

PERCUSSIVE NOTES

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VOLUME 17
NUMBER 1
FALL 1978

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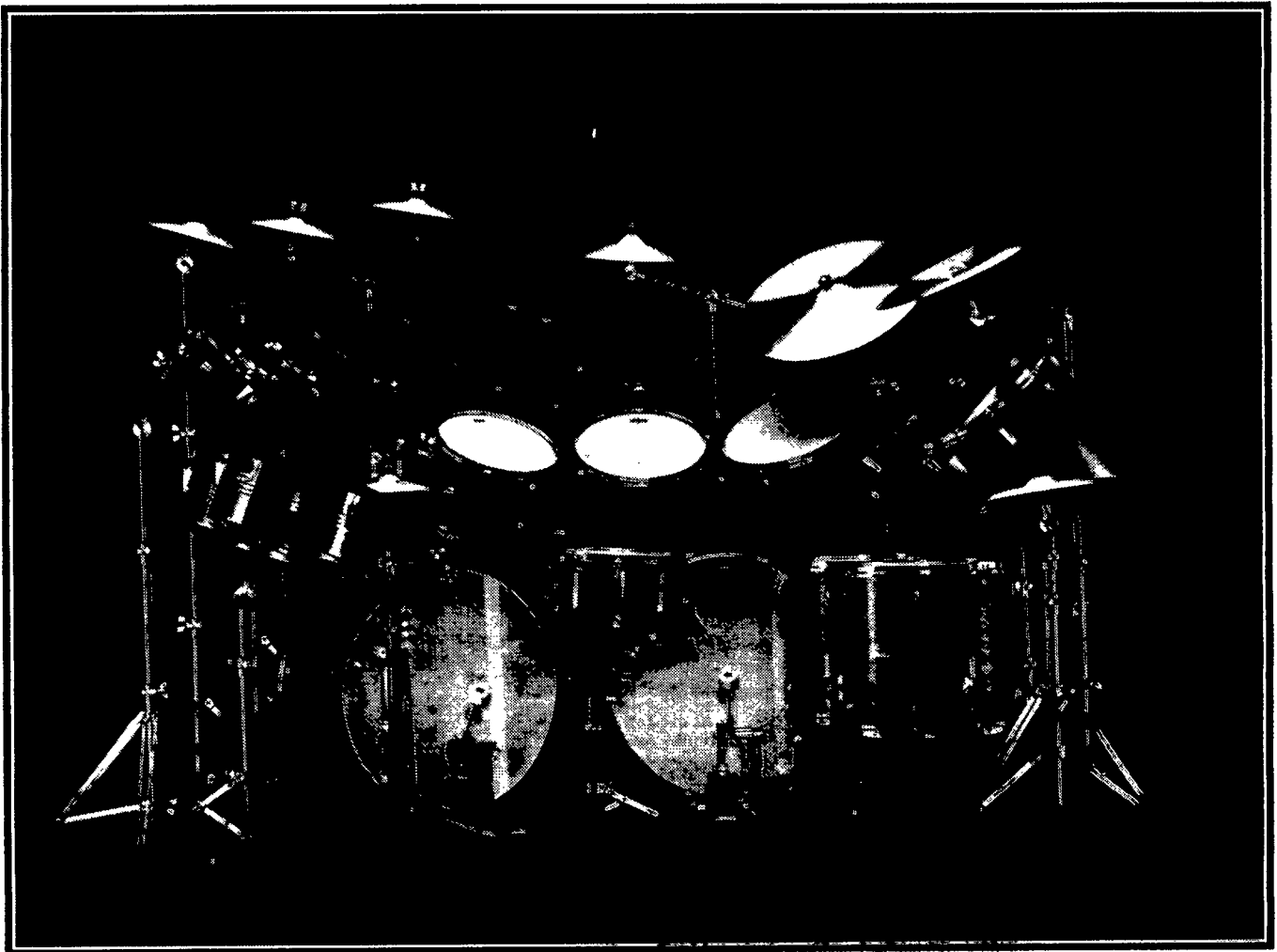
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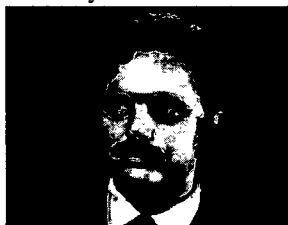


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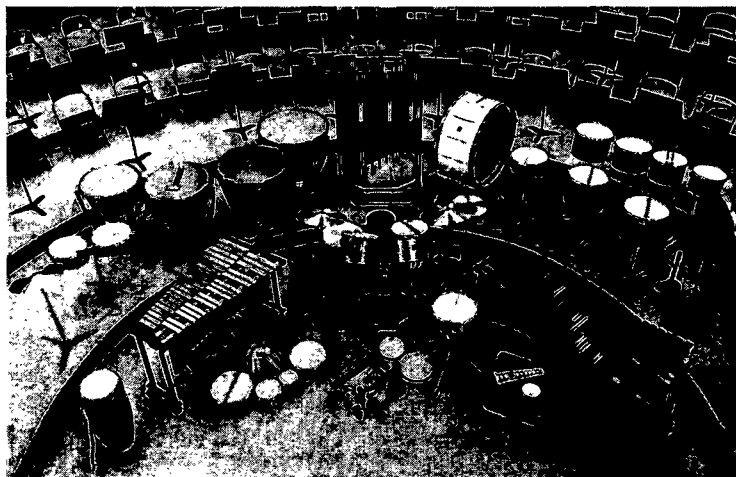
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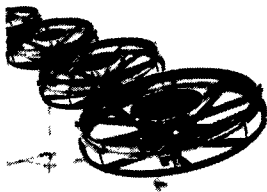
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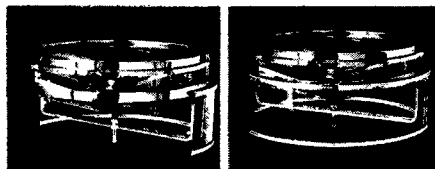
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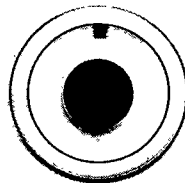
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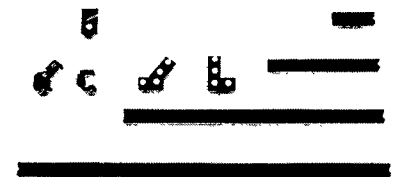
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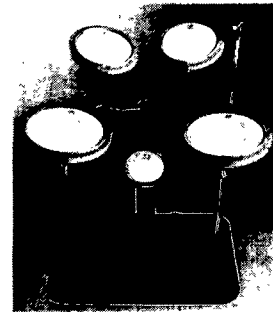
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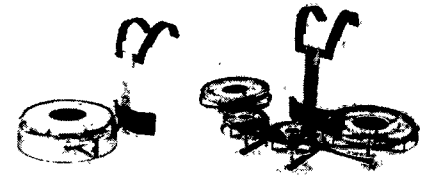
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By William J. Schinstine

It is unlikely that many PAS members know of the activities of the National Association of Music Merchants (NAMM) and their annual Convention. This year's convention was held in Chicago at the McCormick Place Convention Center June 23-27. As in previous years, PAS had a booth in a most prominent location cared for by Executive Secretary-Treasurer Neal Fluegel and Recording Secretary Jackie Meyer. The PAS display included copies of recent Percussive Notes, The Percussionist and other PAS publications. Application blanks for new members and announcements of our International Convention were also on the display. On the front table was a visitors sign-in book.

During this convention a large number of new members were signed up including many new commercial members. Taking care of one of these booths is no easy job. It is here that our representatives seek out percussion manufacturers and encourage those who are not yet members to join. Here is where these same commercial members are encouraged to exhibit at the PAS International Convention. In the process, our representatives have to sell the value of membership to these business people.

Rounding up advertising is another job for convention time. Much behind the scenes type activity is necessary. Our Neal and Jackie are old hands at this type activity and do a fine job. Remember, they don't get paid for this. Only their expenses are covered.

One of the rewarding tasks for this writer at these conventions is to fill in and relieve our reps allowing them to circulate. A large number of wonderful members stop by and exchange ideas and greetings. New percussion friends are encouraged to join our fine organization. Name cards get exchanged, letters follow the show and new friends are added to the ones we made in previous years.

If you are connected with the commercial side of the percussion industry and have never been to a NAMM Show, plan to attend next year. Just about every important percussion manufacturer, wholesaler and publisher have a display. Many famous percussionists are in attendance. Some are brought in by manufacturers and are available to talk with you. For example, there was Louis Bellsion, Buddy Rich, Roy Burns, Jake Hanna, Billy Cobham, Larry London, Bobby Rosengarden, Joe Jones, Al Payson, Roy Knapp, Mike Balter, Morris Lishon, and many others.

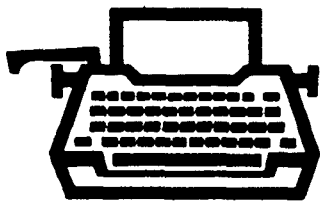
The after show hours events at the NAMM Show are as spectacular as the show itself! Our good friend Bill Ludwig gave a super party featuring Buddy Rich and Band, Slingerland and Zildjian among others supported the Down Beat Happening another evening featuring some great musicians. Slingerland and Zildjian plus others sponsored Maynard Ferguson's great band, and many of the hotels had special musical groups.

For drummers, just getting the chance to rub shoulders with the top brass of the major drum companies is a thrill. Finding out what is new is the biggest kick of all. Never a show goes by that these companies don't roll out their latest new ideas.

Several of the drum companies had special soundproof rooms in which to feature and demonstrate their drums. Most notable at this years show were the great group sponsored by Rogers/CBS featuring Roy Burns. He got together some fine players. Tama also had a room for Billy Cobham to use in demonstrating their drums. You could talk drum heads and Roto-Toms with Remo Belli. We even met the top men at Star Instruments who produce those interesting drum synthesizers. Slingerland had a beautiful display along with the Deagan products they now distribute. And you have to meet Willie and Irwin Berg who make such fine drum cases and thrones. These people love drums and drummers and will talk endlessly with you about your special problems and needs.

If you get the idea that this show turns me on you are absolutely correct. Why don't you plan to get turned on by NAMM in '79. You'll have a fine time!

Percussion Discussion



I have just finished reading the latest issue of "Percussive Notes" (Spring/Summer '78) from cover to cover and I want to commend everyone involved for a job well done. We as members of PAS can be extremely proud of this publication.

I have been a member of PAS for many years now and it has been a source of pleasure and pride to see this organization mature and grow. We have long suffered the stigma of being "drummers" but through the efforts of PAS and its publications, I see the light at the end of the tunnel.

The most pleasing aspect about PAS today seems to be its "grass roots" strength. I have watched our own state chapter grow in just a few short years from a business meeting/newsletter group, to one of the most active musical organizations in our state. Just look at the interest in clinics, conventions, and programs as well as the involvement by people in all professions throughout the world.

As for "PERCUSSIVE NOTES," it is probably the most informative, educational and professionally organized publication of its kind today. As a former percussionist, I enjoy being able to stay abreast of the developments taking place worldwide. As a conductor, I especially like Mr. Rosen's column, "Terms Used in Percussion" as well as being informed of new literature and performance tips.

I am not normally a letter writer but I know the tremendous amount of work it takes to put a publication like "Notes" together and because of the truly excellent work shown by this latest issue, I thought you deserved a heartfelt thank you and a pat on the back. I am glad that many of the early founders and supporters of PAS are still with us to see their dream unfolding into reality. Sincerely, Dennis L. Johnson, Conductor of Bands, Interlochen Arts Academy, Interlochen, Michigan.



PERFORMANCE REVIEWS

MORE THAN A PERCUSSIONIST

Bob Becker plays Zildjian cymbals, Japanese temple bowls, Pakistani cowbells, Chinese tom-toms, and a mbira. Kyra Lober dances.

By Tom Johnson

I had not intended to write about Bob Becker. I was well aware that he was one of the more accomplished percussionists around, but that in itself did not seem particularly noteworthy, and when I went to his program with dancer Kyra Lober at the Open Eye on June 17, it was simply because it seemed like a pleasant way to spend a Saturday evening. I didn't even bother to try to obtain a press ticket. By intermission, however, it became quite clear that Becker is much more than just a fine percussionist and that someone ought to say so.

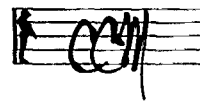
One thing that sets Becker off from other percussionists is the stylistic breadth he has attained. He has played an extremely varied repertoire with Paul Winter, Steve Reich, and Chuck Mangione as well as at Marlboro and the Casals Festival, and is a key member of the percussion ensemble Nexus. But he has also

studied tabla and mrdangam with Indian teachers, gamelan with Indonesian teachers, and Ghanaian drumming with African teachers. And somewhere along the line he also became proficient on the mbira, sometimes referred to as a kalimba or thumb piano. With this kind of background, it is a simple matter for him to take on Japanese temple bowls, or Pakistani cowbells. I'm sure that he could even make my kitchen table sound good were he so inclined. But I doubt that he'd bother. If one thing is more important to him than fine percussion playing, it would be fine percussion to play on. Some of the instruments he worked with in this concert were themselves works of art.

Another thing that sets Becker off from other percussionists is his creative approach to playing. He doesn't seem to refer to himself as a "composer," and none of the pieces he played on this occasion had the pretensions of actual "compositions," but most of them were not really improvisations either. Generally he works with simple structures, perhaps merely a long crescendo, or a sequence of isolated tones, or a set of permutations. Compositionally, such procedures might even seem simplistic if played by an ordinary percussionist. But in Becker's highly skilled hands, they never do.

Another special thing about Becker is the way he has learned to work with dance. He and Lober work together with the kind of mutual concern that one senses between guitarists and flamenco dancers, or between African drummers and dancers, and which I seldom feel between ballet companies and their pit orchestras, or between modern dancers and their tapes. At this concert the music and dance seemed equally important. Each was to some degree subservient to the other, both seemed to involve equal amounts of preparation time, and probably neither would have evolved without the other. The usual separation between music and dance in our culture is presumed in newspapers, as well as in bookstores, university curriculums, and performance series. If pairings like Becker and Lober were not so rare, perhaps one would begin to find more contexts where dance and music could be enjoyed and discussed equally, and together.

Reprinted from: *The Village Voice*, July 3, 1978



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- Medium** This years competition is for a KEYBOARD (Mallet, Bar, etc.) PERCUSSION ENSEMBLE consisting of three (3) or more players.
- Difficulty Level** Difficulty, form, and style of the work is left to the discretion of the composer. Potential for widespread performance should be balanced with the potential for new artistic heights.
- Restrictions** Previously published or commissioned works may not be entered.
- Required Material** Full Score, clean, neat manuscript. (Composers name may appear, but will be deleted for judging purposes.) Composer of the winning composition will be consulted regarding details of the performance at a PAS National Event.
- Entry Fee** \$10 per composition (non-refundable), to be sent with entry. Checks payable to PERCUSSIVE ARTS SOCIETY.
- Deadline** All entries must be received on or before June 1, 1979
Send to: 6th Annual Percussion Composition Contest
PERCUSSIVE ARTS SOCIETY
130 Carol Drive
Terre Haute, Indiana 47805
- Return of Entries** All scores will be returned to composers following judging.
- Adjudicators** The following internationally known percussionists and composers will be among those judging this important competition.

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

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OCTOBER 27-29, 1978
AT ARIZONA STATE UNIVERSITY
TEMPE, ARIZONA**



The 1978 PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION begins on Friday morning, October 27th with a General Session, continues through Saturday, and concludes on Sunday afternoon, October 29th with an afternoon performance of the PASIC-78 Marimba Symphony Orchestra. 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.

VIC FIRTH — Timpanist of the Boston Symphony Orchestra

CHARLES OWEN — former percussionist with the Philadelphia Orchestra

LEIGH HOWARD STEVENS — Concert Marimbist

BILL MOLENHOF — Vibe Artist

RICHARD CHEADLE — Multi-Media Recital

ROBERT SCHIETROMA — Marching Percussion Clinic

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

GRACE NASH — Orff Instrument Clinic and Performance

JIM BASTIN — Experienced recording studio technician discussing how he records drum set in the studio.

PARTCH ENSEMBLE — unique percussion instruments presented in performance under the direction of Danlee Mitchell, and on display throughout convention.

TINTINNABULUM — L.A. based professional percussion quartet

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

JOHN GALM, HARRISON POWLEY, and others will present papers on **HISTORICAL RESEARCH**.

OUTSTANDING COLLEGE PERCUSSION ENSEMBLES — University of Texas, George Frock, Director Boise State University, Dr. John Baldwin, Director Arizona State University, Mark Sunkett, Director

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

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

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PICTURED ARE SOME OF THE ARTISTS AND GROUPS THAT WILL PERFORM AT PASIC '78 —DON'T MISS THIS OUTSTANDING EVENT IN THE PERCUSSION WORLD! — — — — —



ED SHAUGHNESSY AND HIS ENERGY FORCE BAND

Ed Shaughnessy, the famed star drummer of the Johnny Carson "Tonight Show", is the driving force behind his own big band, ENERGY FORCE. This powerful seventeen piece ensemble generates excitement and enthusiasm with its vast repertoire and artful combination of sound and vitality. As the name implies, ENERGY FORCE is a magnetic expression of spirit, vigor and excitement which radiates from Ed Shaughnessy throughout each section in the band.

Ed has performed with every major symphony in the United States, countless big bands, and has backed almost every creative ensemble ever to enter a recording studio.

He began playing drums at the age of fourteen in his native state of New Jersey. At nineteen years of age, he was already performing with George Shearing in New York City. Much of Ed's success can be attributed to his combination of artistry and philosophy while performing with other musicians. "Being a successful member of the group is the only way to be a good soloist." This is clearly shared by the brilliant soloists who comprise his own seventeen piece band, ENERGY FORCE.

An author of two instruction books, NEW TIME SIGNATURES IN JAZZ DRUMMING and BIG BAND DRUMMER'S READING GUIDE, Ed is one of today's most sought after drum set clinicians in International Music Education. A clinic by Ed Shaughnessy makes drummers and other musicians quickly realize why the critics say he is "One of the World's Greatest Drummers."

BILL MOLENHOF — VIBRAHARP

Bill Molenhof is a former faculty member of the Berklee College of Music in Boston.

He has composed and recorded an outstanding volume of vibraharp solo pieces which are published by Kendor Music Company.

Bill has performed with Pat Metheny, Arnie Lawrence, NBC Today Show with Ruby Braff and is currently featured soloist and composer with Downbeat International Critic's Poll winners Jackie Cain and Roy Kral.



VIC FIRTH — TIMPANIST

Vic Firth is the Solo Timpanist and head of the Percussion Section with the Boston Symphony Orchestra and the Boston Pops Orchestra. He joined the orchestra in 1952 at the age of twenty-one. He was among the youngest performers ever to join the orchestra. He became solo tympanist and head of the percussion section at the advanced age of 25.

In addition, he is head of the Timpani and Percussion Department at the New England Conservatory of Music, and the Berkshire Music Center, Tanglewood, summer home of the Boston Symphony Orchestra. As well as teaching, he coaches percussion ensembles and chamber music at both schools. He is also a member of the Boston Symphony Chamber Players.

He has made many recordings with the Boston Symphony Orchestra, the Boston Symphony Chamber Players, and the Boston Pops Orchestra on RCA Victor records.





LEIGH HOWARD STEVENS — MARIMBIST

Leigh Howard Stevens is considered one of America's foremost Marimba Virtuosi. Leigh has developed a new system of technique which allows the performance of marimba music once considered impossible. These new techniques, along with his mastery of mallet independence have greatly expanded the compositional and musical possibilities of the marimba. His repertoire ranges from the Preludes and Fugues of J. S. Bach to the most contemporary Avant-Grade literature.

A graduate of the Eastman School of Music where he studied with John Beck. Leigh has also studied with the renowned Vida Chenoweth in Auckland, New Zealand, and the late Billy Dorn of the New York Philharmonic.

Leigh's intense musical training and creative approach to marimba performance have led to an impressive schedule of concert appearances, more than fifteen world premiere performances of works for solo marimba, and a long list of private students who wish to learn about his unique marimba style and technique. He is a widely sought after guest clinician at colleges, schools of music, and percussion gatherings throughout the United States.

ROBERT J. SCHIETROMA MARCHING PERCUSSION

Robert J. Schietroma is professor of percussion at North Texas State University, Denton, Texas. He holds a doctorate of musical arts degree from the University of Iowa. His background is replete with successful experience as a teacher, administrator and performer. Bob is an active member of a number of leading professional associations including the Percussive Arts Society. His substantial background of experience, along with his dynamic enthusiasm, places constant demand upon his skills as adjudicator and clinician.

Contemporary in his thinking and approach to a wide range of educational percussion activities, Bob has written and directed films of marching half-time show presentations. An innovator, Bob's PASIC session will Focus on marching percussion (drum corps style).



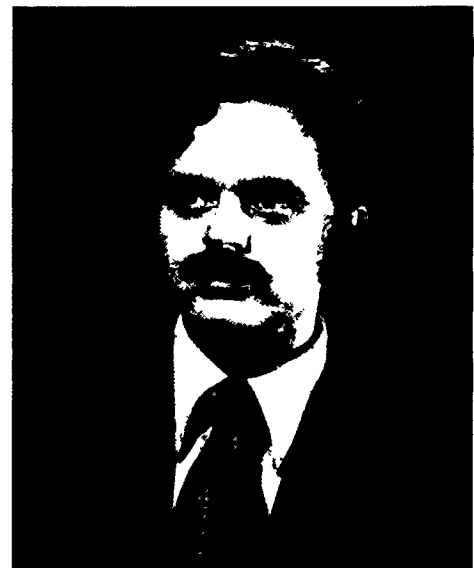
CHARLES OWEN — PERCUSSIONIST

Charles Owen is presently Professor of Percussion at the University of Michigan in Ann Arbor, Michigan, and head of Percussion at the Aspen Music Festival. When time permits, he also performs at the Casals Festival in Puerto Rico.

Prior to coming to Michigan he was First Percussionist with the Philadelphia Orchestra under Eugene Ormandy for 18 years, and in this capacity played for most of the world's leading conductors and recorded for Columbus and R.C.A. records. He has also recorded for Capitol records and is well known for his recording of the Creston "Concertino for Marimba".

Before joining the Philadelphia Orchestra Mr. Owen was Marimba Soloist and Timpanist with the U.S. Marine Band (The President's Own) in Washington, D.C., and was a featured soloist on the Band's Transcontinental tours. Many of his former students are now playing in major symphony orchestras.

Mr. Owen has a private pilot's license and, when not busy playing or teaching, enjoys flying. He is also an enthusiastic skier and sailor.





TINTINNABULUM PERCUSSION QUARTET

TINTINNABULUM presents percussion music from various stylistic persuasions. Their repertoire includes standard percussion literature, experimental forms and multimedia. The quartet is currently presenting concerts, workshops, clinics and short term residencies.

Members of the quartet are: Scott Higgins who has performed with the Los Angeles Philharmonic and is presently timpanist with the L.A. Pops Orchestra. He has also performed and recorded with the L.A. Percussion Ensemble under the direction of William Kraft. He has been the recipient of scholarships to the Aspen Music School and Berkshire Music Center at Tanglewood. Currently he is working as a free-lance percussionist in Los Angeles.

Marj Holmgren, former principal percussionist with the Birmingham Symphony Orchestra and free-lance percussionist in the midwest and Los Angeles areas. Currently Artist-in-Residence (Percussion) on the music faculty of Northern Arizona University and timpanist with the Flagstaff Symphony



**RICHARD D. CHEADLE
MULTI-MEDIA PERFORMANCE**

Richard Cheadle is presently Assistant Professor of Music at Western Illinois University in Macomb, Illinois where he teaches applied percussion, percussion techniques, directs the percussion ensemble and writes for the percussion section of the marching band. He is presently completing the requirements for the Doctor of Arts degree at the University of Northern Colorado. His dissertation topic involves a compilation and analysis of multi-media works for solo percussion. He is active as soloist, clinician, and adjudicator in the Midwest and West and is currently Illinois State Chairman for NACWPI.

and Summer Festival Orchestras.

Karen Ervin an active recitalist and clinician who has performed throughout the United States. She has twice been a prize winner in international competitions and has recorded three solo albums (Crystal, WIM and Studio 4). She has also played and recorded contemporary chamber music and is currently on the faculty of California State University at Northridge.

Donald Knaack who has performed with the Louisville Orchestra, Buffalo Philharmonic, Manhattan Percussion Ensemble, The Center of the Creative and Performing Arts at Buffalo and was a former faculty member at the State University of New York at Buffalo. He has recorded for Louisville Orchestra Masterworks, Columbia, CRI and a solo percussion album for Finnadar Records (a division of Atlantic Records). He has presented solo percussion concerts in the United States, Canada, England, France, Germany, Austria, Holland and Yugoslavia.

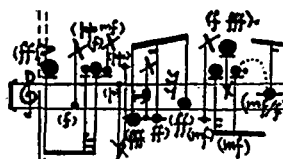
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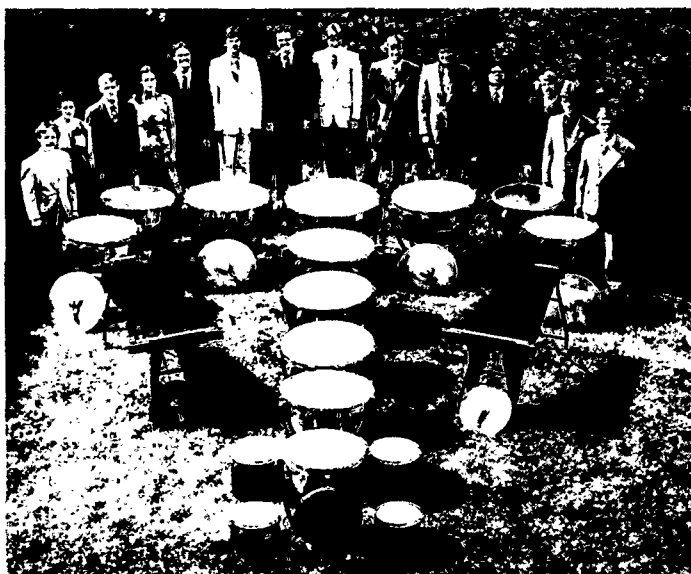


**BOISE STATE UNIVERSITY PERCUSSION ENSEMBLE
DR. JOHN BALDWIN, DIRECTOR**

Dr. John Baldwin is Associate Professor of Percussion and Theory at Boise State University. He is also on the Artist Faculty at Rocky Ridge Music Center in Estes Park, Colorado. He is timpanist and principal percussionist of the Boise Philharmonic, and appears regularly in faculty solo and chamber music recitals. Dr. Baldwin is the Percussion Editor for *The*

School Musician magazine, and has written articles for the *Idaho Music Notes*, the *Percussionist*, *Woodwind World—Brass and Percussion*, *Notes*, and *Percussive Notes*.

The Boise State University Percussion Ensemble and Keyboard Percussion Ensemble have toured and performed throughout the Northwest area, presenting clinics and concerts for high schools, colleges and universities, and music educators conventions, including the 1977 Northwest Regional MENC Convention in Seattle. Their repertoire ranges from arrangements of Baroque and Classic literature through Varese to the contemporary sounds of today.



**THE UNIVERSITY OF TEXAS AT AUSTIN
PERCUSSION ENSEMBLE
GEORGE FROCK, DIRECTOR**

George Frock holds the title of Associate Professor of Music and serves as Head of the Ensembles Division in the Department of Music at The University of Texas at Austin.

The University of Texas at Austin Percussion Ensemble was organized in 1966 for the purpose of presenting the contemporary chamber literature for percussion. The Ensemble has travelled throughout the Southwest, appearing in eight states as featured artists on contemporary music festivals and on the programs of leading state and national music organizations.

Presenting a wide range of literature including percussion ensemble standards, avant garde, mallet ensemble, and pop arrangements, the UT Percussion Ensemble has been acclaimed for its artistic, educational, and entertaining programs.

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edited by Dr. John Baldwin,
Boise State University

ED THIGPEN presented a drum clinic in March at DePaul University in Chicago, sponsored by the DePaul University School of Music and Drums Ltd. and through the courtesy of the Ludwig Drum Co. Educational Department.

The MAIMÓ PERCUSSION ENSEMBLE from Sweden presented a concert in April at the Oberlin Conservatory as part of their United States tour.

A new work by WILLIAM KRAFT—"Encounters VII: Blessed Are the Peacemakers"—was premiered last January at the New England Conservatory by STEVE GRIMO and PAT HOLLENBECK, both of whom completed undergraduate work in May and studied with Frank Epstein and Vic Firth, respectively. The piece was written for the performers and they lectured and performed this work in the New England area. Some of the performances were in conjunction with William Kraft, including one at the New England PAS Conference at Berklee College of Music in Boston.

The San Jose State University Percussion Ensemble, under the direction of ANTHONY CIRONE, included MARTA PTASZYNSKA's monumental work for percussion—"Siderals, for Two Percussion Quintets"—on their spring concert in May.

LENNIE DIMUZIO of the Avedis Zildjian Company presented a cymbal clinic at Jeff's Drum Shop in Normal, Illinois, in April. He was assisted by DALE ARMSTRONG, an instructor at the shop.

The music faculty of the Alabama State University College of the Arts presented what amounted to a mini-festival of works comprising an extension of the black experience in America in the 19th and 20th centuries. VAN TONY FREE gave the American premier of a piece composed by MORRIS LANG of the New York Philharmonic Orchestra: "Homage to Martin Luther King" a stunningly effective drum-gong-cymbal commentary over a well-paced biographical photo-montage. Free also performed during the summer with the New Orleans Pops Orchestra.

Young SCOTT ROBINSON has been selected to appear with the Kansas City Philharmonic in a series of concerts for pre-school-age children. Scott will perform Schreiner's "The Worried Drummer" and Neil Hefti's "Cute" with the Philharmonic.

PAUL DICKINSON served on the artist-faculty of the first season of The New Mexico Music Festival at Taos. Dickinson received his Master of Music degree in 1975 from Northwestern University where he studied with TERRY APPLEBAUM. He is presently Instructor of Percussion at the University of Wisconsin-Stevens Point, and is active in Wisconsin as both a clinician and soloist.

Sandor Balassa's "Quartetto per percussioni, Op. 18" was performed by the LONDON PERCUSSION ENSEMBLE.



DOUBLE IMAGE, consisting of David Friedman and David Samuels both playing vibraphone, marimba and percussion, Harvie Swartz on acoustic bass, and drummer/percussionist Michael Di Pasqua, offers a totally new group sound.

Because of its unique instrumentation and fresh approach to individual and group improvisation, Double Image has achieved popularity both here and abroad.

The group has recently released an album aptly entitled DOUBLE IMAGE.

JIM CHAPIN was the artist-in-residence at a two-week workshop held at the School of Performing Arts of the University of Maine at Orono.

PAVEL BURDA participated in performance of music by Downey, Yannay, and Chihara at a May concert at the University of Wisconsin-Milwaukee School of Fine Arts.

EDWARD B. WUEBOLD, JR., was recently honored by the Cincinnati Symphony Orchestra for his 25 years of service to the Orchestra.

The Canadian PAS recently presented LOUIS BELLSON and BILLY COBHAM in a two-day workshop course in jazz/rock percussion, including basic techniques, soloing, electronic drumming, recording techniques, and performance philosophy. The event was coordinated by OWEN CLARK.

The Percussion Ensembles of GLENN D. PRICE recently presented a concert of percussion works by Chavez, Miller, Price, and Reich, which included the world premier of "Spectrum" which was composed expressly for the International Society for Music Education Conference 1978.



Music to Build Marimba By — Not the most common site for a percussion ensemble concert, but the factory of the Musser Marimba/Vibe Plant was the site of a concert this past Spring by the Ohio State University Percussion Ensemble, James L. Moore, Director. A part of the ensembles Mid-West Tour, the program was enthusiastically received by the workers who commented that even though they build many instruments, they seldom get to hear them played so expertly!

MICHAEL VARNER is starting his second year as Percussion Instructor at Western Michigan University. In addition to private students, he also instructs Percussion Ensemble, Marimba Ensemble, Ethno-musicology, and the drum line of the "Bronco" Marching Band. He also performs with the Western Jazz Quartet, Western Brass Quintet, and serves as principal percussionist of the Kalamazoo Symphony Orchestra.

KAREN ERVIN presented a clinic on multipercussion and advanced multiple mallet techniques, as well as a solo recital at Virginia Polytechnic Institute and State University in April.

ALLEN WOJTERA, Instructor of Percussion at Northeast Louisiana University, recently hosted their First Annual Percussion Symposium. Features of the day's events included performances by the NLU Percussion and Mallet Ensembles, the Baylor University Percussion and Mallet Ensembles (**LARRY VANLANDINGHAM**, director), and the Louisiana Tech Mallet Ensemble (**GARY BARRIER**, director). Guest artist for the event was **GORDON STOUT**, who presented an excellent clinic on mallet percussion and appeared in a solo recital.

Winnipeg, Canada, Mayor Robert Stern proclaimed the week of September 8-14 to be "Percussion Week '78." This event, coordinated and directed by **OWEN CLARK**, included clinics and/or performances by **CARMINE APPICE**, **LOUIS BELLSON**, **BILLY COBHAM**, **GORDON STOUT**, **REG KELIN**, **TOM JESTADT**, **OWEN CLARK**, **BOB BECKER**, and **NEXUS**.

PHIL FAINI, Percussion Instructor at West Virginia University, recently participated in a Jazz Workshop in the University Creative Arts Center. Classes were held in ensemble performance, jazz theory, improvisation, and sectional rehearsals.

MICHAEL D'ANGELO recently presented clinics on marching percussion at the California Music Educators Association Convention in San Diego and a Contemporary Marching Percussion Workshop in the area from Fresno to Palm Springs. D'Angelo is a member of PAS and is active in the Southern California Chapter.

JOHN FLOYD, Director of Percussion Studies at Virginia Polytechnic Institute and State University, served as percussion instructor at the Roanoke Youth Symphony Summer Workshop held at Hollins College in Roanoke, Virginia, during June.

DR. JOHN BALDWIN of Boise State University again served on the artist-faculty of the Rocky Ridge Music Center near Estes Park, Colorado, as Instructor of Percussion and Theory. One of his students, **ANNE GETTY**, performed as timpanist with the RRCM Orchestra, and presented Tcherepnine's "Sonatina for Timpani" and Benson's "Three Dances" in concert.

DAVID FEIN received the Doctor of Musical Arts Degree from the Juilliard School in June. Dr. Fein is the first percussionist to receive the DMA degree from Juilliard. He is presently a member of the faculty at the Juilliard School Pre-College Division. He is active as timpanist, conductor, and teacher in the Greater New York Area.

ROBERT SNIDER recently performed the "Concerto for Timpani and Orchestra" by Werner Tharichen with the Pittsburgh Chamber Orchestra under the direction of Donald Johanos. The Orchestra visited the campus of Indiana University of Pennsylvania for a week's residency. Mr. Snider was a student of **DR. GARY OLMSTEAD**.

ALLEN WOJTERA will begin his second year this fall as the Percussion Instructor and Jazz Ensemble Director at Northeast Louisiana University in Monroe, Louisiana. Mr. Wojtera received his BS degree from Central Connecticut State College and his MM degree from Northwestern University, where he was a graduate assistant in percussion under **TERRY APPLEBAUM**. In addition to playing in area orchestras and combos, he has served as both a percussion and jazz ensemble adjudicator throughout the state.

The American Music Conference, on behalf of the music industry, recently honored seven outstanding representatives of the music industry at a gala banquet during NAMM's International Music Expo this past June in Chicago. Among those honored with inclusion in the AMC Hall of Fame was **William Ludwig, Sr.** (posthumously):



WILLIAM F. LUDWIG, SR. (1879-1973), founder and chairman of Ludwig Drums, built a pedal to enable percussions to play the fast ragtime tempos coming into vogue in 1909 and created the domestic percussion industry. A respected professional percussionist and businessman, Mr. Ludwig pioneered in the educational field as well. He introduced drum clinics in the 1920s and filled a void with the creation and publication of drum methods and performing techniques.

A life-long drum player and innovator, William F. Ludwig died one week before his 94th birthday — concluding a career that spanned more than 80 years. William F. Ludwig, Jr., president of Ludwig Drums, accepted the AMC award on behalf of his father.

The St. Louis Conservatory of Music presented a Summer Percussion Workshop in June, featuring artist-clinicians **SAUL GOODMAN**, **RICHARD HOLMES**, **DAVID FRIEDMAN**, **DAVID SAMUELS**, **HARVIE SWARTZ**, **MICHAEL DI PASQUA**, **JOHN KASICA**, **CARMINE APPICE**, and **DAVID CHARLES**.

The Canadian percussion ensemble **NEXUS** presented several concerts in Toronto in April, including one with flutist Paul Horn. They premiered a work with the Toronto Symphony by **JOHN WYRE** entitled "Connexus."

MOLLY WISDOM, **MICHAEL BARRY**, and **ROBERT ALLEN**, all students of **DR. JOHN BALDWIN** at Boise State University, were recipients of scholarship awards from the Idaho Federation of Music Clubs annual Scholarship Auditions last spring.



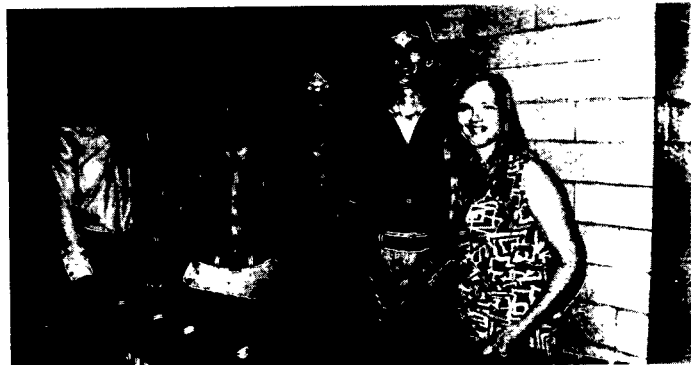
The Western Kentucky University Percussion Department, under the direction of **EMERY E. ALFORD**, sponsored its first ever Percussion Clinic with the topic of "Preparing for Festival." The clinic was geared to the junior high and high school percussionist. The Marimba Ensemble was also invited to perform on a documentary television feature on Channel 13 in Bowling Green.

The 7th Annual Summer Marimba/Vibe Camp was held this past July 9-14, 1978 at the Ohio State University School of Music. In addition to the regular camp staff, David Samuels appeared as guest clinician sponsored by the Ludwig/Musser Companies.

The weeks events included a recital featuring several new six mallet works performed by Linda Pimentel, a faculty recital, a student recital, and a final concert by student marimba quintets and a massed marimba ensemble of 35 players. Further information about next years camp may be obtained by writing to: Dr. Jim Moore, Director, Marimba/Vibe Camp, School of Music, Ohio State University, Columbus, Ohio 43210



DR. JIM MOORE CONDUCTS AN ENSEMBLE OF 35 MARIMBA PLAYERS AT THE GRAND FINALE CONCERT OF THE 7th OHIO STATE UNIVERSITY SUMMER MARIMBA/VIBE CAMP.



TEACHING STAFF OF THE OHIO STATE UNIVERSITY 7th SUMMER MARIMBA/VIBE CAMP (FROM LEFT TO RIGHT) DR. JIM MOORE, DIRECTOR, WARREN HYER, JACK JENNY, DAVID EYLER, & LINDA PIMENTEL. ALSO SERVING ON THE STAFF BUT NOT PICTURED, JERILYN PFAFFMAN AND STEVE DODGE, AND GUEST VIBE CLINICIAN DAVID SAMUELS.



The ABRAXAS PERCUSSION GROUP (consisting of KEVIN MORAN, RICH HOLLY, GARY FRANCE, and MIKE BENE-DICT), located in Potsdam, New York, was recently honored by having a work dedicated to and written for them by MICHAEL UDOW. Entitled "Big Music," the piece is in three movements and calls for a multipercussion soloist with three percussion accompanists. The Abraxas Group featured the work in their summer repertoire.

