell, Timpani

Rondo for Marimba and Piano - Theodore Frazour (Music for Percussion)
Four Pieces for Timpani (1962) - John Bergamo (Music for Percussion)

Junior Recital - William Bryant, Percussion; James Weir, Percussion 10/21/77
Glenna James, Piano; Kurt Farquhar, Soprano Saxophone

Sonata for Three Unaccompanied Timpani (c. 1964) - Phillip Ramey (Music for Percussion)
Wave Motion (c. 1977) - Bill Molenhof (Kendor Music)
90 Minute Wonders (Suite for Marimba) (c. 1958) - Charles DeLancey (Mitch Peters)
Saeta for Four Timpani (1949) - Elliott Carter (Associated Music)
Lament for Vibes (c. 1975) - Thomas L. Davis (Barnhouse Co.)
Concertino for Marimba and Piano (1940) - Paul Creston (G. Schirmer)
Melchisedech's Return (1977) - William D. Bryant (manus.)

Percussion Performance Class 10/21/77

Pass In Review - Harold Prentice (Belwin)
Etude for Latin American Instruments - William Schinstine (Creative Music)
Etude Op. 6, No. 8 - Clair Omar Musser (Studio 4)
Sonata for Three Kettledrums (1947) - Daniel Jones (C. F. Peters)
Facets for Solo Percussion - Armand Russell (G. Schirmer)
March for Four Timpani (1949) - Elliott Carter (Associated Music)

Northwestern University School of Music

University Percussion and Mallet Ensembles; Terry L. Applebaum, Conductor 11/22/76

Antiphon for Double Percussion Choir - F. Michael Combs (Southern)
Vectors for Percussion Ensemble and Electronic Tape (revised version) - Stephen L. Sverud (Okra)
Rondeau - Frank Beniciscutto (MFP)
Sounding Figures - Peter Reimar Schulz (manus.)
African Welcome Piece - Michael Udow (MMP)
Serenade "Eine Kleine Nachtmusik" K. 525 - W. A. Mozart (Breitkopf & Härtel)
Chorale for Marimba Quintet - Robert Resseger (FDS)
Motona, mia cara - Orlando Lassus; Arr: John Boyd (FDS)
Fugue XXII from the "Well-Tempered Clavier" Book I - J. S. Bach; Arr: Gordon Peters (manus.)
Selections from "Carmen" - Georges Bizet; Arr: Clair Musser (Forester)
Dance of the Comedians from "The Bartered Bride" - Bedřich Smetana; Arr: Clair Musser (Forester)

University Percussion and Mallet Ensembles; Terry L. Applebaum, Conductor; Allen Wojtera, Graduate Assistant Conductor 2/8/77

Two Ritmicas (nos. 5 & 6) - Amadeo Roldán (SMPC)

The Swords of Hoda Ling - Gordon B. Peters (FDS)
Streams - Warren Benson (MCA)
Aurlga - Reginald Smith Brindley (Peters Ed.)
Quartet for Paper Bags - Larry Spivack (Lang)
Octet for Keyboard Percussion - Kenneth W. Snock (MFP)
Andante for Marimba Ensemble - Peter Tanner (manus.)
Polka, from The Golden Age Ballet - Dmitri Shostakovich; Arr: Gordon B. Peters (FDS)
Pizzicato Polka - Johann & Josef Strauss; Arr: Terry L. Applebaum (manus.)
Comedian's Galop - Dmitri Kabalevsky; Arr: Gordon B. Peters (FDS)
The Hustle - Van McCoy; Arr: Sheldon Elias (manus.)

Student Recital - Bruce Carver, Percussion (of the Graduate Class) 4/12/77
Darlene Bystricky, Piano; Milton Harper, Piano

Five Improvisations for Vibraphone and Piano - Koji Takouchi (Universal)
Sonata for Solo Timpani - George Mardinly (PPP)
Prelude No. 3 In A minor - Heitor Villa-Lobos; Arr: Thomas Davis (manus.)
Sonata No. 1 In G minor - J. S. Bach (International)
EK - Stasis II - William Hellerman (ACA)

University Percussion Ensemble; Terry L. Applebaum, Conductor; B. Michael Williams, Graduate Assistant Conductor 4/22/77
William Walker, Bass; Mixed Choir, Kiki Folrath, Director; John Holland & David Midboe, Narrators

Synchronisms No. 5 for Five Percussion Players and Tape - Mario Davidovsky (Belwin - Mills)
Suite for Percussion - William Kraft (Belwin-Mills)
Two Pieces for Percussion Ensemble - Nancy Norton (manus.)
Children of God for Eight Percussionists, Mixed Choir, Two Narrators & Bass Soloist - Steven Sulkin (manus.)
Ionization - Edgar Varèse (Ricordi)

Student Recital - Deborah Katz, Percussion (of the Senior Class) 5/14/77
Patricia Black, Piano; Judy Washburn, Flute and Piccolo; Members of the University Percussion Ensemble

Recital Suite for Marimba - Walter Watson (MFP)
Sonata for Timpani - John Beck (Boston Music Co.)
Variations for Flute (piccolo) and Percussion - David L. Lambert (MFP)
Quartet for Saxophones - Terry Applebaum (Southern)
Down to the Nightclub - S. Kupka, E. Castillo, D. Baribaldi; Arr: Deborah Katz (manus.)

Student Recital - William Priebe, Percussion (of the Graduate Class) 5/17/77
Don Schleicher, Trombone; John Fairfield, French Horn; Kevin Good; Trumpet; Charles Butler, Trumpet; Ralph Heppola, Tuba; Marc Mir, Conductor

Four Pieces for Trombone and Percussion (1967, rev. 1972) - Stephen Sverud (Okra)
Torse III (1968) - Akira Miyoshi (Ongaku)
Sextet for Brass and Percussion (1965) - Elie Siegmeister (MCA)
Adventures for One (1961) - Robert Stern (MFP)

Student Recital - Allen Wojtera, Percussion 5/20/77
Diane Schick, Flute; Deborah MaGe, Piano

Etude for Taperecorder and Percussion - William L. Cahn (Cahn)
Four Pieces for Timpani - John Bergamo (MFP)
Duettino Concertante for Flute and Percussion - Ingolf Dahl (Broude)
Fantasy on Japanese Woodprints - Alan Hovhaness (Peters Edition)

Summer High School Music Institute - Percussion Ensemble; Terry Applebaum, Conductor 7/2/77

Percussion Melée - Rudolph Ganz (Belwin-Mills)
Second Piece for Percussion Ensemble (1977) - Nancy Norton (manus.)
Song of Matsubata - Al Payson (manus.)
El Racede De La Camptown - Arr: Thomas L. Davis (Creative)

University of Illinois

University of Illinois Percussion Ensemble 10/21/76

Lift-Off (1966) - Russell Peck (Northern Illinois University)
Silent Signals (1976) - William Duckworth (Ducknell University)
Triade - Heinrich Konitzky (B. Schott)
The Song of Quezotcoatl (1941) - Lou Harrison (Music for Percussion)
Invocations to the Svara Mandala (1973) - Walter Mays (Wichita State University)

American Composers Ensemble 11/21/77

Night Music I (1963) - George Crumb (Belwin-Mills)
Lanterns and Candlelight (1975) - Barney Childs (Smith Publications)
Poems I, II, III (1970) - Stuart Smith (Media Press)
Homage to Dixieland (1975) - Lyndon DeYoung (Northwestern University)
F.F.F. (File for Fulkerson) (1972/73) - James Fulkerson (Dartington College, Devon, England)

