

# PERCUSSIVE NOTES

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VOLUME 16  
NUMBER 3  
SPRING/SUMMER 1978

An Official Publication of the  
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# PERCUSSIVE NOTES

Vol. 16, No. 3, SPRING/SUMMER 1978



An Official Publication Of The  
**PERCUSSIVE ARTS SOCIETY**

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## COVER

Pictured is "The Imperial Marimba Symphony Orchestra" under the direction of Clair O. Musser performing in Carnegie Hall in New York City. This unique medium popularized in the 1930's and 1940's by Musser, will be recreated at the PASIC '78 in Tempe, Arizona this coming October when Joel Leach will conduct a select ensemble of 50 outstanding young marimbists. See Page 8 of this issue for details on PASIC '78 and Page 20 for the history of CLAIR OMAR MUSSER and The MARIMBA SYMPHONY ORCHESTRA.

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**CHANGE OF ADDRESS NOTICE**

Please make the following change  
in all of your records:

To facilitate handling of the large amount of correspondence received, PERCUSSIVE NOTES MAGAZINE has a new address. All correspondence, including material for publication, advertisements, etc. should now be sent to:

Percussive Arts Society  
PERCUSSIVE NOTES MAGAZINE  
P. O. Box 02095  
Columbus, Ohio 43202.

However, all matters pertaining to MEMBERSHIP DUES, ADDRESS CHANGES, BILLINGS, ETC. should still be sent to the main office of the organization: PERCUSSIVE ARTS SOCIETY  
130 Carol Dr.,  
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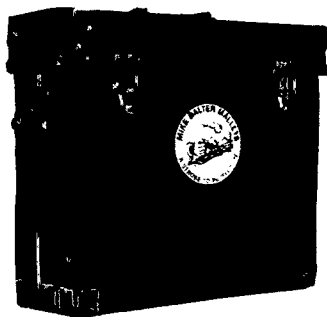
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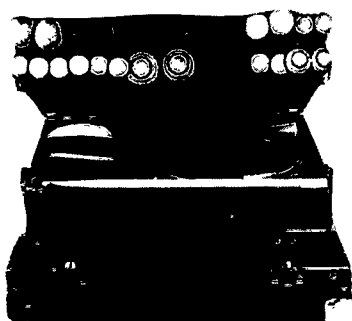
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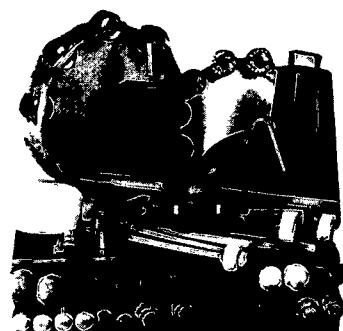
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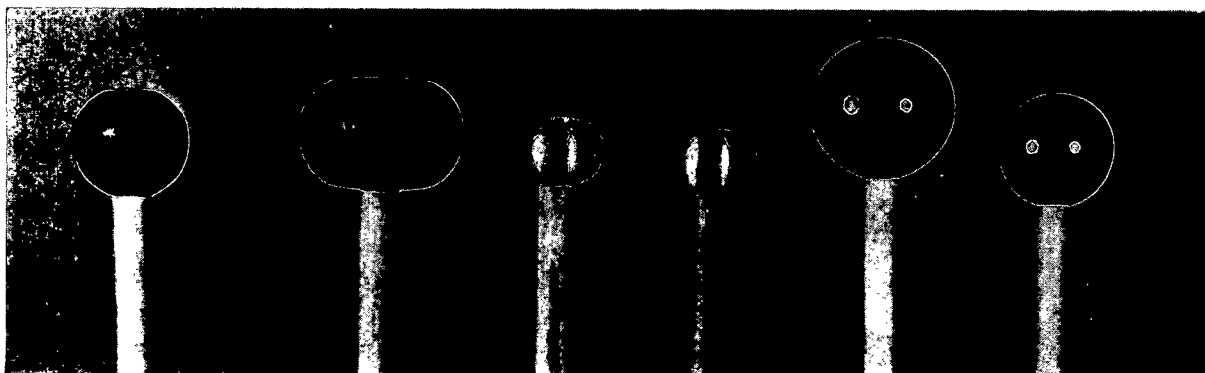
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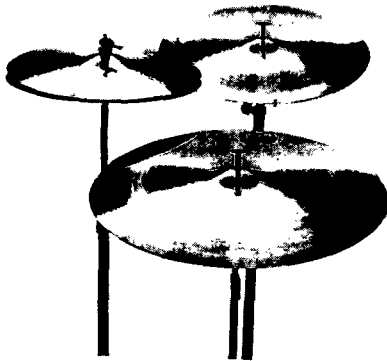
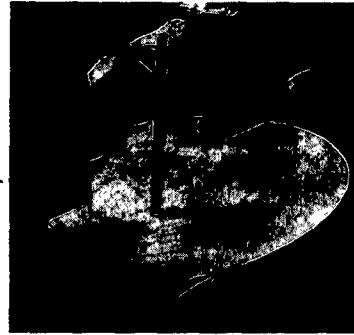
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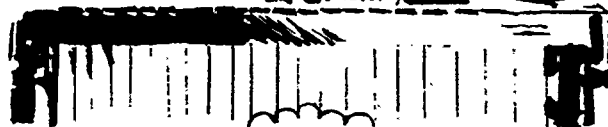
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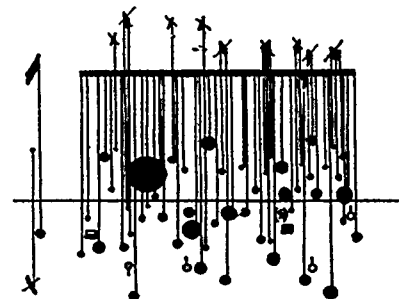
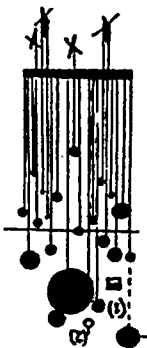
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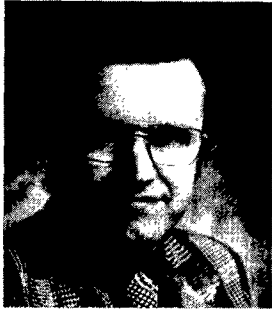
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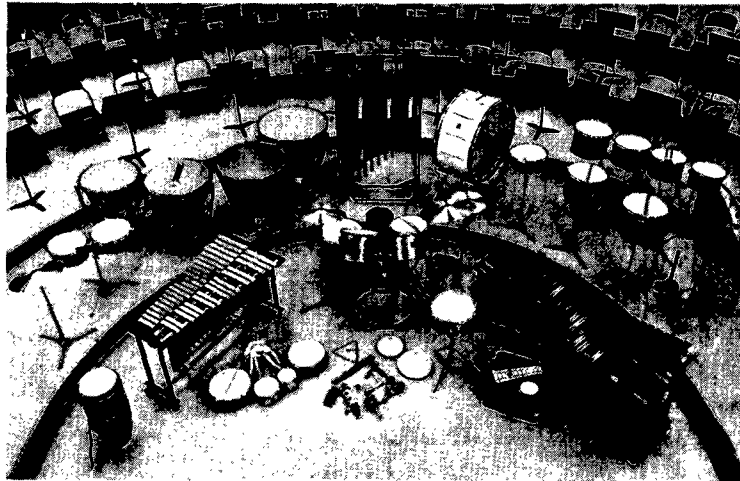
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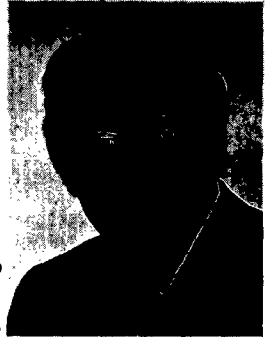
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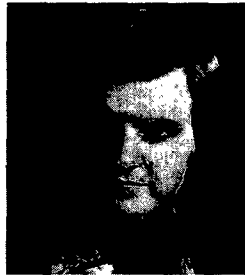
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## Coming Events



**PLAN NOW TO ATTEND  
1978 PERCUSSIVE ARTS SOCIETY  
INTERNATIONAL CONVENTION  
OCTOBER 27-29, 1978  
at ARIZONA STATE UNIVERSITY  
Tempe, Arizona  
Mervin Britton, Host**

The 1978 PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION begins on Friday evening, October 27th with an 8:00 p.m. concert, continues through Saturday, and concludes on Sunday afternoon, October 29th with an afternoon performance of the PASIC-78 Marimba Symphony Orchestra. Presently the outstanding lineup of clinicians and guest artists booked for this important event include:

**ED SHAUGHNESSY** - drum set artist extraordinary, and his **ENERGY FORCE ORCHESTRA IN CONCERT**

**JAMES BLADES** - the dean of English percussionists.

**PASIC-78 MARIMBA SYMPHONY ORCHESTRA** - 50 selected young marimbists directed by Joe Leach, patterned after the great Clair O. Musser Marimba Orchestras of the '30s and '40s.

**WILLIAM KRAFT - RONALD LOPRESTI - ARMAND RUSSELL** - three great composers who will present their works and discuss composing for percussion.

**PATCH ENSEMBLE** - unique percussion instruments presented in performance under the direction of Danlee Mitchell.

**CHARLES OWEN** - former percussionist with the Philadelphia Orchestra

**JOHN BERGAMO** - specialist in tabla appearing with his hand drumming group.

**TINTINNABULUM** - L.A. based professional percussion quartet

**MONTEBELLO PERCUSSION ENSEMBLE** - a marvelous group of very young percussionists under the direction of Steve Traugh.

**GRACE NASH** - Orff Instrument Clinic and Performance

**JIM BASTIN** - Experienced recording studio technician discussing how he records drum set in the studio

**OUTSTANDING COLLEGE PERCUSSION ENSEMBLES** - performing a variety of percussion ensemble literature.

**AND** as always, a fantastic and complete display of percussion products with experts on hand to answer all your questions. **SEE YOU THERE!**

You may place your reservations now for housing by contacting: **HOWARD JOHNSONS**, 2225 E. Apache Blvd., Tempe, Arizona, 85281. Mention you will be attending the PASIC-78 for special convention rates.

A Percussion Workshop will be presented by The SAINT LOUIS CONSERVATORY OF MUSIC June 12-17, 1978.

Nine of the country's most outstanding timpanists and percussionists will be conducting the five day session. Saul Goodman and Richard Holmes will teach timpani; John Kasica, David Friedman, David Samuels, Harvie Swartz and Michael DePasqua will teach mallets and commercial percussion, Carmine Appice, drum set; and David Charles, Latin percussion.

The number of participants in the workshop will be limited and selected by audition. There is no limit to the number of auditors, however, and all will be welcomed. For applications and additional information call or write Max Rabinovitsj at the Saint Louis Conservatory of Music, 560 Trinity Ave., Saint Louis, Mo. 63130 (314) 863-3033.

**MARCHING BANDS OF AMERICA INC.** will hold their 3rd National Championship and Workshops June 15th through Sunday, June 18th, 1978 at The University of Wisconsin-Whitewater Campus. Included will be 4 days of student & director workshops, 3 nights of competition, and exploring newest concepts, music, instruments, & design with the nation's finest bands & clinicians. For further details contact: Marching Bands of America, P.O. Box 97, Elk Grove Village, Illinois 60007, Phone 312/439-8370.

### **LUDWIG ANNOUNCES THE SEVENTH INTERNATIONAL PERCUSSION SYMPOSIUM**

A faculty of leading percussionists and educators will conduct a full week of instruction at the Seventh International Percussion Symposium, June 25 through July 1, 1978.

The beautiful campus of East Carolina University, Greenville, North Carolina, will be the site of the symposium, which will feature specialists tracks in Drum Set, Mallet Keyboard, Marching Percussion, performance in Total Percussion and a General Percussion-Pedagogy track for music educators and non-percussionists.

Beginning and advanced levels of instruction will be available in all specialists tracks with Continuing Education Units (CEU) available through East Carolina University.

For complete details and application, write to: Harold Jones, Percussion Instructor, East Carolina University, School of Music, P.O. Box 2517, Greenville, North Carolina 27834.

The **BIRCH CREEK FARM** Performing Arts Academy will hold a Jazz Session June 26 - July 15 and a Chamber Music Session July 17 - July 29 this summer. The camp lists an extensive faculty with James Dutton serving as camp director. Founder and director of Birch Creek Farm, Dutton presently teaches at the American Conservatory of Music in Chicago where he is Chairman of the Percussion Department and director of the Chamber Music Program. For enrollment information contact: James Dutton, Director, Birch Creek Farm, Performing Arts Academy before June 1 - 505 N. Lake Shore Dr., 2218, Chicago, Ill. 60611, 312/828-0036 or 312/372-2213 - after June 1 - Route 1, Box 114C, Bailys Harbor, Wis. 54202, 414/868-3763.

The 7th Annual **MARIMBA/VIBE CAMP** sponsored by the Ohio State University will be held July 9-14, 1978. This unique camp is one of the few devoted exclusively to the study of all aspects of the bar percussion instruments.

Activities will include: Ensemble playing; master classes-technique and solo literature; improvisation & sight reading development; lecture demonstrations on instrument building and mallet wrapping; private lessons at no additional charge, and regular evening programs by faculty and guest artists.

Camp staff includes: **JAMES L. MOORE**, Camp Director, Head of Percussion Studies at the Ohio State University and Director of the University Percussion and Marimba Ensembles; **LINDA LORREN PIMENTEL**, Artist marimba performer, teacher, and clinician; and **DAVID SAMUELS**, special guest vibe clinician for this years camp appearing through arrangements with **LUDWIG/MUSSER Industries**.

Some marimba or vibe background is helpful, however you need not be an advanced player to participate. Instruction appropriate to each participants level of ability will be provided. Enrollment is open to High School, Junior High School, College, and Adult Students, and to Professionals. Dormitory supervision is provided for High School and Junior High School age students.

A limited number of openings are still available for this camp week. For details contact: Dr. James L. Moore, Marimba/Vibe Camp Director, School of Music, The Ohio State University, Columbus, Ohio 43210.

A COMPREHENSIVE PERCUSSION WORKSHOP with Anthony J. Cirone, Director and Joe Sinai and Charles Dowd, Instructors will be offered July 10th to August 5th, 1978 at the California Music Center, College of Notre Dame, 1500 Ralston Avenue, Belmont, CA 94002. Activities will include six hours of private instruction, orchestral repertoire workshop (12 hours), percussion ensemble workshop (12 hours), and percussion ensemble concert performed on campus. Also available will be: Special orchestral cymbal technique classes, advanced drum set and jazz vibraphone lessons, individual coaching on orchestral cymbal techniques, and timpani and percussion section positions in the Symphony Orchestra. College credit is available for college students. Student enrollment is limited — interested applicants please call or write Tony Cirone, P.O. Box 612, Menlo Park, CA 94025 — (415) 323-6216.

The first season of the NEW MEXICO MUSICAL FESTIVAL AT TAOS will be from July 23 - Sunday, August 27, 1978. Curriculum/Performing Organizations include: Symphony Orchestra, Symphonic Wind Ensemble, weekly private instruction, masterclasses, music literature, ear training, brass ensemble, percussion ensemble, student-faculty chamber music series, solo recital series. Percussion instruction will be given by PAUL DICKINSON, M.M. Northwestern, faculty, University of Wisconsin, Stevens Point. For further information contact: Noel Farrand, Executive Director, Friends of American Music, Inc., Taos, New Mexico 87571, (505) 758-8029.

## WORLD MUSIC EDUCATION CONGRESS IN CANADA

Summer 1978

The International Society for Music Education (ISME) will hold its World Congress at the University of Western Ontario in London, Ontario, this coming summer from August 12th to 20th. Over 3000 delegates from 40 countries are expected to attend this first time in Canada event.

The VICTORIA PARK PERCUSSION ENSEMBLE, a high school ensemble directed by Glenn D. Price in Toronto, Ontario, Canada, has been chosen as a Canadian representative to perform at the World Congress Convention of I.S.M.E. (International Society for Music Education).

This 13th Annual Convention is a prestigious event which will feature performing groups from over twenty countries, including the HOLSTEBRO PERCUSSION ENSEMBLE from Denmark. Complete information available from: ISME Congress, The University of Western Ontario, London, Ontario, Canada, N6A 3K7.

P.A.S. CANADA has confirmed LOUIS BELLSON and BILLY COBHAM for two days of clinics & workshops on September 9 and 10, 1978 in Winipeg Manitoba. The weekend will finish with a concert by the University of Manitoba Jazz Ensemble featuring Louis Bellson & Billy Cobham as soloists. Tickets may be obtained from P.A.S. Canada, 507-1833 Pembina Hwy. Winnipeg, Manitoba R3T 3X8, Canada 204-269-0252 at \$20.00 for all events. Tentative arrangements have also been made for the McGill University percussion ensemble from Montreal to perform on September 9. P.A.S. Canada would like to invite everyone, everywhere to their 2nd annual Percussion Weekend - the biggest percussion event to ever hit Canada!



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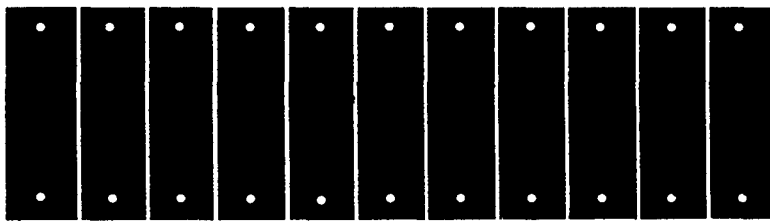
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# P.A.S. NEWS

## PASIC '78 COMMITTEE ANNOUNCED

Some of the hardest working persons in the Percussive Arts Society organization in the coming months will be the members of the committee planning and carrying out the many details for PASIC '78.

The PASIC "78" Committee is as follows: Mervin Britton - Chairman, Mike Combs, Gary Cook, Karen Ervin, Neal Fluegel, John Galm, Marjorie Holmgren, Mark Sunkett, and Larry Vanlandingham.

The convention will be held October 27, 28, and 29, 1978 in Tempe, Arizona at Arizona State University.

**PLAN NOW TO ATTEND  
PASIC '78  
OCTOBER 28-30, 1978  
AT ARIZONA STATE UNIVERSITY  
TEMPE, ARIZONA**

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

### 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

### 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.

Please return all nominations BY JULY 1, 1978. Include a biography or vitae of the individuals background and contributions to percussion with your nomination.

Mail to: HALL OF FAME NOMINATIONS, PERCUSSIVE ARTS SOCIETY, 130 Terre Haute, Indiana 47805.

### Presentation

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	Inducted December 1975 Clair O. Musser Paul Price
---	---

Inducted October 1976  
William G. Street

Inducted October 1977  
Cloyd Duff

## CATAGORY FOR 6th ANNUAL P.A.S. PERCUSSION COMPOSITION CONTEST ANNOUNCED

As the June 1st deadline for entries in the 5th PAS Percussion Composition Contest is reached, plans have already been announced for next years (1978-79) competition.

Next years composition catagory will be:

**KEYBOARD PERCUSSION ENSEMBLE** (consisting of three or more players)

The following prominent judges have already been lined up to pick next years winning composition:

**GORDON PETERS** -Principal Percussionist Chicago Symphony and founder of the Eastman Marimba Masters.

**GITTA STEINER** - Prominent Percussion composer.

**MICHAEL ROSEN** - Head of Percussion Oberlin Conservatory and Performer.

**JOHN O'REILLY** - Prominent percussion composer and publisher/editor.

**DANIEL KESSNER** - Faculty California State University at Northridge, California.

Prizes for the winning works are: \$300. - \$200. - \$100., with the first prize work also receiving a guaranteed opportunity for publication and performance at a PAS national event. Further details on the competition will appear in the Fall Issue of PERCUSSIVE NOTES MAGAZINE.

### CORRECTION

The photo below from the last issue of Percussive Notes at the PASIC-Knoxville carried an incorrect caption. It should have read:



*"PAS Hall of Fame member HASKELL HARR and his wife MILDRED view the exhibits with great interest."*

PAS apologizes for this error.

On behalf of the Officers and Board of Directors of P.A.S. we hope that your membership will be worthwhile, informative, and enjoyable. Presently, there are more than 5,000 P.A.S. members world-wide, from every area of the percussion world (i.e. drum set players, timpanist, keyboard players, etc.)

The Percussive Notes and Percussionist are the official publications of the Percussive Arts Society. You will receive them throughout the year. The Percussive Notes will keep you informed as to what is happening nationally on the percussion scene; new innovations and instrument design, as well as the exchange of ideas through the published articles. The Percussionist is a more research oriented edition designed for more serious investigation and study. In addition, as a paid participant you are automatically a member of your local (state) chapter through which you will receive information relating to P.A.S. activities in your area.

The Percussive Arts Society is dedicated to raising the level of percussion performance and teaching; to expand the understanding of percussion and serve the needs of the percussion student, teacher and performer; and to promote greater communication between all areas of the percussion arts.

With these ideals in mind, I invite you to participate fully in the Percussive Arts Society, whether it be through your active participation in local and national P.A.S. activities, or by the communication and contribution of articles in our publications. Participation is the key word.

Cordially,  
Jim Petercsak, President  
Percussive Arts Society

## MY THOUGHTS ON HISTORIAN

by P.A.S. Historian  
Cynthia E. Soames



This article, in general, deals with the Percussive Arts Society collection of historical materials. Specifically, this article presents my thoughts about ten possible areas of organization for materials to be included in the future Percussive Arts Society library.

Materials collected should and will be representative of all aspects of percussion and the Percussive Arts Society. Any materials sent by members, publishers, manufacturers, etc. will be accepted and used in the collection. Any ideas, suggestions, or recommendations are welcome and will be appreciated.

The First, and perhaps most important area of organization should be a collection of all back issues of Percussive Arts Society magazines. This collection should include PERCUSSIONIST and PERCUSSIVE NOTES issues, issues titled PERCUSSIVE ARTS SOCIETY, and PERCUSSIVE NOTES issues prior to the 1965 merger.

The second collection should include issues of special bulletins for Research, Notation, Membership, Solo and Ensemble Literature, etc.

A third collection should include proposed budgets and executive secretary reports of the financial aspects of P.A.S.

A fourth collection would include available paste-ups of P.A.S. issues. A paste-up is a final rough draft of an issue before printing. Members who have contributed to issues or produced state newsletters will appreciate these materials for reference and research.

A fifth area of materials organization is the scrapbook collection. This collection can include individual scrapbooks of past and present by-laws and constitutions, state chapter

activities, national conventions, executive committee meetings, Hall of Fame recipients, committee projects, etc.

The sixth collection could include tapes and recordings of national convention performances, any Day of Percussion, Un-contests, etc.

The seventh area of materials organization is a framed and displayed selection of posters and pictures of membership ads, committee projects, convention activities, meetings, past and present officers, etc. This collection and the eighth materials area, although similar, should be separate. The eighth collection includes pictures and biographies of Hall of Fame recipients. In addition, Hall of Fame members should be listed separately, perhaps on a plaque. Recordings, music, mallets, textbooks, instruments, or other individual contributions of Hall of Fame members might also be displayed.

The ninth collection should include a complete list of past and present supporting and sustaining members, manufacturers, etc. of the Percussive Arts Society.

Finally tenth, a displayed collection of mallets, music, instruments, recordings, etc., introduced through P.A.S. reviews or advertisements and made available by members, manufacturers, advertisers, publishers, etc. and a collection of any percussion products, materials, music, instruments, etc. from any age or period, would complete the library collection.

These ten possible areas of organization for materials may not include all ideas you feel should be part of the P.A.S. historical collection for the future library. Please send comments, suggestions, recommendations, and materials to: Cynthia Soames, 352 Blair Pike, Peru, Indiana 46970. Thank you!

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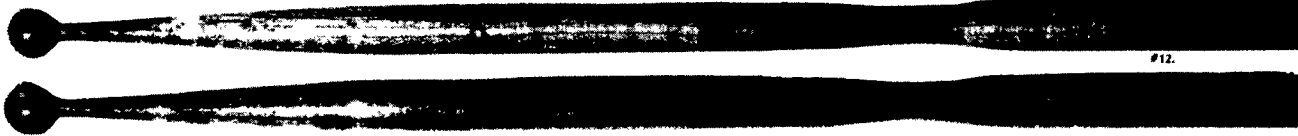
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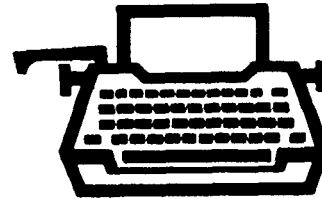
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# Percussion Discussion



## CONCERNS IN PERCUSSION EDUCATION

by Linda Lorren Pimentel

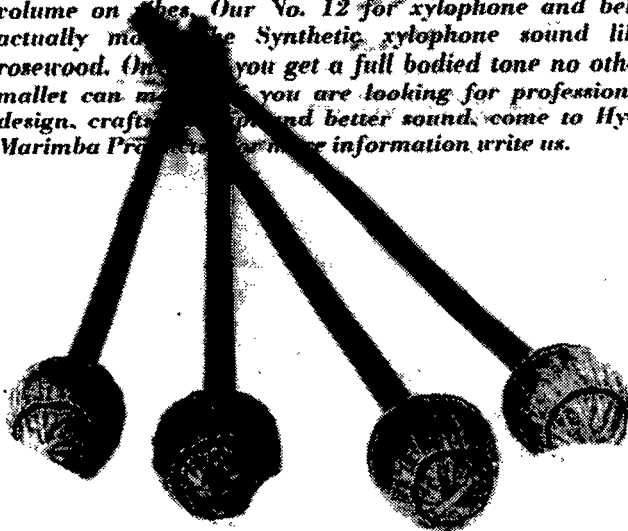
*Editor's Note - The following comments in part are from articles submitted to Percussive Notes and The Percussionist by Linda Lorren Pimentel. In these articles, she explores in detail the questions raised here.*

The high school percussionist needs to be able to play several instruments with quite varying techniques. He usually plays his part alone, which contrasts with the dozen or so players that inhabit a violin or clarinet section. He must maintain and repair a variety of equipment. He must choose from several tools (mallets, sticks, etc.) when playing any one instrument. Composers, even at the present time, often do not write precise and consistent percussion parts, thus the percussionist often has to rewrite or improvise parts. His parts are often more rhythmically complex than those for other ensemble members. He should be able to read both bass and treble clefs. He is entrusted with several thousand dollars worth of the schools equipment.

Is the elementary school instrumental instructor encouraging students who exhibit the necessary traits of maturity, responsibility, and musicianship to explore the field of percussion? And is the high school instrumental music specialist, the private percussion teacher, and the private piano teacher giving as good of tools to the percussionist as they are giving to other students? Does the public school instrumental music specialist, because of his own feelings of inadequacy in the area of percussion skills, tend to ignore the percussion students so long as they do not misbehave and play their parts reasonably accurately; Has the private percussion instructor become involved in a wide enough variety of musical experiences (melodic, harmonic and rhythmic) and teaching techniques to give the students a solid foundation? Does the piano teacher tend to become more involved with students who excel at playing the piano, and not consider how and what to teach students with special needs? Also do percussionist educators need to educate parents whose children are likely to make fine percussionists about the beauty and values of percussion music? These are all important issues that must be faced in percussion education today. (Editor's Note - See the article *Parallels Between Piano and Percussion Instruction* by Linda Pimentel on page 27 of this issue of *Percussive Notes*)

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## PERFORMANCE REVIEWS

### PHILADELPHIA WOODWIND QUINTET At Academy of Music Ballroom

by Dom Dinardo

*Reprinted from The Evening Bulletin, February 6, 1978*

The five renowned members of this wind ensemble always seem to perform on an extraordinary level, and yesterday afternoon's concert had the added benefit of an unusually varied program. Flutist Murray Panitz, oboist John de Lancie, clarinetist Anthony Gigliotti, Bernard Garfield on bassoon, and hornist Mason Jones make up the distinguished group, who achieve sonorities that gleamed with color and clarity.

The world premiere of Alec Wilder's Quintet No. 13 with Marimba featured percussionist Gordon Stout for whom it was written. With the marimba part acting as a sixth equal voice, many possibilities of this unusual combination were explored. The irrepressible and prolific Mr. Wilder, composer in every imaginable instrumental medium, writer of the definitive book on "The American Popular Song," and host of its illustrative TV and FM series, was on hand for the performance. His straightforward style, structural unpredictability, charm, and sense of repose bridging melodic interludes were rendered with deep understanding.

Jazzy clarinet lines punctuated the rhythmic opening; the marimba part, usually played with 4 mallets, undulated under an oboe reverie in the soft second movement. In a flurry of mallets, the third brace was brash, with inspired noodling by the woody, resonant marimba sound. The last two movements were leisurely and airy with lines intertwined like vines around the varying gamelan-like throbbing. Wilder's music is always sincere, sometimes gnarled and wry, witty and ever filled with a sense of wonder.

Stout was brilliant on his throaty instrument, encoring in his own Mexican Dance, a hypnotic and fascinating tour de force that also stirred the audience at this Temple University Faculty Recital.

## NEW RELEASES

**FROGS** by Keiko Abe \$3.50

Ms. Abe dazzled crowds while on tour last year with this lovely and picturesque composition for Solo Marimba (4 mallets)

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# Chapters



## STATE CHAPTER NEWS

Compiled by Don R. Baker

The CALIFORNIA CHAPTER OF PAS has a new look with a new Board of Officers, Directors, and Advisors. New officers were selected as follows: President, Brian Miller; Vice-President, Gary Grimm; Treasurer, Julie Hooper; Secretary, Mike Feller; and Public Relations, Kim Edmundson. Also the chapter has a new magazine called PERCUSSION REPORTER. This past winter at a surprise dinner party of selected guests and officers of the California chapter, Louis Bellson was presented a plaque conveying the chapter's appreciation.

The 1977 Western States Composition Contest winner was announced. The \$250 first prize was awarded to Wilson Ing of Northridge, California for his composition, "Connings." Receiving \$50 each for a tie in second place, was John Beck and Ralph Sappington. The latest composition contest entries were due in February for the category of "Chamber Percussion Ensemble" (3-5 players). The Western States Percussion Festival was held this spring with ten categories open for competition and including participants from eleven states.

## ILLINOIS

On November 12, 1977, a percussion symposium was presented for students, directors and teachers interested or involved in percussion performance at the grade school through high school levels. The symposium attempted to present and answer questions regarding various instructional and performance techniques relative to school music programs. Four outstanding percussion performers and teachers were available for clinics and discussion: Barry Grossman, free-lance percussionist and former principal percussionist with the Phoenix Symphony Orchestra; Kathleen Kastner, President of the Illinois chapter and Instructor of Percussion at Wheaton College; Duane Thamm, professional teacher, composer, and author; and Jeffrey Dire, percussion instructor at Joliet Junior College and Elmhurst College.



*Illinois percussion symposium panelists (L. to R.): Kathleen Kastner, Jeffrey Dire, Duane Thamm, & Barry Grossman.*

Editor Michael Jameson has reminded everyone that the MICHIGAN CHAPTER PAS NEWSLETTER is published four times per year and includes articles, ideas, calendar dates, programs etc. Also included in the latest issue are brief synopses of college percussion areas in Aquinas and Olivet colleges. An informative, educational article by Douglass Thompson of Highland Junior High in Battle Creek was entitled "Percussion in the Public School."

Besides the MSBOA solo-ensemble festival in Michigan, two other large scale competitions for percussionists are held each year. The Guild Contest has two categories for drums: rudimental solos and combo drumming. The students compete in divisions according to how long they have studied with a teacher. Top winners are eligible for entrance in the national competition. The Michigan Music Association events are categorized by the students' age. Six areas are open for competitive and self-evaluation categories.

In April, the MISSOURI Chapter of PAS sponsored its second annual "Day of Percussion." This year the Day was held on the campus of Southeast Missouri State University in Cape Girardeau. The guest clinician was FRED WICKSTROM from the University of Miami. Percussion Ensembles from Central Missouri State University, Southeast Missouri State University and the University of Missouri performed along with several area high school ensembles. THOMAS HORST, President of the Missouri chapter and Instructor of Percussion at Central Missouri State University, was coordinator of the event.

The OHIO Chapter of PAS has published their first newsletter. Entitled "Percussion News", this state publication will be edited by Jack D. Jenny, 149 E. Kelso St., Columbus, Ohio 43202. The first issue contained an interview with percussionist Phil Shipley, who recently returned from a percussion concert tour of Finland and Russia. Also included were announcements of numerous recitals and concerts throughout the state and advertisements from leading retailers, publishers, and product specialists. Members wishing to submit material should contact the editor at the above address.

The First Annual NEW YORK Chapter P.A.S. Day of Percussion was hosted by Syracuse University School of Music at Crouse College on February 26, 1978. Co-chairmen of this highly successful event were Ernest Muzquiz, percussion instructor at Syracuse University, and state chapter vice-president; and Herbert Flower, Syracuse Symphony principal percussionist and PAS Zone 3 representative.

Following registration, the first clinic was on drum set, featuring Steve Gadd. In addition to performing and talking, Mr. Gadd also fielded questions from the receptive audience.

The New York State Chapter business meeting was called to order by President John Beck following a luncheon. In addition to the many members present, and state officers Vice-president Ernest Muzquiz and Secretary-Treasurer Eugene Attleson, also in attendance were PAS National President James Peterscak, PAS Zone 3 Representative Herber Flower, and Zone 7, 9, 10 Representative Thomas Brown. The meeting later adjourned to allow the membership to attend the Charles Owen Clinic at which Mr. Owen expertly discussed and demonstrated several major areas of percussion.

The culmination of the day was in the Grand Concert featuring the Syracuse University Percussion Ensemble conducted by Ernest Muzquiz, with Charles Owen as marimba soloist; and the Eastman School of Music Percussion Ensemble conducted by John Beck with Steve Gadd as soloist in the premiere performance of John Beck's Concerto for Drum Set and Percussion Ensemble. Thus ended the First New York Day of Percussion which was tremendously well planned and favorably received with great excitement by all present.

The SOUTH CAROLINA PAS CHAPTER held an "Un-Contest" this past December 3rd to prepare students for state band auditions. The session was held at the University of South Carolina in Columbia, South Carolina.

The VIRGINIA-D.C. PAS CHAPTER had a most exciting concert and clinic by marimba artist Keiko Abe at the American University in October. Also during October, approximately 15 members from the chapter attended the PASIC in Knoxville.

In February, a PAS Performance Forum was held at George Mason University in Fairfax. The main purpose of the Forum was to expand the musical performing opportunities for the state's percussionists. There were no judge's ratings or competitions, just performances from all age levels. A small registration fee was required. Also this spring a clinic/concert featuring solo percussionist Karen Ervin was presented at Virginia Commonwealth University.

The WISCONSIN PAS CHAPTER held its state membership meeting at Platteville Middle School on Saturday, January 21, with Lois Bly coordinating the event. Included as part of the winter meeting was a workshop emphasizing mallet percussion and drum set. Selected PAS members had spent many hours in revising the state contest handbook. The revisions will prove to be beneficial to the musical growth of the state's percussion students. Also included in the latest newsletter were reviews of major method books, music, and records now available to performers and educators.

## ILLINOIS DAY OF PERCUSSION

The largest turn-out ever for the "Day of Percussion" was held at the American Conservatory of Music in Chicago on Dec. 17, 1977 with well over 200 people present. Several new members were attracted at this state convention. Opening the event was guest speaker Jim Petercsak, President of the National PAS. The following were clinics or workshops offered at the state convention: Tele Lesbine, Timpani; Ron Keezer, Drum Set Styles and Solos; Marty Hurley, Marching Percussion; Geraldo De Oliveira, Latin and Brazilian Percussion; Karen Ervin, Keyboard Mallet Playing and Marimba Workshop; Dave Samuels, Multi-Mallet Playing; Gordon Peters, Concert Percus-



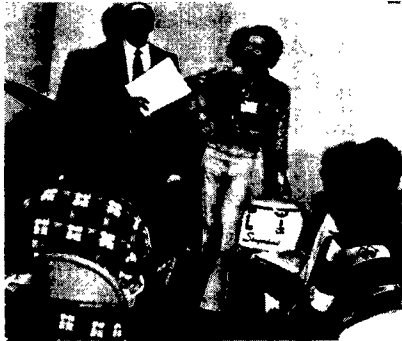
*MARTY HURLEY in a marching percussion demonstration along with the Phantom Regiment Drum and Bugle Corps.*

sion Practice and Preparation; Peter Erskine, Ride Cymbal Techniques; Harvey Mason, Studio Drumming; and a performance of the winning contest composition by John B. Austin, performed by Terry L. Applebaum and Ed Poremba.

The Un-Contest was held at Northwestern University with Terry Applebaum coordinating the event on Feb. 18, 1978. Several outstanding local percussionists were judges in the multi-category festival. Over 30 new members were netted at this fine turn-out. Tony Caselli, free lance drummer and drum set instructor at Northwestern, gave a really superb clinic on musical drum set playing.