THE AMERICAN ORFF SCHULWERK ASSOCIATION will hold their 12th ANNUAL CONFERENCE on November 2-5, 1978 in ST. LOUIS, MISSOURI at the Chase Park Plaza Hotel. For more information write to: AOSA Executive Headquarters, Ruth Pollock Hamm, Exec. Sec'y., Dept. of Music, Cleveland State University, Cleveland, OH 44115.

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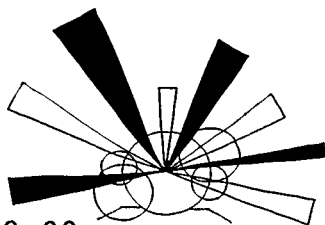
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DR. JOHN BALDWIN, Assoc. Professor of Percussion at Boise State University and Timpanist/Principal Percussionist with the Boise Philharmonic, returned last summer as percussionist with the Music From Bear Valley (California) Festival Orchestra under the direction of John Gosling. In addition to his orchestral performances, he performed Milhaud's "Concerto for Marimba and Vibe" with Sara Blood as pianist. He will also perform the "Concerto" with the Boise Philharmonic in the fall at the opening concert series of the season.

TOM TINSLEY was a \$200.00 winner in the Vancouver Symphony Women's Committee Scholarship Competition in May. Tom performed the first movement of Creston's "Concertino for Marimba" and Michael Colgrass' "Unaccompanied Solo for Snare Drum #1." Tom is a student of Vancouver Symphony principal percussionist JOHN RUDOLPH.

FREDY STUDER, drummer of the Electric-Jazzgroupe "OM" and up to this time head of the Paiste "Drummer Service," has given up this activity. He will, however, continue working for the firm, collaborating with ROBERT PAISTE in the development of new cymbal sounds. And as a staff-artist he will demonstrate cymbals and gongs at workshops and clinics. The drummer ALEX BALLY has also given up his collaboration with the "Drummer Service." The new man in the "Drummer Service" is BEAT AKLIN.

BRUCE BEDAYAN presented a Masters Recital at San Jose State University, and performed works by Carter, Creston, Albright, and a world premier of "Strawberry Nafoo" by Sandoval.

The University of Bridgeport Percussion Ensemble, HOWARD ZWICKLER, director, performed at Bucks County Community College, Armstrong Middle School and Bensalem High School in Pennsylvania, as part of an annual spring tour.



ON THE MOVE

edited by Dr. John Baldwin
Boise State University

The University of North Carolina at Greensboro has announced the appointment of DON R. BAKER as instructor in percussion. Mr. Baker, who is a candidate for the D.M.A. at the University of Illinois, will continue as percussion editor of *The Instrumentalist* magazine. He will also serve as principal percussionist for the Greensboro Symphony Orchestra.

CBS Musical Instruments has named GREGORY PERRY to the Marketing Staff of the Rogers Drums Division. He will coordinate new product releases and function as a liaison between Rogers and its advertising agency. Perry will be involved with research, development and field testing of Paiste and Rogers new products and will handle dealer and consumer training sessions. He is also in charge of artist relations and scheduling of Rogers drum clinics. Perry has been a drummer for 15 years and played professionally. Before joining CBS, he studied business and music at Yuba College in California. He resides in Whittier, California where he also teaches a youth band and serves as adviser to a drum and bugle corps.

LINDA LORREN PIMENTEL has received a fulltime appointment to the faculty of Texas A. & I. University in Kingsville, Texas. Her position will include teaching applied percussion, percussion ensemble, percussion methods, working with the marching and concert bands, and instructing music education courses. A regular contributor to the Percussive Arts Society publications and an active marimba and percussion clinician, Linda is completing the requirements for the PhD degree in Music Education from the Ohio State University where she has taught for the past three years. Prior to her teaching at the Ohio State University, she developed a highly successful junior high school instrumental program in San Jose, California where she earned BM and MM degrees from San Jose State University.

After 27 years in the Pottstown, Pennsylvania public schools, BILL SCHINSTINE has retired and intends to devote full time to his S & S School of Music and to writing. During those years, Bill was a junior high band director, senior high band director, elementary instrumental music instructor, and general music teacher in the Junior High. He was instrumental in organizing the Inter-County Junior High Band Festival in his area which recently celebrated its 25th year. During his High School teaching days he was one of the East Coast pioneers in the Stage Band movement. In the course of his teaching career Bill appeared at the Pennsylvania State Music Educators Conference as clinician five different times. Many of the works he wrote for his Pottstown students later became available through Southern Music Co. of San Antonio, Texas.

ROBERT SNIDER has been appointed Assistant Director of Bands and Director of Percussion Studies at the University of Wisconsin-Green Bay. He is a former student of ALBERT ROMETO at the University of Nebraska-Lincoln and DR. GARY OLMSTEAD at Indiana University of Pennsylvania.

DOUGLAS WHEELER has been appointed to the position of Percussion Instructor at Delta State University in Cleveland, Mississippi. He has recently been performing with the United States Air Force Academy Band and the Colorado Springs Symphony. He received both his B.S. and M Ed degrees from West Chester State College, West Chester, Penna.



A "Marimba Extranvaganza" was held at the Virginia Commonwealth University. Students from seven institutions participated

in the concert which presented diverse original material and transcriptions. As many as 30 marimbas were played at one time.

SEVENTH LUDWIG INTERNATIONAL PERCUSSION SYMPOSIUM HELD AT EAST CAROLINA UNIVERSITY IN GREENVILLE, NORTH CAROLINA.

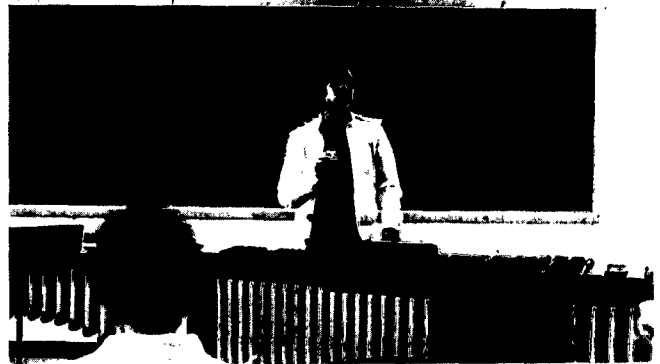
Hosted by East Carolina University, HAROLD JONES percussion instructor, and co-sponsored by Ludwig Industries, the Seventh International Percussion Symposium held June 25-July 1, 1978 drew a large attendance of students and teachers. An incomparable faculty of Ludwig clinicians presented master classes, demonstrations, and performances ranging over the entire field of percussion.

A greeting from the PERCUSSIVE ARTS SOCIETY was given at the opening session by James L. Moore, Editor of Percussive Notes Magazine who served as official PAS representative to this event. PAS publications were on display during the week long event and many new members of PAS were signed up. Moore invited all of the Symposium participants to plan to attend the PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION this coming October 27-29, 1978 in Tempe, Arizona.

Karl Dustman, Educational Director of Ludwig Industries announced that next Summers INTERNATIONAL PERCUSSION SYMPOSIUM will be held in two locations — East at Mansfield State University in Mansfield, Pennsylvania; and West at North Texas State University in Denton, Texas. The dates tentatively are the 3rd week of July and further details will be forthcoming.



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KARL DUSTMAN, EDUCATIONAL DIRECTOR OF LUDWIG AND JIM MOORE EDITOR OF PERCUSSIVE NOTES MAGAZINE TALK OVER THE EVENTS OF THE SEVENTH INTERNATIONAL PERCUSSION SYMPOSIUM



MARCHING PERCUSSION SESSION WITH DENNIS DELUCIA

STATE CHAPTER NEWS
Compiled by Don R. Baker



THE IDAHO CHAPTER co-hosted a clinic/workshop featuring Tonight Show drummer Ed Shaughnessy on February 27, 1978. Band directors and percussionist of all ages attended the exciting and educational event. December 2, 1978 will be the date for the first statewide DAY OF PERCUSSION. Tentative plans include guest clinicians in the areas of drumset, marimba, percussion ensemble and marching percussion. Percussion ensembles from Idaho and neighboring states will also perform. For further information, contact Chuck Spuches, Box 8377, Idaho State University, Pocatello, Idaho 83209.

The **MICHIGAN CHAPTER** newsletter published regularly details the numerous events occurring in that state. Included in the April Newsletter was a ballot for election of new officers, profiles of the percussion activities at Interlochen Arts Academy and National Music Camp, and Western Michigan University, an announcement of a clinic given by Fred Hinger at the University of Michigan in May, a calendar of events, and programs presented at various schools in the state.

The **TEXAS CHAPTER** in Cooperation with Ludwig Industries, presented a percussion clinic at the recent Texas Music Educator's Convention in Houston. The clinic, "Teaching Total Percussion", with clinician Bobby Christian was done to a standing room only audience of over 500. The audience was captivated as Bobby covered every phase of percussion from the smallest accessory instrument all the way thru the marimba, timpani, and trap-set. At the end of the 90 minutes, Bobby was given a standing ovation for his presentation.

Texas P.A.S. Officers are: Paul Brazauskas - President, Dick Berkley - Vice President, and Linda McDavitt - Secretary-Treasurer. Others who were instrumental in arranging for this clinic were: Ralph Bolls, past Sec.-Treas. (Texas P.A.S.), George Humes, and Karl Dustman of Ludwig Industries.

The **Tri-State NEW ENGLAND CHAPTER** held their annual meeting last February at the University of Bridgeport (Conn.). Clinician for the event was Jose Goico, a conga player and Latin-American instrument specialist. Later in April the chapter's Day of Percussion was held at Berklee College in Boston.

The **NEW YORK CHAPTER** held a highly successful Day of Percussion at Syracuse University this past February 26th. Included in the days events were clinic session by guest artists Charles Owen and Steve Gadd, performance by the Eastman Percussion Ensemble, John Beck Conductor, and the Syracuse University Percussion Ensemble, Ernest Muzquiz, Conductor, and a State Chapter meeting.



Steve Gadd — NY Chapter Clinic Session



Charles Owen — NY Chapter Clinic Session

DRUMCHARTS MAGAZINE

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- \$10 for subscription of 4 issues in 1978 (\$12 outside of U.S.A.)
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Percussion

AROUND THE WORLD

edited by John Bircher

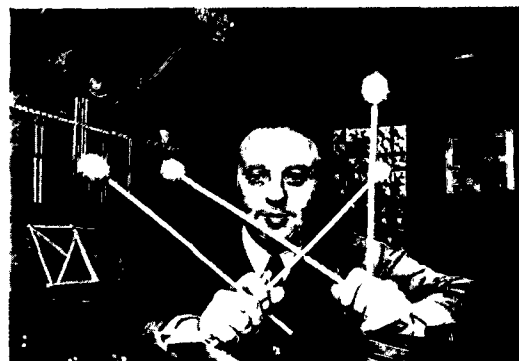


LUIZ ALMEIDA DA ANUNCIACAO an active professional concert soloist and teacher in Brazil and a member of P.A.S., is shown during a recital performance at the Brazilian Federal District School of Music in Brasilia last January. Luiz, a dedicated musician working very hard to advance percussion in Brazil, presented a varied recital of works by Brazilian and North American composers.

ANTERO HYTINKOSKI one of Finland's leading percussion performers and teachers and a member of P.A.S. has retired from the Turku Symphony after 44 years. He will still be teaching percussion at the Turku Conservatory, and following with zeal his avocation of golf.

The **CENTRE DESTUDIS MUSICALS DE BARCELONA** one of the newest schools in Spain and their percussion teacher **XAVIER JOAQUIN** a P.A.S. member presented two fine percussion programs this past year. 22 percussion students are enrolled in the school and they have achieved a high level of performance quality according to Manuel Capdevila, General Director of the school.

During June and July 1978 while on tour with the N.Y. Philharmonic in Japan and Korea, **MORRIS LANG**, did a clinic/demonstration at the Yamaha Store on the Ginza in Tokyo. It was a joint lecture with Keiko Abe. Keiko played and talked about a new marimba piece by a Japanese composer while Lang played some of the Elliot Carter tympany pieces and talked about the history of the work, the form and techniques of composition, and performance problems. Kimiko Shimbo, who was Keiko Abe companion and translator at the Knoxville convention, translated. In addition to the well stocked Yamaha shop, Tokyo has the relatively new Japan Percussion Center with Mr. Komaki as owner. They carry a complete line of equipment, both Japanese and American.



BENT LYLLOFF known as the "Dean of Scandinavian Percussion" was for many years a free lance musician and then a member of the Tivoli Symphony Orchestra. He studied at Juilliard under Saul Goodman, and at present is percussionist for the Royal Danish Orchestra. He is a well known composer, and has directed many ensembles for which many new works have been written. He designed the percussion curriculum at the Conservatory in Malmo where he teaches. He also has his own studio where musicians from many countries come to study with him. He has made several recordings in different countries; in the U.S. he is recorded on Cambridge label, "Percussion from Denmark".



Eight percussionists from the United Kingdom who are members of the **CONTEMPORARY DRUMMERS SOCIETY** were hosted recently by the Avedis Zildjian Company, in Norwell, Massachusetts. Doing the honors were Armand Zildjian (top center) and Lennie DiMuzio (bottom right). The day long visit included a series of management meetings and a tour of Zildjian's research, development and production facilities. The guests included: (front row from left) Bill Stockley, George O'Donnell, Terry Wade, Bill Featherstone (top row from left) Trevor Benham, Jim Tagford, Ron Milne and Jim Wilkinson. CDS is headquartered at 117 Wakeman Road, London, N.W. 10, England.

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PRACTICAL TIPS FOR YOUNG DRUMMERS

by John Chandler

Objectives

At any music store, you will find many books which specifically teach basic rhythms, rock drumming, set playing, drum solos, and general aspects of drumming. But there are the things that a new drummer just starting to play usually has to learn the hard way, by experience. Most band directors in the high schools and colleges are not drummers, and are unable to help the young drummer in the practical aspects of playing drums. This guide will provide information about these practical aspects to aid the young drummer to play, whether it is in a stage band, a combo, or a dance band.

Many high school drummers are very good rock drummers but they have difficulty playing straight ahead jazz, dance jobs, shows, and other types of jobs that a drummer may be asked to play. Some drummers have a narrow view "I don't want to play anything but rock or rock-jazz!" A COMPLETE DRUMMER LEARNS TO PLAY ALL KINDS OF MUSIC. The more adaptable, the more they will play. Before getting a chance to play jazz, the commercial dance jobs may be the only place to play. Many jazz musicians today started out playing commercial dance jobs. Professional jazz musicians sometime have to play commercial jobs to eat between the jazz gigs. So, the name of the game is learn, be flexible, and adapt to whatever comes along.

Drum Teachers

When looking for drum teachers, to learn stage band or commercial band playing, find local drummers who play or have played jazz, dances, and shows. The fundamental drum teachers are great for concert and marching bands, but unless they have actual experience in playing jazz or dance jobs, they won't help you very much on drum set.

Drum Fundamental/Advanced Books

Many drummers start out playing only a snare drum in the school concert band, study the basic books, and take lessons from conventional symphonic oriented teachers. There is nothing wrong with that, but don't lose your perspective with all the formal books and teaching. Only by actual playing are you going to learn how to play with a stage band, a combo, a show band, or a dance band. That is not in books.

Magazines

There are several fine magazines which drummers may buy which will provide a continuing insight in what is happening today in the music world, the jazz world, and the drummer's side of the business. PERCUSSIVE NOTES MAGAZINE regularly carried clinic columns and articles on drum set playing. DOWNBEAT MAGAZINE is found on the newsstands and provides information about music and musicians in the jazz world. Another new magazine focusing on drum set playing is THE MODERN DRUMMER. A recent addition to music is "JAZZ" which covers the world of Jazz.

Listening, Watching, and Talking with Other Drummers

The more contact you have with other drummers (high school, college, and top professional drummers), the more you will learn. Shop talk with other drummers will clear up many questions on playing the drums. Make an effort to hear big time drummers with Kenton, Basie, Ferguson and others when they are in your area. A picture is worth a thousand words. Seeing a top drummer play is far more educational than reading books. Observe the mistakes of other drummers, and their good points, so this knowledge may be used to improve your playing.

Jazz Clinics

Some schools in your area have jazz clinics during the year. Make an effort to attend them. In the summer, there are jazz clinics held in different parts of the country, such as the Stan Kenton Jazz Clinics, Jamey Aebersold Combo Clinics, and the National Jazz Camps. These are usually on a live-in basis and last for about a week. A week at one of these clinics will improve your knowledge and playing.

Basic Functions of Drummers

Due to the difference today in the background of drummers from those in the 1940's and 50's, the young drummer often has a misguided idea of a drummer's functions playing in a stage band, combo, or dance band. This is due primarily to the rock drumming influence where most young drummers start. Playing soft instead of loud or louder seldom is required in rock bands. However, playing in a stage band, combo, or dance band is another story.

Drummers in the 1930's and 40's, and even early 50's, evolved from the dance side and approached playing in bands from a different perspective. They learned that a drummer's primary function is: TO KEEP TIME, BACK-UP SOLOISTS AND PROVIDE A FOUNDATION FOR THE BAND. This is basically still true today. Fills, drum breaks, and playing all over the drums are not the important thing. The drummer is there to hold the band together. At all times, the drummer's playing must blend and be compatible with the soloists and the rest of the band. A drummer is primarily in an accompanying role. Too often, some drummers think that their function is to continually play solos and play over the band and it's soloists.

KINDS OF MUSIC/JAZZ STYLES

Different Kinds of Music

Many musicians, even some professional musicians live in their own small part of the music scene, and have a closed mind as to what way a drummer should play. There are many different kinds of groups (concert bands, big dance bands, small combos, jazz ensembles, etc.) playing different types of music, (classical, commercial, jazz, etc.).

Different Kinds of Jazz

There is not just one kind of jazz but several. Playing drums for one type of jazz group may not fit other kinds. Despite this fact, music/jazz educators, band directors, and even professional drummers, may say, "Play this one way—PERIOD." Dixieland Jazz, and Modern Jazz (such as in the Dave Brubeck style) are two entirely different types of Jazz. Playing drums for Thad Jones and Count Basie requires different styles and variations. A DRUMMER HAS TO ADAPT TO THE SPECIFIC STYLE AND GROUP.

Different Styles of Drumming

Different styles of drumming are there to be played depending on the type of group and music played. The Modern Jazz Drumming Concept is not playing continuous after beats with the left hand on the snare, and not playing the bass drum foot pedal for steady rhythm, instead using them primarily for kick beats and accents. The Basie style of music is good swing jazz, but as a basic fundamental, playing drums for Basie, requires the after beat rim shot. Drummers in other jazz groups also use the after beat rim shot at times. The after beat is also a basic part of Dixieland Jazz and the 30's/40's swing style of drumming. You must play differently in combos from the way played in big bands. If you are not familiar with the different styles of music, jazz, drumming, arrangements, and tunes, you can't play properly.

Rhythm Sections—High Schools, Colleges, and elsewhere

Again, the problem of adapting is necessary for drummers playing in a rhythm section. The OPTIMUM SITUATION is where the entire rhythm section has all top musicians fully able

to hold up their end. However, in high schools, or colleges; the optimum seldom exists. This even happens on professional gigs, sometimes. The NORMAL SITUATION in that one or more of the rhythm section (piano, bass, guitar, or drums) maybe poor musicians. The others in the rhythm section must make up for this deficiency. This happens quite often in high school and college stage bands. A drummer must adapt, sometimes take charge, which requires using the bass drum foot pedal, playing rhythm to hold things together. THIS IS A REALISTIC APPROACH, which describes the way things often are. Band directors get frustrated over poor rhythm sections. It is like the blind leading the blind in some rhythm sections.

Adaptability/Flexibility

From the above discussion, it must now be obvious that the name of the game is for a drummer to play all different styles and kinds of music. Narrow or closed minds won't make the scene either. You must have a broad outlook and perspective. Most of all, you must be flexible and adapt to the particular situation and the kind of group in which you are playing.

Drum Equipment

One very important item not to neglect is getting good equipment and keeping it in proper repair.

School Drum Equipment

If you use the school's drum equipment, try to get your director to replace any worn out parts. Even good drummers have difficulty playing on poor equipment.

Buying Drum Sets

The following is basic for a complete drum set: snare drum; snare drum stand; bass drum; bass drum foot pedal; high-hat stand; cymbal stands for a minimum of one crash and one ride cymbals; one or two floor tom-toms; and one or two tom-toms mounted on the bass drum. The cymbals you buy are very important to your playing, so select carefully. A sizzle cymbal may be added, if you wish. But, basically, you need two high-hat cymbals, one crash and one ride cymbal. A good drum seat is a necessity too. Cases for your tom-toms, snare drum, and bass drum, are also needed. A trap case is a necessity. A cymbal case, which will hold all of your cymbals, is another item which should be considered. The size of the bass drum, tom-toms, and snare, should be decided only after you study the possible sizes and discuss with other drummers/drum teachers what sizes are being used today.

Stick Bags

This type of bag is on sale at most music instrument stores, into which all your sticks, brushes, mallets, etc., may be placed. It then zips up and may be carried by a leather strap. It opens up and hooks on the large floor tom-tom with the sticks in a position to be used. This is preferred over putting them on the bass drum or trap case. All professional drummers use them.

Sticks, Brushes and Mallets

Check with music stores and other drummers as to what size sticks, brushes, and mallets are normally used to play different types of music. The size, kind and weight is then up to you. Use whatever is most comfortable to you, even if they are smaller or larger than what someone else uses. But remember the type of groups you are playing with as to sticks used. Big bands require heavier sticks than combos. A good set of brushes are needed. Different sized mallets may be bought depending on your need for them.

Drum Carts

A major problem all drummers have is moving their drums from place to place. The solution is either to buy a cart or build one. Buy wood, rollers, and rope from the lumber store and build your own. It will be worth the effort. It will also save your back and time!

Sliding Drums

Many drummers have trouble with their bass drum sliding as the drum set is played. This problem may be easily eliminated. Go to the nearest department store (automotive department) and buy a rubber car floor mat. Place it under the bass drum and the sliding will stop. Some drummers use a rug. For added support, spikes may be bought from the music instrument store which attach to the front of your bass drum. The problem with spikes is that they tear up a floor and can't be used in certain places.

Tuning the Drums

Some drummers are very careless about tuning their drums. Don't leave them so loose they sound like "tubs". Get plastic heads. They don't change with the weather. Particularly, the bass drum is often neglected. Don't muffle it down too much or leave it so loose, so it sounds with a thud.

Left-Handed Drummers

A new drummer sets up and plays based on other drum setups he has seen, which are probably all right-handed setups. This is fine if the drummer is right-handed. However, drummers who are left-handed often don't realize that there is a different way to set up drums for left-handed persons. In this setup, the bass drum foot pedal is played with the left foot, and the high-hat pedal with the right foot. The floor tom-tom then will be on the left. Everything is reversed. The reason for mentioning this is that a left-hander is somewhat handicapped in playing on right handed setups. His left hand is naturally more flexible and control is better than with the right hand. (Author's Note: *This actually happend to the author, who is left-handed.*)

Basic Rhythms

Rock is only one kind of rhythm. There is straight ahead jazz, conventional waltz and jazz waltz; latin; nationality; different times (5, 7, 9, or 11 beats to the measure) and so on. If you are to be a complete player, you must learn to play all of the rhythms. This is where qualified drum teachers can help.

Practicing Alone/Playing with Radio/Records/or Tapes

Practicing your drums alone, is of course, encouraged. Solos and different types of rhythms may be developed this way. However, by playing with records, tapes, or the radio, you will improve your time and playing. If you play too slow or fast, the record, tape, or radio, doesn't go with you. This will help you learn to play steady time, which is a basic requirement for any good drummer. This still doesn't replace actually playing with a band. But, it helps.

Use of Hi-Hat Cymbals

Young drummers often have the tendancy not to play on the hi-hat cymbals effectively. Instead, the ride cymbal, or other cymbals are used all the time. If you watch big band professional drummers, they frequently use the hi-hat cymbals for choruses, particularly on piano or bass choruses. Use different cymbals for different choruses and for different soloists.

Use of Sticks, Brushes, and Mallets

Different size sticks are used for different types of music. For a big band such as Kenton or Ferguson, heavy sticks must be used. For bands such as Basie or Thad Jones, lighter sticks will probably do. In combos, lighter sticks should be used. Mallets are used on cymbals and tom-toms. Brushes are used on ballads and soft arrangements. Brushes are not used often with big bands but are used for a major portion of combo playing. Many young drummers, coming from rock bands, do not know how to play with brushes. Yet, for combo jobs, they are a necessity. Again, adaptability is the word.

A major problem with many young drummers, primarily due to their rock background, is playing soft and with brushes. Dynamics is also a problem with many high school jazz bands. Band directors must work very hard to teach dynamics. Listen to any big professional band such as Basie or Kenton, and you will see the difference. Drummers are there to play behind and back up bands and soloists, not to play so loud that the band or soloist cannot be heard.

Time/Steady Beat/Rhythm

One of the primary things a good drummer must have is a good sense of time and a steady beat. Even in school jazz bands with a director beating time, keeping a steady beat is needed. The drummer who rushes or drags tempos will not last long when he plays with dance bands, jazz groups, or professionals. High school drummers usually do not have a steady beat when they first start playing. They tend to rush or drag. Playing steady tempos and time are learned primarily by experience and working hard to achieve this goal. Many drummers have natural rhythm but it must be developed. As discussed in a previous section on practicing, playing with records, tapes, and the radio will help.

Drum Solos

From drum books, through lessons, and hard work, drum solos are developed. By listening to records of bands with top drummers and watching other drummers play, ideas will form for solos. Solos should be worked out and practiced so you know basically what is going to happen. Playing solos without planning and working at them, seldom result in good solos.

Matched or Conventional Grips/Sticks

There is some difference of opinion over using the matched grip instead of the conventional grip on the sticks. A matched grip is holding both sticks the same as for the right hand. Again the word is learn and adapt or use where appropriate.

Use of the Left Hand on After Beat

It depends again on the type of group involved and the type of music played as to whether the left hand after beat fits or not. For dance bands, Dixieland bands, show bands, and bands with a style such as Basie, the left hand after beat/rim shot is basic. However, in modern jazz, the after beat is not normally used on a regular basis. Instead, varied accents, and other fills should be used. So, adjust.

Use of the Bass Drum Foot Pedal

As in the above discussion of playing after beats regularly with the left hand, the same basic rule governs when to use the bass drum as basic rhythm or just for kick beats. Again, it depends on the band, the type of music, and the situation. In dance bands, Dixieland bands, and show bands, the use of bass drum pedal for basic rhythm is a necessary thing. In modern jazz, when you have a good strong bass player, the bass drum need not be played for rhythm. But, even in Jazz, as mentioned previously, if one or more of the rhythm section is weak or can't keep the beat, the drummer has to play the bass drum for rhythm to hold things together. If you must play the bass drum in jazz, play it softly and then maybe only the first beat or the first and third beats. It should not be heard by the audience. Nothing sounds worse than a bass drum played too loud in any kind of musical group. This destroys the musical sound even in dance bands. If you must or prefer to use the bass drum for rhythm, try to blend it with the bass, so it is not heard directly. A loose bass drum will sound bad even if played softly, whereas a properly tuned bass drum will make all the difference in the world.

A difficult thing for young drummers today is to get experience in holding a steady beat and playing rhythm on the bass drum with the foot pedal for dance jobs, combo jobs and other jobs. Some school band directors blindly tell their drummer, "Don't play the bass drum pedal—PERIOD." As a result, the drummer may never try to use accents or kick beats and doesn't learn to play rhythm with the foot pedal for dance, show or other such jobs. A complete drummer must learn to play the foot pedal for rhythm as it is needed if he is to be adaptable to playing with different types of groups and playing different types of music.

Drum charts for big bands are only general guides to aid you in knowing what is happening and help you learn the arrangement. The drummer in the big band has the most latitude to change or develop from the basic guide written for him.

Too often, beginning drummers ignore the drum chart completely and never have any idea where they are in the arrangement. In a big band, you are more restrained in playing the way you might than in a combo. You must blend with the band, arrangements, and soloists. You must learn the arrangement and know what is happening and what is going to happen. Marking on the drum chart where each sax, trumpet, or solo is, and which section has the specific choruses, will help you fit in with what the band is doing. Trumpet or trombone accents are often cued on the drummer's part which may be followed. After playing an arrangement a few times and reading the chart, you should know the arrangement.

You must decide what fits best in the different portions of the arrangement (ride cymbal, crash cymbal, or high-hat cymbal). Watch the signs on the music as to dynamics and whether it is F, Sfz or FF, etc., and play accordingly. A heavier backup is allowed on trumpet or trombone solos, while you must play softer for sax and piano solos. Despite what the arrangement indicates as to using brushes, sticks, hi-hat, ride cymbal, etc., you may find that sticks instead of brushes sound better or vice versa. **LEARN TO PLAY WITH THE BAND FIRST AND LEARN THE ARRANGEMENTS, THEN WORK IN YOUR FILLS AND DRUM BREAKS.** Young drummers sometimes start out trying to play solos and fills all the time. Concentrate on learning to play with the band and the arrangement.

Listen carefully to the band and soloists. This will help you understand the arrangement and the music.

Playing in Big Bands and Combos

You must adjust to whatever kind of band you play with, and play the style that fits. There is a major difference in playing with big bands and playing with combos. In big bands, you must follow the basic arrangement. In a big band, the drummer will normally have a piano, bass, and guitar to help control the rhythm and tempos. However, if one or more of the rhythm players is weak, control may be difficult. Keeping the various sections—sax, trumpet, or trombone, from rushing or dragging is more of a problem in a big band than in a combo.

In a combo, you have more freedom to be creative and improvise. However, you may not have a bass or piano player on the job. It might be a three piece job with drums, guitar, and sax. Brushes are used most of the time on combo jobs. Playing with brushes is a major problem with many young drummers. The drummer must acquire a touch with brushes. The extra tom-toms and equipment may not be necessary on combo jobs.

Summary

It is hoped that the preceding suggestions, guides, and ideas will be helpful. They should broaden your outlook, and help you play better drums. If you learn to recognize the different kinds of music and styles, learn to play them and learn to be flexible, adjust, and adapt to the situations then you will be a complete drummer, who is able to play anywhere, at any time, with anyone.

The Author

John H. "Hap" Chandler has performed in big bands and combos for over 30 years in St. Louis, Omaha, Cleveland, Chicago, and Washington, D.C. In the past few years he has been very concerned over the problems facing young high school and college drummers playing in stage bands, combos, and other types of groups.

Through discussions with Stan Kenton, Gary Hobbs (Kenton's drummer), Butch Miles (Basie's Drummer), and many other leading drummers and leaders, the Practical Tips for Young Drummers article evolved.

An active performer and leader, Chandler's own 19 piece jazz ensemble has been very active in the Northern Virginia area and is in demand for concert engagements.

AN INTERVIEW WITH GORDON STOUT

By William R. Stewart & Donald Bick



GORDON STOUT is widely recognized as a marimba virtuoso and composer. His second book of etudes is due for publication sometime before Christmas, '78. He has studied with teachers James D. Salmon and John Beck and artist performers Keiko Abe and Vida Chenoweth. He has recorded albums on the Philips and Studio 4 labels, and is currently a clinician for the J. C. Deagan Company, and on the faculty of St. Marys College, St. Marys, Maryland.

WS: Your first book of etudes seems to take a spatial approach to marimba technique. How do you develop accuracy in regard to movement throughout the marimba range?

GS: I've developed a series of exercises which I use with students to overcome this problem. Begin on a note in the middle of the marimba, playing a triplet pattern with the third note of the first triplet raised a half-step and the third note of the second triplet lowered a half-step. Continue this pattern chromatically up and down the keyboard while maintaining eye contact with the starting note (See ex. 1).

Example No. 1

Eye contact should remain on the "C"

In my etudes, you can't always see all of the notes you are going to play. They either move too fast or are too far apart. The exercises I've developed are all designed to learn the keyboard by feel. You concentrate your vision on one note. The further away from that note, the less eye contact you have. The idea is that you are memorizing the distance from one note to another by feel and not by sight. You can start the above exercise on any note of the instrument and ideally you should be able to memorize the distance from a given note to any other note.

In any technical exercise you should start slow and work for accuracy. Gradually build up the speed. The basic exercise which I just played can be used in numerous ways. You can move chromatically (as explained above), diatonically, in major seconds, minor thirds, etc. The little workbook of exercises which I've developed (and from which these examples were taken) asks students to make up their own variations. I've even included blank manuscript paper as an incentive for creative practicing. One should also practice technical exercises with varying dynamics, accents, and rhythms. I practice with the attitude that you don't have to make a mistake if you don't want to. I got this idea from Vida Chenoweth. I went to Chicago a few summers ago when she was in residence at Roosevelt University and took a few lessons. I was missing a lot of notes when I played some Musser etudes for her. She told me to practice to get the notes and the rhythms first. If you can't play all the notes and all of the rhythms then you can't play the music. She practices as slow as necessary to avoid making note errors. In this way it is possible to learn a piece perfectly. She begins, in a sense, just strongly striking each note, insuring that each is attacked equally.

DB: So your initial practice sessions on a new piece are very physical, teaching your muscles where the notes are?

GS: Exactly. If you can work at one tempo and get all the notes and rhythms right, then you can take it at a faster tempo. You gradually add in phrasing and dynamics. I do a lot of that kind of practicing, because it gives me results. I've worked with other fine musicians besides Vida Chenoweth who have advocated this type of practice. I believe that it is possible never to play a piece up to tempo until the first time you perform it. I work for accuracy even if I have to go at a snail's pace. This way I teach my hands where to go almost automatically. Another important exercise for developing spatial accuracy is this one (See ex. 2):

Example No. 2

Eye contact should remain on the double-stop.

This exercise can start on any double-stop interval. In addition, this exercise can be played with four mallets. Practice one hand at a time and then hands together in octaves (See ex. 3):

Example No. 3

ETC

I also use a series of wrist rotation exercises. (See ex. 4).

Example No. 4

ETC

Another very important technique for me is the "inside-outside swing." I use this technique a lot in my own playing (See ex. 5). Again, there can be many variations on this basic exercise. For example, both hands can play at the same time by placing them an octave apart.

INSIDE SWING Example No. 5

OUTSIDE SWING

WS: Would you mind explaining your four-mallet grip, particularly in regard to small intervals and rapid passages?

GS: My grip looks like the Musser grip from the front, but the mallets are actually crossed. So I'm using a cross grip with two fingers between the mallets. The inner mallet is placed further in the hand than the outer one. This limits

the ease with which I can play small intervals, but it facilitates rapid opening and closing of the mallets. I play small intervals mainly by positioning my mallets on the bars via changes of sticking and arm and elbow maneuvering.

DB: You've got long arms, so you can do it!

GS: Yes. Sometimes I have to re-stick passages in order to avoid playing a major second in one hand.

Regarding control and speed, my control comes primarily from the shoulder, but also from the chest. It comes from the use of the arms. I'm very concerned with a disciplined arm motion. All the great mallet players that I've talked to have also emphasized keeping the mallets low. That's essential to playing accurately. You've got to keep your mallets low. As I move up and down the keyboard I try to move my arms in an even plane, parallel to the bars. You shouldn't make "arcs" when hurrying from one bar to another. The arms move parallel, the wrist makes the up-and-down stroke. I also believe that mastering a rapid change of intervals in either hand is one of the most basic techniques a student of four-mallets should master.

DB: You had mentioned to me earlier that you were concerned about your stance in front of the instrument. Would you comment?

GS: Yes. As a matter of fact, a little miracle happened to me last night! You see, I have trouble moving to the right side.

DB: Sure!

GS: I really do! Anyway, I mentioned this to a friend who has made a scientific study of piano technique, and after comparing the strength and balance of my right and left sides, he suggested that I lean slightly to the right when I play. I tried it last night and it made a tremendous difference! Moving towards the right side is much easier now. In other words, I have to compensate for being left-handed by leaning slightly to the right.

Basically what I have to say about a marimbist's stance is that most players stand with their feet too close together. They don't plant themselves firmly enough. I've had in mind for some time doing some articles on that and related topics. Method books, as a rule, don't tell you how to stand. I don't think I've ever seen one that does. The only one that even mentions it is George Hamilton Green's *Advanced Instructor*. I would also like to see some in-depth and really perceptive studies about mallet technique — from the ground up — emphasizing basics. There is a strong need for a set of sequential studies for mallet instruments. Such a series should use ideas from many musical styles and techniques. It should be comprehensive, utilizing ideas on technique from various players and encompassing technical exercises and examples from mallet literature. Piano teachers and organ teachers already have such series available to them.

DB: I also like to use a firm stance as much as possible when I play, but, being shorter than you are, I find myself moving around a good deal to reach the ends of the instrument.

GS: O.K. and some very tall players need to bend slightly at the knees.

DB: Or raise the instrument up. Put it up on blocks. I believe that Manufacturers should market an extension which attaches above their casters in order to raise their instrument.

GS: There is a simple solution. The companies should stock several different sizes of wheels. You could then order certain sizes to put the instrument at a height you wanted.

DB: What we really need are telescoping legs which would allow adjustments in size. I own a set of tympani with casters that screw into the frame. I can adjust the height by screwing the casters in and out.

GS: I would even like to see an adjustable keyboard. There should be models which allow the keyboard to tilt for multiple percussion work.

WS: How would you go about choosing a marimba, given a choice of several instruments? What things do you look for?

GS: An old instrument or a new one?

WS: Both.

GS: Well, with an old instrument you want to make sure that the bars are in good shape. If the finish is worn off, that's ok, but you want to check the bars for intonation. Some of the old marimbas are grossly out of tune and it's virtually impossible to re-tune them. Some of the very early instruments were not precisely tuned (with regard to tuning partials as well as fundamental) and it can be very difficult to get them in tune, also. Strike the bars to check for cracks. If you hear any little "squeaks" in the bar, be suspicious. Sometimes you can see and hear them, sometimes you can't. Check both ends of the bars for cracks. Take along a few different kinds of mallets. Some mallets will point up a crack in the bar more readily than others.

DB: If there is a crack in the bar, can anything be done about it?

GS: There is very little, if anything, that can be done to repair a crack. The bar can be fixed so that it will not crack further, but you can't get rid of the cracked sound. The low "C" on my King George marimba was cracked. What the Deagan company did was split the bar down the middle. Four pins were placed in the bar when it was glued back together. It sounds almost like it did before the crack developed, but you can still hear it. (Strikes the cracked bar several times to illustrate.) It will never get any worse — at least the company so assued me — but there is really nothing that can be done to get rid of the cracked sound.

When evaluating a new instrument, I look for consistency in the sustain and tone quality of each bar. You should be concerned with consistency throughout the range of the keyboard. Also, the rosewood should be properly seasoned, which it is not on the instruments available today. Bill Youhass (a marimba tuner in Ithaca, N.Y.) has mentioned the possibility of buying an instrument with unfinished bars, then putting them in a closet and letting them age for a couple of years. He feels that they will sound better at that point and then they can be finished.

WS: I understand that the sap dries out of the bar as it sits without a finish on it. The bar will have more sustain and hold its pitch for a longer period of time if it has been aged properly.

GS: Yes.

WS: Would you comment on general care and maintenance of marimbas?

GS: I think the less handling of the bars the better. Hands can introduce moisture and scratches which over the years can break down the finish. I like to use pure lemon oil to clean my bars. It doesn't help the sound of the bars, but it does a good job of cleaning them and it helps preserve the finish. Some players use butcher's wax which is a fine paste wax. As a matter of fact, that's what's on my King George right now. If you are careful in handling your instrument you rarely have to do anything with it except clean the bars maybe twice a year.

WS: Well, thank you very much for your time Gordon. This has been very informative.

GS: Want to play my Mexican marimba?

DB & WS: Sure!

The three of us then played a trio version of "La Bamba", a traditional Mexican tune.