University of Illinois Percussion Ensemble 2/11/77

Welcome to Whipperglenny (1961) - Barney Childs (Music for Percussion)
Two Movements for Mallets - William Steinhort (Lang Publications)
Currents (1976) - Howard J. Buss (University of Illinois)
Three Brazilian Miniatures (1968) - Osvaldo Lacerda (Edition Schott)
Five Pieces for Percussion Quartet - Thomas Frederickson (University of Illinois)

Senior Recital - Mark Swanson, Percussion 11/13/76

Knocking Piece (1962) - Benjamin Johnston (Smith Publications)
Links (1974) - Stuart Smith (Smith Publications)
Stalks and Trees and Drops and Clouds (1967) - Herbert Brun (Smith Publications)
Two Movements for Marimba - Toshimitsu Tanaka (Ongaku No Tomo Sha)

Masters Recital - Kirk McKenna, Percussion 11/8/76

No. 9 Zyklus (1959) - Karlheinz Stockhausen (Universal Edition)
Suite for Marimba (1950) - Alfred Fisslinger (Percussion Arts)
Variations for Solo Kettledrums (1964) - Jan Williams (Music for Percussion)
Sources III (1967) - David Burge (Broude)

Senior Recital - Don Berman, Percussion 3/23/77

Time for Marimba - Minoru Miki (Ongaku No Tomo Sha)
Mutables - Luis Jorge Gonzalez (Kendor)
Meditation for Schlagzeug (1965) - Klaus Hasagen (Edition Peters)
A Singing Song - Gary Burton (Creative Music)

Masters Recital - Charlotte Mabrey, Percussion 4/26/77

Concertino for Timpani and Tape (1973) - Jan Hanus (General Music Co.)
Mobile for Two Percussionists (1975) - Maria Ptaszynska (PMM)
Two Movements for Marimba - Toshimitsu Tanaka (Ongaku No Tomo Sha)

IOWA

Duquesne University, School of Music

Percussion Ensemble; Michael Kumer, Director 2/22/77 (Clinic-Concert I)

New Sounds In the Classroom - George Self (Universal Ed.)

Los Dioses Aztecas - Read (Cole)
Three Asiatic Dances - Frock (Southern)
African Welcome Piece - Udow (University of Miami)

Percussion Ensemble; Michael Kumer, Director 4/19/77 (Clinic-Concert II)

Rise Up O Flame - Praetorius/Leonard (Comp.)
The Entertainer - Joplin/Moore (Permus)
Drum Fun - Brown (Kendor)
Waltz for Swingers - Davis (Creative)
Tarentella - Farberman (Adler)
Music for Pieces of Wood - Reich (manus.)
Laura Soave - Caroso/Fink (Simrock)
Discussion - Rauschenberg (W.I.M.)
Toccata Without Instruments - Meyer (Kendor)

University of Northern Iowa
Department of Music

Wind and Percussion Seminar 5/8/75
Robert Haack, Timpani; Dan Hummel, Marimba

Canaries - Elliott Carter (AMP)
Six Little Pieces for the Marimba - Christopher Kuzoll (M. Peters)

Wind and Percussion Seminar Recital 10/21/75
Robert Haack, Timpani; John Graham, Timpani

March for Timpani - Elliott Carter (AMP)
Tympanorum Musices - Donald Jenni (AMP)

Wind and Percussion Seminar/Recital 11/11/75
Robert Haack, Marimba; Gary Peters, Xylophone

Sonata No. 1 - J. S. Bach (International)
Sonata - T. B. Pitfield (C. F. Peters)

Wind and Percussion Seminar Recital 12/12/75
Steve Mark, Marimba; Gary Peters, Timpani; John Graham, Marimba; Julie Gause, Piano

Prayer - R. Gipson (Southern)
Improvisation - Elliott Carter (AMP)
Recital Suite for Marimba - W. Watson (MFP)

Wind and Percussion Seminar 3/30/76
Gary Peters, Timpani

Four Pieces for Timpani - John Bergamo (MFP)

Wind and Percussion Seminar 4/27/76
Woody Brassil, Percussion; Rob Fedson, Timpani; John Graham, Timpani

Toccata - D'Angelo (MFP)
Sonata - John Beck
Saeta - Elliott Carter (AMP)

Wind and Percussion Seminar 11/16/76
Steve Mark, Marimba; John Graham, Marimba

Tear Drops - Mitchell Peters (M. Peters)
Partita No. 2 - J. S. Bach (International)

Wind and Percussion Seminar 12/14/76
Joel Overton, Timpani; Denton Ketels, Timpani; Dennis Johnson, Timpani

Scherzo - Mitchell Peters (M. Peters)
Tribal Serenade - Mitchell Peters (M. Peters)
Introduction & Allegro - Saul Goodman (Mills)

Wind and Percussion Seminar 4/12/77
Joel Overton, Marimba; Kevin Winstead, Timpani; Kent Schultz, Timpani; Denton Ketels, Timpani; Steve Mark, Timpani; Dennis Johnson, Timpani; Rob Fedson, Timpani

Zen Wanderer - Mitchell Peters (M. Peters)
The Storm - Mitchell Peters (M. Peters)
Solos #1 and #2 - Jack McKenzie (MFP)
Ballad for the Dance - Saul Goodman (Mills)

Statement for Timpani - Garwood Whaley (Kendor)
Three Designs for Three Timpani - Robert Muczynski (Schirmer)
Solo Dialogue - Stanley Leonard (Volkwein)
Four Pieces for Timpani - John Bergamo (MFP)

UNI Percussion Ensembles; Randy A. Rogan, Director; Robert Haack & Dan Hummel, Guest Conductors 10/15/75