*GORDON STOUT and JOSE BETHANCOURT master marimba player meet at the "Day of Percussion."*



*CHARLES WALTON introduces GERLIDO DE OLIVEIRA at the Latin and Brazilian clinic.*



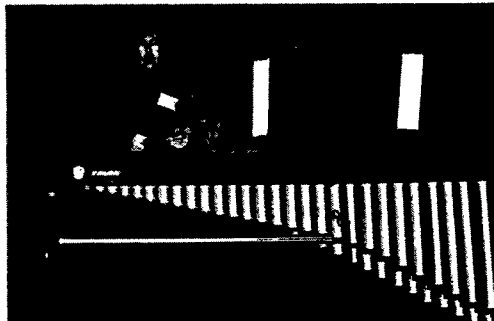
*HARVEY MASON holds demonstration on Studio Drumming along with JUDY ROBERTS, Piano and PHIL UPCHURCH, bass.*



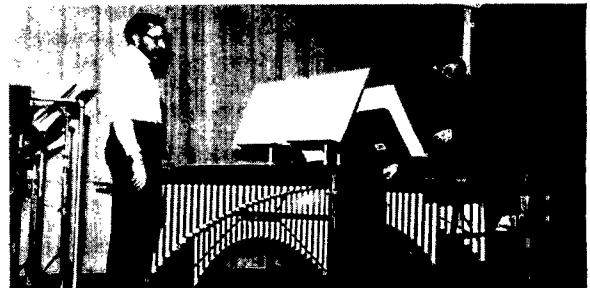
*Drummer PETER ERSKINE along with the Maynard Ferguson Rhythm Section showing ride cymbal techniques.*



*"Rap Session" on drum set performance with (L. to R.) JOEL LEACH, moderator, HARVEY MASON, PETER ERSKINE, LOUIS BELLSON and JIM PIEKARCZYK Chairman of the players meet at the "Day of Percussion."*



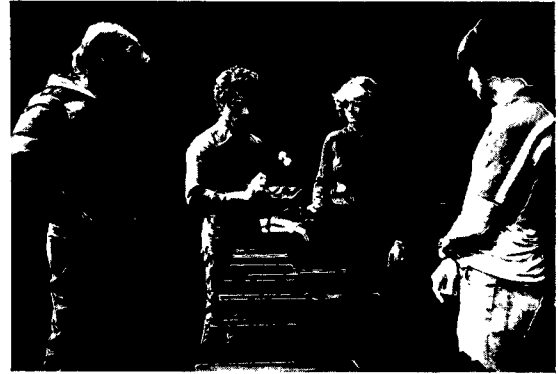
*KAREN ERVIN conducting a marimba workshop*



*ED POREMBA and TERRY APPLEBAUM getting ready to premier the P.A.S. 1977 Percussion composition contest piece composed by John B. Austin from Chicago.*



LEIGH HOWARD STEVENS, concert marimbist, has just recently returned from a concert and clinic tour of Texas, New Mexico, Missouri, Iowa, Illinois, and Pennsylvania. The tour was sponsored, in part, by Ludwig Industries. Leigh has recently relocated in New York City to continue his marimba performance work.



Does your marimba have a beautiful tone on some notes but a dead sound on some others? Why not combine the best bars from several instruments and mount them all on one frame? That is exactly how marimba virtuoso LEIGH HOWARD STEVENS put together the rich-sounding keyboard that he uses. Shown here in a clinic at the University of Wisconsin - River Falls is Leigh with his multi-colored keyboard. (photo submitted by Terry Smith, Instructor of Percussion.)

The University of Cincinnati College-Conservatory of Music and its **BLACK EARTH PERCUSSION GROUP**, ensemble-in-residence, have announced a Composition Competition - the winner to receive a threefold prize: \$500 in cash, Theodore Presser Company's publication of the work, and its premiere performance by the Blackearth in spring 1979.

Blackearth members - Stacey Bowers, Garry Kvistad and Allen Otte - tour internationally and record on the Opus One and Advance Labels. They perform on approximately 100 instruments. Their repertoire includes new music from around the world, as well as their own compositions and those written expressly for them.

One of the Group's prime objectives is to advance the art of composition for percussion. This is the aim of CCM's Composition Competition.

Each competing score, of no more than 20 minutes' duration, must be an original, unpublished, and unperformed work for three percussionists. All entries must be postmarked by January 1, 1979.

To inquire about entry fee, instrumentation, etc., write: Secretary, Composition Competition, College-Conservatory of Music, University of Cincinnati, Cincinnati, Ohio 45221.

**ALFRED BEISLY IV** was the recent winner of a nation-wide scholarship contest sponsored by the Nashville Association of Musicians. He has attended both Tennessee State University and the Berklee College of Music. Alfred was born and raised in Cincinnati.

**DAVID S. BITTNER** recently performed John Beck's Sonata for Timpani in a combined faculty recital at the College of St. Rose, Albany, New York, where he is the Director of Percussion Studies. He also performed John Cage's Amores at Union College in Schenectady, New York, for the American Composers Forum.

The Marching Bands of America national high school championship and workshop event will return to the University of Wisconsin-Whitewater for the third year on June 15-18, 1978. The event is sponsored by Beatrice Foods Co. of Chicago. In addition to the national marching band championship, the MBA event features a series of educational seminars and displays by professional instrument makers and suppliers.

On Friday, September 30, 1977, after **BUDDY RICH** and his band, "Killer Force," performed at the Radio City Music Hall, his manager, Mr. Stanley Kaye, planned a surprise birthday party for Buddy. Buddy was celebrating his 60th birthday and looked and played better than ever. **BUDDY RICH** and his Big Band also performed at Triton College in River Grove, Illinois, in December.

Last November, **GARY BURTON** and his Quartet were on the campus of Appalachian State University in Boone, North Carolina, for a clinic and concert. The event was sponsored by the PAS chapter at ASU where **SCOTT R. MEISTER** is Instructor of Percussion, along with graduate assistant **KAY SLOOPY**.

**NANCY** and **MICHAEL UDOW**, dance and percussion duo, appeared at Memphis State University as part of their first annual series of Artists-In-Residence.

**AL PAYSON**, Percussionist with the Chicago Symphony Orchestra, appeared at Alabama State University in Montgomery, Alabama, last March. He served as Clinician and Guest Conductor of the ASU Percussion Ensemble. **VAN TONY FREE**, Director of Percussion, hosted this event.

The Boise State University Percussion Ensemble recently performed several concerts while on tour through Southeastern Oregon and Southern Idaho. The Ensemble, directed by **Dr. JOHN BALDWIN**, ended their tour with a performance at the State Music Educators Convention. Dr. Baldwin also presented a clinic on "The Percussion Ensemble" while at the convention.

The Manhattan Percussion Ensemble, conducted by **PAUL PRICE**, presented a concert at the Manhattan School of Music which included several "first performances in NYC": Brisman's Concerted Music for Piano and Percussion; Frazeur's Symphony; La Rosa's Visions of the Apocalypse; and Houllif's Octaphonics.

The Berklee College of Music has announced the availability of their Faculty Jazz Quartet for clinics and concerts. The group is composed of **TED WOLFF** (keyboard percussion); **ED SAINDON** (keyboard percussion); **ED KASPIK** (drums); and **Joe Coroniti** (bass). Further information may be obtained from Ed Saindon, Faculty Box 202, Berklee College of Music, 1140 Boylson St., Boston, Mass., 02215.

**ROY BURNS**, clinician from Rogers Drums, appeared as clinician at the All-Eastern Band and Instrumental Clinic hosted by the Armed Forces School of Music in Norfolk, Virginia.

**BOBBY CHRISTIAN** presented a "Teaching Total Percussion" clinic sponsored by Ludwig Industries and the Texas chapter of PAS at the Texas Music Educators Association convention in February. **PAUL BRAZAUSKAS**, Texas PAS President, was host for the event.

The University of Texas-El Paso Percussion Department sponsored a recital/master class/concert by **KAREN ERVIN**. The event was co-sponsored by Ludwig Industries and Musser Marimbas. **VICKI JENKS**, Instructor of Percussion at UT-EP was the coordinator and host of the event.



**SYLVIA E. PIMENTEL** was first place winner in this year's Columbus, Ohio Youth Symphony Orchestra Concerto Contest. Sylvia, who is a sophomore in Grandview High School in Columbus, Ohio, will perform the Milhaud **CONCERTO FOR MARIMBA, VIBRAPHONE, AND ORCHESTRA** or the Creston **CONCERTINO FOR MARIMBA AND ORCHESTRA** with the Columbus Symphony Orchestra during the 1978-79 season. She is timpanist with the Columbus Youth Symphony Orchestra, pianist for the Grandview Singers (swing choir), plays percussion in her high school band, and sings in her school choir.

During the Annual Utah Music Educators Association Midwinter Clinic in January, **DOUGLAS J. WOLF** and the Weber State College Percussion Ensemble presented a clinic/concert on "Outdoor-Indoor Percussion Techniques."

Two percussion concerts were scheduled during the Music Teachers National Association National Convention in April in Chicago: The Northwestern University Mallet Ensemble, directed by **TERRY APPLEBAUM**; and The Northern Illinois University Steel Band, directed by **AL O'CONNOR**.

The Third Annual National Percussion Ensemble Festival was held in April at the University of Wisconsin-Oskosh. Clinics, concerts, workshops, and master classes were presented by the **BLACKEARTH PERCUSSION GROUP (STACEY BOWERS, GARY KVISTAD, ALLEN OTTE)**, **PAUL MAZZACANO** (Instructor of Percussion at UW-O), the UW-O Percussion Ensemble, and first-place winners in both the high school and college levels.

**JAMES LATIMER**, Professor of Percussion at the University of Wisconsin in Madison, organized a Percussion Festival USA which was held from Feb. 4 on through April 28. Highlights of this Festival included: James Latimer in Lambro's *Two Pictures* for Solo Percussionist and Orchestra; **WILLIAM KRAFT** conducting his *Concerto for Four Percussionists and Orchestra*; **DAVID UDELL** in a graduate percussion recital; a duo-percussion recital by **CHRIS PEACOCK** and **ERIC DAUB**; the Malmo Percussion Ensemble of Sweden directed by **BENT LYLLOFF**; a special "Tribute to Paul Price"; **STEVEN CORNELIUS** in a guest percussion recital; the University of Wisconsin Percussion Ensemble in concert; and Karel Husa's *Concerto for Percussion and Band*.

Last February, the University of Oklahoma Percussion Ensemble under the direction of **RICHARD C. GIPSON** hosted the 3rd Annual Oklahoma Percussion Festival on the campus of OU. Guest soloists/clinicians were **ED SHAUGHNESSY**, **GORDON STOUT**, and **GEORGE FROCK**. Percussion ensembles participating included the University of Oklahoma, Southwestern Oklahoma State University, Phillips University, Oral Roberts University, University of Arkansas, and Alice Robertson Junior High. Events included: Ed Shaughnessy in clinic, rehearsal, and concert setting; the world premier of John Beck's *Concerto for Drum Set and Percussion Ensemble*; clinics and solo performances by both Stout and Frock. Two records were made of the festival, including highlights of the Shaughnessy and Stout solo performances (for information contact Richard C. Gipson, OU School of Music, Norman, OK, 73019).



**THE BICENTENNIAL PERCUSSION QUARTET** was formed in 1976, and performs for public school students annually in lecture/demonstration concerts organized by Lincoln Center Student Programs for schools in the New York City area. Their repertoire includes transcriptions of the "Toreador Music from *Carmen*", "Trepak from the *Nutcracker*", "Coronation Music from *Boris Gudenov*", "Scherzo from *Beethoven's Ninth*", "Prelude to *Also Sprach Zarathustra*" and "Star Wars." The Bicentennial Percussion Quartet members are (left to right) **SCOTT BLEAKEN**, **NORM FREEMAN**, **LEON MALLOY** and **LARRY SPIVACK**.

**BOB BECKER**, Percussionist on the faculty of York University in Toronto, has presented a series of clinics/concerts featuring xylophone, marimba, African Percussion, and North Indian drumming.

**LARRY SPIVACK** is active as a freelance musician and teacher in the New York City area and is the composer of numerous pieces for percussion instruments. This summer he will be principal percussionist at the Eastern Music Festival in Greensboro, North Carolina.

**RICHARD CHEADLE**, percussion instructor at Western Illinois University, Macomb, Illinois 61455 is in the process of gathering information for a research topic the title of which is, **A BIBLIOGRAPHY OF MULTI-MEDIA SOLO PERCUSSION WORKS WITH AN ANALYSIS OF PERFORMANCE PROBLEMS**. He is especially interested in compositions for one percussionist and the following media: tape, film, slides, dance, narrator, lights, drama, two or more of the above.

The results of this study will be published in the Percussionist and the bibliography section will be included in the next revision of the Solo and Ensemble Literature Guide both of which are published by the Percussive Arts Society.

Persons wishing to contribute entries and/or information may contact him at the above address.

**MICHAEL ROSEN** has been invited to be guest teacher at the Sweelinck Conservatory in Amsterdam from September through November, during his sabbatical from the Oberlin Conservatory.

**PAUL DICKINSON**, Instructor of Percussion at the University of Wisconsin-Steven Point, will join the faculty of the New Mexico Music Festival at Taos to be held from July 23 to August 27, 1978. He will teach private percussion and percussion ensemble.

**Dr. JOHN BALDWIN**, Associate Professor of Percussion at Boise State University will again be on the artist-faculty of the Rocky Ridge Music Center in Colorado during the 1978 summer season. In addition to teaching music theory, he will teach percussion lessons, percussion ensemble, and participate in solo and chamber music recitals. Later in the summer, Dr. Baldwin will participate in the Music from Bear Valley Festival as timpanist/percussionist.

Two Boise State University percussion students recently participated in the Idaho Federated Music Clubs annual scholarship auditions. **MOLLY WISDOM**'s program included Benson's *Three Dances* and Creston's *Concertino for Marimba and Orchestra*. **BOB ALLEN**'s program included Kohs' *Sonata for Snare Drum and Piano* and Basta's *Concerto for Marimba and Orchestra*. Both are students of **DR. JOHN BALDWIN**.



The Ohio State University Jazz Ensemble was recently selected as one of the three best bands at the Midwest College Festival. The festival, in which 34 groups from nine midwestern states competed was held in February at Elmhurst College in Chicago. Outstanding soloist award was given to OSU Jazz Ensemble member JIM RUPP, drums, a senior from Canton, Ohio.

Again at the 20th Annual Notre Dame Collegiate Jazz Festival in April in South Bend, Rupp received the outstanding musician award on drums. This past year at Ohio State University, Jim was also the recipient of the "Outstanding Jazz Ensemble Member" Scholarship Award.

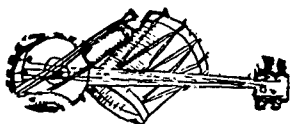
CLIFF WHITELEGG, Director of Jazz Studies and Percussion is in his second year at the University of Tulsa, Tulsa, Okla. A 1974-75 State Co-chairman in Idaho, Cliff received a Teaching Fellowship in Percussion at North Texas State University for 1975-76 under Ron Fink. He has completed course work for a Ph.D. in Music Education at NTSU and will take the qualifying Exams this summer.

The University of Tulsa percussion program under the direction of CLIFFORD WHITELEGG, is in its second year. With the expanding program, 10 students have joined the ranks of P.A.S. members this year. Plans are made to continue this expansion in the fall.

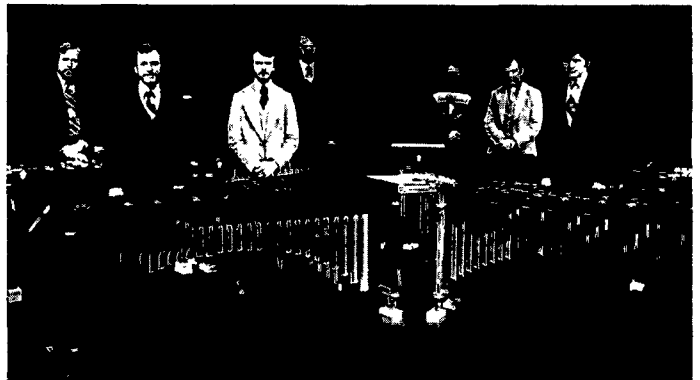
Last December, the El Paso Symphony Orchestra under the direction of Maestro Abraham Chavez, performed Henry Cowell's Concerto for Percussion and Orchestra. The percussion soloists, headed by VICKI P. JENKS, Percussion Instructor at the University of Texas-El Paso, included DEVIN AEPPEL, FRANK HARTMANN, and MICHAEL WYATT (all of New Mexico State University), and ALMA HILL from El Paso.



The COLUMBUS (OHIO) SYMPHONY ORCHESTRA performed "Music for Prague" by Karel Husa under the direction of the composer in a pair of concerts this past season. Members of the section: (L. to R.) Linda Pimentel, Jack Jenny, James Moore, John Tatgenhorst, Phil Shipley, and timpanist Val Vore.



THE EASTERN WASHINGTON UNIVERSITY PERCUSSION ENSEMBLE under the direction of MARTIN J. ZYSKOWSKI won first place honors (Percussion Ens. Category) at the Western States Percussion Festival Competition last April on the campus of Cal. State Univ. at Northridge. E.W.U. is located in Cheney, Washington, 15 miles southwest of Spokane.



THE MIDWEST MARIMBA ENSEMBLE is a unique group made up of college percussion professors and symphony players from Wisconsin, Minnesota, and Iowa. The group was formed last year to bring these musicians, who live hundreds of miles apart, together on a formal basis at least once each year to present a concert and a forum for exchanging ideas. Personnel include (from left to right): LARRY KAPTAIN, Drake University, and principal percussionist with the Des Moines Symphony; TERRY SMITH, University of Wisconsin - River Falls and principal timpanist with the Minnesota Opera Company; DON KEIPP, Iowa State University; RANDY HOGANCAMP, University of Northern Iowa; THOMAS NEHLS, a student of Terry Smith at the University of Wisconsin - River Falls; PAUL DICKINSON, University of Wisconsin - Stevens Point; and MORRIS ALAN BRAND, St. Cloud State University and editor of Bramora Publications. The group will be performing at Drake University in September (1978) and at the Midwest Band and Orchestra Clinic in Chicago in December (1978).



PASIC '78 — TEMPE, ARIZONA

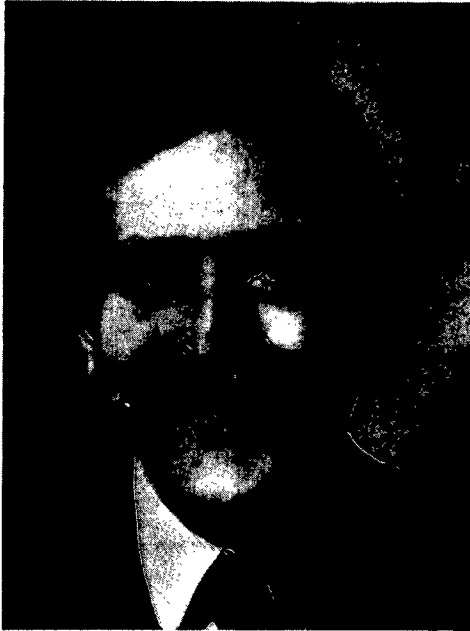
The Percussive Arts Society International Convention for 1978 is scheduled for the campus of Arizona State University in Tempe. Mervin Britton is host and the dates are October 27, 28 and 29, 1978. Watch PAS publications for more details.





## ON THE MOVE

edited by Dr. John Baldwin  
Boise State University



GARY E. BECKNER has been named special events coordinator for Beatrice Foods Co. In this newly created position, Beckner will supervise and coordinate Beatrice Foods' nation-wide high school marching bands program, including the company's participation in the marching bands program, including the company's participation in the Marching Bands of America championship and other activities designed to foster high school music education. Beckner previously was executive director of Marching Bands of America since its inception in October, 1975. Prior to that, he was national sales manager for Slingerland Drum Company. He is a member of the board of directors for the Percussive Arts Society and is a member of the PAS Education Committee's subcommittee on marching percussion education.

### IN MEMORIAM

CHARLES A. "CHUCK" LISHON, president and part owner of D.B. Studios/Sonart Productions, Recording Studio in Chicago, died of a heart attack on March 22, 1978. He was the son of Maurie and Jan Lishon, owners of Franks Drum Shop in Chicago. After college and the army Chuck learned about drumming from his father. He learned about sounds, sound-effects and instruments by working in Frank's Drum Shop. Soon he became dissatisfied with acoustic sounds. That's when he got interested in synthesizers. He opened a small studio in 1969, making commercials and records. That was not enough for Chuck; he branched out into related areas: recording (studio and location) and film. Chuck continued to play shows at the Palmer House, the Happy Medium or a wedding. Once the studio got under way, he branched out still further; producing groups, artists, making films, and conducting college courses. The pace became too much for Chuck. The night before he died, he played a gig for six hours and had everyone, the band and the audience, in stitches. It was quite a fitting ending for Chuck Lishon. (from *Chicago Communications Digest*)



ROBERT AVEDIS (RAB) ZILDJIAN has become the Western States Marketing Representative for the Avedis Zildjian Company, according to an announcement by Avedis Zildjian, company president.

He will be based in San Francisco and will direct sales and marketing for the firm's cymbal products throughout the 14 Western states. He will also coordinate all sales promotional activities for the company to include trade show participation, special appearances, clinics and related activities involving entertainers, dealers and distributors within the territory.

Rab is a graduate in Business Administration of the University of New Hampshire and is the son of Armand Zildjian of Hingham, MA. He is also the grandson of Avedis Zildjian, who brought the 355-year-old family secret for making cymbals from Istanbul to the United States in 1929.

Larry McCormick, President of McCormick's Enterprises, announced the appointment of DR. NICHOLAS J. VALENZIANO to the position of Executive Director of Marching Bands of America Inc. (a McCormick's Enterprises subsidiary).

Promoted from the position of Educational Director, Dr. Valenziano has been with Marching Bands of America since its formation in October, 1975.

His teaching experience included six years as a high school band director and eleven years as Director of Instrumental Music at the University of Illinois-Chicago Circle.

SCOTT STEVENS, a graduate of the Juilliard School in 1975 and formerly a member of TODAY'S PERCUSSION QUARTET, has become a member of the percussion section with the Metropolitan Opera Orchestra in the New York City.

KARL L. REIN has been appointed Percussion Instructor at Brockport State College, Brockport, New York.



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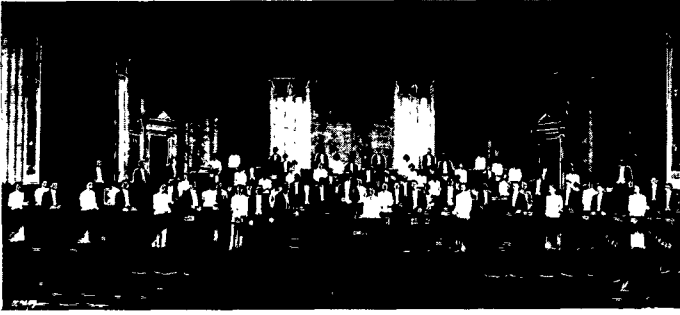
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## CLAIR OMAR MUSSER AND THE MARIMBA SYMPHONY ORCHESTRA

by Marg Holmgren



*THE IMPERIAL MARIMBA SYMPHONY ORCHESTRA: A group of 50 women and 50 men playing 100 King George Model marimbas at Carnegie Hall, New York. Mr. Musser on the podium.*

Many of us have heard of the legendary marimba symphony orchestras that were so popular during the 1930's and 40's. Indeed, there are many around who participated in those groups and have wonderful stories to tell of their experiences. But for those of us who were not fortunate to hear those groups, our chance is coming! PASIC-78 will recreate the famed Marimba Symphony Orchestra after auditioning to find 50 of the finest young marimbists available. Joel Leach will be responsible for organizing and directing this group.

Clair Omar Musser himself had hoped to be present at PASIC '78, but this amazing man, well into his 70's in age, has conflicting engagements in the form of an extended performance tour of England and Western Europe that will prevent him from attending. However, in searching for some insight into the creation of the first marimba orchestras, I personally asked CLAIR OMAR MUSSER innovator, composer, arranger, virtuoso, recitalist, educator, conductors, designer, ad infinitum, how he came to be involved so closely with the popularity of the marimba and the marimba symphony orchestras. His answer was to present his entry into and path through a life as a marimbist in the form of the following six chapters.

### CHAPTER ONE

Musser was in the fifth grade, Lincoln School, Pennsylvania, with his violin for his Christmas program participation. A prominent school director, Mr. Ammon Bucher, had just purchased an Edison phonography and loaned the instrument to the program. His five "cylinder recordings" featured violin selections; Enrico Caruso; Christmas music; and "The United States Marine Band", featuring Thomas Mills playing "Four Little Black Berries", a solo on the xylophone. This last selection caused a virtual uproar among those at the Christmas program. The people whistled, screamed, applauded, yelled and asked for the number to be repeated. Mr. Bucher played it again and the acclaim was more ecstatic than before. Young Musser was awe-struck. He bashfully went to Bucher and asked to see the recording that had caused so much excitement. When he read that the soloist, Mills, played a xylophone, he was stunned. What kind of an instrument could possibly be identified with such a word beginning xy.... He went to the back of the schoolroom to page through the large Webster Dictionary for this word, xy.... To his amazement, there it was - a picture of a xylophone and mallets with a description as well. He decided it would be fun to use mallets to "beat out" tunes, especially after having heard the audience screaming their love for this instrument, which was new to him.

He begged his Philadelphia Aunt to get this instrument and in short order, he was in possession of a three octave Deagan xylophone and taking lessons from Permin Burger in Lancaster, Pennsylvania. His teacher told him that the greatest xylophonist in the entire world was George Hamilton Green. Young Musser acquired a number of Victor recordings by Green and secretly determined to eclipse this celebrated virtuoso some day in the future. By the time he had learned several overtures and semi-classics and performed a number of recitals, Chapter Two loomed up in this young percussionists life.

### CHAPTER TWO

Like a rainbow in the sky, a famous "Big Band" under the baton of Earl Fuller arrived in Lancaster to perform a concert at the Brunswick Hotel. This deluxe band was heralded as number one, direct from New York and featured a large, super Deagan marimba-xylophone, no. 4726, played by Abraham Hildebrand. Hildebrand, introduced as the leading marimba soloist of the world, featured four mallet arrangements accompanied by this great 18 piece swing band and the young Musser was utterly floored. Upon his acquaintance and conversations with the marimbist, Musser inquired where he ever learned to play like that. Hildebrand promptly replied that he had studied in Washington, D.C. with the unquestionably world's greatest teacher, Philip Roseweig. Rosenweig was from Warsaw and had earlier taught dulcimer and cimbalom in Poland and Paris before settling in America and dedicating his life to the large, four and a half octave marimba-xylophone, which Deagan had just introduced to the music world.

### CHAPTER THREE

Young Musser naturally had to go to Washington and Baltimore to study with Rosenweig. Also, his precious aunt came to his aid and presented him with a deluxe four and a half octave, no. 4726, Deagan Marimba.

### CHAPTER FOUR

Musser, now considered a well-trained recitalist and heralded as a virtuoso by many commentators, secured New York City management and toured the U.S., Canada, and Europe, first playing the large theatres, a Warner Brothers Vitaphone film, and eventually guest appearances with Symphony Orchestras. He performed concerti by the great masters - Bach, Chopin, Mendelssohn and Paganini.

### CHAPTER FIVE

Musser was appearing in Chicago as soloist with the Chicago Symphony Orchestra under the baton of Frederick Stock. Through a social affair, he met vice-president, Charles Dawes and his brother Rufus, who had just been elected president of the Century of Progress Committee. At a dinner in Winnetka, Illinois, attended by the officers of the forth-coming Century of Progress Exposition, Musser heard the earnest expressions of Dawes and his associates explaining how deeply they would like to present something NEW and musically epochal for this World's Fair. Musser remembered how, as a very young lad, his father had raved about the 19 piece Honduras Marimba Orchestra which was featured in 1915 at the San Francisco World's Fair. Musser promptly joined in the discussions and proposed that the committee authorize the sponsorship of a 100 piece marimba symphony orchestra for the Century of Progress Exposition. Musser agreed to design a special super deluxe "Century of Progress Model" marimba, train all the orchestra members, and write and conduct the music. The pages of history report the unprecedented success of this orchestra and the sign posts to Chapter Six.

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CHAPTER SIX

We now find Musser designing the King George Marimba for the famous 100 piece marimba symphony orchestra that toured Europe with phenomenal musical success. Gold medals, awards, citations and wildest musical acclaim was their reward before returning to New York's Carnegie Hall and the American accolades. The New York Times reported "The perfection of intonation of the ensemble, its rich sonority and the uniqueness of the effects gave last night's Concert at Carnegie Hall exceptional distinction.....it made an intimate appeal to the intelligence and emotions of the man of today."

Other marimba ensemble groups and orchestras under the magical baton of this dedicated marimba maestro include the spectacular 25 piece "All-Girl" Marimba Orchestra Musser produced for Paramount Pictures and their opening performance at the Oriental Theatre, Chicago, February, 1929. Another group organized and conducted by Musser was an exciting 50 piece marimba orchestra for concerts in Tulsa, Oklahoma in April, 1940. Musser also produced a super marimba ensemble of 75 members for several concerts in Chicago in July, 1951, sponsored by NAMM, featuring 50 marimbists playing Paganini's "Moto Perpetuo" solo in unison! His 100 piece Imperial Orchestra, of record with concerts in Paris, Brussels and Carnegie Hall prompted Marcel Coudyrc of "L'information, Paris" to report "The Imperial Marimba Symphony Orchestra obtained a splendid success at the Salle Rameau. Of exceptional instance is the Orchestra's blending of tones and good symphony. Not the slightest monotony is noticed after a long audition of the rhythm of this music."

Musser conducted a 125 piece marimba orchestra sponsored by Phillips University, Enid, Oklahoma, April 1941 and a 150 piece marimba orchestra, Chicago, Sept., 1941. He also conducted a deluxe 200 piece marimba orchestra sponsored by the Chicago Tribune at Soldier's Field to an audience of 111,000 people in September of 1949. Musser's 300 piece marimba orchestra appeared on the North Stage at the Chicago Fair, September 1, 1950, featuring a 100 piece vocal choir and an unprecedented battery of contra-bass marimbas.

CODA

Mr. Musser ended his recounting of his musical life at this point, but any of us who know him or of him know that this is only a scratch in the surface of an extraordinary life. He, of course, continued and still continues to be a marimbist-musician-scientist of endless facets and interests.

In recent years, his close associate has been Professor Joel Leach, head of the percussion department at California State University Northridge and a leading percussion and jazz educator. We eagerly look forward to hearing the PASIC '78 MARIMBA SYMPHONY ORCHESTRA under the direction of Joel Leach at PASIC '78 in Tempe, Arizona this coming October. The magic begun by CLAIR OMAR MUSSER will be heard again!

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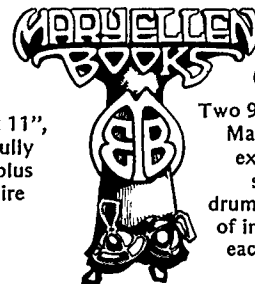
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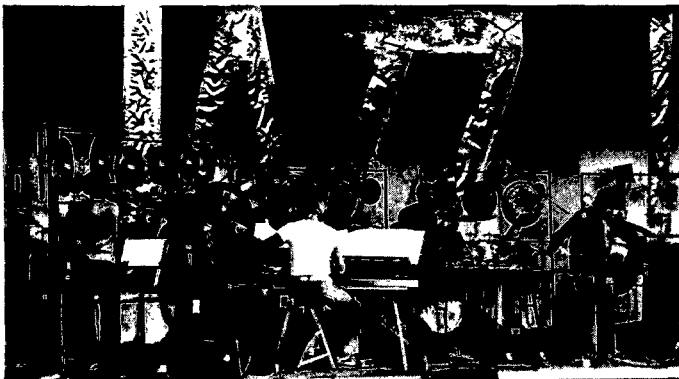
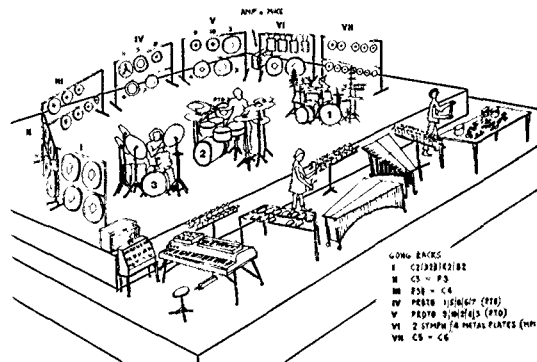
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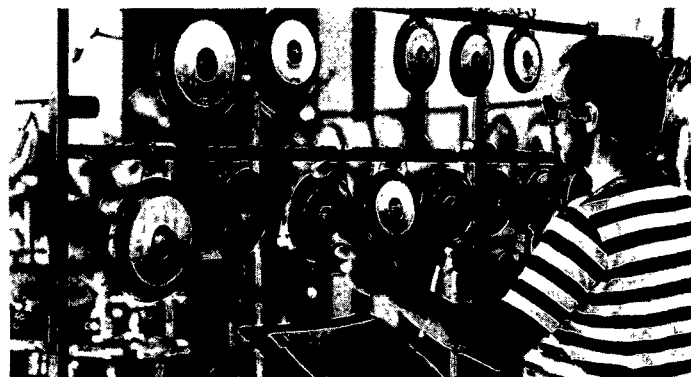
**PAISTE "PERCUSSION PROFILES"  
CONCERT AT THE MONTEREY JAZZ FESTIVAL  
September 1977**

adventures in creative percussion  
directed by George Gruntz  
as Reported by Roy Burns  
Staff Artist - Rogers Drums



*George Gruntz, composer & conductor*

"The Percussion Profiles Artists-----"



*Pierre Faure*

"Percussion Profiles," the percussion ensemble, was a big hit at the Monterey Jazz Festival. As a matter of fact, for the first time in 20 years, the curtains were kept open so that the audience could witness the stage change and set-up. Most people had never seen so many gongs, cymbals, and drums on one stage. In fact, it took more than thirty minutes to set up all of the instruments for the performance. The audience was riveted to their seats as gong after gong was brought on stage!

Rehearsals were intense because the music was very demanding, both in terms of reading and technique. Also, many passages were extremely soft, which required that each part be played precisely in order to achieve the desired overall musical effect. All of the players accepted the challenge presented by the music with rare enthusiasm. Rehearsals ran into the night, often exceeding 16 hours a day.

In each section of the music there were "free areas" for each artist to improvise. The players developed such affinity for the music that it was difficult to tell what was written and what was improvised. As a matter of fact, each musician stayed a few extra days in Los Angeles to record the piece they performed in Monterey. A rare tribute to the music from busy professionals.

George Gruntz was commissioned by Robert and Toomas Paiste to write a contemporary piece of percussion music that would represent an adventurous step forward. The piece, "Percussion Profiles," was named for the group. It is "heavy" or "serious" music not to be confused with "sound effects" percussion writing of the past. However, for any real student of percussion, the passages with tuned, symphonic and the "new" proto gongs must be heard to be appreciated fully. There will be more information on the recording of the music available later. No attempt was made to be commercial yet it was obvious that percussion sounds communicate more directly and urgently than most other sounds.

Audience reaction was terrific, especially during the improvised solo sections. With three drum sets on stage, there was plenty of "energized" drumming, even for the avid drum solo enthusiast. The concert was broadcast live over KBCA, the 24 hour jazz station in Los Angeles. I did a long interview while the stage was being set, explaining the origin of the group.

The idea to do this program came into being during a discussion between Jimmy Lyons, director of the festival, Robert Paiste, and myself. Robert wanted to present his instruments in a contemporary musical setting. Jimmy Lyons loved the idea for two reasons. "Drummers are the heartbeat of jazz (if not most music) and it had never been done before. A percussion group at a major U.S. Jazz Festival. "A real first!"

The entire project could be labeled "creative fun" because it was just that. You know, percussionists have come a long way; and, with the help of people like Jimmy Lyons and Robert Paiste, we are going to continue to develop percussion playing and percussion instruments to new levels of creativity.



*Jack DeJohnette*



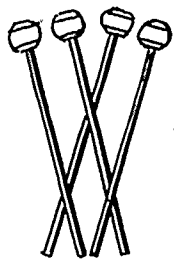
*Dave Friedman*



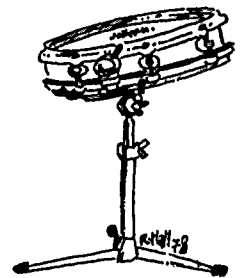
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An Interview by Dr. D. Richard Smith  
Professor of General Studies  
Assistant Director of Education and Research  
Purdue University



*ARNIE LANG (L.) & SAUL GOODMAN (R.) in recent performance of "Sonata for Two Pianos and Percussion at PASIC '77.*

Smith: We're talking to Arnie Lang, Percussionist and Assistant Timpanist of the New York Philharmonic Orchestra. Arnie, when were you born and where?