The Interviewers

William R. Steward completed his BME at Virginia Commonwealth University in the Spring of 1978, where he studied percussion with Donald Bick. William is currently a graduate teaching associate in percussion at the Ohio State University. Donald Bick teaches percussion at VCU and performs professionally with such groups as the "Contemporary Music Forum" and is currently on two albums published by Opus I. This interview was conducted on January 6, 1978.



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!



BUDDY RICH was billed as "Traps" the drum wonder at the age of seven.

His exceptional career includes performances with the Tommy Dorsey Band, Frank Sinatra, and the famous Harry James Band during the early sixties. In 1966, the man began the now famous Buddy Rich Big Band. His fifteen man band has traveled and performed all over the world. They have played in theaters, concert halls, discotheques, major rock clubs, colleges and high schools. Audiences have included every kind of drum enthusiast, from the youngest drum students and their parents to the most skilled professionals.

Buddy Rich is also a dancer, singer, and holds the coveted Black Belt in Karate. He is a frequent guest on The Tonight Show and a variety of other television programs. Ludwig Industries recently announced that Buddy Rich is now playing Ludwig Drums and accessories, exclusively.



Pictured is **DEL ROPER** and **ALEX GALVAN**, on the occasion of a carillon program, played at the Los Angeles Music Center, last Christmas Eve.

The carillon is normally played from a 3 manual console by electric action, and amplified through 1,200 watts and 74 roof top speakers.

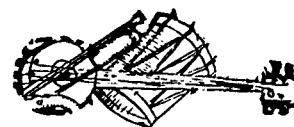
Reminiscent of the story of Franz Gruber, composer of Silent Night, who used the guitar or zither, when the organ failed, the impromptu Silent Night on the Music Center Carillon, was hastily decided on 15 minutes before the scheduled recital, after a relay failed to send the keyboard impulses through the cable.

The cast bells from Holland comprise 27 of the 200 or more percussion tones, which can sound from this, the world's largest carillon, in terms of numbers of bell sounds. Other effects (some electronically produced) are tubular chimes, vibraharp, marimba, celeste, and amplified steel rod chime bars. The instrument has a 5 octave range, including 13 pedal bells. One manual of the console sounds bells in which the principal harmonic is a scale major 3rd plus a 5th.

Another manual sounds bells with a minor 3rd plus a 5th. The proper choice of keyboard, provides self-harmonizing melody lines, in which correct scale harmony obtains, rather than the traditional parallel harmonies, such as we are accustomed to in tubular orchestra chimes. Designed by Roper the instrument was constructed by the Maas-Rowe Carillon Company of Los Angeles, and was installed by them in 1963.

For many years Del Roper played marimba in many motion pictures and N.B.C. radio, soloing on K.F.I., Los Angeles, and with Xavier Cugat's Latin Orchestra. Since "retirement" in 1970, he has built custom instruments, two of which will be heard at the forthcoming Percussive Arts Society International Convention in Tempe, Arizona, in October. One, a 3 octave bass marimba will be featured in the 50 piece marimba symphony under direction of Joel Leach. The other instrument is a 4 octave concert marimba, featuring a revolutionary "EQUASONIC" keyboard, in which the decay period is consistent from the lowest to the highest octave.

This past summer in Panama, Roper supervised the construction of the first marimba for the Waunana Indian Tribe. These primitive jungle people, 175 miles up-river from Panama City had never seen a marimba, even a guitar, but Ron Binder and wife Kathy, local Wycliffe Linguistics Bible translators, (Kathy plays vibes) played some marimba tapes for the Waunanas and they got so excited, they immediately started scouring the jungle for suitable hardwood for the marimba tone bars. They had the bar blanks already cut, and awaiting his arrival to tune them. They used bamboo tubes for resonators, and even wanted to build a BASS marimba! Their tone bars will be harmonically tuned, something hard to find in other primitive cultures.



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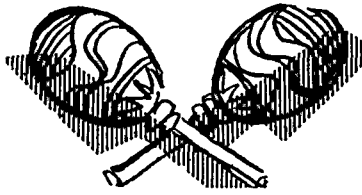
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CANTATA PARA AMERICA MAGICA

Composed by

Alberto Ginastera

Article by David P. Eyler

Albert Ginastera was born on April 11, 1916 in Buenos Aires. His parents were Argentinian, but his grandparents were Italian and Catalanian. Until recent years Ginastera lived in his native city and was an active teacher. He formed the Latin American Center for Advanced Musical Studies in the Instituto Torcuato de Tella. He has been very influential on many younger composers in South America. Now residing in Geneva, Ginastera devotes himself to composition and is also much in demand as a lecturer and musical jurist.

In the early stages of Ginastera's writing, one can see the influence of Stravinsky, and his South American origins are clearly revealed in such works as *Estancia* and *Panambi*. Many of his students have written electronic music, yet Ginastera never felt that the electronic world was for him. He believes that the conventional instruments have not yet outworn their usefulness, so he continues to find new sounds and techniques for them.

As with his contemporary, Benjamin Britten, the human voice is probably Alberto Ginastera's greatest influence. He composed operas, cantatas, and many chamber music pieces with voice. Ginastera mixed Gregorian chant with the most advanced choral writing for the large chorus. The Psalm 150 is one of his best known and most widely played works.

The *Cantata para America Magica*, Opus 27 for Dramatic Soprano and Percussion Orchestra, written in 1960, was commissioned by the Fromm Foundation to whom Ginastera dedicated the Cantata. The text of the Cantata is in Spanish from ancient pre-Columbian manuscripts. The first Christian missionaries in America were the compilers of the poems of the Mayan, Aztec and Inca civilizations. From these collections Ginastera drew the text for the "Cantata." The instrumentation calls for 13 percussion players, plus celesta, 2 pianos, and soprano. The Cantata is in 6 movements: 1. Prelude and Song of Dawn 2. Nocturne and Love Song 3. Song for the Warriors' Departure 4. Fantastic Interlude 5. Song of Agony and Desolation 6. Song of Prophecy. The total duration of the work is 25 minutes.

The first performance of the work was given on April 30, 1961 at the Inter American Festival in Washington, D.C. by the National Symphony Orchestra conducted by Howard Mitchell with Raquel Adonaylo, as soprano soloist! Henri Temianka conducted the West Coast premiere in Los Angeles on February 4, 1962, with Raquel Adonaylo as soloist, and immediately thereafter made a recording for Columbia Records. The work was also performed at the Teatro Colon in Buenos Aires and during the Bienale di Venezia in April 1962.

The *Cantata para America Magica* is one of the largest works written for the modern day percussion ensemble. Among the 13 percussion players there are 53 different instruments used. These vary from two sets of timpani (3 for each performer) to high and low claves and a pair of stones. The celesta and two pianos make up the other three performers with the soprano making a total of 17 performers. Each of the performers must be very proficient on their instrument because of the difficulty of each of the parts. Ginastera uses each of the instruments to their fullest potential. He uses the full range of the bar percussion instruments and both pianos. (See Ex. 1) Both timpanists have many pitch changes and glissandos.

One of the most striking features of this work is the use of the most advanced contemporary techniques to evoke an old

and primitive civilization with its moods and its music. The serial techniques employed include series of tones, intensity, dynamics, pitch, rhythm and orchestral density. The composer uses the series in all its vertical and horizontal relations and with constant chromatic variations. The series is used not only in the so-called pitched instruments such as the pianos, but there is also a relationship of six different pitches between the six kettledrums, six tambours, three cymbals and three tam-tams.

In the percussion orchestra there is no one part more important than any other. The dramatic soprano carries most of the main melody throughout the entire work. (See Ex. 2) The marimba and xylophone parts are very closely related, as are the two pianos, throughout most of the piece. One interesting problem is that the glockenspiel is written out of range throughout most of the Cantata. (See Ex. 1) Ginastera wrote for a three octave glockenspiel which is usually not available. One other possible problem for the marimba player is the constant changing from treble to bass clef. Many times the clef change happens in the middle of a measure. This makes reading somewhat difficult. (See Ex. 1) It would have been much better if the composer would have written the marimba part in the double clef. The pianists also have some very difficult clef changes. In a few sections the pianist is playing three different staves. (See Ex. 3) All pedal markings and octave changes are clearly indicated.

One of the biggest problems throughout the piece is the rhythms. There are very few times when the ensemble plays like rhythms, and this makes it difficult to put parts together. The use of asymmetric meter throughout the composition adds to this difficulty. In the last movement, "Song of Prophecy," the meter signature is basically in 1/8 and in parts a basic rhythmic structure seems to be nonexistent. (See Ex. 4) Once again, the clef changes in the marimba and piano parts make this a most difficult section.

The timpani part is written on a double staff throughout most of the piece. However, in the last movement the timpani part breaks into three staves, each staff having two pitches (See Ex. 5) The percussion player IX is at this point instructed to play the third kettledrum part. Enough time is given for him to accomplish this task.

The "Fantastic Interlude" is an instrumental movement based on short asymmetric structures. This is the only movement in which the soprano is not present. The second half of this movement is a retrograde inversion of the first half. The entire piece is played pianissimo, producing a dazzling effect, like that of a nocturne. The movement requires enormous virtuosity on the part of the players.

To perform this composition, the soprano soloist must be of professional caliber. The part requires a very wide range and has many wide skips and jumps. (See Ex. 6) Since the piece is very atonal, the soloist must possess excellent pitch discrimination. In performing a work of this magnitude, much preparation will be needed. It should only be attempted by a very high caliber soloist and ensemble, but is one of the most rewarding and significant works in the repertoire for the modern percussion ensemble.

The Author

David P. Eyler is on the teaching staff of The Ohio State University as a teaching associate in percussion and studying for the Master of Music degree in percussion performance.

A recent graduate of Frostburg State College, (Maryland) he received the Bachelors degree, Magna Cum Laude, in both Music Education and percussion performance and formed and directed the Frostburg State College Percussion Ensemble.

David is also the author of "22 Progressive Studies, Etudes and Duets for the Snare Drum", published by Music for Percussion in New York. He was also commissioned to compose several works for Percussion Ensemble, and regularly arranges percussion "Pops" material for the OSU Percussion Ensemble.



The Score to CANTATA PARA AMERICANA MAGICA is published by Barry B. A. Argentina, and the performance parts are available on rental from Boosey & Hawkes Company.

1.

3 Flts
3 TT
1 Pp
Xil
Marin
Glock
Cel
Pao I
Pao II

2.

Sopr
3 Flts
3 TT
Pao I
Pao II

res ca la se naldo. Ka wil, ca el on ce A ha u, suen do van
tas se por se que el se al se de la, con A. se. e. que

3.

Glock
Cel
Pao I
Pao II

4.

Sopr
3 Flts
3 TT
1 Marin
Glock
Cel
Pao I
Pao II

f simile

5.

3 Flts
3 TT
1 Pp
Glock
Cel
Pao I
Pao II

6.

Sopr
3 Flts
3 TT
1 Pp
Glock
Cel
Pao I
Pao II

¡No nos da ju no mandamo res. ca ra san del cielo. ce ra san de la
de no nos el Pasa de no nos el. Ma ty Cel el nos em

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The Spring '78 TEST YOUR PERCUSSION I.Q. QUIZ proved to be the most difficult one thus far! We had only one winner and one runner-up. They correctly identified the group — THE MARIMBA MASTERS; and the members (L.-R.) Vivian Emery, Jane Burnett, Edward DeMatteo (bass), Gordon Peters (founder and director), Ronald Barnett, and Mitchell Peters. Also performing, but not showing in the picture, Peter Tanner. The Marimba Masters was formed in the 1950's at the Eastman School of Music and performed extensively including on the Ed Sullivan TV Show as shown in the picture.



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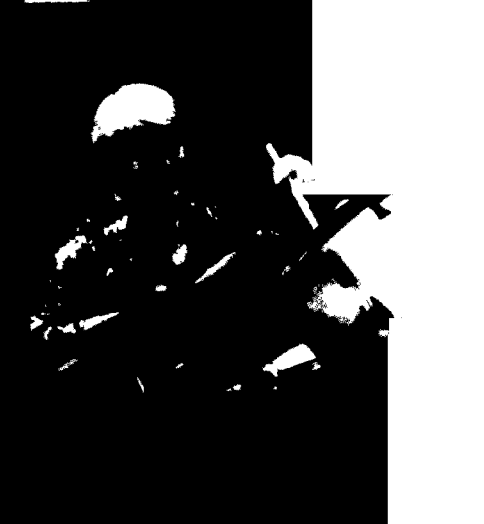


Roy Burns. World-acclaimed drummer and Rogers Staff Artist. He is the house drummer for the Monterey Jazz Festival and has appeared with a wide variety of stars including Woody Herman, Benny Goodman, Charlie Mingus, Phil Upchurch, Lionel Hampton and John Lewis. Roy has also played for a number of TV shows with the NBC Staff Orchestra and is the author of 13 books on drumming, two teaching albums and a correspondence course for hand development.

ROY BURNS TALKS ABOUT PROFESSIONAL DRUM TUNING TECHNIQUES AND ROGERS.

"More than ever before, drummers are becoming aware of how professional tuning can improve over-all sound. As staff drummer for Rogers, I give about 100 drum clinics every year. And everywhere I go, I get more and more questions about tuning.

One fundamental thing to remember about tuning is the importance of drum construction. If the drum goes out of round, to tune it is like trying to tune a guitar with a warped neck. Also, more often than not, when it is out of round, the bearing edges won't bear. And unless the bearing edge is level, it's virtually impossible to accurately control the evenness of tension.



ROGERS
THE SOUND THE PROS DEPEND ON.

Rogers Drums, CBS Musical Instruments, P.O. Box 4137, 1300 E. Valencia Drive, Fullerton, California 92631

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In tuning a snare the trick is to make the bottom head moderately tight no matter what kind of music you play, and adjust the top head to the individual situation. For rock music, you usually keep the top head relatively loose for a more funky sound. Big band drummers keep it somewhat tighter at a medium tension level for a sharper, more high pitched sound.

The thing to remember in tuning a snare is that once you adjust the bottom head properly, leave it alone and make all your adjustments on the top head. The snare tension is also important in tuning a snare. The snares should float on the bottom head to give clarity without choking.

With the Rogers Dynasonic snare you get two ways to adjust the snare unit — one adjustment lets you tension the snares lengthwise and a second allows you to raise or lower the frame for just the right amount of contact against the bottom head.

With proper tuning of your drums you can get the sound you want with less physical effort. And when you play more relaxed, your timing is more accurate, your endurance is increased and you can play more creatively.

**“TRYING TO TUNE
A DRUM THAT’S
OUT OF ROUND
IS LIKE TUNING
A GUITAR WITH
A WARPED NECK”
—ROY BURNS**

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; MH-Murray Houllif; JM-James Moore; AP-Al Payson; LP-Linda Pimentel; MR-Michael Rosen; WS-William Schinstine; and KE-Karen Ervin.

SNARE DRUM SOLOS

LAHARA by Bob Becker published by Bob Becker, 6 Church Street, Toronto, Ontario, M5E 1M1, Canada, \$20.00.

Lahara is a rudimental drum solo which is performed with accompaniment. As the music states—"a solo with accompaniment for snare drum, tom tom or Remo pad." The accompaniment can be marimba and vibes or any instrument capable of sustaining for a long time.

It is difficult today to write a solo that is different in all respects from previous solos—Bob Becker has done it. Mr. Becker states, "My aim in writing this music was to reproduce the rhythmic and formal structures of actual tabla compositions in a form that would be immediately comprehensible, both rhythmically and aesthetically, to a western percussionist with or without a special knowledge of Indian music. In order to do this I used the most universal and traditional medium in American percussion repertoire—rudimental snare drum."

Lahara not only develops a feeling for Indian music but it develops good technique as well. It is interesting to learn and enjoyable to hear. Mr. Becker explains each tala cycle very carefully and includes some historical remarks in his introduction. This work would be good for a college recital program or just to gain an appreciation and understanding of Indian music. (JB)

SNARE DRUM BOOKS

KLEINE TROMMEL. Eckehardt Keune Publ. by Barenreiter. N.P.

This volume is actually Part I of a series called *Schlaginstrumente* and this writer looks forward to the other parts if they are as interesting as this first one.

The book is very substantial (150 pages) with a very interesting essay on the history of the snare drum. It also has illustrations which are interesting because they show the European style of playing with the left thumb (traditional style) on the stick and the index finger and third finger straight up in the air. However, the notation is clear, the exercises progressive and well marked with dynamics. The roll exercises, as well as the embellishment exercises, are particularly good. There are many exercises in mixed meters in addition to a few duets. I wouldn't recommend this book for a beginner but it does have some very basic reading in the beginning. A lot could be done with this book if it were used in a creative way by an imaginative teacher. The text is in English and German. No price is available at this time. (MR)

THE DUALITY OF PERCUSSION — Bob Delich, P.O. Box 460, Tijeras, N.M. 87056, 49p. \$3.50.

Designed to help develop better sightreading skills, especially with reference to tied notes and rests, this book uses a comparison method to achieve this end. Page 4 through 30 involves 10 one measure examples of rhythms using rests followed by the same rhythms using ties; thus the title "Duality". All examples are hand manuscript which are quite clear. Pages 32-49 consist of dual 16 bar phrases in the same general format. The concept is one frequently used by teachers to help students understand the tied note problem. This book can be helpful to anyone having that type of problem. (WS)

THE ROBERT DE LUCK PREPARATORY METHOD FOR PERCUSSION — Robert DeLuck, P.O. Box 460, Tijeras, N.M. 87059. 36p. \$2.25

This booklet is unusual in that it separates the basic positions of playing into separate lessons. In itself it is not a method book, yet it quite nicely describes the various components of knowledge necessary to proceed with beginning instruction. Perhaps the title is misleading, but the contents can supplement any students' knowledge of drumming basics. The type set is large and easy to read with excellent illustrations throughout. (WS)

DRUM SET BOOKS

THE DRUM SET EXERCISER by James Piekarczyk, published by Opus Music Publishers, Inc., 1880 Holste Road, Northbrook, Illinois 60062. \$3.50.

The Drum Set Exerciser is a system of exercises to develop (1) arm endurance, (2) foot coordination, (3) cymbal control, and (4) total melodic endurance. Several pages are devoted to each area with a recommendation to start each exercise slowly and increase the speed as one becomes familiar with it. The exercises are easy to read, therefore both a beginner and advanced student would profit from practicing them.

As is the case in practicing exercises, they alone will not make you a musician or a swinger, but will give you the coordination and technical ability to become one. (JB)

ROCK SHOP by Paul Bowman, published by Pro Art Publications, Inc., Westbury, Long Island, New York, \$2.50.

ROCK SHOP is a guide to Rock independence for the drum set. It consists of a series of quarter, eighth and sixteenth note rhythmic patterns called motifs. It is recommended to practice each motif slowly and increase the speed as you become familiar with it. The end result being to play the entire page of motifs at a fast tempo. The concluding part of the book employs selected motifs from the beginning, two-measure motifs, Bossa Nova exercises, drive beats, hi-hat devices, cymbal variations, four-way independence and drum set fills.

ROCK SHOP can be practiced by both the beginner as well as the advanced student. The results of this book would be a good command of rock rhythms which could be used in actual performance. (JB)

BAR PERCUSSION SOLOS

CONCERTO FOR MARIMBA AND ORCHESTRA — James Basta. Music for Percussion, Inc., New York. Solo: \$3.00; Piano reduction: \$5.00; Complete set: \$8.00. This work, long a favorite of marimbists, but rather hard to obtain in manuscript form, is finally available in a clean, readable printing. Although it has a style entirely its own, it is technical on about the same level as the more often performed Creston *CONCERTINO FOR MARIMBA AND ORCHESTRA*. The rhythms, while developed within traditional meters, require accurate and secure transitions from eighth notes to triplets of eighths to sixteenth notes in all sorts of arrangements. Other technical problems include rapid double strokes, some contrapuntal movement between hands, some fairly intricate interval maneuvers in the four mallet section, double stops, octaves, and some tricky leaps. Although the work is not divided into movements, it is comprised of sections with a variety of tempi and styles. The piano accompaniment requires a pianist with agile technical facilities. All interpretive marks are clear and appropriate. (LP)

CONVERSATIONS Opus 44 — John LaMontaine. Fredonia Press, 3947 Fredonia Dr., Hollywood, CA 90068.

For those of you that may raise eyebrows at a work for two mallet solo marimba performance that may also to be performed, with minor alterations, by solo clarinet, flute, violin, trombone, or viola, each employing identical piano accompaniments, don't let your prejudices stand in the way so that you do not explore this masterpiece. Pulitzer Prize winning composer La Montaine has created a work of high substance and solid dramatic appeal. Based on a tone row, each of the four movements (*Encounter*, *Dispute*, *Affections*, and *Word Games*) is both tightly integrated into the whole in its use of thematic development and at the same time dramatically expresses its

individuality. The work accentuates the lyrical beauty of the marimba. The difficult piano accompaniment both supports the solo marimba and contrasts with it. Skills necessary for the performance of this work must first include mature musicianship, and also an accurate two mallet technique, ability to leap long distances while manipulating a legato roll, precision in changing meter performance, and great dynamic range. You will need a mature piano accompanist who also is precise in dealing with changing meters. (LP)

TWENTY BACH CHORALES FOR MALLETS. Murray Houllif. Music for Percussion, Inc., New York. \$3.00.

Houllif has taken the original chorales and has made minor adjustments in voicings so that they can be performed on a four octave instrument and most of the interval changes are reasonably fluent for the marimbist who is on the lower rungs of advanced performing. No dynamic markings are included. The original slur markings, showing the text word/consonant relationship to the music, seem to have been retained. Otherwise the manuscript is unadorned. (LP)

SUITE FOR VIBRAPHONE SOLO — Michael Lang - Southern Music, \$1.50.

A very fine college recital level work in four movements. Each movement is thematic and developed interestingly. Movements I and III can be played with two mallets; II and IV with four. Lots of accidentals to read. Movement II has some lovely "color" chords. An expressive player could do much with this piece. Clear, machine printing. (MH)

SYNCOPATED WALTZ — Lorraine Irvin, Studio 4 Productions, Box 266, Northridge, Ca. 91327 — \$2.75.

A rather easy two mallet solo with some charming chromaticisms and rhythmic shifts in steady eighth notes. Should be a good study/performance piece for the beginning college student or the beginning-plus junior high or high school player. The piano accompaniment is very easy, facilitating performances.

An excellent contribution to beginning keyboard literature, an area which still needs much development.

It seems a shame that Syncopated Waltz has two notes which are out of the range of the vibraphone or xylophone. Some editing of these might be permissible, when necessary. (KE)

PRELUDES 4,5,6—Raymond Helble, Studio 4 Productions—\$5.00

Helble's Preludes 4, 5 and 6 are three more very difficult, well-written pieces from this talented composer. These works seem to show a greater level of musical maturity than the composer's first three preludes. All three require a thorough control of contrapuntal and independent mallet techniques and are probably only accessible to the advanced college or professional marimbist.

Printing is clear and easy to read, although page turns occur at uncomfortable places. Studio 4 is to be congratulated on its continuing contribution to serious percussion literature. (KE)

ETHOS — Jack Jenny, Permum Publications, P.O. Box 02033, Columbus Oh. 43202 — \$2.50.

Ethos is a more than usually imaginative six-mallet solo, escaping in part the parallelism that seems to be an inherent part of most six-mallet techniques. It is, therefore, rather difficult and requires considerable previous experience with six mallets.

The music is well-printed and easy to read. Permum is another company contributing greatly to percussion literature. (KE)

CONCERT FOLIO FOR MALLETS — Lang Percussion Company, 208 W. 30th St., N.Y., N.Y. — N.P.

The folio includes three works:

Four Pieces for Solo Vibraphone by Larry Spivack is probably the most successful in the collection. Each piece is differentiated in character, using clever rhythmic alterations and "traditional-contemporary" harmonies. Ragtime is particularly charming, taking traditional rag motifs and adding a contemporary twist.

Four Pieces requires a solid four-mallet technique, good control of pedalling and articulation and should be an excellent recital piece for the college percussionist.

Phillip Grossman's Sonata for Solo Vibraphone (in three movements) is more conventional in its techniques (less contrapuntalism, for example) and should be playable by a less advanced vibraphonist. The movements are contrasted in character, including a slow, largely chordal second movement and a rapid monophonic third movement.

Both of the above pieces represent a substantial contribution to the vibraphone repertoire.

The third piece in the album, Suzanne Lieberson's Reflections for Solo Marimba, presents some serious problems. While there are nice musical ideas and development of material, technically the pieces are confusing. For example, it seems likely that many notes should be rolled which are not marked. Sections of great simplicity alternate with measures of almost insurmountable difficulty and there are some unexplained markings.

It seems to me that a comprehensive editing job would be necessary before this piece would be accessible even to a relatively advanced player.

Lang's publications are clearly and neatly copied for the most part but this folio, like several other recent Lang releases suffers from blurriness in certain sections. (KE)

MALLET INSTRUMENT SOLO SERIES — Ludwig Music Publishing Co., 557 E. 140th St., Cleveland, OH 44110

The original works in this series by Ronald Lo Presti, and an original work and several arrangements by Scott Mesiter add to the repertoire of accessible, well printed, reasonably priced solos for intermediate level bar percussion players. Ludwig Music in Cleveland is to be commended for adding to the list of works available for these instruments. (JM)

Composition available are as follows:

ARIA FOR MARIMBA — Lo Presti \$2.00 solo and piano.

Two and some four mallet passages.

SCHERZO FOR XYLOPHONE — Los Presti \$2.50 solo and piano.

An easy two mallet work; could be played on any bar percussion instrument.

SEVEN SHORT PIECES FOR SOLO VIBRAPHONE — Meister - \$1.75 unaccompanied.

Well notated, contemporary techniques, with metric and ametric notation employed.

MATTINATA — R. Leoncavallo - Meister - \$1.25 solo and piano.

A charming, easy song indicated to be played on marimba or xylophone.

ENCORE POCKA — E. W. Smith - Meister - \$1.50 solo and piano.

An old style cornet solo, with lots of notes arranged for xylophone (or marimba).

CHANSON de MATIN — E. Elgar - Meister - \$1.50 solo and piano.

Fine two mallet solo, good for developing style and phrasing on marimba.

AMOUR VIENS AIDER — C. St. Saens-Meister - \$1.50 solo and piano.

A lyric song, fine for phrasing and roll development on marimba.

BAR PERCUSSION BOOKS

BAR PERCUSSION NOTEBOOK VOL. 1 — Linda Lörren Pimentel, Pub. by Permum Publications, P.O. Box 02033, Columbus, OH 43202, 23p. \$4.00.

Bar Percussion Notebook No. 1 is one of the most exquisitely produced, carefully thought out and unquestionable quality keyboard percussion training books to arrive on the market. Ms. Pimentel and Permum Publications are to be congratulated for their efforts in giving us a beginners book of material that will lead our students toward developing the reading and technical skills necessary to play the bar percussion music of our times. It is not a method, but a progressive assortment of short musical works arranged so the student must learn both clefs at once, immediately deal with multiple meters,

encourage transposition, explore a variety of solutions to technical problems, and is so arranged that the player could begin on any available bar percussion instrument.

The book is even valuable for more advanced percussion students as a sightreading tool. If you teach bar percussion, do yourself a favor and try this book with your younger students. This writer can hardly wait to see the next two volumes of this unique series. Quite incidentally the book also has a most unusual cover produced by Michael Compton. (WS)

THE VIBE PLAYER'S METHOD — Thomas A. Brown - Pub. by Ludwig Industries (Musser Div.), 505 E. Shawmut Ave., La Grange, IL 60525, 48p. \$6.00.

Tom Brown has a long list of excellent percussion and keyboard mallet works to his credit. It would be understandable then if this was an outstanding NEW method book. He has not disappointed us.

The descriptions of the physical techniques are the most complete yet encountered. Excellent photos and illustrations make understanding each point complete.

A great volume of exercises and solos for the solution of each type of problem the vibist might encounter are included. The book covers 2,3, and 4 mallet techniques in a great variety of styles and tempos.

The manner of writing allows a great deal of latitude to teacher and pupil to explore all sorts of uses of this material. This book represents a new standard of excellence with which to compare future method books. (WS)

MULTIPLE PERCUSSION SOLOS

THEME AND VARIATIONS FOR SOLO PERCUSSION — G. Waller Haggerty — Hornpipe Music Pub., Box C.Y. 577, 400 Comm. Ave., Boston, MA 02216 - \$2.75.

A rhythmically straightforward piece for the advanced high school or college level player. Theme w/four variations for 2 cowbells, temple blks. (5), and snare dr. Machine notation on eight lines (for each instrument). No stick changes but much changing meter where the eighth note is kept constant. Each variation basically follows the same meter pattern, e.g. 3/4-8 8-5/4-3/4 etc. Var. II requires a good dynamic control and Var. III contains double stops. Stickings are indicated. (MH)

CONVERSATION FOR MULTIPLE PERCUSSION SOLO — Dean Witten, Pub. by Southern Music Co., San Antonio, Texas 78292 - \$1.50.

A two movement work employing 4 timpani, 3 suspended cymbals, 2 roto-toms and either a set of crotales or bells. Movement I starts very delicately using knitting needles on the bells and cymbals. Later, felt timpani mallets are used as timpani and cymbals predominate. Complete instructions and clear notation make this a most interesting work. A number of improvised sections allow considerable latitude to the performer. Movement II opens in 9/8 (2+3+2+2) presto on timpani and roto-toms played with brushes. After a switch to wood mallets, some very complicated meter changes create interesting rhythmic and melodic development. Another change to felt mallets signals a final Presto which brings the work to a rousing close. This is an excellent addition to the growing literature for the percussion soloist. (WS)

GYPSY FESTIVAL — Scott Meister - Ludwig Music Publishing Co., Cleveland, OH \$4.00.

This work is a duet for two multiple percussion players written in three short movements with a total duration of 6:35 minutes. Instruments used are: Marimba, vibraphone, timpani, tom-toms, snare drum, suspended cymbal, wood block, tambourine, and bass drum. Two copies of the score form part are provided to enable the performers to coordinate their performance. Notation is traditional metric. Graphic instrument indications are well shown. A musically conceived work of modest difficulty that should provide fine recital and study material for high school and easy college level players. (JM)

TIMPANI SOLOS

THE DEVELOPING SOLO TIMPANIST by William J. Schinstine, published by Southern Music Company, San Antonio, Texas, 78292, \$7.50.

THE DEVELOPING SOLO TIMPANIST is a collection of solos for 2, 3, and 4 timpani, multi-percussion and varied duets. The solos are arranged according to their difficulty and most of them have mallet recommendations and a brief musical or technical statement regarding what to practice. The book is divided into Part I — 20 solos for two timpani, Part II — 10 solos for three timpani, Part III — 10 solos for four timpani, Part IV — Tympendium and Tympolero, Part V — varied duets. This is a good collection of graded solos which would enjoy interest from the intermediate student to the advanced high school student. Schinstine has, as is his usual manner, given the percussion world another collection of solos that are appropriate for contests and/or lesson study. (JB)

PERCUSSION ENSEMBLES

SOUNDSCAPE—Dary John Mizelle pub. by Lingua Press, 6427 La Jolla Scenic Dr. South, La Jolla, Ca. 92037. \$10 for the playing score.

Dary John has managed to write a piece that, in my opinion, will prove in time to be one of the most important compositions of the decade for percussion and will establish Mizelle as a very influential composer of the new generation. He has studied with such composers as Stockhausen, Roger Reynolds and Larry Austin to name a few and now teaches composition and is head of the Technology in Music and Related Arts program at Oberlin Conservatory. Mizelle was also one of the founders of Source Magazine.

SOUNDSCAPE is a large piece (27 minutes long) and is easiest played with 8 players (two to a part). The work consists of six movements, the sounds for each being derived from different material substances and each having a structural process that are reflective of universal shapes and realized musically in the following manner:

- I. Metal: (growth process)
- II. Skin: (decay process)
- III. Wood: (growth & decay process)
- IV. Earth (rocks, marble, clay pots, etc.): (decay & growth process)
- V. Glass: (Static-no change)

The sixth movement accomplishes a complete integration of the timbres, structural processes and rhythmic process of the first five movements.

The work calls for a very large variety of instruments (all of which would be available at a large University or Conservatory) some of which are supplied by the composer himself and/or are subject to substitutions suggested by Mizelle. The parts are quite easy to read and are printed on paper of heavy stock to make them easy to manipulate—bravo to Lingua Press. The instruments and mallet choices are indicated by system of symbols adopted by the International Congress of New Musical Notation held in Ghent in 1974. They are clearly defined in the beginning of the piece, are well marked throughout and are easy to follow.

The composer is quite helpful by offering a recording of the piece which will prove most helpful in putting it together. To be sure, **SOUNDSCAPE** is indeed a difficult piece and is a large undertaking, but well worth the effort! (MR)

TRIO POUR PERCUSSION — Andre Morin - Music for Perc. \$5.00. A colorful work for the advanced high school or college level trio, played with or without conductor. Players must use vocal sounds in addition to percussion instruments and all must be capable of matching timpani pitches. Standard percussion instruments used including slide whistle, ratchet, siren whistle, BD (foot pedal). Each player must move quickly from one instrument to the other. The timpanist must change pitches during the performance and the ensemble has many dynamic contrasts. Each player gets a 30 second improvised solo. Rhythmically not complex. Clear, machine printing. Score w/parts included. Duration: 4'40". (MH)

PRELUDE AND DANCE for THREE PERCUSSIONISTS by Charles Camilleri, Waterloo Music Co., Waterloo, Ontario, Canada, sole agents. Price: \$4.95 for one score, no parts.

This work employs only 6 percussion instruments, but it is quite difficult (definitely college level). The prelude is ametric and extremely intricate rhythmically. To achieve ensemble between the three players will be very challenging. The dance is metric, and the measure signature changes constantly. It has a solid rhythmic drive which should be interesting to the listener. (AP)

HOLIDAY FOR PERCUSSION by George Heussenstamm, Music for Percussion. Price: \$9.00 for score and parts.

Five players are required for this interesting ensemble, with each player using at least a dozen instruments. It appears that this work was designed to be used as a percussion demonstration piece for young people. (There is a direction in the score for starting the piece, "audience at a youth concert yells "start!", percussion yells "O.K.") However, the piece would not necessarily be limited to that format. Sections of the work feature different percussion instrument groupings, i.e., mallet keyboards, membranes, non-pitched wooden and metallic instruments. This is a fast-paced, wild, fun piece, with theatrical elements thrown in. (AP)

"CLEVELAND" PERCUSSION QUARTET NO. 4 WITH PIANO — Morris Alan Brand, Pub. by Bramora, P.O. Box 71 St. Cloud, MN 56301. \$12.00.

I. Reality and Flashback

II. Song

III. Homeward Bound

Instrumentation: 1. Vibes, Xylophone, Chimes; 2. Marimba, Bells, Tam-Tam; 3. Drum Set, Anvil, Tri., Tamb., Tam-Tam; 4. Timpani; 5 Piano.

The parts and score are lithoed hand manuscript which was reduced from the original.

I. A very playable ensemble which begins with an Adagio in 3/4 then a waltz that gradually gets faster. It ends with a return to the opening idea.

II. Largo in 4/4 with open harmonics in the vibes and the theme in the piano. This is followed by a vibe melody accompanied by the marimba. Later the marimba gets the melody over a timpani line. All comes together and closes softly.

III. Marked "With Spirit", the final movement has some pedaled timpani lines and lots of spirited activity throughout.

"Cleveland" seems to be a worthwhile work for the advanced high school or average college ensemble. (WS)

DEVORO WALTZ by Dennis Carlson, published by Cosmos Music, 79 Menotomy Road, Arlington, Massachusetts, 02174. \$10.00.

DEVORO WALTZ is a percussion ensemble composition for ten players. It is written in two movements and calls for the following percussion equipment: bells, chimes, claves, four suspended cymbals, vibra slap, two triangles, piccolo snare drum, wood block, four tom-toms, temple blocks, bass drum, large tam-tam, ratchet, vibes, concert marimba, cabasa, slap stick, concert grand marimba, brake drum, high tom-tom, xylophone, large cow bell, low tom-tom, sleigh bells and timpani.

The first movement of the composition moves between non-pitched sections and pitched sections; however, at times there seems to be little connection between the two. The second movement is the more interesting of the two and employs a free section of indefinite time, a tempo change and some short sections wherein the players get to whistle, scream, clap hands, and yell a pre-determined phrase or two.

DEVORO WALTZ is published in manuscript form on stapled theory paper. Little regard has been given to page turns and the manuscript is not always easy to read. The difficulty of the work lies in the high school percussion ensemble level. (JB)

THE PINK PANTHER — Mancini-arr. Thomas Akins — Kendor Music, Delevan, NY. \$5.00 score and parts.

Now that the "Panther" has recently struck at our local movie houses for the 5th time, this might be an appropriate

time to feature this arrangement on your next percussion ensemble program. The tune is very safely scored for a quartet consisting of: Player I — bells and xylophone, Player II — marimba and bongos, Player III — vibes, Player IV — drumset, and an additional string bass player. The vibe player must be able to play an improvised solo from chord symbols. (JM)

BOSSA PEQUENO. T. C. Frazeur. Music for Percussion, Inc. New York. \$6.00.

This work, for percussion ensemble, would be difficult but worth the effort for a high school level ensemble, and would make a fine style-piece of medium difficulty for the college percussion ensemble. The instrumentation is for four bar percussion performers, one player on accessories, a timpanist, and a performer on drum set. A bassist can be substituted for the timpanist if the school does not own timpani that will reach a low C[#]. The mallet parts are for only two mallets, but include some tricky octave work and tight ensemble between the performers. The parts and score are easy to read; the instructions are precise. (LP)

THREE COMPOSITIONS — Dennis Carlson - Pub. by Cosmos Music, 79 Menotomy Rd., Arlington, MA 02174 - No prices

I. TRIO #1 for snare drum, tom tom, and bass drum, 3 pages, score form, manuscript single line. A March Tempo, it begins in 4/4 but has meter changes to 3/4, 4/4/3/4 2/4 and 11/16.

II. APRIL FOOL'S PARADE, a duet for snare drums or snare and tom tom. Begins in 10/16 (5 + 5) marked "briskly". Changes to 2/4 after 8 measures. Some quite difficult 7:4, 3:2 and 5:4 figures. Later changes to 3/8 and 5/8 for the close.

III. TWO BITS, 4 pages score form, two parts with instrumentation unlisted. One would assume two snares or a snare and tom-tom as in II. Again the composer has used frequent artificial groupings to gain his desired effects.

Mostly these are interesting for their mathematical complexity than for their musical content. (WS)

BAR PERCUSSION ENSEMBLES

FOR MALLETS (TWO PLAYERS). Raymond Wilding-White. Music for Percussion, Inc. New York. \$3.00 (both parts included).

These duo bar percussion pieces employ a variety of instruments and styles within a mildly contemporary format. Except for some fast passages, double stops, and octave leaps, the two mallet techniques employed are not difficult. The variety of timbres and styles employed and the opportunity for the intermediate bar percussionist to move from instrument to instrument make this collection a good addition to the repertoire. Advanced students will also have fun sight reading FOR MALLETS. (LP)

MIXED ENSEMBLES WITH PERCUSSION

COMEDIE FOR TROMBONE & PERCUSSION — Frank Campo - Music for Perc. - \$3.50.

An advanced college level recital piece for two experienced players of contemporary music. Percussionist needs amplified vibes, tubular bells, 2 bongos, 2 toms, triangle, finger cymbals, 2 suspended cymbals in addition to a variety of sticks and beaters. Standard and graphic notation without meter or bar lines. Points of coincidence, e.g. spots where rhythms are played simultaneously between the two become extremely crucial. Lots of dissonance. Trombonist must have an extensive high/low range and ability to read tenor clef. Some quickly executed passages. In three movements. Clear, machine printing. Two parts included. (MH)

TRES CUBITO — Frank Campo - Music for Percussion - \$7.50 (includes three scores).