- Knock-on-Wood - Allan Blank (MFP)
Percussion Music - Michael Colgrass (MFP)
Motet and Royal Fanfare - Josquin des Prés/Dan Hummel (manus.)
Alla Zoppa - Steve Mark (manus.)
Chloroscuro - Robert Haack (manus.)
African Sketches - J. Kent Williams (Ludwig)
Prelude #1 - JoAnn Larsen (manus.)
Variations on an Indian Tala - Schrader (Media)
Three-Play - Karen Ervin (M. Peters)
- Senior Recital - Jean Dettmann, Piano; Robert W. Haack, Percussion 11/24/75**
Marleta Matheson, Piano
- Cinq Pièces Brèves - Jacques Delcôluse (Leduc)
From Eight Pieces for Four Timpani; VIII, VI, & VII - Elliott Carter (AMP)
Sonata No. 1 in G minor - J. S. Bach (International)
- Faculty Concert - Randy A. Hogancamp, Percussion 12/3/75**
Marleta Matheson, Piano; John Graham, Percussion; Dan Hummel, Percussion
- Duo Miniature - Peter Tanner (MFP)
Sonata - Daniel Jones (Peters)
Percussion Music for Two - Gitta Steiner (SeeSaw)
Duo for Percussion and Piano - Boris Piilin
The Ragtime Robin - George Hamilton Green (Green)
Log Cabin Blues - Green (Green)
UNI Percussion Ensembles; Randy Hogancamp, Director 12/9/75
- Overture in Percussion (1971) - A. Cirone (Cirone)
Three Spaces (1970) - S. Leonard (Leonard)
Three Sketches for Percussion (1975) - A. Nott (manus.)
Prelude and Allegro (1963) - E. Volz (Bourne)
Statements for Percussion (1970) - R. Muczynski (Schirmer)
Symphony No. 1 for Percussion (1965) - G. Parchman (Elkan-Vogel)
- Senior Recital - Jim White, Percussion 3/1/76**
- Salmigondis - Pierre Petit (Leduc)
Suite for Solo Timpanist - Scott Huston (Schirmer)
R. D. H. - Richard Gipson (Southern)
- UNI Percussion Ensembles; Randy A. Hogancamp, Director 3/17/76**
- Fanfare for Double Percussion Trio - Frook (Southern)
Upon Realization of a Dream - Walker (manus.)
Fuga-Five - Bach/Falini (Creative)
Nails - Rago (Cirone)
Space Circus - Corea/Carlson (manus.)
Suite Variée - Ptaszynska (Leduc)
Rondeau for Percussion - Benicisutto (MFP)
Overture for the Marriage of Figaro - Mozart/Musser (Forster)
- Senior Recital - Jo Ann Larsen, Percussion 4/14/76**
Marleta Matheson, Piano; Randy Hogancamp, Marimba
- Recuerdos De Los Baleares - Henri Tomasi (Leduc)
Variations for Solo Kettledrums - Jan Williams (MFP)
Concerto for Two Violins in D Minor - J. S. Bach/Spiering (Fischer)
- Faculty Concert - An Evening of Chamber Music with Don Wendt and Friends 4/19/76**
Randy Hogancamp, Percussion
- Circus-Parade, duo for Alto Saxophone and Batterie - Pierre Max Dubois (Leduc)
- UNI Percussion Ensembles; Randy A. Hogancamp, Director; Robert W. Haack, Daniel L. Hummel, & Jo Ann Larsen, Guest Conductors 5/5/76**
- Ceremonial - P. Creston (Schirmer) (united) - D. Hummel (manus.)
(Ostinato - R. Bernard (Peters)
Symphony for Percussion - S. Leonard (Leonard)
Stella by Starlight - Arr: Hogancamp (manus.)
Easy Winners - Joplin/Hogancamp (manus.)
The Drummer's Heritage - Fennell (Fischer)
Marche Funèbre d'Une Marionette - Gounod/Walker (manus.)
Cowboys - Spivack (Lang)
Quartet for Paper Bags - Spivack (Lang)
- Faculty Concert - Randy Hogancamp, Percussion; John Holstad, Piano; Donald Wendt, Alto Saxophone and Violin; others 6/9/76**
- Circus-Parade - Pierre Max Dubois (Leduc)
Sonata No. 1 - Anthony J. Cirone (Cirone)
The Ragtime Robin - George Hamilton Green (Green)
- UNI Percussion Ensembles; Randy A. Hogancamp, Director 10/11/76**
Fritz Kaenzig, Tuba; Joe Giunta, Guest Conductor
- Gainsborough - Thomas Gauger (Southern)
Prelude XXII - J. S. Bach/Peters (FDS)
Metal, Skin, and Wood - Frank L. Payne (manus.)
Japanese Impressions - Anthony Cirone (Cirone)
Contrapunctus III - Emery Alfrod (Southern)
Krishna - Raymond Lueddeke (manus.)
- Senior Recital - John Graham, Percussion 10/13/76**
Marleta Matheson, Piano
- Concertino for Marimba - Paul Creston (Schirmer)
Scherzo for Four Timpani and Piano - Didier Graeffe (MFP)
No. 9 Zyklus - Karlheinz Stockhausen (Universal)
- Faculty Concert - Randy A. Hogancamp, Percussion 11/29/76**
Mary Beckman, Harp; Thomas Barry, English Horn; Rick Law, Clarinet; Kenneth Slavett, Double Bass; Stephen Tillapaugh, Percussion
- Fantasia - W. A. Mozart/de Gastyne (Fereol)
Duo - William Sydeman (Peters)
Continuum - Stanley Leonard (Leonard)
Tientos - Carlos Surinach (AMP)
Sonata #5 - Anthony Cirone (Cirone)
- Senior Recital - Gary Peters, Percussion 12/6/76**
Marleta Matheson, Piano; UNI Brass Choir, Robert Krueger, Conductor
- Concertino for Marimba - Paul Creston (Schirmer)
The King of Denmark - Morton Feldman (Peters)
Concerto for Timpani and Brass Instruments - Peter Tanner (Tanner)
- UNI Percussion Ensembles; Randy A. Hogancamp, Director 12/8/76**
- The Swords of Moda-Ling - Gordon Peters (FDS)
Percussionality - Anthony Cirone (Cirone)
Suite for Percussion - William Kraft (Belwin-Mills)
Quotations in Percussion (I) - Arthur Gohn (Belwin-Mills)
Agnus Dei - G. Palestrina/Moore (Permus)
Greensleeves - Arr: Gordon Peters (FDS)
Ritmica No. 5 - Amadeo Roldán (SMPC)
- Senior Recital - Bruce Walker, Percussion 12/13/76**
- Trois Études - Jean Aubaïn (Leduc)
Sonata-Allegro for Marimba and Piano - Mitchell Peters (M. Peters)
Sonatina for Timpani and Piano - Alexander Tcherepnin (Boosey & Hawkes)
- Faculty Concert - A Chamber Concert 2/8/77**
Lathon Jernigan, Conductor; Randy Hogancamp, Percussion; others
- The Soldier's Tale - Igor Stravinsky (Text by C. F. Ramuz; English Translation by Michael Flanders and Kitty Black)
- UNI Wind Ensemble; Karl M. Holvik, Conductor 2/11/77**
Randy Hogancamp, Percussion
- Concerto #2 for Percussion and Wind Ensemble - Dan Spalding (manus.)
- UNI Percussion Ensembles; Randy A. Hogancamp, Director 2/23/77**
Charles Lett, Trombone
- Streams - Warren Benson (MLA)
Mysterious Horse before the Gate - Alan Hovhannes (Peters)
Evening Prayer - E. Humperdinck/Moore (Permus)
Bourée - G. F. Handel/Moore (Permus)
Ritmica #6 - A. Roldán (SMPC)
- Concerto-Aria Concert - UNI Chamber Orchestra; Graeme Cowen, Conductor 3/2/77**
John Graham, Marimba
- Concertino for Marimba and Orchestra, Op. 21 (1940) - Paul Creston (Schirmer?)
- Faculty Concert - Randy A. Hogancamp, Percussion 4/11/77**
Marleta Matheson, Piano
- Sonata VI (E Major) - G. F. Handel (Fischer)
Five Words - Warren Johnson (Southern)
Chester - Wm. Billings/Amey (manus.)
Black is the Color of My True Love's Hair - Arr: de Gastyne
Snare Drum Solos - D. L. Hummel (manus.)
Scherzo Caprice - Clair Omar Musser (Studio 4)
- Senior Recital - Scott Davis, Trumpet; Dan Hummel, Percussion 4/28/77**