Lang: February 2nd, 1931 in New York City.

S: What school did you first attend?

L: A public school, I think #82 in the Bronx and then I went to the Music and Art High School.

S: How did you happen to go to the Music and Art High School?

L: I don't really remember. I think people came around and auditioned and told us about it. I was a kid snare drummer, you know. I always loved the drums and started playing when I was about 10 years old.

S: How did you happen to start playing when you were ten and how did you happen to choose the drums?

L: Well, when I was ten, I had an operation. I was ill, and to keep me quiet my mother decided I should take a musical instrument up as every good boy should. She wanted me to take up the piano or something passive or nice like that, but I hated it and decided I wanted the drums. I loved drums even when I was very young and had my own toy drums. Against her better judgement, she finally got me the local butcher at 50 cents a lesson for drum lessons.

S: He was the local "butcher on the drums," or a local butcher, playing the drums?

L: He was a real butcher and during the war - that was the Second World War, it was a very advantageous position. I don't know whether she was trying to get in good with the butcher or whatever, but he also was an amateur drummer. And so he used to come to the house....

S: Were your parents musical or was your dad in any musical activities, either professionally or as a hobby?

L: No, not at all.

S: What did your father do?

L: He was an electrician and until a couple years ago was in that business, had his own electrical business. My mother took piano lessons as a child, had no formal education. I don't think she even graduated from high school. No musical background at all.

S: In those days, you were born in '31, you started taking drum lessons in about '41 or '42. Did you have any model that you admired; Who was the reigning drummer that you thought about in those days?

L: Well, every kid loved Gene Krupa and I bought the Gene Krupa Book which just came out around '43, '44, and scoured the book and learned the Sing, Sing, Sing solo. That was in the back of the book and every kid loved it. Basically, that was the only drummer I knew about at the time.

S: So first you studied with the butcher. Then can you remember who the first, in a sense, serious drum teacher was that you had?

L: It was a guy from the Bronx who was an excellent teacher. His name was Dan Schilling who subsequently introduced me to his brothers - one a saxophone player and one a piano

player. When I was 16 I went away to the mountains playing with my teacher's band. He was playing vibes and I was playing drums in the band. He was a really good teacher, very well organized. But after the summer that I went with him I realized I played better than he did and it was kind of silly studying with him so I stopped taking lessons for a while.

S: At this time you were just about to graduate from high school, so from high school where did you go;

L: Well, I still had a year before graduating and I was sort of floating around and was good friends with a flute player at the Music and Art High School. We were talking about teachers and he said, "Why don't you go study with Saul Goodman;" and I said, "Who's he?" I was a jazz drummer, you know, playing club dates and Jewish weddings and bar mitzvahs and didn't know anything about--oh--that's not exactly true; I did play in the high school orchestra and I played in the Heckscher Foundation Orchestra, which met on Saturday afternoons. But basically I considered myself a set drummer. I subsequently went to see Saul Goodman--I went with my mother--and he took one look at me and he said, "Who are you?" (We had set up an appointment.)

S: Can you remember what year this was?

L: In 1947.

S: 1947, and you're in your senior year of high school?

L: Right.

S: Now, why did you go to see Saul Goodman?

L: Well, my friend had suggested that I study with a good teacher. I really didn't know who Saul Goodman was so I wasn't too frightened about playing for him. He took one look at me (I was 17 and looked about 13) and he was very busy because it was right after the Second World War and he had a "million" students. He just said, "Oh--". Wouldn't even let me play and said, "Oh, I have no room for any more students," and said, "Why don't you go and study with my colleague Morris Goldenberg." I went next door and Goldenberg took me and I worked with him for a couple of months on snare drum. He also started me on xylophone. Then one day, I was waiting in the hall up at Juilliard to take a lesson with Goldenberg and this sort of short, fat guy walks over and I started talking to him and I said, "Would you like to play some duets?" and he said, "Fine." And we started playing together and I guess I was pretty good cause I kept up with him. It turned out he was "Buster" Bailey and a year later he went into the New York Philharmonic. But I didn't know who he was and we were playing duets and suddenly I sensed somebody looking over my shoulder. It was Goodman standing there and he looked at me and said, "Who are you?" I said, "I'm Morris Lang, don't you remember? I wanted to study with you a couple of months ago." He said, "Well, what are you doing now?" I said, "I'm studying with Goldenberg." So Goldenberg called me in for my lesson and I was taking a lesson and suddenly Goodman walks in, says, "Moe, can I see you outside?" Moe walks in two minutes later and says, "Well, next week, you'll start taking lessons with Goodman, too!" So I started working with both Moe and Goodman, and prepared to take the audition to go into Juilliard.

S: Can you describe any differences in their style of teaching? Can you first of all characterize Goldenberg's style of teaching and then Goodman's and try to contrast them for us?

L: Well, Moe was very easygoing, a lovely guy. If you weren't quite prepared, he's say, "Well, we'll try it again next time." With Goodman you knew you were gonna get your "head blown off" if you weren't prepared and really didn't have a good lesson going. Moe worked page by page "let's do the next page", it was an easygoing pace. Goodman's tympani book wasn't in print, so he had a big pile of loose sheets of music. If he felt your left hand wasn't quite so good or if your crescendo roll needed work, he would say, "just a minute," look through his music and grab something and work up an exercise for you. If you needed work on something special, he'd quickly compose an exercise. That's actually how he put his book together. He took sheets of this material that he had written to solve student's problems and compiled them into a book.

S: So, Moe sort of went by the book, easy going, and Saul was very tight and difficult and gave you a hard time and was very demanding, very exact, and would write material as he needed it.



- L: Speaking of material, when I went to Juilliard, none of the standard literature was available. There were no books published; there were no Xerox machines. Goodman would tell you to go home and copy a tympani part out from the score. So anything except very standard repertoire, which the library would have had; any modern materials, (i.e. Rites of Spring or any Strauss, the Bartok Sonata) I still have my handcopied parts. Half my time used to be spent copying parts!
- S: At that time, Goodman was tympanist with the Philharmonic. Was Goldenberg playing in an orchestra?
- L: WOR had a staff orchestra. His main performance job was with the WOR radio station. Other than that, I don't think he had a great deal of symphonic experience, although he did teach the repertoire and knew mallet repertoire well.
- S: Goldenberg and Goodman were great teachers of that era. Were there others around New York City that come to mind that were of their caliber or that stature?
- L: Well, it's funny. Once I got into Juilliard, I met, very coincidentally, Billy Gladstone. There was a change of regime at Radio City Music Hall and Gladstone because he had lost his hair and was wearing glasses, was fired from the job and a young kid, who was a friend of mine, Harold Farberman, got the job. Harold was very proud and brought me down to the pit one day. Of course, we were all in awe that Harold was the first one that got a professional job at Radio City. It was sort of a change over period when Gladstone was still there and Harold was also playing. They didn't just fire everybody outright. So I got to meet Gladstone and we hit it off real well. He heard me play and he said, "Well, you're doing a couple of things wrong." So I started taking lessons with him at the same time that I was studying at Juilliard with Goodman (but of course, I didn't tell Goodman that I was studying with another teacher). It turned out that I studied with Gladstone almost three years on just a little of everything, on snare drum technique, xylophone and timpani. He changed my whole approach and taught me how to hit the drum. I was already playing at the City Center Ballet, but he started me from scratch on snare drum and it took us literally six months of lessons before he was satisfied with how I could make one stroke.
- S: Why did he have a different or a better way of making a sound?
- L: Gladstone was very conscious of tone and was always stressing it. His method was a perfectly natural way of hitting the drum. He would lift up the stick, allow it to use the weight of your arm, your hand, depending on the volume of the stroke and allow it to rebound right off the drum. No pulling off extra fast or trying to get it off the drum - you didn't have to, cause his whole theory was that if you just raise it in a natural way, let it hit the drum with the natural weight of the stick, it's going to come off, rebound. It's not going to stay on the head. So you worked to sensitize yourself to the head itself. If you have a reasonably good instrument, and a well-tuned head that resonates correctly, all you have to do is continue the natural resonance that there is in the head, rather than any artificial "pulling off," "scrunching down," or any of the things that you see so many players do.
- S: As far as instruments, at the time you were taking the lessons from these three teachers, what were the best instruments on the market at that time?
- L: It was right after World War II so there were no German tympani around. Juilliard had mostly old Leedy and Ludwig drums. Goodman, about that same time, invented the chain drum and so many old hand drums that were floating around Juilliard were converted to the chain mechanism by Goodman. As for xylophones, there were good old Leedy and Deagan xylophones around. You could still get good old wooden instruments. As far as snare drums go, there were some good Leedy drums. Although Gretsch had made a Gladstone drum in the 40's, he started customizing and making custom-made drums himself in 1951/1952. I think Buster Bailey has the first one that he ever made, completely from scratch. I have, I think, the third one that he ever made especially for an individual player. Every part was custom-made. It has a three-way key on it so that you can tune the top head, the bottom head, and both heads at the same time from the same lug. It has his special snare strained on it. For gut snares, each set of two gut strands has an individual adjustment on it. The inside of the shell is finished the same as the outside. The shell is a special birch plywood material he had made up. The counterhoop is a special U-shaped channel and the rims and lugs were custom-made. Each drum even had your own name plate on it and the date that it was made.
- I subsequently bought another Gladstone drum from someone in Chicago. I own two of them now; one a six inch drum and the other a five inch drum, and I try to keep calf heads on the big one and keep it as original as possible. I really don't play snare drum in the orchestra, so I just use it at home and enjoy looking at it and enjoy the whole feeling of it. You know, knowing the player and knowing the guy who I really loved a lot. He was a wonderful person, it's sort of sentimental you know. I'm sure Gladstone lost money on those snare drums; every piece was handmade. I would say that Gladstone only made about - I'm just guessing at this - 30 drums all together.
- S: Let's tie down once again what his full name was, because he must have made a really significant contribution during that era to the whole area of drumming. What was his name again?
- L: William D. Gladstone.
- S: Is he still living, Arnie?
- L: No, he died seven, eight years ago. In the last years of his life, he went on the road with My Fair Lady and did very well financially, but, of course, never made any more drums because he was always traveling. He wrote me a couple of letters describing his work on a hydraulic mechanism for timpani, a tuning device. He was a remarkable man.
- S: As far as your career, were there any other teachers after that that had an influence on your playing?
- L: Of course, I listened to a lot of people play, but I've never studied with anybody else.
- S: When did you first fill a professional position?
- L: By my second or third year as a student in Juilliard, I was invited to play extra man in the City Center Ballet. I got in there, you know, how you start in the music business, just as a quirk kind of thing. Somebody became ill and they called me. I had to cancel a club date to be able to play there and went in and sight-read Age of Anxiety by Bernstein. Apparently I did well enough that when the regular player left, they asked me to play the following season.
- S: Who - during that period in New York, who were some of the prominent conductors?
- L: Well, Barzan was the conductor of the Ballet, and Toscanini was just at the tailend of his career. I never played under him unfortunately and I can't say that I went to a lot of Philharmonic concerts. I used to listen to them on the Sunday broadcasts even though I always thought of myself as sort of a pops drummer.
- S: When did you begin to tilt more to the classical side?
- L: I heard the Rites of Spring and L' Histoire Du Soldat by Stravinsky in my first year at Juilliard and I said, "God, what's all this music that I never heard?" It just sort of blew my mind and I ran down to the record library literally and sat there for hours at a time just listening to everything I could possibly put my hands on. I really became serious about playing symphony music and I started playing in the orchestras at Juilliard. Then, as I said, I went into the Ballet and then played the American Opera Society and then did the Little Orchestra Society which was pretty busy at that time around New York.
- S: Of the conductors you were working with at that time, which one impressed you most? Who had a grasp for the proper use of percussion?
- L: I don't know too much about his feelings for percussion, but Barzan was a great technician as a conductor. He taught me a great deal about playing in an orchestra because you had to follow a stick, and had to follow a beat, you know. I think he was about the best conductor I played with up until the time I got into the Philharmonic.
- S: Once in the Philharmonic, did you find any conductors there that you liked to work with more than others? Any that had a flair for percussion or any that you'd like to single out for comment?
- L: Dimitri Metropolis is very underrated. I'm sure many young people have never even heard his name. He was a great

advocate of contemporary music. He did "Three Cornered Hat"; Prokofiet "Symphony #5," and the "Fantastic Symphony" like no one else has. Also I learned a great deal from Leonard Bernstein, from Pierre Monteau, and Bruno Walter, not so much about percussion, but about music - which is more important.

- S: Coming down to present-day activities, as a professional timpanist and percussionist, as you look around the country, are there models that you think are exceptionally fine timpanists?
- L: Well, the first one, is Cloyd Duff. I think he's got a lovely sound and is an extremely musical player. Jerry Karlis plays very well. Elaine Jones is a very fine player, and Bill Kraft is excellent.
- S: In past years, other than Goodman, have there been other timpanists in the country that are now possibly retired that come to your mind as being quite outstanding?
- L: I came into the field when there was a big change-over, almost all the people that I've just named were about my age. However, one older player I knew of was Roman Schultz in Boston, who was the timpanist before Vic Firth. He was very competent but German style, not my favorite sound. He used different sticks than I was used to ....
- S: Describe what you mean by German style and not 'your sound' and using different sticks.
- L: Well, he wasn't concerned too much about tone quality, He had kind of a "beaty" roll, used bamboo handle sticks, that were kind of light; didn't bring out too much fundamental of the drum itself. A hard sound, you heard every beat of the roll. I like a mellower tone on the drums. Again, I'm prejudiced. I grew up with a Goodman sound and although I think there are lots of good players, he is my model.
- S: If you had a son who wanted to study timpani, what recommendation would you give to him?
- L: I would really like him to study with Goodman. He is one of the few people living still that has played with the great - the Golden Age of Conductors. And, of course, being his associate and assistant for all those years, so much of it has rubbed off. I hear him talk, "Well, this is the way so and so would do it;" I often have said to Goodman, "You know, you've got to write some of this down. You've got to put out an edition of Beethoven's Symphonies where you've changed notes and you say, "This is the way so and so wanted it." And you know, it's unfortunate that this kind of information may be lost.
- S: We've been talking with Arnie Lang of the New York Philharmonic. Arnie, we appreciate the sharing of your experiences in percussion and your insights into some of the great performers of our era.
- L: It was my pleasure, Dick, many thanks and best wishes.

## PERCUSSION CAREERS:

### A Checklist

by Cynthia Soames



The following are some possible careers for the percussionist. Details about careers may be obtained from school guidance counselors and advisors and career professionals.

1. Music Therapy
2. Drum Corp Instructor
3. Private Percussion Studio
  - a. Teaching
  - b. Ownership or Management
4. Publishing
5. Military Career
6. Composition and Arranging
7. Conducting
8. Music Merchandising
  - a. Manufacturing
  - b. Distribution
  - c. Consultant
  - d. Store Ownership or Management
9. Instrument Repair Service
10. Private School or Academy Teaching
11. Public School Teaching-Band or Orchestra
  - a. Elementary
  - b. Junior High
  - c. Senior High
  - d. Administration
  - e. Percussion Consultant to schools (in one area or city)
12. Recording Industry
13. Television and Films
  - a. Educational Television
14. Community Performance
  - a. Orchestra
  - b. Theatre and Chamber Groups
  - c. Rock, Jazz, Concert Bands
15. College Teaching
  - a. Secondary Areas:
    - Marching Band
    - Concert Band, Wind Ensemble
    - Orchestra
    - Jazz Ensemble, Jazz Improvisation
    - New Music Ensembles
    - Chamber Music Ensembles
    - Conducting
    - Theory and Composition
    - History and Literature
    - Music Education
    - Class Piano
    - Afro-American Music and Studies
    - Scoring and Arranging for Ensembles
    - Secondary Instruments
    - Administration
16. Professional Performance
  - a. Orchestra
    - 1.) Librarian
    - 2.) Manager
  - b. Solo Percussion Performance
  - c. Free-Lance Percussion Performance
    - 1.) With Percussion Ensemble, Duo, Quartet, etc.
    - 2.) Soloist, Clinician
    - 3.) Group Performance (Rock, jazz ensemble)
  - d. Chamber Music
    - 1.) Percussion Ensemble
    - 2.) Contemporary Music Ensemble
  - e. Group Performance with Instruments other than Percussion
    - 1.) Rock Band
    - 2.) Circus Band, etc.
    - 3.) Jazz Trio, Ensemble, Band
    - 4.) Show Band, "Big Band"

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**PIANO INSTRUCTION AND THE STUDENT PERCUSSIONIST** ..... by Linda Lorren Pimentel

*During the years that I have been writing a column for PERCUSSIVE NOTES magazine, I have received questions from a number of readers concerning the degree of importance of piano study for the young percussionist. In the course of taking the general exams for my Ph.D. degree, questions concerning this issue were raised in several formats. Dr. Jerry Lowder, head of piano class instruction at Ohio State University, asked two questions that centered in this area. I think my answers to these two questions may be of interest to you.*

*By way of background, I explored data comparing the fifty-four percussion majors and all music majors that entered Ohio State University between 1969 and 1974. Before entering OSU, the percussion majors' averages on the University's aural and notational entrance examination fell considerably below those of other music majors. As should be expected with what appeared to be poor comprehensive musicianship backgrounds prior to college, 30 of the entering percussion majors had dropped or transferred to a different major before completing the basic two-year theory sequence. The 24 students who finished the two-year theory sequence generally tended to bring their theory grades up to a higher mark than the University had predicted they would, perhaps indicating that as soon as they received competent instruction they exhibited more innate abilities than were previously apparent. I carefully examined the data that we had concerning these original 54 percussion majors to try to determine if those that had succeeded as music majors had, before attending OSU, developed certain areas of confidence that had not been explored by the drop-outs. Piano study has been repeatedly suggested as a means of building basic musicianship by a number of writers, throughout many articles in the PAS magazines and other sources. In communities where good bar percussion instruction has not been available, we have habitually suggested to students that they take piano lessons to supplement their percussion training. On the surface this appears to be a logical solution to an important percussion education dilemma. But did this solution significantly help entering percussion majors at OSU?*

*Of the 54 measured majors, 11 of the 24 who continued (46%) and 11 of the 30 discontinuing students (37%) had studied piano. Thus, at most, the study of piano gave entering freshman percussion majors a 9% edge, in the development of comprehensive musicianship skills. We also need to be aware that four of the future drop-outs had previously studied a considerable amount of piano, one having studied 11 years! Thus we may assume that random exposure to piano lessons is not a certain entree to success as a college percussion major.*

*Having been both a piano teacher and a percussion teacher I suggest that two critical factors concerning piano lessons and percussion training need to be considered by percussion instructors. The first factor is too comprehensive to fully consider in this format. But, briefly stated, I think that quality music modeling and instruction commenced before the child is nine years of age is of more importance in establishing solid musicianship skills than is later "stop-gap" music instruction of any type. By this I am not trying to discourage adult education, I am simply summarizing available research in the area of music education.*

*The other critical factor concerns the type of piano instruction the percussionist receives. Too many piano teachers are concerned primarily with teaching virtuoso piano skills and standard piano literature. They do not stress basic comprehensive musicianship. They are not equipped to deal with students who do not fit the format of traditional piano study. Thus we are doing a disservice to the young student to whom we suggest piano lessons unless we give him the tools to find a competent piano teacher. With this in mind, here are Lowder's two questions and my answers to them. Within these answers lies the description of a comprehensive piano program. By considering what important objectives the percussion student can gain by studying the piano, we can better recommend to him competent teachers, he will have a foundation upon which to judge the instruction for which he pays, and the inquiring piano teacher may conceptualize the specific needs of the percussion student. Thus, to the percussion instructor, the percussion student, and the cooperating piano instructor. ....*

**PARALLELS BETWEEN PIANO AND PERCUSSION INSTRUCTION**

**The Questions**

1. There are undoubtedly many parallels between teaching piano and percussion to beginning students. List those parallels which you have experienced and elaborate on any others which you may have observed among other teachers and students.
2. Describe briefly the class piano curriculum at Ohio State University for music education majors. Explain how such a curriculum contains similar aspects found in the Ohio State University Percussion curriculum.

**Beginning Instruction**

Some important differences.

It is a strange paradox that though percussion instruments have had perhaps the longest period of existence of mankind's instruments, formalized instruction and standardized notation for percussion instruments is a recent occurrence within Western civilizations. On the other hand piano instruction has historically established roots. Piano educators have had time to experiment, crystalize and formalize their procedures, and then to grow and move in new directions. Percussion instruction has been, at best, a "hit and miss" affair. In their immaturity percussion teachers tend to make positive statements without adequate experience or observance, without comparative studies from correlating sources, and without careful consideration of long-term consequences. The writer finds that literature concerning piano instruction contains a growing awareness of the learning resources outside of the limited area of piano instruction and from other musical sources which can contribute to the piano teacher's effectiveness and maturity. To put the matter bluntly, the percussionist still insists on telling others how to get the job done while the pianist is beginning to ask relevant questions.

The area of piano instruction involves one basic instrument type, although pianists often add organ and harpsichord study to their list of accomplishments. Percussion instruction, on the other hand, covers a multitude of varying instruction types. A wide assortment of duties is expected of even the high school percussionist.

The high school percussionist needs to be able to play several instruments with quite varying techniques. He usually plays his part alone, which contrasts with the dozen or so players that inhabit a violin or clarinet section. He must maintain and repair a variety of equipment. He must choose from several tools when playing any one instrument. Composers, even at the present time, often do not write precise and consistent percussion parts, thus the percussionist often has to rewrite or improvise parts. His parts are often more rhythmically complex than those for other ensemble members. He should be able to read both bass and treble clefs. He is entrusted with several thousand dollars worth of the school's equipment."

Traditionally piano literature has stressed excellence in melodic and harmonic writing. Perhaps because they so often perform alone, piano students have tended to be inconsistent rhythmic readers. Percussionists are expected to be able to fluently perform very complex rhythmic patterns and to easily integrate fragmented, "hocketus-style" structuring. However, professional percussionists often cannot carry a tune, much less understand melodic and harmonic intricacies.

Many piano students begin lessons between the ages of four and eight. They generally study in private lessons and/or group lessons that occur outside of the public school. Often piano students come from families who have a several generation tradition of studying the piano. Percussion instruction, which usually commences at about age nine or ten, is commonly initiated within the public school system. Students often choose to study percussion without much forethought, seeming to base their decision on purely emotional reasons. Few parents of young percussion students seem to have much idea of the structures and expenses such study entails.

Keyboard music as a whole encompasses art music from many cultures. Almost all original, notated percussion music has been composed during the twentieth century. Much of the older percussion music has come from cultures other than our European one, and is non-notated. Percussionists find the literature of the piano to be an excellent source for borrowing for bar percussion instruments.

#### Similar Concerns

Both piano and percussion students must continually examine music as a whole. For both groups it requires the development of intellectual, emotional, and psychomotor skills. All music students need to continually reassess such relationships as timbre, dynamics, and structure.

The dimensional perception of the relationship of varying parts is an area, in contrast to other instrumental instruction, where pianists and percussionists both must develop skills. rapidly expanding field is that of solo literature for percussion which requires the performer to combine more than one occurring event within a given time, establishing each event or idea's identity and the relationship of each part to the whole. Bar percussion students learn to deal with a visual layout similar to that of the piano. The combinations of structural elements in bar percussion compositions are quite similar to those composed for the piano. Many compositions can be interchanged between these mediums without large variance in style and musical concept. While the young percussion student enjoys borrowing compositions from the piano, the young student can delight in trying the xylophone literature from other cultures that has been notated by many ethnomusicologists.

Learning to speak on a percussion instrument and on the piano is quite similar. On the marimba, the vibes, the xylophone, or the orchestra bells the percussionist learns the same patterns that the pianist explores. A good place for a percussionist to begin is by playing a chromatic scale. Just as the young pianist must strengthen weak fingers, the percussion student may start out playing with his weaker hand, holding one mallet only. The percussion student learns to imitate his teacher in echo songs such as *The Water is Wide*. He learns to transpose *Hot Cross Buns* to all twelve keys.

At this point both the piano and percussion students have begun exploring melody, imitation, and transposition. They have probably been singing along as they played. An excellent way for both groups to explore rhythm patterns and textures and timbres is by employing percussion accessory instruments.

#### A comparison of beginnings.

Percussion teachers have tended to begin percussion instruction on the snare drum. Reasons given for starting on this instrument are limitless. Probably the honest reason is because the pressure is on the teacher to get the student into the band with the least time and expense involved. A complete discussion of the subject would be prohibitive and pointless in this setting. A thoughtful consideration of how the young percussionist can best study all the basic elements of music of our culture, leads the writer to suggest that beginning piano and percussion students need to start in much the same manner.

For discussion purposes, we will assume that we are comparing a young percussion student and a young piano student. Both are seven or eight years of age. This age is chosen because the writer notes that many piano students tend to begin study then. It is also chosen because by this age the child should be able to read simple instructions without parental help. He is still young enough to delight in repeating psychomotor processes over and over again, which can be a boon to the teacher. By this age he has probably begun what Piaget terms the "concrete operational" stage. Thus he can explore adapting previous experiences to new settings.

To be able to imagine and to transfer creative thinking is useful to the young percussionist. We will also assume that both these students have a short, half-hour private lesson and an hour-long group lesson each week. This, by the way, seems to be a popular "middle-of-the-road" approach with private percussion teachers as well as with piano teachers.

Many piano teacher who employ percussion instruments to develop rhythm skills, forget to demand good sound qualities on these instruments from their students. Students need to explore beauty of sound in many ways. Piano and percussion teachers often fail to have quality accessory percussion instruments available for student use. Quality percussion accessory instruments are beautiful to the eye as well as the ear; they are a small artistic luxury in which we all should indulge.

Interval instruction on bar percussion instruments is of even more importance than it is on the piano. The percussionist performs on "stilts". His every action tends to be somewhat magnified. The percussionist must learn to vary which part of the bar he strikes to produce different tone qualities. The width of each bar varies on almost every instrument, with as many as five different size bars being located within one instrument. Just as the pianist finds a major third to be a different distance if played on two white keys than it is if played on a white and a black key, the percussionist faces an even greater problem. The interval of a major third can vary from as little as three inches to over sixteen inches on one bar percussion instrument. Because of these problems, interval study needs to be stressed from the very beginning.

The writer uses a simple boogie beat, taught by ear, to lay the foundation for major/minor chord study. This pattern is fun for the student to play, and works equally well on both piano and bar percussion instruments. Most students quickly learn to play all twelve major and minor chords in root position. Within two or three weeks after the onset of lessons, the student begins to learn chords, I, IV, and V in all keys. We use this as a basis for improvisation and technique building. While the writer plays basic phrase structures such as the twelve-bar blues phrase on the piano or another marimba, the student improvises, exploring just the tones in each chord structure. In order to play several tones at once, the student has begun, by the first or second lesson, to hold two mallets in each hand. Now, while improvising, he practices using each mallet separately or in various combinations. The basic concepts of malleting and fingering are quite similar; the muscles employed and the sensations felt are very different.

In both the boogie beat/triad pattern and the interval study, the student has been listening and singing. At this point the writer usually introduces him to timpani tuning. The tuning mechanisms on this instrument, in a similar fashion to the violin family, lend the ability to "slide" tune. Any pitch contained within the instrument's range can be matched. The primary intervals employed by the timpanist are the fourth and the fifth, representing the root of chords I, V, and the seventh tone of the secondary dominant of chord V. By this point the beginning student has studied the necessary intervals. He also has begun to explore chord relationships. Now he is usually ready to make up simple bass lines to go with the tunes he already knows by ear. He can also play the melodies of some of these tunes on one timpani. The writer has found the improvisation of simple bass lines to also be useful for the beginning piano student.

While the beginning pianist is learning to control fingers, forearm, elbow, and wrist, the percussionist further employs his trunk and the rest of his torso. His trunk becomes an axis for balancing large-scale movements. Just as the pianist must compensate for outward reaches of his fingers by rotating his elbow and wrist inward, the percussionist may learn to counterbalance an extended arm thrust by shifting his weight from an inward thrust heel to an outward extended set of toes.

As the student approaches note reading, the writer has found the assignment of some paperwork to be of value in reinforcing learning for both pianists and percussionists. And for both the instructions must be direct, "Copy these key signatures three times each day. Doing them just the day before your lesson won't help you that much."

The writer staunchly supports having the percussionist learn to read both bass and treble clefs. Present-day marimbas extend down an octave and a fifth below middle "C". Timpanists need to read bass clef. And students who are presented both clefs at once seem to learn all their notes as fast as do those who explore only one clef.

Most percussion teachers are not aware of the two pianistic approaches to teaching notes: the "middle 'C'" approach and the "multiple key" approach. Because the writer works with the student extensively on transposition before note reading begins, the "multiple key" approach to note reading works particularly well for her students. The writer begins bar percussion reading almost exclusively with beginning piano books, incorporating additional material of her own in the student's repertory. She is the only teacher of whom she is aware that has been working within this framework for a long period of time. It has proven remarkably successful. Other percussion teachers, at her suggestion, have also turned to beginning piano books for a wide variety of skillfully designed materials. They report having good success applying carefully chosen beginning piano literature to the marimba and to the vibes.

Because percussionists must read extended ranges, reading from the five "C"'s (Cobb, 1962), middle "C"'s on either side, gives a good concept of the "grand staff." In order for five "C" materials to fit the normal range of the marimba, they should be played one octave higher than written.

Exploring many styles of music is an important to the percussion student as to the piano student. In order to easily place some of the piano repertoire within the listening grasp of the percussion student, the writer has composed a number of simple multiple percussion accompaniments for piano solos. Some of these piano works are the famous easy classics that our percussion majors learn in piano class. Hopefully they will be able to play these as duets with their students in coming years. Other piano solos for which the writer has devised accompaniments are more complex. From impressionistic literature particularly comes a wealth of material that readily suggests a dynamic control and timbre nuances to the percussion student.

The percussionist can employ every popular stylistic element that he learns in several different ways. He can explore all the basic elements such as melody, harmony, and rhythm to a surprising extent on all main areas of percussion concentration: bar percussion, multiple percussion, drumset, and timpani. To be exact, present trends clearly indicate that drumset playing is moving toward very specialized forms of melodic and harmonic patterning on both cymbals and drums. Drumset players are tending to increase their reinforcement of the melodic and harmonic elements contained in the pieces they are accompanying and to develop and extend this material during solo breaks. It might be quite an "eye-opener" for a piano teacher to watch a young percussion student take a familiar tune learned by ear, and explore its possibilities on whole varieties of percussion instruments. Hot Cross Buns can sound fascinating on a drumset.

The study of popular music, as noted above, is usually approached from a broader base for the percussion student than for the piano student. Many similarities do exist. The popular collections for piano arranged by John Brimhall are favorites with bar percussion students. The Charles Hansen Publication "fake" books are popular items for young percussionists. Interestingly, bar percussionists often begin interpreting chord reading in a fashion similar to the style of the four-part church hymnal with which organ and piano students learn to contend. The use of four mallets simultaneously seems to encourage this sort of voicing. And, much as some young pianists learn to carefully rework four voice hymn structures, we encourage the bar percussion student to tastefully employ "Alberti Bass"-type patterns and other arpeggiated patterns to add variety and interest. New malleting techniques which develop mallet independence are now being successfully taught to the beginning percussionist, greatly increasing the harmonic manipulative elements available to him.

Basic scale instruction is an easy task for the percussion teacher. All major and minor scales can be rapidly performed with the alternation of just two mallets. The young percussion student faces none of the complexity of fingering that the piano student should master. Also, because of spacing irregularities, most young percussionists find the keys containing many sharps and/or flats to be easier to play than those containing no or few sharps and/or flats.

The writer, depending on the natural strengths of the student, combines a mixture of playing scales by ear and learning scales by interval pattern when beginning scale study. Because they are easy to play, major scales can be begun almost immediately by the student. Arpeggio performance can be as difficult on bar percussion instruments as it is on the piano. Proper coordination of the complete body is necessary for a smooth, flowing performance.

Depending upon the maturity, toleration, and natural skills of the student, the writer varies her teaching of chords. For the student who lacks patience or is only going to use his skills occasionally, the writer presents all chords in root and closed position. This is quite in contrast to many of the popular and adult piano methods books. Part of the reasoning for this concerns the complexity of patterning on bar percussion instruments. And the writer prefers to employ a system that allows the student to independently figure out chords on his own without using his teacher as a constant crutch.

For students who have the time and the patience to repeat over and over, and younger students are often better at this, exploring ways to turn chords upside down and to mix them all

up (inverting, open and closed positioning, etc.) can be fun. From there we move toward smooth voice leadings and using chord structure to influence style.

All of the writer's serious students perform chords and inversions on the seven tones of the scale, employing both major and minor scales. Typical cadential patterns and special types of progressions are relentlessly practiced. Such practice requires time and determination. It is far too difficult to be approached in the normal beginner's lessons.

Comparisons between teaching sight reading skills in the two fields show many similarities. The skilled percussion reader observes large patterns containing several notes, directional flow, etc., in a similar fashion to the pianist. The student must learn to keep his central focus on the music and learn to use peripheral vision and ear training to guide his body motions. Both piano and percussion students need constant practice in sight reading. They need to be reminded to observe the signatures, dynamic markings, etc. Most students tend to rush and then to hesitate. Some practice with the metronome is helpful. And, just as in piano playing, the student needs to be aware that keeping the steady rhythmic flow consistent is more important than missing a note here and there.

Several special percussion techniques, which are begun at the beginning level, invite comparison with similar ideas on the piano. Drum rudiments are, in simplest form, standard patterns. They can be compared to common piano patterns, etc. They also are ornamental in nature. And, just as the piano student is confronted with many styles of ornaments, so percussion ornaments vary in interpretation from classical, to outdoor rudimental, to popular. They also vary from country-to-country and with the different periods in history. Their application and execution has been explored by percussion musicologists in much the same fashion as that of keyboard research.

The basic concepts of pedaling on the vibes are similar to that of the piano. Just as does the pianist, the vibist plans pedaling procedures to vary the texture. He sometimes blends successions of chords and other times uses little or no pedal to produce sharply etched tonal pictures. When mixing several elements he, through careful use of varying dynamics, creates perspective of tonal sounds in much the same fashion as does the pianist. He can employ "Shake" pedaling techniques. Through a careful system of mallet and hand dampenings, the vibist can approximate the characteristics of the piano *sostenuto* pedal. Mature vibists employ these techniques extensively. Because the mallet head cannot remain in contact with the bar without dampening the after-ring, the vibist does not employ the synchronized syncopated pedaling common to piano playing. Instead he develops a pedaling technique similar to the "on the beat" pedaling employed by pianists to accent highly rhythmical passages. In much the same fashion as the piano teacher gradually guides the pupil toward tasteful and varied piano pedalings, so the percussion instructor traces the varying vibist pedal techniques with his student.

Both pianos and percussion instruments have varying amounts of after-ring, which occurs after the hammer has set the vibrating body in motion. Both percussionists and pianists are concerned with how to increase and how to limit amounts of after-ring. On some percussion instruments little or no after-ring is desired, on others variety is the rule. Percussionists learn to use their tools and various areas of their own bodies to appropriately dampen sounds. They also employ cloth mutes and duct tape to produce sounds comparable to those on the piano when the *una corda* pedal is employed.

In two important areas of percussion instruction, the writer has difficulty in drawing pertinent examples. The choice of proper and varied tools with which to strike percussion instruments, is a complex arena for the young student. It also involves expensive purchases on the part of his parents.

The roll is often termed the "heart" of percussion performance. Percussion students spend considerable time developing the myriad roll types employed on the many percussion instruments and even on just one instrument. The basic roll consists of a single, alternating strokes on one or two bars or heads. This alternation is a left-right wrist and arm motion. When four to six mallets are used, the two or three in each hand are struck simultaneously. The multiple bounce roll consists of allowing the striker to rebound from one to about six times, with emphasis on such careful balance of tool that the rebounds diminish in volume as little as possible. Choice as to the number of bounces allowed is generally determined by stylistic ele-



ments. The Musser mix or "ripple" roll is generally employed on the marimba, although occasionally called for on other percussion instruments. This roll consists of a sequential pattern of strokes for usually four mallets. Numbering the mallets from top to bottom, the stroke sequence is 1-2-4-3. The independent hand roll is learned easily by a few beginners, with many other players struggling for years to attain it. Using the forearm as an axis, each hand, employing two or three mallets, is able to develop its own alternation sequences. The possible combinations for applying this roll are a mathematician's nightmare. The mandolyn roll is useful and easy for most beginners. It is executed by placing two mallet heads with both stems held in one hand, on opposite sides of a percussive surface and by flexing the wrist and forearm back and forth to produce alternating strokes. The prime consideration with most rolling techniques is the development of equality of hand control which also faces most pianists.

A final area of importance to both piano teachers and percussion teachers concerns positive communication with the child's parents. In two crucial areas communication with home is perhaps even more important for the percussion teacher than it is for the piano teacher. Many parents of percussion students honestly cannot tell when the student is actually practicing. Thus an "open door" policy is a must for percussion lessons, and good communications between teacher and parent and the transmission of some listening skills can be a great aid.