A three-movement work for three virtuosic players of contemporary music. Player I uses alto flute in G (sounds Perfect 4th lower), flute, and piccolo. Player II-Viola. Player III-Marimba, Vibes, Temple Blks., and Triangle. Standard and graphic notation w/metronomic indications. No meters, bar lines. Points of coincidence. ¼-tone sharp and flat indications. A difficult mallet work. Duration: 9'52" (MH)

TEXT & REFERENCE BOOKS

THE ROAD: HOW TO GET IT, LIVE WITH IT AND PROFIT!!!!— John A. Ruka, Litited, Ltd., Pub., 8138 Gridley Ave., Wauwatosa, WI 53213. \$9.95.

This book doesn't quite fit into any of the categories set aside in Percussive Notes for New Publications. However, every musician who is now on the road, ever expects to go on the road or is contemplating forming a group with this purpose in mind will find this book extremely useful.

John Ruka is an experienced drummer who spent almost ten years on the road (he now teaches in Milwaukee) with several show bands and has passed on a wealth of knowledge in this book. I know of no other publication that deals with such essential details as agents, comedy routines, rehearsing, clothes, auditions, the car on the road, medical problems, laundry, pets, naming the group, etc. etc.

THE ROAD is written in a chatty manner, is easy to read and laid out well. Major sections include: I. The Circuit and the Money, II. Bands (Types), III. The Business of the Road, IV. Getting Your Act Together, V. Keeping the Band Together, VI. Life On the Road, VII. Getting Work. Each major section has several subdivisions dealing with specific aspects of the problems of each part.

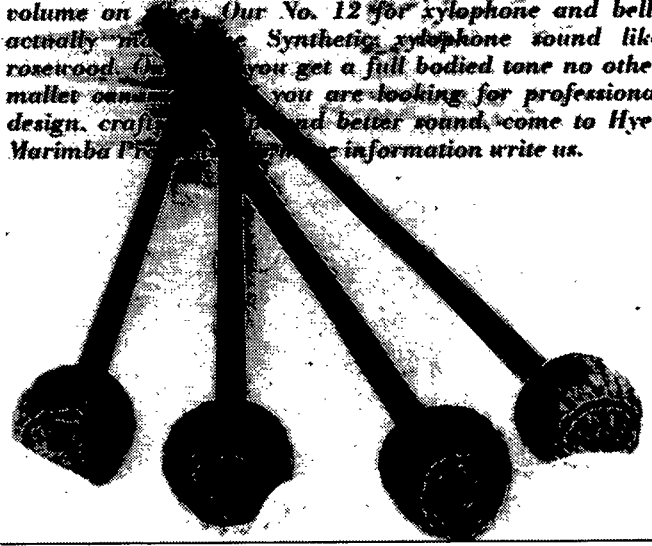
In short, any musician intending to work in this aspect of the music business will find THE ROAD an enormously useful book to have. (MR.)

According to figures supplied by the American Music Conference there are estimated to be 2,600,000 amateur drummers in the United States, constituting 7% of all the amateur musicians active. Of these 71% are male and 29% are female. The only instruments that attract more players than drums are in order — piano, guitar, organ, and clarinet.



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OUR 25TH YEAR

PUBLICATIONS and PRODUCTS



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CIRONE PUBLICATIONS, P.O. Box 612, Menlo Park, CA 94025 has a detailed brochure of their percussion solo and ensemble compositions as well as method books and texts; included is a new release entitled the *Orchestral Mallet Player* by Anthony J. Cirone.

COSMOS MUSIC, 79 Menotomy Road, Arlington, MASS. 02174 (617) 643-6868 according to their latest listing is making available a number of new compositions, which emphasize mallet percussion.

RICHARD DICENSO, 15 Kiley Drive, Randolph, MASS. 02368 has published *A Practical Workbook for the Modern Drummer* which provides the teacher, student and professional with a modern and progressive approach to the rudiments of drumming and their application to the drum set.

JOE GARRY MUSIC makes available a free newsletter called *Drum Taps* by sending a postcard to Better Percussion, 132 Pleasant Ave., Englewood, NJ 07631.

HAMAR PERCUSSION PUBLICATIONS, INC. 333 Spring Road, Huntington, NY 11743 has a catalog listing their solo and ensemble works for percussion.

KENDOR MUSIC is pleased to announce the release of the new *It's Time for the Big Band Drummer* book. Collaborators Mel Lewis and Clem DeRosa have assembled this instructional method for the drum set player. Request a free brochure from Kendor Music, Inc., Delevan, NY 14042.

LANG PERCUSSION COMPANY, 208 West 30 Street, New York, NY 10001 publishes a variety of works for ensemble, solo, and chamber music mediums. Unique among publishers is the offer by Morris Lang to refund the complete price of any work the purchaser does not wish to keep.

MCCORMICK'S ENTERPRISES, P.O. Box 97, Elk Grove Village, IL 60007 has a new marching band music hot line to place orders toll free by calling 800-323-0664. They also publish a newspaper entitled *The Marching Band Director*; the latter is free from the above address.

Among new releases from PERMUS PUBLICATIONS, P.O. Box 02033, Columbus, Ohio 43202 is a unique new collection of beginning percussion pieces composed and arranged by Linda Pimentel, and an original four-mallet rag for marimba or vibe composed by Gearv Larrick. Write for their latest catalog.

G. SCHIRMER, INC., 866 Third Avenue, New York, NY 10022 has been named exclusive United States sales agent for Berklee Press Publications. Schirmer plans to expand distribution of Berklee Press Publications to college and commercial book stores, as well as to music retailers.

SOUTHERN MUSIC COMPANY, P.O. Box 329, San Antonio, TX 78292 has several helpful brochures available on music for winds and percussion.

SAM ULANO, P.O. Box 1126, Radio City Station, NY 10019, is the publisher and editor of two very significant percussion publications: *Drumworld*, a newspaper discussing books, records, photos and ideas; *For Drum Teachers Only* is a most informative and thought provoking series for teachers.

ZIMMERMANN has as its sole agent for the USA, C. F. Peters Corp., 373 Park Avenue South, New York, NY 10016. Their catalog lists numerous materials for percussion, including those that utilize Orff type instruments.

NEW PRODUCTS

MIKE BALTER MALLETS, P.O. Box 531, Northbrook, IL 60062 has introduced a unique mallet case designed to transport a quantity of mallets, sticks, and accessories.

LANG PERCUSSION COMPANY, 208 W. 30 Street, New York, NY 1001 is now offering a selection of mallets, castanet machines, castanets on a handle and a new wide-bar model of orchestra bells.

LUDWIG INDUSTRIES, 1728 N. Damen Ave., Chicago, IL 60647, has added a number of new products to their already extensive line of percussion instruments and accessories, including the sound projector for drums, the unique UFO snare drum kit, the combo vibe which is a professional quality vibraphone at an economical price, the first symphonic grand 4½ octave Kelon Marimba, classic chrome finish chimes, 6-ply wood drum shell, and a new Hercules line of heavy duty stands.

MÄN-RÄN Mallet Enterprises, c/o Gary France and Scott Goodman, 27½ Market Street, Apt. 1, Potsdam, NY 13676, has introduced a new line of handcrafted mallets for marimba and vibraphone. Write for a free brochure.

MCCORMICK'S, the marching and music specialists, have an extensive array of products beautifully illustrated in their catalog for 1978. They can be reached via a toll free order number at 800-323-0664, or write P.O. Box 97, Elk Grove Village, IL 60007.

REMO, INC., 12804 Raymer Street, North Hollywood, CA 91605 has available a new 15" marching drum head with improved pull-out resistance designed to meet drum corp and other high tension requirements. Also introduced is a new line of trimline reflectors which provide rototom projection. Further information may be obtained from Remo, Inc. or your local dealer.

WURLITZER EDUCATIONAL PRODUCTS DEPARTMENT, Dekalb, IL 60115 has designed a new Music Learning Module and new instructional materials for use with the MLM, a small portable keyboard unit.

ETOILE MUSIC, INC., 522 West Lake Road, Shell Lake, Wisconsin 54871 recently released "Green Mountains" by Steve Swallow for vibraphone and piano. It was transcribed note-for-note from the original Gary Burton solo on RCA LSP 4098 by Terry Smith and printed under license from the publisher, Grayfrair Music, Inc. This number is the first in Etoile's "Mallet Master Series," which is now in preparation.

NEW!.....
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The aspiring bar percussion student needs, and is capable of understanding, material that uses the melodic and harmonic elements, the clefs, and mallet techniques necessary for today's literature.

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In addition to peering over a large household, Anna Magdalena Bach carefully guided the musical growth of the Bach dynasty. Her collection known as the ANNA MAGDALENA BACH NOTEBOOK is the "backbone" of quality keyboard instruction even today. Composed somewhat with "longue in check", the LINDA LORREN PIMENTAL BAR PERCUSSION NOTEBOOK is a takeoff on Anna's delightful NOTEBOOK.

But seriously, the two aims of this volume are: 1) to create some fun compositions for the beginning bar percussion student at the intermediate sight reader, and 2) to create "problem solving" situations. In this volume and throughout the continuation of the series, the inexperienced bar percussionist is gradually introduced, in an appropriate form, to the tools of contemporary bar percussion performance. These pieces will adapt to any bar percussion instrument: marimba, vibraphone, xylophone, orchestra bells (even classroom bells).

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CARE AND REPAIR OF PERCUSSION INSTRUMENTS

By Cynthia E. Soames

Percussion instruments in good working condition will sound better than percussion instruments in need of care and repair. PROPER STORAGE of percussion instruments, covered and stored away from extreme heat and cold, is essential. Small instruments and mallets can be stored in drawers or on shelves and small drums can be covered and put on shelves. Membranophones should have cardboard, fibre, or plywood head protectors and be covered with a canvas, cloth, or fibre cover or case. Limited space may require larger instruments to be stored in a rehearsal hall, etc. Large instruments (timpani, etc.) stored in such places should have head protectors and thick padded covers.

TIMPANI — Check counterhoops for dirt and dust, and casters for smooth movement. Move the pedal from low note position to high note position and listen for unnecessary noises. Check the pedal movement for smooth release and holding, and heads for cleanliness, cracks, and even tensioning. Heads should be removed and parts should be lubricated and adjusted twice a year. The following procedure can be followed.

KEEP THE FOOT ON THE PEDAL and loosen tension rods by turning them counterclockwise. If the pedal snaps forward under the pressure of removing the head tension, it will hit the base and break. Ease the pedal forward carefully and remove the foot only after the tension rods are completely loose. Remove the hoop, rods, head, and check the bowl. Copper kettles should be polished and wiped dry. Dents in the bowl will interfere with sound quality and should be pounded out with a rubber hammer. The lip or bowl rim should be rubbed with steel wool or fine emery cloth and cleaned with alcohol or turpentine. Lubricate the tension spring with light household oil, hardware (tension rods, etc.) with petroleum jelly, and tighten all nuts, bolts, and screws. If mounting a CALFSKIN head, first check the head for properly tucked edges. If remounting a calfskin head, clean it with a mild soap and cool water. Wet both sides of the head, but not the hoop. Rub coconut oil soap, vaseline, talcum powder, paraffin, or hydrous lanolin around the edge of the bowl and under the head where it will contact the rim. Apply any product THINLY. Too much of any product will dry, chip, and buzz against the head. Place the head on the drum in a position that prevents the backbone of the head from being in a playing area, and draw the head down one-half inch. If the weather is dry, draw down more, if humid, draw down less, but draw down EVENLY. Again, the foot will be on the pedal until the head is tensioned. Dry the head evenly and slowly for at least 24 hours, with the pedal in half-high position. True the head (tension evenly at each tension rod) after it is dry. Calfskin heads should be left in low-note position in damp weather, high-note position in dry weather, and half-high position in changeable weather and for storage. If the collar shrinks, move the pedal to high-note position, dampen the head, and allow the head to again dry SLOWLY for 24 hours. The collar should remain when the pedal is placed in low-note position.

Clean plastic heads with warm water and mild kitchen cleanser. If mounting a PLASTIC timpani head, tune manually and aurally, tensioning the head evenly to bring it in tune with itself. After the head has been trued, bring it to fundamental tension. Dents in plastic heads can be removed by carefully "ironing" with a warm iron or heat lamp, after placing a towel on the head before heat is applied.

The timpani CONTROL KNOB is a problem for some non-percussionists. The pedal should move evenly and the timpani should produce the range suggested by the manufacturer (check manufacturer's catalog or the instructions provided with the timpani). If the pedal is in low-note position and tips forward, turn the control knob counterclockwise, decreasing spring pressure until the pedal will stay where it is placed. If the pedal will not remain in high-note position, turn the control knob clockwise, increasing spring pressure until the pedal will remain where placed. Once set, it is not necessary to turn the knob and adjust the pressure. If the head is "trued", the control knob working properly, etc. students should be able to tune the timpani to desired pitches. Additional information on the "Care and Tuning of Your Ludwig Timpani" is available from Ludwig Industries and is recommended for the non-percussionist band or orchestra director.

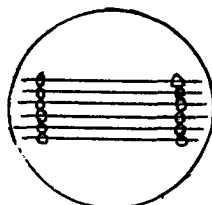
Casters should be cleaned and oiled. Timpani head protectors of masonite or plywood can be lined with felt. Fibre head protectors and drop covers for protecting instruments are available from most percussion instrument manufacturers, but thick padded covers can be easily made.

DRUMS OF INDEFINITE PITCH — Snare drums, field drums, tom toms, and bass drums require care and repair similar to timpani. Check heads for cleanliness and cracks. Check shells, counterhoops, and metal parts for dirt, cracks, and roughness. Check the snare strainer for smooth movement. Check for stretched or broken snare attachment cords and stretched or broken snares.

Loosen tension rods (counterclockwise) and attachment snare cords and remove rods, counterhoops, snares, and heads. The shell can be cleaned with a wax cleaner. After lugs have been removed, wood shells can be refinished using any furniture refinishing process. Tighten screws and bolts inside the shell, lubricate moving parts with light household oil, and lubricate hardware with petroleum jelly. Check the rim of the shell for roughness, sand it if necessary, and clean it with alcohol. Next put a THIN layer of lubricant (see Timpani) on the rim to ease friction.

Plastic heads should be changed every one or two years and cleaned at least twice a year with warm water and a mild kitchen cleanser. Percussion instrument manufacturers have a product available that adds texture to plastic heads. A THIN layer of such a product should be sprayed on smooth plastic heads. Calfskin heads can be cleaned with mild soap and cool water. Cool water can also be used to reset calfskin heads. Skin heads should dry 24 hours before using. Put the head on the shell and push on. Next put the counterhoop on, align the tension rods, and screw the tension rods in by hand as far as possible. Finish tensioning with a drum key, checking the pitch of the head at each tension rod, and tuning the head evenly.

Several strands of braided nylon fishing line can be used to replace frayed or broken snare attachment cords. Snares should be centered over the snare head, and stretched or broken wire snares should be cut off with wire cutters. If gut snares are to be used, first soak the gut strands in water. Thread the gut strands through the snare strainer and through the back plate assembly on the opposite side of the shell. Tighten the plate slightly, use pliers to pull the gut strands firmly through the plate, and tighten the plate securely. Moisten the gut strands and let dry 24 hours. When the snares are dry, place waxed paper between the snare strands and the snare head and apply several coats of shellac to the snares. When the shellac dries, separate the snare strands by weaving under one, over the next one, under, over, etc. with heavy duty button and upholstery thread. Reverse the process and tie off the thread at the same place the weaving started. Usually two points of separation, two or three inches from the rim is sufficient (see diagram).



— Separation of snares.

The snares should respond when the drum is struck. Tap the drum with light, medium, and hard strokes. The sound of the drum should remain basically the same when struck at the same spot, regardless of the dynamic played. If the snares do not sound "right", loosen them and tighten again until the sound is "crisp". Although the shellac will protect gut snares from mild humidity changes, gut snares should be "off" when the drum is stored. It is not necessary to throw "off" wire snares when drums are stored.

Internal tone controls on drums should not be overtightened. Use only enough pressure to allow the control to press against the inside of the head. A cloth pad taped to the head, one or two pieces of adhesive tape, adhesive moleskin, or a business card can be used to cut head vibrations.

A concert bass drum should not be tuned to a specific pitch, but as low as possible without creating a floppy head. Under no circumstances should a concert bass drum be stuffed with paper, cotton, clothes, etc. to stop head vibrations. A concert bass drum should be allowed to ring or vibrate, not made to sound like a scotch bass drum. The concert bass drum should be suspended from the stand and excessive head vibrations can be stopped by using adhesive tape or moleskin, a cloth pad, muffler, etc. externally. If the drum has a persistent "definite pitch", tune the heads to pitches a half step apart.

The bass drum used with a drum set should have a felt strip under each head. The felt strip can be moved nearer the center if less head vibration is desired. Patches of adhesive moleskin should be placed on the head where the pedal beater will strike and on the rim where pedal, holders, external muffler, etc. will be mounted. Using both heads on a set bass drum produces a "boom" sound and taking one head off gives a "flat" sound. One alternative is using both heads, but cutting a hole in the audience head. This cuts some of the vibrations and "ringy" upper partials for better sound and gives the player access to the inside to add or remove a pillow or blanket for different sound and performance situations.

STANDS, CASES, AND HARDWARE — Check stands for stripped threads, missing washers, tubing, rubber tips. Most replacement tubing, tips, etc. can be purchased at a hardware store. Keep nuts and bolts secure and felt on the bass drum cradle replaced. Clean oily parts with lighter fluid. Oil moving parts on the bass drum pedal, hi-hat cymbal stand, etc with light household oil. Chrome can be polished and missing chrome touched up with silver enamel. Frayed gong or tam-tam stand cords should be replaced with strong nylon cord. Trap tables can be made and padded with felt or carpet samples. Stands to hold trays in restaurants (available from restaurant supply houses) make fine trap tables or glockenspiel stands.

Fibre cases last longer if shellaced. Metal corners on cases can be painted black and cases can be lined to protect drums. Canvas or soft naghayde cases can be used inside fibre cases to protect drums.

CYMBALS — Check for cracks and check the condition of handles on crash cymbals. Never use wood handles on crash cymbals and never machine buff any cymbal in an effort to restore the "shine". Wood handles attached with a nut and bolt create a rigid cymbal that has less resonance and vibrations, and may crack. Leather straps and pads or the "cymbal spinners" of various manufactures are acceptable. If leather straps and pads are used, square knots should be secure. Also available is the excellent new "slingshot" type leather strap. Cymbals should be stored or carried in a case. If cymbals are dropped and chipped, the chip will usually develop into a crack. Cracks destroy cymbals, but it is possible to prolong the life of a cracked cymbal by either drilling a small hole at the end of a crack or by grinding the crack out in a "V"-shaped pattern. Large cracks in cymbals cannot be ground out.

Cymbals can be cleaned with Brasso, mild soap and water, or with Bon Ami that is mixed with water into a paste. Cymbals can also be cleaned by soaking them in two to four ounces of oxalic acid mixed with several gallons of water. Cymbals should be soaked up to four hours in this mixture, then scrubbed, rinsed, and dried. Cymbals may be polished with cleaner produced by instrument manufacturers.

Overplaying a small pair of crash cymbals sometimes results in the cymbals turning inside out. The cymbals may be "popped" back into shape with pressure, but repeated instances of cymbals being "popped" back into shape results in destruction of the cymbals.

MALLET INSTRUMENTS — Check pulsators on vibraphone for regular pulsations, variable speed control, and check drive belts and pulleys. Check all mallet instruments for bent rods and missing insulators, frayed suspension cords, and cracked bars. Check casters for smooth movement and clean and oil casters on all instruments.

Oil moving parts on the vibraphone and chime damper mechanisms. Replace plastic insulators on bar supports and between bars with plastic tubing cut the proper length to allow bars to vibrate freely between supports. Strong nylon cord, stretched tight, should be used to replace chime or bar suspension cord. Wood bars should be cleaned and waxed. Metal bars can be polished and cleaned with silver polish. If rusty, use fine steel wool and oil to clean. Rust can be prevented by keeping metal bars wiped clean after each use. If bars are to be replaced, send the bar, or indicate exact length, width, thickness, pitch, manufacturer, and model number. No one should attempt to retune any mallet percussion instrument without the assistance, equipment, experience, and knowledge of a master tuner. Mallet instruments produced before octave tuning was used may need to have the lower octaves retuned. All instruments should be sent to the manufacturer for tuning or refinishing. Resonators should be cleaned and waxed and loose resonator plugs should be sealed with shellac. Cuts and scratches on frames or resonators can be touched up with paint available from the manufacturer.

Irregular pulsations on vibraphones can be caused by dirt, bent rods, loose pulleys or belts, too much oiling, or a burned out motor. Oil the bearing areas with light household oil. Bearings are located in the center and at each end of the rod where resonator fans are attached. Check to see if the motor has oil wells at the end of the motor housing. If not, remove the screw from the bottom of the gear box and oil. Avoid getting too much oil on the motor. If the oil or grease in the motor is to be changed, remove the motor and take it to a shop that services electric motors. Always check for proper electrical connection when using the vibraphone.

No mallet percussion instrument should be used as a table to hold or transport equipment from room to room. All mallet percussion instruments should be covered with a thick padded cover when stored. Fibre cases are available for mallet instruments.

ACCESSORIES — Check all accessories for dirt, rust, cracks, and broken or missing parts.

Wood blocks and temple blocks should be cleaned and waxed, and triangles should be cleaned and polished. Triangle holders should have frayed and broken suspension cords replaced with braided nylon fishing line. Castanets should be cleaned and waxed. Board castanets should be secured with braided nylon fishing line or narrow elastic attaching the clappers to the "board".

The cracked shell of a tambourine can be mended by taking the tambourine apart, patching the crack with glue and/or thin cloth, and clamping. When the glue dries, remove the clamp, sand, and clean the shell. Tambourine heads can be replaced with calfskin cut two inches wider than the diameter of the tambourine. Remove any remaining skin and tacks, sand the shell rim, and clean. Soak the skin in water until pliable, and spread glue thinly over the shell rim and area where the head will touch the shell. Stretch the membrane tightly over the shell and tack with short tacks. If staples are used, stagger the staples to avoid splitting the shell. After the membrane is tacked to the shell, place a rubber band or wire below the tacks, around the membrane, to hold the membrane against the shell. Pull the membrane down evenly and keep the center of the head damp until the rim is dry. When the head dries, approximately 24 hours, trim off the excess membrane above the jingles (and below the tacks). The tambourine head can be shellaced to help control the affects of humidity. Some percussionist cut and glue a two inch strip of sandpaper to the outer edge of the tambourine head to make the various techniques of thumb rolls, etc. easier to achieve. A more secure solution to the problem is rosin or beeswax rubbed on the head. Beeswax should be mixed with some paraffin to make application easier.



TERMS USED IN PERCUSSION

by Michael Rosen



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

I received a phone call and a letter that I would like to mention in this issue. The phone call was from Louis Charbonneau of the Montreal Symphony responding to the last article about the tambourine provençal. He told me that he also had a great deal of trouble finding someone who makes the tambourine provençal and when he finally found M. Fabre he had to wait well over a year before he got an instrument. He also was kind enough to let me know that the name for the mallet used on the drum is called a massette. Many thanks to M. Charbonneau for his interest and help in adding yet another term to the growing list of terms used in percussion.

The letter I received was from Dave Searcy who is timpanist with the La Scala Opera Orchestra in Milan. Dave was a student of Vic Firth's and has been working in Europe for about 10 years. He says.... "I have a term for you to investigate: 'Ruthe,' as in the 'roote of all evil,' at least as far as Mozart's *Entführung aus dem Serail* is concerned. When you have a chance check it out and also everything you can concerning Janissary Music and then let me know how you feel the famous 'switch' part should be played--on which instrument and what exactly a 'Ruthe' is. Don't be misled by the German definition, then I'd like to compare notes."

That's a tall order Dave and all I can do is try. First of all the subject of Janissary Music is a large one and is a good topic for a Masters' or Doctoral Thesis. I am sure several have been written on the subject. Perhaps some readers of this column could suggest a few sources and I will mention them in the next Percussive Notes. Meanwhile I suggest you start with *Percussion Instruments and Their History* by James Blades. Mr. Blades has a good bibliography to help lead you in the right direction. Another source is the articles written by Christoph Caskel in *Die Musik in Geschichte und Gegenwart* listed under *Trommeln und Pauken*, and another under *Schlaginstrumente*.

As far as Ruthe is concerned, my research has led me to the fact that Ruthe is an old German word meaning simple roots, twigs or switch. This doesn't help us much but it seems that the convention is to play on the shell of the bass drum with a bunch of twigs about 18" long or so. I have also heard of some percussionists using simply a long piece of rattan. In the *Milhaud Concerto for Percussion* he indicates Rute but wants actually a slapstick. As far as I know that is the only example of this use of the word and in my opinion is probably a copyists error.

Let me throw the question out to the Percussionists who read this article. Please write to me and let me know what you use in the Philadelphia, Cleveland, Milwaukee, Boston, St. Louis, (etc., etc., etc.,) Symphonies, when the part calls for Ruthe. What have conductors asked you to play in these parts? There are no hard and fast rules when it comes to many of the terms and this is another example of how convention is formed by opinion.

Please send your answer to the "Ruthe" question and any other questions you might have about terms used in Percussion to me, care of Oberlin Conservatory, Oberlin, Ohio 44074. I will do my best to either give you a solution or lead you in the right direction.

For new material I would like to devote the remainder of this column to the names a percussionist might find for mallets, sticks and their types in music written by German composers.

There are several generic terms for mallets in German just as there is in English, i.e. mallet, stick, beater.

For Example:

Schlagel-generic term for stick but usually connotes snare drum sticks unless otherwise clarified.

Sch.-abbreviation of Schlagel

Stock-another generic term for stick which also means snare drum stick unless otherwise indicated.

Kloppel-generic term for mallet; originally meant the clapper of a bell; the term for the spoonlike mallets of the old Strohfidel (Xylophone); can also mean heavy xylophone

mallets...this is not a very precise term and most composers avoid it's use.

Stab-Mallet; also means the bar of a mallet instrument; most often used when triangle beater is wanted though that isn't it's only meaning.

Schlagstock-yet another generic term for beater or mallet
Anschlagmittel-a term that denotes all mallets of all types

These above terms are often used in conjunction with other terms which clarify exactly what the composer intends. These terms are listed below and is actually a partial list of the possibilities:

Baumwolle-cotton

Bambu-bamboo

Befilzung-felt

bedeckt-covered, wrapped

dicke-thick

dunne-thin

dicker Filz-thick felt

edelstahl-hardened steel

Eisen-iron, metal

filz-felt

flanell-flannel

filzkopf-felt headed

fest-hard, firm

Gummi-rubber

grosse-large

holz-wood

hart-hard

kleine-small

kapok-fiber, felt

Kautschuk-hard rubber

leichtes-lightweight

messing-metal

metall-metal

mittelharter-medium hard

plastisch-plastic

Schwamm-sponge, soft

schwerer-hard

Stahl-steel

stark-thick, heavy

tuch-cloth

weicher-soft

stoffgepolsterter-covered, wrapped

kopf-head

kugeln-mallet heads

wattierte-wrapped, padded

gepolstert-covered

ziemlich hartem-medium hard

ziemlich weichen-medium soft

Now, these words are linked up with the generic terms for mallets and that is how mallet types are specified in German. Remember that in German the adjective agrees with the noun it modifies so that the words might look slightly different, in addition to the fact that all nouns are capitalized. Here are some examples of how it works:

Eisenkloppel-metal beater, triangle beater

Metallschlagel-metal beater

filzschlagel-felt mallets

weichfilz-soft felt

metallkopfschlagel-metal headed mallets

Paukenschlagel mit Baumwollkopf-Timpani mallet with cotton head

Here are some terms that all mean jazz brushes:

Besen

Stahlbesen

Metallburster

Stahldrahtbesen

Jazzbesen

Note that the term Besen mit Stahllamellen could mean jazz brushes but could also mean a brush with bristles of thin steel blades. Definitely not clear!

Now here are some more terms that are more specific:

Trommelstocke-drumstick

Flanellscheibenschlagel-flannel covered mallet

grosse Trommelstock-Bass drum beater

Stahlnadeln-triangle beater, metal beater

Schmiedehammer-blacksmith's hammer, heavy hammer

Schwammkloppel-large heavy beater

Stricknadel-knitting needle

Glockenhammer-chime mallet

Zweikopfigeschlagel-double headed mallet

Flanellschlagel-timpani mallet consisting of many layers of flannel put one on top of the other. A very popular timpani stick in Germany

When a composer wants you to use the reverse end of the mallets he may say it in any one of the following ways:

holzsteil-wooden handle

Griff-handle

Stiele-handle, shaft

Schlagelsteil-handle of mallet

Besengriff-handle of brushes

Stielende-with handle

The term for sticking is Schlagwechsel and be sure to use either your right--rechts--hand or your left--linke. A composer may even ask you to use your:

flache Hand-palm, flat of the hand

Handen-hands

Zeigefinger-forefinger

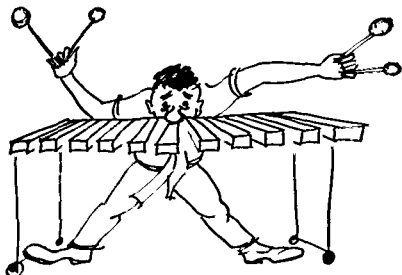
Knocheln-knuckles

Fingerspitzen-fingertips

This list should cover most of the possibilities and if you come across a term that isn't listed or seems unclear be sure to write me at Oberlin Conservatory, Oberlin, Ohio 44074 and I will do my best to try to clarify the situation.

THE MARIMBA BAR

by Linda Pimentel



You may direct your questions for this column to: Ms. Linda Pimentel, c/o Music Department, Texas A. and I. University, Kingsville, Texas 78363.

In this issue I am going to take the liberty of departing from the usual question/answer format. The majority of questions that readers submit to me are quite specific. If someone writes a question about a work, such as the Penn PRELUDES, my answer to him may not interest many of you. However, there are certain general areas of percussion education that are of vital importance to all of us. One of these concerns studying bar percussion instruments within a TOTAL PERCUSSION framework. I know such a subject is not new and many people have contributed ideas of all types, some workable and some unwieldy while others have rejected the concept as impractical or unworkable.

I attempt to teach TOTAL PERCUSSION education to most percussion students until they reach maturity. Maturity is a vague term specifying different things to the psychologist, the educator, the law maker, etc. To be more specific, I think percussion students should have the opportunity to be generalists through their high school years and future professionals can continue to cultivate diversity through, perhaps, their sophomore year in college. And adults would do well to constantly explore new areas.

Of course my belief in total percussion education is an ideal. In reality each person succeeds in varying degrees. Our field is so enormous that we professionals cannot begin to keep up, we can choose to be either delighted by or overwhelmed by the endless pursuits it avails us.

Some students strongly opt for playing only one area of percussion, such as drumset or marimba. As a teacher I try to clearly delineate to the student the limitations of such a choice at both the amateur and the professional level. And I attempt to get them involved in situations in which they find enjoyment and positive reward from performing in areas which they usually tend to avoid. As a secondary band director I have refused to allow students who were not actively pursuing flexibility into the more advanced organizations. Some students have made small attempts to diversify in order to get in a specific group, and have accidentally discovered that they enjoy the varied experience.

I think that the college percussion major degree, in all its variants such as performance major or music education major, implies that the person who has received the degree has minimum performance competencies in diversified areas of percussion with probably maximum strengths in one or two areas.

While some young percussionists resist diversity, I find many of them eager to obtain a varied experience. In fact this is one of the primary reasons that many young percussionists wish to study percussion: the opportunity of diversity. Some things that limit them are our attitudes as music teachers and our systems of education. The following list includes some of the ways that I find myself and other teachers limiting the opportunity for total percussion growth:

1. Separating percussion training from the whole of musicality. Recently a percussion student of mine made some negative comments to me concerning a younger percussionist who was studying some jazz piano. He thought the time was wasted and that the younger percussionist should have spent the time studying more drumset. I found it difficult to explain to the older student that not only would the younger student better understand the interlocking elements of the jazz rhythm

section through his study of piano, but he would also learn about complex coordination intricacies carefully patterned by keyboard performers long before the drumset evolved and about many ways and styles of voicing high to low pitch frequencies that are just as relevant to the drumset as to the piano, not to mention the carry-over value to vibes and marimba performance.

2. Setting age and order limitations for growth. Much of percussion instruction ideas and information bears little or no resemblance to the wealth of information derived from educational research concerning the physical, mental, and emotional growth of the human being. For instance timpani performance, considered by many to be the domain of the elite, is an area of study that students, as percussion majors, often do not approach until their sophomore to senior years in college. Yet research clearly indicates that the earlier we start students tuning timpani, and preferably BEFORE THEY REACH THEIR NINTH BIRTHDAY, the greater will be their chances of success in tuning the timpani. I do realize that learning to coordinate the variables involved in timpani tuning takes years of patient application. This is all the more reason for starting the student at a younger age. Most average children between the ages of five and nine that I have encountered have been quite capable of learning to cook a simple meal or change the oil in a car, and they have enough gross motor coordination to successfully operate hand crank timpani and rototoms. On the other hand, I have had some older and/or incapacitated students start their beginning music training on the marimba and vibes and quickly adapt to four mallet performance. One elderly student, Ida Benton, had to sit on a chair while performing and had to lace rubber bands around the handle cross-contact point in order to hold two mallets in one hand without dropping them. Yet she played with joy, some skill, and musicality.

3. Letting immediate performance needs override future growth objectives. Herein lies the downfall of so many public school instrumental teachers. They are so delighted when they have a student who is adequate on mallet or timpani performance that they give him opportunity to do little else. On the other hand they let students who lack ambition slide into one crevice and stay there. This also happens at the university level. Giving in to the pressure to put out rapid, quality performances, the conductor assigns parts not on the growth needs, but rather on performer strengths. Of course students at the university level and, to some extent, at the high school level need to be subjected to the demands of reality. Yet all teachers should seek to temper such reality by also considering the growth patterns of individual students. So few of us, as we formulate objectives for a student, think of what will be most useful to him when he is a forty year old businessman, hopefully supporting the arts, and finding enjoyment in performing and listening to all types of music.

4. Allowing fear of ridicule to limit a student's efforts to grow. I am constantly amazed at the fears exhibited by college percussion majors, who can play bar percussion instruments like "demons," when they have to play the snare drum. And the level of harmonic and melodic ear training, resulting in weak bar percussion background, timpani performance, and general musical decision making, found in many fine and sensitive drumset students is deplorable. Most college students and many high school students are sensitive enough to be frightened by their inadequacies. Perhaps, in order to preserve a sense of self-worth, they retaliate against their inadequacies by using social pressures to bolster up their self-confidence. Thus we have bar percussionists making sly innuendos about the ignorance of drumset performers. And we have drumset players snickering at the attempts of bar percussionists trying to learn basic pop rhythm patterns. Meanwhile the timpanist busily fences off his elite domain with higher and higher hurdles. And we teachers stand by and do almost nothing to reconsider directions of these developing attitudes--after all we too are fighting to maintain our techniques, raise our families, occupy our spot under the sun. Do we too have some of these same fears and inadequacies, and thus, maybe even play the same games a little with our students?

Avoidance problems, particularly by the time a student reaches the college level, can be deeply ingrained. I have obtained some good results, however, by positively reinforcing even the smallest response that a student makes as he moved toward diversity and by ignoring his avoidance responses. I also ignore a lot of poor performing and wrong notes, particularly

the first few times the person plays on his weak instrument with the group, giving him opportunity to lay aside his fears and become involved with the making of music. I try to break down learning procedures into smaller than usual segments when the student is first attempting to master areas of which he is afraid. And, whenever an appropriate time arrives, the student and I openly discuss the problem. I assure him that the number one cause of most students' lack of success with some instruments is fear, emotional fear, fear of ridicule, etc. A second concern is that many people, when they are emotionally afraid, tend to incorporate certain habits and idiosyncrasies into their performance that set them up for failure. Armed with the knowledge that there is probably nothing more wrong with him than a few justifiable fears and some actions that probably result from those fears, the student can set about discarding negative actions and replacing them with ones that will eventually bring positive results.

Part of learning how to be a fine musician involves learning how to listen and evaluate in a constructively critical fashion. Can some of the social pressures exerted by percussion students on their peers be rechanneled from negative "nit-picking" criticism into positive, understanding criticism. At various times I have been able to conduct regular studio workshops at which my students performed for one another. I have found this situation to be conducive for developing constructive criticism habits. At the workshop students can learn to create beauty out of the smallest and easiest of compositions and to share helpful ideas, things that I had never thought of at the private lesson, and suggestions with each other. This type of setting, whether it be university studio recitals, extra-curricular public school groups, or in the private studio, is also an ideal one for the music student to write down his ideas. Jotting one's ideas on paper not only reinforces good educational habits outside of music, but it also tends to cause the student to think more carefully about the implications of what he is expressing. In this informal performance situation the teacher can also model constructive criticism attitudes, carefully steer and channel the student's comments, and help students to recognize the similarities of each of their problems.

RELATIONSHIPS. A student need not be a technical demon on drumset to be able to make thoughtfully conceived drumset decisions. While timpani tuning is a science that demands almost daily effort, every musician should be somewhat aware of some basic principles of intonation and be able to relate them to timpani tuning. Young students can recognize that, although professional percussionists disagree about the degree of tension on a given drum head, they all tend to agree that the tension should be balanced at each tuning post. How many band conductors in this country are not aware, at least the drums in their rehearsal halls are tuned in such a fashion so as to indicate that they are not aware, of that simple principle of tuning? With less than an hour of research in an adequate percussion library, a student percussionist can discover that "experts" crash a pair of cymbals in many different ways. Just as they don't look like so many "paper dolls," professionals employ differing techniques of approach, angles, and follow-through, when playing a pair of cymbals. But they all seem to be in agreement about how the two plates should make contact at the moment of the crash. Armed with this knowledge, the student percussionist, even though he may not be an accessory specialist, is better equipped to make mature choices when he needs to make those choices. I think it far more important to teach young percussionists these basic concepts and relationships than to push them into developing polished techniques in any one area of percussion. In my teaching I try to constantly note strong links between all the percussion instruments, and within all of music and life.

I am going to list a few relationships between bar percussion instruments and other percussion instruments. In your own mind you will want to add other relationships which you find important.


1. Basic sticking concepts, strongly with two mallet performance and to a degree with multiple mallet performance, are quite consistent with most percussion instruments. In the beginning stages I prefer for a student to build a strong base of alternating sticking habits, trying to match for identical sounds in both hands. Other systems, such as the "right hand lead", can be adapted to directional melodic movement on bar percussion instruments. Different versions of what is commonly termed the "paradiddle" are as important to bar percussion instruments, drumset, timpani, and multiple percussion as to the snare drum. More unusual patterns of repetition and alternation are important for efficient movement in other percussion performance mediums and for syncopated accents, etc., on the snare drum. Assigning area duties (one hand or mallet plays the notes in one location, another hand or mallet covers those in another location) often works well when space (multiple percussion drumset, etc.) is an important factor. Of course this list could go on and on. However the mature student needs to be aware of two things: 1) different stickings, when applied to the same passage, tend to produce different textures of sound, and 2) in most situations the percussionist should be able to apply more than one sticking to any given passage, and thus he has freedom of choice.

2. Basic orchestration and voicing concepts that are so integral a part of all bar percussion composing, improving, and arranging are equally critical in the areas of drumset, multiple percussion, timpani, and the percussion ensemble. The pitch frequency range, the dynamic range, the quality of the stroke, and the intensity and duration of the after ring, all must be taken into account in creating the quality and timbre of sound desired. And, just as these qualities vary from style to style on bar percussion instruments, so they vary in similar fashions in other usages.