Marleta Matheson, Piano; Cheryl Brumm, Organ; Jerry Kenny, Alto Sax; Mike Toft, Bass; Mike Michalick, Piano; Dale Ensminger, Trumpet; Rick Lawn, Tenor Sax
- Five Improvisations für Vibraphon und Klavier - Koji Takeuchi (Universal)
Fantasy Duo - Robert Myers (Myers)
Children's Song - Chik Corea (manus.)
Crystal Silence - Chik Corea (manus.)
Cats in the Street - Scott Davis
Donna Lee - Charlie Parker
- Student Recital 4/29/77**
Denise McLaughlin, Alto Saxophone; Joel Overton, Percussion
- Circus Parade - Dubois (Leduc)
- UNI Percussion Ensembles; Randy A. Hogancamp, Director; John Graham & Bruce Walker, Guest Conductors 5/4/77**
- Symphony #1 for Percussion - A. Cirone (Cirone)
Living for the City - Stavle Wonder; Arr: Steve Mark (manus.)
Nails - James Rago (Cirone)
Suite for the Victims of Ap Dong Gi - R. Hampton (Southern)
Concertino for Percussion - Byong-Kon Kim (M. Peters)
- Percussion and Marimba Ensembles; Randy A. Hogancamp, Director 10/12/77**
- Musica Battuta - Harold Schiffman (AMP)
Three Pieces for Percussion Quartet - Warren Benson (Schirmer)
Canticle No. 1 - Lou Harrison (MFP)
Three Membranophones - Dennis A. Carlson (manus.)
Adagio - A. Corelli/Fink (Studio 4)
Spanish Dance - E. Granados/Fink (Studio 4)
Three Brothers - Michael Colgrass (MFP)
- UNI Symphony Orchestra; Jack Graham, Conductor 10/31/77**
Randy Hogancamp, Percussion
- Concerto for Percussion - D. Milhaud (Universal)
- ### KENTUCKY
- #### Northern Kentucky University
- Faculty Recital - Music for Percussion and Viola; Trudy D. Muegel, Percussion, Dr. Glenn A. Muegel, Viola 4/29/77**
- Sonata No. 4 (Viola with Vibraphone) - Antonio Vivaldi (International)
Variations for Four Drums and Viola - Michael Colgrass (Music for Percussion)
Pièce en forme de Habanera (Viola with Marimba) - Maurice Ravel (Durand)
Suite No. 3 (Solo Viola) - J. S. Bach (Ricordi)
Etude Op. 6, No. 9 (Solo Marimba) - Clair Omar Musser (Franks Drum Shop)
Sonata for Viola and Percussion - Gen Parchman (See Saw)
- ### MASSACHUSETTS
- #### University of Massachusetts
- The University of Massachusetts Percussion and Marimba Ensembles; Peter H. Tanner, Director 11/9/77
Martha Beesley, Flute; Patricia Leary, Soprano; Karen Javier, Soprano
- The Burning House Overture, Op. 185a (1961) - Alan Hovhannes (Peters)
Two Ritmicas (1930) - Amadeo Roldán (Southern)
La Comparsa - Ernesto Lecuona (manus.)
Adagio for Strings - Samuel Barber (Schirmer)
Malaguena - Ernesto Lecuona (manus.)
Three Puerto Rican Songs (1975) - Morris Lang (Lang)
Ceremonial, Op. 105 (1973) - Paul Creston (Schirmer)
Canzato para America Magica (1960) - Alberto Ginastera (Boosey & Hawkes)
- ### MICHIGAN
- #### Wayne State University
- Student Recital - Leslie David, Percussion 4/26/76**
- Timpaniana por Timbales et Piano - Eugene Bigot (Leduc)
Sonata for Xylophone - Thomas B. Pitfield (G. F. Peters)
- Student Recital - Keith Claeys, Percussion 5/3/76**
- Marimba Suite - Paul Sifer (Brightstar Music Publishers)
Sonata for Three Unaccompanied Kettledrums - Daniel Jones (C. F. Peters)
Concerto for Percussion - Darlus Milhaud (Universal)
- Student Recital - Mike Wencel, Percussion 6/3/77**
- Sonatina for Timpani - Alan Ridout (Boosey & Hawkes)
Etude, Op. 6, No. 9 - Claire Musser (Studio 4)
Morrise Dance - Kraft (Avant Music)
- Student Recital - Raymond Riggs, Percussion 6/10/77**
- Etude, Op. 6, No. 2 - Musser (Studio 4)
Four Pieces for Kettledrums - Youhass (M. W. Cole)
Variations for Multiple Percussion and Flute - Frook (Southern Music)
Etude in C Major - Musser (Studio 4)
- Senior Recital - Keith A. Claeys, Percussion 10/4/77**
- Three Dances for Snare Drum - Benson (Chappel)
Sonata No. 1 - J. S. Bach (Schirmer)
Concert Piece for Timpani and Strings - Novak (American Comp. Alliance)
Encounters III for Percussion and Trumpet - Kraft (W.M.)
Dialogue for Percussion and Bass Clarinet - Fink (Otto Wrede)
All the Things You Are and Blues for Alice - (manus.)
- Wayne State University Marimba Ensemble; Salvatore Rabbio, Director 6/1/77**
- Scherzino from Symphony No. 4 - Tchaikovsky/Peters (Franks Drum Shop)
Prelude No. XXII - J. S. Bach/Peters (Franks Drum Shop)
Comedians Gallop - Kabalevsky/Peters (Franks Drum Shop)
- ### Western Michigan University - Percussion Chamber Music SEMINAR '77
- Faculty Recital 7/18/77**
John Vander Weg, Marimba
- Etude #6 In D Minor - Morris Goldenberg (Chappel)
Etude #8 In D-flat Major - Buster Bailey (Adler)
Etude #7 "Accent" - Buster Bailey (Adler)
- Student Recital 7/24/77**
Lounette Dyer, Marimba
- Furioso and Valse in d minor - Earl Hatch (Marimbas Unlimited)
- Student Recital 7/28/77**
Mitchell Peters Quartet; Alan Hovhannes Quartet
- Three Pieces for Percussion Quartet - Warren Benson (G. Schirmer)
Percussion Music - Michael Colgrass (Morris)
Suite for Percussion - William Kraft (Mills)
Inventions on a Motive - Michael Colgrass (MFP)
Scherzo - Saul Goodman (Mills)
- SEMINAR '77 Final Concerts**
Percussion Chamber Music Seminar - John Vander Weg, Coordinator:
- Program I 7/29/77**
Alan Hovhannes Percussion Quartet - John Vander Weg, Coach
- Suite for Percussion (Fanfare and Ostinatos) - William Kraft (Mills)
- Program II 7/30/77**
Michael Colgrass Percussion Ensemble - John Vander Weg, Conductor
- Waltz Rondo - Harold Farberman (Adler)
Toccata (Allegro on poco marziale) - Carlos Chavez (Mills)
Three Episodes for Percussion - John O'Reilly (G. Schirmer)
- ### MINNESOTA
- #### St. Cloud State University
- PERCUSSION SHOWCASE '77:**
- SCSU Percussion Octet - Morris Alan Brand, Director 10/17/77
- "Turkish March" from *Ruin of Athens* - Beethoven (Bramora)
Octet for Keyboard Percussion - Snoop (MFP)
Sketch for Percussion - Lo Presti (MFP)
Dance Suite - Brand (Bramora)
Classical March in C - Brand (Bramora)
- Fred Harderness, Percussion 10/18/77**
Jill W. Harderness, Bassoon, Piano; Morris Alan Brand, Percussion
- Etude in C Major - Clair Omar Musser (out of print; original pub. unknown)
Etude in A-flat - Clair Omar Musser (out of print; original pub. unknown)
Duo for Bassoon and Percussion - Erwin Chandler (manus.)
Solo for Three Drums - Fred Harderness (manus.)
Alone - Tom Brown (Kendor Music Inc.)
Just Filippo - Phil Kraus (Henry Adler)
- Bramora Percussion Quartet 10/19/77**
Morris Alan Brand, Mallet I; Kathy Hopwood, Mallet II; Peter Knealand, Drum Set; Steve Borgstrom, Tympani; Jayne Traynor, Piano; Kathy Fairbanks, Flute