Parents of piano students gradually invest a tremendous amount in a good instrument, an array of music, and the price of lessons. The expenses for the properly equipped percussion student generally will be greater. Some of these expenses can be eliminated by having the student borrow local school equipment after hours. Because of the scheduling problems involved, many

parents do begin purchasing expensive percussion equipment for their student. Prices for music and for lessons are comparable between the two fields.

In conclusion, parallels between beginning piano lessons and beginning percussion lessons may be of more strength than between any with other musical instruments or types of learning. The writer has observed that transferring of learning skills between the two fields is usually quite easy at any stage of learning. Each area has special considerations. For instance, the young pianist may not want to accept the responsibility of caring for as much equipment as the percussionist must cope with.

In sections of the country where good percussion instruction is not available, the interested student may choose to study piano until he is a mature enough musician to learn percussion on his own with occasional visits to a distant percussion teacher. The piano teacher needs to be aware of his special interests, and often can help him with percussion music too. The young student who has participated in music exploration/piano classes before beginning school and through the early grades usually makes an ideal candidate for percussion training.

An understanding of percussion and its immediate application is of value to the piano teacher. He can increase his scope of activity and exploration of music considerably through the thoughtful incorporation of simple percussion instruments into his teaching.

Because so much of our research and many of our objectives overlap, we need to share, communicate, and to read each other's journals. Perhaps we can learn the most by carefully listening to each other's music.

Congratulations are in order for you and your staff for the excellent publication *Percussive Notes*. It is a delight to receive - so full of news, interesting and informative. Keep up the good work.

Regret I had to miss the convention this year after reading about the outstanding program. The good Lord willing I'll be there next year.

Wishing you continued success, I am.

Sincerely,  
Ollie Zinsmeister, Retired  
Percussion Section  
U. S. Marine Band

#### A REQUEST

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



APPALACHIAN STATE UNIVERSITY PERCUSSION ENSEMBLE (Boone, North Carolina) Scott Meister, Director



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THE GROUP NAME \_\_\_\_\_

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"IF YOU'RE AFRAID OF WHAT'S COMING UP TECHNICALLY, YOU JUST WON'T BE FREE TO DO THE EVEN HARDER JOB OF CREATIVE INTERPRETATION"  
— HARVEY MASON.



**FOR BAND DIRECTORS ....**  
**"Re-evaluating the Percussion Section"**  
by Anthony Maiello



The band director of today is faced with many complex musical decisions in regard to the percussion section of the Wind Ensemble and Concert Band. Contemporary demands upon the director include the diversity in style of music being composed (i.e. serial technique, modern notation, graphic designs, etc.), the necessity of having performers in the group who are capable of reading and interpreting these "new" compositions, the arduous task of acquiring the essential percussion instruments to perform the music successfully and development of the music program to cover the heavy concentration of percussion instruments in the score. I would like to share with you some ideas to help solve a few of the questions which might arise in relation to the percussion section in general, citing three specific compositions and aleatoric music as examples. Suggestions will be included on how to improve the quality of the percussion section within the ensemble.

The percussionist faces many responsibilities in the performance of today's music. Written parts often require a single percussionist to play a variety of percussion instruments simultaneously; moving from one instrument to another, changing mallets and sticks, selecting sticks and beaters, moving instruments, and some times counting measures rest while tuning. The experience needed to execute and satisfy these demands is totally different than any other instrumentalist in the ensemble. Consider the factors a percussionist has to contend with when moving from a keyboard instrument of one size to that of another size (i.e. xylophone vs. bells), or from striking a "ff" on a bass drum and immediately having to execute a "ppp" from the triangle. Adjustments must be made quickly without time for thought. This problem is greatly enhanced when these changes occur from a keyboard instrument to a drum or set of tom-toms. Often the percussionist is required to read different clefs fluently and at a glance. Important considerations must be made in selecting the proper mallets that will give one the characteristic sound of the instrument being played. A percussionist is expected to select mallets that will enable him to produce the "desired sound." In doing so he must take into consideration the room in which the concert will be performed, the balance within the percussion section, and the total ensemble sound and projection. This is a difficult task, one which takes time and a great deal of experience. Correct decisions of this nature are crucial to the successful performance of any musical composition, especially the works of contemporary composers. Conductors and performers may wish to work together on this important issue until the responsibility is learned. Inexperienced players will find themselves at a loss if they do not have the background in training to cope with the demands that this music presents.

Once the instrumentation for a specific composition is understood, the next step is to work out a "floor plan" or "set-up procedure" that will enable the percussionist to perform the piece with the greatest amount of ease and accuracy. If diagrams are not furnished by the composer, it is the conductor's responsibility to construct a logical set-up with the help of his percussion personnel.

**CONCERTO FOR PERCUSSION AND WIND ENSEMBLE** by Karel Husa is a composition for the wind ensemble that requires a great deal of involvement from the percussion section. The music presents numerous technical problems for the performer which are compounded by the improvisation sections. Therefore, musical insight and intuitiveness is imperative for a successful performance. **CONCERTO FOR PERCUSSION AND WIND ORCHESTRA** by Toshiro Mayazumi is another

newer composition in which the composer writes for two full sets of timpani which are sometimes used simultaneously and antiphonally. Many of the instruments used in these works are "conventional" or "traditional," i.e. timpani, vibes, marimba, tom-toms, triangle, temple blocks, etc. Occasionally, it is necessary to construct newer instruments, often novel in sound and design, because of the composer's desire to create sounds that are unique. A composition which comes to mind in **HELIX, For Tuba and Winds** by Warren Benson. In this work mostly conventional percussion instruments are used with the exception of suspended flower pots of various sizes as indicated in the score. The band director will be required by this piece to obtain materials and utilize his mechanical intuition in the construction of an instrument which will be pleasing as well as functional in the interpretation of the score.

Aleatoric compositions seem to be very dependent on the percussionist's musical sensitivity and technical ability. The techniques of execution, the problem of reading and interpretation of notation are factors that could inhibit the facility of a player. Students find it difficult to read multiple lines in score format on percussion parts, especially if they haven't had any preparation in this phase of percussion music reading. Multiple percussion parts (score format) are extremely helpful for the percussionist to practice. They enable him to keep track of what is being played around him, thus reducing the possibility of error in counting numerous consecutive measures rests. Reading five or more lines on a single part can be overwhelming and should be learned early in the student's education.

Modern philosophy is that we, as educators, must produce the "total percussionist." This is a very admirable theory but, realistically speaking, is often quite impossible. Time does not always permit a conductor/educator to tutor an individual player in all aspects of technical and music development. Even if time was available, performance and teaching trends in the percussion domain are changing so rapidly that the average band director, who is responsible for percussion instruction, cannot keep up. Membership in the Percussive Arts Society and attendance at various percussion clinics and concerts will definitely help to widen the conductor's and student's horizons. It is advisable to encourage the extremely talented students to study privately with a percussion specialist to keep abreast of these important changes. Professional performers and teachers are introducing techniques that enable percussionists to do things today that were considered impossible a decade ago.

Recently I had the opportunity of hearing Leigh Stevens and Karen Ervin perform recitals at the Crane School of Music. I was absolutely amazed at their technical facility, musicality and the total command of the instrument as they performed. Many of the techniques employed were unheard of a few years ago. Some of these techniques were developed by the artists themselves. It is this kind of progress that should be noted in the ongoing musical education of the conductor, performer, teacher and student.

The following suggestions should be helpful to the band director in dealing with present day demands in percussion. The conductor could appoint a section leader. This person should be a fine musician, possess a strong sense of organization, demonstrate a positive attitude and display excellent leadership. His duties could involve the assigning of specific music and seeing that each player is utilized, even if it means dividing a part. It would be essential to meet with the section leader daily to keep things operating smoothly. Reports to the band director on the condition of the instruments i.e. the ordering of new mallets/sticks, replacing heads, and general maintenance of the equipment), as well as, making the section aware of its musical commitments should be included in the meeting agenda. To achieve maximum efficiency and reduce extraneous noise and movement the band director could implement the idea of using more players and less rotation. Each player should have an opportunity to become involved in each composition.

The formation of a percussion ensemble apart from the band or wind ensemble will help to develop a student's ability to read (single and multiple staves), the musical insight of selecting the proper mallets for specific effects, and that uncanny sense of counting while making changes, shifting instruments, and moving about in the percussion section. This group could function on its own, independent of the conductor. Rehearsals should take place during an activity period, before or after school, or when all the members are able to get together. Percussion quartets, quintets, and sextets are an excellent

beginning source of literature for this important phase of development. Often a student will compose his own trio or quartet. Recitals can be held once a month or a few times each semester in the band room during an activity period. This will give students in these ensembles an opportunity to perform. Invitations can be sent to parents, school administrators, faculty members, and anyone who wishes to attend. These ensemble experiences (including sectional rehearsals) will promote the necessary sense of unity and develop rapport within the percussion section.

At the college level auditions should be held for specific "chairs" within the section. Principle positions would include timpani, keyboard, cymbals and bass drum, snare drum and traps. This not only insures a high quality of performance but a keen and healthy sense of competition. It is an excellent experience for the student desiring to pursue a professional playing career.

The challenge of conducting a wind ensemble or concert band can be overwhelming. It is a difficult task if the director is not cognizant of the fact that today's percussion practices are highly sophisticated. Whether we teach, conduct, or perform it is essential to realize that one's education in percussion techniques and performance practices should be a never ending process.



#### 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.

#### A REQUEST

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

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#### THE AUTHOR

**ANTHONY MAIELLO** received both his Bachelor's and Master's degrees in music from Ithaca College in 1965 and 1967 respectively. His professional credits include: clinician and guest conductor of all-city, all-state sectional, and all-county bands; associate conductor and conductor of the New York State Youth Honor Band touring Mexico and Italy; guest conductor of the Scarborough Symphonic Band and Wind Ensemble, Ontario, Canada; New York State School Music Association Adjudicator, State Chairman of Stage Bands, President of The National Association of Jazz Educators-New York State Chapter, and Musical Director for Musical Festivals International.

Mr. Maiello's professional experience includes seven years teaching in the public schools. He is presently an Assistant Professor of Music at the Crane School of Music, State University College, Potsdam, New York, where his duties include studio clarinet, woodwind and percussion techniques, marching band techniques, concert band, the College Jazz Lab, and the Crane School of Music Wind Ensemble.

*Editor's Note - This is the first of a series of articles that will appear regularly in Percussive Notes written by and for band and orchestra directors.*



The "Brass Bell" instrument pictured has, according to its owner, "capabilities somewhat resembling both the orchestra bells and the chimes, more versatile than either, while at the same time having a recognizable sonority of its own."

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# Percussion

## AROUND THE WORLD

edited by John Bircher



Last July the **BROOKLYN COLLEGE PERCUSSION ENSEMBLE** (Morris Lang, Director) visited Romania and Hungary as part of a musical/cultural program sponsored by friendship ambassadors. It was the second trip to Romania for the group (prev., 1973) and the first to Hungary. The ensemble arrived in Bucharest, Romania on July 1st and traveled by bus (thirty-one pieces of percussion equipment went via truck). Concerts were given in the Romanian cities of Brasov, Cluj, and Oradea and in the Hungarian cities of Nyiregyhaza, Szeged, and Budapest.

### Jeff Beer siegte im Musikwettbewerb



**JEFF (JOSEF) BEER** of Wurzburg, Germany won the first prize in the category Percussion in the German Music Competition, and with it a one-year scholarship of 12,000 marks. Organizer of this annual competition is the German Music Council, which is supported by the Federal Minister of the Interior, the Culture Ministers of the states, the city of Bonn, the German Foundation Music Life, the Oscar- and vera-Ritter-Foundation and the Walter-Kaminsky-Memorial Foundation. The requirements of this competition correspond to those of the great international competitions.

Jeff Beer has been studying piano and percussion at the Wurzburg Academy of Music since 1971. Since then he has appeared successfully several times with the rock group "Odin." In 1973 he decided to study composition as well. Nonetheless his major interest belongs to the percussion instruments. His successes have allowed him to become a member of the percussion ensemble Fink.

The prize winner is enchanted with percussion, he feels that it comprises "an enormous palette of tone colors and possibilities of expression." Meanwhile he regrets that some still connect percussion only with the image of cheap light music, rather than considering how much one can also create art with it. Since the literature for percussion solo is not all too extensive Jeff Beer wants to write solo and duet pieces himself, in order to enrich the artistic repertoire. At this time he has passed the state examinations in percussion/kettledrum. He is continuing his studies in the master class for percussion at the Wurzburg Academy of Music with Siegfried Fink, as well as his composition and piano studies.



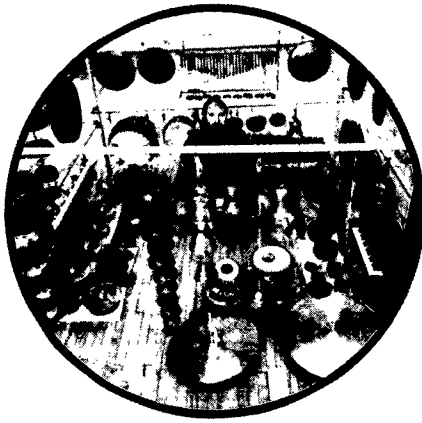
The **MALMO PERCUSSION ENSEMBLE**: Mette Bjork, Peter Faltskog, Lennart Gruvstedt, Thorvald Lidner, Peter Winberg and director Bent Lylloff, internationally known percussionist, toured the United States this Spring. This tour was made possible by the Swedish Government, the City of Malmo, several other Swedish Government, the City of Malmo, several other Swedish funding sources and the Danish Cultural Ministry.

The Malmo Percussion Ensemble began their tour in the last week of March, 1978 and continued through the first week of May, 1978.

Immediately after their U.S. tour, they represented Sweden at the I.S.C.M. Festival to be held in Finland, May 1978, and they have been asked to tour the Soviet in 1979.



The **MCGILL PERCUSSION ENSEMBLE** recently has done an extensive tour of the Province of Qubec and recorded an album for C.B.C. International. This is their second album. All the works are originals by well-known Canadian composers. So far, three of these recorded compositions were commissioned works. Each of the members are busy either finishing their studies at McGill University or free-lancing in the Montreal area. Plans are already made for further recording during this coming summer and tours to other Canadian centers next year (Western Canada) Their repertoire is extremely varied, everything from contemporary percussion to pops concert material arranged for 9-12 mallet instruments.



## 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!*



**BOB BECKER** holds Bachelor's and Master's degrees from the Eastman School of Music where he studied percussion with William Street and composition with Warren Benson. He has also studied tabla with Sharda Sahai, mrdangam with Ramnad Raghavan, Javanese gamelan with Prawotosaputro and Sumarsam, and Ghanaian drumming with Abraham Adzenyah and Freeman Donkor. As a founding member of the Canadian percussion ensemble Nexus, he has been involved with the collection and construction of a unique multi-cultural body of instruments which respond to his wide background of training and experience.

Bob has been percussionist for the Marlboro Music Festival and timpanist with the Festival Orchestra under Pablo Casals. For several years he was percussionist with the Paul Winter Consort and has performed and recorded with Marion Brown, Chuck Mangione and Paul Horn. Bob presently performs with Nexus and American composer Steve Reich's ensemble. He is on the faculty of York University in Toronto.

In addition to these varied activities, Bob Becker is a leading performer of, and scholar of, the ragtime xylophone music of the renowned vaudeville performer George Hamilton Green.



The Educational Department of Ludwig Industries recently announced the addition of **LINDA PIMENTEL** to its educational clinic staff as a specialist in keyboard mallet percussion. A diversified percussion performer and teacher, her most recent developments include use of five and six mallet technique. Incorporating many accepted traditional mallet grips, her new approach to the marimba is a major breakthrough in the musical dimension of marimba solos and ensemble performance.

Linda has appeared at various Percussive Arts Society National and State Conventions and is a regular contributor to **PERCUSSIVE NOTES MAGAZINE**.

As an educator with experience in classroom music programs in grades K-12, as well as school band, orchestra and choir programs, Linda provides a clinic audience with a communication that relates to many different teaching situations.



**LENNIE Di MUZIO** is Manager of Sales and Selection at the Zildjian Company. For seventeen years he has been practically a member of the Zildjian family, working closely alongside Armand and Bob Zildjian.

He is also a professional drummer whose career began at 12 and continued through high school, the armed services, the New England Conservatory, and the Berklee College of Music. He performs frequently in the Boston area.



**JIM SEWREY** Has recently been named percussion clinician for The Selmer Company, distributor for Premier Drums and tuned percussion. Recognized as an outstanding percussion educator, Sewrey has appeared on many state, regional and national music education programs as either a panel member, clinician, lecturer, and/or conductor throughout the past twenty years. Jim's background covers a variety of teaching experiences at all levels of music education, including twelve years of teaching in public schools in Nebraska and Colorado, and four years as a college music professor at Wichita State University. While at Wichita State, he developed an exceptional percussion program, supervised instrumental music student-teachers, and taught the instrumental music education courses.



**P.A.S. SPOTLIGHT ON GITTA STEINER  
(MUSICIAN-COMPOSER)**

In Conversation with  
Jim Petercsak



My earliest musical training came from the local piano teacher in a small town near Prague, where I was born. I was five years old at the time and really more into stickball than music. I never enjoyed practicing until I started to play jazz, much later. I gave up lessons, but continued to improvise, sing, write poetry, and play stickball....I loved the piano, and when nobody was around, entertained myself for hours singing and improvising. My mother continued to hire and fire new piano teachers who told her I was lazy and never practiced what I was told to work on....When my family moved to the U.S. I began to listen to jazz. One day I called Lennie Tristano and asked to become his pupil. He was the first person to encourage me, and that was the beginning of the most nourishing relationship of my formative years. Lennie had two brand new Steinways in his loft on 32nd Street and we spent hours improvising, experimenting, and seeing how far we could get away from the basic rhythmic and harmonic structure of a song and still get back. We listened, talked, philosophized, analyzed and read poetry for the sheer musical qualities it had for us. I began to take myself seriously as a musician. I was very much in awe of Lennie who was the first person I had met that could express his ideas and feelings. I began to spend hours in smoky nightclubs so that I could listen to Charlie Parker, Bud Powell, Max Roach, and Miles Davis.

As I continued in my development I began to feel a need to "keep", the music I was improvising. I decided to go to Juilliard and get some thorough training in theory, orchestration, and composition. Some of the faculty were put off by the fact that I had had no formal training, but Vincent Persichetti decided to take me under his wing. That began the strongest musical relationship of my college years. I wanted to write so badly, that I would get up at four o'clock in the morning, so that I could compose before my concentration was destroyed by the hustle and bustle of commuting to school. After a year with Persichetti, I wrote my first orchestral compositions, and began to develop facility. Those early compositions won me a scholarship to Juilliard that took me through my Master's degree. It was there that I got the feedback I needed from performers like Garrick Ohlson, Jorge Mester, Arthur Weisberg and vibe artist David Friedman. David and I had a boring academic class together and we used to tell jokes and pass notes to each other in the back of the classroom where we always sat. One day he asked me to write him a piece. It was my first piece for vibraphone and David did the first performance. It was called "Three Pieces for Vibraphone solo"....I then began a series of percussion pieces unconsciously drawing on my "feel" for jazz, combined with the techniques I had acquired from formal training....I wrote to Raoul Ronson, president of Seesaw Music Corp. and he agreed to publish my music. Shortly afterwards my percussion music began to appear on many programs of contemporary music....It seemed that percussion players were willing to do more modern music than most performers, and since I had a great need to hear my own music and work with enthusiastic people, I began to learn more about percussion instruments. I became fascinated by this new world of sound...One day I ran into Frank Epstein, percussionist with the Boston Symphony Orchestra, practicing in a barn at

**Recent Performances of  
Gitta Steiner's Percussion Music**

Percussion Music for Two was performed by Morris Lang March 26th.  
The "Night Music for Solo Marimba", was premiered by Karen Ervin March 24th  
Percussionist/composer LARRY S. SPIVACK performed the premiers of three works by GITTA STEINER on May 5, 1978 at the Great Neck Cultural Center in Long Island, New York - "Percussion Fantasy for One Player" (1977), "Eight Miniatures for Solo Vibraphone" (1978) and "Duo for Cello and Percussion" (1971)  
"Fantasy for Marimba" was premiered in Houston, May 13th by Mary Vaughn.  
The "Concert Piece for Seven #1" has been recorded and is available through Fredonia College, SUNY, c/o Ted Frazeur, Music Dept., Fredonia, NY 14063.

Tanglewood, where I had a fellowship, and asked him to play some "licks", I was composing. He liked them and asked me to write a piece for him....Working with him was an inspiration... Frank is an excellent musician who would call me from Boston if I had left out a phrase mark or there was a question about pedaling. He would always rent a studio in New York, when the orchestra was in town, to make sure rehearsals of my music were as accurate as possible. I had set to music some of my own poems, and he wanted to understand the meaning of every line in detail....I also had the pleasure of working with Paul Price, who along with Lukas Foss was on the jury that awarded me a prize for my percussion quartet. Paul did the first performance and through his kindness and encouragement, I got more involved than ever in writing for percussion.... Recently, Morris Lang asked me to write five new pieces for his Lang Publishing House. Working with him was another musical experience I'll never forget. The man sat down with me in his studio, and hummed twelve tone outbursts of lyricism from my solo marimba piece. His concept of phrasing is as fine as any conductor or violinist I have ever worked with, if not finer, and his understanding of my intentions was sometimes better than my own....Sometimes music literally "leaps" out of me because I am basically an improviser. I was recently surprised by a superb recording done at Fredonia, (Percussion at Fredonia) of my "Concert Piece for Seven", which I had heard other performances of. I was worried at first because I had not supervised any of the rehearsals and no one had consulted me about the free sections. I think the people up there understood my poem and the atmosphere I sought to create. But with what skillful and sensitive musicianship....The more I learn about percussion instruments the more I find out there is to know. I am now working on a new duo for Arnie Lang and Per Brevig and I am less inclined than ever to write for piano again.....

**Works for Percussion by Gitta Steiner**

**Published by Seesaw Music**

Cantos for Voice and Vibraphone  
Concert Piece for 7 No. 1 - Soprano, Fl, 2 Percuss, Piano, Cello  
Conductor  
Concert Piece for 7 No. 2 - Soprano, Fl, 2 Percuss, Piano,  
D-Bass, Conductor  
Dialogues for Percussion (2 players)  
Dream Dialogue for Soprano and Percuss.  
Duo No. 2 - Violoncello and Percussion  
Four Bagatelles for Solo Vibraphone  
Four songs for Voice and Vibraphone  
Interludes for Voice and Vibraphone  
New Poems for Voice and Vibraphone  
Percussion Music for Two  
3 Poems for Voice and Two Percussionists  
Quartet for Percussion  
Three Pieces for solo Vibraphone  
Trio, 1969 - Two Percussionists, Piano  
Trio for Voice, Piano and Percussion

**Published by Lang Percussion Co.**

1 - "Night Music for Solo Marimba" 1977  
2 - "Fantasy for solo Percussion". 1977  
3 - "Eight Miniatures for Solo Vibraphone"...1978  
4 - "Fantasy Piece for Marimba Solo" 1978

# 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, P. O. Box 02095, Columbus, Ohio 43202.

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

**CONTEMPORARY COLLECTION FOR SNARE DRUM** — Murray Houllif (Written in Collaboration with Jim Peterscak); Potsdam Publications, 1 Hillcrest, Potsdam, New York, 13676, \$6.00.

This collection of seven etudes and seven duets for the snare drum is exceptionally difficult and would be recommended for the studious advanced snare drummer. The etudes encompass many of the ideas of "avant-garde" composers. Included are problems involving meter changes, spatial notation, metric modulation, and music without bar lines. Etude Number Seven uses different sticks and beaters which must be changed very quickly. The duets are challenging and are designed to give snare drummers musical experiences in ensemble playing. Each must be practiced very carefully due to the complex rhythms involved. Traditional notation is used and the print is quite legible although in some cases too much is cramped onto one page causing some reading problems. For the advanced percussionist this collection would be a welcome and challenging addition to his snare drum repertoire. (DG)

**PROGRESSIVE APPROACH TO SNARE DRUMMING** — David R. Vose, — M.V.M.C., 115 N. Lowell St., Methuen, Ma. 01844. 48 pages, \$4.50

This book contains reading material for the beginning snare drummer. Only two rudiments are incorporated: the roll, beginning on p. 26, and the flam, beginning on p. 34. The notation is manuscript, of fair quality. This book might be used as supplementary reading material for the beginning snare drum student. (AP)

**RHYTHMIC ANALYSIS FOR THE SNARE DRUM**, Fred Albright, Award Music Co., 136 West 46th St., New York NY 10036 - \$5.00

**RHYTHMIC ANALYSIS** for the Snare Drum is a welcome addition to the advanced snare drum literature and will become an essential for the percussionist's library. There are several elements which make this an important book. First, there is a six page introductory "Analyzation of polyrhythms and abnormal groups," which is as clear and detailed as any similar material available. Secondly, there are 35 Etudes and 26 Solos which utilize not only "Polyrhythms and abnormal groups" but the gamut of basic snare drum techniques including a variety of tempi, rolls, embellishments, dynamics, notational abbreviations, mixed meters, metric variety, both five line staff and one line writing, etc., etc. The material, edited by Joel Leach, is printed very clearly and is a must for the advanced snare drummer's library. (GO)

## DRUM SET BOOKS

**DRUMMING IDEAS IN FOCUS** — Joe Raynor; Southern Music Company, San Antonio, Texas 78292; 24 pp., \$3.50

This book is designed to aid the percussionist in developing stick control, speed and coordination of hands and feet. Some exercises are written for hand development while others are designed to develop hand and foot control for set playing. Different rhythmic combinations including triplets, quintuplets, sextuplets and septuplets are used in a variety of meter signatures. One will also find in this book paradiddles in various rhythmic patterns, various jazz figures and the composer's own four bar jazz fill ins. As the composer states, this book contains his own drum beats which were collected over the years. *Drumming Ideas in Focus* is quite suitable for the high school percussionist. The notation is traditional and the print is excellent, making it very easy to read. For extra material in hand and foot coordination, this book will make a useful addition to the young percussionist's library. (DG)

## MULTIPLE PERCUSSION SOLOS

**CHOP CITY** — Ronald Keezer — Kendor Music, Inc., Delevan, New York 14042 - 2 pgs. - \$1.00 - Duration: 1 min. 20 sec.

Excellent standard drumset solo in a jazz style. Performer needs SD, BD, Sm. Tom, Lg. Tom, 2 cyms, and Hi-Hat. Very musical with reoccurring theme (motif). Nice open-closed hi-hat passages. Mostly in 4/4 time (♩ = 163) with two short double-time passages. Good use of dynamics (not often heard in drumset solo playing). Moderately difficult. Good audition material for high school and college stage band and college juries. Traditional notation. Machine printing. Clear and easy to read. (MH)

**THE SKY IS WAITING** — Robert Cucinotta - Lang Perc. Co., 208 W. 30th St., N.Y.C. - 8 large pgs. - No cost indication on score.

Very difficult, advanced college-level recital piece. Title page says for "drum set solo", but score also calls for 2 woodblocks, piccolo trian., bongoes, BD (laid flat), (as well as 4 Tom-toms (2 mounted-2 floor) and 2 bass drums of different size). Also calls for a variety of sticks, beaters, fingers and an "air drum" (a rubber hose connected to the vent hole on a floor tom-tom which is blown into). Reading of 3 to 10 lines necessary (much like Berio's CIRCLES) to cover all instruments. Traditional mixed with spatial notation. Changing meters & quick stick changes. Dedicated to Varese. (MH)

**STRESS**, Marta Ptaszynska, with tape by Elisabeth Sikora, Lang Percussion Co., 208 West 30th. St., New York NY 10001

**STRESS** is a short work of slightly longer than three minutes duration and scored of one percussion player and tape. The instrumentation includes cymbals, temple blocks, snare drum, tom toms, vibe, timpano, flexitone, and maracas. The tape cue is given with the time in seconds marked progressively on the score. Some of the percussion part is written under tempo control and the remainder is proportional. The tape cue and time scale would seem to permit an easy coordination of tape and solo. The instruments sounds are all specific, i.e., non-improvisational.

The piece is interesting and fills a gap in the literature in that it is not terribly difficult, making it quite accessible to the many players looking for a solo-tape experience to precede some of the more lengthy and difficult works. (GO)

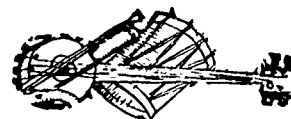
## TIMPANI SOLOS

**SUITE FOR TIMPANI** by Murray Houllif, published by Potsdam Publications, 1 Hillcrest, Potsdam, NY 13676.

**SUITE FOR TIMPANI** is a difficult three-movement work for timpani. The first movement is fast and has many meter changes. The second movement is slow with a tempo marking of ♩ = 66; however, there are no bar lines so the style is a modified free style a la recitative. The third movement is very fast with many meter changes. Each movement has a preset tuning with no tuning changes within. No mallet selection is indicated, so the performer must decide on which mallets to use. **SUITE FOR TIMPANI** is a challenging work for a good high school timpanist or a college timpanist. It would be an ideal work for a college recital program. (JB)

## ADENDA

The following Timpani Solos were reviewed in the Winter issue of *Percussive Notes* (Vol. 16, #2, p. 41): **SONATA No. 1 FOR TIMPANI** - \$3.75; **SONATA No. 2 FOR TIMPANI** - \$1.75; **SONATA No. 3 FOR TIMPANI** - \$1.75 — Southern Music Company. Omitted was: composer - William J. Schinstine, and address of Southern Music - 1100 Broadway, P. O. Box 329, San Antonio, Texas 78292. We regret the error.



## INSTRUCTION BOOKS

**DOUMBEK DELIGHT.** Mary Ellen Donald. Mary Ellen Books, P. O. Box 7589, San Francisco, CA 94120. 110 pages. \$10.95. Two companion cassette tapes: \$17.40.

This excellently constructed instruction book explores the techniques of the instrument that is essential to the music of the Middle East and particularly to the ensemble that performs with belly dancers. As interest in this arena of dance grows, many of us need to explore the musical devices and percussion techniques of the Middle East.

Donald carefully balances the development of basis musicianship skills with study of the Doumbec techniques and the patterns and styles of music usually encountered in this medium. Her presentations are sequentially ordered. Skills and knowledge are learned at a similar pace. The examples are clear. The text is interesting: it "hooks" you into continuing. The tapes positively reinforce the materials in the text.

Combining musical skills (studies in piano, voice, guitar) with an understanding of human learning functions (M.A., psychiatric social work. U. of Ca, Berkeley), Donald presents a text that is a model of clarity, conciseness, and organization. Excerpts from this text are to appear in future editions of PN magazine. (LP)

**THE JUNIOR PERCUSSIONIST** — Roger R. Faulmann - Ludwig Industries, 1728 N. Damen Ave., Chicago, Ill. 60647, 76 pp. no price

A book designed for instruction of beginning snare drum and keyboard mallet instrument. The method uses a treble staff above a single line staff for the drum music. The book progresses in a very logical order introducing gradually more complex rhythms, melodies and keys. The standard notational problems are covered thoroughly. The drum instruction follows very strictly the standard method of rudimental drumming. All rolls are taught via the double tap method. Notation is clear but very crowded on the pages so that the print is exceptionally small. This may cause some difficulty with young players. The same can be said for the type set used for explanations. These have been reduced to a point where reading is uncomfortable. Even with these handicaps, it is a well thought out text that can be useful in teaching both areas of percussion at the same time. (WS)

### MARIMBA & VIBRAPHONE SOLOS

**VARIATIONS ON LOST LOVE** — David Maslanka — David Maslanka, 30 Seaman Ave., New York, New York 10034. 16p.

This fascinating and impressive composition for solo marimba will soon be issued by Carl Fischer, Inc. in Facsimile Edition. The work is difficult and will be accessible to only a few of our readers. Yet it appears to be a major work and as such we should all be aware of its potential. The composition is large in scope and quite free-flowing. It contains varied styles of writing, all well within the scope of mainstream contemporary composition. The notation is conventional, clear, and well-thought-out. The meter changes are comfortable to most of us. The composer deftly manipulates a variety of roll types, yet seems to give the performer enough freedom to exist within his limitations. An interesting array of snare drum-type rudiments are employed. The work is not harmonically or contrapuntally complex, and instead appears to dwell on a lush embellishment of melodic materials. **VARIATIONS ON LOST LOVE** appears admirably and delightfully well-suited to the skills of the performer to whom it is dedicated and who gave the premier performance: Leigh Stevens (LP)

**VARIATIONS ON A GAILLARDE** — Karen Ervin. Studio 4 Productions, Box 266, Northridge CA 91328. 17p. \$7.50.

Ervin, in **VARIATIONS ON A GAILLARDE** for solo marimba has continued the time-honored tradition of composing a lengthy work based on an idea borrowed from another composer, in this case French lutenist and composer Adrian Le Roy. In appropriate fashion Ervin departs from and often reaffirms the composition's heritage from the past while introducing contemporary compositional devices. And again the interplay of the lute with those characteristic of the marimba, adds immeasurably to the interest. This fine work will make an excellent addition to the library of the professional percussionist and college student. (LP)

**SIMPLICITY** — Lorraine Irvin. Studio 4 Productions, Box 266, Northridge, CA 91328.

This small piece is by the composer of the two well-known etudes for marimba, one of which was recorded by Vida Chenoweth some years ago. For the experienced marimbist it is easy to sight read. The insecure marimbist will find it hazardous because it contains several reaches of more than an octave. **SIMPLICITY** is composed in a style reminiscent of the small works of McDowell or Robert Schumann. The four mallet texture is broken up by some smooth voice leadings. It would easily fit into the environments of a church meditation-type piece. (LP)

**MARIMBA RONDO** — Paul J. Sifler. Fredonia Press, 3947 Fredonia Drive, Hollywood, CA 90068. 2p.

This recently composed work has not, to the writer's knowledge, been priced or put in the Fredonia catalogue. Yet it is an exciting new work and some of you will be interested in immediately investigating it. **MARIMBA RONDO** is performed with from four to six mallets on the marimba. The majority of the work can be performed with four mallets. The six mallet sections are not comparatively more difficult, and could be revoiced to employ only four mallets. **MARIMBA RONDO** is a carefully constructed composition. Its fine quality should guarantee it a permanent place in the important solo repertoire for the instrument. (LP)

**IMPRESSION** — Michael Lang - Southern Music, San Antonio, TX 78292 - 2 pgs. — \$1.00

An unaccompanied 4-mallet vibraphone piece of high school/easy college level difficulty. Employs closed-voiced major 7th, minor 7th, major/minor 7th chords and some single note playing at a slow tempo (♩ = 56). Traditional notation. Very clear, machine printing on good quality paper. (MH)

**RITUAL FOR MARIMBA SOLO** — James Dotson - Southern Music Co., San Antonio, TX. \$2.50

Subtitled "Etude in A minor," this piece at first glance might appear to be just another moderately-easy four mallet solo. However on closer examination, one finds that it is written to be played with three mallets in the left hand, and a single mallet in the right hand. As such it might provide a suitable entry point for a player into the realm of five and six solo mallet literature that is being composed and performed today. No manipulations of the spacings of mallets in the left hand are required once set, as the writing is for close position triads throughout. (JM)

### BAR PERCUSSION BOOKS

**THE ORCHESTRAL MALLET PLAYER** — Anthony J. Cirone. Cirone Publications, P.O. Box 612, Menlo Park, CA 94025. 420. \$3.50

**THE ORCHESTRAL MALLET PLAYER** is designed as a companion book to **THE ORCHESTRAL SNARE DRUMMER** and **THE ORCHESTRAL TIMPANIST**. This instruction book, which starts at a beginning level and moves at a fairly rapid pace, is carefully illustrated with clear pictures and usually well-thought-out explanations. The exercises and small pieces are written for the treble clef only and involve mostly two mallet performance within the standard orchestral tradition. Thus, within a more comprehensive musicianship format, the book is limited as a teaching tool just as the title indicates. However, within its limited format the book is interesting and of fine quality. The original writing emphasizes a variety of key signatures and meters. The noteheads are large and the layout is conducive to easy reading. Scales and technique are presented at appropriate levels. Because of its almost identical construction to its two companion books, **THE ORCHESTRAL MALLET PLAYER** can be rehearsed simultaneously with the other two. Some teachers may find this advantageous, but this writer finds it a bit boring to combine. A small section on performing four mallet block chords is included near the end of the book. (LP)

**P.A.S.**

## PERCUSSION ENSEMBLES

**PERCUSSION - Solos/Duos/Trios - Charles Camilleri - Waterloo Music Co. Limited, Waterloo, Ontario - \$5.50**

This collection consists of 6 solos, 3 duos and 3 trios. The instruments used are bongos and congas preferably played with hands, cymbals, timbales, snare drums, temple blocks, claves, slit drums, hand claps, maracas, tom toms and vocal sounds in different combinations.