(to be continued in the next issue)



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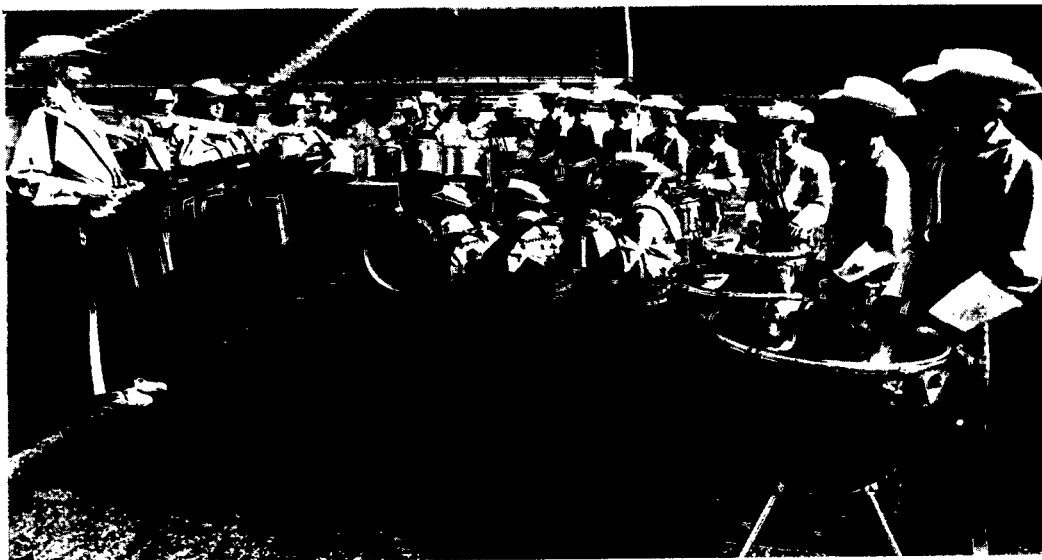
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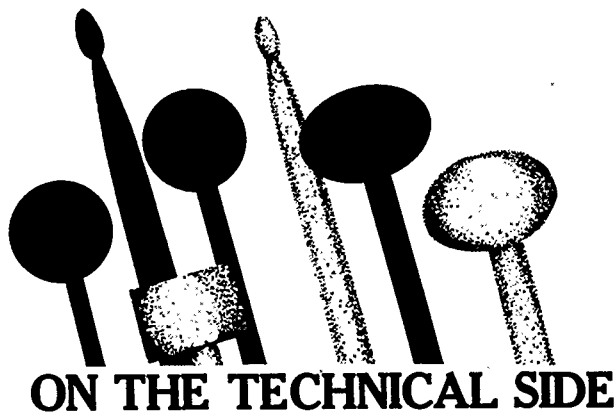
AL PAYSON was guest clinician and soloist with the Alabama State University Percussion Ensemble, VAN TONY FREE, Director this past March.



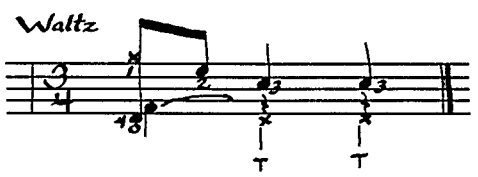
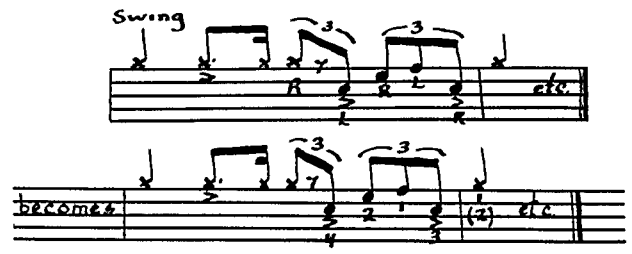
Indiana State University Percussion Ensemble Neal Fluegel and Jacqueline Meyer, Directors



Western Michigan University "Bronco" Marching Band Percussion Section-Michael Varner, Instructor



For example:



WHY NOT APPLY CONTEMPORARY FOUR Mallet MARIMBA/VIBE TECHNIQUES TO THE DRUM SET?

By Walt Schneider

Most of us would have to agree that within the last few years there has been a new "marimba explosion" led by marimbists such as Stout, Abe, Ervin, Stevens, Pimentel, and others. One of the main ingredients of this new style of marimba playing is the independence of the four mallets. I prefer to call this "the second marimba generation" juxtaposed by the first generation of the thirties through the fifties, headed by Musser, Chenoweth, Conner, and others. Much of our earlier marimba literature uses two mallets, similar to the two sticks used on the drum set, or four mallets played in a chorale style, where the four mallets are used in a double stop or ripple roll technique. The independent four mallet marimba style seems to have been influenced by the vibraphone technique developed by Gary Burton and similar styled players during the sixties. Vibraphone and marimba performers presently are using this four mallet independent style in many four mallet compositions and transcriptions recently written for both solo mallet instruments.

Briefly, one can describe this newer use of the mallets this way:

1. The two inside mallets interact in scalalar and arpeggiated patterns (RLRL etc.) 3.2.3.2. Most new mallet music numbers the sticks, outside left, #4, inside left #3, inside right #2, and outside right #1. Thus, #3 and #2 interact in a somewhat similar style to standard two mallet technique. The outside mallets are used to play the larger intervals and leaps at the extremes of the keyboard.

2. Inside and outside mallets of the opposite hands are mixed, i.e. #1 and #3; #2 and #4, creating an entwining, or dovetail, technique.

3. Both mallets of each hand perform separately. This is where the new "rotation" technique is utilized. Normally, in matched grip playing, the wrists move in a hinged, or "waving goodbye" gesture. The "rotation technique" utilizes the turning, or rotation, of the forearm, similar to the motion used in turning a doorknob. Using this rotation technique, mallets 4 and 3, and 2 and 1, can interact separately, or independently, of each other. Marimbists have quickly discovered that two separate, independent lines can be played at the same time, such as in Gordon Stout's First Mexican Dance.

4. The rotation technique becomes a tremolo, or roll, played by one hand, when the wrist rotates very rapidly. Now a sustained tremolo line can be played by one hand and complimented by a rhythmic or sustained line in the other.

But what does that have to do with the drum set? Everything! All of these techniques work extremely well on the drum set in a functional and practical manner. If you call yourself a percussionist, which I define as "a jack-of-all-trades and a master of all," you will quickly discover that musical lines, which at one time were considered to be difficult on the set, are a "piece of cake" with four sticks.

Every time we play the drum set we can come up with new combinations. The main ingredient, besides the double stops (more drums and sounds) is the rotation technique. The possibilities for playing the drum set with four sticks are limited only by our technical ability, creativity, and taste.

THE AUTHOR — Walt Schneider is director of bands at Tenafly Middle School in Tenafly, New Jersey, and is currently working towards a D.M.A. degree in percussion at the Manhattan School of Music, N.Y.C., where he is studying with Paul Price.

DRUM SET: ONE MAN'S APPROACH TO PLAYING ODD METERS

by Rich Holly



After seeing and hearing many rock drummers play in odd meters, I decided to investigate and learn what makes odd meters happen, and why. Billy Cobham and Harvey Mason are two drummers who have had continued success in playing odd meters. I have on many occasions sat down at the set with a cassette deck and headphones, and tried to play along with Billy or Harvey. What I discovered was that this was extremely enjoyable. Yet, not only was this fun, but it was also quite easy! I asked myself, "What is it that makes Billy Cobham's playing so smooth sounding (and still easy to play), when many other drummers (who will remain nameless) might not achieve this same, great sound?" I began to pull apart the beats (in both 4/4 and odd meters) that many drummers today are using. The following are the conclusions to my findings.

Let's begin with a basic beat in 4/4 time:

CYM x x x x x x x x ||

SN. DR. ||

B. D. ||

I found that when many drummers begin to play odd meters, they add or drop beats from an existing pattern in 4/4. I am not trying to say that this concept is wrong. However, there are additions to this concept which should be made. I'm sure that you will find these additions easy to play, as well as sensible.

Here now is the same beat, only this time it is in 7/8, using the initial concept (7/8 will be used for all examples. The principles involved can be adapted for all odd meters),

CYM x x x x x x x x ||

SN. DR. ||

B. D. ||

Notice while practicing that this beat leads to a heavy accent on beat 7 and 1 of the next measure, therefore prohibiting or avoiding a smoothness of flow of any kind. In odd meters, being that they are also "odd" (or unnatural) to the listener, this smooth flow is of utmost importance. Using the above beat, you need make only one change (which may be done in two ways). What makes the original 4/4 bar flow smoothly, and is missing in the 7/8 example, is a pickup to the next measure.

||

Now, the next major step to achieving a smooth sound or flow, is in changing the monotony of 8th notes being played on the high-hat or cymbal. It has been suggested on many occasions that paradiddles be employed.

4 ||

4 ||

7 ||

8 ||

This is a major improvement. However, since paradiddles are also a popular sound, they too may become monotonous. I have illustrated here two variations of paradiddles which I have found through experience to work extremely well. These should be used in conjunction with regular paradiddles.

A) 4 ||

4 ||

7 ||

8 ||

IN BRACKETS = INVERTED PARADIDDLE

B) 4 ||

4 ||

7 ||

8 ||

┌ = BEGINNING A LEFT PARADIDDLE

* = RIGHT PARADIDDLE

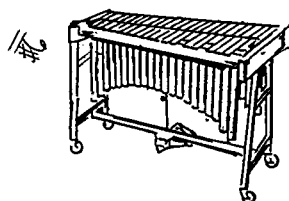
Sit down and listen to the beats that you have been using. A cassette tape would help enormously. 1) do your beats sound fluid and even? 2) do they involve pickups? and 3) are they exciting, or are they monotonous? I have found that these three things can make or break a drummer when playing in odd meters.

THE AUTHOR

Rich Holly is a percussionist from Hicksville, New York. He is currently studying with Jim Petercsak at the Crane School of Music, Potsdam, New York.

DAMPENING ON THE VIBRAPHONE

By Ed Saindon



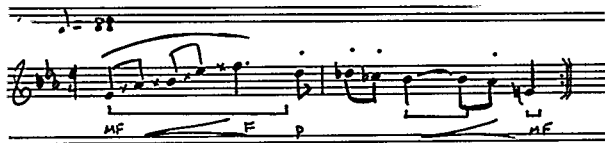
DAMPENING is a valid and viable resource which greatly maximizes the potential of the vibraphone. Whether or not the vibist is jazz or classically oriented.

There are a number of reasons why DAMPENING becomes a musical necessity.

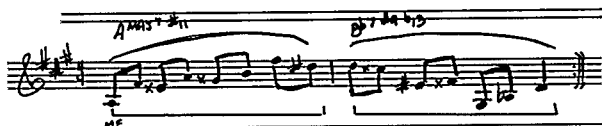
1. To execute a moving line against accompaniment:



2. To differentiate between types of articulation:



3. To project certain harmonies with a melodic line:



4. To play multi lines with clarity:



The two most common DAMPENING techniques as well as dampening and pedaling notation are explained thoroughly in "Vibraphone Technique" by David Friedman published by Berklee Press. This book is an excellent musical resource for anyone wishing to cover mallet dampening in depth.

Therefore with that information readily available, I will start with the instructions for one handed dampening (using the Burton Grip).

Technique No. 1 — HAND DAMPENING

This dampening can only be used when intervals proceed from the natural's to the accidental's.



Harmonic intervals may also be executed while at the same time Dampening a previous sustaining note in the natural bar area.



INSTRUCTION

The 1st and 2nd joints of the 4th and 5th fingers (which are curled around the inner mallet) dampen the ringing note while either mallet (depending on the direction of the interval) attacks the new note in the accidental bar area in the case of playing harmonic intervals, both the inner and outer mallets attack the two notes in the accidental or natural (depending on the interval) bar area.

The two processes (dampening & striking) should be executed simultaneously for a smooth connection.

Technique No. 2 — SLIDE DAMPENING

This type of dampening can be used to dampen major and minor seconds. Major seconds can easily be dampened when the interval is either in the accidental or natural bar area exclusively. When the interval goes from the accidental's to the naturals or vice versa, the process becomes a bit more involved.



INSTRUCTION

ONE motion is used to execute both the dampening and striking. As soon as the new note is struck, immediately slide off the note and slide back into the previous note to dampen it. Either mallet in either hand should be able to perform this technique. Double stops can also be dampened by sliding with both mallets of the same hand.

Technique No. 3

This type of dampening is generally used for intervals which cannot be dampened by the previous two techniques.



INSTRUCTION—Right Hand

When an interval is proceeding downwards, the outer mallet dampens the sustaining note while the inner mallet attacks the new note. The reverse is used for intervals proceeding upwards.

In order to get maximum volume, the striking mallet should be raised from the bar as much as possible while keeping the dampening mallet as close to the bar as possible. (Note. The mallet heads should be directly in line with the notes which are to be dampened and struck. When striking the new note, pivot and rotate off the dampening mallet (applying pressure on the dampening mallet)

In order to achieve a legato connection between the two notes, the two functions should be almost simultaneous with the dampening preceding the attacking.

Left Hand

When the interval proceeds upwards, the outer mallet dampens while the inner mallet attacks. For intervals downward the inner mallet dampens and the outer mallet attacks.

In the following musical examples, the numbers designate which type of dampening would best fit the situation. When an X is used, two handed dampening should be applied. Try to be exact with regard to the duration of note values. Also, try to produce a clear legato phrasing by following the pedal and dampening markings carefully.

Op. 108
Scriabin

J.S. BACH
ETC.

EXCERPT FROM "LIEBSTER JESU, WIR SIND HIER" BY J.S. BACH.

ALEXANDER SCRIBANIN
poco più mosso
ritard
ETC.

♩ = 126
ED SAINDON

COMPOSER UNKNOWN

ETC.

Summary

With the acquired proficiency in one handed dampening, a number of new possibilities with the vibraphone come into view. A few are: more clarity in multi-line playing with greater possibilities for phrasing variations. Independent lines are more available, but as opposed to 2 handed dampening, less motion is required. The possibilities of more exact performances of transcriptions (piano, guitar, etc.) with regard to note duration and phrasing are increased. The list could go on, but I'm sure with some application and experimentation with these techniques, new avenues and insights of your own will undoubtedly come into focus.

The Author

Ed Saindon studied vibraphone with Gary Burton and David Samuels. He received a BM in Music Education from Berklee College of Music in Boston. For the past few years, he has been on the faculty at Berklee teaching private lessons (vibes), mallet ensembles, ear training, piano and percussion class. Ed has performed numerous engagements in the New England area playing in clubs and concerts as a solo act and also with a duo and trio. Has was a clinician at the P.A.S. day held at Berklee in April. Ed will have a book coming out in the spring of '79 published by Berklee Press, which will deal with dampening on the vibraphone.

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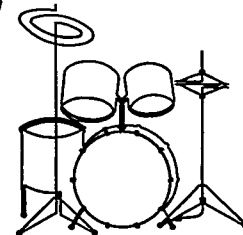
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PRACTICAL DRUM SET STUDIES

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



In the past issues of Percussive Notes, my column has focused on equipment set-up, melodic drum set studies, practical ways to creating drum set solos, and excerpts from my book titled "The Drum Set Exerciser".

If you have kept abreast with the previous materials and have some insight on how to achieve various sonorities with the drum set, you can truly benefit from my new series of articles on "Basic Dance Rhythm".

INTRODUCTION

The basic dance rhythms are an important and necessary phase of the drummers technique, especially if you are to become an accomplished drummer; or lets say a (total percussionist). The time involved in perfecting these rhythms will reward you personally, increase the dancing pleasure of your audience and will win you recognition from your fellow musicians.

To do well in the field of dance band drumming you must be able to perform when called upon. When you declare yourself available for dance work, or let's say (jobbing dates), you must be prepared to play anything from a simple waltz to a complex show.

Young drummers today usually fall into one category or style of music. This kind of thinking, only leads the drummer to being ill-prepared musically, and stands a good chance of failure to his first exposure to the music business.

GENERAL GUIDE LINES

1. Be able to perform anything from a simple waltz to latin rhythms, as well as all forms of rock and jazz styles.
2. Always work with the rhythm section as well as the rest of the band to achieve a good blend. (You must listen at all times).
3. Practice on a full set of drums to achieve the proper sounds. However, if members of the household draw a line at full-set practice, use a simulated practice drum set-up.
4. Be able to use the bass drum and hi-hat as a time-keeping device. i.e., don't think of it as being old fashioned to play the bass drum on all four beats. Some styles need this bass drum pulse to complete the rhythm and feel of that particular style or ear.
5. Always set up in a position where you can see and hear everyone.
6. If you are not sure of something, be sure to ask the leader of the group.
7. Most important, allow yourself enough time to get to the job, set up and be ready to start on time.

In addition, each job presents a slightly different problem to solve, some simple and some not so simple. All I attempted to do, is get you ready for your first jobbing date. After having studied these basic dance rhythms, you will be able to perform with complete confidence.

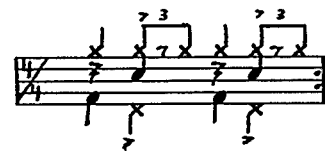
BASIC FOUR PIECE NOTATION



TWO BEAT DANCE MUSIC

Definition: Although most of our music is 4/4, much of it is played in "two". This simply means that the First and Third beats of the bar, are the main beats. The function of the dance drummer in a two-beat situation is simple: you keep time!

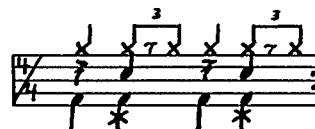
Two beat rhythm
 or
 Boom-chik effect



Note: By implying an accent on beats two and four with the left hand and hi-hat, you will produce the boom chik effect or, (a good two beat rhythm).

STRAIGHT FOUR FEEL

The leader may ask you to play in four.
 Note: there are no accents applied to this rhythm. Work for a balanced sound with all four appendages. Also, you might want to try using brushes for softer dynamic levels.



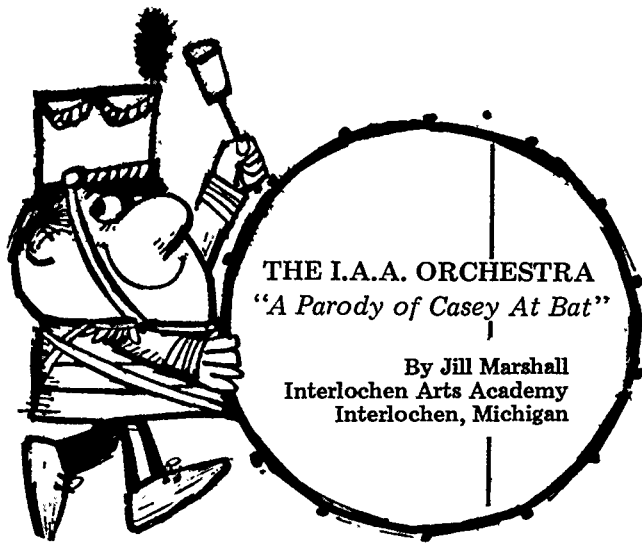
THE WALTZ

The waltz is the most common rhythm and probably the simplest for the drummer to play.



CONCLUSION

In the winter issue of Percussive Notes, I will continue with the "Basic Dance Rhythms", showing examples of the Shuffle rhythm, Cha Cha, Bossa Nova, Beguine, Rhumba and the Merengue.



*There was boldness in Joe's bearing, and assurance in Marc's stride,
There was calmness in Keith's manner, and Jill held a look of pride.
There was a greatness to this group, this section none too large;
E'en strangers in the crowd could see PERCUSSION was in charge.*

*A thousand eyes were on them as they went to stand in place,
A look of total concentration firmly set each face,
And on went the conductor with a steady, pulsing beat,
But 'til PERCUSSION joined the rest it wouldn't sound complete.*

*Smoothly Keith bent o'er the timp'ni holding tuning fork to ear,
And the crowd leaned forward eagerly, his ringing tones to hear.
Jill picked up the cymbals which seemed much to big to hold;
The nearness of the ending with this action she foretold.*

*With their cheeks a-puffing to the beat the trombones entered in,
Then came a rising tumult; the tuba joined the din.
The strings sawed with a furor but without a single squeak;
The harp, who had been hiding, sent out its voice to speak.*

*The oboes danced in merrily, a-singing with a trill,
They were followed by all other woodwinds, growing louder still.
The trumpets entered, cutting through the sound just like a sword,
All preparing for PERCUSSION, who'd create the final chord.*

*It builds up to the climax, that most important place:
The long-awaited spot where PERCUSSION shows its face.
This entrance was their ONLY one; they all had just one note,
Intensity filled all the room; one's breath caught in one's throat*

*Oh, somewhere in this favored land the sun is shining bright,
There's music playing somewhere, and somewhere hearts are light,
In Interlochen's orchestra, the smiles are very few
'Cause the SUPERCUSSION section somehow MISSED that final cue!*

*It looked extremely rocky for the orchestra that day;
The program wasn't up to par with one piece left to play.
So when Sarah dropped her oboe, and Emma broke her bow,
A pallor wreathed the features of the patrons of the show.*

*A straggling few got up to go, leaving there the rest,
With the hope that springs eternal within the human breast,
For they thought if the PERCUSSION would only add its voice,
The show would be worthwhile and not just a bunch of noise.*

*But trumpets do precede them, and likewise the bassoon;
They're usually not in tempo and their always out of tune.
So sat that stricken audience with Kleenex in each hand,
For they'd all be bored to tears before PERCUSSION took the stand.*

*The trumpets played like metronomes, so perfectly in time,
And the pitch of the bassoon was true, and clearer than a chime.
The crowd became more cheerful 'cause they saw there was hope still
Of that crashing, dashing ending that gives them such a thrill.*

*Then in the gladdened multitude, a smile lit each face,
A flush was seen on every cheek as hearts quickened their pace.
All leaning forward in their seats, expectant of great things:
The SUPERCUSSION section was advancing from the wings!*

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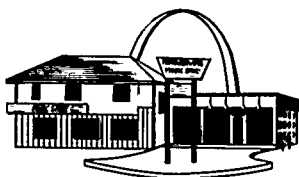
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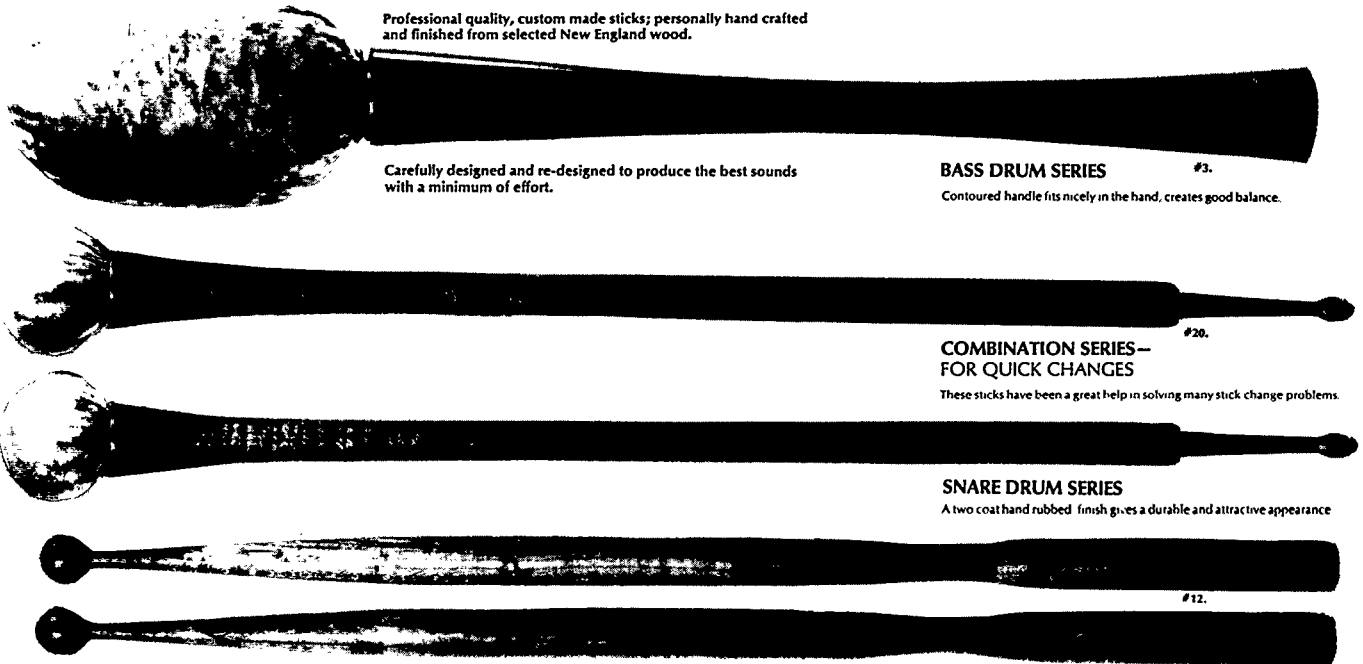
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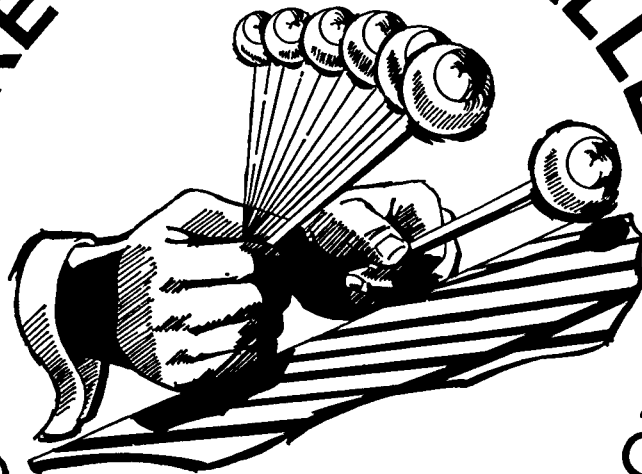
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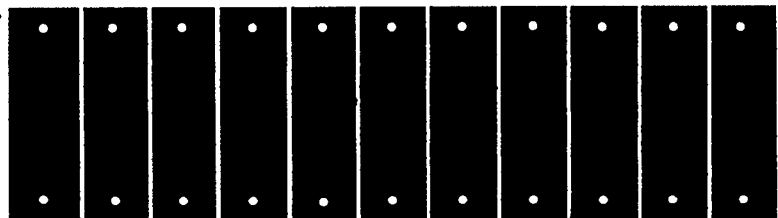
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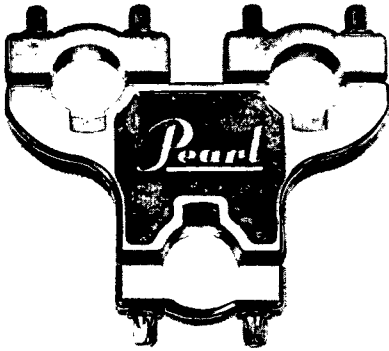
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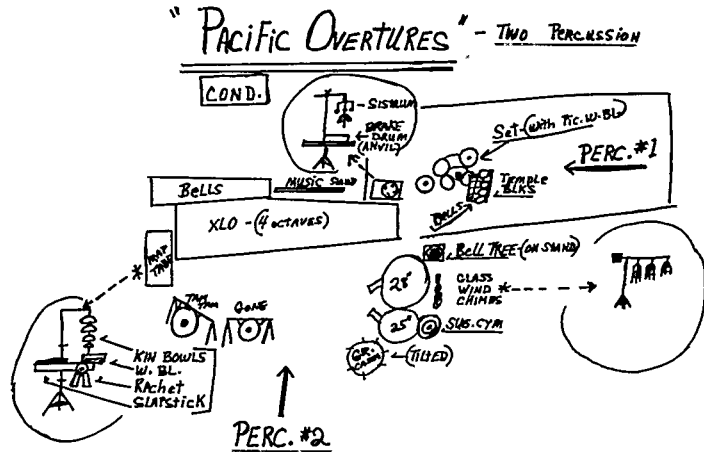
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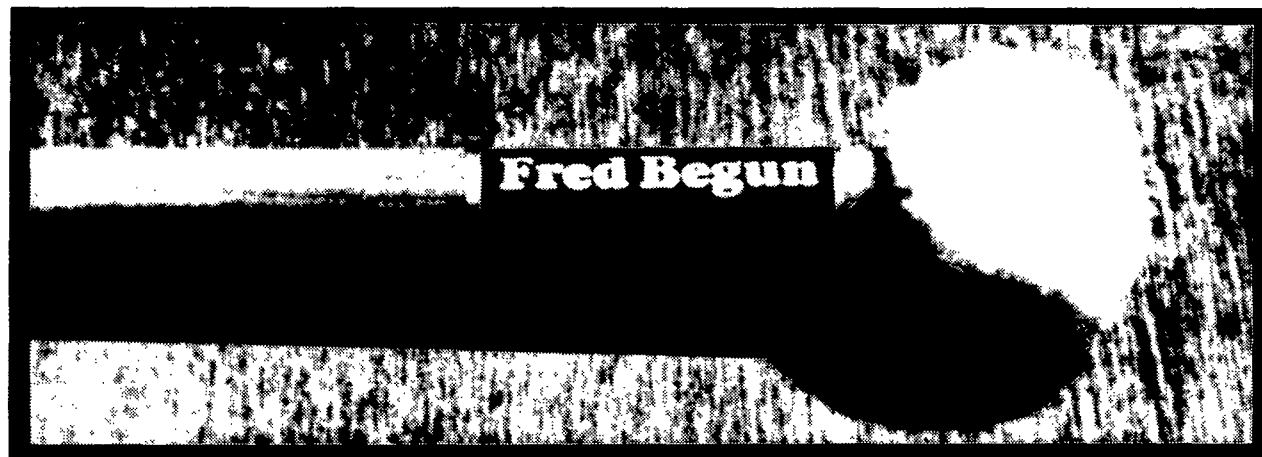
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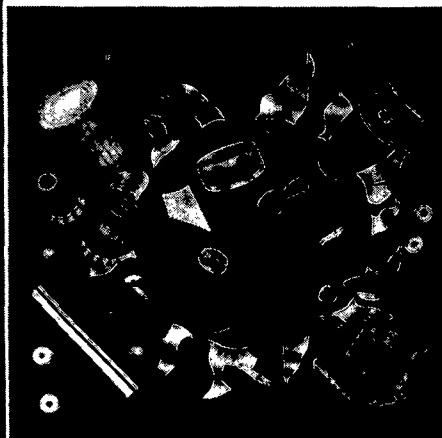
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Introduction and March - G. Whaley
(Kosler Music)

Mallets in Wonderland - R. Pitt
(Mills Music)

Scherzo - S. Goodman (Mills Music)

October Mountain - A. Neuhansen
(G. P. Peters Corp.)

Three Episodes for Percussion En-
semble - J. O'Reilly (Schirmer)

Holiday Special - A. Abel (Ludwig
Pub. Co.)

The Look of Love - B. Bachmann
A Train - D. Killington (Hamm.)

State University

Percussion Ensemble 4-9-78
Laura Steuber, Director

Carretto (from the French Suite No.
3) - Bach/William Schmitz
(Southern)

PERCUIT for Solo Marimba and Per-
cussion Ensemble - J. Jany
(Percus)

Five Items for Soprano and Per-
cussion Quartet - A. Cireson
(Cireson)

Three Food Pieces for Percussion,
Flute, and Cello - S. R. Clark
(Hamm.)

Partitas for Percussion Quartet -
T. A. Brown (Southern)

Salsa Dance - Knochaturian-Moore
(Percus)

University of South Florida

USF Percussion Ensemble
Robert H. McCordick, Director

Allegro - R. S. Brindley (Peters)

Allegro for Strings - S. Barber
(Harbel)

An Unseen Action - M. Donkwerth
(Simeone)

Lover - C. Oves (Hamm.)

Two Movements for Marimba - T. Tamala
(Orpheus Ho Tansana Corp.)

Tanzdoo - G. Clavos (Belvia Mills)

GEORGIA

Acorn Scott College

Atlanta Chamber Players 10-24-77

Solitaire (1971) - B. Kall
Trío Sonata in G Major - Beak
Der Mirt auf dem Palast, op 129 -
Schubert

Musik für Albin Neallight - D.
Redford

Emory University

Emory Group for Contemporary Music
11-6-77 Scott Douglas, Director

Tris Cymopodie - E. Sattie
The Pieces for Cello and Piano -
A. von Webern

Madrigale - G. Crumb
Dissonances - D. Arnan
Quintet, Opus 11 "Pittimata" -
T. Sola

Scott Douglas & Beverly Gilbert
10-23-77

Partita No. 3 - Beak
Kindes, Opus 11 - C. Messer
Kindes for Marimba - I. Sugaehi
The Mexican Dances for Marimba -
C. Steet

Dababaria Chinesis - F. Kravaler/Green
Introduction and Rondo Capriccioso,
Opus 28 - C. Saint-Saens
Cocorillo for Marimba, Opus 21 -
F. Creston

Emory Group for Contemporary Music
4-15-78 Scott Douglas, Director

La Merle Hair (The Black Bird) -

O. Neuhansen

Inverlissa - G. Amy

Madrigale - G. Crumb

Miracles - L. Beale

Marion University

A Program of Music for Flute and
Percussion 2-19-78

Four Miniatures for Flute and Vibra-
phone - J. DeGennaro

Variations for Flute and Percussion -
D. Lambert

The Sketches for Flute and Vibraphone -
J. DeGennaro

Sonata for Flute and Piano - F.
Poulenc

IDaho

Maine State University

Percussion Ensemble 10-30-77
John Baldwin, Director

Overture for Percussion Ensemble -
Beak (Kosler)

Ronde Scherzando - DeLeon (Southern)

Cade - Seliager (Kosler)

Percussion Ensemble 11-11-77

Cade - G. Seliager (Kosler)

Shades, Battles, and Rells - J. C.
Cooks (Hamm.)

Extrab - R. Kriviat (H.M.)

Ronde Scherzando - J. DeLeon
(Southern)

Overture for Percussion Ensemble -
Beak (Kosler)

The Soldier's Tale - Stravinsky
(Kalm)

Keyboard Percussion Ensemble
12-2-77 John Baldwin, Director

Capitol - P. Macleak (Hamm.)

Suite of Dances - T. Arno (Hamm.)

Suite, One Dimension, Op. 46 -
V. Pucelletti (Hamm.)

Green Hill - T. Pansour (Kosler)

Callig's Cadenza - DeLeon
(Southern)

Three Mini Miso - J. Baldwin
(Hamm.)

Suite of Carols - L. Anderson
(Hamm.)

Percussion Ensemble 2-9-78
John Baldwin, Director

Introduction and March - G. Whaley
(Kosler)

Percussion Serket - G. Coleman
(Gips)

Perault - J. Jany (Percus)

Nellie Nyrkine - V. Schmitz
(Southern)

Stream - W. Simeone (MCA Music)

Concerto for Percussion Ensemble -
M. A. Brand (Rumanos)

Family Artist Series 2-13-78
John Baldwin, Percussion

Function IV for Cello and Percussion -
K. Knauson (Simmern)

Classical Dialogues for Cello and
Percussion - H. Bergano (Galaxy)

The Mexican Dances for Marimba -
G. Steet (Stimie & A.)

Metallic - L. J. Connors (Kosler)

Percussion Ensemble 4-1-78
John Baldwin, Director

Overture for Percussion Ensemble -
J. Beck (Kosler)

Horizans and Meditations - D. Leeb
(Lang)

Shades, Battles, and Rells - J. C.
Cooks (Hamm.)

Concerto for Percussion Ensemble -
M. A. Brand (Rumanos)

The Swirls of Nola-Ling - G. Peters
(G. Peters)

Keyboard Percussion Ensemble and
Percussion Ensemble 4-28-78
John Baldwin, Director

Sinfonia to Via Orliva de Deon Viri" -
A. Scattoli/Daylor (Hamm.)

Circles from "Battoria-Serata" - P.
Tarusso/Baldini (Hamm.)

Leather Bridges - G. F. Kelly/Baldini
(Hamm.)

Finale of Act II - Verdi/Baldini (Hamm.)

Decease - M. LaRosa (Hamm.)

Overture to "The Bridges of Fire" -
Mozart/Baldini (Hamm.)

Horizans and Meditations - D. Leeb
(Lang)

Two Pictures for Percussion - J.
Schmitt (WFF)

Three Puerto Rican Songs - M. Lang
(Lang)

Dance Suite - M. A. Brand (Rumanos)

Assured Meditations - M. Tansone
(WFF)

The Swirls of Nola-Ling - G. Peters
(G. Peters)

MSU Percussion Ensemble 11-21-77
Chuck Spunhoe, Director

Caldwell - T. Ganger (Southern)

Galisteo No. 1 - L. Harrison (Music
for Percussion)

Maple Leaf Rag - S. Joplin (Hamm.)

MSU Percussion Ensemble 4-6-78
Chuck Spunhoe, Director

Overture for Percussion Ensemble -
J. Beck (Kosler)

Sonatina - F. Tall (Becky & Sanders)

How-Down - J. Nissel (Music for Per-
cussion)

Green Corners - G. H. Green (Hamm.)

Holla - F. Arnet (Hamm.)

Chromatic Fox Trot - G. H. Green
(Hamm.)

ILLINOIS

Deloit Community College

Artist Series 10-12-77

Adventures for One - R. Steen
Music for the Day - B. Malenfant

Sonata for Timpal - J. Beck
Zigzagues - F. Simeone

Hora Staccato - J. Helffer
Tabourin Chinois - F. Kreisler
Concerto for Percussion - D.
Milhaud

The Atlanta Chamber Players
1-16-78

Set of Five - H. Cowell

Recital 3-22-78 Scott Douglas
Percussion

Prelude - Bach
Three Sonatas - D. Scarlatti
Four Pieces for Solo Vibraphone -
L. Spivak
Sonata for Vibraphone - F. Grossman
Six Little Pieces for Marimba - C.
Knell
Conversation - A. Myshak
The Marlow Danes - G. Stout

Eastern Illinois University

University Percussion and Marimba
Ensemble 3-10-78 Johnny Lee Lane,
Director

Oriental Suite - T. L. Davis (Creative)
Chamber Sonata for Percussion Sextet -
H. Pils (M.F.P.)
Nelson, His Own for Marimba Ensemble -
O. Lassus (F.D.S.)
Prelude - S. Leonard (S. Leonard)
Aby Africa - V. T. Free (Mann.)
Processional - S. Leonard (S.
Leonard)

Crossroads - A. Lopez (Vindal)
Intersections for Vibraphone and Per-
cussion - J. Bergin (M.F.P.)
The Song of Quetzcoatl - L. Harrison
(M.F.P.)
Calmness for Percussion Quintet -
T. Gauger (Southern)
Jazz Variations - J. Beck (Boston)

Percussion Performance Class 3-22-78

Sea Refractions - M. Peters (M. Peters)
General in C - Bach/Blum (Mann.)
Etude Opus 6, No. 9 - S. O. Messer
(Stabile A)
Prayer for Marimba - R. Cipson
(Southern)

Sonata for Timpal - J. Beck (Boston)
A Night of Percussion Music 4-9-78
Johnny Lee Lane, Faculty Percussionist

The Marlow Danes for Marimba - G.
Stout (Stabile A)
Poems I, II, and III for Five Brass
Drums and Narrator - S. Smith
Media Press

Concerto for Four Timpal - E. Carter
(Associated Media)
Cantata for Solo Percussion and Tape -
V. Deshouvart (Media)

Four Verses for Timpal - M. Seil-
liff (P.F.P.)
Homograph IV for Solo Marimba - R.
Cipson (Stabile A)

The Music of Tony Cox and Rick Ar-
shain 4-10-78
Here and There - R. Arshain (Mann.)
Dust in Suit - T. Cox (Mann.)

The University Percussion and Marimba
Ensemble 5-1-78 Johnny Lee Lane,
Director

Overture for Percussion Ensemble -
J. Beck (Boston)
Catachisms for Percussion Ensemble -
L. Weiner (Miami P.)