"Aspen" Percussion Quartet No. 3
with Piano - Brand (Bramora)
The Burning House Overture - Hovhannes (Peters)
Concerto for Percussion Quartet - Adney (Bramora)
Percussion Quartet No. 2 in A Minor - Brand (Bramora)

NEW YORK

Brooklyn College

Graduate Recital - Deborah Knaack, Percussion 5/27/77

Fanfare and Allegro - Leonard (Simrock)
Computer Music for Percussion and Tape - L. Jansen Hiller/G. Allan O'Connor (Theodore Pressor)
Etudes for Marimba - Gordon Stout (Paul Price Pub.)
Pisappa - Iannis Xenakis (Salabert Music Pub.)

Caricatures for Solo Percussion and Chamber Quintet - Ludmilla Ulehla (manus.)

Clarkson State College Summer Band Clinic

Percussion Ensemble - John Floyd, Conductor 8/13/77

Roman Holiday - Bobby Christian (Creative)
Allegro - Francois Devienne (Southern)
Percussion Piece - Tad Petersen (Kendor)
Tom-Tom Foolery - Alan Abel (Carl Fischer)

Crane School of Music; State University Colleges; Potsdam, NY

Senior Recital - Mario Gaetano, Percussion 3/18/77
Sue Burgett, Accomp.

SUITE for Marimba - Paul Sifer (WIM)
Song of the Libra (for Vibraphone) - Mario Gaetano (MFP)
Snare Drum Solo #1 - Murray Houlliff (manus.)

Concertino (for Xylophone and Orchestra) - Toshio Mayuzumi (Peters)
Etude, Op. 6, No. 10 - Clair Omar Musser (Franks Drum Shop)

CYM Staff Recital 7/1/77
Mario Gaetano, Percussion

Snare Drum Solo No. 1 - Murray Houlliff (manus.)

Prelude No. 1 for Marimba - Mario Gaetano (manus.)
Etude, Op. 6, No. 10 - Clair Omar Musser (Franks Drum Shop)

Eastman School of Music

Doctoral Lecture-Recital - John Floyd, Percussion 7/1/77

Duetino Concertante for Flute and Percussion - Ingolf Dahl (Tetra, Broude)

C. W. Post Center of LIU School of the Arts

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

Percussion on the Prowl - Anslinger (Pro Art)
Percussion Music - Colgrass (MFP)
Two Rituals for Percussion (1968) - Miller (MFP)
Three Brothers (1951) - Colgrass (MFP)

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

Blue Rhythm Quintet (1972) - Korf (PPP)
Little Suite (1970) - Krause (MFP)
Song of Quezacoatl (1941) - Harrison (MFP)
Hoe Down! (1963) - Missal (MFP)
Toccata (1942) - Chavez (Belwin)

State University of New York at Oswego

Concerto Award Concert - Oswego College Orchestra, Joseph Henry, Conductor 5/2/77
Thomas McGrath, Percussion

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

Senior Recital - Thomas McGrath, Percussion 5/12/77
Stanley Gosek, Piano

Sonata for Timpani - John Beck (Boston Music)
Sea Refractions - Mitchell Peters (Mitchell Peters)
French Suite - William Kraft (WIM)
Idiophones and Membranophones - Thomas McGrath (manus.)
Sonata for Marimba and Piano - Peter Tanner/Boyd (M. M. Cole)
Perplexus - William Cahn (manus.)

Syracuse University

Syracuse University Percussion Ensemble - Ernest Huzquitz, Director 2/27/77

Overture for Percussion Ensemble (1976) - John Beck (Kendor)
Five Miniatures for Six Percussionists (1970) - William McCauley (Leeds Mus.)
Canticle No. 1 (1965) - Lou Harrison (MFP)
Interactions for Vibraphone and Percussion (1973) - John Bergamo (MFP)
Toccata for Marimba and Percussion Ensemble, Op. 35 (1959) - Robert Kelly (Composer's Fac. Ed.)
Forests of the Sun (1973) - Timothy Randolph Clark (manus.)

Senior Recital - Michael Bull, Percussion 1/30/77
Beverly Levreault, Oboe & Piano; Amy Krieger, Flute; Crystal La Point, Piano

Solo Flight - T. Moore (manus.)
Etudes in B and C Major - C. O. Musser; Arr: E. Muzquiz (Franks Drum Shop)
Septigrams - W. Schmidt (WIM Pub.)
Eight Pieces for Four Timpani - E. Carter (Associated Music)
Aria No. 5 - E. Schwartz (manus.)
Concertino for Marimba, Op. 21 - P. Creston (Schirmer)

Student Recital - William J. McGee, Percussion 4/7/77
Charles Spuches, Percussion; Michael Bull, Marimba; Scott Myers, Marimba; John Lipton, Marimba

Partita - William Cahn (Composer's MS)
Toccata for marimba - Emma Lou Diemer (MFP)
Reverie - Gordon Stout (Composer's MS)
Reflections - Donald Knaack (Composer's MS)
Nola - Felix Arndt; Arr: Geo. Hamilton Green (out of print)

NORTH CAROLINA

North Carolina School of the Arts, Winston-Salem, NC 2/10/77

Wednesday Performance Hour 11/9/77
NCSA Percussion Ensemble; J. Masnie Johnson, Director

Cade - Gary M. Bolinger (Kendor Music, Inc.)
Le Sentier de la Riviere - Harry Marvin, Jr. (Berklee Press)
Three Brothers - Michael Colgrass (Music for Percussion)

NORTH DAKOTA

International Music Camp
Dunseith, ND Summer '77

Faculty Night:
John Jenks, Percussion; Vicki Jenks, Percussion; Roger Jamison, Percussion; Belwyn Hagen, Percussion

Sonata for Two Flutes (marimba transcription) - Johann Christian (Schultheis)
Duo III from Violin Duets (marimba transcription) - Ignace Pleyel (G. Schirmer)
Domnick 7th - Carl Poole/Dick Hymar (Belwin)

Rock Duet - Kashanski (manus.)
Two Movements for Marimba - Toshimitsu Tanaka (Ongaku No Tomo)
Sonata for Xylophone - Thomas B. Pitfield (C. F. Peters)
Beer Barrel Polka - Vajuda/Witt (manus.)

Student Ensembles - Vicki P. Jenks, Director

Agnus Dei - Palestrina/Moore (Permus)
Evening Prayer - Humperdinck/Moore (Permus)

Prelude & Allegro - Edward W. Voiz (Bourne)
Teen-Tam-Tum - Bobby Christian (Creative)

Parade - Morton Gould (Chappell)
Three Dances - Jack McKenzie (MFP)
Suite for Sideman & Handclappers - Jack McKenzie (Media Press)

Chamber Music Recital - First Session (6/12/77-6/19/77)
Percussion Ensemble - Roger Jamison, Director

Scamper - Jared Spears (C. L. Barnhouse Publ.)
Baja - Dick Schory (Creative Music Co.)

Chamber Music Recital - Second Session (6/19/77-6/26/77)
Percussion Ensemble - Roger Jamison, Director

Scamper - Jared Spears (Barnhouse Inc.)
A La Nanigo - Mitchell Peters (Mitchell Peters)
Baja - Dick Schory (Creative Music Co.)