These interesting compositions are very well constructed and quoting Donald Knaack "This new "world music" is primarily influenced by African ritual and rhythmic concepts, Asiatic meditation and melodic concepts, Jazz and the evolution of European music."

Each composition has its own character. They are college level recital or percussion chamber music pieces and would be very effective if performed in groups of two or three. (AL)

**32 DUETS FOR PERCUSSION - Robert McCormick - G. Schirmer, New York - 32p. - \$5.00**

If you are a serious student of snare drumming, here is a real find. Since it arrived for me to review I have been playing through it with my students and fellow teachers. Every page is a gem of well thought out duets in a multitude of meter changes. They are well marked for accents, dynamics, tempo indicates. Many of these little duets look deceptively easy until you get into them and suddenly find a roadblock. I would recommend this book be included in every teachers library. Number 32 has Player #1 on wood block and snare drum while Player #2 plays tambourine and snare drum. (WS)

**TRIO POUR PERCUSSION - Andre Morin - Music for Percussion - score and parts, \$5.00. Perc. I: timp., bongos, slide whistle, ratchet; perc. II: sn. dr., triangle, susp. cym., wd. bl.;; Perc III: xyl., tamb., siren whistle, bass dr.**

This is a "fun" piece which will challenge three good high school players. Audiences will surely find the work delightful, and college-level percussionists, too, will enjoy playing it. (AP)

**SONIC SAUCE - Steve Hanna - Publ. Kendor Music, Inc., Delevan, N.Y. 14042. Score and 4 parts - \$4.00**

A grade 4½ percussion quartet with a very strong jazz flavor. 1st percussion uses a standard drum set plus triangle. 2nd percussion includes marimba, 4 concert tom-toms and suspended cymbal. 3rd percussion plays vibes and timbales. 4th percussion plays timpani (4) (much pedaling required) and gong. When the marimba and vibes are used together they mostly are in unison. This is an up tempo (120 to the half note) piece that could be a real crowd pleaser. (WS)

**FOR FOUR PERCUSSIONISTS** by Ronald Keezer, published by Kendor Music, Inc., Delevan, NY - \$6.50 score and parts.

**FOR FOUR PERCUSSIONISTS** is a medium-difficult 7:30 work in four movements for the following percussion instruments: drum set, vibes, timpani, xylophone, marimba, bass drum, triangle, cowbell, timbales, orchestra bells, tambourine, finger cymbals, and temple blocks (players alternate instruments). The four movements are: I. Fours, II. Ballad for Mary, III. Less-than-aMinute Waltz, Iv. Rondo Samba. This work is based on a jazz concept and needs the services of a good drum set player. In fact, each performer must be knowledgeable of jazz phrasing to give the work the best performance. This is an excellent work for percussion ensemble. The score and parts are well laid out and the parts are easy to read. It would be good for an advanced high school ensemble or a college ensemble. (JB)

**HOLIDAY FOR PERCUSSION, Op. 51,** by George Heussenstamm, published by Music For Percussion, Inc., 17 West 60th St., New York, NY 10023 - \$9.00 score and parts.

**HOLIDAY FOR PERCUSSION** is a 6:30 tour de force for five percussionists. Sixty percussion instruments are required to perform the work, and they vary from snare drum and keyboard to police whistle and Audobon bird call. The written parts are challenging and require that each percussionist be adept at quick changes and be able to blow whistles and play percussion instruments at the same time—a feeling for theatre would also be helpful. The unwritten parts are also challenging and require

that the players have a good imagination. The score and parts are well written and easy to read. All pertinent information regarding the performance of the work can be found in the score and in the parts except for one—only the score lists the players and the instruments required. The individual parts do not list all the required instruments before the music begins. The player must look at the score to get the list of instruments needed, or go through the part measure by measure and write them down. This is a work for a college percussion ensemble or a very good high school ensemble. It is well written and challenging for the performers. Much rehearsal time would be needed to prepare the work for a performance, but having done so, the players should achieve a sense of satisfaction. (JB)

**CRESCENDO FOR PERCUSSION ENSEMBLE, Alexander Lepak, Windsor Music Publications, P. O. Box 33, Windsor CT 06095 - \$7.50**

**CRESCENDO** for Percussion Ensemble is written for eleven players and, as the title implies, is a gradual crescendo from an almost inaudible beginning to a fortississimo (FFFF!). There is also a bit of theatre involved in that the players assemble in a dark auditorium with Player 1 beginning from candlelight. The remaining players play occasional high bell sounds until their individual entrances. The lights gradually come up as the volume increases. The set-up may be done either from a stage or surrounding the audience. The work is an interesting and exciting rhythmic study, consisting primarily of rhythmic ostinati in short two and four measure patterns. A good high school or college level ensemble could perform this work which is scored for congas, two drum sets, six timpani, tom toms, cymbals, cowbells, and "large gong." (GO)

**TOCCATA WITHOUT INSTRUMENTS - Ramon Myer, Kendor Music, Inc. \$1.75.**

This by now well-known (1967) composition was in this reviewer's stack. So, in case you are not already familiar with the work, it is one of the first of the growing assortment of pieces designed to percussively employ the human body. It is fun, easy, and makes a good encore. It can be employed in many situations, from junior high school general music class through adult ensembles of all types. Choirs enjoy performing it also. (LP)

## MARIMBA ENSEMBLES

**SONATINA FOR MARIMBA, Four hands (2 players) - Karl Kohn - Carl Fischer, Inc., 62 Cooper Sq., New York 10003 - 16 pgs. - \$5.00 (two copies needed for performance).**

High school/easy college level. Has some interesting chordal sonorities produced by two players (most of the work can be performed with two mallets: some three and four-note chords for each player). Good for two-mallet legato playing and working on precision of rhythm between the two players. Generally, not complex rhythmically except for 2 or 3 pgs. which have some composite rhythms between the performers, e.g. 2:5, 3:5, 4:5, 4:6, etc. Four movements. Total duration: ca. 14 min., 10 sec. Traditional notation. Clear, machine printing. All in 4/4 and 3/4 time. (MH)

**GREEN HILL, Theodore Frazeur, Kendor Music, Inc., Delevan NY 14042 - \$3.00.**

**GREEN HILL**, for marimba quintet with string bass, was apparently first published in 1958 and revised for this 1977 publication. The piece is a welcome addition to the available literature which focuses on the technical and musical problems of playing a sustained line on the marimba. The composer calls attention to three specific areas needing careful attention, including the sustained legato sound, the contrapuntal texture, and the dynamic independence required of each player. A low A sharp is required for the fifth part; the playing time is just under six minutes, and Kendor has graded the work a 4½. (GO)



## MIXED ENSEMBLES WITH PERCUSSION

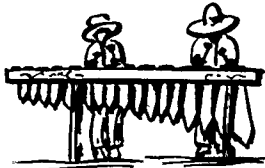
**SPACINGS for Trumpet and Percussion** by Robert E. Seligman, published by Lang Percussion Company, 208 W. 30th St., New York, NY 10001 — \$6.00 two scores.

**SPACINGS** is a medium-difficult work in three movements. The percussion instruments required are: 2 tom toms, snare drum, 2 timbales, 5 roto toms, 5 temple blocks, antique cymbals, 3 suspended cymbals, sleigh bells, 3 cowbells and Tibetan prayer stones. Each player must read from a score and follow the other's part when not playing in order to play the next entrance. There are no bar lines in the score, but a tempo marking is given for each movement: Movement I ♩ - 72-75, II ♩ - 64-68, III ♩ - 86-90. Strict coordination is not always necessary between the trumpet and percussion but when it is the composer indicates it clearly. Pitched percussion as written on a staff and nonpitched percussion is written on a single line. Because of the number of percussion instruments being played, the score may look confusing until it is thoroughly studied. This is a challenging work and would require the services of a college percussionist or a professional percussionist. It would be an excellent work on a recital. (JB)

## TEXT & REFERENCE BOOKS

**DICTIONARY OF PERCUSSION TERMS** — Morris Lang and Larry Spivack - Lang Percussion Co., 208 W. 30th St., NYC, NY 100 - \$4.00.

This pocket size dictionary of 123 pages includes an alphabetical listing of terms found in the symphonic repertoire in English, French, German, Italian, and Spanish. Additional supplements in the back of the dictionary include: Russian phrases, abbreviations for percussion instruments, symbols, expressions and ranges of mallet instruments. This handy reference should be at the fingertips of every serious percussionist. (JM)



**INFORMATION ON THE MARIMBA** — David Vela, Edited and translated to English by Vida Chenoweth. Available from Vida Chenoweth, 230 Bass Building, Enid, Oklahoma 73701. 77pp. no price given. (est. \$4.95)

This book has to be one of the most thorough research works on the Guatemalan marimba available to the scholar and interested reader. David Vela, with the help of Vida Chenoweth's translation into English, has provided a treatise, replete with many footnote references. In it he discusses the hypothesis of the origin of the marimba in various parts of the world, and traces its development in the Central American environment. A most important work for any serious scholar of the marimba and a highly recommended work for libraries. (JM)

## RECORDINGS

**DES IMAGISTES** — William Kraft — Delos Label - #DEL 254325Q. Price not given.

This 25 minute work is scored for six percussionists and two narrators. The composition is based on five poems: two by Ezra Pound and one each by E.E. Cummings, Everett Frost, and Barbara Kraft. The composer has this explanation about the piece: "...the piece was originally entitled Hexagrammoid (a descriptive of a hexagram). All aspects of a hexagram are exploited with the audience in the center so as to be most aware of the acoustical locations: duets between players 1 and 3, 2-4, 3-5, 4-6, 5-1; trios 1-3-5 vs 2-4-6; quartet or parallels vs a duet of poles 1 & 4 and so on. Pitchwise, each player has his own hexachord, most instrumental families number 6 i.e. 6 brake drums, 6 graduated membranophones, 6 stainless steel bowls, etc. But since the aesthetic premise was more of poetic imagery than intellectual structuralization, the title *Des Imagistes* certainly seemed more appropriate."

*Des Imagistes* basically utilizes metallic sounds, both pitched and non-pitched. Unlike most percussion works (including other works by Kraft), it does not rely upon bipartite rhythmic structure as a principal element. Rather, it consists basically of easy-flowing aleatoric sounds which, when combined with the narration, produce a quite hypnotic effect on the listener. This reviewer considers the piece one of Mr. Kraft's finer efforts.

The recording is sensitively played by an outstanding group of Los Angeles-area percussionist: Wm. Kraft (the composer), Dale Anderson, Karen Ervin, Scott Higgins, Mitchell Peters, and Barry Silverman. Percussionists will find this recording a most valuable addition to their libraries. (AP)

**A MARIMBA RECITAL.** Karen Ervin, soloist. Studio 4 Productions. \$7.60. Includes: *SUITE FOR MARIMBA*, Fissinger; *THREE SONATAS*, Scarlatti; *TIME FOR MARIMBA*, Miki; *MUSIC OF THE SPHERES*, Solomon; *ETUDES*, Opus, 6, #8 and Opus 6, #10, Musser.

This recording includes three transcriptions, two familiar and favorite marimba compositions, and three formal contemporary-format works. Both the Musser #250 and the #350 marimbas were employed. This writer prefers the recorded sound of the #350 marimba to that of the #250 in this collection, although the recorded tone of the rosewood instrument is, in this case, of better likeness than we have heard on recent recordings.

Ervin's style of playing here, as in live performance, is clean, thoughtful, well-balanced. *SUITE FOR MARIMBA* and *TIME FOR MARIMBA* are performed with the maturity often lacking on other hearings of these works. *MUSIC OF THE SPHERES*, written for Ervin, is fascinating both in its rhythmical and timbre elements. Those listeners who prefer a more traditional-type composition, will be disappointed with how quickly the Musser *ETUDES* slip by, and may wish more familiar materials. This writer does not feel comfortable with the Scarlatti interpretations: they simply do not match up to the elan and verve of a performance by a fine harpsichordist or pianist. Listened to simply as pleasant works or marimba, they are enjoyable. Obviously this recording is a **MUST** in the library of every serious percussionist. (LP)

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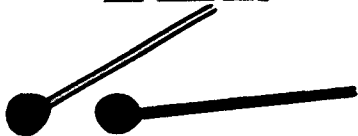
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# PUBLICATIONS and PRODUCTS



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## NEW PUBLICATIONS

ALFRED PUBLISHING CO., INC., 15335 Morrison Street, Sherman Oaks, CA 91403, has a detailed brochure of their school music publications available.

BRAMORA, P.O. Box 71, St. Cloud, MN offers a brochure of their 1978 collection of quartets, octets and marches for percussion ensemble.

C. F. PETERS CORP., 373 Park Avenue South, New York, N.Y. 10016 is the sole agent in the USA for the Zimmerman-Method and record. This is an approach to learning and teaching modern music with studies by Siegfried Fink.

MAGNAMUSIC-BATON, 10370 Page Industrial Blvd., St. Louis, MO 63132, has published an extensive listing of music for percussion representing several different foreign publishing firms; request copies from the address above.

PERMUS PUBLICATIONS, P.O. Box 02033, Columbus, OH 43202 is a firm specializing in music for percussion instruments. They also make personalized note paper pads for percussionists. Write for their catalog.

GORDON PETERS, 800 Hinman, Apt. 306, Evanston, IL 60202, (Kemper-Peters Publications) is offering *The Drummer: Man* (Originally titled a *Treatise on Percussion*) at a 15 percent reduction in price.

POTSDAM PUBLICATIONS, One Hillcrest, Potsdam, N.Y. 13676 has a number of new solo and ensemble percussion works listed in their brochure; available by writing the above address.

SMITH PUBLICATIONS, 1014 Wilmington Ave., Baltimore, MD 21223, has just released their 1978 catalog of American Music, including many works for percussion solo and ensemble. Catalog is free upon request.

SOUTHERN MUSIC COMPANY, P.O. Box 329, San Antonio, TX 78292 has two pamphlets available upon request: *Music for Winds and Percussion* and *The Percussionist's Guide to Publications of SMC*.

STUDIO 4 PRODUCTIONS, Box 266, Northridge, CA 91328 has a number of new music releases for mallet solo and ensemble. Also released is a new recording featuring concert marimbist, Karen Erwin. Write for further details.

SAM ULANO, P.O. Box 1126, Radio City Station, New York, N.Y. 10019 is the originator of three important percussion publications containing a wealth of information: *SKINS*, official newsletter of the drum clinic club; *DRUMWORLD* and *FOR DRUM TEACHERS ONLY*. Write to Sam at the above address for further information. (His address was inadvertently omitted in the last issue of PN).

The latest brochure from LANG PERCUSSION COMPANY, 208 W. 30th St., New York City, NY 10001 lists their solo and ensembles, and percussion instruments available.

McCORMICK'S, P.O. Box 97, Elk Grove Village, IL, 60007, specialists in drum corps and marching band supplies, has several new brochures available upon request.

## NEW PRODUCTS

ASIAN PERCUSSION PRODUCTS have available a number of distinctive percussion products from the Orient. For further information write: Michael Ranta, quality control manager, East Asia Music Instruments, LTD., shan tzeou, E-31, Yang Ming shan, Taipei, Taiwan, Rep. China.

LUDWIG INDUSTRIES, 1728 N. Damen Ave., Chicago, IL, 60647 spotlights its Unique UFO Snare Drum Kit especially designed for the beginning drum student.

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TEMPORAL ACUITY PRODUCTS, INC., P.O. Box 5399, Seattle, WA 98105, makes the TAP Master, a programmed learning sequence for rhythmic sight-reading. Details are available from the above address.

TERRA TU, INC. 4420 Superior Ave., Cleveland, OH 44103 is a firm specializing in percussion products and carries a tremendous supply of drum sticks.

LANG PERCUSSION CO., 208 West 30 Street, New York, N.Y. 10001 is now manufacturing a set of orchestra bells modelled after the famous "widebar" Leedy bells. They have a full 2 1/2 octave range (F-C). A new model with a three octave range (C-C) and a damper pedal will be available in the near future. Write for new catalogue of music, mallets, etc.

A helpful packet - "The Directors Complete Marching Band Catalog" is available from McCORMICK'S, P.O. Box 97, Elk Grove Village, IL 60007. Included in information on percussion instruments, brass instruments, arrangements with sample recordings, and accessories.

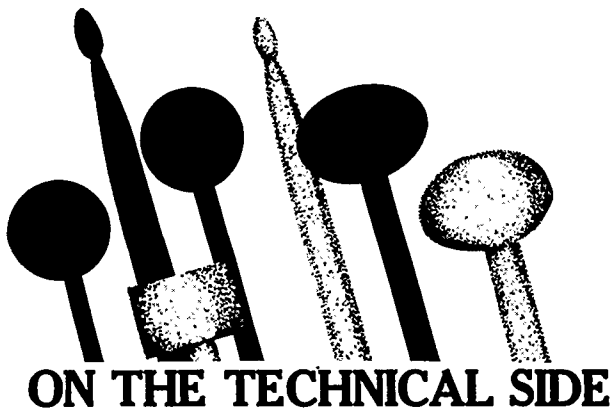
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## ON THE TECHNICAL SIDE

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### THE AUXILIARY PERCUSSIONIST: WHAT TO PLAY AND WHERE TO PLAY IT

by David Levine

#### WHAT TO PLAY

The job, and main problem of playing auxiliary percussion is to rhythmically help the drummer while staying out of his way. To do this both players must work as a team. I try to think of the drummer and percussionist as a section; like the trumpets, trombones, or reeds. In this section the drummer has the lead chair and I support him. As with the other sections of the band there will be times when unison playing is called for, times when harmony (in this case rhythmic) is required, and also places where just the lead, alone, is enough.

Sometimes, however, the composer does not orchestrate the percussion section as he does the others; at times he leaves too much up to the individual players. It is, therefore, up to the percussionists to see that this concept of a cohesive section is implemented. Unfortunately, they are often without enough information to do this - knowing neither what to play or where to play it. The following article, in two parts, will attempt to make some helpful suggestions. Part One. The Auxiliary Percussionist: What to Play?

As far as what to play the first question should be "What style is the piece written in?" Groups generally play music in one of the four following categories: Swing, Rock, Latin, and Miscellaneous (Neophonic, Ballads, etc.) Many times just knowing the style will tell you what to play. If not, the next question should be: "How can I, as the percussionist, best augment the sound of the band?" In other words, what instrument would be best to play?

The table below outlines the basic guidelines I follow when selecting instruments.

	often use	occasionally use	seldom use
SWING	tacet	congas	bongos
ROCK	tambourine cowbell congas shaker	afuche triangle	temple blocks vibra-slap ratchet
LATIN	congas bongos cowbell shaker triangle cabasa	claves maracas guiro agogo bells	vibra-slap quica timbales whistles tambourine
MISC.	mark tree, sleigh bells, windchimes, gong, finger cymbals, flexitone, bell tree, triangles, wood blocks, rototoms, cymbals, other sound effects		

Perhaps the most serious problem, outside of picking the proper instrument, is what rhythm to play on it. My suggestion here is to experiment on your own; but also, consult one of the many books available on the subject of rhythm percussion. I consider Latin Percussion Techniques for Rock, Pop, and Jazz, by Fred Wickstrom (pub. Payson) to be the best. It contains a wealth of material and also a record for listening or playing along. Other books, most dealing with latin percussion, include:

Understanding Latin Rhythms (book and record) Latin Percussion, Inc.

Latin Sounds from the Drum Set, Chico Guerrero (Try Publishing Co.)

Rhythms and Instruments of Brazil, Paulinho (Swing House)

Latin American Rhythm Instruments, Humberto Morales (Belwin Mills)

Authentic Conga/Bongo Rhythms, Bob Evans (Belwin Mills)

Latin Rhythms for Drums and Timbales, Ted Reed (Ted Reed)

Ultimately, good taste must govern what you decide to play. Some instruments and rhythms don't fit a certain style or piece, some always will, some rarely will. Three important ways to acquire the proper set of values to guide your percussion playing are:

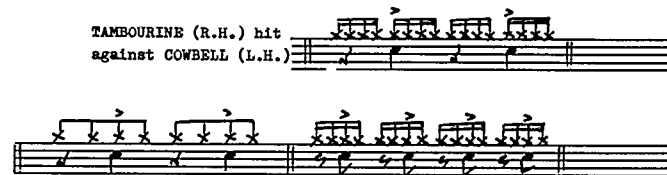
1. LISTEN TO RECORDINGS of outstanding jazz, rock, and latin percussionists. A few of these include Airtio, Ralph McDonald, Larry Bunker, and Ray Barretto. Also record yourself. In both cases analyze what the percussionist is doing in relation to the drummer, the rest of the band, and the music.
2. ATTEND LIVE CONCERTS where percussionists are performing. Watch and listen to what they do.
3. BE CREATIVE but accept constructive criticism. Don't be afraid to try something just because it may not have been done before. The examples that accompany this article were developed by experimentation on the part of creative percussionists. (See example I.)

Along with having all the instruments you need and knowing how to use them I also recommend that you have a trap table, or at least a piece of carpet or padding to lay your instruments on. A trap table not only cuts down on quick change noise but also helps organize the instruments.

EX ① COWBELL (M= mouth; C= center)



TAMBOURINE (R.H.) hit  
against COWBELL (L.H.)



SHAKER (R.H.)  
TAMBOURINE (L.H.) hit  
against leg.



DOUBLE SHAKERS  
(R.H. & L.H.)  
(F= forward; B= back)



#### WHERE TO PLAY IT

Equally important to "What To Play", is knowing where to play. Percussion parts should contain the following information: the meter and style of the piece, the form of the piece, expression markings (dynamics, etc.), important rhythmic figures and what section or soloist is playing them, and what instrument to play and what rhythm to play on it, in short, the same information should be found on the percussion part as for any other musician in the group. Until quite recently, however, both drum and percussion parts were needlessly uninformative. Composers or copyists would construct a part by writing one measure of quarter notes, followed by an unaccountable number of repeat signs, with a held whole note in the last measure. This wasn't much help. Today, though each composer has his own style of writing them, the drum parts do contain sufficient information to let the drummer know what the music is about. Somehow the percussion part has remained unchanged throughout the evolution and improvement of the drum part.

In cases where the composer, arranger, or publisher has provided a part, no matter how good or bad, the first duty of



the percussionist is to play it. Usually this is adequate; most written parts are sensibly constructed and work well. I hesitate to suggest doing something other than, or in addition to, what is specifically written on the part but, unfortunately, the accepted way of writing percussion parts is to give the player an outline which he must fill in. Over the years composers have come to expect the individual percussionist to add his personal touch. This may be either because percussion playing is based on the creativity of the player or because in the past the players just couldn't read. Obviously until these views change directors and composers must either give percussionists more detailed information on the part or allow the player some latitude in his performance.

For times when the part is provided but doesn't contain the necessary information, or when you, as the percussionist, think you can improve on what the composer thought would be most beneficial to the sound of the band interpretation is called for. Analysis is an essential part of interpreting the music. In order for a player to know what to do he must know how what he is planning to do may effect the rest of the music. To do this he must be able to analyze the music by looking at or listening to it.

This idea of interpretation and analysis can best be illustrated by an example of what I might do when given the following part. (See example II-a.)

First, I'd find out what style the piece is. Here it is rock. The original part says to play cowbell but it doesn't tell me what to play on it or who I'm playing it with. Also, I'd make sure I knew how loud to play. At the 8 measure rest I would change to the shaker because at 'B', although the original part doesn't say it, there is a tenor solo. The cowbell is then used again in the same way as before. At 'C' a double time feel samba with flute solo occurs. This section is open and on cue time goes back to the original half-time feel. The out chorus, letter 'D', is double forte. Triangle would be lost and since the band has the opening figure here switching back to cowbell is a logical move. The entire band has the rhythmic figure for the last 4 bars, so I would play that, too.

What I would actually end up doing given the above part and information might look like this. (See example II-b) It is close to the original but I have analyzed the music and interpreted the part so that it now makes some kind of musical sense.

I have found that a most useful percussion part is a copy of the drum part. With this music before me I know not only what the band will be doing, but also I have the information, if not the knowledge, of what the drummer may be doing. When I get a copy of the drum part I go through the same process of interpretation and analysis as discussed before. This time I write the information onto the drum part. I'll also check with the drummer to see if he has any suggestions; ideas he thinks will help us help each other.

Bill Holman, one of today's greatest big band composers, has adopted a new method of writing the drums and percussion onto one part. This lets the composer give more direction to the percussionist and drummer because it takes much of the guessing out of our hands (literally). Both players (in this case Nick Ceroli and myself) read off identical parts which tell us not only what we should do individually and collectively, but also what the composer intends for us to do. This type of part also makes the percussion section concept I discussed earlier a reality.

Throughout the two parts of this article I have stressed that the drummer and percussionist must work as a team. This is because the drums and percussion must work as a team. This is because the drums and percussion must fit together rhythmically; between them the time has to be right for the entire band. Clearly the weight of accomplishing this rests on the percussionist. He must be a magical master musician knowing how to play many different instruments. He must know enough about the drummer's job to help him while at the same time staying out of his way. He must know how to read and interpret an existing part and also how to create one where none exists. He also has to be familiar with all the other things every good musician knows about; meter, style, form, melody, harmony, and rhythm. Learning all this takes much time but before a player even picks up a cowbell he must have some idea of what to play and where to play it. That is not only his main problem, it is his job.

EX-20

(COWBELL)

(A)

(B) (SHAKER)

(C) (DOUBLE X) (TRIANGLE)

(D)



EX-20

COWBELL-SHAKER-TRIANGLE

Rock

BR.

(A) + SHAK'S

(B)

(COWBELL)

(A)

(TO SHAKER)

(B)

(TENOR SOLO)

SHAKER

(A)

(TO COWBELL)

(TO TRIANGLE)

(C)

SAMBA-DOUBLE X FEEL

FLUTE SOLO-OPEN

(D)

ON CUE-1/2 FEEL

TO COWBELL

ff

## PLAYING WITH A BASS PLAYER IN THE JAZZ IDIOM

Where the Beat Is Placed



by Ed Soph

The foundation of a good jazz rhythm section, be it in small group or big band, is the rapport between the drummer and bassist. Of course, the magic interplay of such drummers and bassists as Jimmy Cobb and Paul Chambers, Jo Jones and Walter Page, or Danny Richmond and Charles Mingus cannot be reduced to mere words of analysis. But there are some guidelines that might lead to the genesis of such a musical relationship. As in any other musical experience, both the eyes and the ears are of the greatest importance.

### Unity of Time Phrasing

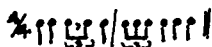
There are as many interpretations of the basic jazz ride pattern as there are drummers. Unfortunately, many of those drummers can play only one. And if they happen to play with a bassist who plays another there is no common ground on which to build the time phrasing of the group and its soloists.

Here are the most common (but not the only) variations of the ride pattern and, subsequently, fragmented patterns of those common variations.

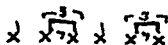
1. dotted-eighth, sixteenth "feel"
2. triplet "feel"
3. straight eighth "feel"

The jazz drummer should at least have these three at his immediate disposal. He should practice them to the point that when he hears a bassist phrasing in one of them the drummer can complement the bass line with the same phrasing without even thinking. What the ears hear must be played instantaneously by the hands and feet. The ride pattern should reinforce the bass line, not destroy it.

For example, if a bassist were playing a line like this:

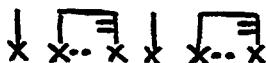


the drummer would play:



or a variation thereof, and not a dotted 8th-16th or straight 8th pattern. An obvious point, for sure, but how often it is disregarded, especially by younger drummers who have cut their jazz chops on the duple-note patterns of rock.

A word about ballad playing might be appropriate here. Very often we will hear an inexperienced drummer phrase his ride pattern like this



when playing a slow ballad. This is fine if the bassist is phrasing in a similar fashion, or if a double-time transition is being implied. But in most cases, a ballad bass line is composed of either straight-8th patterns or triplet patterns. Naturally, the feel of the above example does not fit with either straight-8th or triplet, and the overall mood or feel of the ballad, its legato feel, is destroyed. It's like a beautiful woman with a distracting nerve tick! Again, it's a matter of using one's ears, and being comfortable with all that space between notes. The space is in time, too.

We've all, hopefully, heard the Basie band play a ballad. The time seems to float because it is so "laid-back." Yet, it never "drags." Woody Herman's band has been characterized by an "on top of it" rhythm section. Yet, it never "rushes." The time neither drags nor rushes because it is placed either behind or ahead of the center of the beat in a consistent fashion. And it is the solidarity and empathy of the bass and drums which provide the foundation of the band's phrasing. We can diagram it like this:

On Top

Middle

Behind



As in our example of time phrasing, the ears are of the utmost importance. But, the eyes can help, too. The drummer can watch the bassist's fingers to see when he plucks the strings. And he can watch the drummer, either his ride hand or his hi-hat, to see where the drummer is putting the beat. In both cases, the sooner the drummer, and bass player, get their heads out of the charts the sooner communication is apt to happen.

### Some Closing Ideas

The jazz bass line is usually characterized by a legato line. The notes flow together. They don't thump along independently. Rock bass lines are predominantly staccato in attack. The jazz drummer should match this overall sound in his playing, too. Basically, this means tuning his drums so that they have an open sound and not the deadened thud of drums muffled for rock.

Dynamics and contrast are essential to good music be it jazz, rock, or classical. Don't drown-out the bass. His rhythmic role is just as important as the drummer's. Plus, he provides the harmonic foundation of the group. If a style of jazz is played where the bass drum is played on every beat of the measure it should be played so as to support the bass, not obliterate it. When played in this manner the bass drum should be felt, not heard.

In summary, we can say that the drummer must be flexible to phrase and play his time in a way which compliments the musicality of the group. This flexibility is not learned in books or articles like this, but through playing the "feeling." The drummer must use both his eyes and ears to help achieve a rapport with his fellows in the rhythm section. And if these fail, talk it out. How many times has it happened that the bass player wasn't dragging after all, but that the drummer was rushing.

In one word: LISTEN. Listen not only to what you are doing. Listen to the masters who make it seem all so easy.

### THE AUTHOR

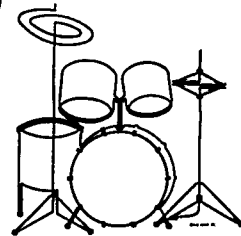
ED SOPH has been playing professionally for 18 of his 32 years. He attended North Texas State University where he played with the "1:00 Lab Band." While in school he worked in the Dallas jingle studios and was part of a house rhythm section which backed numerous top visiting artists. During summer vacation, Ed toured with Stan Kenton and the Glenn Miller Band under the direction of Ray McKinley.

Ed graduated from North Texas in 1968 and, through the recommendation of Cannonball Adderley, joined Woody Herman. He remained with Woody until 1971, having recorded four albums and toured extensively both here and abroad.

Ed taught drum set at North Texas upon leaving Woody. Then, in 1972, he moved to New York to pursue a free-lance career. Equally in demand as a teacher and clinician, Ed Soph has been associated with the National Stage Band and Combo Camps since 1971. He often does clinics as a current member of Clark Terry's Quintet and Big Band. He is clinician for Premier Drums and Avedis Zildjian Cymbals, conducting clinics under the auspices of these companies at numerous schools as well as at the Percussive Arts Society's International Convention '77 and the National Association of Jazz Educators' 1978 Convention. In addition to his numerous performances with Clark Terry, Ed is on the faculty at the University of Bridgeport in Connecticut. He also teaches privately and has had many students from all parts of the country study with him under grants from the National Endowment for the Arts.

# PRACTICAL DRUM SET STUDIES

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



In the past issues of the Percussive Notes, my column has focused on equipment set up, hi-hat and bass drum endurance, melodic drum set studies and the practical way to creating drum set solos.

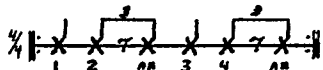
In this issue, I would like to focus on coordination problems utilizing all four appendages.

- Basic four piece notation -

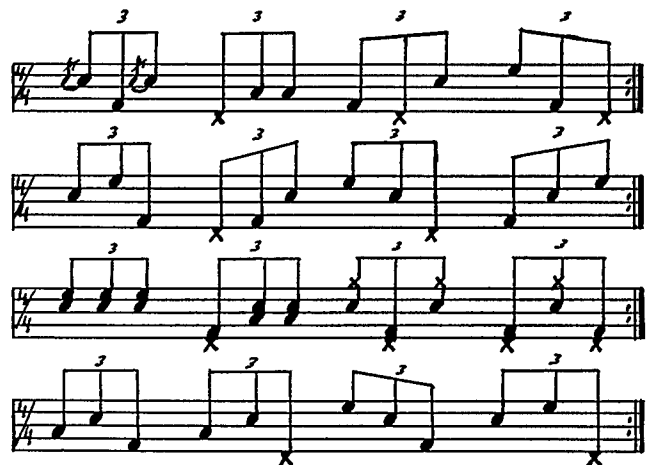


GUIDE LINES

1. Play the left hand and bass drum notes slowly, counting in eighth note triplets. (1 an ah 2 an ah 3 an ah 4 an ah)
2. Add the right hand (cymbal) on all quarter notes, after step one has been achieved.
3. Play the hi-hat "with" the exercise on two and four (not against it). i.e. don't think of the hi-hat as the time keeper, but as part of the overall sound.
4. Only when you have control of the last three steps, add the ride rhythm to the exercises. i.e.



Lets go one step further and coordinate the hands and feet for soloing. The hi-hat will no longer play on two and four. Be aware of your consistency in dynamics and tempo. Work for a balanced sound with all four appendages.



The coordination you have learned in the past exercises can now be put to use in creating a four bar fill break or solo. Apply dynamics, accents, and put to use your sticks, brushes, mallets, at different tempos to form a consistent sound through all four appendages.



-CONCLUSION-

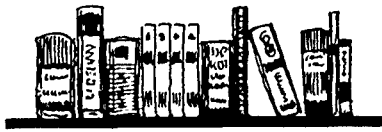
Longer solos can be worked out in a like wise manner. I suggest that you listen to your favorite players on records and in person, in order to absorb some of their ideas. Then as you improve your own technique and ability, you will be able to perfect your own style and even improve on the original influence.

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. You might want to pick up a copy of my book titled "Drum Set Exerciser" published by Opus Music Publishers, Inc. of Chicago. The material covered in this book will help you improve your drumming from my own professional experience.

In the fall issue of Percussive Notes - my column will focus on basic dance rhythms.

# 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.

- Q. I plan to program Bizet's L'Arlesienne Suite No. 2 soon, and realize that the tambourin (tabor) in the Farandole is a special regional drum. However, I have never seen one so I don't know what would be a proper substitute. - Larry C. Jones, Mattawan, Michigan
- A. This part has caused many problems. Bizet, of course, is French and knew quite well this drum and the folk melody it accompanies. In the score, he wrote the proper word "tambourin", which every French percussionist knows is a deep drum. However, when the music was published by a German publishing company, the German copyist saw the word "tambourin" (which in German means tambourine) and didn't think there was a need to translate it into anything else because to him it already meant tambourine. German percussionists and conductors who weren't familiar with the authentic nature of this melody, incorrectly used a tambourine assuming that that was what Bizet specified. This is why on some recordings of this piece a tambourine is used

instead of a drum. It probably should have been translated into German as Ruhrtrommel ohne saiten; which is what it most resembles.

The tambourin (see photograph) is a deep drum measuring 13 3/4 in diameter and 27 1/2" deep. It has one single snare on the top (yes—top) head and is played by a performer who also plays a three holed recorder type instrument, called a galoubet, simultaneously. The drum is hung over the left wrist, the galoubet held in the left hand while the right hand strikes the drum with a handsomely turned stick, directly on the snares. The drum is beautifully carved with bas reliefs of flowers out of beech. The rhythm is always very simple and often has a sharp accent on the first beat of each measure. There are many drums of this type of all sizes to be found all along the Mediterranean coast from Spain to Italy.....with and without snares. The Basques have a drum of about 12" in diameter by 14" inches deep that is played in exactly the same manner.

When I was last in France I was fortunate enough to find a man who is reputed to be the last of the Tambourin Provençal makers. His name is Marius Fabre and is well into his seventies. When I asked him to make a drum for me he said I would have to wait my turn...about 11 months. After telling him that I planned to take it back to the U.S. he agreed to have one for me in three weeks, mentioning that my drum would be the only one of its kind in America since the last one he made was destroyed after the 1939 World's Fair.

For your performance, I suggest using a very deep tom-tom, preferably with a small diameter head. I recommend calf-skin because my drum has a slunk head on both sides. As far as the subject of snares is concerned; it seems to have become convention to play the part without snares. It depends on how authentic you and/or the conductor want to be.



*Authentic tambourin provençal. Note detailed carving, the turned stick and the galoubet which is played with the drum. The single snare on the top of the top head is not visible although the small leather strap which tightens it against the head is visible above the ring which holds the carrying strap. (From the collection of Michael Rosen).*

- Q. Several years ago while performing the Opera Boulevard Solitude by Hans Henze, I came across the terms "rumbaholz" and "rumbabirne." What exactly are these instruments; - Lawrence Fried, New Hyde Park, N.Y.
- A. A rumbaholz is a pair of claves...rumba-wood. A rumbabirne is a pair of maracas....rumba-pear. Both are German words.