Climbing Pines - S. Leonard (S. Leonard)
Belles - Kessler/G. Messer (Percussion)
Plink, Plank, Plunk - L. Anderson
(Belwin Mills)

Organ Sonata for Percussion - T.
Schubert (Mann.)
Aesthetic Suite - V. Schattline
(Southern)

Multimedial Percussion and Tape -
T. Hieboeck (Hearb. Pub.)
Kneave in Jazz - V. Pirih (Pilscher)

Concerto Concert 5-3-78 William
Byrnes, Marimba

Concerto for Marimba - F. Creston
(Sohlrman)

Senior Recital 5-7-78 William
Byrnes

Novena for Marimba Solo - V.
Irlino (Sea-on Music)

Illinois State University
Concert Percussion Ensemble
10-10-77 Roger Paulmann, Conductor/
Performer

Musical Percussion - F. Phillips
(Associated Media Pub.)
Realms for Right Hand Clapper -
W. Sessoms (Mann.)
Collegium - F. Stog (M.N. Cole)

Quintet in Five - T. Sheaff (WFF)
Percussion for Five Players -
V. Mikhalson (WFF)
Shine - A. Lovvick (Alphonsa/
Loring & Co.)

Concert Percussion Ensemble, Con-
temporary Percussion Ensemble
3-8-78

Source - Mandel (Percuss)
Spectrum No. 1, Green - A. Lauer
(Opus)
Evening Prayer - E. Humpferick
(Percuss)

Agnes Dei - G. Palestrina (Percuss)
Fantasy Variations - H. Colgrane
(WFF)
Sonata No. 1 - J. Loallist (Mach)
Mistral (Sobos of the Casellas) -
E. Kitch (Mach)

Repercussion Percussion Ensemble Con-
cert 3-28-78 Greg Keels, Director

Three Brothers - M. Colgrane (WFF)
Lament - H. Faberman (Henry Alder)
Allegro Moderato - A. Abel (Ludwig)
Mus Mus Suite - T. L. Davis (Creative)
London Bridge - A. Abel (Ludwig)

Graduate Recital 4-4-78 Greg
Keels, Percussion

Suite Asiatique - M. Jarré (Alphonsa
Leduc)
Concerto for Marimba, Opus 21 -
F. Creston (Sohlrman)

Flut for Percussion - R. Berman
(Smith Pub.)
Pantures Liturgiques - M. Tournai
(Alphonsa Leduc)

Senior Recital 4-12-78 Thomas
Long, Percussion

The Music for Four Timpal - E.
Carter (Kalmus)
Cing Pines Evanes - J. Delcolme
(Alphonsa Leduc)

Concerto in A minor, BWV 1041 -
Bach (Chappell & Co.)

Percussion Recital 4-16-78
Tom Kennell & Walter Parks Jr.,
Percussion

Sonatina - A. Tiberius (M.N.)
Impression No. 1 - S. Pisk (Elite
Mittels)

Imaginative Diabolique - R. Tagnon
(Tyr. Pub. Co.)
Adventures for One - R. Stern (WFF)
Variations of an Indian Tale - D.
Shneider (Media)

Three Studies - F. Segus (Benjamin
Thomas Publications)
Sonic Masses - C. Correa (Litha)

Contemporary Percussion Ensemble,
Mallet Ensemble 4-26-78

Regina Rhapsody - Mach (Mach)
Sohlrman - Mach (Mach)
The Overture Overture - V. C. Channing
(Mann.)

Consonance - F. Creston (Sohlrman)
Eux 4e No. 1 - Lew (Mann.)
Three for S.W.A.T. - De Vries/
Lew (Mann.)

Great Balls O' Fire - Lewis/Lew
La Sorella - Mach (Mach)
At an Old Trivling Place (W
Fantasy Room) - Anderson/Mach
(Mach)

The Stars and Stripes Percussion and
over - Brown/Mach (Mach)

Senior Recital 4-30-78 Timothy
J. Morrow, Percussion

Abstractions - X. Hoshish (Mann.)
Parlay - R. Johnson (Carl Fisher)
Seven Variations on a Palladium -
E. Hoshish (Mann.)

Variations - G. Frock (Southern)
Timpans Musicale - D. Jovan
(Associated Music Pub.)

Northwestern University
University Percussion and Mallet En-
semble 11-16-77 Terry L. Apple-
baum, Conductor

Collegium - P. Stog (M.N. Cole)
Suite on concert - A. Jolivet (Eisecke)
Vestros in Change - T. L. Davis
(Mann.)

Round - C. Hamm (Media)
Pages XIII - Bach/Peters (Mann.)
Percussion - Bisset/James (Mann.)
Dance of the Sweet Elm Fairy -
Tschalovsky/Applebaum (Mann.)

University Percussion and Mallet En-
semble 2-10-78 Terry Applebaum,
Conductor

Three Concert Studies for Percussion
Solo - K. Rosenzweig-Mann (Film)
Prelude No. 1 for Vibraphone - S. de
Castro (Percol)

Prelude No. 3 in A minor - M. Villa-
Lobos, T. L. Davis (Mann.)
Locally Sun - D. Katz (Mann.)
Spain - C. Correa (Mann.)
Dovey Square - C. Parker/Katz
(Mann.)

Student Recital 4-23-78 John
Graham, Percussion

Fantasy on Japanese Wood Prints.
Op. 211 - A. Novacek (Percuss)
Fantasy Dance - R. Myers (Atlantic)
Eight Pieces for Four Timpal -
E. Carter (Associated)

Piece for Commuting Trap Drummer -
J. Ross (Mann.)

Student Recital 4-29-78 Susan,
Elizabeth Seely, Percussion

Sonata No. 1, BWV 1001 - Bach
(Sohlrman)

Eight Pieces for Four Timpal -
E. Carter (Associated)
The Movements for Marimba - T.
Tanaka (Ogata)

Adventure for One - R. Stern (WFF)
University Percussion and Mallet
Ensemble 5-12-78 Terry Applebaum,
Conductor

Crossroads - A. Lopez
A Flight of Virtuosity - G. A.
Stabile (H. Ho)

Symphony for Percussion - J. Sere-
wicz
Three Brothers - M. Colgrane (WFF)
A Date of Brains - T.L. Davis (Crea-
tive)

El Reo de la Capotea - T.L. Davis
(Creative)

Musical March of a Marietta - C.
Gumod/Vincent (Vincent)
Holiday for Strings - D. Ross/Detson

Lowcountry Air - arr. G. Peters (Mann.)
Omama - B. Allen/March (Mann.)
Concerto - E. Fleming (Mann.)
The Legend of the One-Eyed Sailor -
C. Mangione/Katz (Mann.)

Hour-hour Concert 5-15-78
Steven Kikins, Percussion

Imaginative Diabolique - R. Tagnon
(WFF)

Concerto for Marimba - F. Creston
(Sohlrman)

Student Recital 5-17-78 Michael
Williams, Percussion

Concerto for Percussion - D. Mil-
head (Process)

Concerto for Marimba - F. Creston
(Sohlrman)

The Movements for Timpal - J.
Ott (Mann.)
Encounters III - V. Kraft (WFF)

Student Recital 5-21-78 W. Mil-
ton Harper, Percussion

Concerto for Marimba - F. Creston
(Sohlrman)

Variations for Two Percussion -
R. Lombardo (Mann.)
from Eight Pieces for Four Timpal -
E. Carter (Associated)

Homograph I - E. Brown (Associated)

Concerto for Percussion - J. Beck
(Boston)

French Suite - V. Kraft (WFF)
Sole Impression for Three Timpal -
W. Pirih (Pilscher)

Student Recital 5-17-78 Michael
Williams, Percussion

Concerto for Percussion - D. Mil-
head (Process)

Concerto for Marimba - F. Creston
(Sohlrman)

The Movements for Timpal - J.
Ott (Mann.)
Encounters III - V. Kraft (WFF)

Student Recital 5-21-78 W. Mil-
ton Harper, Percussion

Concerto for Marimba - F. Creston
(Sohlrman)

Variations for Two Percussion -
R. Lombardo (Mann.)
from Eight Pieces for Four Timpal -
E. Carter (Associated)

Homograph I - E. Brown (Associated)

Concerto for Percussion - J. Beck
(Boston)

French Suite - V. Kraft (WFF)
Sole Impression for Three Timpal -
W. Pirih (Pilscher)

Etude in Ab Op. 6, No. 2 - C. O.
Messer (FDS)

Concerto for Marimba - F. Creston
(Sohlrman)

The Allegro Duet - M. Colgrane
(Lassus-Colla)

Triven Collage

Percussion Ensemble 12-4-77
Ernie Carver, Conductor

Overture for Percussion - J. Beck
(Boston)

Consonance - F. Creston (Sohlrman)

Reeds Soberano - J. Detson (Southern)

Conflict of Interest - E. Delp (Kau-
ser)

Suite for Percussion - V. Kraft (Mills)

Percussion Piece - R. Myers (Mannette)

The Ritual - D. Mikhal (M.N. Cole)

Concerto for 5 Timpal and Orche-
stra - S. Kappling (WFF)

English Suite - V. Kraft (Mann.)

Suite for Marimba - A. Pilschger
(Perc. Arts)

Messer Etude Op. 6, No. 8 - C. O.
Messer (Stabile A)

Open Your Eyes, You can Fly - C.
Correa (Mann.)

Percussion Ensemble 5-7-78
Ernie Carver, Conductor

African Valseone Piece - M. Ulew
U. of Miami (Mann. Pub.)

Four Studies - G. Bert (M.N. Cole)

Tosca - C. Chavez (Belwin Mills)

Concerto for Percussion - T. Gauger
(Southern)

Etude XIII From the Well Tempered
Clavier - Bach/Peters (Mann.)

Choreia for Marimba Quintet - R. E.
Hessner/Peters (F.D.S.)

Bellavia - C. Mangione/Carver (Mann.)

Sea Journey - C. Correa/Carver (Mann.)

Shostakovich Collage

Percussion Recital 12-8-77
Reginald Klopferstein, Percussion

Novena for Marimba - T. B. Pittfield
(Peters)

Discourse for Solo Percussion - M.
Goldenberg (Chappell)

Parlay for Timpal and Piano -
E. B. Weisfeld, Jr. (WFF)

Percussion Ensemble 1-12-78
Kathleen Kastner, Director

Three Pieces for Percussion Quartet -
V. Jenson (Sohlrman)

Song for Treble and Percussion -
J. Mikhal (WFF)

A Flight of Virtuosity for Six
Musical Instruments - G. Stabile
(Mach)

Classical P. McCarty (Media)

Four Times Three - M.J. Brown
(Lander)

Partitas - T. Brown (Southern)

Partitas Dance, Op. 5, No. 1 -
Shostakovich/Land (Southern)

Concerto for Marimba No. 1 - Mach/
Olmstead (Stabile A)

Spanish Dance - Camacho/Pink
(Stabile A)

Concerto for Symphony No. 4 -
Tschalovsky/Peters (Perc)

Concerto for Marimba - T. Gauger
(Southern)

Family Percussion Recital 1-23-78
Kathleen Kastner, Percussion

English Suite No. 2 - Bach (Sohlrman)

Design No. 3 - Weisberg/Kastner (Mann.)

Four Pieces for Solo Vibraphone -
L. Spivak (Lang Percussion)

Tris for Two Marimba and Piano -
R. Kowitz (Percussion Arts)

Percussion Ensemble 2-7-78
Kathleen Kastner, Director

African Valseone Piece - M. Ulew
(Perc)

Sonata for Viola and Percussion -
A. Novacek (G.F. Peters)

Tosca for Percussion Instruments -
C. Chavez (Belwin Mills)

Secunda in Four Percussion - Hewart
(Pilscher)

Underdog Rag - E. Nicholas (Stabile A)

Here's That Rainy Day - Van Noonan/
Pilschger (Mann.)

INDIANA

Ball State University

Freshman-Sophomore Percussion En-
semble 3-28-78 David Korman & Tim
Miller, Percussion

Concerto for Xylophone - T. Mar-
sum (G.F. Peters)

Concerto for Marimba - F. Creston
(Sohlrman)

Sonata for Snare Drum and Piano -
E. B. Yohn (M.N. Cole)

Impressions pour Ballistic et
Piano - M. Mikhalovitch (Sovral)

Etude in A Flat - C.O. Messer
(Stabile A)

Etude Opus 6, No. 9 - C.O. Messer
(Stabile A)

Concerto - E. Carter (Associated)

Messiaen - E. Carter (Associated)

Sonata for Xylophone - T. B. Pittfield
(G.F. Peters)

Etude - G. Burton (Creative Media)

Double Concerto for Percussion - A.
J. Cipson (Cipson)

Indiana State University

Percussion Ensemble 4-25-78
Neal Fliegel, Conductor

Tosca - A. Gianstone (Mann.)

Partitas - L. Seider (Harcourt)

CAVE - G. Bellinger (Lander)

Chamber Piece for Percussion Quintet -
H. Colgrane (WFF)

Sonata No. 1 for Timpal - W. J.
Schattline (Mann.)

Artaria - R. E. Hessner (Mann.)

First Concerto in Metal - J.
Cage (G.F. Peters)

Tosca for Marimba and Percussion
Ensemble - R. Kelly (Soperson)

Pasodilla Mittels

Time for Jazz - J. Spears (Southern)

Indiana University

Senior Recital 4-8-78 Donna Marie
Hilton, Percussion

Diversions in D Major - Haydn/Finkel
(Mann.)

Adventures for One - R. Stern (WFF)

Messias and Opus I - F. Klinger (Mann.)

Reeds Brillante, Op. 62 - G.M. von
Haber

Percussion Ensemble 4-17-78
George Galzer, Director

The Joiner and the Die-Maker -
E. Elm (Mann.)

Sokolov-Mephan' - J. Gerson
(Mann.)

A Day Under the Alamo Canopy - J. Weis-
berg (Mann.)

At Midnight, The Bright Sun - A.
Benedict (Mann.)

Cortège of Indiana, Op. 19 No. 2 -
N. Dwyer (Mann.)

Suite from Fairy and Song - Gersh-
win/Hessner (Mann.)

Senior Recital 4-23-78 Karl Gil-
bert, Percussion

Timpal Concertino - W. Kaufman
(Mann.)

From Sonata No. 2 in B Major Op. 121 -
R. Schumann

Valen - E. Grief

Etude No. 11 - F. Ser (Mann.)

The Love of My Mother - G. de
Lassay (WFF)

Junior Recital 4-30-78 Bradley
W. Crall, Percussion

7/8 Song - H. Goldenberg (Chappell)

Four Partita No. 2 in B Major -
Bach (Inst.)

Free Concerto Asiatique - H. Tournai
(Leduc)

Senior Recital 4-30-78 Richard
Dean Bergstrom, Percussion

The Victor - S. Berg

Sonata No. 2 in G Minor - Mandel
(Sohlrman)

Variations on the Westminister Clock
Theme (Perc. Press)

La Fille aux Cheveux de Lin - Debusy (Ludwig)
Morris Dance - W. Kraft (Adler)
Taconeo Clasico - F. M. Torroba (Manu.)

IOWA

J.E. Young Junior High School

Percussion Recital 9-26-77
James Hamilton, Percussion

Three Pieces for Four Tjapani - E. Carter (Associated)
Conata for Marimba and Piano - P. Tanner (H.M. Cole)
English Suite - W. Kraft (Award)
Tjaplana - S. Goodman (Hills)

Solo and Ensemble Festival 2-25-78

Cut and Shoot - Hoy (Belwin Mills)
Tjapani Solo No. 2 - Price (WFF)
Turkey in the Snare - Lotensheiser (Belwin Mills)
Tjapani Solo No. 3 - Price (WFF)
Parade of the Clicking Sticks - Lotensheiser (Belwin Mills)
Drummer's Delight - Edwards (Rubank)
Ballad for the Dance - Goodman (Belwin Mills)
Etude No. 40 - Thame (Creative)
Synco-Solo - Schmitz (Southern)
Tjapani Solo No. 12 - Price (WFF)
Rolling Accents - Buggert (Rubank)
Etude for Membranophones - Schmitz (Creative)
General Percussion - Hasey (Phillips)
Soliliquy - Davis (Creative)
Modulation - Blount (Phillips)
Bosses Novacaine - T.L. Davis (Barnhouse)

KANSAS

University of Kansas

Percussion Ensemble 5-9-78
George Hebers, Director

Overture for Percussion Ensemble - J. Beck (Kendor)
So Creel, So Silent - M. Panser (Manu.)
Tabasco - C. Chavez (Mills)
Sonata for Two Pianos and Percussion - Bartok (Hooley & Markes)

KENTUCKY

Western Kentucky University

Student Recital 10-28-78

Caribbean Drummer - S. Feldstein (Belwin Mills)
Rhapsody for Marimba - M. Fliegel (Kendor)

Percussion Ensembles 11-14-77
Emery E. Alford, Conductor

Overture for Percussion Ensemble - J. Beck (Kendor)
Streams - W. Benson (MCA)
Roll-Off Rhumba - V. Firth (Fischer)
Introduction and March - G. Whaley (Kendor)
Bosses Novacaine - T. L. Davis (Barnhouse)
Tocatta for Percussion Instruments - C. Chavez (Mills)
The Swords of Hoda Ling - G. Peters (Drums Unltd.)

Ensemble Concert 7-15-77 Bob Kilder, Conductor

Single Snare - T. A. Brown (Southern)
Three Brothers - M. Colgrass (WFF)

A Percussion Clinic: Preparing for Festival 2-11-78 Solos: Snare Drum

Lexington Marimba & Hickory Sticks from Ancient Rhythmic Snare and Bass Drum Solos - J. Pratt (Belwin)
Bunker Hill & Greenwood Boy & Downfall of Paris from Mashed Mar Drum Method Book II (H.M. Cole)
Pop Corn - R. Buggert (Belwin Mills)
Peach Grove Drummer - A. Abel (Ludwig)
Yours Rhythmically - G.L. Stone (G.L. Stone)
Scholaastic 2/4 - G.L. Stone (G.L. Stone)
Ship Ahooy - W. Schmitz (Southern)
Rolling Accents - F. Buggert (Rubank)
Utterly Permutation - F. Hoy (Southern)
Acoustic - J. Huse (Studio-FF)
Solo #5 from 5 Unaccompanied Solos - M. Colgrass (Schirmer)
Snare Drum Solo No. 1 - A. Payson (WFF)
Dances for Solo Snare Drum - W. Benson (Chappell)
Drum Corps on Parade & Gladstone Cadeets from 45 Modern Concert Solos - J. Pratt (Belwin Mills)
Rolling in Rhythms & The Three Castles from Wilcoxon Fundamentals Snare Solos - C. Wilcoxon (Wilcoxon)
Stamina - N. Markovich (Creative)

A Percussion Clinic: Preparing for Festival 2-11-78 Solos: Mallet

Chant for Marimba - M. Peters (Peters)
Sonata-Allegro - M. Peters (Peters)
Spatars Waltz - Valdteufel/Jolliff (Rubank)
Concerto for Marimba - Frock (Southern)
Sonata III Handel/Asser (Belwin Mills)
Tear Drops - M. Peters (Peters)
Freckles & Flowers - T. Brown (Kendor)
Caprice Valant - G.H. Green (Fischer)
Scherzo - R. Lo Presti (Ludwig)
Yellow after the Rain - M. Peters (Peters)
Rhapsodic Fantasia - M. Edwards (Rubank)
Perpetual Comotion - T. Brown (Kendor)
Prayer - R. Gibson (Southern)
Sabre Dance - Khatchaturian/Goldenberg (Leads)
Comedian's Galop - Kabalevsky/Peters (Drums Unltd.)
Sabre Dance - Khatchaturian/Hatch (G. Hatch)

A Percussion Clinic: Preparing for Festival 2-11-78 Solos: Multiple Percussion

Ubangi Serenade from Modern Snare Solos - C. Wilcoxon (Wilcoxon)
Ternary from Advanced Percussion Solos - R. Burns & S. Feldstein (H. Adler)

Suspension & Triad from Elementary Percussion Solos - Burns-Feldstein (H. Adler)

Solo for Multiple Percussion - C. Frock (H. Leonard)
3 to Go & 3 on One from Intermediate Percussion Solos - Burns-Feldstein (H. Adler)
Hexagon & Caribbean Drummer from Intermediate Percussion Solos - Burns-Feldstein (H. Adler)
The Three Headed Drummer - W. Schmitz (Southern)
Resonances & Sonic Plateaus & Concert Etude from Studies in Solo Percussion - M. Goldenberg (Chappell)

A Percussion Clinic: Preparing for Festival 2-11-78 Solos: Tjapani

Sitting Bull - V. Firth (H. Adler)
Tjapani Solo No. 2 - W. Schmitz (Southern)
Dance Primitive - F. Hoak (WFF)
Ballad for the Dance - S. Goodman (Hills)
Sonsa for Tjapani - J. Beck (Boston Music Co.)
Solo Dances for Tjapani - C. Frock (Southern)

A Percussion Clinic: Preparing for Festival 2-11-78 Percussion Ensemble

Percussion on the Prowl - W. Anslinger (Pro Art)
Bosses Novacaine - T. Davis (Barnhouse)
Tocatta Without Instruments - R. Meyer (Kendor)
Three Dances - J. McKemie (WFF)
Allegretto - W. Benson (Schirmer)
Scherzino - W. Benson (Schirmer)
The Tea Party - A. Abel (Fischer)
Latin Resume - T. Davis (Creative)
Colonel Irons - H.W. Harr (H.M. Cole)
Moll Part Sketch - J. Spears (Barnhouse)

Roll-Off Rhumba - V. Firth (Fischer)
Introduction and March - G. Whaley (Kendor)

Oriental March - T. Davis (Creative)
Pentatonic Clock - V. Charkovsky (Creative)
Kosat - J. McKemie (WFF)
Three Brothers - M. Colgrass (WFF)

The University Marimba Ensemble 4-4-78 Emery E. Alford, Conductor

Coseliana Gallop - D. Kabalevsky (Drums Unltd.)
Belago - Rosales/Panser (Forster)
William Tell Overture - Rossini/Hatch (Hatch)
Sabre Dance - Khatchaturian/Hatch (Hatch)

Rehearsal - E. Alford (Manu.)
Phi Nu Alpha Spring Concert 4-10-78

Freckles and Flowers - T. Brown (Kendor)

The University Percussion Ensemble 4-11-78 Emery Alford, Conductor

Three Brothers - M. Colgrass (WFF)
A La Rieligo - M. Peters (ESM)
Symphony No. 1 for Percussion Octet - A.J. Clirone (Clirone)
Tocatta Without Instruments - R. Meyer (Kendor)
Synchrograms No. 5 - M. Davidovsky (Belwin Mills)

Percussion Suite No. 1 - L. Bellson (Western International)
Mayport Sketch - J. Spears (Barnhouse)

LOUISIANA

Northeast Louisiana University

MU Percussion and Mallet Ensembles 11-16-77 Allen Wojters, Director

Three Brothers - M. Colgrass (WFF)
Anthion for Double Percussion Choir - M. Coles (Southern)
Suite for Percussion - W. Kraft (Mills)
African Welcome Piece - M. Ulow (U. of Miami Music)

Divertimento, K. 135 - Mozart (G. Schirmer)
Pripriettes - L. Shaw (The Hornist's Meet)
Cherale for Marimba Quintet - R. Howe (The Hornist's Meet)

Overture from "Foot and Peasant" - F. Von Suppe (Schirmer)

Guest Artist - Gordon Stout 4-1-78

Etude #13 from Book 3 - G. Stout (Manu.)
Sonata #6, E Major - Bach/Stout (Manu.)
Etude #8 1, 2, and 3 from Book 1 - G. Stout (Paul Price)
Preludes, Opus 11, No. 3, G Major - C.C. Mueser (Studio 4)
Etude #8 11 & 12, from Book 3 - G. Stout (Manu.)
Etude #9, from Book 2 - G. Stout (Manu.)

Suite for Solo Guitar, in Four Movements - A. Wilder/Stout (Manu.)
Piece for Marimba - R. Stout (Manu.)
Tabourin Chinois - F. Kreisler/Green (Fischer)

Two Mexican Dances for Marimba - G. Stout (Studio 4)

A Percussion Symposium 4-1-78 Guest Artist, Gordon Stout

(Northeast Louisiana University Percussion Ensemble, Allen Wojters, Director)

Swords of Hoda Ling - G. Peters
Encores in Jazz - V. Firth
Quartet for Paper Bags - L. Spivak
Two Ritornals - A. Roldan (Louisiana Tech University Mallet Ensemble, Gray Barrier, Director)

(Baylor University Percussion and Mallet Ensembles, Larry Vanlandingham, Director)

Multiple - Schwartz
Alchenes - Veltstein
Double Music - Harrison and Cage
Tuna - Bertand
Time for Marimba - Hiki
Rota - Capanna
Fins Apple Rag - Joplin
Soft Shoe Dance - Hooley
On the Wood File - Brewer

(Northeast Louisiana University Mallet Ensembles, Allen Wojters, Director)

Five Madrigals, Vol. I - arr. H. Howe
Dance Russe, from "Petrouchka" - Stravinsky/Guenther
Pripriettes for Four Horns - L. Shaw
Overture to "Magic Flute" - Mozart/Dutschke
Bowers Rag - T. Turpin
Recuerdos de La Alhambra - F. Tarraga
Cinq Preludes pour Guitare - H. Villa Lobos
Folks, from "The Golden Age Ballet" - Shostakovich/Peters
Dance of the Comedians - F. Sastana/C.O. Mueser

Junior Recital 4-11-78 Brenda Castillo, Percussion

Etude for Tapercorder and Percussion - M.L. Cahn (Manu.)
Prelude No. 3 in A Minor - H. Villa Lobos (Editions Max Eschig)

Eight Pieces for Four Tjapani - E. Carter (Associated)
Fantasy on Japanese Wood Prints - A. Novhaness (Peters)

MU Percussion and Mallet Ensembles 4-20-78 Allen Wojters, Director

Swords of Hoda Ling - G. Peters (Frank's Drum Shop)
Encores in Jazz - V. Firth (Fischer)

Roman for Percussion - F. Buggert (WFF)
Quartet for Paper Bags - L. Spivak (Lang Int'l. Co.)
Two Ritornals - A. Roldan (Southern)
Matona Mia Cara - Lasseus/Boyd (Frank's Drum Shop)

Panacale - Rist/Waters (Frank's)
Anata for Marimba - F. Tanager/Veltzka (Manu.)
Folks, from "The Golden Age Ballet" - Shostakovich/Peters (Frank's)
Dance of the Comedians - Sastana/Asser (Forster)

Junior Recital 4-26-78 David Stalquist, Percussion

Sonata for Flute and Piano - F. Hummel (WFF)
Prelude No. 1 in E Minor - H. Villa Lobos (Editions Max Eschig)

Bowers Rag - T. Turpin/Stravinsky (Manu.)
Music of the Day - B. Holschof (Kendor)

Five Etudes for Marimba, Book 1 - G. Stout (Paul Price)
Aria - R. Lo Presti (Ludwig)
Prelude Op. 11, No. 3, G Major - C.O. Mueser (Studio 4)

Soprano Recital 4-26-78 Carolyn Theissen, Percussion

Prelude and Fugue - Bach (Hal Bay)
Concerto pour Marimba et Vibraphone - D. Milhaud (Hoach & Co.)
Recuerdos de La Alhambra - F. Tarraga (Hal Bay)

Divertions for Flute and Marimba - F. Tanager (Manu.)
Waltz in A Major; Op. 39, No. 15 - Brahms (Hal Bay)

Two Mexican Dances - G. Stout (Studio 4)

Tabourin Chinois - F. Kreisler/Green (Fischer)

MU Marimba Quartet 5-2-78

Pripriety #2, Vol. 1 - L.E. Shaw (The Hornist's Meet)
The Hornist's Meet (L.E. Shaw)

Madrigals, Vol. 1 - arr. by H.C. Howe (The Hornist's Meet)
Bourree - Handel (Schirmer)

Ami Gump - H. Dixon (Fischer)
Brazilia - J. Vetter (Schirmer)
Overture to the Magic Flute - Mozart/Dutschke (The Hornist's Meet)

Marche from "Leve of the Three Oranges" - Prokofiev (H. B. Marks)
Dance Russe - Stravinsky (L. E. Shaw (The Hornist's Meet))
Pripriety #15, Vol. 4 - Something Borrowed - L.E. Shaw (Hornist's Meet)

Senior Recital 5-11-78 Leonard P. Crocker, III, Percussion

Tabourin Chinois - F. Kreisler/Green (Fischer)
Brazilia - J. Vetter (Schirmer)
Etude in C Major, Op. 6, No. 10 - C.O. Mueser (Studio 4)

Preludium I for Two Melodicas - F. Kreisler/Green (Fischer)
Panacale - L. Crocker (Manu.)
Arabian Rhythmic Dance - G.H. Green (Fischer)
Thoughts for Flute and Vibraphone - M. DeFonse (WFF)
Concerto for Marimba and Orchestra - P. Creston (Schirmer)

MASSACHUSETTS

Boston University
Percussion Ensemble 4-7-78 Thomas Gauger, Conductor

Percussion Ensemble 11-7-77

Concert for Percussion - G. Amrix (CAP)
Castille No. 3 - L. Harrison (Peters)
Mozetta - M. Kraft (SIC)
Altairance - M. Shinozaki
Concerto - G.F. Telemann/Pink
Spanish Dance - E. Granados (Studio 4)

Ionisation - E. Varese (Ricordi)
Senior Percussion Recital 12-19-77
George John Hardinly, Percussion

Sonata for Two Pianos and Percussion - Bartok (Hooley & Markes)
Concerto for Marimba and Vibraphone - D. Milhaud (Eschig)
Suite from "L'histoire du Soldat" - Stravinsky (J.M. Chester)

Graduate Percussion Recital 11-2-77 Dan R. Morgan, Percussion

Liquor for Marimba and Piano, Op. 16 - S. de Gastyne (PER)
Sonata for Flute - M. Davidson (Manu.)

Track 1 for Multiple Percussion - D. Morgan (Manu.)
Concerto for Marimba and Orchestra - J. Bata (Manu.)

Graduate Percussion Recital 2-16-78 Laurence Dash, Percussion

Destino Concerto for Flute and Percussion - I. Dahl (Petra)
Violin Concerto in D Major, Op. 77 - Brahms (SIC)
Concerto for Violin, Piano and Percussion - M. Davidson (Manu.)

Concerto No. 1 in D Major, Op. 6 - M. Paganini (International)

Graduate Percussion Recital 4-10-78 Adrienne Hanzelsson, Percussion

Source III for E-Flat Clarinet and Percussion - D. Buge (Kroule)
Concerto for Marimba and Orchestra - J. Bata (Manu.)

Lift Off - R. Beck (Manu.)
Sonata for Flute - J. Beck (Boston Music Co.)
Le Petit Berger & La fille aux Cheveux de Lin - Debussy/T.L. Davis (Barnhouse)

A These for Goodbye - T.L. Davis (Barnhouse)

Senior Percussion Recital 5-18-78 Eugene Gilmaris, Percussion

The Joiner and the Dis-herd - K. Tins (Manu.)
Prelude from Le Tebeau - Ravel (Manu.)

Four Inventiones for Vibraphone and Marimba - D. Cary (Imoco)
Raconteur Troubadour - D. Shulman, P. Shulman, F. Mueser (Altoard)

End's Beginning - E. Gilmaris (Manu.)
Excerpt from the Ancient - S. Howe (Telemann, Ltd.)
So Silence - K. Mieser (Altoard)

Brown University

Brown University Percussion Ensemble 3-18-78 John Christie, Director

Masses Mexicanas - C. Chavez
Tocatta for Percussion - C. Chavez (Mills)
Zanduna Serenades - C. Chavez
Chapultepec Suite - C. Chavez
Mazurka (Diverdimento for Marimba and Wind Orchestra) - M. Kurt-Adams

La Fiesta Mexicana - K. Owen Reed

New England Conservatory of Music
The Conservatory Percussion Ensemble 4-30-78 Frank Epstein, Conductor

Symphonias No. 5 for Percussion and Tape - M. Davidovsky (Belwin Mills)
Two Mexican Dances for Marimba - G. Stout (Studio 4)

Ionisation - E. Varese (Franco Colonne)
Symphony No. 8 in B minor - F. Schubert/Hatch (Hatch)
Galembrouck - J. Gauger (Southern)

Mozetta - W. Kraft (Southern)

MICHIGAN

Western Michigan University
Program No. 1 8-31-77

Suite for Marimba - A. Pielinger (Percussion Arts)

Program No. 20 10-12-77

Louise & Preludio - Bach (Schirmer)
Meditation - F. Creston (Schirmer)
Prelude and Licks - C. Hals (Manu.)
Fantasy on Japanese Wood Prints - A. Novhaness (Peters)

Program No. 42 11-13-77 University Wind Ensemble Eddie Green, Director

Xochipilli - C. Chavez (Mills)

Program No. 64 12-11-77 University Symphonic Bands Eddie Green, Director

Concerto for Marimba - F. Creston (Schirmer)

Program No. 109 1-21-78 University Percussion Ensemble Michael Varner, Director

Maïos Bettiva - M. Schiffman (WFF)
Evolutions - S. Leonard (Leonard)
Xyles - S. Leonard (Leonard)
Program No. 144 2-19-78 Faculty Recital: Michael Varner, Percussionist

Mexican Dance - G. Stout (Studio 4)
Sonata - J. Beck (Boston)
Etude in A-Flat - C.O. Mueser (Studio 4)
Fantasy for Percussion - Chopin/Mueser (Forster)
October Mountain - A. Novhaness (WFF)
Evolution for Percussion on 13 Circles - M. and French Horn - H. Farberman

Time - M. Miki (Ongaku no Tomoha)
Monograph IV - R. Gilson (Studio 4)
Field - M. Varner (Manu.)
Centennial - M. Varner (Manu.)
Program No. 124 3-15-78 University Percussion Ensemble Michael Varner, Director
Catachthonia - L. Weiner (Fox)
Evolutions & Xylen - S. Leonard (Leonard)
Velvd Sisters - F. Hazzard (Jossan)
Quatuor pour flutes - F.M. Dubois (Lafite)
La Caccia - G.F. Telemann (Serban)
Canon for Percussion - S. Goodman (Belwin Mills)
Cerebral for Percussion and Piano - I. Craton (Schirmer)

Spring Conference - 3-7-78 Percussion Ensemble
African Sketches - K. Williams (Lafite)
Discussion Hauschenberg (Try)
Percussion Music - Colgrass (G. Morris)
Japanese Impressions - Cirone (Cirone)
Winter Master Class

Yellow After the Rain - M. Peters (Peters)
Sonata - Pittfield (Peters)
6/8 Etude - Goldenberg (MFF)
Sonata for "Japani" - Beck (Coaton)
Ritualistic Dance - Varner (Manu.)
Morris Dance - M. Kraft (WIM)
Kalamazoo Junior Symphony - 2-19-78 Herb Butler, Director
Concerto for Xylophone & Orchestra - T. Mayuzumi (Peters)

Program No. 228 4-9-78 University Symphony Orchestra Herbert Butler, Director
Fantasy on Japanese Woodprints - A. Hovhanness (Peters)

MINNESOTA

College of Saint Benedict
CSB/SJU Percussion Ensemble 4-17-78 Morris Alan Brand, Director
Hungarian Dance No. 5 - Brahms (Manu.)
Dance Suite for Percussion Octet - W. S. Hartley (C. Boehm Co.)
Japanese Impressions - A. Cirone (Cirone)
The Composer's Suite - D. Kabelevsky (Manu.)

NEW JERSEY

Kean College of New Jersey
Percussion Ensemble Concert 5-12-78 Paul Price, Director
Cerebral - F. Craton (Schirmer)
Concerto for Tuba and Percussion - W. S. Hartley (C. Boehm Co.)
Particles - T. A. Brown (Southern)
Prometheus - M. Kupferman (General)
Tenafly Percussion Ensemble 6-10-78 Walter C. Schneider, Director
Septet No. 2 - Griffin (Hakar)
Pursuit for Solo Marimba and Percussion Ensemble - Jenny (Parusa)
Three Brothers - Colgrass (MFF)
Metallic Mystique - Schinastine (Southern)
Fixations - Snider (Barnhouse)
A Time for Jazz - Spears (Southern)
NJPS Percussion Ensemble 6-10-78 Paul Price, Director
Alas & Cadenzas for Percussion Ensemble and Synthesized Tape - Shumway (MFF)
Ionisation - Varese (Columbo/Ricordi)

Tenafly Middle School
Percussion Ensemble 5-11-78 Walter C. Schneider, Director
Septet No. 2 - Griffin (Hakar)
Pursuit for Solo Marimba & Percussion Ensemble - Jenny (Parusa)
And They Came to Play - Schinastine (Manu.)
A Time for Jazz - Spears (Southern)
Percussion Ensemble 5-18-78 Walter C. Schneider, Director
Septet No. 2 - Griffin (Hakar)
Pursuit for Marimba and Percussion Ensemble - Jenny (Parusa)
Fixations - Snider (Barnhouse)
A Time for Jazz - Spears (Southern)

Tenafly Percussion Ensemble 5-5-78 & 5-30-78 Walter C. Schneider, Director (Lecture demonstration concert)
Septet No. 2 - Griffin (Hakar)
Metallic Mystique - Schinastine (Southern)
Three Brothers - Colgrass (MFF)
And They Came to Play - Schinastine (Manu.)
Three Dances - Benson (Chappell)
A Time for Jazz - Spears (Southern)
Tenafly Percussion Ensemble Walter Schneider, Director
Septet No. 2 - D. Griffin (Hakar)
Pursuit for Solo Marimba & Percussion - Jenny (Parusa)
Three Brothers - Colgrass (MFF)
Metallic Mystique - Schinastine (Southern)
Fixations - L. Snider (Barnhouse)
A Time for Jazz - J. Spears (Southern)

NJPS Percussion Ensemble Paul Price, Director
Alas & Cadenzas - S. Shumway (MFF)
Ionisation - E. Varese (Columbo/Ricordi)

NEW YORK

Brooklyn College
Brooklyn College Percussion Ensemble 3-26-78 Morris Lang, Director
Prelude and Double Fugue - J. Reichert (Lang Perc.)
Percussion Music - G. Steiner (See Sax)
Concerto for Percussion Orchestra - F. Cito (Manu.)
Prelude - T. Lovendia (Donemus)
Madrilista Book I - G. Crumb
Cres-Magnon Variations - W. Ripka (Manu.)
Berkeley College of Music
Senior Percussion Recital 4-6-78 Paul Johnson, Percussion
Elbe in Green - W. Davis (Manu.)
The Discourse of Insects - E. Richards (Manu.)
In C - T. Riley (Manu.)
Concerto for Marimba - R. Kurka (Grove)
Dura (Iran) - F. Johnson (Manu.)
Gnu - K. Wheeler (Manu.)
Jamaica - F. Johnson (Manu.)
To Two Toms - Fred Ellis - F. Johnson (Manu.)
A Percussion Orchestra 4-27-78 Dennis Carlson, Director
E. C. Cadence - D. Carlson (Cosmos)
Twenty-One Ate For Breakfast - D. Carlson (Cosmos)
Theme For Part Three - D. Carlson (Cosmos)
Devvo - M. R. Frisby/Carlson (Cosmos)
Three M-Stranophones - D. Carlson (Cosmos)
Luv-Samba - G. Radford (Cosmos)
Flying Dream - D. Carlson (Cosmos)
Chaka Yaka - D. Carlson (Cosmos)
Crane School of Music
Student Recital 4-23-78 Gary France, Solo Percussionist
20th's Sortie - A. Able (Ludwig)
Suite for Tiyapani - M. Houllif (Potada)
Etude No. 5 for Concert Snare Drum - M. Houllif (Potada)
Prelude No. 3 for Marimba - R. Helble (Manu.)
Mexican Dance No. 1 - G. Stout (Studio 4)
Etude in C Major - C.O. Muser (Studio 4)
No Masters - G. Corea (Manu.)
Conversations for the Abrams Percussion Group - G. France (Manu.)
Crane Percussion Ensemble 5-2-78
Three Puerto Rican - M. Lang (Lang)
Eosna Requiem - T. C. Pressure (MFF)
Two Rituals - M. Miller (MFF)
Sigma Alpha Iota Concert 5-6-78
Concerto for Seven Trumpets and Tiyapani - Altenburg (Music For Brass)
King of Denmark - Feldman (Peters)
Four Pieces for Tiyapani - Bergamo (MFF)
Eastern School of Music of the University of Rochester
Eastern Percussion Ensemble 3-15-78 John Beck, Director
Images II - S. Tanenbaum (F. Price)
Concerto for Tuba and Percussion Orchestra - W.S. Hartley (Boonin)
Tiabo - T. Lovendia (Donemus)
Concerto for Drum Set and Percussion Ensemble - J. Beck (Manu.)
Senior Recital 3-16-78 Ronald R. Strnad, Percussion
Two Mexican Dances for Marimba - G. Stout (Studio 4)
Soliloquy for Unaccompanied Tiyapani - R. Albagli (Manu.)
Sonata I (C Minor) - Bach (Peters)
Inspiration Diabolique for Percussion Solo - R. Tagama (Try)
Hora Staccato (Rembrandt) - Dlinch-Helsta/Goldenberg (Fischer)
Percussion Group 3-22-78 Richard Albagli, Erik Wettstein, Directors
Alas, a game of chance - H. Farber-Man (General)
Apple Blossom - F. Garland (Manu.)
Aores - J. Cage (Peters)
Interactions - J. Bergamo (MFF)
Auriga - R. Schinastine (Peters)
Juxtaposition No. 1 - M. El-Dabb (Peters)
Inventions Op. 45 - M. Kabelac (Banton Drama)
A Concert of Percussion 4-20-78 Richard Albagli, Percussion
Largo for Symphony No. 9 - Dvorak (Manu.)
Fantasie for Vibraphone and Piano - J. Behrens (Manu.)
Chaconne from Partita No. 2 - Bach (Peters)
Two Chorales G Come and Mour - Trad. & "Chorale" from Five Pieces for Percussion - R. Albagli (Manu.)
Time - M. Miki (Jap. Fed. of Composers)
Adagio from Symphony No. 5 - Mahler (Manu.)
Recital in Percussion 4-26-78
Quintet for Percussion - J.T. Alfieri (Manu.)
Musica Battuta - H. Schiffman (Associated)
When Sunny Gets Blue - M. Fieber (Manu.)
Splendid Isolation - D. Bell (Manu.)
Student Recital 4-26-78 Walter Usiatynski, Percussion
Diverion for Two - D. Erb (Marion)
Toccata for Marimba - E.L. Disner (MFF)
Four Pieces for Tiyapani - J. Bergamo (MFF)
Purosoo and Valse in D minor - E. Hatch (TRY)
Fireworks - W. Usiatynski (Manu.)