Mary College, Bismarck, ND

The Mary College Percussion Ensemble and Marimba Band; Scott J. Prebys, Director 10/23/77

Quartet No. 1 - Morris Alan Brand (Bramora)
Percussionality - Anthony J. Citrone (Citone Publications)
Two Pieces for Percussion Quartet - Warren Benson (Schirmer)
Sabra Dance - Aram Khachaturian (Permus Pub.)
Suite for 3 Drum Sets - Shelly Elias (MI Music Publisher)
Sombrero Sam - Charles Lloyd (manus.)
If You Never Come to Me - Antonio Carlos Jobim (manus.)
Encore in Jazz - Vic Firth (Carl Fischer)

OHIO

Bowling Green State University
College of Music Arts

Recital - David L. Oliver, Percussion 5/22/77
Martha Shaughnessy, Piano; John Taylor, Tuba;
Marimba Quintet; BGSU Brass Choir I, Dr. Kenley Ingfield, Director

Fuga - W. A. Mozart; Arr: D. L. Oliver (manus.)
Three Novelities - William Dorn (Belwin)
Marche Funebre d'une Marlonnette - Charles Gounod; Arr: D. L. Oliver (manus.)
Lent - Darius Milhaud; Arr: D. L. Oliver (manus.)
Concertino for Timpani - Michael Colgrass (MFP)

An Evening of Percussionists featuring
Jane Botkin, Brent Deskins, Ray Ferenci,
Tony Festa, Garry Masowich, Chris Peeler, and Jerry Smith 6/5/77
Teresa Toomey, Tari Brandt, and Chris Smith, Piano

Inspirations Diabolique - Ricky Tagawa (W.I.M.)

Etude, Op. 6, No. 9 - Clair Omar Musser (Franks Drum Shop)

French Suite - William Kraft (Wolf-Mills Music)

Sonata in E Major - G. F. Handel (Masterworks for Mar., Pro-Art)
Konzert für Pauken und Orchester, Op. 34 - Werner Theuerich (Associated Music Pub.)
Hora Staccato - Dinicu/Helfetz; arr: Goldenberg (Carl Fischer)

Meteorite - Robert Buggert (Belwin)
Concertino for Xylophone - Toshio Mayuzumi (C. F. Peters)

The Downfall of the Rudimentalist - Eric Remsen (TRY)
Polka (From the Golden Age) - D. Shostakovich (Edition Musicus)
Three Designs for Three Timpani, Op. 11, No. 2 - Robert Muczynski (G. Schirmer)

Capital University
Conservatory of Music

Senior Recital - Philip Shipley, Percussion 9/8/77

Quiet Movement, Canon, Fantasy for Two Marimbas - Scott Huston (manus.)
Out Back of the Drum Shop - Barney Childs (manus.)

Concerto for Percussion and Small Orchestra - D. Milhaud (Universal Edition)
Eight Pieces for Four Timpani - Elliott Carter (Associated Music Publishers)

Etudes, Op. 6, Nos. 9, 8, & 10 - Clair Omar Musser (Studio 4)

*see PERCUSSIVE NOTES, 15(2), 25.

Introduction and Rondo Capriccioso - C. Saint-Saens; Arr: D. L. Oliver (manus.)

An Afternoon of Percussionists, featuring Jane Botkin, Brent Deskins, Teri Elder, Ray Ferenci, Tony Festa, Jeff McClung, David Oliver, Jim Seibold, and Jerry Smith 3/12/77
Tari Brandt, Chris Smith, Mary Russell, Jacilyn Cardoso, Chris Hamilton, and Martha Shaughnessy, Accompanists

Concerto for Violin in A Minor - J. S. Bach (G. Schirmer)

Joining John (from Collection-14 Modern Contest Solos) - John Pratt (Belwin-Mills)

Concertino for Xylophone - Toshio Mayuzumi (Peters)
Tambourin Chinois - Kreisler/Green (Foley)

Ternary (from Collection-Advanced Percussion Solos) - Burns/Feldstein (Belwin-Mills)

Rondo for Marimba - Theodore Frazer (Music for Percussion)
Three Dances - Warren Benson
Concertino for Marimba - Paul Creston (Schirmer)

Introduction and Rondo Capriccioso - Charles Camille Saint-Saens (manus.)

Bowling Green Percussion Ensemble; Wendell Jones, Director; and Bowling Green Marimba Ensemble; David Oliver, Director 5/26/77
Glenn Ford, Trombone; David Garcia, Clarinet; Lorraine Jones, Piccolo, Mimi Kennedy, Flute

Caronimal - Paul Creston (G. Schirmer)
Xochipilli (An Imagined Aztec Music) - Carlos Chavez (Mills)
Sonatina - Fisher Tull (Boosey & Hawkes)
Symphony for Percussion - Stanley Leonard (Stanley Leonard)
Scheherazade - Rimsky-Korsakov/Arr. Earl Hatch (Earl Hatch)
Pictures at an Exhibition - M. Mussorgsky/Arr. David Oliver (manus.)
Marche Funebre d'une Marlonnette - Charles Gounod/Arr. David Oliver (manus.)

Oberlin College
Conservatory of Music

Senior Recital - Jerry Solomon, Percussion 2/26/77
David Willes; Nancy Fuley, Flute; Kay Johnson, Harp

Torse III (1968) - Akira Miyoshi (Ongaku)
Synchronisms (1970) - Jay Gottlieb (See Saw)
A (1973) - Roger Tessler (Leduc)
Interieur I (1966) - Helmut Lachenmann (E. Moock)
Jerryrig (1976) - Greg Jones (Composer's MS)

Blackearth Percussion Group 5/14/77

Wake - James Tenny (manus.)
Fugue - Lou Harrison (MFP)
Ghost Tangents - Dean Drummond (manus.)
Marimbastuous - Makl Ishii (Jap. Fed. of Com.)
Pattern Study - Stacy Bowers (manus.)
2 Canons - Arnold Schoenberg
Musica Tridentina - Martin Farran (manus.)
4 Movements for Percussion Quartet - Mike Udow (manus.)
Third Construction - John Cage (Peters)

Ohio State University
College of the Arts
School of Music

Graduating Recital - Frank C. Tracz, Percussion 11/4/77

Etude #25 - David Friedman (Berklee)
Sonata for Timpani - John Beck (Boston)
XL Plus One - Alvin Elter (Southern)
Wild Mountain Honey - Steve Miller; Arr: Frank Tracz (manus.)

OKLAHOMA

Southwestern State University

Departmental Recital 9/14/77
Tim Brandt, Percussion

Sonata for Timpani - John Beck (Boston Music Co.)