- Q. I will be playing Le Bal Masque by Poulenc in a few weeks and have come across the following terms. Please tell me what they mean. - Andre Whatley, Oberlin Conservatory
- A. Tambour avec timbre - snare drum with snares; petit tambour sans timbre - small snare drum w/o snares; tambour militaire sans timbre-field drum w/o snares; Ces 3 instruments se jouent avec des baguettes de cuir dures - these three instruments are to be played with mallets with hard leather heads; grosse caisse - bass drum; paire de cymbales - pair of crash cymbals; cymbale libre - suspended cymbal; cymbale au singulier veut dire cymbale libre et au pluriel cymbales frappees - the word cymbale in the singular means suspended and in plural means crashed; fouet - slapstick; tambour de basque - tambourine; sifflet a roulette - police whistle; boite en bois - woodblock; contre le genou - play on the knee; frappe avec les doigts - strike with the fingers; avec le pouce - with the thumb.

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# CYMBAL VIBRATIONS

Leonard A. DiMuzio  
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## THE ANATOMY OF A CYMBAL

As Manager of Sales and Selection for my company for over seventeen years, I have worked very closely with many, many drummers. During this time, it has come to my attention that drummers do not always fully understand the anatomy of a cymbal - the purpose of each particular section of a cymbal and how that section affects the sound. Therefore, in order to help drummers better understand the structure and nomenclature of a cymbal, I would like to take this opportunity to explain, in detail, the anatomy of a cymbal.

### RINGING QUALITIES - OVERTONE CONTROL

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Small Cup...tight sound...minimum overtones  
No Cup...little or no overtones

### PITCH

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High Taper...ping qualities...high overtones

### STRIKING AREA

Bell...clean, cutting sound  
Middle...riding area  
Edge...crashing area

### RESPONSE - SUSTAINING QUALITIES

thin (light)...short sustain...fast attack  
thick (heavy)...long sustain...slow response

### VOLUME

small sizes...soft to medium loud  
large sizes...medium to loud

## NOMENCLATURE OF A CYMBAL

After observing the anatomy of a cymbal, you can see that each and every part of the cymbal plays an important role in determining how the cymbal will perform. The pitch, response and the duration of ring are contingent upon the weight, size, shape and bell of each cymbal. Listed below are a few points to keep in mind when selecting cymbals:

**BELL (CUP SIZE):** The larger the cup, the more ring and/or overtones projected. The smaller the cup, the tighter the sound and the fewer the overtones. No cup at all will eliminate 90% of the ringing qualities and overtones. Most all Crash Cymbals are designed with large cups so that they will have a full body sound with a fast reaction. Ride Cymbals are all constructed with various cup sizes. Light weight Ride Cymbals with big cups can serve as Crash or Crash Ride Cymbals and will produce a lot of ringing qualities. Ride Cymbals that are used strictly for riding purposes can have medium size cups, mini cups or virtually no cups at all.

**BOW (TAPER):** This area will determine the pitch of a cymbal. Cymbals with a flat construction throughout the bow area will sound low and dark in pitch while cymbals with a high curvature will be much higher in pitch and will have more ping qualities.

**WEIGHT:** The weight of a cymbal will determine the response of the cymbal. Thin through medium thin cymbals will react very quickly but will not have long sustaining qualities. Heavy cymbals will be slow in reacting but will sustain longer than thin through medium thin cymbals. The weight of a cymbal also determines and is a relative factor in the pitch of a cymbal - thin cymbals have a low to medium pitch, medium cymbals have a medium to high pitch and heavy cymbals have a high pitch.

**SIZE:** The size of a cymbal will determine the amount of volume it will project. Small cymbals have a minimum amount of projection while larger cymbals will reach a maximum volume. The size of cymbal also determines and is a relative factor in the response of cymbal. Small cymbals, unless they are heavy in weight, will react very quickly and will also decay very quickly, however, large cymbals need more vibration to peak and, as a result, react very slowly.

In order for a drummer to determine what type of cymbal will be best suited for his style of music, and before he selects and purchases new cymbals, he should take into consideration the above noted facts, as well as the following questions:

1. What will this cymbal be used for - riding, crashing, crashing/riding, choke effect, mallet effect, special effect and so forth.
2. What type of music is involved - rock, jazz/rock, jazz, big band, funk, etc.
3. What size is the band (in relation to the size cymbals used).

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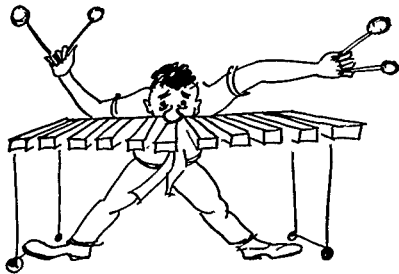
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# THE MARIMBA BAR

by Linda Pimentel



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

**Q:** I have difficulty in keeping my place in the music and in playing accurately when reading bar percussion parts. What can I do to improve this skill?

**A:** You need to develop a consistent procedure. This takes time to do. You will probably spend several frustrating weeks trying to break whatever poor habits you may have developed and learning to refrain from making extra motions. But with perseverance most bar percussionists can develop secure reading/muscular coordination habits.

At this time there are two common procedures for checking bar positioning while keeping the notation in focus. Some bar percussionists lower the stand to just above the accidental bars, and, constantly keeping their eyes on the music, use peripheral vision to check bar placement. Other percussionists prefer to keep the music at a height that gives the clearest "straight-forward" view and the best contact with the conductor's beat in ensemble situations. They maintain contact with bar placement by employing peripheral vision and by rolling the eyes down while keeping the chin in a stationary "up" position. If the chin is not moved, the eyes, when relaxed will return automatically to the same spot in the score.

No matter which system you choose, keep it in constant use and do not be concerned with the few resultant wrong notes that occur. Learn to keep your chin steady and to fully use your eye muscles. If you wear glasses, you may find that you have better peripheral vision if you switch to wearing contact lenses.

Throughout all your sight-reading practice your most important concern is to learn to listen to sound patterns and pitch intervals. I sometimes momentarily place a large sheet of paper under a student's chin to block his peripheral vision. If he begins stumbling badly, he knows he is not properly using ear training. Occasionally a student, in an effort to really consolidate ear training, will cover the practice instrument with a light sheet of cloth while practicing. Practice on a covered instrument reinforces ear training, and demands exactness and patience.

In answering this question I have not discussed reading large blocks of notes at one time and kinesthetic bar percussion patterns. I believe that the answer to rapid reading at a slightly more advance level lies within these two interlocking areas. Thus the third question(s) is closely related to this one. You will read better if you read a large block of inter-related notes in one glance and then use peripheral vision to check their placement. You will also read better if you can simultaneously plan blocks of inter-related body motions. As your whole body moves you must have a developed awareness of where the music stand is placed in relationship to where you stand now and will stand a few seconds in the future.

**Q:** Where in the first movement of Kurka's CONCERTO FOR MARIMBA AND ORCHESTRA do you switch back and forth from two to four mallets?

**A:** I polled some of my students who have performed the work and got a wide array of answers including employing four mallets throughout the complete movement. I varied my decision from day to day when performing the work.

## QUESTIONS:

**Q:** I am finding much of Tanaka's TWO MOVEMENTS FOR MARIMBA to be difficult to maneuver. Can you make suggestions?

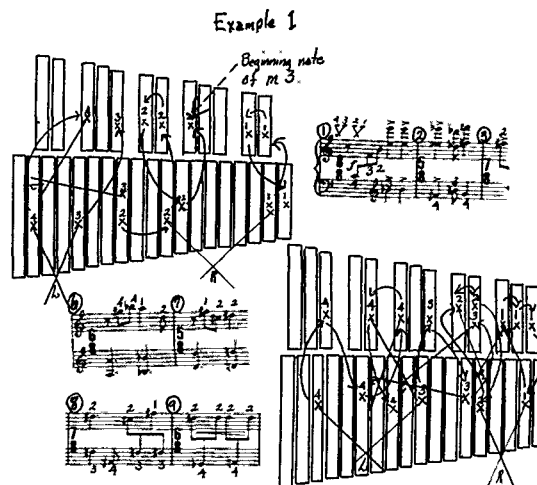
**Q:** When I play Stout's TWO MEXICAN DANCES, even though I know the notes well, I sound "stilted" and lack the desired flow. What am I doing wrong?

**Q:** In Stabile's NIGHT SONG I simply cannot achieve continuity and good tone quality. How do I go about getting around that piece?

## ANSWERS:

Each of the above questions, and many others that you readers ask, centers around the use of the body in performing bar percussion works. Similar problems are involved in multiple-percussion performance. Karen Ervin has a fine article on this subject in the INSTRUMENTALIST (XXXII, 8 Mar, 1978) entitled "Percussion: Choreography in Multiple Percussion Playing." This article should be a must on the reading lists of all percussionists, and particularly student percussionists. Previously in this column (13, 2, Winter, 1975) I illustrated some patterns of phrasing flow and continuity. After you have reviewed both of these articles, you will be ready to dissect the examples given below.

The students who wrote the first two questions asked if they could visit me for a lesson. In their lessons we restructured those two works into a more playable format. The following are a few fragments of our studies:



Example 1, from Tanaka's TWO MOVEMENTS FOR MARIMBA, illustrates the motions involved in only a few short measures of performance. It looks and is complex. Most of you will not want to be bothered to figure out the involved motions. But you can quickly note that the straight lines represent momentary mallet placements and the curved lines represent the flow of physical action. Because so much NECESSARY action occurs in such a small space of time, these rules need to be observed:

1. Avoid all unnecessary bodily motion.
2. Employ the amount of muscular tension necessary to accomplish the task. Too much or too little tension both result in a poorer quality performance. It may take some experimenting to determine the appropriate degree of tension for the occasion.
3. Proportion the work out among the mallets so that each covers all notes performed in an immediate area (area duties).
4. Plan positioning and malleting so that complete musical ideas are accomplished in one flowing bodily motion.
5. Employ a consistent stroke action within a moving line. A vertical ( $\downarrow \uparrow$ ) stroke sounds quite different from a horizontal ( $\rightarrow$ ) stroke. Switching stroke types and/or heights tends to break the continuity of the line.
6. The area of the bar in which one chooses to strike a given tone should reflect the perspective of that tone's placement within the complete setting. Tone quality as well as dynamics can be employed to emphasize musical dimension.

7. Abrupt and jagged bodily motions tend to produce similar sounds. Smooth, flowing patterns need to be developed unless the music calls for a more harsh technique.
8. The common wrist stroke which is so important to learn at the beginning stages of performance, may be most inappropriate to consistently employ. The forearm rotational stroke is more suitable in much of four mallet performance. The action of the fingers, forearms, and shoulders working together gain in importance as the action of the wrist is minimized or modified.

↗ = away from body  
 ↘ = toward body  
 → = sideways, either R. or L.

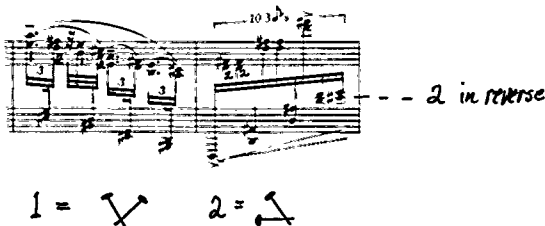
Example 2

*this group of notes can be performed in one body position*



Example 2, from the first MEXICAN DANCE, shows the interaction between the forearm rotational stroke and movement of the arms and torso. All notes blocked together can be manipulated primarily by forearm strokes. The arrows indicate the differing types of motions required.

Example 3



Example 3, from the second MEXICAN DANCE, shows the placement of the torso and arms, each placement representing a complete musical idea. In both instances the feet must carry the body, first to the right and then to the left, for a considerable distance. Throughout the first measure the left hand maintains a constant position. The right elbow swings slightly inward and outward to accommodate sharp/natural movement. In the second measure the shoulders and arms remain fairly constant until the end of the measure when the left hand must move back into position for a repeat of the first process.

Example 4



Example 4, from Stabile's NIGHT SONG, illustrates how revamping malleting into a juxtaposition, upper/lower bar format will insure a more smooth performance. Experiment with the given sticking, and modify it to suit your demands.



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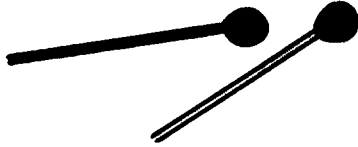
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## REMOVING RATTLES IN THE BASS DRUM

by Norman Weinberg

The bass drum, being the lowest of the membrane percussion instruments is most subject to rattles and buzzes that interfere with the resonance of the drum. Removing rattles from the instrument isn't difficult and in a few hours an ill-sounding drum can be turned into a deep resonant drum.

First remove both heads and all hardware including tension casings from the shell (making sure not to lose any of the screws or washers). Now that you have a bare wood shell, take very fine steel wool or sandpaper and go over the rim of the shell. There should be no rough edges that could damage the head. Next clean the interior and exterior of the shell with any sort of household wood cleaner that is not abrasive and will not leave a heavy residue. Also clean the counterhoops and remove any dirt from around the flesh hoop. Next you can wax the rim of the shell with any brand of paste wax to prevent sticking of the head during tensioning. The purpose of this is to make a smooth surface so that the head glides over the shell and resists dust.

It is a good idea, now that the tension casings are off the drum to clean out the goop and grime that has built up inside them over the years. This can be done with a cotton swab and a cleansing agent. Also clean the tension rods so that the threads are free from any material that might prevent them from turning easily (any bent rods should be replaced at this time as they will not keep consistent tension on the head).

Next, all metal parts should be protected from touching other parts which might cause a rattle. A good place to begin is with the small springs inside the tension casings. Insulate the spring from the side-walls by wrapping it with a small piece of moleskin. Then place a small moleskin template of the tension casing between the casing and the exterior of the shell. Finish off this insulation with washers of moleskin between the casing mounting screws and the interior of the shell. It might be added here that other materials can be used in place of moleskin. Thin felt or leather or any other like-material would serve the same purpose. When remounting the tension casings, be sure to attach them securely.

The tension screw claw hooks that mount on the counterhoop should be lubricated where they will come in contact with the tension rods. A good lubricant to use is petroleum jelly as it will not collect dust as fast as oil or grease and can be easily removed when the drum needs to be cleaned again. You can also use moleskin to insulate the claw where it comes in contact with the counterhoop. When inserting the tension rods into their casings, put a small dab of petroleum jelly on the threaded tip of the lug. Do not cover all the threads as this will become sloppy to work with (the lubricant will work its way up the threads as the head is tightened).

Which ever method is used to suspend the bass drum: ring stand, folding stand, box type, or whatever, you should also make certain that it too will not rattle. You can do this by following the same principles as used on the drum...insulating between touching parts and lubrication of moving parts.

The Author

Norman Weinberg is presently working at Indiana University as a Percussion Technician dealing with inventory control and repair and maintenance of percussion instruments. He is also now playing timpani and acting as principle percussionist with the Evansville Philharmonic Orchestra in Evansville, Indiana.

(Ed. Note....We do not intend to "plug" this particular drum company, but it is the only one of its kind that we're aware of. If there are more of you out there please let us know. As you can see, people ARE looking for you.)

## MAINTENANCE OF WOOD BAR MALLET INSTRUMENTS

The bars of xylophones and marimbas, being constructed of wood, undergo structural changes as a result of alterations in atmospheric conditions and natural aging processes.

Higher temperatures and humidity cause a drop in pitch, while lower temperatures and humidity cause a rise in pitch. This changing occurs day to day, hour to hour, even in temperature controlled buildings. The finish applied to bars slows this process down but does not stop it.

Natural aging also causes constant structural changes in the wood. Honduras rosewood, from which most xylophones and marimbas are made, is kiln dried to 7% moisture content, thus speeding up the natural drying process and causing unresolved tensions in the lumber. To relieve these tensions, the wood should be air dried over a period of years until the lumber reaches, BY NATURAL PROCESS, its Equilibrium Moisture Content. The longer the lumber is aged, the more stable it becomes and the longer it will hold its pitch.

Older instruments generally hold their pitch. On the other hand, newer instruments, often made from younger trees and suffering from lack of natural aging, are more vulnerable to atmospheric changes and do not hold their pitch as well. A new instrument (well in tune when it left the factory) might be grossly out of tune within six months.

Proper care of any marimba or xylophone involves keeping the instrument in tune—both the fundamentals and the harmonics. Many old instruments have suffered from neglect so long that it is not possible to bring the harmonics to pitch without altering the tonal quality of the bars.

If one can easily hear the "out of tune-ness," the instrument should have been tuned long ago. What isn't noticed at first is the intonation of the harmonics, which may be tested by placing a finger in the center of the bar and striking the node (over the cord) with a mallet. On a marimba, this harmonic should be two octaves above the fundamental; on a xylophone, a 12th higher. (A stroboConn will give a more accurate reading.)

Mallet percussion instruments are delicate and should receive the same care as a fine violin or piano. Don't neglect them.

Information supplied by: Fall Creek Marimbas, 429 Sheldon Rd., Freeville, N.Y. 13068.

Question:

Dear Editor,

In the summer Percussive Notes there was something about antique drums. I have an antique marching (military, side drum) snare and it is in need of repair. Could you send me some information about where I could get custom made raw-hyde heads and cords. Also would it be safe to take sand paper and rub the rough (slightly splintered) edges. Is there anything the snare cords could be replaced with in case I can't get any? Thanks for your cooperation.

Sincerely,  
Pam Carter

Answer:

Dear Pam:

We hope we can assist you and others in repairing and finding replacement parts for antique rope tension field drums.

In answer to one of your questions...it would be alright for you to sand the rough edges of the shell and hoops as long as you don't increase the amount of splintering. I would recommend a very light sandpaper for this task.

If you feel the restoration of your drum should be handled by experts then there is at least one company that can do this for you. It's name and address is as follows: Eames Drum Company, 6 Drummer Lane, Wakefield, Mass. 01880, Telephone 617-245-8759.

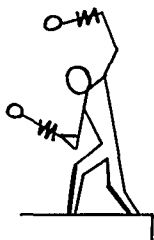
These people can also supply you with the calfskin heads and cords you need. They have a wide variety of replacement parts on hand including strainers, gut snares, flesh hoops and counter hoops (plain, undrilled or drilled and finished). They also have accessories such as slings, calfskin head protectors, mufflers for snare or bass drums, rosewood 3-s drum sticks and practice pads.

We hope we have answered your questions and that you can successfully repair and restore your drum.

Keep on Drummin'  
Denny Lester

## ON MAKING INSTRUMENTS AND MALLETS

by Cynthia E. Soames



Some percussion equipment can be made for less than it can be purchased. Other percussion equipment is of such superb quality that it cannot be duplicated. The following information is a sample of instrument and mallet possibilities to make.

Triangle holders can be made of wood, a wood spring-type clothes pin, or metal spring clamp. A simple wood holder can be made by cutting a wood block in triangle shape and drilling a hole in the center for the triangle suspension cord (Fig. 1). Spring-type clothes pins or metal clamps should have two holes drilled from inside the pin or clamp. For security all triangle holders should have two or three strands of suspension cord (braided nylon fishing line). If one suspension cord breaks, the triangle is still held by one or two strands.

Wind chimes can be made by drilling shells, metal, glass, bamboo, etc., tying the pieces on clear nylon fishing line, and suspending the line from a dowel.

An earlier "Fix It-Build It" column in PERCUSSIVE NOTES (Volume 14, No. 2, Winter 1976) featured an article by Dennis Lester on the art of making a gong or tam-tam stand using half inch steel pipe, elbows, t's, flanges, etc. The instructions in this article were very good and variations of this type of stand can be made to hold brake drums or a gooseneck cymbal stand (Fig. 2).



(Fig. 1 - Triangle holder)



(Fig. 2 - Gooseneck cymbal stand)

Make sandpaper blocks from wood one or two inches thick, cut eight inches square. Handles can be cut of wood and attached to the blocks (Fig. 3) or screen door handles can be used. Tack sandpaper of fine, medium, or rough texture to the blocks.

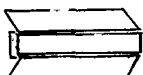
Slapsticks can be made with two pieces of plywood or board. Connect the pieces with a hinge and attach screen door handles to the outside of each board.

Glass casters of the type for protecting carpet from furniture, etc. can be glued on small wood blocks and put under legs of instruments to raise them to a comfortable height for tall students.

Log drums, temple blocks, etc. can also be made. It is best to play and measure these instruments first and make a logical copy of them. Make a sounding or resonating box first. To make log drums, for example, cut four pieces of wood the same length and width (Fig. 4). Cut two end pieces and fit them INTO the ends created by the four sides (Fig. 5). Use a jigsaw to cut the "H" pattern in the top board of the log drum (Fig. 6). Shellac the inside of the boards, put the pieces together with screws, and shellac the outside of the log drum. The size of the box and pattern cut in the top board determine the sound.



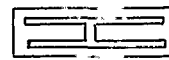
(Fig. 3 - Sandpaper blocks)



(Fig. 4 - Log drum sides)



(Fig. 5 - Log drum ends)



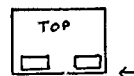
(Fig. 6 - Top of log drum)

Board and machine castanets can be made, but are rarely of the quality of professionally made board or machine castanets. A putty knife can be used as a castanet "board". Temper the steel, cut to a short length, and drill two holes to fit the holes in the clappers to be mounted. Attach the clappers with thin elastic or braided nylon fishing line. A handle can be made by cutting two wood dowels eight or ten inches long. Split or cut the dowels from one end about one and a half inches, and insert a piece of thin pegboard of the type used to cover the back of a radio. Glue this pegboard (Fig. 7) and shellac the entire "board" and handle. Attach the clappers to the "board" with thin elastic.

Machine castanets can be mounted on a wood base. Small wood blocks should be glued to and attached by screws to the front of the base (Fig. 8). Attach a wood dowel across and to the wood blocks as in Figure 9. Loosely.



(Fig. 7 - Castanet board)



(Fig. 8 - Machine castanets, step 1)



(Fig. 9 - Machine castanets, step 2)



(Fig. 10 - Finished castanets)

Attach the clappers to this dowel loosely with nails. Put the screw eyes in the back of the wood base and attach a spring to the eyes with nylon fishing line. Attach the spring to the castanets by nylon fishing line (Fig. 10). Moleskin can be used to pad or insulate blocks, wood base, or clappers for a better sound. This basic model can be adjusted to fit materials and clappers available.

Rubber and yarn mallets can be constructed. Rattan can be purchased from companies that sell rattan, bamboo, reed, cane, etc., and various grades of rubber, wood, superballs, brass balls, etc. can be attached to the shafts. The sound of wrapped or wound mallets depends on the core material, type of yarn or cord used to wind the mallet, and the style and amount of wrapping. Mallets wrapped with natural fibres wear out more quickly than mallets wrapped with synthetic yarn or cord. Most cords and yarns are available from fabric departments of stores and linen cords are available from craft shops that carry needlecraft items. Begin wrapping the mallet head by winding the yarn or cord around the center of the ball. Count and remember the number of turns around this center. Hold the yarn at the center, turn the mallet and begin to wrap up, over, and under the mallet head (Fig. 11). Do not try to make a smooth design or add threads "in a row". Turn the mallet constantly while winding and cover the mallet head with yarn. It is helpful to compare the mallet with a commercially wound mallet. Pull the thread firmly and pin the yarn at the top of the mallet. Repeat this process with a second mallet and match the sounds of the pair of mallets. If the mallets are top heavy, too much yarn was used in winding. Thread a needle and sew over and under the yarn pinned at the top of each mallet. Use a circular stitch pattern and yarn of a different color to tie off the mallet one-third from the top of the head and one-third from the bottom (Fig. 12). Bring the thread out the mallet ball near the shaft, tie off, and trim. The mallet sound can be slightly varied by using adhesive moleskin or sponge placed around the ball center before winding, more or less yarn, tighter or looser winding.

An excellent substitute for a guiro stick is an afro comb or angel food cake cutter (available from a gourmet shop). These "scrappers" produce excellent mezzo-forte to fortissimo sound.



(Fig. 11 - Wrapping) (Fig. 12 - Circular stitch to tie off mallet)

Triangle beaters can be constructed. Purchase steel rods of several diameters in three or four foot lengths, cut the rods in approximate size, and smooth off the edges. Old bass drum tension rods and large nails can also be used. Rubber or plastic tubing in sizes to fit the diameter of the beaters is available from any hardware store and will serve as a beater handle, if needed. Additional beaters of aluminum, brass, etc. can be constructed.

Illustrations for making a bass drum mallet appeared in the Winter 1976 issue of PERCUSSIVE NOTES, Volume 14, No. 2, in an article written by Michael W. Udow. Handles for bass drum and timpani mallets can be made of bamboo, aluminum, or wood. Various lengths of bamboo can be ordered from craft shops or bamboo supply companies. The core of bass drum and timpani mallets can be cork, wood, balsa wood, or masking tape wound tightly around the shaft until a core of proper size is reached. To cover timpani or bass drum mallets, first measure the core (Fig. 13). Determine if the mallet is to have a seam or is to be a seamless balltype covering. If surgical felt is to be used, separate the felt and use the smooth side next to the mallet core (fuzzy side out). Felt with a smooth, firm backing must be used or the covering will stretch. If the new material is thick, cut the piece larger than the ballmeasures. For a ball-type pattern, use a compass and draw a circular pattern, stretch the felt and cut. Cut a rectangular piece for a seamed covering.

If the mallet has a seam, sew the seam on the wrong side (smooth side) that will be next to the core (Fig. 14). Dental floss, button and upholstery thread, or nylon thread can be used to sew the mallet covering. Turn the covering right or fuzzy side out, and place it on the head of the stick. If the mallet has a felt core, glue this initial covering to the core. Adhesive moleskin can be used to cover a wood core. Sew the second layer into the felt at the upper and lower ends (Fig. 15). If the mallet is not a legato stick, gather the felt at the upper edge, and draw it snugly around the top of the mallet (Fig. 16).



(Fig. 13 - Measure core) (Fig. 14 - Seam) (Fig. 15 - Cartwheel)



(Fig. 16 - Sewing felt) (Fig. 17 - Notching felt)

Tie off the thread and trim. Gather the thread at the lower edge of the felt, draw the felt tightly around the shaft, tie off this lower thread, and trim. If the felt is drawn too tight, the mallet will sound too staccato. If the felt is too loose, remove the thread from the bottom of the felt covering, trim, and restitch. Mark seams with a felt-tip pen.

The ball-type covering is more difficult. After preparing the felt, cut the pattern, and notch the edge around the circle (Fig. 17). Notching or cutting away some of the felt allows the circle to fit snugly. Gather the edges of the felt with thread and pull down over the mallet head. Center the felt on the mallet head, tie off and trim. No inside part of the mallet should be seen. If the felt is bulky and does not pull down over the mallet head smoothly, the circle is too large and the felt or material must be cut smaller, stretched, and restitched.

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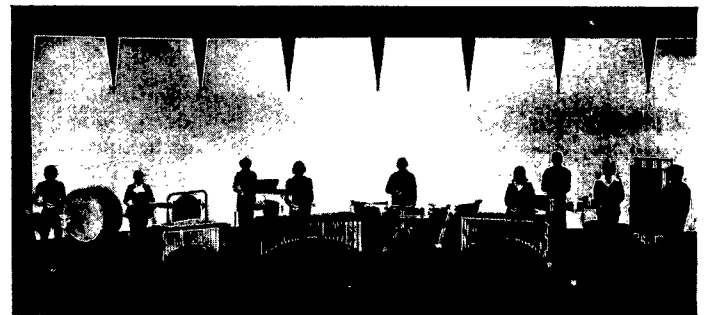
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## ALABAMA

### University of South Alabama

Percussion Recital 11-30-77  
John J. Papastefan, Instructor

Selections from Themes and Variations On Japanese Children's Songs - Earl Hatch (Hatch)  
Fantasy Scherzo - Fred William Noak (Music For Percussion)  
Seascape - Earl Hatch (Hatch)  
Concertino - George Frook (Southern)  
Le Sentier de la Riviere - Harry Marvin, Jr. (Berkeley Press)  
Two Temporary Scenes - Stanley Leonard (Leonard)  
Percussion Music - Michael Colgrass (Music For Percussion)  
Sixty-Five Years From Tomorrow - Shelly Elias (Opus Music)

### Alabama State University

ASU Percussion and Marimba Ensemble 12-5-77  
Van Tony Free, Director

Maple Leaf Rag - Van Tony Free, arr. (Manuscript)  
Erasme Famous Waltz - Clair Omar Musser (Foster Music Publ.)  
March of the Eagles - Mitchell Peters (KSK)  
Easy - Van Tony Free, arr. (Manuscript)  
Bouree - G.F. Handel, Moore (Permus)  
Minor Time - Bob Tillis (Payson Percussion Prod.)  
Run To Me - Johnny Lane (Manuscript)  
Ashy Africa - Van Tony Free, arr. (Manuscript)

## ARKANSAS

### Arkansas State University

Percussion Ensemble 11-15-77  
Dr. Jared Spears, Conductor

Concerto Grosso Op. 3, No. 6 - Vivaldi/England (Pro Art)  
Adagio - Correll/Pink (Studio 4)  
Spanish Dance - Granados/Pink (Studio 4)  
Entertainer Rag - Joplin (Permus)  
Two Frescos For Percussion Ensemble - Jared Spears (C.L. Barnhouse)  
Introduction and Allegro - Jack McKenzie (Music For Percussion)  
Three Woods For Percussion - Shelton Ainsup (Manuscript)

ASU Percussion Ensemble  
Sherri Sandow, Conductor

The Swords of Mada-Ling - Gordon Peters (G. Peters Publ.)

## CALIFORNIA

### University of Southern California

USC Percussion Ensemble 3-3-78  
Ken Watson, Conductor

Overture for Percussion Ensemble - John Beck (Kendor)  
Six Reflections for Percussion Quartet - Marcel G. Frank (Boosey & Hawkes)  
Underdog Rag for Marimba Quartet - Bill Richards (Underdog Publ.)  
Octet for Keyboard Percussion - Kenneth M. Snoch (MFP)  
Gainsborough for Percussion Quintet - Thomas Gauger (Southern)  
Three Brazilian Miniatures - Osvaldo Lacerda (Schott & Sons)  
Ceremonial Op. 103 for Percussion Ensemble and Piano - Paul Creston (G. Schirmer)

Percussion Recital 11-11-77  
William Kraft, Composer

Suite for Percussion Quartet (Selwin Hill)  
Encounters V: Homage to Scriabin for Cello and Percussion (Jos. Boonin)  
Encounter VI: Concertino for Roto Toms and Percussion Quartet (Jos. Boonin)  
Des Imagistes for Percussion Sextet and Two Readers (Jos. Boonin)

### California State University

CSUF Percussion Ensemble 12-5-77  
Sandy Schaffer, Director

Early American Drumming - George Bruce & Daniel Emmett (Traditional)  
Toccata for Percussion Instruments - Carlos Chavez (Mills)  
A la Nanigo - Michael Peters (KSK)  
Languiçe al Fin (Marimba) - Jon Carlos Osvaldo (Manuscript)  
Rendsburger Tanze (Marimba) - Hans Poser (Manuscript)  
Three Pieces for Percussion Quartet - Warren Benson (G. Schirmer)  
Rondo Scherzando - James Dotson (SKC)  
Encore in Jazz - Vic Firth (G. Fisher)

## FLORIDA

### Bravard Community College

The Wind Ensemble 11-17-77  
Karel Husa, Conductor

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

### University of South Florida

Percussion Recital 12-12-77

Sonata in A Minor - J.J. Bach (Peters)  
Etude in C Major - J.O. Lusser (Studio 4)  
Kusik Duets for Percussion - R.M. McCormick (Schirmer)  
A Singing Song - Gary Burton (Creative)  
Gesture for Solo Percussion - Michael Combs (Cole)  
Sonatina - K. Clementi (Rothman)  
Sonata III - G.F. Handel (Schirmer)  
Homage to Harry Partch - R.F. McCormick (Kendor)  
Sonata for Unaccompanied Flute - J.S. Bach (Southern)

The Percussion Ensemble 11-20-77  
Steve Brown, Conductor

Canon in D - Johann Bach, arr. Steve Brown, arr. (Manu.)

Robert Mansbrough, Conductor  
Allegretto from Seventh Symphony - Beethoven, Robt. Mansbrough, arr. (Manuscript)  
Trinity - Anthony Zirone (Zirone)  
Mixtus - Patrick Houlihan (Manu.)  
Three Songs on Three Cotton Sioux Poems - William Fern (Seesaw)  
Ionization - Edgard Varese (Manu.)

## IDAHIO

### Boise State University

Percussion Ensemble 10-30-77  
Dr. John Baldwin, Director

Overture for Percussion Ensemble - Beck (Kendor)  
Rondo Scherzando - Dotson (South.)  
Tale - Bolinger (Kendor)

Keyboard Percussion Ensemble  
Dr. J. Baldwin, Director

Concerto - J. Baldwin (Unpub.)  
Suite of Dances - Arne (Unpub.)  
Suite, from Divertimento, Op. 42 - Pergolotti (Unpub.)  
Green Hill - Fracour (Kendor)  
Golliwog's Cakewalk - Debussy (David Vincent)  
Three Blind Mice - J. Baldwin (Unpub.)

## COLORADO

### Western State College

Percussion Ensemble 12-8-77  
Allen Brown, Director

Etudes for Vibraphone #25 & 27 - D. Friedman (Berkeley)  
The Journey - Duckworth (M.M.)  
Finale from "Plaisanterie" - Fink (Otto Wrede)  
Partita No. 1 in B Minor - J.S. Bach (Fischer)  
Table Dance - Halim El-Dabh (C.F. Peters)  
Les Demons s'amusent - Rebikov, Hunter, arr. (Manu.)

Percussion Ensemble 11-2-77  
Allen Brown, Director

Themes and Variations - Kraft (WFM)  
Sextet for Violin and Percussion - Hovhannes (C.F. Peters)  
Pulse - Cowell (MFP)

Ceremonies of Old Men - Lauer (Opus)  
Anya - Friedsam/Brown (Manu.)

Faculty Recital 1-18-78  
Allen Brown, Percussion

Etudes for Marimba - Stout (Paul Price)  
Evolutions - Brown (Manu.)  
A Singing Song - Burton (Creative)  
Mutables - Gonzalez (Kendor)  
Concertino - Lang (Editio Musica Budapest)  
Joy Spring - C. Brown (Manu.)  
Song For My Father - Silver (Manu.)  
Litha - Corea (Manu.)