Prelude I from the Well Tempered Clavier - Bach (Kalaus)
Selections by the Black and Blue Marimba Band - W. Usiatynski (Manu.)
Senior Recital 4-27-78 Theodore F. Rouns, Percussion
Partita No. 3 in E major - Bach (Peters)
kacounters III - W. Kraft (WIM)
Torse III - A. Miyoshi (Jap. Fed. Com.)
Poe - L. Vetsstein (Manu.)
Praeludium and Fuga XXI in Eb Major - Bach (Kalaus)
Triplets - G.H. Green (Manu.)
Senior Recital 4-27-78 Mark H. Foster, Percussion
Eight Pieces for Four Tiyapani - E. Carter (Associated)
Etude 3 - G. Stout (F. Price)
Conversation - A. Miyoshi (Jap. Fed. Comp.)
Nara - M. Cahn (Manu.)
Graduate Recital 4-27-78 Carolyn Wilkins Ritt, Percussion
Sonata for Tiyapani - G.W. Ritt (Manu.)
Suite for Marimba - A.J. Fissinger (Percussion Arts)
Intercourse I - G.W. Ritt (Manu.)
Time - M. Miki (Jap. Fed. Comp.)
Percussion Ensemble 5-8-78 Ruth Cahn, Director
Milant - E. Hatch (Hatch)
Scope - B. Seawell (TRY)
Juxtapositions #1 - H. El-Dabb (Peters)
Shapes - K.L. Richmond (Manu.)
Boardboards #2 - R. Moran (Peters)
Hanna College of Music
Percussion Ensemble 5-1-78 Howard Van Hyning, Director
She is Asleep - J. Cage (Peters)
Estimote Pianissimo - H. Colwell (New Music)
Undercurrents - M. Houllif (Manu.)
October Mountain - A. Hovhanness (Peters)
Music For Percussion - M. Lifonitz (Manu.)
State University of New York at New Paltz
Senior Recital 3-19-78 Nancy L. Rogers, Percussion
Two Thirteenth Century Motets - Anon. (Manu.)
Prelude - L. Bonelli (Schirmer)
Three Dances for Solo Snare Drum - W. Benson (Chappell)
The King of Denmark - M. Feldman (Peters)
Toccata for Marimba - E.L. Disner (MFF)
French Suite - W. Kraft (WIM)
The Whistler - G.H. Green (Boston)
Sonata for Tiyapani - J. Beck (Boston)
State University of New York at Stony Brook
Percussion Ensemble 4-26-67
Octaphonics - M. Houllif (Potada)
Improvisation sur Marimba - F. Boulez (Boonin)
Or, What You Will - K. Hooley (Manu.)
Synchronisms #5 for Five Percussion Players - M. Davidovsky (Belwin Mills)
Ringing Changes - C. Vuorinen (Peters)
Dan Kennedy, Percussionist 3-14-78
Christmas Bell - J. Bergamo (Manu.)
Duetto Concertants - I. Dahl (Peters)
Suite No. 1 - E. Ulrich (MFF)
Jack-o-Lantern - L. Smith (Manu.)
Childhood - M. Gibbs (Creative)
Contemplation - M. Houllif (Parusa)
Prometheus - M. Kupferman (Manu.)
Syracuse University
Graduate Recital 2-10-78 Richard Conidine, Percussion
Concerto for Percussion and Orchestra - D. Milhaud (Universal)
Solo Lyric for Three Tiyapani - V. Firsh (Fischer)
Fygg's Suite - L.M. Stevens (Manu.)
Two Mexican Dances for Marimba - G. Stout (Studio 4)
Prelude and Fugue in C Major - Bach (Manu.)
Prelude for Marimba No. 5 - R. Helble (Manu.)
Grand Fantasy in C Major for the Marimba - R. Helble (Studio 4)
Way of Percussion Grand Concert 2-26-78 Ernest Musquis, Director
The Swords of Mada-Ling - G. Peters (Manu.)
Rondeau for Percussion - F. Benric-scutio (MFF)
Diacoetics for Piano and Percussion Ensemble - R. Kelly (ACA)
Ogoun Badagri - G. Rouse (ACA)
Gypsy Song from Carmen - Bisset/Musquis (Manu.)
Witches Dances - E. Macdowell (Manu.)
Lover - R. Rodgers/Owen (Manu.)
Concerto for Drum Set and Percussion Ensemble - J. Beck (Kendox)
Student Recital 3-8-78 John Lipton, Percussion
Multiple Percussion Solo - G. F. Hol-embek (Manu.)
Sonatina for Three Tiyapani and Piano - A. Tcherepnin (Boosey & Hawkes)
Six Allegro Duets for Percussion - M. Colgrass (Schirmer)
Reverie for Marimba - G. Stout (Manu.)
Two Part Invention No. 6 and No. 8 - Bach (Schirmer)
Scherzo Caprice - C.O. Muser (Studio 4)
Faculty Recital 3-22-78 Ernest Musquis, Percussion

Variations - E. Barraine (Editions Costallat)
Etude in B, Opus 6, No. 9 - C.O. Muser (Studio 4)
Prelude in G, Opus 11, No. 3 - C.O. Muser (Studio 4)
Octave Etude in D - L. Goodrich (Parusa)
Etude in A-Flat, Opus 6, No. 2 - C.O. Muser (Studio 4)
Etude in C, Opus 6, No. 10 - C.O. Muser (Studio 4)
Inspiration Diabolique - R. Tagama (WIM)
Marimba Suite - F. Sifler (WIM)
Six Pieces - L. Cahn (Manu.)
Concerto in A Minor for Two Violins - Vivaldi (Belwin Mills)
Middle-Paddle - L. Anderson (Mills)
Senior Recital 3-25-78 Scott A. Myers, Percussion
Sonata for Percussion and Piano - A. Russell (Manu.)
Concerto for Marimba and Orchestra Op. 34 - R. Kurka (Weintraub)
Three Modes for Percussion - D. Mancini, Jr. (Manu.)
Space Models for Percussion and Tape - M. Piasynska (Lang)
Chokri's The Bell - Beck Talk - H. Brewer (Manu.)
Graduate Recital 4-9-78 Michael V. Bull, Percussion
French Suite - W. Kraft (WIM)
Concerto for Marimba and Vibraphone - D. Milhaud (Studio 4)
Batterie-Sketch - F. Derieux (Le Duc)
Suite for Marimba - Fissinger (Frank's)
Lift-Off - R. Beck (M.H. Cole)
Tambourin Chinois - F. Kreisler/Green (M.H. Cole)
Junior Recital 4-13-78 Laurence A. Luttinger, Percussion
Morris Dance - W. Kraft (WIM)
Etude Op. 6, #8 - C.O. Muser (Studio 4)
Prelude Op. 11, #3 - C.O. Muser (Studio 4)
Prelude Op. 11, #7 - C.O. Muser (Studio 4)
Violin Concerto in E Major - Bach (Manu.)
Stress - M. Piasynska (Lang)
Solo for Marimba and Piano - F. Tanneer (M.H. Cole)
University Percussion Ensemble 4-25-78 Ernest Musquis, Director
Blue Rhythms Quintet - A. Korf (Grove, Ltd.)
Diacoetics for Piano and Percussion Ensemble - R. Kelly (ACA)
Canticle No. 3 - L. Harrison (MFF)
Gypsy Song from Carmen - Bisset/Musquis (Manu.)
Beck Talk - H. Brewer/Myers (Manu.)
United States Military Academy
Solo Percussion Concert 3-10-78 Nancy Rogers, Percussion
The Whistler - G.H. Green (Green)
Three Dances for Solo Snare Drum - W. Benson (Chappell)
Computer Music for Percussion and Tape - L. Hiller & G.A. O'Connor (Peters)
Sonata for Three - F.J. Lyle (Le Blanc)
French Suite - W. Kraft (WIM)
Concerto for Tiyapani - M. Colgrass (MFF)
Yale Center Conservatory of Music
MCM Percussion Ensemble 5-23-78 James Earl Barnes, Director
Scherzo - Goodman (Belwin Mills)
Ballad for the Dance - Goodman (Belwin Mills)
Sonata for Tiyapani - Beck (Boston)
Crazy Army - Arr. Barbour (Manu.)
From Sechs Kanonische Sonaten for zwei Violinen - Telemann (Peters)
Trio for Percussion - Benson (MFF)

NORTH CAROLINA

Eastern Carolina University
Young Artist Award Winner 4-11-78 Marcio A. Castano, Percussionist
Two Movements for Marimba - T. Tanaka (Belwin Mills)
Four Verses for Tiyapani - M. Houllif (F. Price)
Logarithms for Percussion Duo - G. Sebeky (Potada)
Prelude No. 1 from Marimba - M. Castano (MFF)
Source III - D. Borge (Peters)
Mexican Dance No. 2 - G. Stout (Studio 4)
Smith Stokes High School
Percussion Ensemble 6-5-78 Steve Shelton, Director
Crescendo - Iepak (Mindox)
Oriental Mando - Davis (Southern)
Allegro from "Mar Mado" - Handel/Moore (Parusa)
Maple Leaf Rag - Joplin/Barrier (Manu.)
Overture for Percussion Ensemble - Beck (Kendox)
March Militaire - Schubert/Brand (Bramora)
Dance Pieces - E. Brooch (Manu.)
The Look of Love - Schinastine (S & S School of Music)

NORTH DAKOTA

May College
Faculty Recital 12-5-77 Scott J. Fruby, Percussion
Duo for Percussion and Piano - B. Pilling (WIM)
Andante - F. Tanneer (Manu.)
Three Pieces for Vibraphone - G. Steiner (See Sax)
Suite for Xylophone and Orchestra - D. Carey (Galaxy)
Xylophone Rag - H.L. Booth (Rubank)

Percussion Ensemble 3-29-78
Scott Freybs, Director

Overture in Percussion - A. Cirone
(Cirone)

Three Dance Movements - W. Russell
(Two Pieces)

The Ultimate Ubiquity - S. Freybs
(Manu.)

Percussion Quartet No. 2 in A minor -
M.A. Brand (Snoose)

Peggy Reicha, Percussion 4-5-78

Concerto for Xylophone and Orchestra -
T. Mayuzumi (Peters)

Sonatina for Tlapani - A. Roldan
(Snoose & Haskes)

Five Pieces for Percussion and Piano -
G. Froot (Southern)

Concert 5-19-78

Sonata for Marimba and Piano - P.
Tanner (CPE)

Faculty Recital 5-21-78
Scott Freybs, Percussion

Pa de Deux - A. Russell (HFF)

Scherzo for Marimba and Piano - M.
Piazynska (Polskie Muzyczne)

OHIO

Bowling Green State University

Evening of Percussion 5-1-78

Tanbourin Chinois - Krieger/Green
(Poley)

Ballets - J. Stabile (WIP)

Fantasy on Japanese Woodprints - A.
Hovnanis (Peters)

Metal 'n Wood - J. O'Reilly (Schirmer)

Yellow After the Rain - M. Peters
(Peters)

Marimba Solo - R. Brown (Kendor)

Sonatina - Teleman/McMillan
(Pro-Art)

C Jam Blues - D. Ellington (Manu.)

Straight No Chaser - T. Monk (Manu.)

Three Movements for Ten Snare Drums -
G. Whaley (Pro-Art)

Senior Recital 5-6-78 Jerry Smith,
Percussion

Sonata for Tlapani - J. Beck (Boston)

Suite for Marimba - A. Piazinger (Per-
cussiva Arts)

Rhythmicity - M. Varner (Manu.)

Meditation - P. Creston (Schirmer)

Drumset II - J. Delecluse (Leduc)

Rhapsodic Fantasia - Liszt/Edwards
(Rubank)

Alone - T. Brown (Kendor)

Summer Scene - T. Brown (Kendor)

Marimba Ensemble 5-24-78 Wendell
Jones, Director

The Shadow of Your Sallite - Mandel/
Shintine (S & S)

The Marriage of Figaro - Mozart/Hasser
(Forster)

Andante - Tchaikovsky/Hasser
(Forster)

La Campanella - arr. Hatch (Hatch)

Symphony No. 8 in B minor - Schubert/
Hatch (Hatch)

Intermezzo - arr. Hatch (Hatch)

Russian Dance - Tsybak - Tchaikovsky/
Hatch (Hatch)

Codapell Medley - Smart/Gentile (Manu.)

Percussion Ensemble 5-25-78
Wendell Jones, Director

Three Pieces for Percussion Quartet -
W. Benson (Schirmer)

Toccata - C. Chavez (Mills)

Repercussion - P. Karlin (Chamber
Mus. Library)

Sonata for Piano and Percussion -
P. Cianville-Hicks (AMP)

Percussional Pease - R. Gans (Mills)

Toccata for Marimba and Percussion
Ensemble - R. Kelly (American
Composers Alliance)

Themes and Variations - W. Kraft
(WIP)

Sophomore Recital 6-7-78 Craig
Jaek, Percussion

Pantasia-Impropriu, Opus 66 -
Chopin (Belwin Mills)

Concerto for Marimba - P. Creston
(Schirmer)

Inspiration Diabolique - R. Tegen
(WIP)

The Carnival of Venice, Opus 78 -
Briccolaldi (Ludwig)

Sonata for Tlapani - J. Beck
(Boston)

Ballets (Night Song) - J. Stabile
(WIP)

Flight of the Bumblebee - Rimsky
Korsakov/Quick (Rubank)

Sophomore Recital 6-7-78
Jane Botkin, Percussion

My Friend Norman - J.S. Pratt
(Belwin Mills)

Pantasia-Impropriu, Opus 66 - Chopin/
Sifert (Belwin Mills)

Sonata for Tlapani - J. Beck (Boston)

Etude #11 - M. Peters (Peters)

It's Certainly Living - A. Roldan
(WIP)

Life - L. Friedman/Conbe (Opus)

Concerto for Xylophone and Orchestra -
T. Mayuzumi (C.F. Peters)

William Tell Overture - Rossini/
Hatch (Hatch)

Senior Recital 5-4-78 Anthony
Petta, Percussion

Tanbourin Chinois - Krieger/Green
(Poley)

Six Intrigues for Flute and Percus-
sion - D.M. Garcia (Manu.)

Sonata for Tlapani - J. Beck (Boston)

Flight of the Bumblebee - Rimsky-
Korsakov/Helster (Ludwig)

Raverde - Debussey/Peter (Schirmer)

Fantasy on Japanese Woodprints -
A. Hovnanis (Peters)

Evening of Percussionists 5-5-78

Cuerpo de T. Brown (Kendor)

A la Manera de #3 - J. Delecluse
(Leduc)

Duo for Percussion and Piano - B.
Pillan (WIP)

Mariba Bossa Nova - T. Brown
(Kendor)

Metal 'n Wood - J. O'Reilly
(Schirmer)

Concerto for Xylophone - T. May-
uzumi (Peters)

Parade - Burns/Feldstein (Belwin
Mills)

Rhapsodic Fantasia - Liszt/Quick
(Rubank)

Etude for Latin American Instruments -
W. Schintine (Creative)

Yellow After the Rain - M. Peters
(Peters)

Morris Dance - W. Kraft (WIP)

None But the Lonely Heart - Tschal-
kovsky/Chappell (WIP)

Cake Walk for Kettles - W. Schintine
(Southern)

Capital University

Senior Recital 4-22-78 William
Alysin Jackson, Percussion

Introduction and Waltz - M. Peters
(Peters)

Typographic Muzices - D. Jenni
(Associated)

R.D.M. - R. Gibson (Southern)

How's Brown - V. Andrus (Manu.)

A Child is Born - T. Jones (Manu.)

Hill Where the Lord Hides - C.
Mungione (Manu.)

Chama Chant for Percussion, Chorus,
and Dancer - W. Jackson (Manu.)

Oberlin College

Senior Recital 2-20-78 David
Wiles, Percussion

t s o - D. Miles (Manu.)

Deux Resonances - F. Arna (Lacoste)

Elegy - J. Rosen (HFF)

Design Groups I - H. Sissons
(Peters)

Time - M. Miki (Ongaku)

Sources III - D. Burge (Broude)

Faculty Recital 3-20-78 Michael
Rosen, Percussion

Meditation Preludes - W. Duckworth
(Manu.)

Intercurrences - D. Kesner (Manu.)

Time - M. Miki (Ongaku)

Match - M. Kagal (Indevreal)

The Malmo Percussion Ensemble
4-20-78 Bent Kjoloff, Director

Masques - C. Buck (Manu.)

In the Shade - W. Grant (Manu.)

Displacements - B. Lyloff (Manu.)

Responses I - A. Nordheim (Manu.)

A Concert 4-22-78

...le affilement des vents porteurs
de l'amour - G. Treubay (Manu.)

Twentieth Century String Music 5-1-78

Variations for Viola and Drums - M.
Bolgrass (HFF)

Sei Duo per Violino e Percussioni -
L. Dubrovay (Edito Musica
Salsapet)

Senior Recital 5-25-78
Ric Davidson, Percussion

Trio - H. Brun (Manu.)

Meditation - K. Rasmussen (Peters)

Conversations - A. Hovnanis (Manu.)

Ohio State University

Graduate Recital 4-28-78
William Lutz and Paul Mathews, Percussion

Mariba Suite - P. Sifler (WIP)

Etude Op. 6, No. 10, Op. 6, No. 8,
Op. 11, No. 4 - C.O. Hasser
(Studio 4)

Etude No. 15 for Tlapani - J. Dele-
cluse (Leduc)

Sonata No. 1 for Multiple Percussion -
J.L. Moore (Ludwig)

Two Movements for Mariba - T.
Tanaka (Ongaku)

Fantasy for Tlapani and Piano -
E.B. Woelke (HFF)

Sarabande from English Suite - W.
Kraft (Award)

Etude No. 25 - D. Friedman (Ber-
klee)

Wave Motion - B. Molenhof (Kendor)

Graduate Recital 5-4-78 Mark
Douglas Stillings, Percussion

Choral - Kon Sueser Tod - Bach/
Moore (Kendor)

Corrente II - W. Kraft (Chappell)

Sonata IV in C Major - Bach (Manu.)

Fantasy Sohero for Tlapani and
Piano - P. Beck (HFF)

My Friend Norman - J.S. Pratt
(Belwin Mills)

Deep River - arr. Pimental/Moore
(Peters)

Graduate Recital 5-9-78 James
R. Rupp, Percussion

Zyklus No. 9 - K. Stockhausen
(Bocini)

March VIII - E. Carter (Assoc.)

Crystal Silence - G. Correa (Manu.)

On Green Dolphin Street - arr. B.
Larson (Manu.)

Graduate Recital 5-21-78
Stephen Wayne Dodge, Percussion

Unaccompanied Snare Drum Solo
#1 - M. Bolgrass (Schirmer)

Conscious Meltrine - Trad. (Ludwig)

Sonatina for Mariba - P. Sifler
(Frononia)

French Suite - W. Kraft (WDM)

Contemplation - M. Noulliff (Peters)

Four Pieces for Tlapani - J. Ber-
ganc (HFF)

Nancy, Kollipo, Patriete - S. Dodge
(Manu.)

Percussion Ensemble 5-22-78
James L. Moore, Director

Overture for Percussion - J. Beck
(Kendor)

Ostinato Pianissimo - H. Cowell
(New Mus. Ed.)

Music for Strings, Percussion &
Celeste - Bartok/Brunetto (Manu.)

October Mountain - A. Hovnanis
(Peters)

Modulation for Drum Quintet - R.
Blount (Pillmore)

Sailing Phases - Winwood, Capaldi &
Wood/Byler (Manu.)

Rhapsody in Blue - Dacio These -
Cershin/Tatzenhorst & Jerry
Kendall

Rikki Don't Lose that Number - Becker &
Fagen/Sandlin (Manu.)

Turn the Beat Around - G. & P. Jackson/
Byler (Manu.)

An Honors Recital 5-30-78

Two Movements for Mariba - T.
Tanaka (Peters)

Summer Mariba/Vibe Camp 7-9-78
Linda Pimental & Sylvia Pimental,
Maribists

Conversations for Vibraphone and
Mariba - M. Noulliff (Peters)

Ethos for Six Mallet Mariba Solo -
J. Jenny (Peters)

Concerto Pour Mariba at Vibraphone -
D. Milhaud (Enoch)

Mariba Rondo - P. Sifler (Manu.)

Conversations for Mariba and Piano -
J. La Montaine (Frononia)

Chicago Medley - arr. Pimental (Manu.)

Around and Around - arr. Pimental &
Pimental (Manu.)

Faculty Recital 7-10-78

Toocata in D Minor - Bach/Moore
(Kendor)

Estrallite - M. Pounce/Jolliff
(Jolliff)

Two Mexican Dances - G. Stout
(Studio 4)

Etude in B Major - C.O. Hasser
(Studio 4)

Marie - C. Lattick (Peters)

Concerto for Mariba - R. Kurka
(Veintraub)

Rondo from String Quartet in C
Major - Haydn/Jeanne (Jeanne)

Summer - Gershin/Moore (Manu.)

Talks from The Golden Age - Schor-
takovich/Peters (FDS)

Nola - P. Arndt/Moore (Manu.)

Ohio Wesleyan

Percussion Ensemble 10-18-77
Guy A. Resenko, Director

Symphony for Percussion - J. Ser-
vater (Peters)

The Morning of the World - W. Maloor
(Berkeley)

Prelude et Danse - J. Castetere
(Leduc)

Junior Recital 11-13-77
Mark Carson, Percussion

Etude, Opus 6, No. 8 - C.O. Hasser
(Studio 4)

English Suite - W. Kraft (Award)

Meditation - A.C. Jobin (Manu.)

Concerto for Mariba and Orchestra -
R. Kurka (Veintraub)

University Wind Ensemble 5-18-78
Ronald P. Socciarelli, Conductor

Concerto for Percussion Ensemble and
Wind Ensemble - K. Ross (Assoc.)

Senior Percussion Recital 4-9-78
Arthur Jarvinen, Percussion

Eight Pieces for Four Tlapani -
E. Carter (AMP)

No. 9 Zyklus - K. Stockhausen (Uni-
versal)

Four Bagatelles for Solo Vibra-
phone - G. Steiner (See Saw)

Tu si - A. Jarvinen (Manu.)

Romantic Trip - G. Colemas (Manu.)

Teeth - A. Jarvinen (Manu.)

Percussion Performance Lab 3-6-78

French Suite - W. Kraft (WIP)

Sonata - T. Pittfield (Peters)

Ballet Music - Schubert (Manu.)

Favne - Ravel (Manu.)

Vision Fugitive - Prokofiev (Manu.)

Jazz Concert 4-18-78
Guy A. Resenko, Director

Boston Marathon - G. Burton/Resenko
(Manu.)

Captain Marvel - C. Correa/Kuesch
(Manu.)

Fall - W. Shorter/Parc. I (Manu.)

Self Portrait - Kravner/Mangione/
Resenko (Manu.)

Floating - G. Correa/Parc. I (Manu.)

Mysterious Traveler - Shorter/Kuesch
(Manu.)

Percussion Ensemble 4-25-78
Guy A. Resenko, Director

Rondo - K. Staitis (Manu.)

Pique - P. Falai (Accurs)

Japanese Impressions - A. Cirone
(Cirone)

Three Dance Movements - W. Russell
(T. Peters)

Sextet for Percussion - Z. Carno
(HFF)

Senior Recital 5-29-78
Daryl Kuesch, Percussion

Eight Pieces for Four Tlapani -
E. Carter (AMP)

Concerto for Vibraphone and Piano -
S. Fink (Verlag Wrede)

Gambit - W. Duckworth (Media)

Senior House - G. Correa (Manu.)

Open your eyes, you can fly - G.
Correa (Manu.)

Graduate Recital 5-31-78
Bruce V. Gerken, Percussion

Perpetual Motion for Vibraphone
Solo - S. de Gastyne (Percal)

English Suite - W. Kraft (Award)

Eight Pieces for Four Tlapani - E.
Carter (AMP)

Concerto pour Batterie et Petit
Orchestra - D. Milhaud (Uni-
versal)

Concertos for Mariba and Orchestra -
P. Creston (Schirmer)

Otterbein College

Percussion Ensemble 3-5-78
Jack Jenny, Director

Sabre Dance - Knaushturian/Moore
(Peters)

Two Movements for Mariba - T.
Tanaka (Peters)

Summer Mariba/Vibe Camp 7-9-78
Linda Pimental & Sylvia Pimental,
Maribists

Conversations for Vibraphone and
Mariba - M. Noulliff (Peters)

Ethos for Six Mallet Mariba Solo -
J. Jenny (Peters)

Concerto Pour Mariba at Vibraphone -
D. Milhaud (Enoch)

Mariba Rondo - P. Sifler (Manu.)

Conversations for Mariba and Piano -
J. La Montaine (Frononia)

Chicago Medley - arr. Pimental (Manu.)

Around and Around - arr. Pimental &
Pimental (Manu.)

Faculty Recital 7-10-78

Toocata in D Minor - Bach/Moore
(Kendor)

Estrallite - M. Pounce/Jolliff
(Jolliff)

Two Mexican Dances - G. Stout
(Studio 4)

Etude in B Major - C.O. Hasser
(Studio 4)

Marie - C. Lattick (Peters)

Concerto for Mariba - R. Kurka
(Veintraub)

Rondo from String Quartet in C
Major - Haydn/Jeanne (Jeanne)

Summer - Gershin/Moore (Manu.)

Talks from The Golden Age - Schor-
takovich/Peters (FDS)

Nola - P. Arndt/Moore (Manu.)

University of Akron

Faculty Recital 4-9-78
Larry Snider, Percussion

Two Movements for Mariba - T.
Tanaka (Ongaku)

Time Fields - W. Duckworth (Media)

Three Pieces for Five Brake Drums -
S. Smith (Media)

Suite for Solo Vibraphone - A.
Lapal (Widowor)

Sonatina for Tlapani and Piano -
A. Tcherapin (Snoose and Haskes)

Themes and Variations for Four Tlapani -
J. Floye (Studio 4)

Sources III - D. Burge (Peters)

Percussion Ensemble 6-1-78
Larry Snider, Director

African Welcome Piece - M. Ulow
(U. of Mass. Pub.)

Three Episodes for Five Brake Drums (Smith)

Three Episodes - J. O'Reilly (Schirmer)

Gainsborough - T. Ganger (Southern)

Toocata in D Minor - Bach/Moore
(Kendor)

Octet for Vibraphone Percussion - K.
Snoeck (HFF)

University of Cincinnati

Percussion Ensemble 4-25-78
James Lambert, Director

Gainsborough - T. Ganger (Southern)

Sketch - R. Lo Fessli (HFF)

Three Episodes for Five Brake Drums (Smith)

Miraggi - R. Willis (Manu.)

Ethel's Favorite - W. Dorn (Bel-
win Mills)

Purloine and Valse - E. Hatch
(Maribias Unid.)

Overture for Four Violins - Teleman/
Fink (Studio 4)

Spanish Dance - Granados/Fink (Studio
4)

Maple Leaf Rag - S. Joplin/Lambert
(Manu.)

Southern State University

Percussion Ensemble 2-11-78
Roger Jamison, Director

Overture for Percussion Ensemble -
J. Beck (Boston)

Sonatina - P. Tull (Snoose & Haskes)

A la Manera - M. Peters (KSH)

Sounds of the City - H. Frenitice
(SHC)

Divertimento - A.E. Planchart (HFF)

First Snow - J. Leslie (Manu.)

Three Episodes for Percussion En-
semble - J. O'Reilly (Schirmer)

Three Dance Movements - W. Russell
(Peters)

Antiphon - M. Coombs (SHC)

Junior Recital 2-21-78
Tim Brant, Percussion

Three Dances for Solo Snare Drum - W.
Benson (Chappell)

Inventive for Solo Snare Drum - W.
Benson (Chappell)

French Suite - W. Kraft (WIP)

Sonata for Tlapani - J. Beck (Boston)

Departmental Recital 3-29-78

Pleasantly Circus - E.M. Burnas
(Willis)

Percussion Ensemble and Mallet En-
semble 4-11-78 Roger Jamison,
Director

Overture for Percussion Ensemble -
J. Beck (Boston)

Mayest Sketch - J. Spears (Barr-
ington)

Three Episodes for Percussion En-
semble - J. O'Reilly (Schirmer)

Agua del - Palestirina/Moore
(Peters)

Le Sentier de la Riviere - H.
Marvin, Jr. (Becklee)

Evening Prayer - Kumpersack/Moore
(Peters)

A Blast of Glass - Schintine (SHC)

Tris for Percussion - W. Benson (HFF)

Three Dance Movements - W. Russell
(Peters)

El Boco de la Captiven - T. Davis
(Creative)

Departmental Recital 4-12-78

Dust for The Three - R. Jamison (Manu.)

Percussion Ensemble and Mariba
Ensemble 4-10-78 Roger Jamison,
Director

Overture for Percussion Ensemble -
J. Beck (Boston)

Three Episodes for Percussion En-
semble - J. O'Reilly (Schirmer)

First Snow - J. Leslie (Manu.)

Pantare - G. Froot (SHC)

Let's Give Them a Hand - P. McBeth
(Manu.)

Three Dances for Solo Snare Drum -
W. Benson (Chappell)

El Boco de la Captiven - T. Davis
(Creative)

Brazilian Blues - C. Gaber (Manu.)

Agua del - Palestirina/Moore (Peters)

Five Hours - W. Johnson (SHC)

Evening Prayer - Kumpersack/Moore
(Peters)

Antiphon - M. Coombs (SHC)

Departmental Recital 4-19-78

Cradle Song - arr. Jolliff (Rubank)

Tlapani and Snare Drum #1 - G.
Ketch (Manu.)

Senior Recital 5-29-78
Daryl Kuesch, Percussion

Eight Pieces for Four Tlapani -
E. Carter (AMP)

Concerto for Vibraphone and Piano -
S. Fink (Verlag Wrede)

Gambit - W. Duckworth (Media)

Senior House - G. Correa (Manu.)

Open your eyes, you can fly - G.
Correa (Manu.)

Graduate Recital 5-31-78
Bruce V. Gerken, Percussion

Perpetual Motion for Vibraphone
Solo - S. de Gastyne (Percal)

English Suite - W. Kraft (Award)

Eight Pieces for Four Tlapani - E.
Carter (AMP)

Concerto pour Batterie et Petit
Orchestra - D. Milhaud (Uni-
versal)

Concertos for Mariba and Orchestra -
P. Creston (Schirmer)

Otterbein College

Percussion Ensemble 3-5-78
Jack Jenny, Director

Sabre Dance - Knaushturian/Moore
(Peters)

Modulation for Drum Quintet - R.
Blount (Pillmore)

Sailing Phases - Winwood, Capaldi &
Wood/Byler (Manu.)

Rhapsody in Blue - Dacio These -
Cershin/Tatzenhorst & Jerry
Kendall

Rikki Don't Lose that Number - Becker &
Fagen/Sandlin (Manu.)

Turn the Beat Around - G. & P. Jackson/
Byler (Manu.)

An Honors Recital 5-30-78

Two Movements for Mariba - T.
Tanaka (Peters)

Summer Mariba/Vibe Camp 7-9-78
Linda Pimental & Sylvia Pimental,
Maribists

Conversations for Vibraphone and
Mariba - M. Noulliff (Peters)

Ethos for Six Mallet Mariba Solo -
J. Jenny (Peters)

Concerto Pour Mariba at Vibraphone -
D. Milhaud (Enoch)

Mariba Rondo - P. Sifler (Manu.)

Conversations for Mariba and Piano -
J. La Montaine (Frononia)

Chicago Medley - arr. Pimental (Manu.)

Around and Around - arr. Pimental &
Pimental (Manu.)

Faculty Recital 7-10-78

Toocata in D Minor - Bach/Moore
(Kendor)

Estrallite - M. Pounce/Jolliff
(Jolliff)

Two Mexican Dances - G. Stout
(Studio 4)

Etude in B Major - C.O. Hasser
(Studio 4)

Marie - C. Lattick (Peters)

Concerto for Mariba - R. Kurka
(Veintraub)

Rondo from String Quartet in C
Major - Haydn/Jeanne (Jeanne)

Summer - Gershin/Moore (Manu.)

Talks from The Golden Age - Schor-
takovich/Peters (FDS)

Nola - P. Arndt/Moore (Manu.)

Ohio Wesleyan

Percussion Ensemble 10-18-77
Guy A. Resenko, Director

Symphony for Percussion - J. Ser-
vater (Peters)

The Morning of the World - W. Maloor
(Berkeley)

Prelude et Danse - J. Castetere
(Leduc)

Junior Recital 11-13-77
Mark Carson, Percussion

Etude, Opus 6, No. 8 - C.O. Hasser
(Studio 4)

English Suite - W. Kraft (Award)

Meditation - A.C. Jobin (Manu.)

Concerto for Mariba and Orchestra -
R. Kurka (Veintraub)

University Wind Ensemble 5-18-78
Ronald P. Socciarelli, Conductor

Concerto for Percussion Ensemble and
Wind Ensemble - K. Ross (Assoc.)

Senior Percussion Recital 4-9-78
Arthur Jarvinen, Percussion

Eight Pieces for Four Tlapani -
E. Carter (AMP)

No. 9 Zyklus - K. Stockhausen (Uni-
versal)

Four Bagatelles for Solo Vibra-
phone - G. Steiner (See Saw)

Tu si - A. Jarvinen (Manu.)

Romantic Trip - G. Colemas (Manu.)

Teeth - A. Jarvinen (Manu.)

Percussion Performance Lab 3-6-78

French Suite - W. Kraft (WIP)

Sonata - T. Pittfield (Peters)

Ballet Music - Schubert (Manu.)

Favne - Ravel (Manu.)

Vision Fugitive - Prokofiev (Manu.)

Jazz Concert 4-18-78
Guy A. Resenko, Director

Boston Marathon - G. Burton/Resenko
(Manu.)

Captain Marvel - C. Correa/Kuesch
(Manu.)

Fall - W. Shorter/Parc. I (Manu.)

Self Portrait - Kravner/Mangione/
Resenko (Manu.)

Floating - G. Correa/Parc. I (Manu.)

Mysterious Traveler - Shorter/Kuesch
(Manu.)

Percussion Ensemble 4-25-78
Guy A. Resenko, Director

Rondo - K. Staitis (Manu.)

Pique - P. Falai (Accurs)

Japanese Impressions - A. Cirone
(Cirone)

Three Dance Movements - W. Russell
(T. Peters)

Sextet for Percussion - Z. Carno
(HFF)

Senior Recital 5-29-78
Daryl Kuesch, Percussion

Eight Pieces for Four Tlapani -
E. Carter (AMP)

Concerto for Vibraphone and Piano -
S. Fink (Verlag Wrede)

Gambit - W. Duckworth (Media)

Senior House - G. Correa (Manu.)

Open your eyes, you can fly - G.
Correa (Manu.)

Graduate Recital 5-31-78
Bruce V. Gerken, Percussion

Perpetual Motion for Vibraphone
Solo - S. de Gastyne (Percal)

English Suite - W. Kraft (Award)

Eight Pieces for Four Tlapani - E.
Carter (AMP)

Concerto pour Batterie et Petit
Orchestra - D. Milhaud (Uni-
versal)

Concertos for Mariba and Orchestra -
P. Creston (Schirmer)

Toocata - Chavez (Belwin Mills)

Trio Sonata, No. 1 - Haydn/Moore
(Peters)

Suite for Maribias and Percussion
Ensemble - S. Elias (Opus)

Gainsborough - T. Ganger (Southern)

Senior Recital 4-23-78
Thomas McLeish, Percussion

Toocata from "Toocata and Pique in
D Minor" - Bach/Moore (Kendor)

Granada - A. Lora (Southern)

November 1978 - J. Jenny (Manu.)

Concerto for Mariba - P. Creston
(Schirmer)

Flash - T. McLeish (Manu.)

Sonata No. 1 in G (Goodman) -
A. Cirone (Cirone)

University of Akron

Faculty Recital 4-9-78
Larry Snider, Percussion

Two Movements for Mariba - T.
Tanaka (Ongaku)

Time Fields - W. Duckworth (Media)

Three Pieces for Five Brake Drums -
S. Smith (Media)

Suite for Solo Vibraphone - A.
Lapal (Widowor)

Sonatina for Tlapani and Piano -
A. Tcherapin (Snoose and Haskes)

Themes and Variations for Four Tlapani -
J. Floye (Studio 4)

Sources III - D. Burge (Peters)

Percussion Ensemble 6-1-78
Larry Snider, Director

African Welcome Piece - M. Ulow
(U. of Mass. Pub.)

Three Episodes for Five Brake Drums (Smith)

Three Episodes - J. O'Reilly (Schirmer)

Gainsborough - T. Ganger (Southern)

Toocata in D Minor - Bach/Moore
(Kendor)

Octet for Vibraphone Percussion - K.
Snoeck (HFF)

University of Cincinnati

Percussion Ensemble 4-25-78
James Lambert, Director

Gainsborough - T. Ganger (Southern)

Sketch - R. Lo Fessli (HFF)

Three Episodes for Five Brake Drums (Smith)

Miraggi - R. Willis (Manu.)

Ethel's Favorite - W. Dorn (Bel-
win Mills)

Purloine and Valse - E. Hatch
(Maribias Unid.)

Overture for Four Violins - Teleman/
Fink (Studio 4)

Spanish Dance - Granados/Fink (Studio
4)

Maple Leaf Rag - S. Joplin/Lambert
(Manu.)