Faculty Recital - Roger Jamison, Percussion 10/27/77
Edmund Williams, Oboe; Israel Guajardo, Flute; Linda Fay Casey, Piano; Terry Segress, Piano; John Endsley, Drums; Bob Chambers, Bass

Prelude, Op. 11, No. 3 in G Major - Clair O. Musser (Studio 4)
Etude, Op. 6, No. 8, Whole Tone-Nature Boy - Clair O. Musser (Studio 4)
Etude, Op. 6, No. 9 in B Major - Clair O. Musser (Studio 4)
Interlude for Oboe and Vibraphone - John DeBerardinis (Seesaw)
Divisions for Flute and Marimba - Peter Tanner (Peter Tanner)
Concerto for Percussion - Darius Milhaud (Universal Edition, Joseph Boonin, Inc. Music Prod.)
Just Flippin' - Phil Kraus (Adler/Belwin-Mills)

PENNSYLVANIA

S & S School of Music
Pottstown, PA

Senior Percussion Concert 8/17/77
William J. Schinstine and Ron Glass, Conductors

Overture for Percussion Ensemble - John Beck (Kendor)
Evening Prayer - E. Humperdinck/Moore (Permus)
Bourne - G. F. Handel/Moore (Permus)
Knick Knack for Percussion - Fred M. Hubbel (Kendor)
Pursuit for Solo Marimba and Percussion Ensemble - J. Jenny (Permus)
Beatette - Thomas Brown (Kendor)
Violin Concerto No. 1 (first movement) - Bach/Schinstine (S & S)
Turnaround (Snare Drum Ensemble) - W. J. Schinstine (Southern)
Introduction and March - Garwood Whaley (Kendor)
Perpetual Commotion - Thomas Brown (Kendor)
Bossa Nova Without Instruments - W. J. Schinstine (Kendor)
Scherzo Without Instruments - W. J. Schinstine (manus.)
Sonata No. 1 for Timpani and Percussion - W. J. Schinstine (Southern)

Trihedron - James Baird (manus.)
Faculty Recital - Frank Shaffer, Percussion 9/18/77
 Caroline Fruchtman, Harpsichord;
 Lauriann Lines, Oboe and English Horn;
 Peter Spurbeck, Cello
 French Suite for Percussion Solo -
 William Kraft (WIM)
 Suite No. 1 for Marimba - Eugene Ulrich
 (MFP)
 Funnel Music - Harry Gay (manus.; Crisco
 Music; Memphis, TN)
 Lovers-Ned Rorem (Boosey & Hawkes)
 Fuga-Five - J. S. Bach; Arr: Phillip
 J. Fainl (Creative)
 Fiddle-Fiddle - Leroy Anderson (manus.)
 Feelings - M. Albert/Schinstine
 (manus.)
 You are the Sunshine of my Life -
 Wonder/Schinstine (manus.)
 Sabre Dance - Aram Khachaturian/Moore
 (Permus)

TENNESSEE

Memphis State University

Memphis State University Percussion
 Ensemble; Frank Shaffer, Conductor
 3/21/76

Introduction and Samba - Warren Smith
 (MFP)
 Two Contemporary Scenes - Stanley
 Leonard (Stanley Leonard)
 Scherzo and Cadenza - Charles Delancey
 (KSM)
 Xylen - Stanley Leonard (Stanley
 Leonard)
 Bacchanale - Alan Hovhaness (C. F.
 Peters)
 Tenere - Stanley Leonard (Stanley
 Leonard)
 Musica Bartuta - Harold Schiffman
 (Associated Music Publishers)
 Danca Barabano - Phillip Lambro (MFP)
**MSU Percussion Ensemble; Frank Shaffer
 and James Baird, Directors; Jim Hardy,
 Guest Conductor 11/17/76**

Concertino for Percussion - Byong-kon
 Kim (KSM)
 Quintet for Percussion - Jim Hardy
 (manus.)
 Streams - Warren Benson (MCA)
 Toccata for Percussion Instruments -
 Carlos Chavez (Belwin-Mills)
 Percussion Music - Gerald Strang
 (New Music)
 Symphony for Percussion - Stanley
 Leonard (Stanley Leonard)

MSU Percussion Ensemble; Frank Shaffer,
 Conductor 3/20/77

Percussion Suite - Armand Russell (MFP)
 Pflatan-Echoes of the Gamelan -
 Earl Hatch (Marimbas Unlimited)
 October Mountain - Alan Hovhaness
 (C. F. Peters)
 A la Samba - Mitchell Peters (Mitchell
 Peters)

UTAH

Utah State University

USU Percussion Ensemble; Dennis D.
 Griffin, Director 5/25/77

Mau-Mau Suite - Davis (Creative)
 Theme and Variations - Griffin (manus.)
 Suite for Sledman and Handclappers -
 McKonzie (Media Press)

Cataphonics - Weiner (UMMP - Sam Fox)
 Concertino (first movement) - Creston
 (G. Schirmer)
 Sonata for Timpani (third movement) -
 Bock (Boston)
 Introduction and Allegro - Schory
 (Creative)
 Japanese Impressions - Cirone (Cirone)
 Hoe-Down - Missal (MFP)

VIRGINIA

Roanoke Symphony Orchestra

Concert - Roanoke Symphony Orchestra;
 Jack Hoehlenkamp, Music Director &
 Conductor 9/26/77
 Hassie Johnson, Timpani

Concerto for Timpani and Orchestra -
 Werner ThBrichen (Bote & Bock, Berlin,
 Wiesbaden; In USA, Associated Music
 Publishers)

Virginia Commonwealth University

Faculty Recital - Donald Bick, Percussion;
 Landon Bilyeu, Piano; Loran Carrier,
 Piano; Virginia Carson, Piano; Thomas Jones,
 Percussion 9/6/77

Sonata for Two Pianos and Percussion -
 Béla Bartók (Boosey & Hawkes)
 Music for a Summer Evening (Makrokosmos
 III) for two amplified pianos and
 percussion - George Crumb (C. F. Peters)

Senior Recital - William R. Stewart,
 Percussion 10/21/77
 Lavada Parks, Piano; Roger Martin,
 Flute

French Suite - William Kraft (Western
 International)
 Concertino for Marimba - Paul Creston
 (G. Schirmer)
 Daybreak (for Solo Vibraphone) -
 Clifford K. Chapman (MFP)
 Inspirations Diabolique (for Solo
 Percussion) - Rickey Tagawa
 (Western International)
 Diversions for Flute and Marimba -
 Peter Tanner (MFP)
 Ballade (Night Song) for Solo
 Vibraphone - James Stabile (Western
 International)

WISCONSIN

University of Wisconsin Eau Claire

The University Percussion Ensemble;
 Ronald Keezer, Conductor 11/14/77

First Construction in Metal - John
 Cage (Peters)
 Toccata...The Little Train of the
 Caliptra (Bachianas Brasileiras No.
 2) - Heitor Villa-Lobos; Arr:
 Steve Schultz (manus.)
 Ritmica No. 6 - Amadeo Roldan (Southern)

The University Marimba Ensemble;
 Ronald Keezer, Conductor 11/7/77

Porgy & Bess Medley - Gershwin;
 Arr: Mary Keezer (manus.)
 Concerto Grosso; Op. 6, No. 6
 (movements I & II) - Coralli
 (Peters)
 Theme in Placements - Sara Boeler (manus.)
 Ragtime Dance - Joplin; Arr: Vincent
 (manus.)

State Music Conference - The University
 Marimba Ensemble; Ronald Keezer,
 Conductor 10/27/77

Porgy and Bess Medley - Gershwin; Arr:
 Mary Keezer (manus.)
 Concerto Grosso; Op. 6, No. 6 (movements
 I & II) - Coralli (Peters)
 Bachrach Medley - Bachrach; Arr: Ron
 Keezer (manus.)
 Ragtime Dance - Joplin; Arr: Vincent
 (manus.)

University of Wisconsin - River Falls

University Percussion and Marimba Ensembles;
 Terry Smith, Director 10/20/77
 Craig Bahneman & Elliot Wilcox, Trumpets;
 Terry Smith, Vibes; John Radd, Piano

A Fanfare for Drums (1965) - Charles
 L. White (manus.)
 Chamber Piece for Percussion Quintet
 (1954) - Michael Colgrass (Music for
 Percussion)
 Pattern Study No. 2 (1976) - Stacey
 Bowers (manus.)
 Ritual Fire Dance - DeFalla/Hatch
 (Earl Hatch)
 Chorale for Marimba Quintet (1954) -
 Robert Resseger (Franks Drum Shop)
 Comedians Galop - Kabalevsky/G. Peters
 (Franks Drum Shop)
 The Green Mountains - Steve Swallow
 (manus.)
 Prelude to Le Tombeau de Couperin -
 Ravel/Burton (manus.)
 Sabre Dance - Khachaturian/Moore (Permus)
 Curtains of Light (1977) - Thomas
 Nehls (manus.)