Percussion Ensemble 11-11-77

Cade - Bolinger (Kendor)  
Shakes, Rattles, and Rolls - J.C. Combs (Unpub.)  
Kotrab - R. Kvistad (M.M. Cole)  
Rondo Scherzando - Dotson (Southern)  
Ostinato Pianissimo - Cowell (New Music Editions)  
Overture for Percussion Ensemble - J. Beck (Kendor)  
L'Histoire du Soldat - Stravinsky (Kalmus)

Concert Class 9-23-77

Sonata for Marimba and Piano - Tanner (M.M. Cole)  
Bossa Nova - W.J. Schinistine (Kendor)  
Rock Trap - W.J. Schinistine (Kendor)

## ILLINOIS

### Illinois State University

Mallet Ensemble, Contemporary  
Percussion Ensemble 11-29-77  
Roger R. Faulmann, Conductor

Three Dithrambi - Robt. Shechtman (Paul Price Publ.)  
Four Nocturnes - Arnold Franchetti (MFP)  
Entertainer Rag - Joplin/Moore (Permus)  
Greensleeves - Gordon Peters (Frank's Dr. Shop)  
Faithful Shepherd Suite - G.F. Handel (Boosey & Hawkes)  
Dance of the Candy Fairy - Earle Hatch (Hatch)  
Christmas Pedley - Earle Hatch (Hatch)

Percussion Ensemble 10-12-77  
Roger Faulmann, Conductor

Music for Percussion - P. Phillips (AMP)  
Rondino for Eight Hand Clappers - Warren Benson (Hark)  
Colloquy - Paul Stag (M.M. Cole)  
Quintet in Five - Truman Shoaff (Music For Percussion)  
Percussion for Five Players - Wm. Mickelson (MFP)  
Shima - Alain Louvien (Le Duc)  
Junior Recital 11-10-77  
Walter Parks, Jr., Percussion

Dance of Black-Haired Mountain Storm - Alan Hovhannes (Peters)  
Illegible Canons - Wm. Bergsma (Galaxy)  
Soft - Chuck Kargone (Gates)  
Forever and Sunsmell - John Cage (Peters)  
Concertino for Marimba - Paul Creston (Schirmer)

Graduate Recital 7-26-77  
Theodore Farge, Percussion

Four Pieces for Tympani - John Bergamo (MFP)  
Diversions for Two (Other than sex) - Donald Erb (Erb)  
Liaisons - Ronn Haubenstock-Ramati (Bouman)  
Playphone Op. 56 - George Hauserstama (Manu.)  
The King of Denmark - Morton Feldman (Peters)

### Eastern Illinois University

Eastern Percussion Ensemble 2-28-78  
Johnny Lane, Director

Nightwalk - Gordon Prenevost (Manuscript)

Johnny Lane, Percussion 2-7-78

The Soldier's Tale - Stravinsky (Kalmus)  
Sabre Dance for Percussion and Ensemble - Moore, arr. (Permus)  
Octet for Keyboard Percussion - K.M. Snoch (MFP)  
Bouree - Handel (Permus)  
Allegro Movement from Major Music - Handel, J.L. Moore, arr. (Permus)  
Concerto Grosso Op. 3, No. 6 - Vivaldi, W. England, arr. (Pro Art)  
Two Pictures for Percussion - James H. Sutcliffe (MFP)  
Sextet for Percussion - Zita Carno (MFP)  
Freude und Pique - Charles Macrisen (MFP)  
Pursuit for Solo Marimba and Percussion - Jack Jerry (Permus)  
October Mountain - Hovhannes (Peters)  
Symphony for Percussion - Gen Parchman (Elkan-Vosel)

African Welcome Piece for Percussion and Chorus - Michael Udow (Univ. of Miami)

Percussion Ensemble 12-1-77  
Veronica Alisa Simmonds, Soloist

"Barely Time to Study Jesus" Poem by Robt. Chute - John Price (Manuscript)

Traveling Music 11-17-77  
Michael & Nancy Udow, Directors

Traveling Music - Kowaleki (Manuscript)  
Stalks and Trees and Drops and Clouds - H. Brun (Smith)  
Timbrack - M. Udow (Manu.)  
Beckenstuck trajectories - Rolf Gehlhaar (Manu.)  
6 x 6 Scanning - Watts & Udow (Manuscript)  
Duet - M. & N. Udow (ACA)  
Housekeeping Dance for Table, Chairs, and Geranium - M. & N. Udow (ACA)  
Figures - M. & N. Udow (ACA)  
Junior Composition Recital 11-8-77

Five Variations on a Tone Row - Brian Brook (Manuscript)  
Indecision - Richard AnRhein (Manuscript)

Concerto Competition 11-7-77  
William Bryant, Marimba

Concertino for Marimba and Piano Op. 21 - Creston (Schirmer)

Percussion Performance Class 11-11-77

Two Unaccompanied Snare Drum Solos - M. Colgrass (Schirmer)  
Andante for Marimba - Tanner (Music for Percussion)  
French Suite - Wm. Kraft (WJM)  
Concertino for Tympani and Piano - J. McKenzie (MFP)  
Etude in C Major Op. 6, No. 10 - Clair O. Musser (Studio 4)  
Concert Piece for Drumset - Mark Vessel (Manuscript)  
Sonata-Allegro for Marimba and Piano - Peters (Peters)  
Tornado for Solo Snare Drum - M. Markovich (Creative)

Percussion Performance Class 12-9-77

Etude in E Major Op. 6, No. 9 - Clair O. Musser (Studio 4)  
Sonata for Solo Tympani - George Nardinly (MFP)  
Stave On Staves - N. Goldenberg (Chappell)  
Concertino for Vibraphone - Pink (O.R.W.)  
Etude for Membranophones - Wm. Schinistine (Creative)  
Homage to Harry Partch - Robt. McCormick (Kendor)  
Scherzo a Die - Kraft (WJM)  
Ternary - Roy Burns, (WNY)  
Feldstein (Selwirl)  
524 Main Street - A. Abel (Ludwig)

Percussion Performance Class 12-7-77

March for Two Pairs of Kettledrums - Andre & Jacques Philidor (McDinnis & Marx)  
Invention No. 1 in C - J.S. Bach (Manuscript)  
Suite for Xylophone and Orch. - D. Carey (Galaxy)

Percussion Performance Class 2-3-78

Etude No. 1 for Four Tympani - Firth (Fischer)  
Stamina for Solo Snare Drum - Markovich (Creative)  
Etude No. 24 for Vibraphone - D. Friedman (Berkeley)  
Drum Corps On Parade - J.S. Pratt (Belwin)  
Statement for Tympani - G. Whaley (Permus)  
Deep River - Linda Fimental & James L. Moore, arr. (Permus)  
Five Words for Solo Percussion - Warren Johnson (Southern)

### Joliet Junior College

J.J.C. Percussion Ensemble 11-12-77  
Jeffrey Dire, Conductor

Toccata for Percussion - Carlos Chavez (Mills)  
Stream - Warren Benson (MCA)  
Encore in Jazz - Firth (Fischer)  
Sonatina - Fisher Tull (Boosey & Hawkes)  
Overture to Iphigenia In Aulis - Gluck, Fink, arr. (Studio 4)  
36 Heads - Jake Jergar (Slingerland)  
The Hustle - McKay, Sheldon Elias, arr. (Manuscript)

## INDIANA

### Indiana State University

Percussion Ensemble 12-2-77  
Neal Flugel, Conductor

Septet No. 2 - D. Griffin (H&M)  
Pups - P. Fland (Accura)  
Puls - H. Cowell (MFP)  
Mau Mau Suite - T. Davis (Creative)  
Percussion for Five Players - Wm. Mickelson (MFP)  
Stones of Years - Emerson, Lake, & Palmer (Manuscript)  
Concerto for Percussion - M.A. Brand (Bramora)  
Fip Pop Pups - Larry Spivack (Lang Percussion Co.)

Senior Recital 11-3-77  
George Jacobson, Percussion  
Dialogues for Violin and Percussion - John Deberadinis (Seesaw)  
Variations for Solo Kettledrums - Jan Williams (MFP)  
Two Etudes for Marimba, Etude #4 - Gordon Stout (Paul Price Publ.)  
Etude in C Major - Clair O. Musser (Studio 4)  
Two Sketches for Flute and Vibes - Deberadinis (Seesaw)  
R.D.H. - R. Gipson (Southern)  
"In a Box This Big" (A multi-media composition for percussion quintet & tape with movie)  
Greg Hurst & George Jacobson (Manu. All rights reserved by Crab Nebula Prod.)

ISU Percussion Ensemble 10-18-77  
Neal Fluegel, Conductor  
Ceremonial - P. Creston (Schirmer)  
Concertino for Marimba - P. Creston (Schirmer)

Indiana University  
Junior Recital 1-13-78  
Judy Moonert, Percussion

Primo - A. Cappio (Creative)  
Concerto No. 2 in E Major, S. 1042 - J.S. Bach (Peters)  
Concertino - Thomas B. Pitfield (Oxford)  
Piece Petite - Hornyak (Manu.)  
Henry's Mambo - Dick Hyman (Manuscript)

Graduate Recital 1-16-78  
Billy Traylor, Percussion  
Drum Files - Emil Scholle (Brooks)  
Suite No. 2 in D Minor, S. 1008 - J.S. Bach (Lantern)  
Corrente II - Wm. Kraft (Adler)  
Sonatas - Harold Robbe (Tonos)  
Red Pepper - Henry Lodge (Whitmark)

Graduate Recital 1-11-78  
David Martin, Percussion  
Inspirations diabolique - Rick Tagawa (Toy)  
Sonata in A Major, Op. 47 - Beethoven (Gretsch-Hartel)  
Eight Pieces for Four Timpani - Elliott Carter (Schirmer)  
The Strenuous Life - Joplin (Dover)

Graduate Recital 1-12-78  
Ray Richard Diamond, Percussion  
Concerto Op. 34 - Werner Tharichen (Fischer)  
Serie - Gunter Braun (Sirocock)  
Concertino - Donatoni (Manu.)  
Concertino Op. 21 - Creston (Schirmer)  
A Midsummer Night's Dream, Op. 61, Scherzo - Mendelssohn (Fischer)  
Symphony No. 4, Op. 90, Salterello - Mendelssohn (Fischer)  
Golden Age, Polka - Shostakovich (Manuscript)

Junior Recital 1-18-78  
Rick Blackwell, Percussion  
Revel des Artistes - L. Fouillett (Leduc)  
Sonata in D Minor, Op. 5 No. 12 - Corelli (Marx-McGinnis)  
Tagatima - Ron Vaughn (Manu.)  
Fantasy-Scherzo - Fred Noak (Noak)  
Henry's Mambo - Dick Hyman (Manu.)  
Steppin' Round - Al "Rags" Anderson (Harms)

Junior Recital 1-21-78  
Edmund H. Hartman, Percussion  
Sonata for Timpani - John Beck (Beck)  
Sonata for Marimba and Piano - Tanner (Tanner)  
Journey - Improvisation (Manu.)  
Senior Recital 4-8-78  
Donna Marie Hilton, Percussion  
Divertimento in D Major - Haydn (Creative)  
Adventures for One - Robt. Stern (MFP)  
Maestoso and Opus I - Hinger (Hinger)  
Rondo Brillante, Op. 62 Weber (Sirocock)

KANSAS

University of Kansas  
K.U. Percussion Ensemble 11-1-77  
Robert E. Foster, Director  
Symphony for Drums and Wind Orch. - Benson (Peters)

Concertino for Solo Timpani, Winds, and Percussion - D. H. White (Shawnee)  
Concerto for Percussion and Wind Ensemble - Karel Husa (AMP)  
Student Recital Series 12-1-77  
K.U. Marimba Band, Jay A. Wanasaker, xylophone  
Two Mexican Dances for Marimba, No. 1 - Stout (PPP)  
Etude in B Major, Op. 6, No. 9 - Musser (Studio Publ.)  
On the Woodpile - Breuer, Wanasaker, arr. (Alfred)

MASSACHUSETTS

University of Massachusetts  
Senior Recital 11-20-77  
Nancy Petrucci, Percussion  
Canonic Sonata No. 1 - Telemann (International)  
Variations for Solo Kettledrums - Jan Williams (MFP)  
Etude Op. 6, No. 8 - Musser (Francis Drum Shop)  
Rainbow Ripples - G.H. Green (G.H. Green)  
Sonatina - Fisher Tull (Boosey & Hawkes)  
Sentimentale - Claude Bolling, John Talorico & Jake Epstein, arr. (Manuscript)

Senior Recital 3-13-78  
Helen Arntson, Percussion  
Etude, Op. 6 No. 2 - Musser (Studio 4)  
Etude, Op. 6 No. 8 - Musser (Studio 4)  
Two Mexican Dances - Stout (Studio 4)  
The King of Denmark - Feldman (Edition Peters)  
Improvisation und Umkehrung - Siegfried Fink (Otto Junne-GWB-Musikverlag)  
Concerto for Marimba, Op. 34 - Robt. Kurka (Weintraub)

MARYLAND

Peadar Institute of John Hopkins University  
Peadar Percussion Ensemble 11-22-77  
John Soroka, Director  
Ritmica No. 5 - A. Roldan (Southern)  
Tone Crystals II - N. Hopkins (Manuscript)  
Double Concerto - E. Carter (Universal Edition)  
Lift-Off - R. Peck (M.M. Cole)  
Apple Blossom - P. Garland (Manuscript)  
Tambuco Carlos Chavez (Belwin-Mills)

MICHIGAN

National Music Camp, Interlochen  
High School Percussion Ensemble 8-3-77  
Niel DePonte, Conductor  
Rondeau for Percussion - Frank Denricuccio (MFP)  
Four Times Three - H. Brown (Southern)  
Forest Rain - N. DePonte (Manu.)  
Gainsborough - T. Gauger (Southern)  
Rainbow Ripples - G. Green (O.P.)  
University of Michigan  
University Wind Ensemble 7-20-77  
Richard Strange, Conductor  
Concertino for Marimba and Wind Ensemble - Niel DePonte (Manuscript)

MINNESOTA

College of Saint Benedict  
CSB/SJU Percussion Quintet 2-21-78  
Gainsborough - T. Gauger (Southern)  
Inventions on a Motive - M. Colgrass (MFP)  
"Aspen" Percussion Quartet No. 3 with Piano - W.A. Brand (Bramora)  
A Time For Jazz - Jared Spears (Southern)  
Bramora Percussion Quartet 2-14-78  
"Cleveland" Percussion Quartet No. 4 with Piano - Brand (Bramora)  
Cycles - F. Petter (Schott)  
Concerto for Percussion Quartet - Robt. W. Adney (Bramora)  
"Aspen" Percussion Quartet No. 5 with Piano - Brand (Bramora)

St. Cloud State University  
SCSU Percussion Octet 1-23-78  
Morris Alan Brand, Director  
Marche Militaire - Schubert (Bramora)  
Music for Mallets and Percussion - J. Davicchi (Oxford U.)  
Strauss - W. Benson (MCA)  
Ein Deutscher Marsch No. 1 in

F - Brand (Bramora)  
Comedian's Suite - Kabelevsky (Manuscript)  
Saber Dance - Khatchaturian (Manuscript)  
Russian Percussion - Laura Stotesbery (Bramora)  
Bramora Percussion Quartet 12-11-77

"Cleveland" Percussion Quartet No. 4 with Piano - Brand (Bramora)  
Cycles - F. Petter (Schott)  
Percussion Quartet No. 1 - Brand (Bramora)  
March for Percussion Quartet - Adney (Bramora)  
Saber Dance - Khatchaturian (Manu.)

NEW HAMPSHIRE

University of New Hampshire  
Senior Recital 12-4-77  
Donald Trefethen, Percussion  
Two Ancient Pipe and Drum Tunes - Trefethen, arr. (Trad.)  
Morris Dance - Wm. Kraft (WIM)  
French Suite - Wm. Kraft (WIM)  
Sonata for Three Unaccompanied Timpani - Ramsey (MFP)  
Suite for Timpani (Riffard Peterson (MFP))  
Senior Recital 5-1-77  
Gregory J. Cannava, Percussion  
Four Pieces for Timpani - Bergamo (MFP)  
Rondo for Marimba and Piano - Frazour (MFP)  
Daybreak - C.K. Chapman (MFP)

Senior Recital 8-9-77  
Susan Cowan, Percussion  
Inspirations Diabolique - Tagawa (WIM)  
Ricerare for Percussion - J. Ott (Claude Benny Press)  
Pas de Deux - A. Russell (MFP)  
Two Pieces for Four Timpani - Carter (Association Music Inc.)  
Concerto for Marimba and Orch. Creston (G. Schirmer)

NEW JERSEY

Kean College of New Jersey  
K.C. Percussion Ensemble 12-9-77  
Paul Price, Conductor  
Overture for Percussion Ensemble - Beck (Kendor)  
Fantasy-Variations - Colgrass (MFP)  
Citanjali - Josef Alexander (GMP)  
Tenafly Middle School  
Percussion Ensemble 1-12-78  
Walter C. Schneider, Conductor  
Introduction and March - Whaley (Kendor)  
Cade - Bolinger (Kendor)  
Metalis Mystique - Schinstine (Southern)  
Saber Dance - Khatchaturian/Moore (Permus)

NEW YORK

Ithaca College School of Music  
Senior Recital 2-25-78  
Mark Joel Zettler, Percussion  
Marimba Suite - P. Sifler (WIM)  
Variations for Solo Kettledrums - Jan Williams (MFP)  
Concerto pour batterie et petit orchestre - Milhaud (Universal)  
Etude #8, "Slides" - Stout (Manuscript)  
Etude in A# Op. 6, No. 2 - Musser (Studio 4)  
Etude, Op. 6, No. 8 - Musser (Studio 4)  
Etude in B, Op. 6, No. 9 - Musser (Studio 4)  
The King of Denmark - Feldman (Peters)  
The Ragtime Robin - G.H. Green (Manuscript)  
The Whistler - Green (Manu.)  
Back Talk - Breuer (Manu.)  
Senior Recital 1-31-78  
Paul Saabbeck, Percussion

Time for Marimba - Minor Miki (Onyaku No Tono)  
Variations for Solo Kettledrums - Williams (MFP)  
Prelude No. XXI - J.S. Bach (any edition)  
Invention No. 4, Bourée - J.S. Bach (any edition)  
Etudes for Marimba No. 1, 2, 8, 9 - Stout (Paul Price Publ.)  
Sonata - Pittfield (Peters)  
The Journey - Duckworth (Manu.)  
Grand Fantasy in C Major - Halble (Studio 4)

Senior Recital 2-19-78  
Brian J. Rothmeier, Percussion  
Five Etudes for Marimba, No. 1, 2, 3 - Stout (Paul Price Publ.)  
Serenade - E. Schwartz (Manu.)  
Concerto Four Marimba Et Vibraphone - Milhaud (AMP)  
Prelude Op. 11, No. 3; Etude Op. 6, No. 8; Prelude, Op. 11, No. 7 - Musser (Studio 4)  
Tambourin Chinois - Kreisler (Fischer)

XL Plus One - Alvin Ktler (Southern)  
Dance of the Octopus - R. Norvo (Manuscript)

Senior Recital 4-8-78  
Steven Mathiesen, Percussion  
Eight Pieces for Four Timpani - Carter (AMP)  
Lute Suite No. 2 - J.S. Bach (Manuscript)  
Madrigals, Book II - G. Crumb (Peters)  
Zyklus No. 9 - Stockhausen (Universal)  
Four Preludes for Leigh Howard Stevens - Wm. Penn (Seesaw)  
Etude, Op. 11, No. 4; Prelude, Op. 11, No. 7; Etude in A#, Op. 6, No. 2 - Musser (Studio 4)

Manhattan School of Music

Manhattan Percussion Ensemble 1-13-78  
Paul Price, Conductor  
Visions of the Acapalypse - Michael La Rosa (MS)  
Symphony Four Precipitations - Frazour (MS)  
Octaphonics - Houllif (MS)  
Concerted Music for Piano and Percussion - Brisman (MS)  
Chamber concert 2-15-78  
Paul Price, Conductor  
Silent Signals - Duckworth (MS)  
Triangles for Three Percussionists - Wilkenson (MS)  
Ceremonial - Chance (MS)  
Inside the Ring - Iacobrid (MS)  
Percussion Ensembles 1-18-78  
Paul Price, Director

Invasions, Michael Kollmer, Cond. - McDowell (Ludwig)  
Blue Rhythm Quartet, Mitchell Rubensky, Cond. - Korf (PPP)  
Pulse, Michael Hochrum, Cond. - Cowell (MFP)  
Circus, David Cook, Cond. - Leonard  
Gainsborough, Walter Schneider, Cond. - Gauger (Southern)  
Apollo, Paul Price, Cond. - Moryl (Joshua)

Brooklyn College School of Performing Arts

B.C. Percussion Ensemble 9-25-77  
Morris Lang, Director  
Three Brothers - Colgrass (MFP)  
Four Studies for Percussion Players - Maros (Manuscript)  
Three Puerto Rican Songs - Lang/Kendosa (Lang Perc.)  
Ionization - Varese (Belwin)  
Synchronisms No. 2 for Five Percussion Players and Tape - Davidovsky (Belwin)  
Episode for Flute, Marimba, Vibraphone, and Percussion - Herzan (Manuscript)  
Fip Pop Pups - Spivack (Lang Perc.)  
Drum Set Solo - (Mathew Becker)

Carnegie-Mellon University

C-M Univ. Percussion Ensemble w/ Duquesne Univ. Percussion Ensemble 12-18-77  
Stanley Leonard, Director; Michael Kuser, Director  
Overture in Percussion - Girone (Girone)  
Conflict in Interest - Delp (Kendor)  
Suite for Percussion - Kraft (Kills)  
Four Dimensions - Leonard (Volkwein's)  
Overture - Beck (Kendor)  
Scherzo for Taped Percussion - Hartley (Hartley)  
Antiphonies - Leonard (Leonard)

Eastman School of Music

Percussion Recital 12-15-77  
Kris Banzhaf, Percussion  
Ephemerals - Russell (Manu.)  
Zoom - Stiblj (Skiddie Found.)  
Introduction & Allegro Cruise - Newhouse (Manuscript)  
Student Recital 10-20-77  
Richard Albagli, Percussion  
Le Tombeau de Couperin - Ravel (Manuscript)  
Prelude and Rondo on Themes by Richard Wagner (Manu.)  
Composition No. 15: "Hosocoming" - R. Albagli (Manu.)  
Deversion for Two (Other than Sax) - Erb (Merion Music Inc.)

Student Recital 12-1-77  
Michael R. Carney, Percussion  
Suite No. 1 for Marimba - Ulrich (MFP)  
Inspirations Diabolique - Tagawa (TRY)  
These and Variations for Four Timpani - Floyd (Studio 4)  
Over the Rainbow - Allen, M. Carney, arr. (Manu.)  
Twenty Small Cigars - Sappa, L. Doway, arr. (Manu.)  
Student Recital 12-15-77  
Erik Weitzel, Percussion

For Marimba - Robt. James (Manu.)  
Push to Pull - E. Wettstein  
(Manuscript)  
Stick It - E. Clonek (Manu.)  
Madrigals, Book I - Crumb  
(Peters)  
Mirage (for Marimba) - Y.  
Suyoshi (Ongaku)

Eastman Percussion Ensemble  
12-6-77  
John Beck, Conductor

Mobile for Percussion Ensemble -  
Floyd (Manu.)  
Streams - Benson (MCA)  
Five Dream Sequences - Ross  
(Boosey & Hawkes)  
Drawings: Set No. 1 - Hodgkinson  
(MFP)  
Barometric Reading - Koch  
(Seesaw)

Silent Signals - Duckworth (Manu.)  
Ogoun Badagris - Rouse (ACA)

Percussion Ensemble, 12-10-77  
Ruth Cahm, Director

By the River - Schinistine (Southern)  
Triad - Burns-Fieldstein (H. Adler)  
Three Designs for Three Timpani -  
Robt. Maczynski (Schirmer)  
Popcorn - Burns-Fieldstein (H. Adler)  
Sonata #3 in F Major - Handel  
(Schirmer)

French Suite, Gigue - Kraft (Award)  
Sabre Dance - Khachaturian (Leeds)  
Partita from Sonata #3 in E Major -  
J.S. Bach (International)  
Etude in C Major, Op. 6, No. 10 -  
Mussler (Frank's Drum Shop)  
Four Places for Timpani - Bergamo  
(MFP)  
Inspiration Diabolique, Perpetual  
Motion - Tagawa (W. International)

Eastman Percussion Ensemble 11-17-77  
John Beck, Conductor

Five Rites for Percussion and Audience  
- Richard Albagli (Manu.)

AXIS A Percussion Group 11-15-77  
Richard Albagli, Erik Wettstein,  
Conductors

Variations for Percussion Quartet -  
Youmans (W.M. Cole)  
October Mountain, Op. 135 - Alan  
Hovhannes (Peters)  
Three Movements for Percussion - J.  
Beyer (Manuscript)  
Los Dioses Antecas - G. Read (W.M.  
Cole)

#### Harnes College of Music

Student Recital 2-28-77  
Matthew Kocmierski, Percussion

Five Improvisations for Vibraphone  
and Piano - Takeuchi (Universal)  
Concerto da Camera No. 5 for Marimba  
Solo with Four Percussionists -  
David Loeb (Lang)

Saeta and Improvisation for Four  
Timpani - Carter (AMP)  
Conversation for Marimba Solo -  
A. Miyoshi (Manu.)  
Sources III for Clarinet and Percussion  
- D. Burge (Broude)

#### Crane School of Music

Student Recital 11-11-77  
Rich Holly, Percussion

Etude #2 - Stout (FPP)  
Four Verses for Timpani - Houlliff  
(FPP)  
Suite for Marimba - Fissinger  
(Percussion Arts)  
Peapaha - Xenakis (Salibert)  
What Game Shall We Play Today -  
Chick Corea (Litha)  
B-Major Etude, Op. 6, No. 9 -  
Mussler (Studio 4)

Crane Percussion Ensemble 11-30-77  
James Petercak, Conductor

Prelude for Percussion - Miller  
(MFP)

Bali - Gordon (MPP)  
Paragons - Houlliff (Manu.)  
Knock On Wood - Blank (MFP)  
Mosaics - Hubble (Manu.)  
Suite for Percussion - Kraft  
(Southern)  
No Sound of Water - Henry (Manu.)

Crane Percussion Ensemble 2-28-78  
James Petercak, Conductor

Overture for Percussion Ensemble -  
Beck (Kendor)  
Polyphonics, Op. 32 - Cunningham  
(Manuscript)  
Octaphonics for Eight Mallet Players  
Houlliff (Potsdam)  
Soundscape for Percussion Ensemble -  
Mizelle (Manu.)  
Estudio En Forma De Preludio Y Fuga -  
Jose Ardevol (Manu.)

Clinic Recital 11-9-77  
Leigh Howard Stevens, Marimba  
Virtuoso

Suite for Marimba - Fissinger  
(B. Star)  
Preludes IV, V, VI - Helble  
(Manuscript)  
Variations on Lost Love -  
Maslanka (Manu.)  
Two Mexican Dances - Stout  
(Studio 4)  
Time for Marimba - Miki (Manu.)

Percussion Workshop Concert  
10-25-77  
Richard Holly, Kevin Moran,  
Gary France, James Petercak,  
Conductors

Prelude for Percussion - Miller  
(MFP)

Tocatta for Percussion - Chavez  
(Mills)  
Encore in Jazz - Firth (Belwin)  
Blue Rhythms Quintet - Korf (PPP)  
State University of New York

New Music Festival 2-20-78  
Murray Houlliff, Bruce Tatti,  
Conductors

Octaphonics for Eight Mallet  
Players - Houlliff (Potsdam)  
Lake Duck - Steele (Manu.)  
Brimmet - Tower (Manu.)  
Five Improptus - R.R. Bennet  
(Composers Fascimile)  
Currents - Golub (Manu.)

Student Recital 3-23-78  
Kent Oldfield, Marimba

Etude, Op. 6, No. 10; Etude, Op.  
6, No. 9 (B & C Major) -  
Mussler (Studio 4)  
Divisions for Flute and Marimba -  
Fanner (MFP)  
Sunset Bell - Burton (Creative)  
Fugue from Sonata in A Minor for  
Solo Violin - J.S. Bach  
(Peters)  
Suite for Marimba - Fissinger  
(Percussion Arts)

#### Syracuse University

S.U. Percussion Ensemble 11-20-77  
Ernest Musquin, Scott Myers,  
Conductors

Dance Barbaro - Lambro (MFP)  
Tres Miniatures Brasileiras -  
Lacerda (Schirmer)  
Chamber Piece for Percussion  
Quintet - Colgrass (MFP)  
Sonidos De La Noche - Soler  
(Schott)  
Rondo Scherzando - Dotson  
(Southern)

Tocatta - Chavez (Belwin Mills)  
Allegro Muchacho - Abel (Ludwig)  
Spanish Dance - Granados, Fink,  
arr. (Studio 4)  
Gypsy Song from Carmen - Bizet,  
Muzique, arr. (MS)  
Baile De Tres Piernas - Delp  
(Berklee)

#### Westchester Conservatory of Music

Percussion Ensemble 12-20-77  
James Earl Barnes, Conductor

Scherzo - Goodman (Belwin)  
Rudimental Demo - Gusman (Manu.)  
Suite for Sideman and Hand-  
clappers - McKenzie (Media)  
Graphic Demo - Barnes (Manu.)  
One Over Three - Britton (MFP)  
Introduction an Allegro -  
McKenzie (MFP)  
Rock Demo - Barbour (Manu.)

Senior Recital 4-15-78  
Richard Schumacher, Percussion

Reverie - Stout (Manu.)  
Grand Etude - Carulli (Amco)  
Serenade for Flute and Guitar -  
Carulli (Schott)  
Etudes in C Major & B Minor -  
Kusser (Studio 4)  
Nara - Cahm (Manuscript)  
Saeta, Eight Places for Four  
Timpani - Carter (AMP)

Senior Recital 4-29-78  
Robert Patterson, Percussion

#### NORTH CAROLINA

#### Appalachian State University

ASU Percussion Ensemble 11-20-77  
Scott R. Meister, Director

Crescendo - Lepak (Windsor)  
October Mountain - Hovhannes  
(Peters)  
A La Manigo - Peters (KSM)  
Introduction and Fugue - Buggert  
(MFP)  
Crystalline - Pawley (Original)  
Fibonacci Polka - Strauss/Schinistine  
(S & S School of Music)  
Scherzo and Cadenza - Delancey  
(Mitchell Peters)  
Concertino for Percussion - Byong-  
kon Kim (Mitchell Peters)

ASU Percussion Ensemble 12-4-77  
Scott R. Meister, Conductor

Swords of Moda-Ling - Peters (FDS)  
Three Asiatic Dances - Frock  
(Southern)  
5 Items for Soprano and Percussion  
Quintet - Cirone (Cirone)  
Gainsborough - Gauger (Southern)  
Cavotte Schinistine/Bach (S & S)  
Introduction and Fantasy - Meister  
(Ludwig)

#### Contemporary Music Festival

Percussion Ensemble 4-22-77  
Scott Meister, Director

Tocatta - Chavez (Belwin Mills)  
Streams - Benson (MCA Music c/o  
Belwin Mills)  
Symphony No. 1 for Percussion -  
Cirone (Cirone)  
Japanese Impressions - Cirone  
(Cirone)  
Encore in Jazz - Firth (Fischer)

#### North Carolina Band Clinic

Clinic Percussion Ensemble  
2-27-77  
Scott Meister, Conductor  
Three Brother - Colgrass (MFP)  
Pagan Place - Meister (Ludwig)  
A La Manigo - Peters (KSM)  
Scherzo and Cadenza - Delancey  
(Mitchell Peters)  
Three Asiatic Dances - Frock  
(Southern)

#### OHIO

#### University of Cincinnati

Percussion Ensemble 2-19-78  
S. Bowers, G. Kvistad, A. Otte,  
Conductors  
Moves Upon Silence - Cacioppo  
Ms. U of Mich.)

Blackearth Percussion Group  
11-13-77

Percussion Music - Strang  
(Presser)  
Ghost Tangents - Drummond (MS)  
Hit on Miss? - Kvistad/Otte  
(MS)  
Pattern Study No. 2 - Bowers  
(MS)  
Duet for Ratchets, Op. 30 -  
Arikhanian (Soundings)  
Correlates, for Three Keyboards -  
Otte (LS)  
Musica Tripartita - Farren (MS)  
Lift Off - Peck (W.M. Cole)

#### University of Akron

Percussion Ensemble 2-12-78  
Larry Snider, Director

Three Brothers - Colgrass (MFP)  
Four Movements for Percussion -  
Udow (Manuscript)  
Ceremonial Op. 103 - Creston  
(Schirmer)  
Clocks - McCarty (Media)  
Blue Rhythm Quintet - Korf (PPP)  
Baurree (from Partita No. 1 for  
solo Violin) - Bach/Olmstead  
(Studio 4)  
Greensleeves - G. Peters, arr.  
(Frank's Drum Shop)

#### Capital University

Percussion Ensemble 11-29-77  
Linda L. Finer, Conductor; Lou  
Best, Guest Performer

"Bourree" from Partita No. 1 -  
Bach/Olmstead (Studio 4)  
Spectrum No. 1, Green - Lauer  
(Opus)  
Modulation - Blount (Rubank)  
Greensleeves - Peters, arr. (FDS)  
Masquerade - Schinistine (S & S.)  
Intrada and Epilogue - Barber  
(Ludwig)  
Ethos for Six Mallet Marimba Solo -  
Jenny (Permus)  
Wake Up - Leavitt-Delp (Berklee)  
Beguine Scene - Leavitt-Delp  
(Berklee)  
Baseball - Leavitt-Delp (Berklee)  
Traditional Larch for One - Best  
(Manuscript)  
The Whistler - Green (O.P.)  
Arkansas Traveler - Vieuxtemps/  
Kusser (O.P.)  
Balk Talk - Brewer (O.P.)

#### Miami University

Faculty Recital 10-28-77  
William Albin, Percussion

Prelude in G Major; Etude in B  
Major; Etude in C Major -  
Mussler (Studio 4)

French Suite for Percussion  
Solo - Kraft (JKL)  
"Bartok" Folk Song Suite - Wm.  
Albin, arr. (Kalmus)  
Sonata No. 3 from Six Canonic  
Sonatas - Telemann (Peters)  
Ashes for Soprano and Percussion -  
D. Cope (Unpubl. available  
through composer)  
Sonatina for Timpani and Piano -  
A. Tchaerepin (Boosey &  
Hawkes)

Dance Theatre 12-4-77  
Bill Albin, Conductor

Three Dance Movements - Wm.  
Russell (T. Presser)

Senior Recital 12-8-77  
Tim Faxton, Percussion

Douze Etudes pour Caisse Claire -  
Delecluse (Leduc)  
Prelude and Tocatta - Handel/  
Hatch (Marimba Unlimited)  
Konzert für Pauken und Orchester,  
Op. 34 - W. Zarlichen (AMP)  
Amores - J. Cage (Peters)  
Chrono-Synclastic Infundibula -  
Fux (M.F. (original composi-  
tion by Faxton))

Senior Recital 2-26-78  
Mark Benson, Percussion

Eight Places for Four Timpani -  
Carter (AMP)

Fur Kinder - Bartok (Kalmus)  
Sonata Op. 5, No. 12 La Polilla -  
Corelli (Schirmer)  
Vortex - Cope (Unpubl. available  
through the composer)

Senior Recital 4-20-77  
Dan Weeks, Percussion

Solo Dances for Snare Drums - Benson  
(Chappell)  
French Suite for Percussion Solo -  
Kraft (WIM)  
Invention in F Major - J.S. Bach  
(Peters)  
Pastorale for Flute and Percussion -  
McKenzie (MFP)  
Typians - Goodman (Mills)  
Concerto in A Minor - J.S. Bach  
(Chappell)

Senior Recital 5-1-76  
Pam Wolf, Percussion

Suite - Seitz (out of print)  
Courants & Gigue from "English  
Suite" - Kraft (Adler)  
Allegro from "Konzert in G moll" -  
J.S. Bach (Kalmus)  
Prelude and Fugue in E Minor - J.S.  
Bach (Marimba Unlimited)  
Concertino for Marimba - Creston  
(Schirmer)

Miami Percussion Ensemble 4-9-77  
Bill Albin, Director

The Atac Goda - Read (Cole)  
Inventions on a Motive - Colgrass  
(MFP)  
Tocatta - Chavez (Belwin-Mills)  
Concerto in D Minor - J.S. Bach  
(Kalmus)  
Ceremonial Op. 103 - Creston  
(Schirmer)

Guest Recital 3-24-77  
Walter Mays, Percussion

Concerto for Alto Sax and Chamber  
Ensemble - Mays (Belwin-Mills)  
Visions for Contra Bass and Per-  
cussions - Mays (Unpubl.)  
Violin Concerto - Mays (Belwin-  
Mills)

Senior Recital 3-5-76  
Dean Gladden, Percussion

March and Polonaise - Tausch  
(Peters)  
Konzert in C moll - J.S. Bach  
(Kalmus)  
Catapult - Burton (Ludwig  
Drum Co.)  
Pas de Deux - Russell (MFP)

Percussion Ensemble 11-16-77

Fanfare - Frock (Southern)  
The Swords of Moda-Ling - Peters  
(Frank's Drum Shop)  
Molto Allegro from String quartet  
in G Major K. 387 - Mozart  
(Kalmus)

Momentus - Kraft (Southern)  
Encore in Jazz - Firth (Fischer)

Percussion Ensemble 4-3-76  
Bill Albin, Director

Percussion Movement - Tchaerepin  
(Presser)  
Quintet for Mallet Percussion -  
Serge de Gaystne (Percol)  
Salute to Truckers - Combs  
(Unpubl.)  
Legend of the One-Eyed Sailor -  
Mangione (Unpubl.)