Southern State University

Percussion Ensemble 2-11-78
Roger Jamison, Director

Overture for Percussion Ensemble -
J. Beck (Boston)

Sonatina - P. Tull (Snoose & Haskes)

A la Manera - M. Peters (KSH)

Sounds of the City - H. Frenitice
(SHC)

Divertimento - A.E. Planchart (HFF)

First Snow - J. Leslie (Manu.)

Three Episodes for Percussion En-
semble - J. O'Reilly (Schirmer)

Three Dance Movements - W. Russell
(Peters)

Antiphon - M. Coombs (SHC)

Junior Recital 2-21-78
Tim Brant, Percussion

Three Dances for Solo Snare Drum - W.
Benson (Chappell)

Inventive for Solo Snare Drum - W.
Benson (Chappell)

French Suite - W. Kraft (WIP)

Sonata for Tlapani - J. Beck (Boston)

Departmental Recital 3-29-78

Pleasantly Circus - E.M. Burnas
(Willis)

Percussion Ensemble and Mallet En-
semble 4-11-78 Roger Jamison,
Director

Overture for Percussion Ensemble -
J. Beck (Boston)

Mayest Sketch - J. Spears (Barr-
ington)

Three Episodes for Percussion En-
semble - J. O'Reilly (Schirmer)

Agua del - Palestirina/Moore
(Peters)

Le Sentier de la Riviere - H.
Marvin, Jr. (Becklee)

Evening Prayer - Kumpersack/Moore
(Peters)

A Blast of Glass - Schintine (SHC)

Tris for Percussion - W. Benson (HFF)

Three Dance Movements - W. Russell
(Peters)

El Boco de la Captiven - T. Davis
(Creative)

Departmental Recital 4-12-78

Dust for The Three - R. Jamison (Manu.)

Percussion Ensemble and Mariba
Ensemble 4-10-78 Roger Jamison,
Director

Overture for Percussion Ensemble -
J. Beck (Boston)

Three Episodes for Percussion En-
semble - J. O'Reilly (Schirmer)

First Snow - J. Leslie (Manu.)

Pantare - G. Froot (SHC)

Let's Give Them a Hand - P. McBeth
(Manu.)

Three Dances for Solo Snare Drum -
W. Benson (Chappell)

El Boco de la Captiven - T. Davis
(Creative)

Brazilian Blues - C. Gaber (Manu.)

Agua del - Palestirina/Moore (Peters)

Five Hours - W. Johnson (SHC)

Evening Prayer - Kumpersack/Moore
(Peters)

Antiphon - M. Coombs (SHC)

Departmental Recital 4-19-78

Cradle Song - arr. Jolliff (Rubank)

Tlapani and Snare Drum #1 - G.
Ketch (Manu.)

Senior Recital 5-29-78
Daryl Kuesch, Percussion

Eight Pieces for Four Tlapani -
E. Carter (AMP)

Concerto for Vibraphone and Piano -
S. Fink (Verlag Wrede)

Gambit - W. Duckworth (Media)

Senior House - G. Correa (Manu.)

Open your eyes, you can fly - G.
Correa (Manu.)

Graduate Recital 5-31-78
Bruce V. Gerken, Percussion

Perpetual Motion for Vibraphone
Solo - S. de Gastyne (Percal)

English Suite - W. Kraft (Award)

Eight Pieces for Four Tlapani - E.
Carter (AMP)

Concerto pour Batterie et Petit
Orchestra - D. Milhaud (Uni-
versal)

Concertos for Mariba and Orchestra -
P. Creston (Schirmer)

Otterbein College

Percussion Ensemble 3-5-78
Jack Jenny, Director

Sabre Dance - Knaushturian/Moore
(Peters)

Modulation for Drum Quintet - R.
Blount (Pillmore)

Sailing Phases - Winwood, Capaldi &
Wood/Byler (Manu.)

Rhapsody in Blue - Dacio These -
Cershin/Tatzenhorst & Jerry
Kendall

Rikki Don't Lose that Number - Becker &
Fagen/Sandlin (Manu.)

Turn the Beat Around - G. & P. Jackson/
Byler (Manu.)

An Honors Recital 5-30-78

Two Movements for Mariba - T.
Tanaka (Peters)

Summer Mariba/Vibe Camp 7-9-78
Linda Pimental & Sylvia Pimental,
Maribists

Seven Solo Dances - G. Frock (SMC)
Senior Recital 4-25-78
James T. Infante, Percussion
Toccata and Fugue in D Minor - Bach/
Moore (Kendor)
Danza Espagnuola - E. Christen
(Creative)
Sonata No. 8 - Beethoven/Jolliff
(Rubank)
Sensitiva for Timpal and Piano -
A. Tubercapin (Boosey and
Hawkes)
Departmental Recital 5-3-78
Rital - J. Dotson (SMC)
Romance No. 1, Op 94 - R. Schumann
(See Ross)
Double Bass - C. Pooles (Adler)

The University of Oklahoma
Percussion Ensemble 4-20-78
Richard C. Gipson, Director
Symphony for Six - R. Russell
(Price)
Quintet for Mallet Percussion - S.
de Castryne (Perovl)
Seag for Percussion - J.
McKensie (WFF)
Triptych - A. Cirose (Cirose)
Uhru - F.C. Fraiser (Kendor)
Calabroough - F. Ganger (Sou-
thern)

INDIAN TERRITORY
Clarke State College
Percussion Ensemble 5-1-78
Lawrence J. Wells, Director
Pamfare, for Double Percussion Trio -
G. Frock (Schirmer)
Cereusial, Opus 103 - P. Freston
(Schirmer)
Introduction and March - G. Whaley
(Kendor)

Pages for Percussion Quartet - A.
Cirose (Cirose)
Three Duet, #1, Allegro spiritoso -
Haydn (International)
Amaliation - A. Cirose (Cirose)
Antiphon - F.M. Coombs (Southern)
Jana Variants - J. Book (Boston)
Indiana University of Pennsylvania
Master's Recital 3-14-78
Larry Wright, Percussion
5 Studies for Marimba - G. Stout
(Trilo)
Untitled Piece No. IV - E. Bruce
(Media)
Maelo of the Day - B. Malchow
(Kendor)

Choro De Salsado - G. Burton (Hamm.)
Suite for Solo Timpal - S. Hutton
(Schirmer)
Flute - T. Frazier (Peters)
The Mexican Dances for Marimba - G.
Stout (Studio 4)
Master's Recital 4-4-78
Robert Salzer, Percussion

Partita No. 3 for Violin Solo -
Book (International)
Metal Works for Solo Percussionist -
R. Salzer (Hamm.)
Marimba Suite - P. Siffert
(Schirmer)
Due for Euphonium and Percussion -
G.M. Barber (Ludwig)
Two Pieces for Timpal - B.
Malchow (Kendor)
Konzert Fur Puckel und Orchester -
V. Tharishon (Associated)

Senior Percussion Recital 4-11-78
Chris J. Foeter & Dan Kuyple
Ballade (for Vibraphone) - P.
Miller (Hamm.)
Bostone and Diversion - D. Kuyple
(Hamm.)
Three Movements for Solo Timpal -
L.W. Stupler (Hamm.)
Concerto for Marimba and Orchestra -
J. Barta (Hamm.)

Sonata No. 1 - A. Cirose (Cirose)
Three Pieces for Keyboard Per-
cussion - D. Kuyple (Hamm.)
The Recital Piece - V. Cahn (Cahn)
Percussion Ensemble 4-15-78
Gary Olmstead, Director
Overture for Percussion - J.
Book (London)
Cavat for Percussion - S. Hutton
(WFF)
Calabroough - T. Ganger (Sou-
thern)

Two Movements for Mallets - V.
Steinbart (Lang)
Three Pieces for Keyboard Per-
cussion - D. Kuyple (Hamm.)
Ensemble VI - R. H. H. H. H. H. H.
Suite for Three Drum Sets - E.
Kilias (Hamm. Ideas)
Salve Dance - Khasaturian/Moore
(Perovl)

Senior Recital 5-3-78
Larry Stupler, Percussion
Three Impassions for Keyboard -
D. Kuyple (Hamm.)
Due for Tuba and Percussion - L.
Stupler (Hamm.)
Three and Variations for Four
Timpal - J.M. Flagg (Studio 4)
Concerto for Marimba and Orchestra -
R. Barta (Hamm.)

Junior Recital 5-11-78
Timothy Kenned, Percussion
Partita for Solo Percussion - V.
Cahn (Cahn)
Concerto for Marimba and Orchestra -
P. Freston (Schirmer)
Juba Dance - F.J. Miller (WFF)
Suite for Solo Timpal - S.
Hutton (Schirmer)
Wallo Triptych - T. Davis (Barn-
house)

Senior Recital 5-11-78
Y. Michael Coombs, Director
Marshall State College
Antiphon - F.M. Coombs (Kendor)
Agnes Dei - P. Halocetian/Moore
(Perovl)
Three Sacred Tropes - A. Johannes
(Hamm.)

Concerto for Percussion and Wind
Ensemble - K. Huss (AMP)
SOUTH CAROLINA

Durham University
Faculty Recital 9-29-77
John S. Beckford, Percussion
Prelude I - W. Penn (See Saw)
Prelude in C Major - Bach/Davis
(Barnhouse)
Two Movements for Marimba - T.
Tanaka (Ongaku)
Diversion for Two - D. Erb
(Media)
Sources III - D. Burge (Weta)
Percussion Ensembles 3-20-78
John S. Beckford, Director

Introduction and Allegro - Schory
(Creative)
Toccata - Chace (Belvin Mills)
Ballet of the Unhatched Chicks -
Homonosopy/Peters (Frank's)
Mysterious Horse Before the Gate -
Homonosopy (Peters)
Streams - Besson (WFF)
Ritmo Jones - Surianah (AMP)
Sweet for Percussion - J.R. Beckford
(Hamm.)
Marcha Camba - Tillapaugh (Barn-
house)
Greenleaves - arr. Davis (Creative)
A Taste of Brazil - arr. Davis
(Creative)

Percussion Ensembles 5-18-78
John S. Beckford, Director
Suite for Percussion (Pamfare) -
Kraft (Belvin Mills)
Prelude and Allegro - Vals (Bourne)
Elus Percussion - Tillis (Creative)
Meat - McKensie (WFF)
Toccata for Alle Shamphos and Per-
cussion Ensemble - Stout (Mill-
harcusian)

MISSISSIPPI
East Tennessee State University
Percussion Ensemble 3-2-78
David W. Vinson, Director
Three Brothers - M. Calgrane (WFF)
Three Dance Movements - V. Russell
(Peters)
Source - Handel/Moore (Perovl)
Sketch - R. Lefruct (WFF)
Rivers in Jazz - V. Firth (Fischer)
Concerto for the Timpal - J. Wein-
berger (AMP)

Percussion Ensemble 5-4-78
David W. Vinson, Director
The Swords of Heda-Ling - C. Peters
(WFF)
Reverie - Debussy/Schirmer (Schir-
mer)
Spectrums - D. Vincent (Vincent)
Xylophonia - J. Green (Hamm.)
Untitled Piece #3 in G minor - B.
Homonosopy (Hamm.)
Unsequence Dance - D. Frock (Vincent)

Southern Nazarene College
Concert Band 3-25-78
Michael Coombs, Percussion
Sonata for Marimba - Tamm (M.M.
Cole)
March and Polonaise for Timpal -
Tamm (Peters)

**University of Tennessee at Chat-
tanooga**
Chamber Players 11-13-77
Variations for Four Drums and
Viala - M. Calgrane (WFF)
Koenig Band No. 1 for Trumpet,
Trombone, and Percussion -
C. Van Vactor (Wetter)
Fantasy for the Flute and Per-
cussion - J. Gershefeld (Hamm.)
Kochyilli - Chaves (Mills)

Percussion Ensemble 11-17-77
Dan C. Spalding, Director
Soboro and Odeon - Delancy
(WFF)
Prelude for Percussion - M. Miller
(WFF)
Kochyilli - Chaves (Mills)
Crescendo - T. Davis (Creative)
Quartet for Puckel Bag - J. Spivak
(Lang)

Senior Recital 1-25-78
William Crafts, Percussion
Etude op. 11, no. 4 - Moezer
(Studio 4)
Etude op. 6, no. 9 - Moezer (Stu-
dio 4)
French Suite - Kraft (WFF)
Tombert Chabala - Erolster
(Polay)
Concerto for Percussion and Small
Orchestra - Milhand (Universal)
The Mexican Dances - G. Stout
(Studio 4)
Bany Boy - arr. Feldman (GTT)

Percussion Ensemble 3-22-78
Dan C. Spalding, Director
Overture for Percussion Ensemble -
J. Book (Kendor)
Five Brass Symphonies - V. Bean
(Boosey & Hawkes)
Agnes Dei - P. Halocetian/Moore
(Perovl)
Ball - D. Gordon (WFF)
Calliope - P. Pice (M.M. Cole)
Salve Dance - Khasaturian/Moore
(Perovl)
The Girl from Ipanema - John/Mo-
rison (Hamm.)
Don't Go Touching My Heart - E. John/
Lase (Hamm.)

University of Tennessee at Knoxville
Percussion Ensemble 11-22-77
Y. Michael Coombs, Director
Agnes Dei - P. Halocetian/Moore
(Perovl)
Three Sacred Tropes - A. Johannes
(Hamm.)

Sacrilical Dance - J.M. Ray (Hamm.)
Star Vaga Melody - Williams (Hamm.)
Two African Dances - Tiedt (Hamm.)
Regina Scene - W. Leavitt-Delp
(Berklee)
Wake Up - W. Leavitt-Delp (Berklee)

Bayport Sketch - J. Spears (Barn-
house)
The Mill - Raff-Jeanne (Hamm.)
Prelude XIII from The Well-Tempered
Clavier - Bach/Peters (PDS)
The Art of the Fugue, Contrapunctus
9 - Bach/Vincent (Vincent)
Stacato Etude - Rubinsteina/Jeanne
(Hamm.)
Cantata No. 3 - L. Harrison (WFF)
HURU - T.C. Fraiser (Kendor)
Matona, Mia Cara - O. Laseur-Peters
(PDS)
Collage & Cake-Walk - Debussy/Vincent
(Vincent)
Royal Cal - Marquis/Jeanne (Hamm.)
Pughetta Rock - T.L. Davis (Barn-
house)

TEXAS
 Baylor University
Percussion Ensemble 2-16-78
Larry Vanlandingham, Director
Pieces of Wood - Reich (Hamm.)
Interactions - Bergans (WFF)
Albion - Vainock (Hamm.)
Ensemble VI - Kraft (Boston)
Sensation - Lamb (Hamm.)
Easy Winner - Joplin (Hamm.)
Reinocer - Lamb (Hamm.)
Pages - Scott (Hamm.)
Percussion Quartet 3-29-78
Multiples - E. Schmaris (M.M.
Cole)
Double Maslo - L. Harrison (WFF)
Tune - M. Bertanelli (WFF)
Rita - R. Capana (Schirmer)
Pleasypile Rag - Joplin (Hamm.)
The Soft Shoe Dancer - D. Mervy
(Hamm.)
On the Veedgie - H. Kraver (Hamm.)

Student Recital 4-20-78
Brad Hawkins, Percussion
Prelude - Book (Hamm.)
Eight Pieces for Four Timpal -
K. Carter (Associated)
Avalokita III - M. Sugura (Jap.
Com. Comp.)
Interlude - G. Steiner (See Ser)
The Mexican Dances - G. Stout (Stu-
dio 4)
Student Recital 4-30-78
Rick Robinson, Marimba

Three III - A. Miyoshi (Ongaku)
Frambo, Op. 11, No. 3 - C.O.
Moezer (Studio 4)
Etude, Op. 6, No. 9 - G.O. Moezer
(Studio 4)
Time for Marimba - M. Miki (Ongaku)
Movement for Marimba and Marpalsob -
R. Malbis (Studio 4)
Concerto for Marimba - J. Barta
(Barta)
Fiddler on the Roof - arr. Vaughn &
Robinson (Hamm.)

North Texas State University
Master's Recital 6-15-77
Gary Case, Percussion
Three III - A. Miyoshi (Ongaku)
Four Pieces for Timpal - J. Ber-
gans (WFF)
Agnus Dei - H. Laseur (Associated)
Gambit - W. Deuborath (Media)
Percussion Ensemble 11-9-77
Dance Maelure - Saint-Saens (Hatch)
Bag-Time Dance - Joplin (Vincent)
Cataphonia - L. Weiner (U. of Miami)
Imagos Lullaby - Gentle Giant/Schir-
mer (Hamm.)
Metals, Skins, Woods - F.L. Payne
(Hamm.)
New Man Suite - T. Davis (Creative)
Drawings - S. Hutton (WFF)
Los Dieces Artelas - G. Reed (M.M.
Cole)
Am Belgru - R. Vakama/Schirmer
(Hamm.)
Quartitions in Percussion - A. Ocha
(Belvin Mills)
Concertino - J. Beadrisk (Hamm.)
Katheryn Parr - R. Vakama/Schir-
mer (Hamm.)

Graduate Recital 2-27-78
Thomas McCotchen, Percussion
Six Caprices, Op. 26 - M. Carusani
(Hamm.)
Toccata for Clarinet, Trombone and
Percussion - K. Kroeger (Kroeger)
The Movement for Marimba - T.
Tanaka (Peters)
Connections and Moments - L. Nielsen
(See Ser)
Concerto Piece for Kettledrums and
Strings - L. Mowk (Amer. Comp.
Alliance)

Senior Recital 3-5-78
Brad Wagner, Percussion
Toccata for Marimba and Percussion
Ensemble - R. Kelly (Amer. Comp.
Alliance)
Illegible Canon for Clarinet and
Percussion - V. Bergans (Galaxy)
Concerto for Percussion and Small
Orchestra - D. Willard (Universal)
Concertino for Timpal with Brass and
Percussion - M. Calgrane (WFF)
Percussion Ensemble 4-1-78

Swords of Heda-Ling - Peters (Frank's)
William Tell Overture - Reesdal/
Jeff (Hamm.)
Bourree (Boch Lute Suite) - J. Tull/
Schirmer (Hamm.)
Toccata for Marimba and Percussion -
R. Kelly (Amer. Comp. Alliance)
Concerto (for violins) - Tolman/
Fink (Hamm.)
Frambo and Soboro - Sheeher-
vich/Fink (Hamm.)

Senior Recital 3-5-78
Brad Wagner, Percussion
Toccata for Marimba and Percussion
Ensemble - R. Kelly (Amer. Comp.
Alliance)
Illegible Canon for Clarinet and
Percussion - V. Bergans (Galaxy)
Concerto for Percussion and Small
Orchestra - D. Willard (Universal)
Concertino for Timpal with Brass and
Percussion - M. Calgrane (WFF)
Percussion Ensemble 4-1-78

Swords of Heda-Ling - Peters (Frank's)
William Tell Overture - Reesdal/
Jeff (Hamm.)
Bourree (Boch Lute Suite) - J. Tull/
Schirmer (Hamm.)
Toccata for Marimba and Percussion -
R. Kelly (Amer. Comp. Alliance)
Concerto (for violins) - Tolman/
Fink (Hamm.)
Frambo and Soboro - Sheeher-
vich/Fink (Hamm.)

Senior Recital 3-5-78
Brad Wagner, Percussion
Toccata for Marimba and Percussion
Ensemble - R. Kelly (Amer. Comp.
Alliance)
Illegible Canon for Clarinet and
Percussion - V. Bergans (Galaxy)
Concerto for Percussion and Small
Orchestra - D. Willard (Universal)
Concertino for Timpal with Brass and
Percussion - M. Calgrane (WFF)
Percussion Ensemble 4-1-78

Swords of Heda-Ling - Peters (Frank's)
William Tell Overture - Reesdal/
Jeff (Hamm.)
Bourree (Boch Lute Suite) - J. Tull/
Schirmer (Hamm.)
Toccata for Marimba and Percussion -
R. Kelly (Amer. Comp. Alliance)
Concerto (for violins) - Tolman/
Fink (Hamm.)
Frambo and Soboro - Sheeher-
vich/Fink (Hamm.)

Excerpts from King Arthur - R. Vake-
man/Schirmer (Hamm.)
Romina - W. Boyson (Hantz)
Merlin the Magician - R. Vakama/
Schirmer (Hamm.)
Recital 4-13-78 Gary Case, Per-
cussion
They All Have Fleem Away - G.R.
Belden (Hamm.)
Percussion Ensemble 4-16-78
4/4 for Four - A. Cirose (Cirose)
October Mountain - A. Kevhansen
(Peters)
Fimliss - L. Salder (Barnhouse)
Sonatina - F. Tull (Boosey & Hawkes)
Spectrum #1, Green - A. Laseur (Opus)
Symphony #1 - A. Cirose (Cirose)
Three Brothers - M. Calgrane (WFF)
Ritmos #5 - A. Belden (Southern)
Jana Variants - J. Book (Boston)

University of Texas at Austin
Guest Artist 9-21-77
Lugh Stevens, Marimba
Suite for Marimba - A. Fiesinger
(Frank's)
Preludes for Marimba, Nos. 1, 5 and
8 - R. Keils (Studio 4)
The Mexican Dances - G. Stout (Stu-
dio 4)
Time for Marimba - M. Miki (Med.
Jap. Comp.)
Percussion Ensemble 9-22-78
George Frock, Director
Pamfare for Double Trio - G. Frock
(Southern)
Percussion Mass - M. Calgrane (WFF)
Boost 3 - T. Ellshahn (Hamm.)
Regina Melody - G. Woldhart, arr.
(Hamm.)
Ritico - J. McKensie (Hamm.)
Percussion Ensemble 10-13-77
George Frock, Director
African Valseone Piece - M. Mow
(U. of Miami)
Inventions on Motive - M. Col-
grass (WFF)
Pulse - H. Cowell (WFF)
Three Duetly Dances from Clarinet -
E. Wittels/Wilson (WFF)
Calabroough - T. Ganger (Southern)

Junior Recital 11-11-77
Steven Jay Harris, Percussion
Variations for Multiple Percussion
and Flute - G. Frock (Southern)
Konzert Fur Mallets, Opus 24 - W.
Tharishon (Associated)
Die Zwitterhermannsline - A. Payne
(Creative)
Senior Recital 12-8-77
Dorly Shann Smith, Percussion
Drawings, Set No. 3 - S. Hutton
(See U.M.)
Concerto for Marimba, Vibraphone, and
Flute - D. Miller (Associated)
Concerto for Timpal and Brass -
F. Tamm (Hamm.)
Percussion Ensemble 1-16-78
George Frock, Director
Bayport Sketch - J. Spears (Barn-
house)

South Texas State University
Spanish Dance - E. Gmadede/Fink
(Studio 4)
Halle Leaf Bag - Joplin (Hamm.)
Uhru - T. Fraiser (Kendor)
Concerto for Tuba and Percussion
Orchestra - V. Hartley (Bosnia)
Cataphonia - J. Vainok (U. of Miami)
Senior Recital 3-27-78
Bruce E. Radak, Percussion
Dances for Timpal - G. Frock
(Southern)
Fantasia for Two Drums and Flute -
S.W. Humling (WFF)
Graduate Recital 4-9-78
Trout Kluge, Percussion
Concerto for Timpal - M. Furber-
man (Frazier-Columbo)
Suite for Marimba - A. Fiesinger
(Frank's)
Percussion Ensemble 5-1-78
George Frock, Director
The Movement for Mallets - V.
Steinbart (Lang)
Suite for Percussion Quartet -
G. Frock (Hamm.)
Toccata for Marimba and Percussion -
R. Kelly (Amer. Comp. Alliance)
Swords of Heda-Ling - G. Peters
(Frank's)
Triade - H. Kunitzky (Sobett)
Symphonies for Saxophone and Four
Percussion - K. Korte (Hamm.)

Rice University
Junior Recital 12-3-77
Donald Spindler, Percussion
Claire de Lune - Debussy (Hamm.)
The Timpal Eupho - J. Ott
(Claude Boony)
Introduction and Ronde Capricieuse
Marimba - Schirmer (Schirmer)
Solo for Snare Drum and Accessories -
J. Daloune (Lidus)
For the Love of L'Heitro - G.
Delaney (Hamm.)
Concertino for Marimba - F. Crestos
(Schirmer)
Graduate Recital 2-23-78
Mira Hester, Percussion
In Pille aux Chevreux de Lin -
Debussy/Davis (Barnhouse)
Chac-ras in D Minor - Bach (Inter-
national)
Variations for Flute and Percussion -
D. Isabert (WFF)
Concerto for Marimba - J. Barta (Hamm.)
Concert 3-5-78 Richard Raven, Per-
cussion & Leonard Raven, Organ
Requies, for organ and Percussion -
P. Caeper (Gossett)
Divertimento for Number Three - E.
Schwartz (Hamm.)

Regular, for organ and Percussion - P. Cooper (Manu.)
 Bright Angela - R. Perez (Manu.)

Percussion Ensemble 3-13-78
 Richard Brown, Director

Three Episodes for Percussion - J. O'Reilly (Schirmer)
 Ritao Jondo - G. Surinach (Associated)
 Quintet for Percussion - A. Lepak (Adler)
 A Joint Effort - M. Holden (Manu.)
 African Welcome Piece - M. Ulov (UMK)
 Scherzo from Tchaikovsky 4th Symphony - arr. G. Peters (Frank's)
 Swords of Poda-Ling - G. Peters (Frank's)
 Triple Portrait - M. Gibbs/Burton (Berklee)
 Improvisations with Dancers - R. Lavenda, R. Hobson, P. Lindsey (Manu.)
 Particles - T.A. Brown (Southern)

Junior Recital 3-19-78
 Michael Prichard, Percussion

Cavotta - A. Scarlatti (Schirmer)
 Sonata for Tlapani - J. Beck (Boston)

Rondo, in the Cypriot's Style - Haydn (Schirmer)
 French Suite - W. Kraft (Western International)
 Fantasy on Japanese Woodprints - A. Hovhannes (Peters)

Percussion Ensemble 4-19-78
 Richard Brown, Director

Encore in Jazz - Firth (Fischer)
 Entertainer - Joplin/Brown (Manu.)
 Wake Up - Leavitt/Delp (Berklee)
 Lady is a Trap - Rodgers/Brown (Manu.)
 A Joint Effort - Holden (Manu.)
 The Shepherd Suite - Gottschalk (Manu.)
 Bass Ball - Leavitt/Delp (Berklee)
 Yesterday - Beale/Spinnell (Manu.)
 One Note Saaba - arr. Gallardo (Manu.)
 Misty - Garner/Callardo (Manu.)
 Simple Saaba - T. Brown (Southern)

Graduate Recital 4-28-78
 Phillip Lindsey & Richard Lavenda, Co-percussion

...with a glint... - R. Lavenda (Manu.)
 Renaissance - P. Lindsey (Manu.)
 Two Bach Mis Ova - R. Lavenda (Manu.)

Junior Recital 4-26-78
 Cayle Garcia, Viola

Variations for Four Drums and Viola - M. Colgrass (WFF)

UHM

Yuber State College

Wind Ensemble 2-27-78
 Lynner C. Smith, Director

Concertino for Marimba - P. Creston (Schirmer)

Faculty Recital 3-23-78
 Douglas J. Wolf, Percussion

Etude in C Major, Op. 6, No. 10 - C.O. Moser (Studio 4)
 Concertino for Marimba - P. Creston (Schirmer)
 Mexican Dance - G. Stout (Studio 4)
 Yellow After the Rain - M. Peters (Peters)

Tanbouria Chinese - F. Kreisler/Crown (Foley)

Senior Recital 4-25-78
 Charles A. Stanley, Percussion

Prélude to 1st Cell Suite in G Major - Bach (Southern)
 Etude #9 - Delcuisse (Ladue)
 Concertino - T. Murayama (Peters)
 A La Maniere De - Delcuisse (Ladue)
 Thoughts for Flute and Vibraphone - R. DeRosa (WFF)

Simple - J. Butler & G. Stanley (Manu.)

Percussion Ensemble 5-22-78
 Douglas J. Wolf, Director

Overture for Percussion Ensemble - J. Beck (Kendor)
 Fanfare for Percussion - A. Mein (WFF)
 Drum Corps on Parade - J.S. Pratt (Belwin Mills)
 Violin Duet, Opus 38, No. 8 - F. Mazas (Schirmer)
 Sonata No. 1 - J.L. Moore (Ludwig)
 Concertino - T. Murayama (Peters)
 French Suite - W. Kraft (WFF)
 Introduction and Allegro - D. Schory (Creative)
 Stompin' thru the Eye - T.L. Davis (Creative)
 A Taste of Brahms - T.L. Davis (Creative)

VIRGINIA

Virginia Commonwealth University

A Marimba Extravaganza 3-14-78

Summer Mood - J. Dutton (Percussion Arts)
 Log Cabin Blues - G.H. Green/Clyde (Manu.)
 Woodwork - J. Bach (Manu.)
 Konzert - Telemann (Manu.)
 Two Contemporary Scenes - S. Leonard (Leonard)
 Sinfonia - Bach/McIntyre (Manu.)

La Bernardino - J. Des Prez/Vincent (Vincent)
 Choroale: "Vachet auf" - Bach/Vincent (Vincent)
 Duo Miniature - P. Tannor (WFF)
 Piece for Marimba - R. Stout (Manu.)
 Selections from "Carmen" - Biset/Musser (Forster)
 Andante from Symphony No. 5 - L. Beethoven/Bartley (Manu.)
 Aubade from "Romeo and Juliet" - Prokofiev/Chauvette (Manu.)
 Flight of the Bumble Bee - Rimsky-Korsakov/Musser (Forster)
 Greenleaves - Trad./Peters (Manu.)
 Colling's Cakewalk - Debussy/Han (Manu.)

A Whispering - V. Duckworth (Smith)
 Waltzer - Tchaikovsky (Manu.)
 Ritual Fire Dance - M. de Falla (Manu.)

Solo Percussionist 4-9-78
 Karen Ervin, Percussion

Time - M. Miki (Ogaku)
 Sonata in C Minor - Bach (Peters)
 Intercourse - D. Keesner (Lang)
 Night Music for Solo Marimba - G. Steiner (Manu.)
 Music of the Spheres - L. Solomon (WFF)
 Encounters VI - W. Kraft (WIM)

Percussion Ensemble 4-18-78
 Thomas A. Jones, Director

Percussion Suite - A. Russell (WFF)
 Page for Percussion - L. Harrison (WFF)
 Three Pieces for Percussion Quartet - W. Hanson (Schirmer)
 Cavetta from the French Suite - Bach (Southern)
 Cycle for Percussion - S. Leonard (Leonard)
 Investigations on a Motive - M. Colgrass (WFF)

Percussion Ensemble 4-21-78
 Donald Wink, Director

Ceremonial, Op. 103 - P. Creston (Schirmer)
 Miniature Suite - V.L. Cahn (Cahn)
 Five Dream Sequences - W. Rees (Bessy & Haines)
 Fifth Symphony for Percussion Ensemble - C. Farnham (See Saw)
 Andante from Symphony No. 5 - Beethoven/Bartley (Manu.)
 Aubade from "Romeo and Juliet" - Prokofiev/Chauvette (Manu.)
 The Arco Code, Op. 107 - G. Reed (M.H. Cole)

The Levy-Stout Duo 4-24-78
 Robert Levy, Trumpet & Gordon Stout, Marimba

Suite - A. Wilder (Manu.)
 Carousels - A. Blank (Coop. Alliance)
 Mexican Dances - G. Stout (Studio 4)
 Duo: Dance-Song - G. Stout (Studio 4)

Virginia Polytechnic Institute and State University

Percussion Ensemble 2-20-78
 John Floyd, Director

Monet - J.H. McKenzie (WFF)
 October Mountain - A. Hovhannes (Peters)
 African Sketches - J.K. Williams (Ludwig)
 Three Lullaby Pieces - G. Frock (Southern)
 Three Pieces for Percussion Quartet - W. Hanson (Schirmer)
 Tocatta for Percussion Instruments - C. Chavez (Belwin Mills)
 Encore in Jazz - V. Firth (Fischer)

New River Valley Symphony Orchestra
 Concert 2-26-78 John Floyd, Percussion

Concerto for Percussion and Small Orchestra - D. Milhaud (Universal)
 Guest Artist Clinic and Recital 4-9-78 Karen Ervin, Percussion

Time - M. Miki (Ogaku)
 Sonata in C Minor - Bach (Schirmer)
 Night Music - G. Steiner (Lang)
 Intercourse - D. Keesner (Lang)
 Four Préludes - W. Furt (See Saw)
 Music of the Spheres - L. Solomon (WFF)
 Encounters I - W. Kraft (LHM)

Faculty Recital 4-17-78
 John Floyd, Percussion

Préludes for Vibraphone Solo - S. de Castyne (Pareol)
 Inspirations Diabolique for Percussion Solo - R. Tagam (WIM)
 Selections from Eight Pieces for Four Tlapani - E. Carter (AMP)
 Simple for Marimba - V. Carson (Manu.)
 Drawings Set No. 3 for 3-Flut - S. Hodkinson (WFF)
 Sonata for Tlapani - J. Beck (Frank's)

Percussion Ensemble 5-7-78 & 5-9-78 John Floyd, Director

Vachet auf - Bach/Vincent (Vincent)
 Jazz Variants - J. Beck (Frank)
 Sonata for Tlapani - J. Beck (Frank)
 Rodeo for Eight Hand Clappers - W. Hanson (Manu.)

Three Brothers - M. Colgrass (WFF)
 Préludes for Vibraphone Solo - S. de Castyne (Pareol)
 Each 3/8's from Suite for Marimba - A. Fisinger (Percussion Arts)
 La Bernardino - J. des Prez/Vincent (Vincent)
 Incidental Music - S. Leonard (Leonard)
 Etude in C Major, Op. 6, No. 10 - C.O. Moser (Studio 4)
 Three Episodes for Percussion Ensemble - J. O'Reilly (Schirmer)
 A La Saaba - M. Peters (Peters)
 Duo Miniature - P. Tannor (WFF)
 Percussion Ensemble 5-23-78

Three Brothers - M. Colgrass (WFF)
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 Incidental Music - S. Leonard (Leonard)
 Duo Miniature - P. Tannor (WFF)
 Jazz Variants - J. Beck (Frank)
 WEST VIRGINIA

Marshall University

Percussion Ensemble 4-12-78
 Ben F. Miller, Director

Oriental Nambu - T.L. Davis (Creative)
 Sarabande - J.P. Rameau/Wyera (Manu.)
 Percussion Quintet - G. Colonna (Western International)
 Popular Tune (Manu.)

October Mountain - A. Hovhannes (Peters)
 Concerto Grosso Op. 3, No. 6 - Vivaldi/England (Pro Art)
 Two Rituals - M. Miller (WFF)
 El Rocio De La Capatzen - T.L. Davis (Creative)
 Three Brothers - M. Colgrass (WFF)

WISCONSIN

University of Wisconsin - Milwaukee

Percussion Ensemble and Marimba Recital 5-4-78 Terry Smith, Director

Momentum - W. Kraft (Southern)
 Percussion Music for Three Players - G. Strang (Peters)
 Canzona - C. Erbach (Barometer-Verlag)
 Underdog Rag - E. Richards (C. Radocchia)
 Prohliche Musik: III. Schnell - H. Brautigam (Breitkopf & Hartels)
 Piece for Tape and Percussion - T. Mehlis (Manu.)

Trio for Percussion: I. Allegro, non tanto - W. Hanson (WFF)
 Three Brothers - M. Colgrass (WFF)

University of Wisconsin - River Falls

Student Recital 5-9-78
 Tom Mehlis, Percussion

Thinking of You Down at Jibo's - T. Mehlis (Manu.)
 Experiment #2 - T. Mehlis (Manu.)
 Visual Image - E. Mollenhof (Kendor)
 Cadence - T. Mehlis (Manu.)
 Gingsnap - J. Frait (Belwin Mills)
 Punctuality - M. Varner (Peters)
 Tocatta for Marimba & Percussion Ensemble - R. Kelly (Awer. Coop. Alliance)
 Two 4-Way Set Solos - T. Mehlis (Manu.)
 In Transit - T. Mehlis (Manu.)
 Land of Milk Believe - G. Mangione/Mehlis (Manu.)
 4:59 for Mine to Five's - T. Mehlis (Manu.)
 Sitting in Time - T. Mehlis (Manu.)
 Northern Air - T. Mehlis (Manu.)
 Reinspiring - T. Mehlis (Manu.)

Percussionist 5-20-78
 David John Olson, Percussion

Note Perpetuo from Eight Pieces for Four Tlapani - E. Carter (Associated)
 King of Denmark - H. Feldman (Peters)
 Concerto for Marimba, Op. 24 - R. Karik (Valstrab)
 PUERTO RICO

Inter American University

Percussion Ensemble 5-4-78
 Allen K. Lanza, Director

Bayport Sketch - J. Spears (Barthone)
 Introspectives and Pique - R. Bugart (WFF)
 Piece for Percussion - M. Peters (Peters)

Articles - T.A. Brown (Southern)
 Parada del Tabor - S. Fisk (Sistrack)
 Meesele Fantasy - R.L. Bannerschmidt (WFF)
 Jazz Variants - J. Beck (Boston)
 CANADA

McGill University

Wind Ensemble 1-21-78
 Robert Gibson, Director

Concerto for Percussion and Wind Ensemble - K. Huan (AMP)

University of Manitoba

Percussion Ensemble 3-19-78
 Owe Clark, Director

A La Saaba - M. Peters (Peters)
 Lament - H. Farnham (Adler)
 Quasi Josea Nova - O. Clark (Ludwig)
 Invention in F Major - Bach/Moore (Kendor)
 African Sketches - J.K. Williams (Ludwig)
 The Cat - O. Clark (O. Clark)

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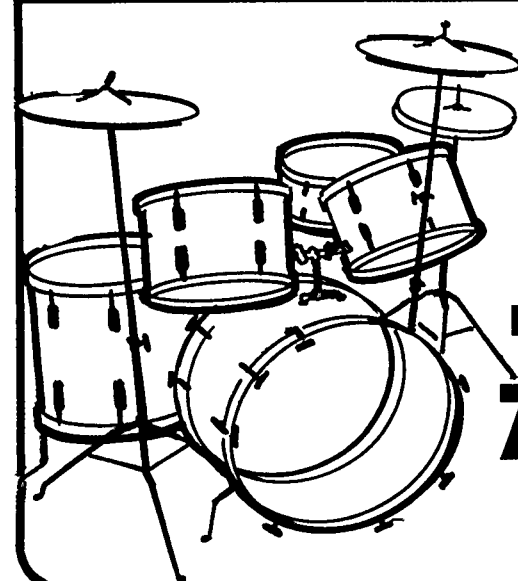
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Norlin Music, Inc./Pearl Drums

PRODUCT SPECIALISTS

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Blocks, Memphis, TN
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Frank Epstein, Boston, MA
Evans Products, Inc.-Robert C. Beals, Dodge City, KS
Fall Creek Marimbas, Freeville, NY
Vic Firth Enterprises, Dover, MA
Pat Flaherty Percussion Products, Boise, ID
Tom Gauger, Brookline, MA
Gon Bops of California, Vernon, CA

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Hyer Marimba Products, Delaware, OH
Latin Percussion, Palisades, Park, NY
Man-Ran Percussion Enterprises, Potsdam, NY
McCormick's Enterprises, Inc., Elk Grove, IL
Planet Percussion, Inc., Las Vegas, NE
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Regal Tip Products, Niagara Falls, NY
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Temporal Acuity Products, Inc., Seattle, WA
The World of Peripole, Inc., Brown Mills, NJ
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Birka Music, Stockholm, Sweden
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Coyle Music Centers, Inc., Columbus, OH
The Drum Shop, Dearborn Hts., MI
The Drum Shop, Las Vegas, NE
Drums, Pittsburgh, PA
Drums Limited, Inc., Chicago, IL
Drums Only, Vancouver, BC
Drums Unlimited, Inc., Bethesda, MD
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John Fornaszewski Drum Shop, Granite City, IL
Franks Drum Shop, Inc., Chicago, IL
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