CANADA

The Banff Centre

Percussion Ensemble; George Gaber,
 Director 8/11/77

Manha de Carnaval (1971) - Luiz Bonfá;
 Arr: G. Gaber (manus.)
 Motifs de Batucada (1975) - George Gaber
 (manus.)
 Yankee Salute to Banff (1977) (sans Whigs
 and Tories) - Traditional; Arr: George
 Gaber (manus.)

University of Calgary

Calgary, Alberta

Senior Recital - Frank Lockwood,
 Percussion 10/25/77
 Dickie Motherwell, Soprano

Variations for Solo Kettledrums -
 Jan Williams (MFP)
 Ciaccona from Partita No. 2 for solo
 violin, BWV 1004 - J. S. Bach
 (Neue Bach Ausgabe)
 Cantos, 1975 - Gitta Steiner (Seesaw)
 Adventures - Robert Stern (MFP)

University of Regina

Regina, Saskatchewan

Degree Recital - Grace Huber, Flute
 Bob Nicholls, Percussion

Variations for Multiple Percussion and
 Flute - George Frock (Southern Music)

REPUBLIC OF CHINA

Shr-jyan Hall, Taipei, Taiwan

Ensemble Concert - Hwa Gang Percussion
 Ensemble 5/23/77

3 Movements for 7 Percussionists (1977) -
 Michael W. Ranta (manus.)
 Amores - John Cage (Peters)
 7 Pieces for 3 Percussionists (1977) -
 Michael Ranta (manus.)
 3rd Canticle - Lou Harrison (MFP)
 The Song of the Earth (1977) for
 14 percussionists & tape - Li Tai-
 hsiang (manus.)

GERMANY

Würzburg

Talking Drums Concert - Würzburger
 Percussions Ensemble; Siegfried Fink,
 Director 3/28/77
 Prof. Werner Berndsen, Flute; Prof.
 Ernst Flackus, Clarinet

Toccata for Percussion Instruments -
 Carlos Chavez (Mills - NY)
 Invention XII, a-moll - J. S. Bach
 (Simrock - Hamburg)
 Sonata G-Dur - Domenico Scarlatti
 (Simrock - Hamburg)
 Divertimento - Joseph Haydn (Zimmermann -
 Frankfurt)
 Inspirations Diabolique for Percussion
 Solo - Rickey Tagawa (Try - Hollywood)
 Favola per clarinetto e batterie
 grande - Sven-Erik Bäck (Hansen -
 Kopenhagen)
 Dialog für Xylofon und Bass-Klarinette
 mit obligatem Schlagzeug - Siegfried
 Fink (Wiede - Wiesbaden)
 Waves for Percussion Solo - Per Nørgard
 (Hansen - Kopenhagen)
 Suite en Concert pour Flûte et Percussion -
 André Jolivet (Billioudot - Paris)

Martinskirche Kassel

Documenta - Konzert 1 - Siegfried Fink,
 Percussion; Klaus Martin Ziegler, Organ
 8/7/77

Tangents WJ (Modelle für Orgel und
 Percussion) - Siegfried Fink
 (Zimmermann - Frankfurt)
 Coeur pour batteur - Sylvano Bussotti
 (UE - Wien)
 Shapes 2 (Version für Orgel und Schlagzeug) -
 Roman Haubenstock-Ramati (UE - Wien)

Weikersheim castle

Talking Drums-Konzert für Schlaginstrumente -
 Participants of the Internationalen
 Sommerkurse der Musikalischen Jugend
 Deutschlands auf Schloss Weikersheim 1977
 Siegfried Fink, Director 8/25/77

Martin Jacobi, Piano; Francisco X.
 Joaquin, Percussion

Konzert für Klavier und Schlaginstrumente -
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Percussion Ensemble

Les Echanges. Sinfonie für 156
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 (Benjamin - London)
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 Mainz)
 African Welcome Piece - Michael Udow (UMMP -
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 Pilsanterie pour percussion - Siegfried
 Fink (Wiede - Wiesbaden)



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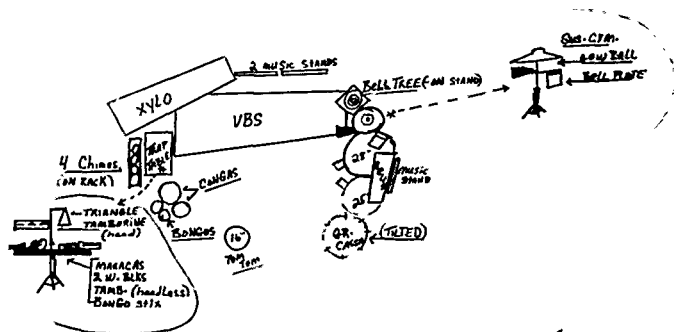
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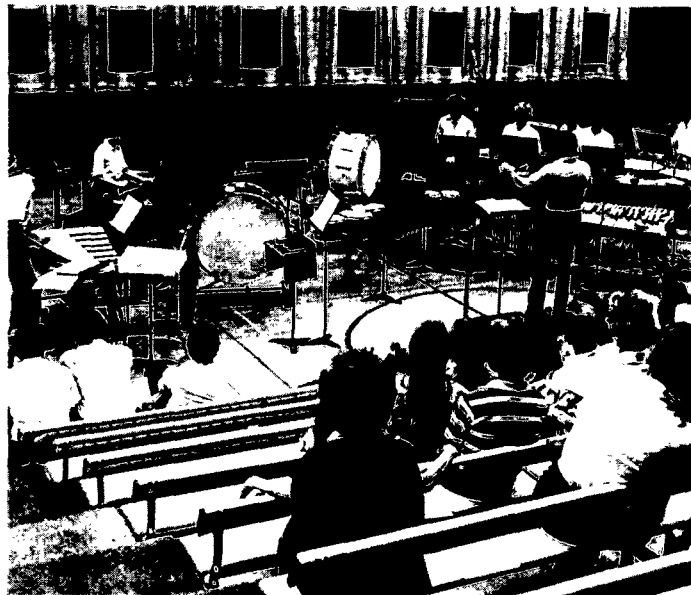
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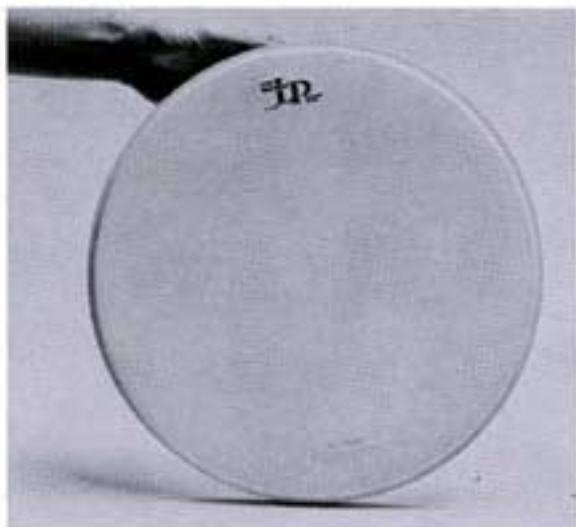
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