Senior Recital 2-7-76  
Steven Klement, Percussion

The Drummer's Heritage - Trad.  
(Fischer)

Articulations; Multiples; Reso-  
nances - Goldenberg (Chappell)  
From "44 Violinists" - Bartok  
(Boosey & Hawkes)  
Sonata for Timpani - Beck (Boston)  
R.D.H.-Gipson (Southern)  
Miami Univ. Symphony Orchestra  
5-20-76  
William Albin, Conductor

Concertino for Marimba and Orch.,  
Op. 21 - Creston (Schirmer)

Percussion Ensemble Tour 1976  
Bill Albin, Director

Prelude and Allegro - Vols (Bourne)  
The Morning of the World - Maloof  
(Berklee)  
African Sketches - J.K. Williams  
(Ludwig)  
Tocatta - Chavez (Belwin-Mills)  
Raspberries - Boone (Editions  
Salabert)  
Salute to Truckers - Combs (Unpubl.)  
Spain - Chick Corea, Bill Albin,  
arr. (Unpubl. available through  
Bill Albin)

Percussion Ensemble 5-13-76  
William Albin, Director

Scherzino; Fughetta alla Siciliana -  
Benson (Schirmer)  
The Burning House Overture - Hov-  
hannes (Peters)  
Prelude and Fugue, E Minor - Bach  
(Marimba Unlimited)  
Suite for Percussion - Kraft  
(Belwin-Mills)

#### Powling Green State University

University Symphony Orchestra  
11-30-77  
Wendell Jones, Marimba

Concertino for Marimba and Orch.,  
Op. 21 - Creston (Schirmer)



Senior Recital 12-3-77  
Garry A. Nasowich, Percussion  
Recital Suite for Marimba - Watson (MFP)  
Caprice, Op. 52 - Saint Saens (Kalmus)  
Inspirations Diabolique - Tagawa (WIM)  
Concerto for Timpani and Brass Instruments - Tanner (Tanner)  
Dance of the Hours - Ponchielli/D. Oliver (Manuscript)

Senior Recital 12-3-77  
Brent Deskins, Percussion  
Konzert für Pauken und Orchester, Op. 34 - Tharlichen (Bote & Bock)  
Concerto No. 1 in A Minor - J.B. Accoley (Hatch)  
French Suite - Kraft (WIM)  
Concertino - Mayuzumi (Peters)

Senior Recital 12-9-77  
Michael Malloy, Percussion  
Inventions II, IV, VI - Bach, Morris Lang, arr. (Belwin-Mills)  
Concertino for Marimba - Creston (Schirmer)  
Ship-a-Hoy - Schinistine (Southern)  
Eight Pieces for Four Timpani - Zarter (MFP)  
Alone - T. Brown (Kendor)  
The Flight of the Bumblebee - Rimsky-Korsakov, John Quick, arr. (Rubank)

Percussion and Marimba Ensembles 11-15-77  
Wendell Jones & Robert Breithaupt, Directors

African Welcome Piece - Udow (Sam Fox)  
Symphony for Percussion - Parchman (Elkan-Vogel)  
Three Asiatic Dances - Frock (Southern)  
Allemande - B. Christian (Creative)  
Brahmura - Paine (Accura)  
Dreamsville - Vincini/Schinistine (Manuscript)  
Bouree - J.S. Bach/G. Olmstead (Studio 4)  
Overture to Iphigenia in Aulis - Gluck/Pink (Studio 4)  
Evening of Percussionists 12-5-77

Duo for Two Violins, Op. 70, No. 9 - Mozart (Peters)  
Gladstone Cadets - Pratt (Belwin)  
Tambourin Chinois - Kreisler/Green (Foley)  
Sonata - Handel (Pro Art)  
Concerto in A Minor - Bach (Schirmer)  
Caprice Viennois - Kreisler/Green (Foley)  
Rondo for Marimba and Piano - Frazer (MFP)  
Hungarian Dance No. 5 - Brahms/Quick (Rubank)  
2040's Sortis - Abel (Ludwig)  
Flight of the Bumblebee - Rimsky-Korsakov/Quick (Rubank)  
Sonata - Pitfield (Peters)

Oberlin College  
Quest Recital 11-1-77  
Keiko Abe, Marimba  
For Marimba I - T. Nui (Jap. Fed. of Com.)  
Ahania - T. Machiura (Unpubl.)  
Mirage pour Marimba - Y. Sueyoshi (Ongaku)  
Time - Miki (Ongaku)  
Meniscus - K. Tsubonoh (Ongaku)

Oberlin Percussion Group 11-28-77  
Michael Rosen, Conductor  
Bell Pairings - Becker (Manu.)  
Fifth Symphony - L. Harrison (Fischer)  
At Loose Ends, Op. 43 - Brun (Smith)  
Persephassa - Xenakis (Salabert)  
Oberlin Percussion Group 12-2-77  
Michael Rosen, Conductor  
Persephassa - Xenakis (Salabert)

20th C. Chamber Works 2-11-78  
Michael Rosen, Vibraphone; Steve Pisch, Percussion  
Bittersweet; Flowers and Moonlight on the Spring River; Sailing Homeward - Ronsheim (Manuscript)  
Variations for Viola and Tumble Drum - Colgrass (MFP)

Seton Hill College  
Oberlin Percussion Group  
Michael Rosen, Conductor  
Bell Pairings - Becker (Manu.)  
Design Groups - Simons (Presser)  
Double Music - Cage/Harrison (MFP)  
Persephassa - Xenakis (Salabert)

Ohio State University  
Percussion Section Recital 10-18-77  
Burrito Supreme - Neal (Manu.)  
Etude for Vibraphone - Friedman (Berklee)  
Sonata for Timpani II & III - Beck (Boston)  
Marche Aux Nicolai (Permus)  
Two Part Invention - Beck (Kendor)  
Drummer's Three - Eyer (Manu.)

Section Recital 11-1-77  
Serenade for Vibes & Marimba - Dupue (Zabner)  
Prelude No. 1 - Molino (Permus)  
Berceuse - Heller (Permus)  
Opening Toccata, Minuet, Beguine, and Samba from "Seven Solo Dances for Timpani - Frock (Southern)  
Allemande & Tripla from Renaissance Dance Suite - Schein (Manuscript)

Section Recital 11-8-77  
Backsticker - McCormick (McCormick)  
Ave Maria - Burgmuller (Permus)  
Le Petit Nigra - Debussy (Permus)  
Duet for Bass Drum and Cymbals - Payson (Payson)  
Evening Prayer - Humperdinck (Permus)  
Opus #1 - Hinger (Hinger)  
Duo for Vibes and Marimba - Smith (Manu.)  
Tornado - Markovich (Creative/Ludwig Drum Co.)

Section Recital 11-15-77  
Rhapsody for Marimba - Fluegel (Kendor)  
Vibe Solo - Smith (Manu.)  
Etude in 2/4 - Eyer (MFP)  
Song at Evening - Khachatourian (Permus)  
Sonatina for Marimba - Sifler (Predonia)  
Duo Miniature - Tanner (MFP)

Section Recital 11-22-77  
Sonata No. 2 in E Major - Bach (Manu.)  
The Seventh Day - Smith (Manu.)  
Recital Suite for Marimba, I & II - Watson (MFP)  
Deep River - Spiritual (Permus)  
Trio for Flute, Violin, and Cello - G.P.E. Bach (Manu.)

OSU Marimba Ensemble 11-9-77  
James L. Moore, David P. Eyer, Conductors  
Rondo from Quartet in C Major, Op. 33, No. 3 - Haydn/Jeanne (Jeanne)  
Evening Prayer - Humperdinck (Permus)  
Dance of the Flutes - Tchaikovsky/Luscomb (Rubank)  
Prelude for Marimbas - Leonard (Volkwein)  
Eine Kleine Nachtmusik - Mozart (Schirmer)  
Swingin' Safari - Kaempfert/Jeanne (Jeanne)  
Trio Sonata No. 1 in C Major - Haydn/Moore (Permus)  
Fugue in C Minor - J.S. Bach/Moore (Permus)  
Brasillia A Baja Ballad - Wechter (Manu.)

Composition Recital 11-16-77  
Linda Pimentel, Marimba  
Ethos: A Six Mallet Marimba Solo - J. Jenny (Permus)  
Percussion Ensemble 11-21-77  
James L. Moore, Director  
Three Brothers - Colgrass (MFP)  
Ceremonial for Percussion and Piano - Creston (Schirmer)  
Concerto for Percussion Ensemble - Brand (Brand)  
A La Mexicana Overture - J.D. Salmon, arr. (Manu.)  
Scherzo Without Instruments - Schinistine (Manu.)  
A Fifth of Beethoven - R. Rumberger, arr. (Manu.)  
Spinning Wheel - Thomas, B.G. Johnson, arr. (Manu.)  
Salt Song - E. Macielento, Dave Roberts, arr. (Manu.)  
Gonna Fly Now: "Theme from Rocky" - Zontl, Eyer, arr. (Manu.)

Student Recital 11-30-77  
Martin A. Neal, Percussion  
Rondo for Marimba & Piano - Frazer (MFP)  
Statement for Timpani - Whaley (Raldor)  
Menuet tres Antique - Serge de Gastyne (Perwol)  
Burrito Supreme - Neal (Manu.)

Studio Recital Winter 1978  
Prelude in D<sup>b</sup>, Op. 43, No. 1 - R. Gliere (Royal Cons.)  
Etude Op. 6, No. 9 in B Major - Nusser (Studio 4)  
Afro-Onyx - Hatch (Hatch)  
Courante - Handel/Pimentel (Permus)  
Waltz King - Lolenhof (Kendor)  
Deep River - Spiritual (Permus)  
Tambas for Solo Tambourine - Moore (Permus)  
Berceuse - Heller (Permus)  
Three Leans to an End I, II, III - Schinistine (Kendor)  
Contemplation for Solo Vibraphone - Houllif (Permus)  
Two Scenes for Six Mallet Marimba Solo - S. Nixon (Permus)  
Gigue from English Suite for Multiple Percussion - Kraft (Award)  
Jesu, Joy of Man's Desiring - Bach/Moore (Kendor)  
Agnus Dei - Palestrina (Permus)  
Theme from Rhapsody in Blue - Gornhwa/Moore (Permus)  
Español Cani - Marquina/Jeanne (Jeanne)

O.h.E.A. Contest Solos & Ensembles for Percussion 1-14-78  
Solos:  
Three Dances for Solo Snare Drum - Benson (Chappell)  
French Suite for Multiple Percussion Solo - Kraft (WIM)  
Sonata for Timpani - Beck (Frank's)  
Concerto for Marimba - Kurka (Weintraub)(ALE)  
Suite for Marimba - Fissinger (FA)  
Presto from Sonata in G Minor - Bach/Moore (Kendor)

Ensembles:  
Three Brothers - Colgrass (MFP)  
Pucpe for Percussion - Paine (Accura)  
Tango D'oriental - Tobias (Belwin/Adler)  
Scherzoid II - Moore (Ludwig)  
Gonna Fly Now: "Theme from Rocky" - Conti, Eyer, arr. (Manu.)

Graduate Recital 2-5-78  
Rick M. Brunetto, Percussion  
Etude in C Major, Op. 6, No. 10 - Nusser (Studio 4)  
Concertino for Marimba - Creston (Schirmer)  
Five for Organ and Marimba - M. Roberts (Fischer)  
Four Verses for Timpani - Houllif (PPP)  
Duettino Concertante for Flute & Percussion - Dahl (Broude)  
Opus 1 for Timpani - Hinger (Hinger)  
Student Recital 2-7-78  
Jany Sabins, Percussion  
Concerto for Marimba and Orch. - Kurka (Weintraub)  
Tornado - Markovich (Creative)  
Fornare and Allegro - Leonard (Leonard)  
The Seven Rays - Rundgren (Manu.)

Marimba & Vibes - Faculty & Students 2-15-78  
Musette from English Suite #6 - J.S. Bach/Asabuki (Manu.)  
Tales from the Vienna Woods - J. Strauss/Coffing (Boosey & Hawkes)  
Conversations Op. 44 - LaMontaine (Predonia)  
Contemplation for Solo Vibraphone - Houllif (Permus)  
Rondo for Six Mallet Marimba Solo - Sifler (Predonia)  
Conversation for Vibraphone & Marimba - Houllif (Permus)  
Agnus Dei - Palestrina/Moore (Permus)  
Theme from Rhapsody in Blue - Gornhwa/Moore (Manu.)  
Español Cani - Marquina/Jeanne (Jeanne)

Student Recital 2-21-78  
Sharon E. Smith, Percussion  
Suite for Marimba - Fissinger (PA)  
Preludes I & II - Penn (Seesaw)  
Sonata No. 1 for Timpani and Piano - Clirone (Clirone)  
Valse Brillante - Green (Marks Music Corp.)  
Nisan - S. Smith (Manu.)  
The Creation - S. Smith (Manu.)  
OSU Percussion Ensemble 2-27-78  
James L. Moore, Director  
Crescendo - A. Lepak (Windsor)  
Mirage - Robnett (Permus)  
Prelude, Fugue, & Brahura - Paine (Accord)  
Three Nebraphones - D. Carlson (Carlson)  
You Made Me So Very Happy - Holloway/Condy, Holloway, Wilson, Eyer, arr. (Manu.)  
Theme from Part III - Carlson (Carlson)  
Goin' Out of My Head - Rendazzo-Weinstein/Eyer, arr. (Manu.)  
One Fine Morning - Lighthouse, Eyer, arr. (Manu.)

OKLAHOMA

Cameron University  
Percussion Concert 11-22-77  
James Lambert, Conductor  
Concerto Grosso, Op. 3 No. 6 - Vivaldi, England, arr. (Pro Art)  
Three Episodes - O'Reilly (Schirmer)  
Triptych - Clirone (Clirone)  
Theme and Variations - Peters (Peters)  
Sonata - Tanner (Cole)  
Sonata No. 1 in G Major (Ludwig)  
R.D.H. - Gipson (Southern)  
Particles - Brown (Southern)  
Suite for Three Drum Sets - S. Elias (Educational Ideas)  
Sophomore Recital 1-17-78  
Scott Deal, Percussion  
Prelude in C Major - J.S. Bach, T. David, arr. (Barnhouse)  
Etude in C Major, Op. 6, No. 10 - Nusser (Studio 4)  
R.D.H. - Gipson (Southern)  
French Suite - Kraft (WIM)  
Sonata for Timpani - Beck (Boston)  
Tambourin Chinois - Kreisler, G.H. Green, arr. (Fischer)  
Music Festival 3-1-78  
Scott Deal, Percussion  
Miraggi - R. Willis (Manu.)

Music Festival 3-3-78  
James Lambert, Ricky Meadors, Percussionists  
Three songs from Blake - R. Willis (Manu.)  
Passaggi - R. Willis (Seesaw)  
Cameron Percussion Ensemble 3-7-78  
James Lambert, Conductor  
Gainsborough - Gauger (Southern)  
Three Plays - K. Ervin (M. Peters)  
Three Episodes (III) - O'Reilly (Schirmer)  
French Suite (Gigue) - Kraft (WIM)

University of Tulsa

Percussion Ensemble 11-15-77  
Cliff Whitelegg, Director  
Gymnopsia - Hatch (Marimbas Unlimited)  
Eight Etudes for Two Percussionists - Caray (Galaxy)  
Sonata-Allegro - M. Peters (Peters)  
Two Impressions - Missal (Creative)  
Bayport Sketch - Spears (Barnhouse)  
Conflict of Interest - Delp (Kendor)  
Percussion Ensemble 3-14-78  
Cliff Whitelegg, Director  
Mesozoic Fantasy - R.L. Bauer-schmidt (MFP)  
Gainsborough - Gauger (Southern)  
Two Impressions - Missal (Creative)  
Warsaw 1939 - Butts (Concert Mus. Pub. Co.)  
Toccata - Chavez (Willis)  
Ionization - Varese (Ricordi)  
Junior Recital 4-6-78  
Scott Gregory, Percussion  
Yellow After the Rain - M. Peters (Peters)  
Sonata for Timpani - Beck (Boston)  
Denny Boy - V. Paine, arr. (Gwyn)  
Concerto for Percussion and Marimba - Milhaud (Universal)

University of Oklahoma

Percussion Ensemble 2-11-78  
Richard L. Gipson, Conductor  
George Frock, Guest Soloist  
Five Miniatures - McCauley (Leeds)  
Octet for Keyboard Percussion - Snoch (MFP)  
Vibraphone - Pink (Otto Wrede)  
Prelude - Leonard (Volkwein)  
Gainsborough - Gauger (Southern)  
Percussion Ensemble 2-10-78  
Richard C. Gipson, Conductor  
Concerto for Drum Set and Percussion Ensemble - Beck (Manu.)  
Percussion Festival 2-11-78  
Gordon Stout, Maribalist  
Etude No. 13 (Book 3) - Stout (Manu.)  
Sonata No. 6 in E Major - J.S. Bach, Stout, arr. (Manu.)  
Etude No. 1, 2, 3 (Book 1) - Stout (Price)  
Prelude, Op. 11, No. 3 - Nusser (Studio 4)  
Etude No. 11, 12 (Book 3) - Stout (Manu.)  
Etude No. 9 (Book 2) - Stout (Manu.)  
Suite for Solo Guitar - A. Wilder, Stout, arr. (Manu.)  
Piece for Marimba - Stout (Manu.)  
Two Mexican Dances - Stout (Studio 4)  
Tambourin Chinois - Kreisler, G.H. Green, arr. (Manu.)  
Log Cabin Blues - Green (Manu.)

Univ. Percussion Ensemble '78 Tour  
Richard C. Gipson, Conductor  
Rondo Scherzando - Dotson (Southern)  
Five Miniatures - McCauley (Leeds)  
Inventions on a Motive - Colgrass (MFP)  
Octet for Keyboard Percussion - Snoch (MFP)  
Prelude - Leonard (Volkwein)  
Gainsborough - Gauger (Southern)  
Quintet for Percussion & Clarinet - Stroud (Seesaw)  
Elite Syncope - Joplin/Horton (Manuscript)  
Jazz Variants - Beck (Boston)  
My Charlie Amour - Wonder/Gillespie (Manu.)  
Popcorn - Kingley/Gipson (Manu.)  
Wabash Cannonball - Frock, arr. (Manu.)  
Send in the Clowns - Sondhein/Gipson (Manu.)  
Song for My Father - Silver/Thompson (Manu.)  
Michelle - Lennon/McCartney/Maganan (Manu.)  
Fancy That - Davis (Creative)

Percussion Ensemble 10-25-77  
Richard C. Gipson, Conductor  
Rondo Scherzando - Dotson (Southern)  
Five Miniatures - McCauley (Leeds)  
Inventions on a Motive - Colgrass (MFP)  
Two Rials - H. Miller (MFP)  
Octet for Keyboard Percussion - Snoch (MFP)  
Prelude and Allegro - Volz (Bourne)



Prelude - Leonard (Volkwein)  
Cataphonics - Weiner (Miami)  
Southwestern State University  
Departmental Recital - 10-12-77  
Glen Mills, Curtis Ketch, Kathy  
Keffler, Square Drum  
Sonora - M. Lefever (Kendor)

Student Recital 11-2-77  
Karen Ervin, Percussion  
Three Sonatas - Scarlatti  
(Studio 4)  
Time - Miki (Ongaku)  
Variations on a Gallarde - K.  
Ervin (Studio 4)  
Intercurrence - Kessner (Manu.)  
Two Mexican Dances - Stout (Studio  
4)

Percussion Ensemble 11-15-77  
Roger Jamison, Director  
Three Brothers - Colgrass (MPP)  
Quintet in Five - Shostakovich (MPP)  
Sonatina - Tull (Boosey &  
Hawkes)  
Rondino - Benson (Marks Music)  
Sounds of the City - Brown (SMC)  
Variations - Prentice (MPP)  
Symphony for Percussion - Parch-  
man (Ekan-Vogel)  
Scherzino - Benson (Schirmer)  
Antiphon - Combs (SMC)

Departmental Recital 11-16-77  
Rob Rector, Tom Infante, Percus-  
sionists

Allegro Con Brio - Colgrass  
(Schirmer)

Student Recital 12-6-77  
Jeff Leslie, Percussion

Concerto in A Minor - J.S. Bach  
(Chappell)  
Sonata No. 1 - Cirone (Cirone)  
Duo III, Op. 8 - Pleyel  
(Schirmer)  
First Snow - J. Leslie (Manu.)

Departmental Recital 12-7-77  
Glen Mills, Curtis Ketch, Kathy  
Keffler, Percussionists

Mallets in Wonderland - Pitt  
(Mills)

Chamber Concert 12-7-77  
Trio for Percussion - Benson (MPP)  
Sounds of the City - Brown (SMC)  
Variations - Prentice (MPP)  
Sonatina - Tull (Boosey & Hawkes)

#### PENNSYLVANIA

Indiana Univ. of Pennsylvania  
Percussion Ensemble 1-13-78  
Gary Olmstead, Conductor

Overture for Percussion - Beck  
(Kendor)  
Octet for Keyboard Percussion -  
Shoack (MPP)  
Gainsborough - Gauger (Southern)  
The Whistler - Green (MS)  
Xylophonia - Joe Green (MS)  
Morning-Glory! - Delp (Kendor)  
Conflict of Interest - Delp  
(Kendor)  
Sabre Dance - Khachatryan/Moore  
(Permus)

#### Clarion State College

Percussion Recital 5-14-77  
Lawrence J. Wells, Percussion

Solo Impressions for Four Timpani -  
Firth (Fischer)  
Four Portraits in Rhythm - Cirone  
(Belwin-Mills)  
Andante from Sonata #2 for Solo  
Violin - J.S. Bach (Internation-  
al)  
Duetino Concertante for Flute &  
Percussion - Dahl (Broude)  
Ballad for the Dance - Goodman  
(Belwin-Mills)  
Concertino for Marimba, Op. 21  
Creston (Schirmer)

Percussion Ensemble 12-5-77  
Lawrence J. Wells, Conductor

Piece for Percussion - M. Peters  
(M. Peters)  
Centralization for Percussion  
Quintet - Schinistine  
(Southern)  
Overture in Percussion for Percus-  
sion Quintet - Cirone  
(Cirone)  
The Way We Were - Hamlich/Pirone  
(Manu.)  
Symphony #1 for Percussion Octet -  
Cirone (Cirone)

#### Duquesne University

Percussion Ensemble 12-1-77  
Michael Kumer, Director

Gavotte - Bach/Schinistine  
(Southern)  
Bouree - Handel/Moore (Permus)  
Evening Prayer - Humperdinck/  
Moore (Permus)  
Mirror Canon - Mozart/Leonard  
(Sirock)  
A Musical Snuffbox - Liodow/  
Schneiderman (Manu.)  
Waltz - Leonard (Comp.)  
Comedians Gallop - Kabelevsky/  
Peters (Frank's Drum Shop)

Bossa Novacaine - Davis (Barn-  
house)  
Dakota - Christian (Creative)  
Suits for Tambourine & Percussion  
Ensemble - Elias (Opus)  
Gainsborough - Gauger (Southern)  
Guest Recital (Oberlin Percus-  
sion Group) 2-5-78  
Michael Rosen, Conductor

Bell Pairings - Becker (Manu.)  
Design Groups - Simons (Presser)  
Double Music - Gage/Harrison  
(MPP)  
Persephassa - Xenakis (Salabert)

#### SOUTH CAROLINA

University of South Carolina  
Faculty Recital 9-25-77  
John C. Bircber, Percussion  
Prelude Op. 11, No. 7 - Mussler  
(Studio 4)  
Zyklus Stockhausen (Univ. Ed.)  
Aria - Prentice (Ludwig)  
Batterie Sketch - Derhaut (Leduc)  
Sonata for Two Pianos & Percus-  
sion - Bartok (Boosey & Hawkes)

#### TEXAS

University of Texas at El Paso

Percussion & Marimba Ensemble  
12-7-77  
Vicki Jenks, Director  
Suite for Percussion - Kraft  
Trio for Percussion - Benson  
(MPP)

Four Times Three - Brown (Kendor)  
Water Music - Handel (Permus)  
Trio Sonata No. 1 - Haydn  
(Permus)  
Prelude - Leonard (Volkwein)  
Pavane - Gould (Schinistine)  
Suite for Sideman & Mandclappers -  
McKenzie (Media)

Faculty Recital 1-23-78  
Vicki & John Jenks, Percussion

Theme and Variations for Four  
Timpani - Floyd (Studio 4)  
Duo for Trumpet and Percussion -  
Sydesand (Okra Music)  
Die Zwitschermaschine - Payson  
(Creative)  
Aria, Invention, & Rondo -  
Mullins (Manu.)  
Rock Duet - Kashanski (Manu.)

Guest Recital 2-17-78  
Karen Ervin, Percussion

Three Play - K. Ervin (M. Peters)

Junior/Senior Recital 2-22-78  
James Gruver, Henry Vega, Ericka  
Kline, Percussionists

Four Pieces for Timpani - Bergamo  
(MPP)  
Three Dances for Solo Snare Drum -  
Benson (Chappell)  
Division for Flute & Marimba -  
Tanner (MPP)  
Inspirations Diabolique - Tagawa  
(WIM)  
Pas de Deux - Russell (MPP)  
Concerto No. 4 in D Major for  
Violin and Orch. (Marimba  
trans.) - Mozart (Schirmer)

Portraits in Rhythm - Cirone  
(Belwin)  
Sonata No. 1 for Percussion Solo -  
Moore (Ludwig)  
Multiple Percussion Music -  
Feldstein (Belwin)  
Intermediate/Advanced Percussion  
Solos - Burns & Feldstein  
(Belwin)

Sonatina for Timpani - Ridout  
(Boosey & Hawkes)  
Sonata in F Major - Handel/  
McMillan (Pro Art)  
Fugue from Sonata in a Minor -  
Bach/Moore (Kendor)  
"Chant for Marimba" - M. Peters  
(Peters)  
Six Unacc. Solos for Snare Drum -  
Colgrass/Lawson/Gould  
(Schirmer)

Departmental Recital 4-7-78

Ostinato - R. Bernard (M. Peters)  
Suite for Three Drums - Elias  
(Educ. Ideas)

Day of Percussion 4-8-78  
Four Times Three - H. Brown, Jr.  
(Kendor)  
Prelude for Four Marimbas -  
Leonard (Volkwein)  
Ostinato - Bernard (Peters)  
Trio Sonata #1 - Haydn/Moore  
(Permus)  
Suite for Three Drums - Elias  
(Educ. Ideas)

Percussion/Marimba Concert 4-20-78

Ostinato - Bernard (Peters)  
Three Play - Ervin (Peters)  
Sonata for Marimba & Piano -  
Tanner (M.M. Cole)  
Haydn Trio Sonata No. 1 - Haydn/  
Moore (Permus)

Departmental Recital 3-3-78

Prelude and Allegro - Volz  
(Bourne)

Master Class 3-17-78

Burning House Overture - Novhaness  
(C.F. Peters)  
Brandenburg Concerto No. 5 mvt. 2 -  
Bach/Hatch (Hatch)  
Gainsborough - Gauger (SMC)  
Suite for Three Drums - Elias  
(Educ. Ideas)

#### UTAH

Weber State College

Percussion Ensemble 5-25-77  
Douglas J. Wolf, Conductor

W.S.C. Drum Corps Cadences - Varner  
(Manu.)  
Overture in Percussion - Cirone  
(Cirone)  
Toccata for Percussion Instr. -  
Chavez (Belwin-Mills)  
Three Episodes for Percussion  
Ensemble - O'Reilly (Schirmer)  
Symphony #1 for Percussion - Cirone  
(Cirone)  
Jazz Variants - Beck (MPP)  
Fancy That - Davis (Creative)  
Godspell Kedley - Schwartz/  
Gentile (Manu.)  
El Racer De La Captown - Davis,  
arr. (Creative)

Percussion Ensemble 12-6-77  
Douglas J. Wolf, Conductor

Symphony #1 for Percussion -  
Cirone (Cirone)  
Percussion Suite - Russell (MPP)  
The Swords of Moda-Ling - Peters  
(Frank's Drum Shop)  
Spanish Dance - Granados/Pink  
(Studio 4)  
Sabre Dance - Moore, arr. (Permus)

#### VIRGINIA

Virginia Commonwealth University

Percussion Ensemble 10-27-77  
Donald Bick, Conductor

Anaglyphos - Kersters (C&BEdem)  
Basho Songs - E.J. Miller (MPP)  
Amores - Gage (C.F. Peters)  
The Swords of Moda-Ling - G.  
Peters (Frank's Drum Shop)  
Prelude and Puges in E Minor -  
J.S. Bach/Peters (MS)  
Laura Soave - Fabrizio Caroso/  
Fink (Sirock)  
Quintet for Mallet Percussion -  
de Gastyne (Pereol)  
Peacherine Rag - Joplin/Fraun-  
felter (MS)  
Comedians Galop - Kabalevsky/  
Peters (Frank's Drum Shop)

Percussion Ensemble 11-11-77  
Donald Bick, Director

Anaglyphos - Kersters (C&BEdem)  
Basho Songs - Miller (MPP)  
Amores - Gage (C.F. Peters)  
The Swords of Moda-Ling - G.  
Peters (Frank's Drum Shop)  
Spectrum No. 1, Green - Lauser  
(Opus)  
Interactions for Vibraphone and  
Percussion - Bergamo (MPP)  
Lento for Marimba Ensemble -  
Schlenck (MS)  
Dance of the Comedians -  
Smetana/Musser (Forster)  
Flight of the Bumblebee -  
Rimsky-Korsakov/Musser  
(Forster)

Student Recital 1-15-78  
Peter Chauvette, Percussion

Partita No. 2 in D Minor -  
J.S. Bach (Schirmer)  
Etude for Tape Recorder and  
Percussion - W.L. Cahn (Cahn)  
Etude in C Major, Op. 6 No. 10 -  
Mussler (Studio 4)

Junior Recital 2-16-78  
William Hayes & Steve Spivey,  
Percussionists

#### WEST VIRGINIA

Marshall University

M.U. Percussion Ensemble  
Ben Miller, Conductor

Poem for Percussion - B.  
Christian (Creative)  
Yaqui Indian Suite - F. Hoey  
(Belwin)  
Fiat Baroque - Davis (Creative)  
Zeen-Taa-Tum - Christian (Crea-  
tive)  
Late Winter-Early Spring - J.  
Denver (Manu.)  
Oriental Kambo - Davis  
(Creative)  
Concerto Grosso, Op. 3 No. 6 -  
Vivaldi/England (Pro Art)  
Mau Mau Suite - Davis (Creative)  
El Racer De La Captown - Davis  
(Creative)  
Unsquare Dance - Brubeck/Crocker  
(Manuscript)

#### WISCONSIN

Univ. of Wisconsin-Eau Claire

Performance Class 12-7-77

Peaches En Regalia - F. Zappa  
(Manu.)

Performance Class 3-1-78

Sonata for Marimba - Tanner  
(Cole)

#### Univ. of Wisconsin-Oshkosh

Percussion Ensemble 12-2-77  
Paul E. Matzmoano, Conductor

Overture for Percussion Ensemble -  
Beck (Kendor)  
Danny Boy - Feldman, arr. (Svyn.)  
Poliphonic - Hutchinson (Manu.)  
French Suite - Kraft (WolfMills)  
Chamber Sonata - Pitz (MPP)  
Sonata for 3 Unacc. Timpani -  
Russy (MPP)  
African Welcome Piece - Udow  
(Sam Fox)  
Preludes for Vibraphone, Op. 37 -  
de Gastyne (Pereol)  
English Suite - Kraft (Award)  
Sonata Allegro - M. Peters (KSM)  
Scherzo a Die - Kraft (WIM)  
Dialogue for Snare Drum & Timpani -  
Whaley (Raldor)  
Sonata for Timpani - Beck (Frank)

#### Univ. of Wisconsin-River Falls

Midwest Marimba Ensemble 1-8-78

Dance of the Comedians - Smetana/  
Mussler (Forster)  
Intermezzo from Cavalleria Rustica -  
Mussler (Smith (Manu.)  
Ballet of the Unhatched Chicks  
from Pictures at an Exhibition -  
Moussorgsky/Peters (Frank's  
Drum Shop)  
Naxos, Mia Cara - Lasso/Boyd  
(Frank's)  
Prelude XXII from the Well-Tempered  
Clavier, Book II - Bach/Peters  
(Frank's)  
"Folk" from The Golden Age -  
Shostakovich/Peters (Frank's)  
I Hear A Voice A-Prayin' - H.  
Bright/G. Kiteley (Manu.)  
Bolero - Rosales/Musser (Forster)  
Black and White Rag - Botsford/  
Smith (Manu.)  
Cross Corners: A Jazz Fox Trot -  
Green/Smith (Manu.)  
China Stomp - Hampton/Smith (Manu.)  
Pattern Stud, #2 - S. Bowers (Manu.)  
The Green Mountains - S. Swallow/  
Smith (Manu.)  
"Hoe Down" from Rodeo - Copland/  
Vincent (Manu.)

Recital 1-19-78

Leigh Steve...Percussion  
Variations on Lost Love - Maslanka  
(Manu.)  
Two Part Inventions I, IV, VIII -  
J.S. Bach (Schirmer)  
Time & Miki (Ongaku No Tono)  
Etude for Marimba - Mussler  
(Studio 4)  
Preludes for Marimba - Helble  
(Studio 4)  
Two Mexican Dances - Stout (Studio  
4)

Convocation 11-10-77

Etude #1 - Firth (Fischer)

Convocation 2-16-78

Tubs for Two (Drum Set Dust) -  
Brown/Price (Manu.)

Drum Solo - J. Forthum (Manu.)  
Just Flippin' - F. Kraus (Belwin-  
Mills)

Percussion & Marimba Ensembles  
2-23-78  
Terry Smith, Director

For Four Percussionists - Keeser  
(Kendor)  
Toccata for Marimba & Percussion  
Ensemble - R. Kelly (ACA)  
Three Dance Movements - Russell  
(Presser)  
John Brown's Body - Trad. (Manu.)  
China Stomp - Hampton (Manu.)  
Concertino - Sadler (Bretkopf &  
Hartel)  
Tubs For Two - Brown/Price (Manu.)  
Pursuit for Solo Marimba & Percus-  
sion Ensemble - J. Jenny (Permus)  
Rondo Scherzando - Dotson (Southern)

#### PUERTO RICO

Univ. Interamericana de Puerto Rico

El Conjunto De Percussion 11-22-77  
Allen K. Lanham, Director

Antiphon - Combs (Southern)  
Sonata in F - Handel (Adler)  
Prologue and Fight - Spears  
(Southern)  
Nonet - McKenzie (MPP)  
Lament - Feldman (Adler)  
Le Coucou - G. Bequin (Pereol)  
Oriental Maabo - Davis (Creative)  
Crab Canon - Songer (MPP)  
Pentatonic Glock - Charkovsky  
(Creative)  
Three Brothers - Colgrass (MPP)  
Carmina Burana - Orff (Schott)



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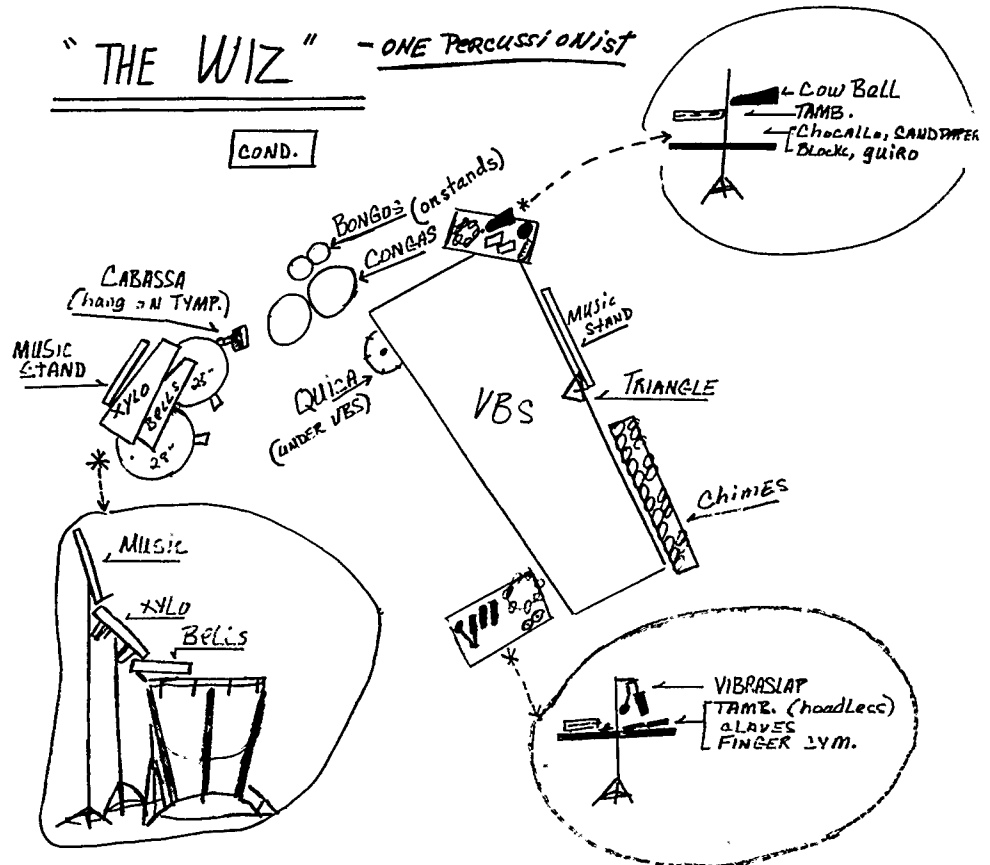


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BALLET OF THE UNHATCHED CHICKS (Pics at  
Exh.)-Moussorgsky  
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POLKA from "Golden Age"-Shostakovich  
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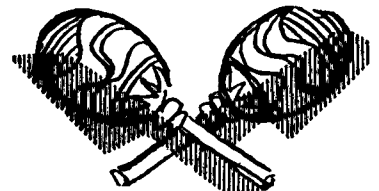
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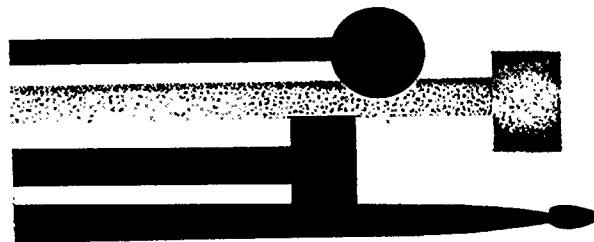
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